

*"From the Islands of the
South Seas 1773-4"*

*An Exhibition of a collection made
on Capⁿ Cook's Second Voyage of
Discovery by J. R. Forster.*



A Short Guide

PREFACE

This short Guide has been prepared for those visitors who wish to have more information about the exhibition than is available on the labels. It has been kept short so as to sell for a modest price. In preparing it, we have also had in mind the needs of schoolteachers and organizers of the activities of local societies, who could use the information as the basis for introductory talks before visiting the exhibition. Teachers might also find it useful as an aid to follow-up work. Therefore, although detailed references are not provided, a fairly lengthy bibliography has been included (p.24). It is intended to publish a definitive *Catalogue* of the Collection later this year and visitors wishing to be informed when this becomes available are asked to leave their names and addresses with an attendant. Teachers and others wishing to bring organized parties outside opening hours or requesting guide talks are asked to make arrangements by telephone, (Oxford 54979).

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|---------------------------|---|
| Collection: | J.R. and J.G.A. Forster (1773-4). |
| Attributions: | The Forsters, E. Evans (1885-6). P. Gathercole, A.L. Kaeppler. |
| In charge of exhibition: | Schuyler Jones. |
| Design: | J.G. Rhodes. |
| Construction: | K.H. Walters, R.P. Rivers. |
| Photography: | V.P. Narracott. |
| Texts and Labels: | P. Gathercole. |
| Cleaning and Restoration: | E. Sandford Gunn and other staff members. |

INTRODUCTION

Cook "... was destined in a short time to bring the knowledge of the earth into the brightest light. He was completely motivated by the spirit of discovery and his talents were so suited to the business for which destiny had chosen him that on his own he achieved more than all his predecessors put together and, as a mariner and discoverer, stands unrivalled and unique, the pride of his own century".

(George Forster on Cook, 1787).

This is the first comprehensive display of the collection of objects obtained in the South Pacific by Johann Reinhold Forster and his son George during James Cook's second great voyage of discovery in 1772-75, and subsequently presented to the University of Oxford. Following the success of the first voyage (1768-71), when Cook observed the Transit of Venus from Tahiti, made the first systematic circumnavigation of New Zealand and charted the east coast of Australia, he was instructed by the British Admiralty to make an absolutely thorough search for a possible southern continent. The Forsters were appointed at short notice as official scientists to the Expedition, following the withdrawal of Sir Joseph Banks, who had been naturalist on the first voyage and had intended to sail again with Cook.

J.R. Forster was already well known in scientific circles in England, and had recently been elected a Fellow of the Royal Society. Then aged 43, he was a German of Scottish descent, and had been a Lutheran pastor at Nassenhuben, near Danzig, before coming to England in 1766. He soon succeeded Joseph Priestley as a tutor at the Dissenters' Academy, Warrington, Lancashire, where he taught natural history and languages.

In the next few years he published a number of papers and books in several fields of natural history, and also became known as a translator and editor. In 1772, he edited an English version of *Voyage autour du Monde* by the French explorer Bougainville. After the return of H.M.S. *Resolution* in June 1775, the Forsters began to prepare for publication the extensive natural history collections they had obtained. Reinhold also had hopes that he would be able to contribute to the official account of the voyage. But he refused to allow alteration to any of his own writing, and consequently in the summer of 1776 was forbidden by the Admiralty to publish anything until Cook's account had appeared. George, however, was

not bound in this way, and his two volume work, *A Voyage round the World in His Britannic Majesty's Sloop Resolution*, was published in March 1777, six weeks before the official account. The book was a tribute to George's industry and literary style, though its substance undoubtedly owed much to his father's journal.

Reinhold Forster was an erudite man, but his knowledge bred dogmatism rather than scholastic humility. He could write perceptively about the formation of islands or the nature of trade in primitive societies, but his academic advancement was continually prejudiced by his capacity to quarrel with his patrons and friends, his incompetence in money matters and his subsequent need to devote time as a hack writer in order to redeem his debts. His dispute with the Admiralty estranged him from Banks and those scientific circles in London in which Banks was becoming increasingly influential. Forster stayed in London until 1779, more and more isolated and always in debt. He then became Professor of Natural History and Mineralogy at the University of Halle, where he remained until his death in 1798. Here he published extensively in zoology and maritime discovery. After his death a collection of 157 objects from the South Pacific was sold by his widow to the University of Göttingen. This collection is very similar to the Oxford one, as if Forster had decided to give to Oxford as good as he retained for himself.

George predeceased his father, dying neglected in Paris in 1794. He was a more sympathetic and in some respects a more significant figure. Only 17 when he sailed with Cook, he was not a mere assistant to his father (the Swede, Anders Sparrman, enrolled at Cape Town, was literally that). George was a brilliant linguist, a competent scientist and a clever illustrator. After the outbreak of the French Revolution, he became an ardent republican and was one of the leaders of the Rhineland revolution in 1793. But throughout his life he remained a man of promise rather than performance, and was more influential as a *littérateur* than as a scientist.

Much, if not the whole, of this present Collection was obtained by the Forsters personally during the voyage, and there are references to particular objects in both George's *Voyage* . . . and Reinhold's book, *Observations made during a Voyage Round the World* (1778); for examples, see pp.4, 17 below. It is not yet possible to say with confidence how or when the Collection came to the Ashmolean Museum. No records survive from the time of the Keepership of William Sheffield (1772-95),* except — miraculously — the original catalogue of this

*Sheffield was also Provost of Worcester College (1777-95) but left no records there either.



"Portrait of Dr. Forster and his son on the Island of Otaheite." An engraving after a painting by J. F. Rigaud. Reproduced by courtesy of the Director of the Austrian National Library, Vienna.

Collection. This consists of four foolscap sheets containing 177 entries written probably in George's hand, but unfortunately unsigned. It is entitled *Catalogue of Curiosities sent to Oxford*, and scrawled on the back is the instruction *For Mr Sheffield-Musæum*, a linguistic pedantry which we would have gladly exchanged for a date.

