

so that George could make his later careful drawings (from wilted or even dried specimens) appear more lifelike? Hodges did help other crew members with drawing, as John Elliott records in his memoirs (of the period at Tahiti in April 1774): 'Myself, Mr Roberts, and Mr Smith (Cooks Nephew) were when off Watch, Employ'd in Captn Cooks Cabbins either Copying Drawings for him, or Drawing for ourselves, under the Eye of Mr Hodges'.¹⁶ But the sketches are botanically naive compared with George Forster's finished drawings. The pencilled outlines are shaky and suggest that the sketches are the copies, rather than the other way round.

Did Hodges copy George Forster's drawings? There is a precedent: Joppien suggests that Hodges used a George Forster drawing of a falcon as the model for the bird in the foreground of his 'Christmas Sound. Tierra del Fuego'; Stuebe points out that there are differences between the two depictions, and indeed, George Forster wrote that Hodges's falcon, 'from its supernatural size, seems to resemble the rukh, celebrated in the Arabian Tales, more than any bird of less fanciful dimensions'.¹⁷ (Hodges's friend William Wales leapt to the latter's defence, mistakenly attributed these remarks to the elder Forster, and wrote his famous sarcastic reply.)

Perhaps Hodges copied the young naturalist's botanical work on the voyage home. It is tempting to guess so, for in the main only two colours are used, and we know that his paint stocks were exhausted well before the end of the voyage. As Cook wrote to the Admiralty Secretary, '... there are several other Views. Portraits and some valuable designs in Oyl Colours, which for want of proper Colours, time and conveniences, cannot be finished till after our arrival in England'.¹⁸ Smith writes that Hodges 'was reduced to drawing in crayon, pencil or wash—and a good deal of indian ink work'.¹⁹ But his topographical sketches early in the voyage were done (presumably by choice) with a simple three-tone wash process, so we can draw no conclusions from the colours.

The orientation of the sketches matches that of George Forster's drawings, rather than that of his engravings (the mirror image of his drawings, of course) in all cases where both are available for comparison: the one exception is number 19a, where identification is questionable anyway. Where a watercolour drawing is available for comparison, the shading of the sketch is so similar, that one is tempted to guess that all the album sketches are copies of Forster watercolours (see for example plates 8, 9, 10). In fact, only nine watercolours corresponding to the Hodges sketches (album pages 5, 6, 7, 8, 10, 13, 24, 25, 27) are present in the Banksian collection in the British Museum.