

FRANCES

AUCKLAND FESTIVAL OF THE ARTS

HODGKINS



JUNE 1954



AND HER

AUCKLAND CITY ART GALLERY

CIRCLE

FRANCES  
HODGKINS  
AND  
HER CIRCLE

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*An Exhibition arranged by the*  
AUCKLAND CITY ART GALLERY  
*on the occasion of the*  
AUCKLAND FESTIVAL OF THE ARTS  
1954

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## FOREWORD

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WHEN LAST YEAR the Library and Art Gallery Committee laid down the outlines of the Gallery's future policy, one decision was of outstanding importance. This was that a truly representative collection of the works of Frances Hodgkins should be built up so that for the first time in New Zealand this artist could be studied fully in a public gallery and further research on her life and work undertaken. With the recent acquisition of thirteen new works by the artist, the first part of this policy has now been put into operation, and the second will become possible with the publication by the Gallery later this year of the book *Works of Frances Hodgkins in New Zealand*, written by Mr E. H. McCormick. As the leading authority on this artist, Mr McCormick's knowledge and advice are indispensable and without him this present exhibition would have been impossible. It is therefore our pleasure to thank him in particular for his introduction and notes in this catalogue, and in general for the many other services which he has given to us. At the same time, such an exhibition as this cannot be created without truly representative works, and we must therefore express our gratitude to all those public institutions and private owners listed below who have made possible the loan of the paintings and drawings for which we asked.

While our thanks are extended to all these people, we feel that it would be wrong if we did not express our special gratitude to Mrs A. G. Pearse, Curator of the Dunedin Public Art Gallery, and Mr Stewart MacLennan, Director of the National Art Gallery, Wellington, as well as to those members of the Hodgkins and Field families who were unsparing in information and who made the full resources of their collections available to us. Finally, we must thank Mr Nelson Thompson for the design of this catalogue, and the members of the City Art Gallery staff who have loyally engaged in what has been a considerable undertaking.

The aim of this exhibition has been primarily to place Frances Hodgkins in her context, but in doing so we have realised the great individual qualities of some of her associates and contemporaries. These artists can be represented here only by small groups of selected works, but it is hoped that they will be done fuller justice in the future by the presentation of exhibitions devoted to them alone.

The 1954 Festival of the Arts promises to be an event of outstanding quality and is made particularly rich by the participation of New Zealand artists of all kinds. It is therefore appropriate that our most distinguished modern painter and some of those who have made the history of art in New Zealand should take their rightful place alongside them.

E.W.

# CONTENTS

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Foreword	Page 3
The Exhibition	5
The Catalogue	
I <i>Forerunners</i>	7
II <i>The Hodgkins Family</i>	9
III <i>Dunedin Elders and Contemporaries</i>	11
IV <i>European Teachers</i>	15
V <i>Frances Hodgkins — The Dunedin Years. 1890 - 1901</i>	17
VI <i>New Zealand Artists Met in Europe</i>	19
VII <i>Frances Hodgkins — Europe and New Zealand, 1901 - 1913</i>	22
VIII <i>The Later Years</i>	24
Brief Chronology of Frances Hodgkins	29
List of Sources	29
Index to Lenders	30
Index to Artists	30

## THE EXHIBITION

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LIKE ANY OTHER ARTIST for whom large claims are made, Frances Hodgkins must in the end be judged on the score of her achievement. The romantic interest of her life, with its harsh struggles and long-deferred success, her integrity of character, her wit and personal charm, her special importance to New Zealand as a symbolic, almost mythical figure—all these will avail nothing when the time arrives to assess her place as a British and European painter. That time has not yet come, nor will it until the effort is made to collect and display the best examples of her immense output now scattered through two hemispheres. One would like to think that New Zealand might undertake this difficult and costly enterprise—that her own country might one day sponsor the first fully representative exhibition of Frances Hodgkins.

Meanwhile, in both hemispheres, we must make do with lesser displays. The present exhibition, frankly historical and biographical—even anecdotal—in its interests, has been arranged to illustrate in the most concrete way some of the original sources of Frances Hodgkins as a painter and, within the limits of the material available, the course of her development through more than half a century. It attempts to put her in the setting of her place and time, to suggest possible influences and analogues, and, for comparative purposes, to range her beside a number of her New Zealand contemporaries. A proviso must necessarily be made: owing to practical difficulties, not every artist is represented by his best work; and of the numerous drawings and paintings by Frances Hodgkins now assembled, perhaps only a handful will find a place in the ultimate, strictly selected canon on which her reputation should rest.

Though the exhibition centres on one painter, it illustrates a broader theme. Here are collected together works covering a span of eighty years by perhaps half the major artists in New Zealand history (and, it must be added, by a few of its exceedingly minor figures). Within limits already stated, it provides a rough conspectus of New Zealand painting, more especially in the southern centres, during the late nineteenth and early twentieth centuries. The observer will draw his own conclusions from this heterogeneous array; he may find merit in unexpected places, and he may be provoked into reconsidering certain preconceived ideas. But it seems unlikely that he will discern more than superficial resemblances running through the whole exhibition. It is an assemblage of individuals, not the display of a National School.

What explains the failure of New Zealand to develop a distinctive school of painting in these and later years? The reasons are complex, but hints are disclosed by the catalogue notes and by the record of the central figure herself. The art here shown was, for the most part, the work of colonials and the children of colonials or



of European migrants. It came from men and women not fully in accord with New Zealand, uneasily poised between two hemispheres. They looked to Europe in nostalgia or sought there training and careers.

This, the colonial phase of New Zealand painting, is perhaps not yet past; and aspiring young artists must continue to seek at the source of their tradition for knowledge and refreshment. But in the measurable future it may be possible for a Frances Hodgkins to remain—or, at least, return—and find here artistic fulfilment through distinctive New Zealand forms. One reason for this hope lies in the opportunities for reassessment and illumination provided by an exhibition such as this.

May 1954.

E.H.M.

Measurements of pictures are given in inches, height before width. They are sight measurements, *i.e.* the size of a picture as seen within the frame or mount.

# THE CATALOGUE

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## 1. *Forerunners*

FRANCES HODGKINS was born in Dunedin in 1869, only a couple of decades after the foundation of the Otago Settlement. During the turbulent years of pioneering and gold-discovery, though it had not established a local tradition, Dunedin was already the home of artists. In this section of the exhibition are assembled works by the more gifted of these men and by two others, John Gully and J. C. Richmond, who were both closely associated with Dunedin and the Hodgkins family through their friendship with W. M. Hodgkins.

All these men were born in Great Britain, all were amateurs, all were landscape painters, all worked mainly in water-colour, and, with only one notable exception, all could be fairly described as romantic painters of the English school. In general, they represent an early (but not the earliest) phase in the history of New Zealand painting – the attempt of cultivated exiles to imprison the New Zealand landscape within formulas derived from the study of J. M. W. Turner (in the original or in reproduction) and from the eloquent precepts of John Ruskin.

The water-colours of the Gully school, with their delicate charm and pensive evocations, exerted a powerful – and not always salutary – influence on later New Zealand painting. But this is not an influence to be seriously reckoned with in the development of Frances Hodgkins. As will be seen, her youthful talent took her in a different direction.

### JOHN BUCHANAN, 1819-1898

The senior Dunedin painter, Buchanan was in his own day the most neglected. Indeed, it is unlikely that either he or his work was known to the small circle of artists and art-lovers presided over by W. M. Hodgkins. Born in Scotland, where he worked as a pattern designer, Buchanan emigrated to Otago in 1849, and in 1862 found employment as a draughtsman-botanist. During exploratory trips in Central and Western Otago from 1862 to 1864, he produced a handful of water-colours, but apparently did not paint again. The water-colours were found amongst his papers at the time of his death, given to the Otago Museum, and nearly forty years later were retrieved from

the Museum's basement by Dr H. D. Skinner, who deposited them in the Hocken Library. The best of the collection is 'Milford Sound', one of the few indisputable masterpieces of New Zealand art, painted six years before Frances Hodgkins was born and almost certainly quite unknown to her.

#### 1. MILFORD SOUND

Water-colour.  $8\frac{1}{2} \times 19\frac{1}{4}$ .

No signature or date. [1863].

*Lent by the Hocken Library, Dunedin, University of Otago.*

### JOHN GULLY, 1819-1888

From early childhood, Frances Hodgkins must have been familiar with Gully's landscapes hanging on the crowded walls of the



Hodgkins drawing-room with other examples of British and colonial art. As a young woman, she reports, without comment, that her father had refused to allow her brother Percy to borrow a Gully for the adornment of his seaside bach. Hodgkins and Gully accompanied each other on sketching expeditions and, in the manner of the time, exchanged facetious illustrated letters. In his native Bath, Gully worked as draughtsman and clerk, and took lessons in landscape painting. He migrated to New Zealand in 1852, living in Taranaki until the outbreak of war, when he settled in Nelson. He was drawing-master at Nelson College and later worked under J. C. Richmond as surveyor and draughtsman. Gully has been described as 'New Zealand's Turner', a title which certainly indicates the major source of his numerous works.

## 2. LANDSCAPE

Water-colour. 23½ x 19½.

Signed and dated 'John Gully 1873' lower left.

*Lent by the National Art Gallery, Wellington.*

## GEORGE O'BRIEN, 1821-1888

The reputation of O'Brien has, undeservedly failed to extend far beyond Dunedin; he is a painter of more than local interest and parochial stature. He was born at Dromoland Castle, County Clare, Ireland, the fourth son of Admiral Robert O'Brien, R.N., and a grandson of Sir Lucius O'Brien, Bart. He is said to have been at Rugby and Oxford, but at the age of eighteen he was in Australia, whence he crossed to Otago in 1863, probably drawn there by the discovery of gold. He practised in Dunedin as draughtsman and engineer and, on the strength of his convivial habits and immense obesity, became one of the city's 'characters'. Despite his exalted origins, O'Brien was not perhaps a wholly acceptable figure in Dunedin's artistic circles; he seems to have exhibited rarely and to have taken only a small part in the affairs of the

Otago Art Society. Nevertheless, he was, according to family tradition, a sketching companion of W. M. Hodgkins, and a small water-colour in the exhibition was found in one of Hodgkins's portfolios.

## 3. DUNEDIN FROM THE JUNCTION

Water-colour. 27½ x 40½.

Signed and dated 'George O'Brien 1869' lower right.

*Lent by the Otago Early Settlers' Association, Dunedin.*

## 4. GREEN ISLAND

Water-colour. 9½ x 12½.

No signature or date.

*Lent by Mr P. D. Hodgkins, Auckland.*

## JAMES CROWE RICHMOND, 1822-1898

Engineer, farmer, administrator, parliamentarian, scholar, amateur painter of talent, Richmond was the most versatile and the most cultivated of the circle which included Gully and Hodgkins. In London, his birthplace, he attended University College, training there as a civil engineer. On reaching New Zealand in 1851, he settled in Taranaki, where he farmed until, with the outbreak of Maori war, he moved, like Gully, to Nelson. His later years were diversified by a long interlude in Europe, commemorated in many sketches and water-colours. Resembling his fellow-artists in this respect, as in others, Richmond was largely self-taught. He exhibited in Dunedin, corresponded with Hodgkins, and on visits to the city attended sessions of the Art Club founded by Hodgkins. He is associated with the Hodgkins story by a further link: he was the father of Miss D. K. Richmond, friend of Frances Hodgkins and her companion during the first visit to Europe.