The catalogued entries match the objects well enough to constitute good circumstantial evidence that the Collection was donated by Reinhold Forster. Forster received the honorary degree of D.C.L. on 22 November, 1775. We know from some of his surviving correspondence that he had a number of friends among the Senior Members, 28 of whom subscribed to the publication of his *Observations*. One was Thomas Hornsby, F.R.S. (1733-1810), Radcliffe Observer and Savilian Professor of Astronomy, who was a member of the Board of Longitude and had observed the Transit of Venus at Oxford in 1769. He was sufficiently close to the Forsters to assist George by looking over the *Voyage* manuscript before its publication. It would seem therefore that it was not only appropriate for the elder Forster to donate a number of "curiosities" to the Ashmolean in view of its importance as a museum, but also that the donation was stimulated by personal freindship. It may also have been a token of gratitude for Reinhold's academic recognition by the University.

Apparent evidence for the date of the gift is

provided by the Forsters' comments in their publications on some of the objects themselves. For example, in his discussion on Tahitian mourners' dresses (*Voyage*, II, p.72), George says that one was presented by his father "...to the University of Oxford, now deposited in the Ashmolean Museum". This does not necessarily mean, however, that the whole Collection was made over before the publication of his book in March 1777. Since there are anomalies between certain entries in the *Catalogue* and the relevant objects, it would seem that the entries were not properly checked by Reinhold, suggesting not only that the Collection did not reach Oxford at the same time as the *Catalogue*, but that it may not have arrived complete. Indeed, if item No.101a, the iron nail from Tonga, claimed to be a relic of Tasman's visit in 1643, is the same one that Reinhold says he presented to the British Museum (*Observations*, p.368), the donation was a lengthy affair. There is no record of this object at the British Museum, so Reinhold may have changed his mind after the publication of his book in 1778.

It remains to say something about the subsequent history of the Collection. It seems that the provenance of part of it had been forgotten and the original *Catalogue* mislaid by 1836, since only 36 pieces and some of the Museum's collection of "matting and cloths" are attributed to Reinhold Forster in *A Catalogue of the Ashmolean Museum*, published in that year. (The donor is styled "Capt. Reinhold Forster, Esq. R.N.", a promotion which would have probably surprised any members of the ships' crews still alive). Shortly before the ethnographic collections at the Ashmolean Museum were handed over to the newly established Pitt Rivers Museum in 1885-6, the Forster Collection was systematically sorted by Edward Evans, the Assistant Keeper. Although he did not know of the existence of the *Catalogue of Curiosities*, which was apparently rediscovered and transferred later, he defined the Collection remarkably well by reference to the available literature, and his labels are models of his thoroughness. Presumably much of the Collection had spent its first century at Oxford in a store-room at the Old Clarendon Building, although during this time some of the objects were lost. Subsequently, many objects have been displayed in their appropriate typological section at the Pitt Rivers Museum and have remained in remarkably good condition. Today specimens obtained by 18th Century European visitors to the Pacific are receiving fresh critical attention from anthropologists and historians, and it is fitting to display this Collection as one of the better documented ethnological memorials to James Cook's second voyage to the South Seas.

Catalogue of Curiosities

Below is a copy of the Forster *Catalogue*, briefly annotated for the non-specialist visitor. The original entries are printed in italics and Forster's numbering has been followed throughout. Attributions that appear to be incorrect have been amended, with a resulting double entry. It seemed worthwhile to include the original descriptions of the objects now missing, if only to indicate the scope of the total Collection.

Cook and others commented on the basic cultural unity of the peoples of the "many islands" lying within the enormous Polynesian triangle. The volcanic islands, at least, were very fertile, supporting a wide range of tropical food plants.* In social structure, material culture and language the inhabitants had many common characteristics. All Polynesian societies were stratified (though this was more pronounced in the west than in the east). Having no loom, they made cloth (*tapa*) from the bark of paper mulberry (*Broussonetia papyrifera*) using special beaters (cf.No.24). They had breadfruit pounders of various forms, which were more elaborate in the east (No.28) than in the west (No.80), and everywhere, as this exhibition demonstrates, woodworking, based on a stone technology, was of high quality. To a considerable extent, therefore, Polynesia was one culture area.

Cultural variations were found within Polynesia, however, especially in New Zealand and Easter Island, where environmental influences were clearly significant. The Maoris made clothing from flax (*Phormium tenax*) instead of bark (Nos. 102-7), and their wood-carving (Nos. 109-11, 113, 116-7) and stoneworking (Nos. 109, 112-3, 119-20, 122-3) had many unique features. Thus although the Polynesians probably had a largely common origin in eastern Melanesia during the earlier part of the First Millenium B.C., the various island cultures took individual paths once they were established by accidental voyages. It is the impact of these cultures on certain sensitive and highly intelligent European visitors of the 18th Century which is the theme of this exhibition.

*This included domesticated plants. There were also three domesticated animals, the dog, pig and fowl, but these had a selective distribution.

OTaheitee and the Society Isles

The Mourning Dress

- No. 1. *The principal part or Mask, by the natives called Parāi Hēva; the upper parts of Mother-of-pearl-shells, with an edging of feathers from the tails of Tropick-birds. The apron, of small bits of Mother of pearl curiously put together, & ornamented with European beads, and opercula of shells; the Tassels of pigeons' feathers.*
2. *The Turband called Ta-oopo consisted of many sorts of their cloth pasted together, and ornamented with cords of the same.*
3. *The Cloth with Buttons of Coco-nut-shells, named the Ahow-Iboo, worn before the knees, together with the belt.*
4. *The feathered Coat, or Ahow-roope, consisting of strings in form of a Net, covered with bunches of feathers, and worn on the back.*

Strangely, in view of the detail of his description, Forster omits a number of important features: for example, from No.1, the crescentic wooden base on which are mounted five pearl shells, and from which the pearl shell frontlet (*apron*) is suspended; and from No.2, the coronet of pigeons' feathers and coconut fibre. Taken with the absence from the specimen of the *European beads, and opercula of shells*, one wonders if he had another example in mind when writing this description.

