

Recording the Events



*The head of a New Zealander with a comb in his hair, 1773, Sydney Parkinson (1745?-1771)
From John Hawksworth, An account of the voyages undertaken by the order of His Present Majesty
for making discoveries in the Southern Hemisphere,
ANMM Collection*

Both sexes paint their bodys Tattow as it is called in their language... Their method of Tattowing I shall now describe the Colour they use is lamp black prepared from the smook of a kind of Oily nutt used by them instead of Candles, the Instruments for pricking it under the Skin is made very thin ... the teeth are diped into the black liquor and then drove by quick sharp blows..'

An extract from Cook's journals 13 July 1796

ABOUT THE EDUCATION RESOURCES

These resources should be used in conjunction with the education section of the HMB *Endeavour* Circumnavigation website at www.endeavourvoyages.com.au. Teachers may use these resources and the information on the website as stimulus material pre- or post-visiting the ship. They include content summaries, images and classroom activities for both primary and secondary students. Teachers may also adapt this material to create activities at a suitable level for their students. The activity outcomes link to various individual state and national syllabi and can also be used for a cross-curriculum approach. The icons in each unit identify the skills base for each activity:



To Write



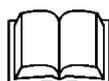
To Do/ To Create



To Think



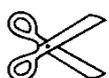
To Discuss



To Read



To Look at



To Make



To use the Computer



To Calculate



To Perform

ABOUT THIS UNIT

The *Recording the Events* unit examines the artistic styles used during the 1700s and 1800s. Midshipmen in the Royal Navy were trained in drawing and expected to illustrate their journals. On Cook's journeys in the *Endeavour* there were also artists with scientific, landscape and portrait experience aboard. Journal writing was a part of daily life for the officers and Lt Cook, while Joseph Banks and his 'gentlemen' also kept and illustrated extensive journals. The images from these were often added to or finished after the voyage itself – sometimes by completely different artists.

CURRICULUM LINKS

ENGLISH

HISTORY

HSIE/SOSE

VISUAL ARTS

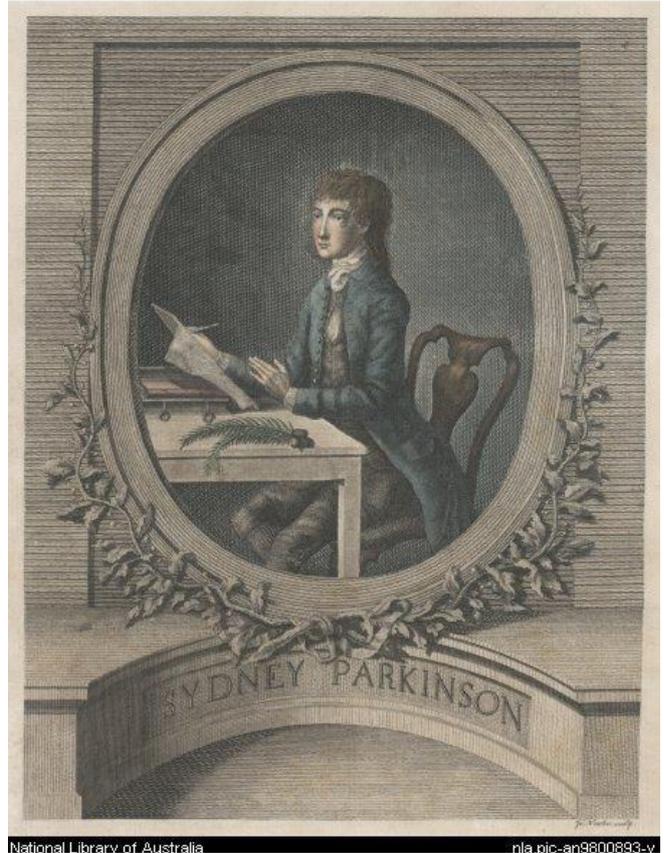
ABORIGINAL STUDIES

Curriculum links for the complete scope of the Education Resources are available on the *Endeavour* website under *Teacher Resources* www.endeavourvoyages.com.au