## 5. COTTAGE IN ARRAN, SCOTLAND

Water-colour. 13½ x 20½.

No signature or date.

*Lent by Mr H. M. W. Atkinson, Wellington.*

**6. A LUNCHEON ALFRESCO, RATANUI, TARANAKI, 1851**

Water-colour.  $8\frac{1}{2} \times 11\frac{1}{2}$ .

Signed and dated 'J.C.R. 1851' lower right.

*Lent by Mrs M. R. Champion, Te Awamutu.*

**7. WAIMAKARIRI**

Water-colour.  $7\frac{3}{4} \times 13\frac{3}{8}$ .

No signature or date.

*Lent by Mr H. M. W. Atkinson, Wellington.*

**8. LAKE ROTOROA, UPPER BULLER**

Pencil.  $7\frac{1}{8} \times 10\frac{1}{8}$ .

No signature or date but inscribed 'L. Rotoroa, Upper Buller.'

*Lent by Mr H. M. W. Atkinson, Wellington.*

**JOHN CLARK HOYTE,**

c. 1833-1912

Little is known of Hoyte, and most of what is on record could be deduced from his own paintings: he was a prolific water-colourist, he lived in Dunedin and Auckland, he was one of the 'fathers of New Zealand art'. The chronicler might also have added that he left behind him no artistic progeny. It was not Hoyte's vernally fresh, carefully stylised land-

scapes that found imitators in the next and succeeding generations, but the looser, more obviously 'poetic' compositions of Gully. Hoyte may not have been known in the Hodgkins household, for there is no reference to him in the family's voluminous records. He seems to have stood apart from the ruling triumvirate—Gully, Hodgkins, Richmond—and he is included here mainly on the score of his superb 'Lower Harbour, Otago', showing the site of 'Fern Lea' School, once attended by Isabel and Frances Hodgkins.

**9. THE LOWER HARBOUR, OTAGO, 1876**

Water-colour.  $19\frac{1}{8} \times 37\frac{1}{2}$ .

Signed and dated 'J. C. Hoyte 1876' lower right.

*Lent by the Public Art Gallery, Dunedin.*

**10. LANDSCAPE WITH GEYSER**

Water-colour. (Oval mount.)  $14 \times 19$ .

Signed and dated 'J. C. Hoyte, 1878' lower right.

*Lent by Mr F. G. Pudney, Auckland.*

**11. AKAROA HARBOUR**

Water-colour.  $11\frac{1}{2} \times 18$ .

Signed 'J. C. Hoyte' lower left. Undated.

*Lent by the National Art Gallery, Wellington.*

**II. The Hodgkins Family**

THAT THE CENTRAL FIGURE of this exhibition was a member of the Hodgkins family does not, of course, explain why she became a distinguished artist nor even why she adopted painting as a career. But it does go far to explain certain of her characteristics as a painter—her preference for the water-colour medium, for example, and perhaps the strong and persistent romantic strain in her work. And at a deeper level, there can be little doubt that the influence of her father and her sister was of cardinal importance in her early life and continued far into adulthood. More than once Frances Hodgkins states quite explicitly that the purpose of her life lay in the fulfilment of her father's talent, and even in her last years, despite perpetual travels and innumerable changes of residence, she still kept with her a collection of his sketches. Her relations with her sister were perhaps less profound but rather more complex: her position was first that of an admiring junior awed by her sister's superior talent; this attitude was followed by one of strenuous emulation, succeeded in the later years by a benign tolerance always mingled with deep personal affection.



WILLIAM MATHEW HODGKINS,  
1833-1898

Like most of his contemporaries, Hodgkins seems to have had little or no formal training in the graphic arts and to have graduated to landscape painting from some branch of draughtsmanship. He was born in Liverpool, worked for the Patents Office and Waterlow and Sons, and lived for a time in Paris. As a young man he acquired his intimate knowledge of the London collections and his profound reverence for the paintings of Turner. In 1859 he left England for Melbourne and in the following year crossed over to Dunedin, his home for the remainder of his life. He practised in Dunedin as a barrister and solicitor, but was best known as the city's artistic leader. He formed a private Art Club, was one of the founders of the Otago Art Society and its president for seventeen years, and organised the building of Dunedin's first gallery. He was no mere platform artist, however, but a prolific landscape painter whose work was known throughout New Zealand and Australia. Like his younger daughter, he painted with undiminished vigour almost to the end. His last unfinished landscape is included in the present exhibition.

12. THE SOUTHERN ALPS, NEW ZEALAND

Water-colour. 22½ x 39½.

Signed and dated 'W. M. Hodgkins 1885' and inscribed 'The Southern Alps of New Zealand. An evening glow' lower left.

*Lent by the Public Art Gallery, Dunedin.*

13. A RAILWAY STATION, EVENING, 1890

Water-colour. 6½ x 12½.

Signed and dated 'W.M.H. 90' lower right.  
*Lent by Mrs I. H. Preston-Thomas, Wellington.*

14. AN ARM OF TE ANAU

Water-colour. 8½ x 13½.

Signed 'W. M. Hodgkins' lower left. Inscribed "'An Arm of Te Anau" (Art Club Sketch) W. M. Hodgkins.' lower right.

*Lent by Mr P. D. Hodgkins, Auckland.*

15. THE DOME PASS, LAKE WAKATIPU

Water-colour. 15½ x 28½.

No signature or date.

*Lent by the Public Art Gallery, Dunedin.*

16. SUNSET ON HILL

Water-colour. 10½ x 7.

Signed 'W.H.' lower right. Undated.

*Lent by Mr and Mrs Peter Field, Waikanae.*

17. THE TAIERI RIVER

Water-colour. 20½ x 34½.

Signed and dated 'W. M. Hodgkins 97' and inscribed "'And light still lingers, though the sun be gone"' lower right.

*Lent by Mr and Mrs Peter Field, Waikanae.*

ISABEL JANE HODGKINS

(Mrs W. H. Field), 1867-1950

In their early years it was Isabel Hodgkins, not Frances, who was regarded by Dunedin authorities as the promising painter, the inheritor of her father's talent. This opinion was probably shared by W. M. Hodgkins, for he gave Isabel lessons, took her with him on sketching excursions, and introduced her to the Art Club. While still a girl she began to exhibit, and by the age of twenty her flower pieces and landscapes had won for her a reputation that extended beyond Dunedin. When, in 1893, she married and went to live in Wellington, she diverted her great ability to the spheres of society and politics and to the upbringing of a family. From time to time, however, she resumed painting, sometimes with a spectacular success that pleased but also disheartened her less brilliant younger sister. 'My only fear for you,' Frances once wrote, 'is that you are too clever and facile which rather takes the place of a more subtle insight into nature.'

18. WALLFLOWERS

Water-colour. 17½ x 10½.

Signed and dated 'I. J. Hodgkins 88' lower left.

*Lent by Mr Geoffrey Field, Waikanae, from the Estate of the late Mrs W. H. Field.*



### 19. LANDSCAPE

Water-colour. 28½ x 19½.

Signed and dated 'I. Field 99' lower left.

Lent by Miss K. McLean, Dunedin.

### 20. NORTHERN END OF TITAHĪ BAY (Plate 4)

Water-colour. 21½ x 21½.

Signed and dated 'I. Field 1902' lower left.

Lent by Mrs I. H. Preston-Thomas, Wellington.

### 21. THE LAKE WITH KAPITI ISLAND IN BACKGROUND

Water-colour. 13½ x 13½.

Signed and dated 'I. Field 06' lower right.

Lent by Mr Geoffrey Field, Waikanae, from the Estate of the late Mrs W. H. Field.

## III. Dunedin Elders and Contemporaries

BY THE TIME Frances Hodgkins began to exhibit, in 1890, Dunedin, though scarcely a Medici Florence, was the most vigorous art centre in New Zealand. At the annual exhibition of the Otago Art Society, held each November, were displayed works by numerous amateur artists, most of them members of the middle-class circle to which the Hodgkins family belonged. W. M. Hodgkins, J. H. Scott, Jane Wimperis, and other older painters continued to show their water-colour landscapes, and this tradition (if it can be so described) was continued by younger disciples, notably Alfred Walsh, Samuel Hales, Isabel Hodgkins. But other members of the new generation were beginning to branch out in fresh directions: A. H. O'Keeffe was showing *genre* and portraits in oils, Grace Joel was also showing figure studies and *genre*, while Augustus Hamilton exhibited his Maori reconstructions. As the decade progressed, a further tendency could be discerned: A. H. O'Keeffe and Margaret Fitchett left Dunedin for Paris and returned to paint and teach. Samuel Hales also left, but failed to return. The exodus to Europe had begun.

### FRANCES MARY WIMPERIS, 1840-1925

Miss 'Fanny' Wimperis and her sisters, Mrs Joachim and Miss Jenny Wimperis, were members of the cultivated Dunedin circle of whom W. M. Hodgkins was the presiding spirit. Miss Fanny was born in Chester, England, and was trained at the Slade School under Poynter and Legros. She came to Dunedin, presumably with Mrs Joachim, and for fifteen years was art teacher at the Girls' High School. She exhibited with the Otago Art Society, mostly, to judge by newspaper notices, studies of old men and women. Frances Hodgkins appears to have had little in common with Miss Fanny except her two Christian names. In 1902, she reports having 'called' on her while Miss Wimperis was

visiting London; but also reports, with no expression of regret, that she was 'out'.

### 22. A SON OF THE SOIL

Pastel. 17½ x 12½.

Signed and dated 'F.M.W. 28th October 1893' lower right.

Lent by Mrs Edgar Elliott, Auckland.

### JANE WIMPERIS, 184?-1927

Jane Wimperis (or 'Miss Jenny', as she was termed by her familiars) is a somewhat touching figure who passes wraith-like through the correspondence of Frances Hodgkins for a period of nearly thirty years. She was born in England, reputedly trained in Munich and Antwerp, and settled for a time in Dunedin. There she attempted to impart

to the young Frances the mysteries of 'drawing', with scant success, if one accepts oral traditions still current in the south. In the nineties, Frances refers occasionally to week-ends and sketching excursions with Miss Jenny at Puketeraki, a seaside resort and Maori settlement near Dunedin. Their next encounter, not altogether a happy one, was at Venice in 1906. After this there is silence until in 1919 and 1920 Frances, then in London, records two meetings with Miss Jenny, 'a pathetic little figure . . . with a loving warm heart for all her old friends'.

### 23. NEW ZEALAND BUSH

Water-colour. 19 x 15.

Signed and dated 'J. Wimperis 1883' lower left.

*Lent by the Public Art Gallery, Dunedin.*

### 24. DUNEDIN FROM THE HILL

Water-colour. 14½ x 26.