These magnificent dresses were worn by the chief mourner when he led a group of youths in a warlike procession, apparently designed to symbolically revenge any injury received by the deceased. Banks took part in this ceremony during the first voyage, and may have brought back a dress. Most of those which arrived in Europe, however, probably did so in 1775. It was Tahitian greed for the red feathers obtained at Tonga in October 1773 which brought them on to the market. The feathers were "... used as Symbols of the Eatua's or Divinities in all their religious ceremonies" (Cook), and were in short supply on Tahiti.

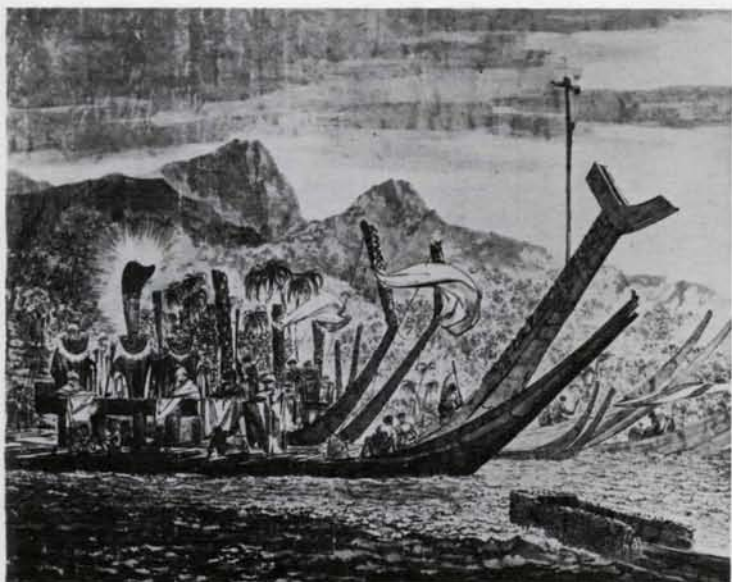
The Collection also contains a second mask, turban and coronet, not listed in the *Catalogue*. This mask is of turtle and

pearl shell and incorporates a piece of red European cloth, which might date from the first voyage or another early European visit. Other complete mourning dresses are in the British Museum; the Forster Collection at the Institut für Völkerkunde, Göttingen; the National Museum of Ireland, Dublin, and the Museo Nazionale, Florence.

5. *The Helmet, (Whow) of Wickerwork four feet and a half high, covered with pigeons feathers in front, and ornamented with tropic birds feathers on the edges.* The conical wickerwork top of the central cylinder is missing. A section of the featherwork has been restored. Helmets of this type were seen in use on 26 April 1774 during the review of war canoes at Pare (see fig.2). Cook commented that some of the helmets were "... of such a length as to greatly incumber the wearer".
6. *The Breastplate or Ta-ōomee, likewise Wickerwork covered with pigeon's feathers, ornamented with triple rows of Shark's teeth and edged with Dog's hairs.* Missing. The breastplate and the helmet were worn together. In this case alone, another breastplate has been included to demonstrate the object described. Compare fig.2 and the superb Hodges' oil in the National Maritime Museum, Greenwich, a reproduction of which is included in the Tahitian exhibit.
7. *The Warriors Battle ax.* Missing.
8. *The Turband, being nothing more than a piece of their cloth, in order to fix the helmet upon.* Missing.

Cloth (tapa)

9. *Brown*
 10. *Red*
 11. *White*
- } *belonging to the Mourning dress,*
 } *& put on one over the other,*
 } *beginning with the white, the*
 red next & the brown overall.
- Dimensions: 202cm. x 71cm.; 175cm. x 160cm.; 264cm. x 132cm.
12. *a piece of brown cloth, made of the Fig-tree-bark.* Missing.
 13. *a piece of fine white cloth of the Mulberry bark.* In three sections. Dimensions: 609cm. x 477cm.; 304cm. x 185cm.; 365cm. x 101cm.
 14. *a piece of thick cloth.* In two sections. Dimensions: 304cm. x 190cm.; 304cm. x 130cm.



War canoes at Pare, Tahiti, 26 April, 1774. Detail of a pen-and-ink and wash drawing by William Hodges (official artist). "The Chiefs ie all those on the Fighting Stages were drist in their War habits, that is in a vast quantity of Cloth Turbands, breast Plates and Helmmets" (Cook). Reproduced by courtesy of the Trustees of the British Museum.

15. *a yellow piece with red spots.* Actually three pieces. Dimensions: 253cm. x 160cm.; 157cm. x 114cm.; 540cm. x 122cm. They recall the piece worn by Omai in the well known drawing by Nathaniel Dance, 1775. (See copy exhibited). Was he perhaps fitted out with items from this Collection? Apart from the *tapa*, he carries a headrest and sunshade (cf. Nos.30 & 136) and a headdress (cf. No.40, now lost).
16. *a red piece.* Missing.
17. *a rose-coloured piece.* Dimensions: 220cm. x 152cm.
18. *a black piece.* The surface has a fish-scale appearance. Too fragile to exhibit. Dimensions: 127cm. x 84cm.
19. *a cinnamon coloured piece.* Dimensions: 669cm. x 142cm.
20. *an exceeding soft yellow piece.* Forster does not exaggerate. Dimensions: 165cm. x 50cm.
21. } *Two Otaheitee Matts.* One of hibiscus,
22. } the other of pandanus leaf. Dimensions (excluding fringes): 202cm. x 154cm.; 152cm. x 91cm.