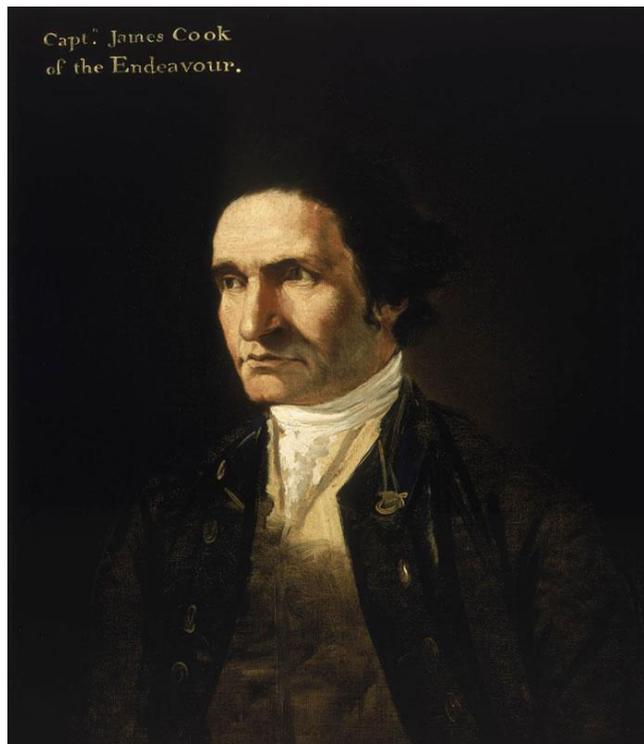
The Faces of History



Mr Banks, painted by Benjamin West (1738-1820)
Engraved by J R Smith
Courtesy National Library of Australia

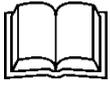


Sydney Parkinson, James Newton (1748-ca1804)
Courtesy National Library of Australia
ANMM Collection



Australian National Maritime Museum
HMB *Endeavour* Circumnavigation of Australia
Education Resources

Above: *Portrait of Cook*, William Hodges (1776)
Courtesy National Maritime Museum,
Greenwich, London



BACKGROUND READING

Artists were the eyes of the world in the 18th century. Those with land and positions in society had their portraits painted by Joshua Reynolds and their horses and dogs painted by Stubbs. Opulence and wealth were flaunted. The gulf between rich and poor was immense.

All naval officers were expected to keep journals and from these we have access to sketches, watercolour illustrations, maps and cultural information about the world they encountered sailing to new or unknown parts. The artists Sydney Parkinson and Alexander Buchan provided remarkable insights into the Indigenous peoples and landscape of the Pacific.

Sydney Parkinson, whose patron was Joseph Banks, specialised in botanical drawing and joined the *Endeavour* journey as one of the 'scientific gentlemen' specifically to record the plants collected by Banks and Dr Solander. He completed some 1,300 sketches, drawings and watercolours before he died of dysentery in Batavia on 26th January 1771. He was 26 years old.

Alexander Buchan illustrated people and landscapes. Although this Scottish artist died of epilepsy in Tahiti in 1769, his illustrations of the people of Tierra del Fuego during the *Endeavour* journey remain his best known works.

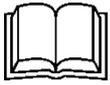
Did you know?

Although Alexander Buchan died in Tahiti, Cook decided to bury his body at sea so the customs of the Otaheitian people would not be offended.



Life in the Ocean Representing the Usual Occupations of the Young Officers in the Steerage of a British Frigate at Sea, c1820-1837
Augustus Earle

© National Maritime Museum, Greenwich, London



BACKGROUND READING

Examine portraiture in the 18th century

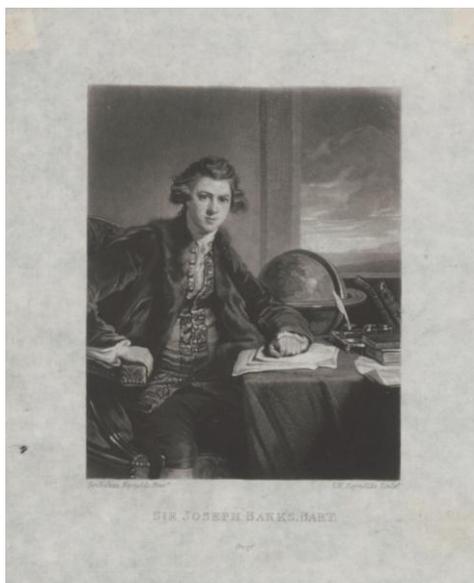
Throughout history the urge to record the images from the society around us has motivated artists. The media may vary from ink or paint on paper, to marble, bronze, ivory or wood, but the subjects are predominately from the people – and sometimes the animals, pets or objects – of the world around the artist.

