



THE ELEVATOR

FRANCES HODGKINS

paintings and drawings

AUCKLAND CITY ART GALLERY

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the paintings and

drawings by

FRANCES HODGKINS



THIS CATALOGUE, which has been prepared by the Keeper, Mr Colin McCahon, will accompany the Frances Hodgkins Collection on a New Zealand tour and also provide a handbook for the Collection in Auckland.

Although it depends heavily on E. H. McCormick's exhaustive *Works of Frances Hodgkins in New Zealand*, 1954, it does include works acquired since that book was published, and also contains further material in the catalogue entries. We are also very grateful to Mr McCormick for further information.

The Auckland City Council's decision, on Mr Eric Westbrook's initiative, to form a collection of Frances Hodgkins's painting deserves nothing but praise, for if she received little recognition in this country during her lifetime, this collection will be a permanent token of the esteem in which her art is now held in New Zealand.

P.A.T.

April, 1959

FRANCES HODGKINS

A BRIEF BIOGRAPHY

FRANCES HODGKINS was born in Dunedin, New Zealand, in 1869. In 1890 she exhibited for the first time at Dunedin and Christchurch; in 1893 she attended art classes given by G. P. Nerli and from 1895 to 1896 studied at the Dunedin School of Art. In 1901 she left for Europe, visiting England, France, Holland and Morocco. She returned to Wellington in 1903, remaining there until she once more left for Europe in 1906. Her first 'one man' exhibition was held in London in 1907. The following year she settled in Paris and taught first at Colarossi's Academy and from 1910 to 1912 at her own school. Returning to Australia and New Zealand, she held a series of successful shows in Melbourne, Sydney, Adelaide, Dunedin and Wellington.

On 17 October 1913 Frances Hodgkins left Wellington once again for Europe. The war years were spent at St Ives, Cornwall, and after the war her time was divided between France and Burford (1921-1923), Manchester (1925-1927) and London (1927-1934), with visits to Spain and the Balearic Islands between 1932 and 1934. For the remainder of her life, apart from visits abroad and to various parts of Britain (including Wales), she lived in Dorset, first at Worth Matravers and later at Corfe Castle. She died in 1947 at Herrison near Dorchester.

After her return to London in 1927, she held a series of exhibitions: at the Claridge Gallery (1928), St George's Gallery (1930), the Lefèvre Galleries (1933, 1937, 1940, 1943), the Leicester Galleries (1935 and 1941). In 1940 a selection of her pictures was made for exhibition at the 22nd Biennale di Venezia and was later shown at Hertford House, London. Finally, during the artist's lifetime, a Retrospective Exhibition was held in the Lefèvre Galleries in 1946. Since her death, her work has been exhibited at the City of Manchester Art Gallery (1947) and in a touring exhibition (1948) sponsored by the Isle of Purbeck Arts Club in association with the Arts Council of Great Britain. In 1949 an exhibition 'Homage to Frances Hodgkins' was held at the St George's Gallery (Grosvenor Street), and in 1952 the Arts Council organised her 'Memorial Exhibition' at the Tate Gallery. In 1956 the Leicester Galleries showed a collection of thirty-five watercolours, gouaches and oils. In 1953 the Architectural Centre, Wellington, arranged a display of the artist's work. The first comprehensive exhibition in New Zealand, 'Frances Hodgkins and Her Circle,' was organised by the Auckland Art Gallery in 1954.

NEW ZEALAND AND EUROPE

...before she could achieve reputation as 'a New Zealand painter,' ... she must bring back with her the indispensable cachet of European study and travel. When she set out in 1901, it is unlikely that her ambitions went beyond this modest aim... Her embarkation opened a phase of Frances Hodgkins's life ... during which she was torn

between the contending claims of Europe and New Zealand. — E. H. McCormick, *Works of Frances Hodgkins in New Zealand*, p. 62.

The 'contending claims of Europe and New Zealand' is an issue that still concerns Frances Hodgkins's paintings. As recently as 1951 her work was unacceptable to most of her fellow-countrymen, but her standing in Europe could scarcely be denied. This recognition of her reputation rather than an understanding of her art has created the fictitious view of her as 'a great New Zealand artist,' a valued ornament to the country. The work that eventually made Frances Hodgkins an important artist in England was certainly not the work she produced in New Zealand. The paintings of her New Zealand years are only a prelude to the discoveries she made as a painter much later in her career, and it is on the work of this European period alone that her true reputation stands. We may claim the largely conventional and realist Hodgkins as a New Zealand painter; we can hardly claim more.

As a painter Frances Hodgkins developed slowly but, unlike most New Zealand painters, this development was continuous and more dependent on her finally leaving this country, as she did in 1913, than her fellow New Zealanders would willingly admit. It is largely correct to state that New Zealand lost interest in Frances Hodgkins as a New Zealand painter from 1913 and although she herself suffered pangs of homesickness, she became, as an artist, entirely European. She had forsaken the timid antipodean art of New Zealand and an increasing awareness of her direction as a painter in Europe finally broke any artistic connections she had with this country.