Utensils

23. *a large Stone hatchet.* A superb specimen, with tanged basalt blade bound with sinnet and set in a wooden haft. "They hollow out with their stone axes as fast, at least, as our carpenters could do, and dubb, though slowly, with prodigious nicety" (Cook). Lengths: (head) 30cm.; (haft) 60cm.
24. *a large clothbeater.* Each face of the wooden mallet has a different sized beating groove. Length: 35cm.
25. *a drum covered with Shark's skin.* Plain cylindrical form, the membrane braced with coconut fibre cord. According to Wales (Cook's astronomer), the Tahitians had three sizes. This size produced the deepest note. Height: 33cm.
26. *a flute of Bamboo.* Nose flute; two holes only, (see also Nos. 82, 83 below). Length: 33cm.
27. *funeral clappers, of mother of pearl Shell.* Used by the chief mourner. Maximum dimensions: 23cm.
28. *the paste-beater, of Lava.* Basalt, for preparing breadfruit, etc. Height: 16cm.
29. *an Otaheitee wooden platter.* Missing.
30. *an Otaheitee stool.* A headrest, long assumed to be part of the Bloxam Collection (1825), but Bloxam never went to Tahiti. Made from the solid wood. Height: 15cm.
31. *an Otaheitee Basket of matted work.* Missing.
32. *another of canes.* Missing.
33. *a Travelling Trunk, consisting of part of a hollow tree.* Tubular, with a central rectangular slot and wooden caps lashed on at each end. Four protuberances on each side of the slot to support lid, which is missing. For carrying ornaments. Length: 108cm. Other examples in the British Museum; the Forster Collection, Göttingen, and the Museum für Völkerkunde, Vienna.
34. *Fishhooks of Mother of pearl.* One is a u-shaped bait hook with a sinnet line. The other is a composite lure hook with remnants of white feather lure and a line of olona bark. Lengths: 8cm. and 13cm.
35. *A large gourd for containing the oil of coconuts, with which they anoint their hair.* A lagenaria gourd in a sinnet sling. Length: 23cm.

36. *an Otaheitian fisherman's petticoat of coloured threads/filaments of bark.* Missing.
37. *Tattooing or puncturing Instruments.* The serrated bone blade of the tool was dipped in black pigment and applied to the skin by blows from the spade-like wooden mallet. Lengths: (chisel haft) 12.7cm.; (mallet) 46cm.
38. } *Wooden representations of human*
 39. } *figures, i.e. not necessarily "idols".* Often mounted on canoes. Heights: (male) 33cm.; (female) 30cm.
40. *The Tamow, or Headdress of platted hair.* Missing.
41. } *an Otaheitee Bow and arrows, used*
 42. } *onely for amusement.* Generally by chiefs. The stave (of breadfruit wood?) has a central sinnet binding over a fish skin packing. The quiver is of bamboo, with burnt decoration, having at one end a shaped wooden plug attached by sinnet cord. Reed arrows with heads of *casuarina* wood. Lengths: (stave) 165cm.; (quiver) 93cm.; (arrows) 71cm. & 81cm.
43. *A piece of the perfume-wood.* Missing.
44. *a string of oily-nuts, used as candles.* Missing.
- appendix**
45. *another Breastplate, the same as No.6.* Missing.
46. *a tail of particolored feathers, being a Warrior's ornament.* Missing.
47. *a parcel of strings.* Evans attributed the roll of sinnet on display to Tahiti, but it has no Forster label. Remainder probably lost.
48. *another parcel of Otaheitee cloth.* Missing.
136. *a bonnet of coconut core, broken.* A sunshade. Attributed by Forster to the Marquesas. Length: 38cm.

*The absence of the objects referred to in the appendix makes one wonder if they ever arrived (see also comment on material from Tierra del Fuego, p.23 below).

The Friendly Isles (Tonga)

- No. 49. *a piece of their brown cloth.* The lustrous brown dye comes from candlenut. Dimensions: 322cm. x 207cm.
50. *another, striped with blackish lines.* The brown decoration is overlaid with black diagonal lines of various patterns. Dimensions: 218cm. x 140cm.
51. *another, of pale brown.* Decorated with bands of close brown lines. Dimensions: 600cm. x 220cm. There are two other sections of the same piece in the Forster Collection at Göttingen.
52. *another, with white chequered lines.* One half is decorated with dark brown and black lines arranged in rectangular sections; the other (separated by a brown band) with alternating dark and light brown diagonals. Dimensions: 300cm. x 90cm.
53. *a Strong matt, with a black pattern.* The diagonal decoration is apparently incomplete. Dimensions: 127cm. x 207cm. Mats, generally of *pandanus*, "serve them both for Cloathing and bedding" (Cook).
54. } *a Small Smooth matt.*
55. } *another of the same Sort.* Dimensions: 134cm. x 182cm.; 162cm. x 175cm.
56. *another pierced with holes.* Made of bark strips with rows of square-holed open-work. Dimensions: 160cm. x 86cm.
- 56a. *a matt with red stripes.* The decoration consists of *pandanus* tufts inserted in diagonal and alternating red and yellow bands. Dimensions: 61cm. x 127cm.
57. *a Strong matt.* Finely woven in two shades of pale brown. Dimensions: 167cm. x 228cm.
58. *a very smooth matt, with a border of leaves.* Very finely woven; the border consists of the unsplit points of the leaf strips. With stains of turmeric juice (?). Dimensions: 228cm. x 180cm.
59. *A belt made of coconut core.* Missing.
60. *a fishing net.* Of fine *olona* bark fibre with wood floats and stone weights. Width: 127cm.
61. *an apron made of fibres of coconut, beset with feathers & bits of shells.* The women "also have a curious apron, . . . composed

of a number of small pieces sewed together in such a manner as to form stars, half Moons, little squares &c and studded with beads of shells and covered with red feathers, so as to have a pretty effect" (Cook). This piece has thirty-five rosettes, some of which still retain considerable numbers of feathers, (probably from the Red-breasted Musk Parrot). Many feathers were traded to Marquesans and Tahitians (see pp.6, 20). Despite the baldness of this specimen, however, it is still one of the best surviving aprons. Dimensions: 66cm. x 66cm. Rare.

