

'Afia-too-ca, a burying place in the Isle of Amsterdam', engraved by W. Byrne for Cook's published journal of the voyage.¹⁰ Unfortunately, although it appears certain that Hodges made a drawing of the scene at the time (4 October 1773), no drawing has survived;¹¹ so we cannot say whether the *Kyllingia* was a feature of the original, or was added later, in London, at the time of the engraving. In the same engraving is a fair copy of the *Liparis clypeolum* of page 21 of the album. There are some similarities between the *Tacca leontopetaloides* of page 22, and the same plant in the foreground of the engraving, 'View in the Island of New Caledonia';¹² again, the original drawing is not known.

This, of course, may be explained if Hodges at times simply used Forster's botanical drawings as models for the plants in his engraved landscapes. The works executed in London after the voyage contain much more botanical detail than those done on the voyage: but neither the other published engravings, nor the large finished paintings at the Royal Naval Museum at Greenwich, contain plant studies that can be matched to the Hodges sketches or the Forster originals with any confidence.

Other questions cannot yet be answered. Did he work from the Forster originals or from these sketches? Were there originally more Hodges sketches? Why are the New Zealand flax, rata, mistletoe and gentian missing?

Did George Forster copy Hodges's botanical sketches? Hodges probably helped the young George Forster with his artistic technique, and their relationship has been explored by Peter Whitehead.¹³ In the George Forster collection at the British Museum (Natural History) there is one bird study by Hodges, done at Dusky Sound. It is of *Larus scopulinus*, the red-billed gull, described on 13 April 1773.

... this drawing by Hodges suggests that the latter, ten years older than George Forster and an experienced draughtsman, took an interest in the boy's work and could well have offered him advice, the drawing perhaps being by way of illustration. In fact, the drawing could well be mistaken for one of George's later drawings of sea birds, so that perhaps he was influenced to adopt this large and rather vigorous technique.¹⁴

There is a George Forster painting of a falcon from the Cape of Good Hope that certainly has a Hodges background; in fact Joppien suggests on stylistic evidence that the backgrounds of several of George Forster's paintings of Cape mammals and birds may have been painted by Hodges.¹⁵ And there is one botanical sketch in the Forster collection (No. 89) that looks very like a Hodges.

It is tempting to think that we might have here a further insight into the relationship between Hodges and the young George Forster: did Hodges do a quick brushed sketch of the plant in the field,