

Andrew C. F. David, chief ed., *The Charts & Coastal Views of Captain Cook's Voyages*. Vol. 1, *The Voyage of the Endeavour 1768-1771: With a Descriptive Catalogue of All the Known Original Surveys and Coastal Views and the Original Engravings Associated with Them, Together with Original Drawings of the Endeavour and Her Boats*. Asst. eds. for the views, Rüdiger Joppien and Bernard Smith. Hakluyt Society Extra Series, vol. 43. London: The Hakluyt Society in association with the Australian Academy of the Humanities, 1988. Folio, pp. lxiv, 328, maps, views, illus., index. £100 cloth.

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What, you say, yet another series on the Pacific voyages of Captain James Cook? Yes, and what a splendid series this promises to be. Just when I thought every aspect of Cook's career and accomplishments had been analyzed, and every known diary printed, along comes this definitive volume on the charts and coastal views of the first voyage.

The history of this endeavor is a long one. In the preface to the first volume of Rüdiger Joppien's *The Art of Captain Cook's Voyages* (New Haven: Yale University Press, 1985), Bernard Smith relates:

Attempts to publish the visual material associated with Cook's voyages possess a long, checkered and ill-fated history; this is no place to attempt even to survey that history, but a brief account of the origin of the present volumes must be given. It begins in 1949 with a proposal made in connection with the preparation of the Hakluyt Society's edition of Cook's Journals, edited by the late Professor J. C. Beaglehole and published in three volumes between 1955 and 1968. The original plan envisaged a fourth volume, which was to contain essays on aspects of Cook's career and achievements and to include an account of the artists who voyaged with Cook, together with a full list of their works. No one associated with the project at that time was aware of the amount of visual material involved. (P. ix)

Smith relates that he began visiting museums, libraries, and galleries in 1949 and continued until 1955 when the late R. A. Skelton of the British Museum began assisting him in preparing a section called "Graphic Records" for each volume of the Hakluyt edition of the Journals. These sections outlined the major collections of the graphic records of Cook's voyages: the sketches, drawings, paintings, views, and charts.

In the plethora of Cook voyage publications many of these graphic records have themselves been reproduced. As virtually all the extant written accounts by eyewitnesses have now been published--the journals, diaries, and reports--it is now time to organize all the known graphic records of the voyages into one comprehensive catalogue. Joppien and Smith admirably accomplished this in part in their *Art of Captain Cook's Voyages*. Now Andrew C. F. David is completing the monumental task with the assistance of Joppien and Smith by cataloguing the charts and views of Cook's voyages.

What is the importance of this material to warrant the tremendous expense and the four decades of compilers' time? Cook was instructed by the Admiralty to employ himself whenever possible "surveying and making Charts, and taking Views of such Bays, Harbours, and Parts of the Coast as may be useful to navigation" (p. xvii). Cook would be venturing to many places hitherto unknown to the Western world; the British Admiralty wanted to know their extent and resources. One of the primary reasons Cook was selected to command these voyages of discovery was his skill as a hydrographic surveyor. This ability allowed him to accurately locate and map the places he visited, replacing many mythical islands on the map of the Pacific with accurate new discoveries. Cook's skill meant that when he located a landfall it was placed accurately on the map so that subsequent navigators could sail there with confidence.

Why are the views in this catalogue and not in *The Art of Captain Cook's Voyages*? Most people today would consider them landscape art. In Cook's day, however, they had vital technical value to mariners. Before photography or satellite navigation systems a captain coming up on an unfamiliar landfall was dependent on offshore views such as these to help him identify the landfall and position his ship for a safe anchorage or passage into a possibly difficult harbor. Views like these were as important as printed sailing directions or navigation charts.

Cook's voyages into the Pacific are important enough that there is value in seeing all the versions of a chart or view, from rough sketch to finished rendering to engraved plate done after the return to England and perhaps embellished or romanticized. The differences between ver-

sions of the views and charts may not be as pronounced as in the other artwork resulting from the voyages but it exists nevertheless. David remarks on the realism of Buchan's and Sporing's work versus the romanticism of Parkinson's views (pp. xlii-xliv). The necessity for exactness in copying charts--for the safety of the ship and the lives of its seamen were at stake--reduced the amount of embellishment as compared with other forms of graphics emanating from the voyage. The effort to remain true to the original survey can be seen numerous times as the image of a place progresses from pencil or ink sketch to Hawkesworth's copper plate engraving. It is pointed out that there were a number of individuals who participated in drawing charts and views and it is important to see their perceptions rendered on paper. Also, some important charts were copied more than once by Isaac Smith, who drew most of the charts based on Cook's surveys, and we are able to see each version. David also points out that the thirty charts of Pickersgill are not up to Cook's usual standard and that the twelve charts of Molyneux on the Dolphin are usually less accurate than Cook's. All these versions and variations are here for the reader to see.

David and his colleagues have been working at this project for forty years. They have circled the globe seeking Cook documents. It is difficult to imagine that they have not seen all the relevant graphic material dealing with Cook's voyages, so a publication of this magnitude can now be attempted. One of the most impressive aspects to me of this first volume is the detailed description of each illustration and the "Descriptive Inventory of Collections" that reviews the provenance and location of each chart and view. It is a truly monumental effort that should stand for some time as the definitive source of information on this topic. I can only hope that these men can see the other volumes in this series through to publication.