Signed and dated 'J. Wimperis 1885' lower left.

*Lent by the Public Art Gallery, Dunedin.*

## DAVID CON HUTTON, 1843-1910

The elder Hutton has a secure, if minor, place in the annals of New Zealand painting for two reasons: he founded the Dunedin School of Art, the first institution of its kind in the country, and for a time he taught Frances Hodgkins. Only recently has it become clear that he has a further and far greater claim to distinction: he was a gifted painter. His own modesty may explain Hutton's long eclipse. Early in its existence, he seems to have withdrawn from the Otago Art Society and to have ceased exhibiting. It is ironical to reflect that in Hutton, could she have perceived it, Frances Hodgkins might have discovered the innocence and freshness and directness she herself acquired only after innumerable false starts and an exhausting struggle. Hutton's life has some of the simplicity of his paintings: he was born in Dundee, attended its school of art, was

appointed art master at the Perth School of Art in 1865, four years later (in the year of Frances Hodgkins's birth) accepted the appointment of art master in Otago, and remained Principal of the Dunedin School of Art until his death.

### 25. SKETCH OF DAVID EDWARD HUTTON ASLEEP ON THE SHIP 'CHRISTIAN MCCAUSSLAND'

Pencil with black and brown chalk. 8½ x 11½.

Signed and dated 'D. C. Hutton 1869' lower right.

*Lent by Miss K. S. Hutton, Auckland.*

### 26. SKETCHING CLASS

Wash. 11½ x 17½.

Signed and dated 'D. C. Hutton 1872' lower right.

*Lent by the Hocken Library, Dunedin, University of Otago.*

### 27. DAVID EDWARD HUTTON, ELDEST SON OF DAVID CON HUTTON 1873 (Plate 1)

Water-colour. 36 x 26½.

No signature or date.

*Lent by Miss K. S. Hutton, Auckland.*

### 28. TIAROA HEADS

Wash. 11½ x 17½.

Signed 'D. C. Hutton' lower right. Undated.

*Lent by the Hocken Library, Dunedin, University of Otago.*

## JOHN HALLIDAY SCOTT, 1851-1914

J. H. Scott is another painter who deserves something more than the local reputation he has long enjoyed in Dunedin. He was born in Edinburgh, educated at the Edinburgh Institution and the University, and in 1877 was appointed Dean of the Medical Faculty and Professor of Anatomy and Physiology at the University of Otago. Soon after his arrival in Dunedin, Scott seems to have formed the close friendship with W. M. Hodgkins and his family which continued to the end of his life. He accompanied Hodg-



kins on sketching expeditions, acted as secretary of the Art Society, attended meetings of the Art Club, and filled the rôle of mentor and critic to the two Hodgkins sisters. His was unquestionably one of the strongest personal forces in the early life of Frances Hodgkins; her letters of the nineties and early nineteen-hundreds contain scores of references to him. When news of his death reached her, she wrote in the course of a deeply felt tribute, 'He really has been a big influence in our lives and I owe him much.' Looking back thirty years later, she saw this event as a turning-point in her relations with New Zealand.

**29. TREE STUDY, WOODHAUGH GARDENS, DUNEDIN** (Plate 2)

Water-colour. 19½ x 13½.

Signed and dated 'J.H.S. 84' lower left.

*Lent by Mr C. W. Sandford Cox, Auckland.*

**30. MOERAKI BOULDERS**

Water-colour. 17½ x 31½.

Signed and dated 'J. H. Scott 1889' lower left.

*Lent by the Public Art Gallery, Dunedin.*

**31. FARM HOUSE**

Oil. 5 x 8.

Signed 'J. H. Scott' lower left. Undated.

*Lent by Mr P. D. Hodgkins, Auckland.*

**AUGUSTUS HAMILTON,  
1853-1913**

Hamilton was born at Poole, Dorset, and educated at Dorset County College and Epsom College. He came to New Zealand in 1875 and, after teaching in the North Island, was appointed Registrar of the University of Otago in 1890. The same year he exhibited with the Otago Art Society a study of a Maori chief, painted, as a newspaper remarked, 'with fidelity'. He continued to exhibit, and it may have been through his example that Frances Hodgkins began painting Maoris in the middle nineties. They served together on the Society's Council and resumed their friendship during 1904-5, when

Hamilton was Director of the Dominion Museum and Frances Hodgkins was living in Wellington. Hamilton's major work was his monumental *Maori Art*. Unfortunately, none of his paintings has been traced.

**32. TEA SET WITH MAORI RAFTER PATTERN**  
(in table case)

*Lent by Miss P. Hamilton, Wellington.*

**ALFRED HENRY O'KEEFFE,  
1858-1941**

O'Keeffe was one of the many citizens of Dunedin (including W. M. Hodgkins) who were carried there in the stream of migrants to the Otago goldfields. Born in Bendigo, Australia, he came to Dunedin with his parents in 1862. In the early nineties he was a regular exhibitor with the Otago Art Society and in 1894 left to study at the *Académie Julian* in Paris, where he was a fellow-student of C. F. Goldie's. The following year Frances Hodgkins reports that he has returned and 'is shocking the proprieties by exhibiting a number of nude studies.' She continues, 'Father won't let me go and see them. Boo hoo!' O'Keeffe taught for some years at the School of Art, and afterwards in his own studio. In later life his venerable figure was both exemplar and warning to aspiring young painters. A monument of disinterested devotion to art, he was likewise a silent witness to the rewards of artistic integrity in New Zealand.

**33. SELF PORTRAIT**

Oil. 25½ x 16½.

Signed and dated 'A. H. O'Keeffe 1922' lower right.

*Lent by the Public Art Gallery, Dunedin.*

**ALFRED WILSON WALSH,  
1859-1916**

Walsh is one of the few notable artists of the nineties and early nineteen-hundreds who followed on from the previous generation of New Zealand painters. He, too, was a landscape painter in water-colour and, like many



of his forerunners, began his career as a draughtsman. He was born in Kyneton, Victoria, and as a child came to Dunedin with his parents (who most probably belonged to the beneficent army of gold-seekers). While employed in the Public Works Department, he took classes under David Con Hutton, and in 1886 was appointed to the staff of the Christchurch School of Art, where he taught for twenty years. Apparently he continued to visit Dunedin, for 'Mr Walsh' is occasionally referred to and quoted by Frances Hodgkins during the nineties. Walsh has a unique distinction: he is the only artist represented in this exhibition who does not seem to have travelled abroad in his adult years.

**34. HOUSES BY THE AVON, CHRISTCHURCH**  
Water-colour.  $11\frac{1}{2} \times 8\frac{1}{2}$ .

Signed 'Alfred W. Walsh' lower right. Undated.

*Lent by Mr John Ewen, Auckland.*

**35. POINT ELIZABETH, GREY RIVER, WESTLAND**

Water-colour.  $10\frac{1}{2} \times 14\frac{1}{4}$ .

Signed 'Alfred W. Walsh' lower right. Undated.

*Lent by Mrs C. Moore, Wellington.*

**36. AUCKLAND HARBOUR**

Water-colour.  $9\frac{1}{2} \times 13\frac{1}{2}$ .

Signed and dated 'Alfred W. Walsh 1911' lower left.

*Lent by Mr John Ewen, Auckland.*

**DAVID EDWARD HUTTON,  
1866-1946**

Hutton the younger, after early childhood in Perth, Scotland, came to Dunedin in 1870 with his parents. He attended the Dunedin School of Art, taught there for sixteen years, was the Director of technical schools in the North Island, and, after a visit to Europe, practised as an architect and teacher of art. For over sixty years he exhibited with the New Zealand art societies. He was an almost exact contemporary of Frances Hodgkins, and

his career, as compared with hers, offers some instructive parallels and contrasts. Also the child of an artist, he was, unlike her, something of a youthful prodigy, a great winner of medals and passer of examinations, 'the first male in New Zealand to gain a full Art Masters' Certificate from South Kensington'. And, as his early paintings indicate, he possessed a fresh and pleasing talent. But, except for the one period of European travel and study, he passed the whole of his adult life in New Zealand.

**37. BROAD BAY, OTAGO HARBOUR**

Oil.  $17\frac{1}{2} \times 25\frac{1}{2}$ .

Signed and dated 'D. E. Hutton 1888' lower right.

Inscribed 'Broad Bay Otago Harbour' lower left.

*Lent by Miss K. S. Hutton, Auckland.*

**38. THE FISHERMEN, DUNEDIN HARBOUR**

Oil.  $23\frac{1}{2} \times 33\frac{1}{2}$ .

Signed and dated 'David E. Hutton 1898' lower left.

This painting is of the old Stuart Street Wharf, the site of the present Dunedin Railway Station.

*Lent by Miss K. S. Hutton, Auckland.*

**39. "MUSIC" — STILL LIFE**

Oil.  $15\frac{1}{2} \times 29\frac{1}{4}$ .

No signature or date but labelled for award lower right.

Awarded Dunedin School of Art gold medal, 1898.

*Lent by Miss K. S. Hutton, Auckland.*

**40. PONTE ALLE GRAZIE, RIVER ARNO, FLORENCE**

Water-colour.  $9\frac{1}{4} \times 13\frac{1}{4}$ .

Signed and dated 'D. E. Hutton 1908' lower right.

Inscribed 'Ponte Alle Grazie' lower left.

*Lent by Miss K. S. Hutton, Auckland.*

**41. THE GRAND CANAL. CHURCH OF S. SIMEONE GRANDE, VENICE**

Water-colour.  $9\frac{1}{4} \times 14\frac{1}{2}$ .

Signed and dated 'D. E. Hutton 1909' lower right.

Inscribed 'The Grand Canal Venice S. Simeone Grande' lower left.

*Lent by Miss K. S. Hutton, Auckland.*

## MARGARET FITCHETT (Mrs Elmore)

A member of the well-known Dunedin ecclesiastical family, 'Daisy' Fitchett (as she was known to her friends) enjoyed in her youth advantages denied to Frances Hodgkins. While still in her teens she was sent to the *Académie Julian*, and, on returning to Dunedin to paint and teach, she was much fêted and praised. 'The Wimperis family gushed tremendously over them,' reported Mrs Hodgkins of a collection of drawings in chalk and pastel displayed at an 'At Home'. Frances Hodgkins seems to have agreed, on

this occasion, with the Wimperis family. 'Daisy Fitchett's work is splendid,' she wrote to Isabel. It is a verdict to which most critics would assent, but Miss Fitchett does not seem to have seriously cultivated her youthful gifts. She married and now lives in Sussex.

**42. HEAD OF AN OLD WOMAN** (Plate 6)  
Oil. 22½ x 18½.

Signed 'Margaret Fitchett' upper right. Undated.

*Lent by the Public Art Gallery, Dunedin.*

**43. PORTRAIT OF MISS HAMILTON.**  
Pastel. 24 x 18½.

Signed 'Fitchett' lower left. Undated.