'I may be too old fashioned but I regret I fail to understand much of Miss Hodgkins's present day methods. To me they convey an impression of something like artistic chaos,' wrote Charles Wilson in the *Dominion* on October 4, 1928, reviewing her two paintings exhibited that year by the New Zealand Academy of Fine Arts at Wellington. In England, too, the reception given her work was often as little encouraging as in New Zealand but, being committed to a way of life and knowing that New Zealand offered her no better immediate reception and less hope for a sympathetic future market, she persevered.

It is from the time of her return to London at the age of fifty-eight, fourteen years after finally leaving New Zealand, years of painting and teaching, minor success and more frequent disappointment, that Frances Hodgkins's style matured and became her own. The long withheld recognition followed, and financial independence, welcome but still meagre, released her from ceaseless teaching.

Frances Hodgkins's paintings from 1930 to the time of her death in 1947 became frequently joyous and free from convention, particularly in the last years of her life. Then her lack of dependence on specific subject matter — with the ever present overtones of human suffering, which realist painters can seldom if ever avoid — disappeared and her world became increasingly a place of intuitive freedom and spontaneous happiness found rarely in the work of a New Zealand painter and seldom in contemporary art.

THE ACQUISITION OF THE COLLECTION

This collection of works by Frances Hodgkins was begun in 1936 with the purchase in Auckland of two watercolours, *My Landlady* (No. 8) and *By The Brook* (No. 5), for seven and ten guineas respectively. The purchases were made, one assumes, less with the intention of building up a definitive collection of Hodgkins's paintings than of having her represented in the Gallery.

In 1937 Sir Ernest Davis presented the Gallery with two watercolours he had acquired in London, *Landscape* (No. 4) and *The Threshing Machine* (No. 7); and in 1939 a gift from Messrs Angus Wilson and Odo Cross added to the collection its first drawing, *Flute Players* (No. 27).

From 1939 this collection remained static until in 1948 Mrs Lucy Carrington Wertheim made a generous gift to the Gallery of over one hundred oils, watercolours, and drawings by British artists, mostly young and largely unknown, but including Frances Hodgkins's *Bridesmaids* (No. 19), the first of her oils to enter the collection.

In April 1952 Mr Eric Westbrook was appointed Director of the Art Gallery and under his guidance in 1953 the Library and Art Gallery Committee laid down the outlines of the Gallery's future policy, including one decision on which this present collection is founded, that 'a 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 in a public Gallery.'

Following this decision, nine further works were added, four from the period of circa 1927: *The White Urn* (No. 14), *Boys Heads—Treboul* (No. 16), *Dusk in the Port, Concarneau* (No. 17), and *Treboul* (No. 15); two important watercolours from the early nineteen-thirties, *Eggs and Ferns* (No. 23) and *Phoenician Pottery and Gourds* (No. 26); and finally the rather slight *Treboul 1* of 1940 (No. 31), *The Elevator* (No. 32) and *Root Crop* (No. 35), dated 1940 and 1943 respectively. The last two are the most beautiful and important gouaches in the collection. All nine of these paintings were purchased in 1953 from the estate of the late Miss Dorothy Selby with a bequest from Mary Elizabeth Winstone. This purchase was followed by a gift from Mr Gerald Selby of four drawings—two portraits (Nos. 21 and 22) and two genre scenes (Nos. 18 and 20).

For the Auckland Festival in 1954 the Gallery, with the help of Mr E. H. McCormick, organised the exhibition 'Frances Hodgkins and Her Circle,' in which, along with works borrowed from both public institutions and private individuals throughout the country, the entire Auckland collection of Frances Hodgkins's paintings was shown.

Immediately prior to this exhibition the large oil *Spanish Shrine* (No. 25), purchased from the Redfern Gallery, London, had entered the collection, making with the previously acquired paintings from 1931 onward, the most important collection of late works by Frances Hodgkins in the country. The watercolour *Normandy Vegetable Market* (No. 9) was bought by the Gallery in July of this same year.

An important contribution to art history in New Zealand was made when the Gallery published, in 1954, E. H. McCormick's 'Works of Frances Hodgkins in New Zealand.'

In 1955 three purchases were made: the early *Mother and Child* (No. 3), the pencil drawing *Foliage in China* (No. 24), and the 1942 gouache, *Purbeck Farm* (No. 33).

A second major purchase was made in 1956 when the Gallery bought five works from Miss Hannah Ritchie: two watercolours from 1925 and 1926 (Nos. 11 and 13), and a small oil of circa 1925 (No. 12), a watercolour of 1935 and a gouache of circa 1938 — the last two, studies for oils (Nos. 28 and 29). At this same time Miss Ritchie presented us with our lithograph *Jugs* (No. 30), and the interesting *Comments on Works submitted to Frances Hodgkins* (No. 6). The same year *Ornaments* (No. 34) was bought in London. In 1958 a *Mother and Child* (No. 10) formed the most recent purchase for this collection.