The history of portraits in Europe often followed the changes in class structure. Artists were commissioned to paint for public and private persons; or subjects were chosen for their social standing or achievements. Portraits were also used as state and family records by the rich and powerful. It is interesting to note that British and European royalty used miniatures to negotiate marriage contracts. With the rise of the middle class and the growth of wealth during the Industrial Revolution, portraits were often commissioned for family and colleagues.

Subjects were usually portrayed in the fashionable dress of the day. In the late 18th century and early 19th century artists used direct light to define texture and definition of the limbs. Props and background were often added to develop the narrative of the portrait.

Officers, gentlemen and scientists on board the *Endeavour* recorded wonderful portraits of the Indigenous people they encountered in the Pacific. Their concept of ‘the noble savage’ was directly influenced by the nature of their encounters. Thus Dampier saw them as ‘the miserablest wretches in the world’ whereas Cook saw them as ‘far happier than Europeans..about as tall as Europeans of a very dark brown colour but not black nor had they wooly frizled hair, but black and lank much like ours..’

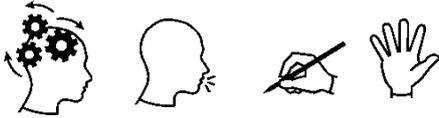
Discuss the depictions of the subjects in both of these works



Sir Joseph Banks, Bart.
Sir Joshua Reynolds (1723-1792)
Courtesy National Library of Australia



The Lad Taiyota, Native of Otaheite in the Dress of his Country,
Sydney Parkinson
From *A Journal of a Voyage to the South Seas in His Majesty's ship, the Endeavour, 1773*



ACTIVITY: Compositional Analysis

Visual Arts, History



Captain James Cook, Sir Joseph Banks, Lord Sandwich, Dr Daniel Solander and Dr John Hawkesworth, John Hamilton Mortimer (1740-1779)
Painted 1771?

Courtesy National Library of Australia

Analyse the elements of composition of the John Mortimer painting:

<http://nla.gov.au/nla.pic-an7351768>

Look at the position of the figures of Cook and Banks. Who are the other figures and what is their importance to the composition?

What is the significance of the inclusion of Bank's pet dogs?

Consider the use of light.

What is the significance of the classical sculpture in the composition?

Consider the use of a European background to the figures.

Examine the artistic influences of the style of this period of art.

Discuss the narrative expressed in this painting.



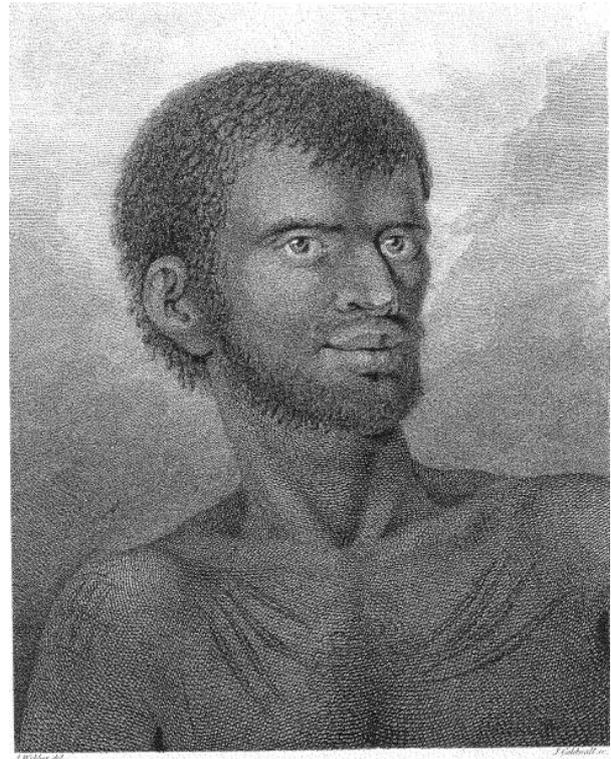
ACTIVITY: Essay

Visual Arts

Using the cultural frame, compare these portraits with reference to the European concept of the 'noble savage'. In your response discuss the artists' choice of media, techniques and pose to communicate meaning and cultural difference in the Age of Enlightenment.