*Lent by Miss P. Hamilton, Wellington.*

**44. TWO MINIATURES, MRS HAMILTON AND MISS HAMILTON** (in table case).  
Height 3½ inches.  
*Lent by Miss P. Hamilton.*

### iv. European Teachers

GULLY'S DEATH in 1888 conveniently marks the end of one phase in New Zealand painting, while the arrival soon afterwards of three European artists — Van der Velden, Nairn, and Nerli — introduces another. Only in an exhibition such as this, where Nairn's 'Tess' and Nerli's 'Aida' hang in the same room as water-colours by Scott and Hodgkins, is it possible to appreciate the first impact of these three men on young New Zealand painters. Giants had descended on a race of pygmies. Modern taste may prefer the company of pygmies, but it was the giants who won the allegiance of the first colonial-born generation.

Reasons for the immense influence of these men in the nineties — and long after — are not hard to find. All three were professionals in a land of amateurs; all were gifted and versatile painters; they brought with them not only excitingly novel doctrines but also the glamour of exotic places — Rome, Amsterdam, Paris, the South Seas; and with their disregard of money and conventional appearances, they showed to middle-class disciples the liberating example of Bohemianism. Their advent hastened tendencies already present in New Zealand painting: the growth of professionalism; the displacement of water-colour by oil as the favoured medium; the dislodgement of landscape from its dominating place; and the movement towards Europe in quest of training and careers.



PETRUS VAN DER VELDEN,  
1834-1913

Reputedly a teacher of Van Gogh and certainly a follower of the Maris brothers and Israels, Van der Velden was born in Rotterdam, Holland, and came to New Zealand in 1890. He established himself in Christchurch, where his influence is felt even today. Only a painter of Margaret Stoddart's calibre, strong and resilient as steel, could withstand the force of his personality and example. He did not teach in Dunedin, but he was an exhibitor with the Otago Art Society. In 1892 his 'Waterfall in the Otira Gorge' (a much larger version of the work now exhibited) was shown, and, in the following year, 'Old Jack'. The last work may have suggested to Frances Hodgkins the subject of a picture like 'An Old Salt' (No. 71), but, generally speaking, his influence on her was negligible. Nevertheless, she was well aware of him as a New Zealand 'Master' and reports from London in 1901 that she has met a Dutch woman who 'knew Van der Velden well.'

45. CANAL SCENE, HOLLAND

Oil. 21½ x 33½.

No signature or date.

*Lent by Mr Wallace Gunson, Auckland.*

46. STUDY OF A DUTCH WOMAN IN BLACK

Oil. 17½ x 13½.

No signature or date.

*Lent by Mr and Mrs Peter Field, Waikanae.*

47. EVENING, ISLAND BAY, WELLINGTON

Oil. 16½ x 26½.

Signed 'P. Van der Velden' lower right.  
Undated.

*Lent by Mr Wallace Gunson, Auckland.*

48. OLD JACK (Plate 3)

Oil. 36½ x 23½.

Signed and dated 'P. Van der Velden 1893' upper right.

*Lent by the Public Art Gallery, Dunedin.*

49. OTIRA GORGE

Oil. 20½ x 32½.

No signature or date.

*Lent by the National Art Gallery, Wellington.*

JAMES McLACHLAN NAIRN,  
1859-1904

Nairn was born and educated in Glasgow, where he studied at the School of Art. On the Continent, and in the vigorous art circles of Glasgow, he acquired the knowledge of Impressionism which he introduced to New Zealand. In 1890 he reached Dunedin, whence, after a short stay, he moved on to Wellington. In 1893 his 'Tess', shown by the Otago Art Society, was much acclaimed, being, as one newspaper critic wrote, 'a departure from anything ever before attempted in New Zealand', an example from 'the school of which Monet is such a brilliant exponent'. Nairn's influence on Frances Hodgkins was probably slight and indirect, but it may have confirmed the young artist in her interest in figure painting and in a certain breadth of treatment. Whether they ever met is doubtful. She often refers casually to him, and she may have visited 'Pumpkin Cottage', his famed retreat, when she painted at Silverstream in the summer of 1899-1900. He was certainly one of the New Zealand Presences that followed her as she travelled abroad. As late as 1921, she mentions that she had visited his studio and seen one of his early sketches.

50. BOTANIC GARDENS WELLINGTON

Water-colour. 11 x 8½.

Signed and dated 'Jas M. Nairn '91' lower right.

Inscribed "Botanic Gardens Wellington" lower left.

*Lent by Mr L. W. Jagger, Auckland.*





Plate 1 DAVID CON HUTTON     David Edward Hutton, Eldest Son of David Con Hutton (27)



Plate 2

JOHN HALLIDAY SCOTT

Tree Study, Woodhaugh Gardens, Dunedin (29)



Plate 3

PETRUS VAN DER VELDEN

Old Jack (48)





Plate 4

ISABEL HODGKINS

Northern End of Titahi Bay (20)



Plate 5

FRANCES HODGKINS

Head of a Maori Girl (106)





Plate 6

MARGARET FITCHETT

Head of an Old Woman (42)

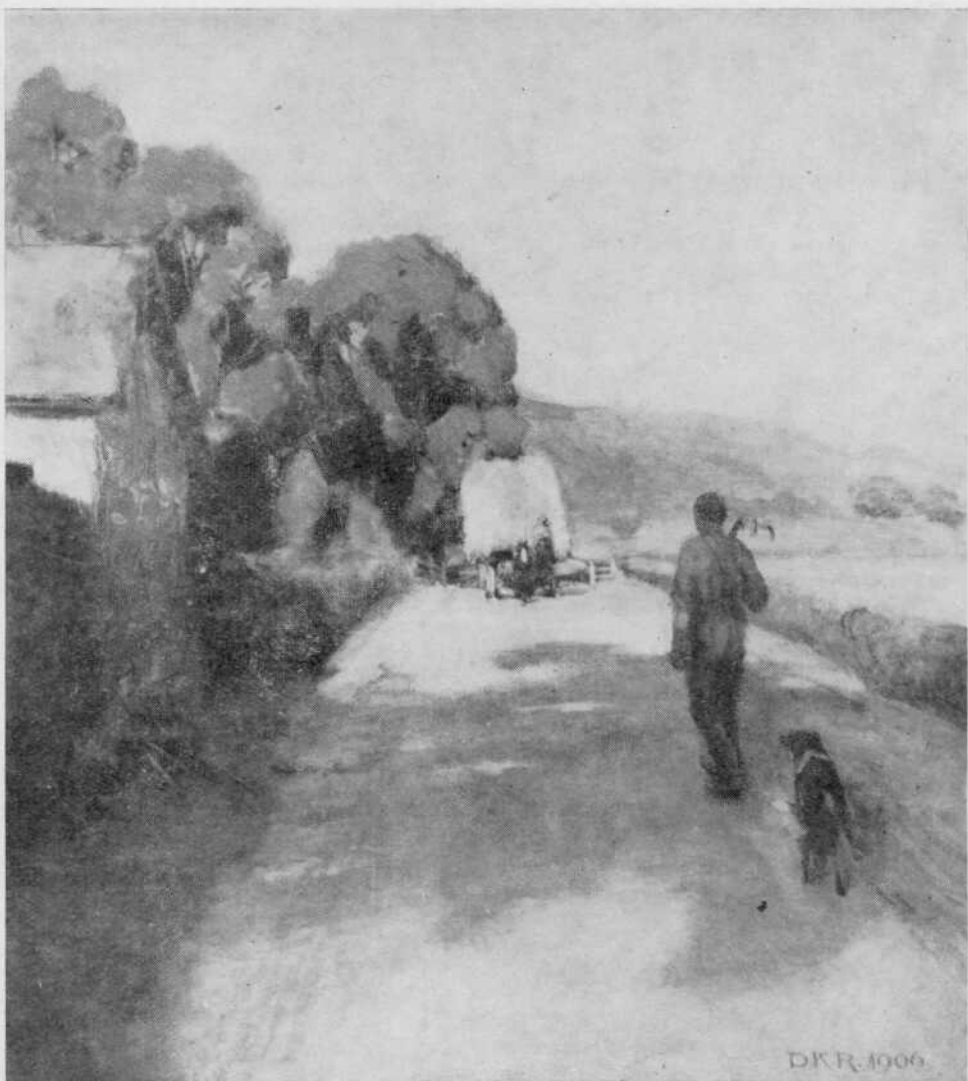


Plate 7

DOROTHY KATE RICHMOND

A Country Road (79)





Plate 8

FRANCES HODGKINS

Phoenician Pottery and Gourds (158)

**51. PAHAUTANUI**

Water-colour. 7½ x 10½.

Signed and dated 'J.M.N. '01' lower right.

Inscribed 'Pahautanui' lower left.

Auckland City Art Gallery. (Presented by Mr T. Poynter.)

**52. TESS**

Oil. 47½ x 59.

Signed, dated, and inscribed 'Jas. M. Nairn Silverstream 1893' lower left.

Lent by the National Art Gallery, Wellington.

**53. PORTRAIT OF JAMES FREDERICK RYDER, ESQ.**

Oil. 22 x 19.

Signed and dated 'Jas M. Nairn '98' lower right.

Lent by Mr A. J. Ferguson, Auckland.

**54. LANDSCAPE**

Water-colour. 11½ x 15½.

Signed and dated 'Jas M. Nairn '98' lower left.

Lent by Mr A. J. Ferguson, Auckland.

**GIROLAMO PIERI NERLI**

Nerli had far less effect on the course of New Zealand painting than either Van der Velden or Nairn, but his influence on the young Frances Hodgkins can hardly be over-estimated. To test this statement it is necessary only to compare 'The Girl with Flaxen Hair' (No. 62), painted after Nerli's teaching had begun, with what precedes it, or, again, to compare the same work with Nerli's 'Woman with Cloak'. She herself acknow-

ledges her debt at the time, though she quickly absorbed what he could give her, and in later years was inclined to discount the value of his teaching (though she never forgot him). Nerli is not mentioned by Frances Hodgkins until 1893, but he had probably reached Dunedin some years earlier. In the course of wanderings from his native Italy, he had already visited Australia, where he taught the young Charles Conder, and Sampa, where he painted Stevenson. He left Dunedin in 1896, and after a time in Auckland, returned to Italy, becoming, tradition has it, Court Painter at the Vatican.

**55. AIDA**

Oil. 73½ x 40.

Signed 'G. P. Nerli' lower left. Undated.

Lent by the Public Art Gallery, Dunedin.

**56. PORTRAIT**

Oil. 29½ x 19½.

Signed 'G. P. Nerli' lower right. Undated.

Lent by the Dunedin Public Art Gallery.

**57. THE BLUE GIRL**

Oil. 25½ x 17½.

Signed 'G. P. Nerli' upper left. Undated.

Lent by Miss K. S. Hutton, Auckland.

**58. THE QUARRY, WATER OF LEITH, DUNEDIN**

Water-colour. 14 x 10½.

Signed 'G. P. Nerli' lower right. Undated.

Lent by Miss K. S. Hutton, Auckland.

**59. WOMAN WITH CLOAK**

Water-colour. 19½ x 13½.

Signed 'G. P. Nerli' lower right. Undated.

