

in the foreground existed without any plant structure to support them—they were evoked by colour. In nature the great charm of colour was that it was always transient—as in the life of a flower or in a sunset. Sometimes in the work of Frances Hodgkins, and in this exhibition particularly in *The Pleasure Garden*, she seemed to capture this quality. The colour seemed to have been breathed on to the paper, to have "happened all at once" so that it floated before you and was not pinned and confined.

Turning to other works, Mr. MacLennan said that *Threshing in the Cotswolds* (1919) was, irrespective of date or period, a magnificent water colour—a real concert piece—a brilliant piece of technique, obviously painted with very little drawing beneath, and without an uncertain passage. *Market at Concarneau* (about 1927) was a wonderful example of lush wet water colour where somehow the subject didn't matter—there was the feeling of looking through colours rather than through landscape. *Sleeping Child* (c. 1918) was very tenderly drawn, and a symphony in red, veridian and turquoise. In the lithograph *Arrangement of Jugs* red and green were again the dominant colours, but here they flirted with yellow, blue

years was more personal and showed more of an inward than an outward vision, but she never lost sight of subject—everything was the result of a visual experience either seen or remembered.

"In her earlier years Frances Hodgkins was interested in portraiture, and had quite a rare gift of character," Mr. MacLennan said, "but in most of her later work in this exhibition human interest has disappeared. The painting of Miss Beatrice Wood (1918) shows that she might have been an outstanding portrait painter."

Mr. MacLennan added that his personal view was that Frances Hodgkins was essentially a water colour painter. Even in the portrait of Miss Beatrice Wood the oil paint had been applied thinly and transparent and had much of the quality of her water colours. Throughout the exhibition she proved that she was an absolute master of water colour technique; she had exploited every device and achieved a wonderful variety of effects.

(Mr. MacLennan will discuss the Frances Hodgkins exhibition in *Round the Galleries*, his monthly survey of current art exhibitions, to be heard in the 2YA Women's Session on Tuesday, September 22.)



UNDER THE PINES (1931): "Gay and Cheeky"

and brick red to create a really impudent colour scheme. *Under the Pines* (1931) was gay and "cheeky," too, with its merest suggestion of pines—a suggestion of a tree trunk with a little bit of texture—with a girl lying beneath. The drawing of the right arm was a remarkable passage of line work—about half a dozen strokes to express the roundness of the arm, the twist and the upturned palm. Here, again the colour was remarkable; lolly pink and touches of veridian with a hot brown would be impossible to anyone but Frances Hodgkins.

Commenting on the absence of any work of the last 10 years of the artist's life, Mr. MacLennan said that though *Ruins* (about 1937) was one of the latest works shown, it was an excursion into the near-abstract which could never have satisfied Frances Hodgkins. *Ruined Mine, Wales*, painted about five years earlier, gave a better indication of her later development. The work of her last

Deadly Chocolate

TOWARDS the end of last century a little boy at Brighton, England, was poisoned by eating a chocolate from a box bought purely at random from a local shop. After enquiries had been made a young woman was arrested and charged with murdering the child, although, as the Judge said in his summing up, victim and accused "were at no time known to each other, nor did they ever come into personal contact of any sort." If ever there was a purposeless crime this looked like it—but the evidence showed that it was very purposeful indeed. Rex Rienits has written a thriller, *The Woman on the Beach*, based on this case. It was heard from the BBC last year, acted by the BBC Repertory Company, with Mary Wimbush and Hugh Manning in the leading parts, and it is now to be heard from NZBS stations. The first broadcast will be at 9.15 p.m. on Wednesday, September 23, from 1XN.

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