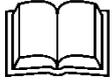


Omai, a native of Ulaietea
Engraved by Francesco Bartolozzi (1727-1815), after an original painting by Nathaniel Dance
ANMM Collection



A man from van Diemen's Land Engraved by J Caldwell after an original painting by John Webber (1751-1793)
ANMM Collection

Capturing the moment



BACKGROUND READING

Examine watercolours in the 18th and 19th Centuries



Captain James Cook, watercolour on ivory miniature in circular form ca 1780-1784
 Similar to a portrait by Nathaniel Dance-Holland (1735-1811)
 MIN 85 Mitchell Library, State Library of New South Wales

Watercolour painters before the 19th century had to make paints themselves using pigments purchased from an apothecary or specialized "colourman". These raw materials would be mixed then stored and carried in pigs' bladders the size of sausages. Watercolour paints were not mass produced until after the Industrial Revolution in the 1800s. Technology then dramatically expanded the range of colours that could be used and the use-by date of the paint pallets.

The earliest commercial paints were small, resinous blocks that had to be wetted and laboriously "rubbed out" in water. Around 1766 William Reeves (1739-1803) set up in business as a colourman. By 1781 he and his brother invented the moist watercolour paint-cake, a time-saving convenience the introduction of which coincides with the "golden age" of English watercolour painting. Modern commercial watercolour paints are available in two forms: tubes or pans. The majority of paints sold are in collapsible metal tubes in standard sizes (typically 7.5, 15 or 37 ml.), and are formulated to a consistency similar to toothpaste. Pan paints (actually, small dried cakes or bars of paint in an open plastic container) are usually sold in two sizes, **full pans** (approximately 3 cc of paint) and **half pans** (favoured for compact paint boxes). Pans are historically older but commonly perceived as less convenient; they are most often used in portable metal paint boxes, also introduced in the mid 19th century, and are preferred by landscape or naturalist painters.

Looking at the time in which *Endeavour* sailed, what type of paint set do you think the artists on board would have used?



ACTIVITY: Research and presentation

Visual Arts, History



Vegetation of New South Wales near Port Jackson, William Westall (1781-1850)
ANMM Collection

Research and develop a PowerPoint presentation to further extend your knowledge of the historical use of drawing, watercolours and painting as a creative source of ideas on the human experience in Cook's period. Relate your findings to the painting reproduced above. Your finished work should also include information or illustrations about the following:

- the various types of ships that explored areas of Australia in Cook's period
- landscapes – try to find various representations of that time
- flora and fauna observed by botanists and officers aboard *Endeavour*
- the works of Sydney Parkinson and Alexander Buchan

You will find the following link about Joseph Banks and the flora of the east coast very helpful.

www.anmm.gov.au/webdata/resources/pdfs/schools/Joseph_Banks_teacher_resources.pdf

This activity will form the basis for later activities.



ACTIVITY: Create a Journal Illustration

Visual Arts, English, History, HSIE/SOSE



A Hut and Family of the Inhabitants of Terra del Fuego, Alexander Buchan 18th Century
ANMM Collection

Discussion: Using your information from the previous activity about watercolour history during the period Cook sailed the Pacific, imagine that you are an officer on HM Bark *Endeavour*. Create an illustration for your own journal using the Alexander Buchan image above as a stimulus.

What will you choose to illustrate? How will you choose your subject? Think about the *Endeavour* journey. How are you going to research? Consider <http://www.anmm.gov.au/site/page.cfm?u=1437>

Points to consider:

Size

Remember that paper was precious and expensive

Lighting

Which part of the journey/world are you painting? Consider the weather.

Figures

Consider the elements of composition. If you are including figures what are they wearing? Is there any tension between the explorers and the Indigenous populations they came across? How are each group presented? Are you showing any flora or fauna? Remember that for the people on the *Endeavour* this would have been the first time they had seen this foliage or these animals.