62. *a Shield made of Bone, probably of a cetaceous animal.* Most likely a breast-plate, made from the posterior part of the mandible of the sperm whale. Well polished on one side. There is another example in the Forster Collection at Göttingen. Maximum diameter: 45cm. Very rare.
63. *A weight made of shells and stone, to sink their fishing lines.* Cuttle-fish lure, with weight of calcite and two cowrie shells. Line of fine sinnet. Length: 16m.
64. *a parcel of fishhooks of various Sizes.* Forster's parcel has long since disintegrated, but there are five typically excellent lure hooks. Points and face of shanks made of turtle shell; shanks of whale bone. Lines of *olona* bark fibre. Lengths: from 14cm. to 16cm.
65. *a wooden dish or platter from which they eat.* In general shape it is like a *kava* bowl, but shallow enough to be a food bowl. Diameter: 42cm. The preparation and drinking of *kava*, made from the root of *Piper methysticum*, was particularly elaborate in western Polynesia.
66. *a roll of rope, of the coconut's core.* The specimen shown may be the rope described. Length: 850cm.
67. *a bow and arrow.* The stave is of mangrove wood, with cylindrical peg terminals. A groove on the inner side houses the arrow, which is of reed (head missing). Length of stave: 205cm. Used mainly for sport.
68. *a Spear with a jagged point.* Pointed at both ends, with head barbed in eleven rings of barbs. Length: 304cm.
69. *a paddle.* Missing.
- 70 } *Ten clubs of different shapes, some*
79. } *curiously carved. "Ironwood." Forster's*

labels have either disappeared or are illegible, so it is impossible to say which is which. Details (from left to right of the exhibit):

"Leaf-stalk" club; plain. Length: 96cm.

"This shape was likened to the butt of the coconut leaf stalk where it meets the trunk" (Duff).

"Leaf-stalk" club; decorated with chevrons and diamonds and five bands of transverse ridges. Length: 111cm.

"Leaf-stalk" club; elaborately carved above a ridged shoulder. Length: 137cm.

"Paddle-bladed" club; "lashing pattern" decoration with two bands of transverse ridges. Length: 142cm.

"Oar-bladed" club; decoration of finely incised transverse and diagonal lines. Length: 177cm.

"Paddle-bladed" club; plain, with two bands of transverse ridges. Length: 150cm.

"Leaf-stalk" club; elaborately carved above a ridged shoulder. Length: 125cm.

"Leaf-stalk" club; extensively carved round-topped head. Length: 86cm.

Two "leaf-stalk" clubs; plain, one with ridged shoulder. Lengths: 86cm.; 77cm.

80. *a pestle or paste beater of wood, being an instrument with which they marinate (?) their breadfruit.* Typical west Polynesian form, looking like, and often mistaken for, a short club. Length: 31cm. There are similar examples in Göttingen and Vienna.

81. *a Spatule of wood to mix up their paste of breadfruit with.* Actually a dance paddle, which Cook saw in use during his third voyage in May and June 1777. As this type of dance was not seen during the second voyage, it is hardly surprising that Forster made an error in identification. The handle has been repaired with a coconut fibre binding. Length: 73cm.

82. } *Two flutes, for the nose.* "... one was a
83. } large Flute made of a piece of bamboo, which they fill with their noses as at Otaheite, but these have four holes or stops, whereas those at Otaheite have but two. . ." (Cook). Lengths: 54cm.; 41cm.

84. } *Two of Pan's pipes or syringæ.* No.84 is
85. } typical: ten reed pipes bound together with fibre, each with bevelled top. Maximum length: 24cm. No.85 is from Tana (see below p.21).

86. *a strong wicker basket. Missing.*
87. *A round wooden box covered with basket work of shells and Coconut fibres. The wooden cylinder is covered with wedge-shaped designs of plaited coconut fibre in either black or brown, each bordered by shell bead rings. Top and handle of coconut fibre missing. Height: 36cm.*
88. } *Three baskets of coconut core with shell-*
 89. } *work. Nos.89 and 90 similar to the outer*
 90. } *cover of No.87. No.88 is an oval basket*
of black wickerwork, decorated with cres-
cents and triangles of sinnet. Widths:
60cm.; 43cm.; 28cm.
91. *a strong basket of coconut core. Missing.*
92. *a Square matted basket of palm leaves. Width: 36cm.*
93. *a wooden hook to be fixed to the top of the house, to which they hang baskets with provision, so that the board prevents the rats from coming at the meat. The hook is a modern copy, but the wooden disc is a nice example of the type. The underside has a freehand painted border incorporating 24 birds. Diameter: 25cm. Both disc and decoration are rare.*
94. } *Two stools or pillows to rest the head*
 95. } *upon. Designed to leave dressed hair un-*
disturbed. Made from the solid wood.
Lengths: 72cm.; 56cm.
96. *A rasp made of a ray's skin. Used like sandpaper. Length: 33cm.*
97. *a parcel of combs. Three have been preserved; the teeth are of coconut leaflet midribs fixed by decorative sinnet bindings. Lengths: 12.5cm.; 16cm.; 12.5cm.*
98. *Nine different kinds of necklaces; together with three mother of pearl shells which hang on the breast. The latter have not been traced. Materials of the eight surviving necklaces and overall lengths (from top to bottom of the exhibit): human hair, white and pink shell, 64cm.; white shell and coconut shell, with six ivory pendants, 50cm.; white shell and coconut shell, with two canine teeth, 25cm.; white shell and coconut shell, 220cm.; dentalium shell, bone and brown shell, 76cm.; bird bone and brown shell, 115cm.; dentalium shell, 110cm.; dentalium shell and brown shell, 165cm.*
99. *Three Earsticks, one of wood covered with coconut core, and two of bone. Missing.*

100. *A bracelet of a piece of shell, and some Dentals. Missing.*
101. *A fly flap of the fibres of coconut. These fly wisks had both mundane and ceremonial use, for certain chiefs could embellish their oratory by waving them. Overall length: 53cm.*
- 101a. *An old nail brought to the friendly Isles by Tasman in 1643 and preserved by the Natives, & used as a Googe or borer. It has a bone haft. Total length: 9.5cm. A literal "curiosity". It may be the one that Cook and the Forsters say was presented to the British Museum. No such gift has been recorded. Perhaps Reinhold changed his mind during 1778, when *Observations* was published?*