Mr E. H. McCormick has recently lent us a watercolour *The Girl With Flaxen Hair* (No. 2), which gives us a much earlier work than the Gallery yet owns. Mention must also be made of the purchase in 1954 of the Cedric Morris *Portrait of Frances Hodgkins* (No. 1), bought as an adjunct to the Hodgkins collection and included in this exhibition.

The present catalogue has been published to accompany our pictures on their New Zealand tour. It does not mark the completion of our collection of the works of Frances Hodgkins.

C. McCahon

April, 1959



Plate 1 THE GIRL WITH FLAXEN HAIR (2)



Plate 2 SIR CEDRIC MORRIS PORTRAIT OF FRANCES HODGKINS 1928 (1)

THE COLLECTION

Measurements of pictures are given in inches, height before width. The quotations signed 'McCormick' are from *The Works of Frances Hodgkins in New Zealand*, by E. H. McCormick.

SIR CEDRIC MORRIS b1895

✓ 1 PORTRAIT OF

FRANCES HODGKINS, 1928 Plate 2

Oil on canvas 29 x 23½

Signed and dated *Cedric Morris* 1928 lower right, and inscribed on reverse of canvas *Frances Hodgkins* - 28 c.m.

Purchased 1954 from The Leicester Galleries, London. Jobson Trust.

Exhibited Seven and Five Society, 1928; Carnegie International, Pittsburg, USA,

1929; Biennale di Venezia, 1930; International Brussels Exhibition, 1938, awarded diploma by the Belgian Government.

'Towards noon the very next day she appeared, and I was to receive a second shock! She certainly was not what I had imagined her to be. Short and thickset, she was around sixty years of age. . . How is it possible, I thought, for an artist doing first rate work to have lived to these years without having been noticed by those around her?'
Arthur R. Howell *Four Vital Years* p. 2

WORKS BY FRANCES HODGKINS

2 THE GIRL WITH FLAXEN HAIR

Watercolour 19 x 15 1893 Plate 1

Initialled and dated *F.M.H.* '93 lower right

Lent by Mr E. H. McCormick

Previously in the collection of

Mrs I. H. Preston-Thomas, Wellington

Exhibited, 'Frances Hodgkins and Her Circle,' Auckland, 1954, No. 62

'Here, in a mood of rare insight and courage, Frances Hodgkins slashed through the pictorial conventions of her exhibition work . . . to reveal not only the essential qualities in the character of her model but also the true measure of her own talent.'
McCormick p. 37

✓ 3 MOTHER AND CHILD

Watercolour 19 x 18 c 1912?

Signed *F. Hodgkins* lower right

Purchased 1955 from St George's Gallery, London

For dating see E. H. McCormick, *Works of Frances Hodgkins in New Zealand*, p. 116, also plate 19

✓ 4 LANDSCAPE

Watercolour 22½ x 22½ c 1916

Signed *Frances Hodgkins* lower left

Presented 1937 by Sir Ernest Davis

Exhibited, 'Frances Hodgkins and Her Circle,' Auckland, 1954, No. 117

✓ 5 BY THE BROOK

Watercolour 20 x 19 c 1916?

Signed *Frances Hodgkins* lower left

Purchased 1936 from the John Leech Gallery
Exhibited, New Zealand Academy of Fine Arts, 1927, No. 293; Auckland Society of Arts, 1928, No. 110; Canterbury Society of Arts, 1928, No. 93; National Centennial of New Zealand Art, 1940, No. 152; Frances Hodgkins and Her Circle, Auckland, 1954, No. 116

In 1927 Frances Hodgkins sent a collection of paintings and sketches to her brother in Auckland for exhibition in New Zealand. These included *By the Brook* (No. 5), *My*

Landlady (No. 8), and Normandy Vegetable Market (No. 9).

'This lush, amorphous lyricism. . . It obtrudes in By the Brook and in some of the weaker harvesting scenes. The incomplete experiments and uncontrolled rhapsodies may indicate the struggles of a transitional stage in the artist's career, a critical time when, having released herself from the discipline of her Impressionist phase, Frances Hodgkins was casting about for a means of expressing a change of vision that was not yet fully defined.' McCormick p. 99

6 COMMENTS BY FRANCES HODGKINS ON WORK SUBMITTED FOR CRITICISM BY MISS HANNAH RITCHIE, c 1917
(Miss Ritchie's own sketches have been destroyed)

A A BRIDGE

Pencil, charcoal and watercolour $8\frac{1}{2} \times 10\frac{3}{8}$
Inscribed *Seperate yr. tones more. This is a good subject I wd. try it again with more sky and the background kept in its proper plane. Develope bridge & river. Keep blues out of bridge and use Antwerp blue for sky & observe cloud forms more closely & how they fill in spaces -*

B A YELLOW TOWER

Pencil, charcoal and watercolour $8\frac{1}{2} \times 10\frac{3}{8}$
Inscribed *I like your sketch of this & wd. suggest your doing a bigger thing of it designing it a little more carefully & giving point & distinction to tower & more sky - Build up clouds & let them rise to give dignity and height. Keep large mass of sunlight simple & clearly defined so that the eye at once sees two large shapes of sunlight and shadow. Avoid cobalt, French blue ultramarine in trees - or shadows - they rise when used with heavier colours such as vermilion - light red - black etc - Your greens are too solid and you disregard planes. I wd. suggest your drawing in charcoal first, then paint much more lightly & delicately leaving parts directly touched by sunlight lighter and more crisply handled. I find your colour*

heavy & not transparent enough - monotonous - Be more subtle - It is one of the charms of watercolour.

