In relation to the encounters with Samoans, no drawing was made (or survived) from the Bougainville expedition or from the Lapérouse expedition. For the official and posthumous publication of the Lapérouse expedition narrative (1797), only the ‘Massacre’ was drawn and engraved by Parisian artists (in a style which departed from the 1770-1790s’ ‘noble’ representations of Tahitians; see pictures in the section on Tahiti). This view went right through into the German colonial period: the 1797 French engraving was reproduced or redrawn many times, as in this case (pl. 2) for a German account of Samoa. The author, formerly Supreme Judge of ‘German Samoa’, has compared on two adjacent pages what he called in his captions the ‘Samoan raid on the French’ (pl. 2) and the ‘Hawaiian murder of Captain Cook’ (pl. 4).
In 1883, the French had elevated on the site a monument stating that their marines gave their life ‘for science and for their country’. It is in another German colonial book of 1902 that the picture of this French statement found a place (pl. 3).

The same German literature gives us an example of the dominating European male gaze at Samoan girls (pl. 5)—captionned just: ‘Stilleben’ (‘Quiet Life’)!
From the Dumont d’Urville expedition, we have only sketches of houses and of Apia, with a few drawings of Samoan faces so conventional that they have no historical value, and one magnificent drawing of the inside of a house *fale tele*:

6. ‘Huts of the Natives in Apia’

7. ‘Central square of Apia’

8. ‘Chief Apia’  ‘young girl of Apia’  ‘Peha, Chief of the district of Opoulou’
Then photographs replaced engravings, while Samoan houses remained the same.
Early Europeans misinterpreted…

…in terms of ‘lascivious gestures’ the ceremonial role of young girls who, as ‘taupou’, had to stand in front, in the centre: for dances…

…and in Kava offerings:
‘Taupou’ and Manaia or Chiefs, all wrapped in *siapo* and fine mats, represented the dignity *mamalu* of the Samoan way *aganuu FaaSamoa*. 
TAHITI: the view from the literary salons in London and Paris

20. Louis-Antoine de Bougainville

21. James Cook

22. ‘Amusements of the Otahi-tians and the British’, as viewed by a French artist for a compilation of voyage narratives published in France in 1788: nude Tahitian women are eager to meet the new male voyagers

23. ‘Captn Wallis on arrival at O’Taheite [Tahiti] in conversation with Queen Oberea while her attendants are performing a favourite Dance called the Timorodee’, imagined for a compilation of voyage narratives (London, 1780)

24. ‘A view of the inside of a house in the Island of Ulietea [Raiatea, Eastern Polynesia], with the representation of a dance to the music of the country’, imagined for the official publication of the voyages of Byron, Carteret, Wallis and Cook (London, 1773)
25. The first Tahitians who came on board (Cook’s 2nd voyage).

George Forster’s narrative, published in 1777, tells that the man presented his two sisters and his wife. The two sisters followed an officer who led them into the cabins. One of the sisters was ready to ‘grant her favours’ to one officer when the boat touched the reef and everyone jumped back on deck. This engraving, made for a compilation of voyage narratives (London, 1780), is faithful to the account.
Webber, draftsman on Cook’s 3rd voyage, and Sydney Parkinson, draftsman on Cook’s 1st voyage, had both noted how Tahitian girls were laden with barkcloth during the dances:
Sources of Illustrations

Scans of the originals were received from the Macmillan Brown Library (MBL); scans or photographs of originals or published reproductions of engravings or published photographs were framed and made by the author (ST), from books located in ANU libraries and, in the Dumont d’Urville case, in the National Library of Australia (NLA).

SAMOA:


3. ‘Denkmal in der Massacre-Bay (Tutuila)’: F. Reinecke, *Samoa*, Berlin, W. Süsserott, 1902, p. 29 (scan ST)


15. ‘Dorfjungfrauen’: Scheurmann, op. cit., pl. 94 (scan ST).


18. ‘Samoanischer Krieger’: Scheurmann, op. cit., pl. 84 (scan ST).


TAHITI:


23. ‘Captn Wallis … in conversation with Queen Oberea … a favourite Dance called the Timorodee’: engraved for John Hamilton Moore, A new and complete collection of voyages and travels, containing all that have been remarkable from the earliest period to the present time, comprehending an extensive system of geography, describing, in the most accurate manner, every place worthy of notice, in Europe, Asia, Africa, and America, Londres, Alexander Hogg (n.d., probably 1780), vol. 2, facing p. 158 (scan MBL). (This name ‘timorodee’ was mentioned in the Cook Voyages accounts and came to represent the Tahitian supposed-to-be inclination to ‘lascivious’ dancing; see Tcherkézoff in press-1).

24. ‘… in the Island of Ulietea, with the representation of a dance…’: engraved for the official narrative (arranged by J. Hawkesworth) of the voyages of Byron, Carteret, Wallis and Cook (1st voyage), London, 1773, p. 265 (scan MBL).


28. ‘A dance at Otaheite’: following faithfully a drawing by John Webber (3rd Cook Voyage, 1777), engraved for Moore, *op. cit.*, vol. 1 (scan MBL).