

of the fur of some animal, and others wore a narrow slip of the Kangaroo skin tied around the ankle. I gave them a string of Beads and a Medal, which I thought they received with some satisfaction.<sup>14</sup>

This was the first occasion on which native peoples had been encountered on the third voyage, and this little known drawing, now in the Naval Library of the Ministry of Defence, London, provides an insight into the subsequent visual programme that was closely followed during the whole third voyage. It is quite an ambitious composition for Webber to have begun so early in the voyage, but is obviously unfinished, and I suspect that it is unfinished because Cook felt that it would not be a suitable subject to be engraved in the official account of his third voyage. There seems to be little doubt that it was drawn on the voyage because Webber included a drawing, under the heading 'New Holland Van Diemens Land', in his catalogue of works submitted to the Admiralty on his return, entitled 'An Interview between Captain Cook and the Natives'. What it would seem Cook did approve of was a drawing of a man and another of a woman of Van Diemen's Land which would indicate complete nudity without actually representing it. ('A Man of New Holland', 'A Woman of New Holland', British Library.)

Although the 'Interview' was never completed or engraved, it does foreshadow what might be described as the official Cook/Webber visual art programme for the voyage. Cook is shown meeting the local people in an atmosphere of peace and potential understanding, offering them gifts and the hope of friendship. And as he began so he continued. All of Webber's developed compositions constructed on the voyage and for the official publication seem to be saying the same thing: the people of the Pacific are indeed Pacific people.<sup>15</sup>

They had not always been depicted so peacefully. In Hawkesworth's *Voyages*, for example, the first engraving ever to depict Tahitians, though it renders them looking like orientals, shows them engaged in a violent conflict with Captain Wallis's ships and his guns reducing them to submission (v.1, pl. 21). In Parkinson's *Journal* two Australian aborigines are depicted 'Advancing to Combat' as Cook landed in Botany Bay,<sup>16</sup> and in the official account of Cook's second voyage, Hodges had published his painting depicting the violent reception Cook received when he attempted to land at Eromanga in Vanuatu in 1774 (Pl. LXII, facing page 46).

Illustrations of this kind were bound to, and did, create controversy. On the second voyage the Forsters, father and son had both been critical of the way in which native peoples were frequently treated by the members of Cook's crews. They saw themselves as independent, scientific witnesses who, though they greatly respected Cook's abilities, were not prepared to turn a blind eye to everything that happened.