C A BRIDGE WITH DISTANT LANDSCAPE SEEN THROUGH ONE OF THE ARCHES

Pencil, charcoal & watercolour $10\frac{3}{8} \times 8\frac{1}{2}$
Inscribed *Note arrangement of cloud - fill in ('spaces' deleted) voids to balance your solids - Use charcoal to construct and paint fresher with dainty touches - (1) Trees over bridge too solid. Also narrow this arch. Keep bridge one scheme of yellow and black and let yr. structural drawing be part of it if not rigid lines on surface leave out weeds & trivialities 2nd arch mirror to 1st.*

D AN ARCHWAY

Pencil $6\frac{3}{8} \times 9\frac{3}{8}$
(A drawing made in the course of a demonstration)

E TWO DRAWINGS AND NOTES

Pencil and charcoal $8\frac{1}{2} \times 10\frac{3}{8}$
Inscribed *3 - 4 - 5 lack design and close observation - nice in feeling - not studied enough. 7 I feel this subject is one for sheer decoration - It is confusing to the eye & not suitable for a drawing unless treated very formally - It is cleverly handled. 10 I think this would be better square - greens in rushes not so acid - Throw interest onto bridge etc - Reeds on opposite bank too green - cut into a definite shape with brush but don't paint each reed treat them in mass - as a form. No 2, spacing is bad - black & white in equal parts - I find your bricks etc are on surface not an integral part of whole wall - No. 8 is awkward in shape making 2 halves of yr design - hill in colour interest scattered I wd. like to see you do 1 - 6 - 9 - 10 again, especially 9 - with more sky & no roadway -*

F A LANDSCAPE WITH BUILDINGS AND RIVER

Pencil and watercolour $7\frac{1}{2} \times 10$
(This drawing made to show the simplification of detail)



Plate 3 MY LANDLADY (8)



Plate 4 NORMANDY VEGETABLE MARKET (9)



Plate 5 TREBOUL (15)

7 THE THRESHING MACHINE

Watercolour 16½ x 14½ c 1919

Signed Frances Hodgkins lower right

Presented 1937 by Sir Ernest Davis

Exhibited, 'Frances Hodgkins and Her Circle,' Auckland, 1954, No. 119

'Writing from Concarneau to her friend Miss Dorothy Selby in September 1927, Frances . . . passed on a report from her brother that a wealthy Auckland had returned from England with two of her works bought at Christie's. These, she added, were to hang in one of the magnate's hotels or in the local gallery. From this donor some years later Auckland acquired two of the works which now belong to its permanent collection.' McCormick p. 94 (see introduction).

8 MY LANDLADY

Plate 3

Watercolour 16 x 16½ c 1919

Signed Frances Hodgkins lower left

Purchased 1936 from the John Leech Gallery
Exhibited, 2 Mount Street, Manchester, November 1926, No. 6; Auckland Society of Arts, 1929, No. 119; Canterbury Society of Arts, 1929, No. 402; National Centennial Exhibition of New Zealand Art, 1940, No. 151; 'Frances Hodgkins and Her Circle,' Auckland, 1954, No. 118.

' . . . carefully distorted in drawing to assist in the expression of the essential ugliness of humdrum existence. . . There is a keen sense of the character of objects and materials in the confined space—for instance, the wall-paper is not just a background to set off other things, it has a being of its own, and actively contributes its share to the squalid respectability.' Professor James Shelly in the *Lyttelton Times* 8 April 1929, p. 10.

9 NORMANDY VEGETABLE MARKET

Watercolour 18 x 16½ c 1920? Plate 4

Signed Frances Hodgkins lower right

Purchased 1954 from Mr T. T. Bond

(Purchased by Mr Bond from John Leech, Auckland, c 1945)

Exhibited, Canterbury Society of Arts, 1928, No. 372; 'Frances Hodgkins and Her Circle,' Auckland, 1954, No. 121.

An inscription on the reverse of this painting reads 17 *Normandy Vegetable Market Wellington 1927, Dunedin 1927, Christchurch 1927, Dunedin 1928.* (This appears to suggest other exhibitions of this painting in New Zealand but there seems to be no record confirming these dates.)

