

other foreign hand in the collection is a fairly vapid watercolour by John Gully. Two drawings done for the frontispiece and Plate 1A of a Report on the geology of Otago (1875) by F. W. Hutton are initialled W. H. They are almost certainly done by Hodgkins. An annotated printed catalogue, an unusual reference, is inscribed on the cover 'W. M. Hodgkins. My Private Catalogue of the NZ S. Seas Art Collection'. Inside it is interleaved with tiny watercolours and drawings, copies by Hodgkins of some of the paintings in the exhibition, noting their colour or quickly suggesting their composition. This book is an excellent example of the way an artist's papers can increase our knowledge of the taste in painting of a given period.



The camp Manapouri - night *watercolour 25.5 x 35.5cm Art Coll. A212:20*

These freshly-available studies and paintings may allow W. M. Hodgkins a less stereotyped role in the history of New Zealand paintings as something other than Frances Hodgkins' father. His reputation has had a variety of assessments. During his lifetime his work was warmly admired, and the generous support he gave to amateur painters, to the Dunedin Society of Arts and to the growing town's aesthetic education was readily recognized. William Hodgkins had been an initiator and foundation member of the Otago Art Society, formed at a meeting held in the Athenaeum on 13 December 1875. Even here it was reported that when prizes were mooted, Mr Hodgkins took a different view.