Lent by Mr A. J. Ferguson, Auckland.

*v. Frances Hodgkins — the Dunedin Years, 1890-1901*

THE PUBLIC CAREER of Frances Hodgkins began in 1890, when she first exhibited in Dunedin and Christchurch. Before that time she had painted and sketched and scribbled industriously, but her *juvenilia* is remarkable chiefly because it contains no landscape; as a child and young woman she decisively rejected the parental inheritance. In her early exhibited work, she usually appears as a *genre* painter, and after the advent of Nerli, shows portraits, figure studies, and on very rare occasions a landscape. The outward events of the Dunedin decade may be simply stated: she



exhibited regularly at Dunedin, Christchurch, and Wellington, and once at Auckland; in 1893 occurred the meeting with Nerli, and at the beginning of 1895 she followed him to the School of Art, where she may have studied also in the following year; after gaining first-class passes in the South Kensington examinations (elementary and advanced stages), she began teaching in 1896; in 1899, the year after her father's death, she was elected to the Council of the Otago Art Society; in February 1901 she left Dunedin for Europe. The technical skill as well as the limitations of her work at this point in her career are seen in 'An Old Salt' (No. 71) and 'The Mussel Gatherers' (No. 73), both exhibited on the eve of her departure.

## FRANCES HODGKINS

### 60. WASHING DAY AT CRANMORE

Water-colour. 12 x 7½.

No signature or date. [c. 1890].

Lent by Miss Joan Hodgkins, Wellington.

### 61. LADY IN BLUE

Water-colour. 7½ x 5½.

Signed and dated 'F.M.H. 91' lower left.

Lent by Mr and Mrs Peter Field, Waikanae.

### 62. THE GIRL WITH FLAXEN HAIR

Water-colour. 19 x 15.

Signed and dated 'F.M.H. 93' lower right.

Lent by Mrs I. H. Preston-Thomas, Wellington.

### 63. A GOOSE GIRL

Water-colour. 13½ x 7.

Signed and dated 'F.M.H. '93' lower right.

Exhibited Otago Art Society, 1893.

The same model appears in 'The Girl with Flaxen Hair' (No. 62).

Lent by Mrs G. G. Hodgkins, Wellington.

### 64. THE OLD BARN

Water-colour. 11 x 14.

No signature or date but initialled 'F.M.H.' by Mrs Field. [c. 1893?].

Lent by Mrs I. H. Preston-Thomas, Wellington.

### 65. THE OLD MAN'S HEAD

Water-colour. 15 x 11.

Signed 'F.H.' lower right. Undated. [c. 1895].

Lent by Miss K. S. Hutton, Auckland.

### 66. STUDY OF AN OLD MAN

Water-colour. 12½ x 9½.

Signed and dated 'F. Hodgkins 1890' lower left. [c. 1895?].

The signature and date are not in the artist's handwriting and seem to have been added by a previous owner; the style resembles that of the middle nineties.

Lent by Mr E. H. McCormick, Auckland.

### 67. A FORTUNE TELLER

Water-colour. 12½ x 9.

Signed and dated 'F.H. 96' lower right.

Exhibited Otago Art Society, 1896.

Lent by Mrs I. H. Preston-Thomas, Wellington.

### 68. BEARDED OLD MAN

Pen. 11½ x 8½.

Signed and dated 'F.H. Aug 96' upper right.

Lent by Mr and Mrs Peter Field, Waikanae.

### 69. BROWN EYES

Water-colour. 10½ x 9.

Signed and dated 'F.H. 97' lower right.

Exhibited Auckland Society of Arts, 1897.

Frances Hodgkins exhibited once in Auckland before 1905, and this is the only picture of the 1897 exhibition which has been traced. A review in the *Graphic* described the work as 'one which holds promise of almost anything in the future'.

Lent by Mrs I. Thorne George, Auckland.

### 70. MAORI WOMAN AND CHILD

Water-colour. 23 x 27½.

Signed and dated 'F.H. '00' upper right.

Lent by the National Art Gallery, Wellington.

**71. AN OLD SALT**

Water-colour. 20½ x 17½.

Signed and dated 'F.H. '00' lower right.

Exhibited Otago Art Society, 1900.

*Lent by Miss Brenda Bell, Palmerston.*

**72. IN THE CORNFIELD**

Water-colour. 6½ x 5.

No signature or date. [1900].

*Lent by Mr Eric Westbrook, Auckland.*

**73. THE MUSSEL GATHERERS, PUKETERAKI**

Water-colour. 17 x 9½.

Signed and dated 'F. Hodgkins '00' lower right.

Exhibited Otago Art Society, 1900.

*Lent by Mrs Edgar Elliott, Auckland.*

**74. GIRL ON THE BEACH**

Water-colour. 7½ x 10½.

Signed and dated 'F.H. '00' lower right.

*Lent by the National Art Gallery, Wellington.*

**vi. New Zealand Artists Met In Europe**

IN HER DECISION to visit Europe, as in other respects, Frances Hodgkins was by no means unique: she was one of a legion of New Zealand artists who went abroad in search of experience or careers. Throughout her long life, in endless wanderings, she encountered scores of New Zealand artists, of successive generations, and with some of them formed friendships. Here are represented a few of her contemporaries and near-contemporaries met during the first and second visits to Europe. Later work by a selection of these and other contemporaries will be found in the final section of the exhibition.

**DOROTHY KATE RICHMOND,  
1861-1935**

Miss Richmond, daughter of J. C. Richmond, was born in Auckland and in her girlhood was taken on a Grand Tour which included European schooling and two years at the Slade. After her father's death, she again left for Europe a year or so before Frances Hodgkins set out. The two women (who do not seem to have met before) agreed by letter to join forces in the summer of 1901 at Norman Garstin's class in Normandy. So began one of the closest friendships of a life exceptionally rich in friends, both men and women. Frances Hodgkins admired Miss Richmond's beauty, her poise, her knowledge of books and languages, her charm and generosity. She also admired her painting, but with certain qualifications. In one assessment, she acknowledged her friend's 'nice taste and judgement' but also pointed out that she lacked 'fire and originality'. They travelled in France, Italy, England, and Hol-

land, and returned to New Zealand together at the end of 1903. In Wellington they held a joint exhibition, and for two years seem to have shared a studio. Their paths again diverged in 1906 when Frances Hodgkins returned to Europe, while Miss Richmond remained in Wellington to continue that long, industrious, useful career which won her the leading place in the Capital's artistic circles.

**75. THE MOTHER**

Water-colour on brown paper. 12½ x 9½.

Signed and dated 'D.K.R. 1903' lower left.

*Lent by Mr H. M. W. Atkinson, Wellington.*

**76. OUR FARMYARD**

Water-colour on brown paper. 11½ x 9½.

Signed and dated 'D.K.R. 1903' lower left.

*Lent by Mr H. M. W. Atkinson, Wellington.*

**77. THE OLD MARE**

Water-colour on brown paper. 11½ x 12.

Signed and dated 'D.K.R. 1905' lower right.

*Lent by Mrs M. R. Champion, Te Awamutu.*



**78. EVENING.**

Water-colour. 10 $\frac{1}{2}$  x 8 $\frac{7}{8}$ .

Signed and dated 'D.K.R. 1906' lower left.  
*Lent by Mr H. M. W. Atkinson, Wellington.*

**79. A COUNTRY ROAD**

(Plate 7)

Oil. 26 x 24.

Signed and dated 'D.K.R. 1906' lower right.  
*Auckland City Art Gallery. (Presented by Mr E. Earle Vaile.)*

**NORMAN GARSTIN**

**80. PORTRAIT OF MISS RICHMOND**

Oil. 31 $\frac{1}{2}$  x 25 $\frac{1}{4}$ .

Signed 'Norman Garstin' lower left.

Inscribed 'Dorothy Kate Richmond 1903' upper right.

*Lent by Mr H. M. W. Atkinson, Wellington.*

**MARGARET OLROG STODDART,  
1865-1934**

Miss Stoddart's life parallels Miss Richmond's. Born at Diamond Harbour, Canterbury, she was educated at the Edinburgh Girls' College and, on her return to New Zealand, at the Christchurch School of Art. During the late eighties and early nineties, while she was winning a reputation as a watercolourist, she probably met Frances Hodgkins who at that time visited Christchurch and mingled with the local artists. She seems to have left New Zealand again in the late nineties, for when Frances worked with her at Bushey in 1903 she had been in Europe for five years struggling, without success, for recognition. While admiring her indomitable courage, on this and other occasions, Frances Hodgkins was critical of her painting which, in her opinion, suffered from too much teaching and theorising and had lost its original 'vigour and freshness'. (Here, as always, her comments on other painters throw light on her own practice and outlook.) Miss Stoddart remained in Europe for a few more years, was hung

by the Royal Academy, the Royal Institute, and Continental societies, but ultimately she seems to have given up the struggle and returned home. Though in her later years she had a place in Christchurch similar to Miss Richmond's in Wellington, she still awaits the modest fame which her finest work merits in New Zealand and beyond.

**81. ON THE BEACH, CHEVIOT**

Water-colour. 14 $\frac{1}{2}$  x 21 $\frac{1}{2}$ .

Signed and dated 'M. O. Stoddart 1896' lower right.

*Lent by the Public Art Gallery, Dunedin.*

**82. A CORNISH ORCHARD**

Water-colour. 18 x 24.

Signed 'M. O. Stoddart' lower left. Undated.

*Lent by the Public Art Gallery, Dunedin.*

**83. THE FARMHOUSE**

Water-colour. 10 $\frac{1}{2}$  x 15 $\frac{1}{8}$ .

Signed 'M. O. Stoddart' lower left. Undated.

*Lent by Mrs A. G. Pearce, Dunedin.*

**84. LANDSCAPE**

Water-colour. 10 x 13 $\frac{1}{2}$ .

Signed 'M. O. Stoddart' lower left. Undated.

*Lent by Mrs C. Moore, Wellington.*

**85. ROSES**

Water-colour. 14 $\frac{1}{2}$  x 18 $\frac{1}{8}$ .

Signed 'M. O. Stoddart' lower left. Undated.

*Lent by Mrs F. Brown, Auckland.*

**86. SUMMER AFTERNOON**

Water-colour. 9 $\frac{1}{2}$  x 13 $\frac{1}{8}$ .

Signed 'M. O. Stoddart' lower left. Undated.

*Lent by Mr L. W. Jagger, Auckland.*

**GRACE JOEL, 1865-1924**

'Miss Joel', as she is distantly termed in the letters of Frances Hodgkins, is an even more shadowy and elusive figure than Miss Jenny Wimperis. She is on record as having 'studied art in Melbourne', and she gained a reputation with the Otago Art Society for her portraits and anecdotal figure studies. In



1890, praise was given by a press reviewer to her 'Literary Aspirant', a 'prettily conceived representation of a young authoress who seems to be in trouble with her thesis'. She seems to have left Dunedin for Europe at about the same time as Frances Hodgkins, and, though their paths crossed in the following years, no meeting is recorded. Their work hung together in 1902 when Frances first showed in London, at John Baillie's gallery in Bayswater. In 1908, from the top of a London bus, Frances caught a glimpse of her, 'Joel all over', but looking prosperous and well dressed. The following year she again saw her in the Salon, but her fellow-citizen had passed in the crowd before Frances could stop her. Miss Joel had her work hung both in the Salon and the Royal Academy, but, a mute, inglorious Frances Hodgkins, even local fame has hitherto been denied her.