'Another water-colour, *Normandy Vegetable Market*, undoubtedly experimental in character, has been adapted from an earlier work, a market scene, carefully and competently painted but conventional and rather dull in its effect. In the later work the artist has dissolved the solid background of the prototype, simplified the human figures, and created a loose lyric in blue, orange, pink, and green.' McCormick, p. 99 and Plates 22A, 22B.

10 MOTHER AND CHILD

Watercolour 16 x 14½ c 1921?

Signed Frances Hodgkins lower right

Purchased 1958 from Abbot and Co., London

Dated from the similarity of style to the *Normandy Vegetable Market* in this collection and more specifically to *After the Bath and Peasant Family in a Field* owned respectively by Miss F. I. Hunt and Mr T. T. Bond, both of Auckland. Nos. 284 and 286 in E. H. McCormick's *Works of Frances Hodgkins in New Zealand*.

11 STUDY OF A MODEL

Watercolour 14½ x 10½ 1925

Signed Frances Hodgkins on left margin

Purchased 1956 from Miss Hannah Ritchie

Note from Miss Hannah Ritchie, November 1956: 'This is one of two studies drawn in F.H.'s studio at 111 Grosvenor St., Manchester. Three or four of her friends had met to share a model, and F.H. worked from a corner after the others had taken up their positions. It was a cold night.'

12 STILL LIFE — ANEMONES AND HYACINTHS

Oil on canvas 20 x 24 1925

Purchased 1956 from Miss Hannah Ritchie

Dated by Miss Ritchie

**13 BRIDGE NEAR ROSTHWAITE,
BORROWDALE**

Watercolour 14½ x 18 1926

Inscribed F. Hodgkins (by Miss Hannah Ritchie — see note below)

Purchased 1956 from Miss Hannah Ritchie Exhibited, City of Manchester Art Gallery, 'Pictures by Frances Hodgkins,' August-September, 1947, No. 30; also one of a group of Hodgkins's paintings shown at the Manchester High School.

Note from Miss Hannah Ritchie, November 1956: 'Not signed, probably because F.H. was experimenting and was dissatisfied with this. I remember we had been looking at works by Prof. Cizeck's pupils in Vienna and I think this shows something in their "style of the moment." When later Miss Saunders and I showed a group of F.H.'s work at Manchester High School I pencilled in her name to prevent this being overlooked as by F.H. During the few days F.H. spent with us at Borrowdale she spoke of the scenic effect of the mountains as seen from the valleys.' (See No. 28.)

14 THE WHITE URN

Watercolour 9 x 12½ c 1926

Signed Frances Hodgkins lower right

Purchased 1953 from the estate of the late Miss Dorothy Selby

Exhibited, 'Frances Hodgkins and Her Circle,' Auckland, 1954, No. 129

15 TREBOUL

Plate 5

Watercolour 20 x 16 1927

Signed Frances Hodgkins lower right

Purchased 1953 from the estate of the late Miss Dorothy Selby

Probably exhibited Claridge Gallery April-May 1928, No. 14

Exhibited, Memorial Exhibition, Tate Gallery, London, May-June 1952, No. 94; 'Frances Hodgkins and Her Circle,' Auckland, 1954, No. 131.

16 BOYS HEADS, TREBOUL

Watercolour 15½ x 17½ 1927

Purchased 1953 from the estate of the late Miss Dorothy Selby

Probably exhibited Claridge Gallery April-May 1928, under the title *Two Fisher Boys*, No. 9

Exhibited, Memorial Exhibition, Tate Gallery, London, May-June 1952, No. 76; 'Frances Hodgkins and Her Circle,' Auckland, 1954, No. 130.

**17 CONCARNEAU — DUSK IN THE
PORT**

Watercolour 21 x 17½ 1927

Signed Frances Hodgkins lower right

Purchased 1953 from the estate of the late Miss Dorothy Selby

Exhibited, Claridge Gallery April-May 1928, No. 2; Retrospective Exhibition, London, November 1946, No. 30; 'Frances Hodgkins and Her Circle,' Auckland, 1954, No. 132.

'White Urn; Boys Heads, Treboul and Concarneau — Dusk in the Port, are pleasing minor works which would have taken their place harmoniously on the walls of any well ordered English drawing room. Of this group, belonging to the late nineteen-twenties, only Treboul with its mis-shapen tree in the foreground and its bold simplification of landscape forms, strikes a more challenging note.' McCormick p. 105

'Most of these works belonged to her "experimental days," Frances Hodgkins remarked long afterwards, and they do indeed reflect a period of restless striving . . . exceptional even in this restless career.' McCormick p. 98

18 CAFE LES MARTIGUES

Pencil 9½ x 12½ c 1928

Signed and inscribed Frances Hodgkins *Café les Martigues* lower right

Presented 1953 by the heirs of the late Miss Dorothy Selby

Exhibited, 'Frances Hodgkins and Her Circle,' Auckland, 1954, No. 143

19 BRIDESMAIDS

Plate 8

Oil on canvas 29 x 23½ 1930

Signed Frances Hodgkins lower left

Presented 1949 by

Lucy Carrington Wertheim



Plate 6 FLUTE PLAYERS (27)





Plate 8 BRIDESMAIDS (19)

Exhibited, City of Manchester Art Gallery, 'Pictures by Frances Hodgkins,' August-September 1947, No. 2; 'Frances Hodgkins and Her Circle,' Auckland, 1954, No. 145.