Background

Research the medium

What materials would have been used in the 18th century?

Workshop your ideas then create your illustration using suitable paper, pencil, sponges and ink wash

Also see page 12 for a journal writing exercise



ACTIVITY: Discussion and Art Making

Visual Arts, history



The Macassan Prahu, © Dhuwarrarr Marika 2006. Reproduced courtesy artist and Buku-Larrnggay Mulka Centre

Indigenous people also used art to record events and occurrences. For centuries the Maccassans from Sulawesi, Indonesia, sailed every monsoon season to trade for trepang (sea cucumbers) with the Yolgnu people of North-east Arnhem Land. Depicted here is an Indonesian fishing vessel called a *prahu*. The detail includes the crew, sacks of rice, swords, axes and a cargo of trepang. The background design is the Rirritjingu clan design for water.

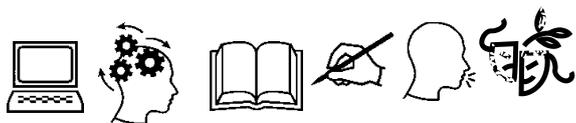
This extension activity is based around Indigenous art forms and will culminate in a body of work produced by students.

1. Research artistic representations of different Indigenous communities relating to habitat, marine life, climate and sustainability as they relate to freshwater and saltwater environments.
2. Select an issue related to Indigenous history, politics or identity. Select related artworks (maximum three) which challenge stereotypical views of Aboriginality* depicted by many colonial artists. Examine how this issue is portrayed in the artworks.
3. Select any two themes from 1 and 2 above and produce your own 2D, 3D and 4D images that relate to these issues.

www.livingknowledge.anu.edu.au and the *Freshwater Saltwater* exhibition teacher resources at www.anmm.gov.au/education will be useful for this exercise.

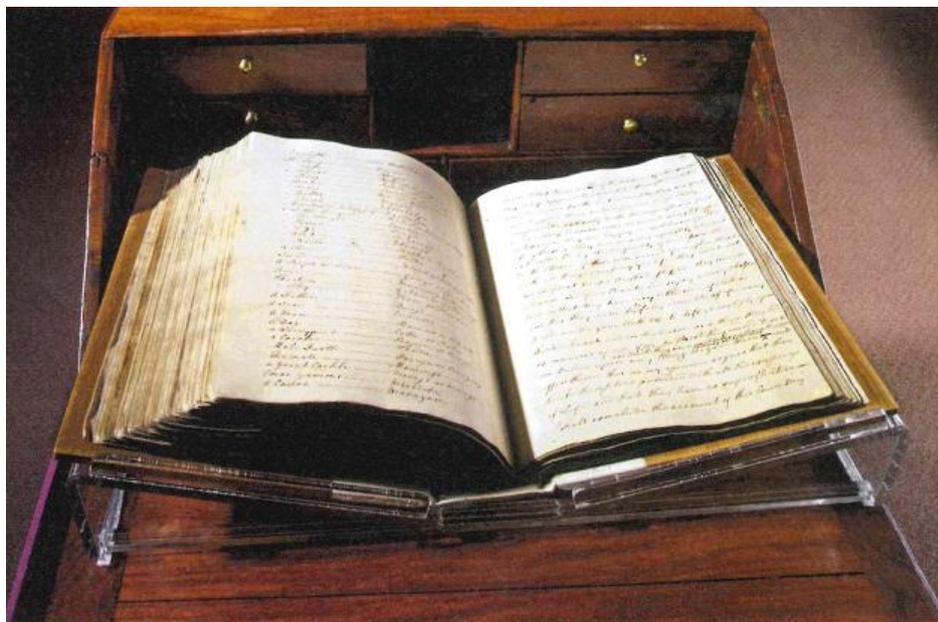
***Research the history of what this term means in Australia**

The power of words



ACTIVITY: Journal & Script Writing; Poetry

English, History, HSIE/SOSE, Aboriginal Studies



Journal of James Cook, held by National Library of Australia

The British Admiralty required that Navy ships keep journals, logs, surveys and coastal profiles.