#### 87. PORTRAIT.

Oil. 22 x 16.

Signed 'Grace Joel' lower right. Undated.

Lent by Miss D. Theomin, Dunedin.

### SYDNEY LOUGH THOMPSON, b. 1877

Sydney L. Thompson, O.B.E., has divided his painting career between New Zealand and Europe. Born at Oxford, Canterbury, he was a pupil of Van der Velden's and attended the Christchurch School of Art. In 1901 he left for Paris and the *Académie Julian*, returning three years later to be 'associated with' the Christchurch School of Art until 1911, when he again set out for Europe. During a short interlude in Paris before establishing himself at Concarneau, Brittany, Mr Thompson met Frances Hodgkins at her studio in the Latin Quarter which seems to have been a centre for exiled New Zealanders. The two artists again met at Concarneau in 1927 (a visit commemorated in No. 132), and Mr Thompson recalls a glimpse of his compatriot at a London show in the late thirties when she was 'laying down

the law' to a young painter who seems to have been Graham Sutherland. Despite the divergence in their aims and practice, Mr Thompson admired the work of Frances Hodgkins and, on her death, paid her the warmest tribute to appear in the New Zealand press.

#### 88. THE CRUCIFIX.

Oil. 27½ x 20.

Signed 'S.L.T.' lower right. Undated.

Lent by the National Art Gallery, Wellington.

#### 89. WASHERWOMEN — CORNWALL.

Oil. 12½ x 15½.

Signed 'S. L. Thompson' lower left. Undated but painted before 1915.

Lent by Mrs W. D. Reid, Auckland.

### OWEN MERTON, 1887-1931

Contrasting with the more formal manner in which, at this period, she refers to her associates (even Miss Richmond) Frances Hodgkins always writes of 'Owen Merton'. The youngest of the small group of New Zealand painters in Paris, he was also the closest to her in outlook and interests. Merton was born in Christchurch and studied at the School of Art. He is on record as having visited England and the Continent in boyhood, but by 1906 he was back in New Zealand. He left again in 1908 for Paris, where he probably met Frances Hodgkins. They worked together at Concarneau in the summer of 1910 and in Paris during 1911-12. Merton was elected R.B.A., and his later work, not available for this exhibition, won him some recognition in London and New York. Fame of another kind has come to him posthumously as the father of Thomas Merton, author of *Elected Silence*.

#### 90. FRUIT STALL, PORT SAID

Water-colour. 20½ x 14½.

Signed and dated 'O.M. 1907' lower right.

Lent by the National Art Gallery, Wellington.

**91. FISHING BOATS**

Water-colour.  $8\frac{1}{2} \times 6\frac{1}{2}$ .

Signed and dated 'O.M. 1909' lower left.

*Lent by Mrs E. J. Joel, Auckland.*

**92. FISHING BOATS IN PORT**

Water-colour.  $9\frac{1}{2} \times 6\frac{3}{4}$ .

Signed and dated 'O.M. 1909' lower right.

*Lent by Mrs E. J. Joel, Auckland.*

**93. CONCARNEAU**

Water-colour.  $7\frac{1}{2} \times 9$ .

Signed and dated 'Owen Merton, Concarneau 1910' lower left centre.

*Lent by Mrs M. R. Champion, Te Awamutu.*

**94. THE OLD CURIOSITY SHOP**

Water-colour.  $21 \times 24\frac{1}{2}$ .

Signed and dated 'Owen Merton 1910' lower left.

*Lent by the National Art Gallery, Wellington.*

## ANNIE TAYLOR BLACKE

Miss Blacke, known in Dunedin for her flower pieces, left for England before Frances Hodgkins. In 1901 Frances visited a show of her paintings in London arranged by an

aristocratic patroness, 'the Hon. Mrs Somebody'. The specimens exhibited were 'mostly flowers and very feeble landscapes', but nevertheless showed some improvement on the work of Dunedin days. Miss Blacke remained in Europe until 1904, returning 'with her Salon picture', as a Wellington newspaper reported. Frances again met her in a London bus towards the end of 1908. She was then looking 'purposeful' and had perhaps discovered her true vocation: she had married 'a young man studying for holy orders'. The two examples shown are the only works by Miss Blacke which have been traced.

**95. PORT MOLYNEUX**

Oil.  $21\frac{1}{2} \times 29\frac{1}{2}$ .

Signed and dated 'Annie T. Blacke 1896' lower right.

Newspaper cutting on reverse of canvas reads 'April 22. Mr George Coates and Miss Taylor Blacke of New Zealand have had their pictures accepted by the Paris Salon.'

*Lent by Miss J. Bartrum, Auckland.*

**96. ROSES**

Oil.  $23 \times 11$ .

Signed 'Annie Blacke' lower left. Undated.

*Lent by Miss E. Hampton, Auckland.*

## VII. Frances Hodgkins — Europe and New Zealand, 1901 - 1913

LITTLE OR NOTHING is known of the inner lives of that restless little group of painters who oscillated between Europe and New Zealand in the nineties and early nineteenth-hundreds. What, one may ask, were the feelings of Miss Stoddart when she returned home, defeated by the blind indifference of the metropolis? What aesthetic ideals and what ambitions supported Owen Merton in his European wanderings and crossings of the Atlantic? And did the former Annie Taylor Blacke, retired in some rural vicarage, sometimes think of New Zealand? The questions are unanswered, unanswerable. But the fluctuating thoughts and feelings of Frances Hodgkins are known in the greatest detail. And perhaps it may be assumed that in this, as in other ways, she was not wholly different from her fellow painters. First setting out for a year or so, she stayed in Europe three, returning to paint and teach in Wellington. For two years she tried to settle down, but was irresistably drawn back, again for what was intended as a brief period. This time she stayed away seven years; on her second



return she came as a visitor; she now realised that her future lay in Europe. A few works in the present exhibition suggests the nature of the conflict in which she was caught up. In Europe she longed to paint Maoris, but in New Zealand her thoughts turned to Europe and most of her energies went into such exotically conceived pictures as 'Ayesha' (No. 103) and 'Goose Girl' (No. 105). She did, however, leave behind one masterly Maori head (No. 115), painted at Rotorua in 1913, her last New Zealand work.

## FRANCES HODGKINS

### 97. WATERSIDE HOUSES

Water-colour. 5 x 7.

Signed and dated 'F.H. Aug 1901' lower right.

Painted at or near Caudebec, Normandy.

Lent by Mr H. M. W. Atkinson, Wellington.

### 98. THE FLOWER MARKET

Water-colour. 13½ x 10.

Signed and dated 'F.H. 1902' lower right.

Lent by Mrs I. H. Preston-Thomas, Wellington.

### 99. THE MARKET PLACE, SAN REMO, ITALY

Water-colour. 14½ x 10½.

Signed and dated 'F.H. Jan 1902' lower right.

Exhibited New Zealand Academy of Fine Arts, 1904.

Lent by the National Art Gallery, Wellington.

### 100. CHILDREN, TETUAN, MOROCCO

Water-colour. 11½ x 7½.

Signed and dated 'F.H. 03' lower right.

Lent by Mr H. M. W. Atkinson, Wellington.

### 101. A DUTCH BARGE AND CANAL

Water-colour. 14 x 10.

Signed and dated 'F.H. 03' lower right.

Exhibited McGregor Wright's Gallery, Wellington, 1904.

Lent by Mrs C. Moore, Wellington.

### 102. MARKET SCENE, FRANCE

Water-colour. 13½ x 10.

Signed and dated 'F.H. 1903' lower right.

Lent by Mr P. D. Hodgkins, Auckland.

### 103. AYESHA

Water-colour. 30½ x 20½.

Signed and dated 'F.H. 1904' lower right.

Exhibited New Zealand Academy of Fine Arts, 1904; Otago Art Society, 1904.

Painted by the artist after her first visit to Europe.

Lent by the Public Art Gallery, Dunedin.

### 104. BABETTE

Water-colour. 15½ x 9½.

Signed and dated 'F.H. 1905' upper right.

Previously owned by Miss D. K. Richmond.

Lent by Mr H. M. W. Atkinson, Wellington.

### 105. GOOSE GIRL

Water-colour. 30 x 21½.

No signature or date. [1905].

Unfinished. The same model appears in 'Babette' (No. 104).

Lent by Mr and Mrs Peter Field, Waikanae.

### 106. HEAD OF A MAORI GIRL (Plate 5)

Water-colour. 36½ x 22.

No signature or date. [c. 1905?].

Unfinished.

Lent by Mr and Mrs Peter Field, Waikanae.

### 107. RED SAILS

Water-colour. 27 x 17½.

Signed and dated 'F.H. 1906' lower right.

Painted in Chioggia, Italy.

Lent by Mr P. D. Hodgkins, Auckland.

### 108. A DUTCH CANAL

Water-colour. 18½ x 19.

Signed 'F. Hodgkins' lower right. Undated. [c. 1908].

Lent by the National Art Gallery, Wellington.



**109. FRENCH WASHERWOMAN**

Gouache.  $7\frac{1}{2} \times 5\frac{1}{4}$ .

No signature or date. [c. 1908?].

*Lent by Mr E. H. McCormick, Auckland.*

**110. TUNNY BOATS, CONCARNEAU**

Water-colour.  $14 \times 14\frac{1}{2}$ .

Signed 'F. Hodgkins' lower right. Undated.

[c. 1911?].

Exhibited New Zealand Academy of Fine Arts, 1917.

*Lent by Mr P. D. Hodgkins, Auckland.*

**111. BARGES ON THE SEINE, PARIS**

Water-colour.  $22\frac{1}{2} \times 17$ .

No signature or date. [c. 1912?].

*Lent by Mr C. R. Hosking, Waiau.*

**112. SUMMER**

Water-colour.  $23\frac{1}{2} \times 19\frac{1}{4}$ .

Signed 'F. Hodgkins' lower right. Undated.

[c. 1912?].

Exhibited Dunedin, 1913.

*Lent by the Public Art Gallery, Dunedin.*

**113. WASHERWOMEN, BRITTANY**

Water-colour.  $14\frac{1}{2} \times 14\frac{1}{2}$ .

Signed 'F. Hodgkins' lower left. Undated.

[c. 1912?].

Exhibited New Zealand Academy of Fine Arts, 1917.

*Lent by Mr P. D. Hodgkins, Auckland.*

**114. WOMAN AND CHILD**

Water-colour.  $19 \times 18\frac{1}{2}$ .

Signed 'F. Hodgkins' lower right. Undated.

[c. 1912?].

*Lent by Mr P. D. Hodgkins, Auckland.*

**115. MAORI WOMAN'S HEAD**

Water-colour.  $13\frac{1}{2} \times 10\frac{1}{4}$ .