'Bridesmaids, in spite of its dimensions, should not perhaps be regarded with undue solemnity. It seems to be the outcome of an experienced painter's excursion into the naive-primitive, the pose of the models, the violent green of their dresses and the trellis in the background all contributing to an effect of bucolic simplicity. It is an interesting minor work . . . and perhaps outside the main stream of Frances Hodgkins's development.' McCormick p. 103

In relation to *Spanish Shrine*, *Bridesmaids* is a minor but none the less important work in this collection, being one of a series of figure paintings begun circa 1922 with the *Double Portrait*, now in the Brasch collection in Dunedin, and *Mrs Siddell* (reproduced, Myfanwy Evans, 'The Penguin Modern Painters: Frances Hodgkins,' Plate 4), and continued in such paintings as *The Farmer's Daughter* in the collection of Mrs Lucy Carrington Wertheim (reproduced, Lucy Carrington Wertheim, 'Adventure in Art,' Plate 13). All of these and others not listed here make their contributions to the definitive painting of this period, *Spanish Shrine*.

20 PENSION SCENE

Pencil 11½ x 15 c 1930?

Signed *Frances Hodgkins* lower right centre
Presented 1953 by the heirs of the late Miss Dorothy Selby
Exhibited, 'Frances Hodgkins and Her Circle,' Auckland, 1954, No. 146

21 WOMAN WITH PEARLS

Pencil 15½ x 11½ c 1930?

Signed *Frances Hodgkins* lower right
Presented 1953 by the heirs of the late Miss Dorothy Selby
Exhibited, 'Frances Hodgkins and Her Circle,' Auckland, 1954, No. 144

22 PORTRAIT OF ELSIE BARLING

Pencil 13½ x 10 c 1931

Signed *Frances Hodgkins* lower right
Inscribed on mount, 'To Dorothy Selby Xmas 1931 To a friend of a friend by a friend.'
Presented 1953 by the heirs of the late Miss Dorothy Selby
Exhibited, 'Frances Hodgkins and Her Circle,' Auckland, 1954, No. 147

23 EGGS AND FERNS

Plate 10

Watercolour 21 x 18 c 1931

Signed *Frances Hodgkins* lower right
Purchased 1953 from the estate of the late Miss Dorothy Selby
Exhibited, Lefèvre Galleries, London, October-November 1937, No. 58; Retrospective Exhibition, November 1946, No. 41; Exhibition of Pictures sponsored by the Isle of Purbeck Arts Club, March-May 1948, No. 25; Memorial Exhibition, Tate Gallery, London, May-June 1952, No. 81; 'Frances Hodgkins and Her Circle,' Auckland, 1954, No. 154.

'Two still-lives of the early nineteen-thirties, Eggs and Ferns and Phoenician Pottery and Gourds, next mark a distinct phase in the painter's development. . . These are fine examples, the only ones in New Zealand, of the "arrangements" in which Frances Hodgkins assembled a group of objects against a background vaguely suggesting some vast, mysterious landscape.' McCormick p. 105

24 FOLIAGE IN CHINA

Pencil 21 x 16 c 1932

Signed *Frances Hodgkins* lower left
Purchased 1955 from Alex Reid and Lefèvre, London
Exhibited, Lefèvre Galleries, London, 'New Paintings and Watercolours,' October-November 1937, No. 63; Retrospective Exhibition, November 1946, No. 73; Exhibition of Pictures sponsored by the Isle of Purbeck Arts Club, 1948, No. 54.
Dated c 1932 from catalogue of Retrospective Exhibition

25 SPANISH SHRINE

Plate 12

Oil on canvas 25½ x 36½ 1933

Signed *Frances Hodgkins* lower left
Purchased 1954 from the Redfern Gallery,

London. Successively owned by Sir Michael Sadler and Mr George Mitchell Exhibited, The Leicester Galleries, London, February 1935, No. 91; October 1941, No. 132; Hertford House, London, 'Paintings selected for 22nd Biennale di Venezia,' 1940, No. 96; Retrospective Exhibition, London, November 1946, No. 17; Contemporary Art Society Exhibition, Tate Gallery, London 1950, No. 97; Memorial Exhibition, Tate Gallery, May-June 1952, No. 64; 'Frances Hodgkins and Her Circle,' Auckland, 1954, No. 157.

'A few years ago she was painting with more lucidity but less daring. In most of these paintings at the Leicester Galleries direct visual experience has been reduced to a minimum. One sometimes wishes that she would be a little more explicit and establish a rather closer relationship between the world of her eye and the world of her mind's eye. In "Spanish Shrine" she has done it. The picture is both a symbol and a description and the two are interwoven.' Eric Newton, review of Leicester Galleries Exhibition, October 1941.