Copies were also made of those documents and returned to England at stages during a voyage to keep the Admiralty informed of a ship's progress.

1. Write a journal entry

- A. Choose one of the following: a crew man, an officer or a gentleman aboard the *Endeavour* during its first Pacific voyage. This is your VOICE.
- B. Research his background. You should link his everyday activities to the appropriate artefacts below and their use during the *Endeavour* voyage:

<i>Maps</i>	The names given by Cook to places on the journey
<i>Quill pen</i>	How it is made and used. Need for sand/salt to dry the ink
<i>Paper</i>	What is used to write on
<i>Lamps</i>	The lighting on board
<i>Capstan/ log line</i>	Song and dance alternatives for the many illiterate sailors
<i>Seal</i>	How letters were sent
<i>Boomerangs, spears</i>	Indigenous contact. How we know how each group felt and reacted

- C. Choose an event – for example, rounding Cape Horn where sailors sometimes froze to death on the yards. This is your SUBJECT.
- D. Write the journal entry from the PERSPECTIVE of your chosen character, being careful to use his style of language, about an event during the voyage.
- E. As an extra activity, students could write a reflective piece about European arrival from an Indigenous point of view. Reading Shaun Tan's book *The Rabbits* or viewing the film *Women of the Sun* would be a good starting point. Also, listen to an Indigenous Elder's speech during the *Endeavour* replica's farewell ceremony at www.endeavourvoyages.com.au



ACTIVITY: Using Figurative Language

English

One component of a piece of poetry is FIGURATIVE LANGUAGE.

- Using the following extract from Kenneth Slessor's poem *Five Visions of Captain Cook*, **examine the figurative language** used – the techniques used to convey the writer's intentions effectively. Consider Slessor's use of words, imagery, structure, repetition, tone and figures of speech.

*How many mariners had made that choice
 Paused on the brink of mystery! 'Choose now!'
 The winds roared, blowing home, blowing home,
 Over the Coral Sea. 'Choose now!' the trades
 Cried once to Tasman, throwing him for choice
 Their teeth or shoulders, and the Dutchman chose
 The wind's way, turning north. 'Choose, Bougainville!'
 The wind cried once, and Bougainville had heard
 The voice of God, calling him prudently
 Out of the dead lee shore, and chose the north,
 The wind's way. So, too, Cook made choice,
 Over the brink, into the devil's mouth,
 With four months' food, and sailors wild with dreams
 Of English beer, the smoking barns of home.
 So Cook made choice, so Cook sailed westabout,
 So men write poems in Australia.*

Kenneth Slessor (1901-1971)

- Consider the MEANING** of the poem. What particular message or comment about life did the poet intend to illustrate in this poem? The meaning is also called the **THEME** of the poem and involves the reason the poet chose this particular topic. Frequently the theme (meaning) goes beyond the subject matter of the poem. Poets often comment on issues which may be regarded as applying to life in general.
- Now read the whole poem at: <http://www.poetryfoundation.org/archive/poem.html?id=176476>
- Discuss** how/whether your earlier opinions of the extract above have changed now that you have considered the poem as a whole.

ACTIVITY: Using Figurative Language (cont.)

English

1. **Write a poem or script** using your journal entry as a basis. To help you get started:

Listen: Read aloud a segment from *The Rime of the Ancient Mariner* by Samuel Taylor Coleridge (1772-1834). Part 1 is about snow and ice and its effects on the ship.