New Zealand

- No.102. *a feathered Coat, made of the N.Z. flax, & interwoven with parrots & ducks feathers: this from Dusky Bay. The specimen marked 102 does not tally with this. It is made of a coarse flax, with a fringe along the lower edge. There are no feathers. It seems then that the localization to Dusky Bay (Sound) cannot be accepted without more evidence. Width: 188cm.*
103. *A Dogskin coat. Actually of fine flax with two brown borders and white strips of dogskin at two corners. Width: 147cm.*
104. } *Three plain coats of the flax plant, two*
 105. } *with dogskin at the corners. Of fine flax.*
 106. } *104 has white strips of dogskin at the corners; 105 has three pairs of thin brown stripes, and 106 has a thick brown border and two strips of dogskin. Widths: 115cm.; 147cm.; 119cm.*
107. *A Shaggy great Coat. Missing.*
108. *a matted belt. The warrior's belt, of plaited and folded flax. Length (exclusive of strings): 83cm. This was the normal dress for battle, and the fold was used to carry small objects.*
109. *a hatchet of green stone, the handle curiously carved. A toki pou tangata ("the adze which establishes a man in authority"). Length of haft: 46cm. Such adzes were symbols of rank and made in a*



"Family in Dusky Bay, New Zealand." Engraved from a drawing by William Hodges. "... on our return in the evening we had a short interview with three of the Natives, one man and two women..." (Cook, 7 April 1773).

special way. The haft was usually extensively carved with human mask and bird-headed designs (in this case, unfinished). Similar designs can be seen on Nos.110, 111, 113, 116 and 117.

- 110. *a Carving knife, carved & painted, with an edge of jagged teeth.* A scarifier or saw, with teeth of *tuatini* shark, attached by flax fibre. Originally painted with red ochre. Length: 25.5cm.
- 111. *a battle-ax or halberd.* A *taiaha*, or long club, with a finely carved head (reputed to pass information along the shaft to the user). Also used as an orator's staff. This specimen has a superb finish but lacks the decoration of dog hair and parrot feathers sometimes found. Length: 190cm.
- 112. *a pattou-pattou, or short club of Lava.* Maoris had short clubs (*patu potu*) of several materials, including basalt (this specimen), wood (No.113), whale bone (No.114) and nephrite (No.115: missing). The *patu* was a thrusting weapon designed for quick fatal blows to the temple. Length: 33cm.
- 113. *a pattou-pattou of wood.* Length: 49cm.
- 114. *a pattou-pattou of bone.* Length: 38.5cm.
- 115. *A pattou-pattou of green nephrite stone.* Missing.

116. *A flute.* Made from two hollowed pieces of wood bound together. According to some writers, played like a bugle, the note being modified by moving a finger over the central hole. Length: 515cm.
117. *A Scoop, with which they bale the water out of their canoes.* A well worn but attractively decorated baler. The decoration is unfinished and a jagged crack has been repaired with a flax binding. For a right-handed man. Length: 46cm.
118. *A bundle of their flax.* Missing.
119. *a piece of green nephritick stone, shaped for a hatchet.* Forster does not say outright that it is a hatchet, and he is correct. It is actually a *patu* modified with an adze-like blade to make a *toki pou tangata* (see No.109). Length: 33cm.
120. *another piece, being an amulet with a rude carving of a human figure.* A nice example of the well known *hei tiki* breast pendant of nephrite. Possibly associated with concepts of fertility. The shell inlay is usually better cut and mounted than in this example. Length: 10cm.
121. *A chissel of green stone.* Missing.
122. *an ear-stone of green stone.* Ear pendant. Length: 17cm.
123. } *bodkins with which they fasten their*
 124. } *coats, one of green stone, & two of bone.*
 125. } Lengths: (nephrite) 15.5cm.; (bone) 11.5cm. and 17cm.
126. *a bundle of teeth, worn on the breast.* Maoris enjoyed wearing pendants of many kinds. This example consists of 21 human teeth fixed to a root or twig. Diameter: 6.5cm.
127. *A headdress of feathers.* Missing.

Easter Island

- No. 128. *A piece of their cloth.* White, quilted *tapa*. The local paper mulberry did not grow well, and Tahitian specimens traded from the *Resolution* were therefore very popular. This piece measures 130cm. x 109cm., which is consistent with the size mentioned by Cook. Rare.
129. *a headdress of small ropes.* See under *Marquesas*.
130. *a headdress of feathers.* Bunches of gulls' feathers carefully bound on to six cord bands; the whole bound to form a coronet. Maximum diameter: 37cm.
131. }
 132. } *Two bones worn on the breast.* Missing.

Marquesas

The high quality of much of the Marquesas collection, which came from Santa Christina, may be explained by the fact that the inhabitants were particularly fond of the red feathers previously obtained by the crew at Tonga. To Cook's annoyance, they soon refused to trade for anything else. It is tempting to think that one of the reasons for the paucity of red feathers on the dancing apron from Tonga (No.61), is that the Forsters removed some to trade for Marquesan ornaments.

- No.129. *a headdress of small ropes.* The *small ropes* are of coconut fibre doubled over three coconut fibre cords, themselves bound together. The type is illustrated in Cook's *Voyage towards the South Pole and Around the World*, plate XVII. Length (exclusive of strings): 42cm.
133. *A gorget of light wood, set with red beans, (of the abrus precatorius Linn).* The most characteristic Marquesan breast ornament. The wooden base consists of 17 close-fitting sections, and the seeds are set in breadfruit gum. Fastened by sinnet cord. Max. diameter: 26cm. Sparrman loftily commented a generation later that such seeds were "now modish in Europe".
134. *A headdress of mother of pearl & tortoise shell, with cock's feathers.* "Their principle headdress, and what appears to be their chief ornament . . ." (Cook). The open work turtle-shell overlay is particularly fine. Band of coconut fibre. Length (exclusive of strings): 42cm.
135. *A small headdress of feathers.* On sinnet cord. Possibly an anklet. Length (exclusive of strings): 14cm.
136. *A bonnet of coconut core, broken.* See under *Tahiti*.
137. *A bunch of hair, tied on the arms, knees or ancles.* On a band of coconut fibre. The locks were artificially curled and mounted separately with sinnet. Length (exclusive of strings): 21cm.
138. *An ornament for the ear.* Missing.
139. } *Two bones or teeth of porpoises? hung*
 140. } *before the neck.* Imitation whale tooth ornaments, made from shell. One specimen has a cord of *tapa* attached. Lengths: 9.5cm. and 8.5cm.