26 PHOENICIAN POTTERY AND GOURDS

Plate 11

Watercolour 16 x 21½ c 1933

Signed Frances Hodgkins lower left

Purchased 1953 from the estate of the late Miss Dorothy Selby

Exhibited, The Leicester Galleries, London, 'Paintings and Watercolours by Frances Hodgkins,' February 1935, No. 103; Exhibition of Pictures sponsored by the Isle of Purbeck Arts Club, March-May 1948, No. 26; 'Frances Hodgkins and Her Circle,' Auckland, 1954, No. 158.

In the catalogue of the 1935 exhibition at The Leicester Galleries *Phoenician Pottery and Gourds* is listed as an oil, but a gallery label on the back of the painting indicates that this watercolour was actually the work exhibited. In the 1948 exhibition sponsored by the Isle of Purbeck Arts Club the catalogue entry calls the painting *Still Life* but a Purbeck Arts Club label for this exhibition

suggests that our *Phoenician Pottery and Gourds* was the picture exhibited.

27 FLUTE PLAYERS

Plate 6

Pencil 21 x 15½ c 1933

Signed Frances Hodgkins lower right

Presented 1939 by Messrs Angus Wilson and Odo Cross

Exhibited, Lefèvre Galleries, London, October-November 1933, No. 29; 'Frances Hodgkins and Her Circle,' Auckland, 1954, No. 156. The *Flute Players* was the first of Frances Hodgkins's large and elaborate pencil drawings to be seen in New Zealand.

28 IBIZA — Study for oil

Plate 7

Watercolour 16½ x 22 1935

Inscribed and signed To Hannah Ritchie lower left From Frances Hodgkins lower right (see note below)

Purchased 1956 from Miss Hannah Ritchie Exhibited, City of Manchester Art Gallery, 'Pictures by Frances Hodgkins,' August-September 1947, No. 24; Exhibition of Pictures sponsored by the Isle of Purbeck Arts Club, March-May 1948, No. 30.

Note from Miss Hannah Ritchie, November 1956: 'This was signed when received by H.R. from the Balearic Island. F.H. needed money urgently and asked me to send it by Cooks "Travellers" cheque — a transaction which needed her FULL signature. Her letters to me were signed "Frances" only. I therefore cut her signature from this picture! Whether F.H. or I wrote in her name on the patch later I do not know — but any writing expert would tell, of course.'

The signature appears to be that of Frances Hodgkins, the hand being different in several particulars from that in *Bridge near Ros-thwaite, Borrowdale*, No. 13.

29 STUDY FOR PEMBROKESHIRE LANDSCAPE

Gouache 20½ x 30

Dated 1938 lower left

Purchased 1956 from Miss Hannah Ritchie

Exhibited, 'Pictures by Frances Hodgkins,'



Plate 9 ORNAMENTS (34)



Plate 10 EGGS AND FERNS (23)

Manchester, 1947, No. 37; Exhibition of Pictures sponsored by the Isle of Purbeck Arts Club, 1948, No. 38.

Note from Miss Hannah Ritchie, November 1956: 'From this study an important oil was painted. I saw it at the Lefèvre Gallery and Manchester City Art Gallery. Its owner's name is unknown to me and the Lefèvre staff would not tell me when I enquired.'

30 JUGS

Auto-lithograph in colour 24 x 18 1938
Published by Contemporary Lithographs Ltd, London

Presented 1956 by Miss Hannah Ritchie

'... a new process which a group of 20 artists, myself included, has just produced. . .'

— *Letter from Frances Hodgkins to William John Parker Hodgkins, 15 October 1938.*

The subject of this lithograph is remarkably similar to the watercolour *Arrangement of Jugs*, 1936, owned by Mr John Piper, illustrated (Plate 19) in Myfanwy Evans, 'The Penguin Modern Painters: Frances Hodgkins.' The lithograph is not a success, rigid in composition and, strangely for Frances Hodgkins, unsubtle in colour. Probably the indirect methods of lithography were in too great an opposition to her usual directness of approach.

31 TREBOUL 1

Watercolour 16½ x 21½ 1940

Inscribed 1 *Treboul* 1940 lower right

Purchased 1953 from the estate of the late Miss Dorothy Selby

Exhibited, The Leicester Galleries, London, 'Paintings and Watercolours,' October 1941, No. 109; St George's Gallery, London, 'Homage to Frances Hodgkins,' March-April 1949, No. 29; 'Frances Hodgkins and Her Circle,' Auckland, 1954, No. 166.

This watercolour, dated 1940, belongs either to the 'Treboul' series of 1927 or to the brief visit to Treboul in 1937. The latter date seems more probable but as the drawing is stylistically related to the 1927 watercolour, *Cat. No. 15*, the possibility of this one being

resurrected from the 1927 period for the 1941 exhibition at The Leicester Galleries cannot be overlooked. 1940 was a time of intense work to fill an increasing demand for works for exhibition.