Signed 'F. Hodgkins' lower right. Undated.

[c. 1913].

Painted by the artist during a visit to Rotorua, and therefore probably the last of her New Zealand works.

*Lent by Mr and Mrs Peter Field, Waikanae.*

**VIII. The Later Years**

WHEN FRANCES HODGKINS left New Zealand in 1913, it was for the last time — though this was far from her intention. Caught up in the complications of a career, hampered by poverty, gradually accommodating herself to her adopted hemisphere, she remained in Europe for the three remaining decades of her life. The output of this long period falls conveniently into three groups. The first extends through the war and post-war years until 1927, when she left Manchester to make the final — and successful — assault on London. These years are represented by Nos. 116 to 132 in the present exhibition. Then follow the works (included in Nos. 143 to 165) of those encouraging years when she painted and exhibited with some of the younger, more progressive English artists. At this time she realised an old ambition by making two visits to Spain, the first of which resulted in 'Spanish Shrine' (No. 157). Finally came the years after the outbreak of the second war, represented in the present collection by the three final exhibits. The section also includes works by a few New Zealand contemporaries displayed here for comparative purpose.

**FRANCES HODGKINS**

**116. BY THE BROOK**

Water-colour.  $20 \times 19$ .

Signed 'Frances Hodgkins' lower left. Undated. [c. 1916?].

Exhibited New Zealand Academy of Fine

Arts, 1927; Auckland Society of Arts, 1928; Canterbury Society of Arts, 1928; National Centennial Exhibition of New Zealand Art, 1940.

*Auckland City Art Gallery.*

**117. LANDSCAPE**

Water-colour.  $22\frac{1}{2} \times 22\frac{1}{2}$ .

Signed 'Frances Hodgkins' lower left. Undated. [c. 1916?].

*Auckland City Art Gallery. (Presented by Sir Ernest Davis.)*

**118. MY LANDLADY.**

Water-colour.  $16 \times 16\frac{1}{2}$ .

Signed 'Frances Hodgkins' lower left. Undated. [c. 1919?].

Exhibited Auckland Society of Arts, 1929; Canterbury Society of Arts, 1929; National Centennial Exhibition of New Zealand Art, 1940.

*Auckland City Art Gallery.*

**119. THE THRESHING MACHINE**

Water-colour.  $16\frac{1}{2} \times 14\frac{1}{2}$ .

Signed 'Frances Hodgkins' lower right. Undated. [c. 1919].

*Auckland City Art Gallery. (Presented by Sir Ernest Davis.)*

**120. THE FOUNTAIN**

Water-colour.  $17 \times 14\frac{1}{2}$ .

Signed 'Frances Hodgkins' lower right. Undated. [c. 1920?].

*Lent by Mr and Mrs Peter Field, Waikanae.*

**121. NORMANDY VEGETABLE MARKET**

Water-colour.  $18 \times 16\frac{1}{2}$ .

Signed 'Frances Hodgkins' lower right. Undated. [c. 1920?].

Exhibited Canterbury Society of Arts, 1928.

*Lent by Mr T. T. Bond, Auckland.*

**122. AFTER THE BATHE**

Gouache.  $11\frac{1}{2} \times 15$ .

Signed 'Frances Hodgkins' lower left. Undated. [c. 1921?].

Exhibited New Zealand Academy of Fine Arts, 1927; Auckland Society of Arts, 1928; Canterbury Society of Arts, 1928.

*Lent by Miss Frances Irwin Hunt, Auckland.*

**123. MARKET SCENE**

Gouache.  $8\frac{7}{8} \times 11\frac{1}{2}$ .

Signed 'Frances Hodgkins' lower right. Undated. [1921].

*Lent by Mr and Mrs Peter Field, Waikanae.*

**124. OLD PORT, DOUARNENEZ**

Gouache.  $10 \times 12\frac{1}{2}$ .

Signed 'Frances Hodgkins' lower right. Undated. [1921].

*Lent by Mr and Mrs Peter Field, Waikanae.*

**125. OLD PORT, DOUARNENEZ**

Gouache.  $9 \times 10$ .

Signed 'Frances Hodgkins' lower right. Undated. [1921].

*Lent by Mr Geoffrey Field from the Estate of the late Mrs W. H. Field.*

**126. WOMEN AT MARKET**

Gouache.  $10\frac{1}{8} \times 12\frac{1}{2}$ .

Signed 'Frances Hodgkins' lower left. Undated. [1921].

*Lent by Mr and Mrs Peter Field, Waikanae.*

**127. PEASANT FAMILY IN A FIELD**

Water-colour.  $9\frac{1}{2} \times 10\frac{1}{2}$ .

Signed 'Frances Hodgkins' lower left. Undated. [c. 1923?].

*Lent by Mr T. T. Bond, Auckland.*

**128. BARN IN PICARDY**

Water-colour.  $22 \times 18$ .

Signed 'Frances Hodgkins' lower left. Undated. [c. 1924?].

Exhibited New Zealand Academy of Fine Arts, 1927; Canterbury Society of Arts, 1928.

*Lent by the Canterbury Society of Arts, Christchurch.*

**129. WHITE URN**

Water-colour.  $9 \times 12\frac{1}{8}$ .

Signed 'Frances Hodgkins' lower right. Undated. [c. 1926].

*Auckland City Art Gallery.*

**130. BOYS' HEADS, TREBOUL**

Water-colour.  $15\frac{1}{4} \times 17\frac{7}{8}$ .

No signature or date. [1927].

Exhibited Memorial Exhibition, Tate Gallery, London, 1952.

*Auckland City Art Gallery.*

**131. TREBOUL**

Water-colour.  $20 \times 16$ .

Signed 'Frances Hodgkins' lower right. Undated. [1927].



Exhibited Memorial Exhibition, Tate Gallery, London, 1952.  
*Auckland City Art Gallery.*

**132. CONCARNEAU — DUSK IN THE PORT**  
Water-colour. 21 x 17½.  
Signed 'Frances Hodgkins' lower right. Undated. [1927].  
Exhibited Retrospective Exhibition, London, 1946.  
*Auckland City Art Gallery.*

**DOROTHY KATE RICHMOND**  
(See note on page 19)

**133. CARTERS AT YORK BAY**  
Water-colour. 7½ x 10.  
No signature or date. [1920-22].  
*Lent by Mr H. M. W. Atkinson, Wellington.*

**134. LANDSCAPE**  
Water-colour. 9¾ x 13¾.  
Signed and dated 'D. K. Richmond 1923' lower left.  
*Lent by Mrs C. Moore, Wellington.*

**135. LANDSCAPE (Canterbury?)**  
Water-colour. 8½ x 10¾.  
Signed and dated 'D. K. Richmond 1924' lower right.  
*Lent by Mrs F. E. Morton, Auckland.*

**136. LANDSCAPE (Canterbury?)**  
Water-colour. 7¾ x 9¾.  
Signed and dated 'D.K.R. 1924' lower right.  
*Lent by Mrs F. E. Morton, Auckland.*

**137. MAHINA BAY ROSES**  
Water-colour. 22 x 26½.  
No signature or date.  
*Lent by Mr H. M. W. Atkinson, Wellington.*

**MARGARET FITCHETT**  
(See note on page 15)

**138. DEAN FITCHETT**  
Charcoal 23 x 17¾.  
No signature or date.  
*Lent by Mrs Stella Fitchett, Dunedin.*

**139. DIANA**  
Oil. 17¾ x 15.  
No signature or date.  
*Lent by Mrs D. McClymont, Dunedin.*

**140. DIANA**  
Charcoal 22 x 15.  
Signed and dated 'M. Elmore Jan 1928' lower right.  
*Lent by Mrs D. McClymont, Dunedin.*

**DAVID EDWARD HUTTON**  
(See note on page 14)

**141. FIRST VIEW OF FRANZ JOSEPH GLACIER FROM LAKE MAPOURIKA**  
Water-colour. 11 x 14½.  
Signed and dated 'D. E. Hutton 1928' lower right.  
Inscribed 'Lake Mapourika' lower left.  
*Lent by Miss K. S. Hutton, Auckland.*

**ALFRED HENRY O'KEEFFE**  
(See note on page 13)

**142. LANDSCAPE**  
Oil. 12½ x 18½.  
Signed and dated 'A. H. O'Keeffe 1931' lower right.  
*Lent by Mr Frank Barron, Oamaru.*

**FRANCES HODGKINS**

**143. CAFE LES MARTIGUES**  
Pencil. 9¾ x 12¾.  
Signed 'Frances Hodgkins' lower right. Undated. [c. 1928].  
Inscribed 'Café les Martigues'.  
*Auckland City Art Gallery.*

**144. WOMAN WITH PEARLS**  
Pencil. 15½ x 11¾.  
Signed 'Frances Hodgkins' lower right. Undated. [c. 1930?].  
*Auckland City Art Gallery.*



**145. BRIDESMAIDS**

Oil. 29 x 23½.

Signed 'Frances Hodgkins' lower left. Undated. [1930].

*Auckland City Art Gallery (Lucy Carrington Wertheim Gift).*

**146. PENSION SCENE**

Pencil. 11½ x 15.

Signed 'Frances Hodgkins' lower right centre. Undated. [c. 1930?].

*Auckland City Art Gallery.*

**147. PORTRAIT OF ELSIE BARLING**

Pencil. 13½ x 10.

Signed 'Frances Hodgkins' lower right. Undated. [c. 1931].

Inscribed on mount, 'To Dorothy Selby Xmas 1931 To a friend of a friend by a friend'.  
*Auckland City Art Gallery.*

**MARGARET OLROG STODDART**

(See note on page 20)

**148. VIEW OF MOUNT COOK**

Water-colour. 17 x 18½.

Signed 'M. O. Stoddart' lower left.

*Auckland City Art Gallery.*

**149. VIEW OF MOUNT COOK**

Water-colour. 20 x 17½.

Signed 'M. O. Stoddart' lower left. Undated.

*Lent by the National Art Gallery, Wellington.*

**DOROTHY KATE RICHMOND**

(See note on page 19)

**150. BEECH TREES UNDER SNOW ROTOROA NELSON**

Water-colour. 9½ x 10½.

Inscribed, signed, and dated 'Beech Trees Under Snow Rotorua Nelson D.K.R. 1931' lower left.

*Auckland City Art Gallery.*

**151. LAKE ROTOROA**

Water-colour. 10 x 13½.

Signed and dated 'D. K. Richmond 1931' lower left.

*Lent by Mrs M. R. Champion, Te Awamutu.*

**152. FRAGRANTISSIMA**

Water-colour. 21½ x 15½.

Signed and dated 'D. K. Richmond 1932' lower left.

*Lent by Mr H. M. W. Atkinson, Wellington.*

**153. MONKEY BAY, PICTON SOUNDS**

Water-colour. 9 x 11½.

No signature or date.

*Auckland City Art Gallery.*

**FRANCES HODGKINS**

**154. EGGS AND FERNS**

Water-colour. 21 x 18.

Signed 'Frances Hodgkins' lower right. Undated. [c. 1931].