141. *Two pieces of wood to scratch the head with.* More accurately, perhaps, thatching needles. Lengths: 41.5cm. and 33cm.

Mallicollo (Malekula, New Hebrides)

The New Hebrides and New Caledonia, west of Tonga, were new worlds. They were inhabited by Melanesians, with different languages and cultures which Cook and his scientists could not readily understand.

- No. 142. *A club. Of casuarina wood.* Fiddle-shaped janus head, with conventionalized human faces; knob below the grip. Length: 76cm. The form is also found on Efate, s. of Malekula.
143. *a bow.* Missing.
144. *A bundle of arrows, some of them poisoned.* Five have been traced which could be localized here, but Tana is a possibility. Shafts of reed, heads probably of palm. Bindings of coconut fibre. Three specimens are barbed. Lengths: from 96cm. to 134cm. The 'poisoned' heads were actually charmed and could therefore induce death to a Malekulan. "When one of the arrows was later tried on a dog, it suffered no ill effects, being psychologically unprepared" (Beagle-hole).
- No. 145. *a jagged spear.* Missing.
146. *another plain.* Missing.
147. *a becket or piece of rope with an eye at one end and a knot at the other; used to give velocity to the Spear.* Missing.

Tanna (Tana, New Hebrides)

- No. 85. *Pan Pipe or Syringa.* Syrinx of eight reed pipes bound with rush or palm leaf. Forster attributes this to Tonga, which is strange in view of its similarity to No. 154 and the marked difference of his certain Tongan specimen, No. 84. Maximum length: 14cm.

148. *A bracelet of coconut shell.* More accurately, perhaps, an armlet. Decorated with hatched zigzag bands. Diameter: 8.5cm.
149. *A Nose-Stone, passing through the Septum Narium.* Missing.
150. *Two combs, one black & one white.* See under New Caledonia.
151. *a bow.* Missing.
152. *A bundle of arrows.* Three are similar to those from Malekula (No.144). The fourth is three-pronged, used for fishing (the normal method) or bird-catching. Lengths: from 96cm. to 122cm.
153. *an ornament of green stone hung round the neck.* Missing.
154. *A Syringa.* Syrinx of seven reed pipes bound with rush or palm leaf. Maximum length: 13cm.

New Caledonia

- No. 150. *Two combs, one black & one white.* Wood. One once had 15 teeth, the other has 9. Each tooth has a nob at one end to stop it slipping through the interlace holding the set together. The interlace appears to be made of fibre and wool, which is odd. The teeth could be moved freely to scratch or clean the hair "by which means they can beat up the quarters of a hundred lice at a time" (Cook). Smaller versions found in Tana, to which Forster attributes these. Lengths: 27cm. and 20.5cm.
155. *A cap, with feathers & ferns.* Missing.
- 156- } *four clubs, variously shaped.* A pity that
159. } Forster is not more explicit, for only two have survived, one only (No.157) with an original label. This club has a notched mushroom head. The other is birdheaded. Of *casuarina* wood, both have thickened grips, and as Cook says "are neatly made". Lengths: 75cm. and 72cm.
160. *a becket to give velocity to the spear.* Missing.
161. *a carved spear.* Missing.
162. *a plain black spear.* Missing.
163. *A sling.* Of plaited coconut fibre, with a stone-pouch covered with hibiscus fibre. Perhaps from Tana. Length: 230cm.
164. *A bag filled with stones for slinging.* Six egg-shaped stones of steatite have survived. Lengths: from 5cm. to 6cm.

Terra del Fuego

- No.165. *A Sealskin Coat.*
- 166. *A Spear pointed with a*
- 167. *piece of jagged bone.*
- 168. *A necklace of shells.*

Unfortunately, there is no trace of these objects in the Museum, and no record that Evans knew of them at the Ashmolean. Needless to say, they do not appear in the 1836 *Catalogue*, so it seems either that they were lost fairly soon after their arrival in Oxford, or that they never arrived at all. The latter possibility is supported by the fact that the entry for No.166 is incomplete.

Appendix; were omitted before.

- No.169. } *Two fanns from the Marquesas.* Of woven
- 170. } coconut leaflets, with wooden handles.
Dimensions: 55cm. x 58cm.; 46cm. x 41cm. Such fans appear to have been carried by men and women of high status on ceremonial occasions.
- 171. *New Zealand comb.* Whale bone; worn by men as an ornament. Length: 35cm.
- 172. *bunch of leaves, which the New Zealanders use to stick in their ears.* Missing.
- 173. *piece of wood with which the New Zealanders bruise their fern-roots.* Length: 43.5cm. Fern root was an important food, and was beaten after cooking in the earth oven.
- 174. *Shark's tooth set in wood, from the Friendly Isles.* A burin. The tooth (from a species of *Mako* shark) is secured with sinnet cord. The random holes in the haft might have been made by the iron nail from Tonga (No. 101a), the point of which fits them nicely (Forsters' doodling?). Length: 19cm.
- 175. *A little matted pouch from the Friendly Isles.* Width: 23.5cm.
- 176. *An Otaheitee sling.* Thick plaited band of coconut fibre cords, tapering at the ends. Length: 328cm.
- 177. *A bundle of ropes from the Friendly Isles.* Missing.