32 THE ELEVATOR (Cover)

Gouache 19½ x 25½ c 1940

Signed *Frances Hodgkins* lower right

Purchased 1953 from the estate of the late Miss Dorothy Selby

Exhibited, the Lefèvre Galleries, London, April 1940, No. 3; Retrospective Exhibition, London, November 1946, No. 54; Exhibition of Pictures sponsored by the Isle of Purbeck Arts Club, 1948, No. 42; 'Frances Hodgkins and Her Circle,' Auckland, 1954, No. 167.

33 PURBECK FARM

Gouache 19½ x 24½ 1942

Signed and dated *Frances Hodgkins* 1942 lower right

Purchased 1955 from R. E. Abbot, London
Exhibited, the Lefèvre Galleries, London, Retrospective Exhibition, November 1946, No. 56.

34 ORNAMENTS

Plate 9

Gouache 22 x 15 1942

Signed and dated *Frances Hodgkins* 1942 lower left and inscribed on reverse No. 2 *Ornaments*

Purchased 1956 from The Leicester Galleries, London. Previously in the collection of Mr Eric Newton

Exhibited, the Lefèvre Galleries, London, 'Gouaches by Frances Hodgkins—A new Series of Gouaches painted during 1942-3,' March-April 1943, No. 2; Retrospective Exhibition, November 1946, No. 58; Contemporary Art Society, London, 1950, No. 98; The Leicester Galleries, London, June 1956, No. 11.

35 THE ROOT CROP

Gouache 14½ x 21½ 1943

Signed and dated *Frances Hodgkins* 1943 lower right

Purchased 1953 from the estate of the late Miss Dorothy Selby

Exhibited, the Lefèvre Galleries, London, March-April 1943, No. 10; Retrospective Exhibition, London, November 1946, No. 59; Exhibition of Pictures sponsored by the Isle of Purbeck Arts Club, 1948, No. 48; Memorial Exhibition, Tate Gallery, London, May-June 1952, No. 96; 'Frances Hodgkins and Her Circle,' Auckland, 1954, No. 168.
'Shut off from Europe in wartime England,

she created these vibrant harmonies as if to console herself for the absence of southern warmth and colour. They have only the most tenuous connection with their nominal subjects, or indeed with the physical world, and mark the farthest point reached by Frances Hodgkins as a colourist.' McCormick pp. 105-6

CHIEF SOURCES

- Catalogues of various private galleries in London.
Myfanwy Evans: *Frances Hodgkins*. One in the series of *Penguin Modern Painters* (Middlesex 1948).
Frances Hodgkins and her Circle. Catalogue of an exhibition held on the occasion of The Auckland Festival of the Arts, 1954.
Arthur R. Howell: *Frances Hodgkins — Four Vital Years* (London 1951).
E. H. McCormick: *The Expatriate — a study of Frances Hodgkins and New Zealand* (Wellington 1954).
E. H. McCormick: *Works of Frances Hodgkins in New Zealand* (Auckland 1954).
Eric Newton: *In My View* (London 1950).
Lucy Carrington Wertheim: *Adventure in Art* (London 1947).



Plate 11 PHOENICIAN POTTERY AND GOURDS (26)



Plate 12 SPANISH SHRINE (25)

BRIEF CHRONOLOGY

1869		1925	
28 April	Born in Dunedin, New Zealand	1 January	At Martigues
1890		1926	
November	Exhibits for the first time	1 January	At Manchester
1895	Attends Dunedin School of Art	1927	
1896	Begins teaching	c June	Leaves Manchester for Treboul
1901		1928	
6 February	Leaves Dunedin for Europe	1 January	At Martigues
1903		c June	Returns to London
May	Exhibits at Royal Academy	1932	
23 December	Returns to Wellington	1 January	In Cornwall
1904 - 5	Paints and teaches in Wellington	1933	
1906		1 January	At Ibiza
18 January	Leaves Wellington for Europe	1934	In London
1907		1935	
March	First one man show in London	22 January	At Corfe Castle
1912		c October	Leaves London for Tossa de Mar, Spain
25 December	Returns to Wellington	1936	
1913		1 January	At Tossa de Mar
17 October	Leaves Wellington for Europe	1937	
1914	Travels in Europe	1 January	At Corfe Castle
24 September	Returns to England	1938	
c 7 November	Leaves London for St Ives, Cornwall	1 January	At Worth Matravers
1920		1939	
November	Leaves St Ives for London and the South of France	c September	Returns to Corfe Castle
1921		December	Invited to exhibit at Biennale di Venezia
4 November	Leaves Treboul, Brittany, for England	1940	At Corfe Castle
1922		1942	
January	At Burford	April	Granted Civil List Pension
1924		1946	Retrospective exhibition held in London
1 January	At St Paul	1947	
		13 May	Dies at Herrison, Dorchester, Dorset

*The following blank pages are for any further
additions which may come to hand subsequent
to the printing of this handbook*