

shows a sophisticated understanding and a rare verve. These paintings show no mere tourist painter working to a foreign formula but a man with a delicate appreciation of place and natural forms. An earlier assessment in the centennial history series by E. H. McCormick backs this view. He says:

Hodgkins was less concerned with scenic beauties than either Gully or Richmond and showed greater emancipation both in technique and the use of colour. One of the virtues of his work is that it is not painted from some cyrie of the imagination. Hodgkins was not obsessed with size and grandeur, and his mild impressionism was a far more effective means of delineating the New Zealand bush . . .¹⁵

Only 'mild impressionism' may be a slightly misleading term because we tend to implicate its use with the epithet 'impressionist' as first used by a group of French painters in 1876.



Getting up to Harveys Hut and the mine, no. 2 [1880] watercolour 25.5 x 12cm Art Coll. A182:43



The entrance to the tunnel 5,600 feet up, no. 6 [1880] watercolour 25.5 x 12cm Art Coll. A182:48