Exhibited Lefevre Galleries, London, 1937; Retrospective Exhibition London, 1946; Memorial Exhibition, Tate Gallery, London, 1952.

*Auckland City Art Gallery.*

**155. PLEASURE GARDEN**

Water-colour. 20½ x 16½.

Signed 'Frances Hodgkins' lower right. Undated. [c. 1933].

Exhibited Lefevre Galleries, London, 1933 and 1937, and throughout New Zealand 1948-51.

*Lent by the Robert McDougall Art Gallery, Christchurch.*

**156. FLUTE PLAYERS**

Pencil. 21 x 15½.

Signed 'Frances Hodgkins' lower right. Undated. [c. 1933].

Exhibited Lefevre Galleries, London, 1933.

*Auckland City Art Gallery (Presented by Messrs. Angus Wilson and Odo Cross.)*

**157. SPANISH SHRINE**

Oil. 25½ x 36½.

Signed 'Frances Hodgkins' lower left. Undated. [1933].

Exhibited Leicester Galleries, London, 1935, 1941; Hertford House, London, 1940; Retrospective Exhibition, London, 1946; C.A.S. Exhibition, Tate Gallery, London, 1950; Memorial Exhibition, Tate Gallery,

1952. One time in the collection of Sir Michael Sadler.  
*Auckland City Art Gallery.*

**158. PHOENICIAN POTTERY AND GOURDS**  
(Plate 8)

Water-colour. 16 x 21 $\frac{3}{8}$ .  
Signed 'Frances Hodgkins' lower right. Undated. [c. 1933].  
*Auckland City Art Gallery.*

**SYDNEY LOUGH THOMPSON**  
(See note on page 21)

**159. AT REST.**  
Oil. 21 x 25.  
Signed 'S. L. Thompson' lower right. Undated. [c. 1933].  
*Auckland City Art Gallery.*

**160. PATIENT HORSES**  
Oil. 19 x 23 $\frac{1}{4}$ .  
Signed 'S. L. Thompson' lower right. Undated. [c. 1934].  
*Auckland City Art Gallery.*

**161. A HILL TOWN SOUTH OF FRANCE**  
Gouache. 14 $\frac{1}{4}$  x 22.  
Signed 'S. L. Thompson' lower right. Undated. [c. 1939].  
*Auckland City Art Gallery.*

**DAVID EDWARD HUTTON**  
(See note on page 14)

**162. THE CHIEFTAIN'S DAUGHTER**  
Oil. 35 $\frac{3}{4}$  x 23 $\frac{1}{2}$ .  
Signed 'D. E. Hutton' lower left. Undated but known to have been painted in 1935.  
*Lent by Miss K. S. Hutton, Auckland.*

**ALFRED HENRY O'KEEFFE**  
(See note on page 13)

**163. ELEGANTE**  
Oil. 19 $\frac{1}{2}$  x 13 $\frac{1}{4}$ .

Signed and dated 'A. H. O'Keeffe 1935' lower right.  
*Lent by the Public Art Gallery, Dunedin.*

**164. PHANTASY**  
Oil. 21 $\frac{1}{2}$  x 16 $\frac{3}{4}$ .  
Signed and dated 'A. H. O'Keeffe 1940' lower right.  
*Lent by the National Art Gallery, Wellington.*

**FRANCES HODGKINS**

**165. RUINS**  
Gouache. 20 x 28.  
Signed 'Frances Hodgkins' lower right. Undated. [c. 1937].  
Exhibited Lefevre Galleries, London, October 1937; Centennial Art Collection, Wellington, 1940.  
*Lent by the National Art Gallery, Wellington.*

**166. TREBOUL 1940**  
Water-colour. 16 $\frac{1}{4}$  x 21 $\frac{1}{2}$ .  
No signature but inscribed '1 Treboul 1940' lower right.  
Exhibited Leicester Galleries, London, 1941.  
*Auckland City Art Gallery.*

**167. THE ELEVATOR**  
Gouache. 19 $\frac{1}{2}$  x 25 $\frac{1}{4}$ .  
Signed 'Frances Hodgkins' lower right.  
Exhibited Lefevre Galleries, London, 1940; Retrospective Exhibition, London, 1946.  
*Auckland City Art Gallery.*

**168. ROOT CROP**  
Gouache. 14 $\frac{2}{8}$  x 21 $\frac{1}{2}$ .  
Signed and dated 'Frances Hodgkins 1943' lower right.  
Exhibited Lefevre Galleries, London, 1943; Retrospective Exhibition, London, 1946; Memorial Exhibition, Tate Gallery, London, 1952.  
*Auckland City Art Gallery.*

## BRIEF CHRONOLOGY OF FRANCES HODGKINS

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1869		1906	
28 April	Born in Dunedin, New Zealand.	18 January	Leaves Wellington for Europe.
1890		1907	
November	Exhibits for the first time.	March	Holds first one-man show in London.
1895	Attends Dunedin School of Art.	1912	
1896	Begins teaching.	25 December	Returns to Wellington.
1901		1913	
6 February	Leaves Dunedin for Europe.	17 October	Leaves Wellington for Europe.
1903		1942	Awarded Civil List pension.
May	Exhibits at Royal Academy.	1946	Retrospective Exhibition held in London.
23 December	Returns to Wellington.	1947	
1904 - 5	Paints and teaches in Wellington.	13 May	Dies at Herrison, Dorchester, Dorset.

## SOURCES

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The chief sources of the catalogue notes are:

'Early Painting of Western Otago: Catalogue of an Exhibition held in the Hocken Library Picture Gallery July 1948' (Mimeographed, Dunedin, 1948).

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*National Centennial Exhibition of New Zealand Art: Catalogue* (Wellington, 1940).

G. H. Scholefield, *A Dictionary of New Zealand Biography* (Wellington, 1940).

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# INDEX TO ARTISTS

---

Blacke, Annie Taylor .....	95, 96.	Hutton, David Edward, 37, 38, 39, 40, 41,	
Buchanan, John .....	1.		141, 162.
Fitchett, Margaret (Mrs Elsmore), 42, 43,		Joel, Grace .....	87.
44, 138, 139, 140.		Merton, Owen .....	90, 91, 92, 93, 94.
Garstin, Norman .....	80.	Nairn, James McLachlan, 50, 51, 52, 53, 54.	
Gully, John .....	2.	Nerli, Girolamo Pieri, 55, 56, 57, 58, 59.	
Hamilton, Augustus .....	32, 2.	O'Brien, George .....	3, 4.
Hodgkins, Frances Mary, 60, 61, 62, 63, 64,		O'Keeffe, Alfred Henry, 33, 142, 163, 164.	
65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 97,		Richmond, Dorothy Kate, 75, 76, 77, 78, 79,	
98, 99, 100, 101, 102, 103, 104, 105, 106,		133, 134, 135, 136, 137, 150, 151, 152, 153.	
107, 108, 109, 110, 111, 112, 113, 114, 115,		Richmond, James Crowe ....	5, 6, 7, 8, 9.
116, 117, 118, 119, 120, 121, 122, 123, 124,		Scott, John Halliday .....	29, 30, 31.
125, 126, 127, 128, 129, 130, 131, 132, 143,		Stoddart, Margaret Olrog, 81, 82, 83, 84,	
144, 145, 146, 147, 154, 155, 156, 157, 158,		85, 86, 148, 149.	
165, 166, 167, 168.		Thompson, Sydney Lough, 88, 89, 159, 160,	
Hodgkins, Isabel Jane (Mrs W. H. Field),			161.
18, 19, 20, 21.		Velden, Petrus Van der, 45, 46, 47, 48, 49.	
Hodgkins, William Mathew, 12, 13, 14, 15,		Walsh, Alfred Wilson .....	34, 35, 36.
16, 17.		Wimperis, Frances Mary .....	22.
Hoyte, John Clark .....	10, 11.	Wimperis, Jane .....	23, 24.
Hutton, David Con., .....	25, 26, 27, 28.		

# INDEX TO LENDERS

## PRIVATE OWNERS

Atkinson, Mr H. M. W., 5, 7, 8, 75, 76, 78, 80, 97, 100, 104, 133, 137, 152.	Hodgkins, Mrs G. G. .... 63.
Barron, Mr Frank ..... 142.	Hodgkins, Miss Joan ..... 60.
Bartrum, Miss J. .... 95.	Hodgkins, Mr P. D., 4, 14, 31, 102, 107, 110, 113, 114.
Bell, Miss Brenda ..... 71.	Hosking, Mr C. R. .... 111.
Bond, Mr T. T. .... 121, 127.	Hunt, Miss Frances ..... 122.
Brown, Mrs F. .... 85.	Hutton, Miss K. S., 25, 27, 37, 38, 39, 40, 41, 57, 58, 65, 141, 162.
Champion, Mrs M. R. .... 6, 77, 93, 151.	Jagger, Mr L. W. .... 50, 86.
Cox, Mr W. Sandford ..... 29.	Joll, Mrs E. J. .... 91, 92.
Elliot, Mrs Edgar ..... 22, 73.	McClymont, Mrs D. .... 139, 140.
Ewen, Mr John ..... 34, 36.	McCormick, Mr E. H. .... 66, 109.
Ferguson, Mr A. J. .... 53, 54, 59.	McLean, Miss K. .... 19.
Field, Mr Geoffrey ..... 18, 21, 125.	Moore, Mrs C. .... 35, 84, 101, 134.
and the Estate of the late Mrs W. H. Field	Morton, Mrs F. E. .... 135, 136.
Field, Mr and Mrs Peter, 16, 17, 46, 61, 68, 105, 106, 115, 120, 123, 124, 126.	Pearse, Mrs A. G. .... 83.
Fitchett, Mrs Stella ..... 138.	Preston-Thomas, Mrs I. H., 13, 20, 62, 64, 67, 98.
George, Mrs I. Thorne ..... 69.	Pudney, Mr F. G. .... 10.
Gunson, Mr Wallace ..... 45, 47.	Reid, Mrs W. D. .... 89.
Hamilton, Miss P. .... 32, 43, 44.	Theomin, Miss D. .... 87.
Hampton, Miss E. .... 96.	Westbrook, Mr Eric ..... 72.

## PUBLIC COLLECTIONS

Auckland City Art Gallery, 51, 79, 116, 117, 118, 119, 129, 130, 131, 132, 143, 144, 145, 146, 147, 148, 150, 153, 154, 156, 157, 158, 159, 160, 161, 166, 167, 168.	National Art Gallery, Wellington, 2, 11, 49, 52, 70, 74, 88, 90, 94, 99, 108, 149, 164, 165.
Canterbury Society of Arts, Christchurch 128.	Otago Early Settlers' Association ..... 3.
Hocken Library, Dunedin, University of Otago ..... 1, 26, 28.	Public Art Gallery, Dunedin, 9, 12, 15, 23, 24, 30, 33, 42, 48, 55, 56, 81, 82, 103, 112, 163.
	Robert McDougall Art Gallery, Christchurch 155.

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Miss A. M. Ryburn, Mrs Brenda Gamble, M. Conroy, C. McCahon, F. Smith.



