

relationship to the chronological order of landfall (see Appendix). Overall, one must conclude that the sketches were made on loose sheets, which were later bound and the sketches annotated. Possibly Walton bound the sketches, for, according to the inscription, Walton gave Tunstal 'this book'.

Were the plants sketched in the field? The plants do look natural: certainly the terrestrial plants are depicted as growing from the ground. (In George Forster's correct botanical drawings, the terrestrial plants are shown with roots). Several appear to be lit by bright sunlight, and in some cases they cast a distinct shadow. Hoare refers to the possibility of field sketches—'We gain, indeed, some strong evidence . . . that there were other notebooks, field notes and memoranda of perhaps a more ephemeral nature kept by all three scientists'⁶—and at times Hodges did accompany the naturalists ashore on their botanical excursions, as is recorded below (see Appendix, 7). Hodges probably took loose sheets with him on field trips—after all he was an important early English *plein-air* painter, as Smith emphasises.⁷ He must have been well equipped for work in the open. But this is not evidence that the sketches were done in the open.

Why would Hodges want plant sketches? Beaglehole writes, 'He worked in. . . oil, probably not direct from the subject, but from his water colour sketches. . . .'⁸ Perhaps he planned to use the plant drawings to add authentic vegetation to his definitive works. He was employed by the Admiralty after the *Resolution's* return in 1775, finishing his drawings and paintings, and supervising the engravings for Cook's official account of the voyage. In 1777 he exhibited paintings of New Zealand and the Pacific at the Royal Academy. These paintings and drawings show a variety of flora; among them the tree-fern in his 'A View in Dusky Bay, New Zealand', and the flax in 'Waterfall in Dusky Bay, New Zealand' are easily recognisable. There are carefully drawn and identifiable plants in several of his Pacific island works. Stuebe writes of his 'View in the Island of New Caledonia', 'The composition is rich in details of the island's flora and fauna. . . .'⁹ Indeed Hodges was careful about his botanical foreground staffage: he wrote on the back of a print in the British Museum, 'A view of the Island of Otaheite from the Land looking towards the Reef and Sea, and which has much appearance of the Low coral reef Islands. The Plants are Coconut trees and Plantains which are Idigenous [*sic*]. Drawn from Nature by W. Hodges in Year 1773'.

Could it be that the sketches of the little album served as models and that some plants are recognisable in his finished works? Again the answer is yes. The *Kyllingia monocephala* of page 10 of the album is clearly the same plant that appears in the foreground of Hodges's