Some suggested reading

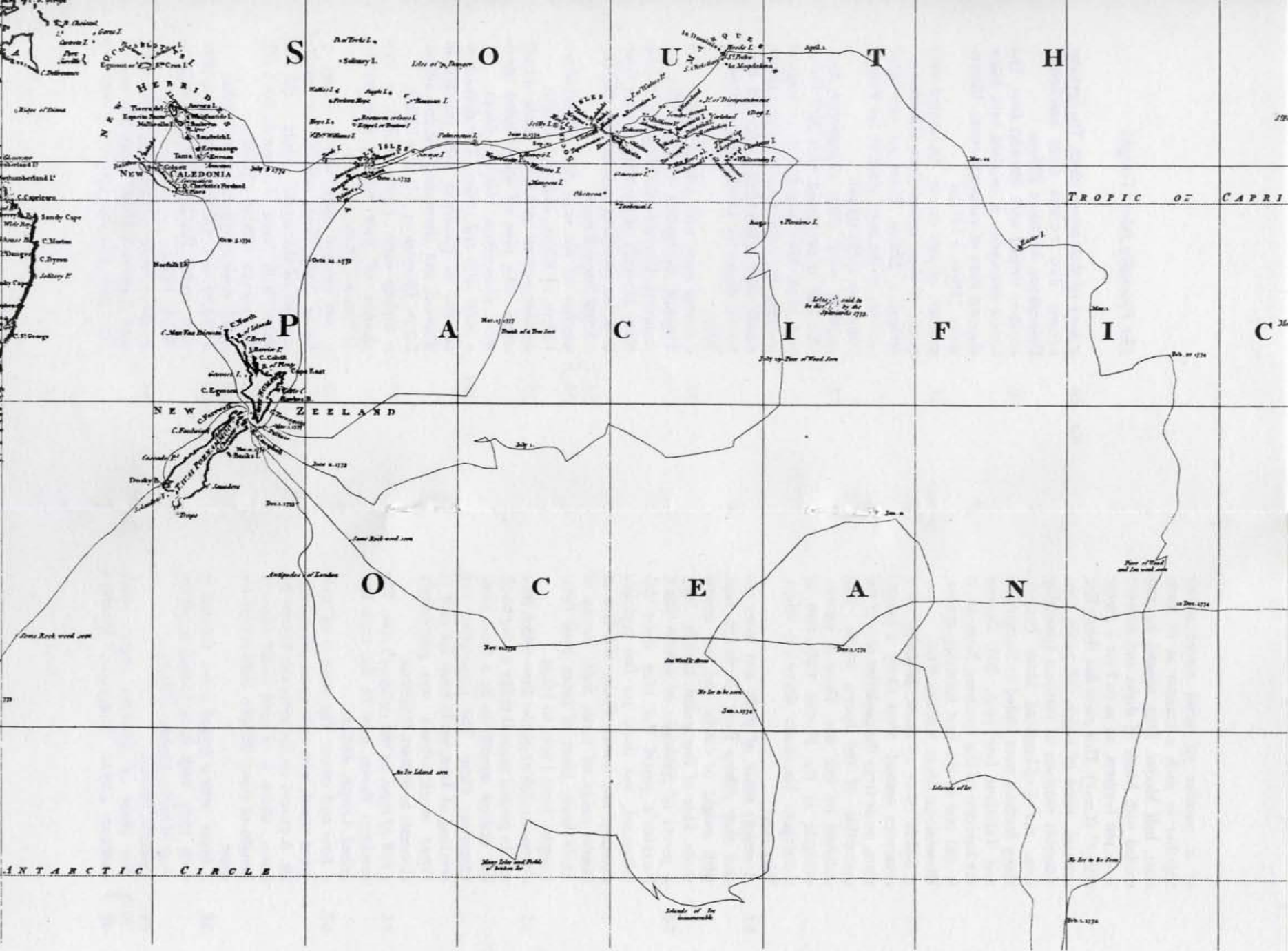
The most important works are *The Journals of Captain James Cook* (3 volumes, 1955, 1961, 1967), magnificently edited by J. C. Beaglehole, the leading authority on Cook, and published by Cambridge University Press for the Hakluyt Society. The same scholar has edited *The Endeavour Journal of Joseph Banks, 1768–71* (2 volumes, 1962), published by the Public Library of New South Wales and Angus and Robertson. Alan Villiers' *Captain Cook, the Seamen's Seaman* (Penguin, 1969), is especially useful on the nautical aspects of the three voyages. A good general account, with many fascinating illustrations, is *The Voyages of Captain Cook*, by Rex and Thea Rienits, (Paul Hamlyn, 1968). Two works not easily obtainable in Britain but useful for their coverage and wealth of illustration are *James Cook and New Zealand* by A. C. and N. C. Begg, (Government Printer, Wellington, N.Z., 1969) and *No Sort of Iron*, edited by Roger Duff, (Art Galleries and Museums' Association of N.Z., c/o War Memorial Museum, Auckland, N.Z., 1969).

Of numerous articles which have appeared in the last few years, the following are particularly relevant:

B. A. L. Cranstone & H. J. Gowers, "The Tahitian Mourner's Dress; a Discovery and a Description", *The British Museum Quarterly*, XXXII (1968), 138–44. An admirable discussion of the specimen in the British Museum.

M.E. Hoare, "Johann Reinhold Forster: The Neglected 'Philosopher' of Cook's Second Voyage (1772-1775)", *Journal of Pacific History*, II (1967): 215–24. (Same author), "'Cook the Discoverer', an Essay by George Forster", *Records of the Australian Academy of Science*, 1, 4 (1969): 7–16. Timely reassessments of the Forsters.

Adrienne L. Kaeppler, "Preservation and Evolution of Form and Function in Two Types of Tongan Dance", in *Polynesian Culture History; Essays in Honor of Kenneth P. Emory*, (Bernice P. Bishop Museum Special Publication 56, 1967): 503–36. A valuable ethnohistorical study based partly on information obtained by Cook.



The routes of H.M.S. Resolution in the South Pacific Ocean, March 1773 to December 1774. Detail from "A General Chart Exhibiting the Discoveries made by Capt. James Cook . . . by Lieut. Henry Roberts, 1784."