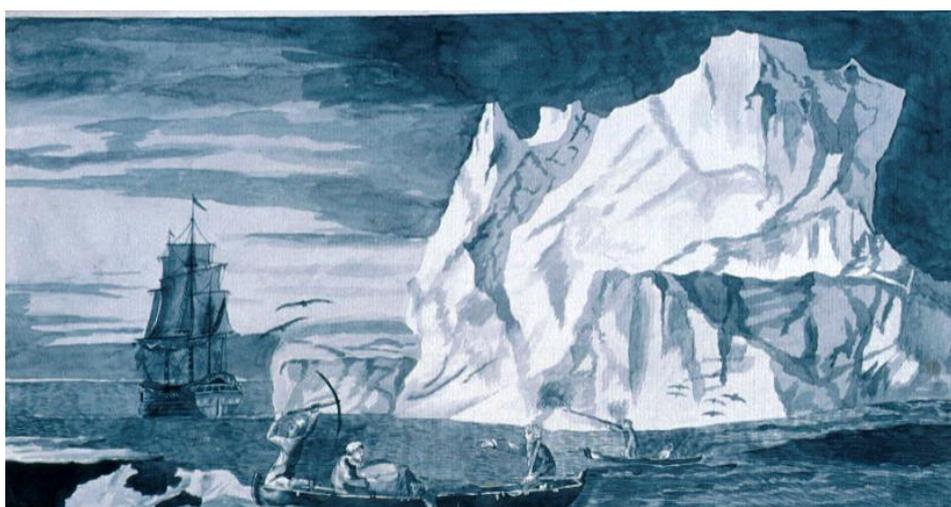
**And now there came both mist and snow
And it grew wondrous cold:
And ice, mast-high, came floating by,
As green as emerald.**

**And through the drifts the snowy clifts
Did send a dismal sheen:
Nor shapes of men nor beasts we ken -
The ice was all between.**

**The ice was here, the ice was there,
The ice was all around:
It cracked and growled, and roared and howled,
Like noises in a swound!**

Discuss: Consider the VOICE used in the above poem. Not all sailors were literate. Find examples of music, songs, ditties and jigs that would have been used at the time to transmit information to the illiterate. This will help you to develop the necessary language levels. Now write your poem.

2. **Write a script:** Consider the LANGUAGE you will use. In pairs find examples of Maritime, Cockney, Irish and other language and expressions that might have been used in the 1700s. Compile a list of terms to use in the script.
3. **Read or perform** your journal article, poem or script for the class.



Ice Islands, Cape of Good Hope, 18th Century
John Webber
ANMM Collection

Did you know?

During his second voyage, James Cook sailed across the Antarctic Circle in 1773 as Captain of HMS *Resolution*.



Resources for further reading

The Face of Australia. The People-The past. Australian bicentennial Authority & Davis Hansen. 1988

<http://nla.gov.au/nla.pic-an8391494>

<http://www.nla.gov.au/pict/explore/index.html>

<http://trove.nla.gov.au/picture/result?q=alexander+buchan>

[http://en.wikipedia.org/wiki/Alexander_Buchan_\(artist\)](http://en.wikipedia.org/wiki/Alexander_Buchan_(artist))

<http://www.abc.net.au/messageclub/duknow/stories/s1183165.htm> <http://nla.gov.au/nla.pic-an7351768>

<http://dl.nfsa.gov.au/module/1670/>

<http://inpreteritus.blogspot.com/2010/10/surgeons-at-sea-royal-navy-medical.html>

<http://www.gov.im/mnh/heritage/library/publicinfo/Image.gov?id=11612>

http://en.wikipedia.org/wiki/Watercolor_painting#History_2

http://en.wikipedia.org/wiki/Portrait_painting

<http://www.nmm.ac.uk/about/the-organization/staff-profiles/curatorial/jenny-gaschke/>

<http://ozoutback.com.au/Australia/abdacent/index.html>

<http://www.abc.net.au/messageclub/duknow/stories/s1183165.htm>

<http://www.aboriginalartnews.com.au/2011/02/saltwater-freshwater-art-contemporary-aboriginal-art-from-the-mid-north-coast-of.php>

http://en.wikipedia.org/wiki/Contemporary_Indigenous_Australian_art#A_contemporary_Indigenous_art_movement_begins

<http://www.aboriginalartonline.com/culture/symbols.php>

<http://www.jintaart.com.au/iconography/iconhmpg.htm>

<http://www.environment.gov.au/parks/uluru/culture-history/art/index.html>

<http://www.environment.gov.au/parks/publications/uluru/pn-anangu-art.html>

http://www.anmm.gov.au/webdata/resources/pdfs/schools/Joseph_Banks_teacher_resources.pdf

<http://www.online-literature.com/coleridge/646/>

<http://www.gov.im/mnh/heritage/library/publicinfo/Image.gov?id=11612>

<http://www.anmm.gov.au/site/page.cfm?u=1461>

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