

SOUTH AFRICAN ARCHITECTURAL RECORD



8 August 1952

the future will endorse today's preference for

**WILLIAMS & WILLIAMS
(S.A.) LTD.**

JOHANNESBURG

Tel. Add.: "Stelwindow"
P.O. Box 5990

FACTORY:

Cr. of Bunsen and Kelvin
Streets, Industria
Phones 35-1156/7

TOWN OFFICE:

69/70, Annan House
Commissioner Street
Phone 33-9242

**WILLIAMS & WILLIAMS
RELiance (S.A.) LTD.
METAL WINDOWS**

SOUTH AFRICAN ARCHITECTURAL RECORD

JOURNAL OF THE INSTITUTE OF SOUTH AFRICAN ARCHITECTS; THE CAPE, NATAL, ORANGE FREE STATE AND TRANSVAAL
PROVINCIAL INSTITUTES AND THE CHAPTER OF SOUTH AFRICAN QUANTITY SURVEYORS

CONTENTS FOR AUGUST 1952

THREE HOUSES BY STAUCH AND WEPENER:	
RESIDENCE MARRIOTT, Sandhurst, Johannesburg	188
RESIDENCE WOOLL, Bryanston, Johannesburg	192
RESIDENCE VAN DER MERWE, Menlo Park, Pretoria	197
THE NATURE OF BAROQUE:	
II) THE TYRANNY OF ILLUSION, by Heather Martienssen, B.Arch., M.A., Ph.D.	200
PICTURES BY CHARLES ARGENT	207
NOTES AND NEWS	208
COVER : From the drawing "Fragments," by Charles Argent.	

EDITOR VOLUME 37

W. DUNCAN HOWIE

ASSISTANT EDITORS

UGO TOMASELLI

GILBERT HERBERT

8

The Editor will be glad to consider any MSS., photographs or sketches submitted to him, but they should be accompanied by stamped addressed envelopes for return if unsuitable. In case of loss or injury he cannot hold himself responsible for MSS., photographs or sketches, and publication in the Journal can alone be taken as evidence of acceptance. The name and address of the owner should be placed on the back of all pictures and MSS. The Institute does not hold itself responsible for the opinions expressed by contributors. Annual subscription £1 10s. direct to the Secretary, 612, KELVIN HOUSE, 75, MARSHALL STREET, JOHANNESBURG. 'PHONE 34-2921.

BUSINESS MANAGEMENT: G. J. McHARRY (PTY.), LTD., 43, BECKETT'S BUILDINGS, JOHANNESBURG, P.O. BOX 1409. 'PHONE 33-7505

1

**RESIDENCE MARRIOTT
SANDHURST · JOHANNESBURG**

A home for a couple with two children, on a rather large site, sloping to the N.W. with a lovely distant view towards North.

A very intimate relationship with garden and terraces was desired for the living-rooms, with the bedrooms on the upper floor for privacy. Yet the owners did not want the discomfort of a fully-fledged staircase as a link between living-rooms and bedrooms. Further requirements were an office near the entrance and a play-room. Since, in addition, a double garage was required, it was felt that a combination of playroom and garage would reduce cost and provide a valuable addition to living-space.

In making use of the slope of the ground, the entrance hall with office and garage-playspace were placed on the lower West side, with bedrooms above. The living- and service area is on half level of the East side, which reduces the link between living- and bedrooms to only half a flight of stairs.

FINISHES :

Stockbrick whitewashed externally, plaster internally.

Ceilings: $\frac{1}{2}$ in. Fibre-board.

Steel windows.

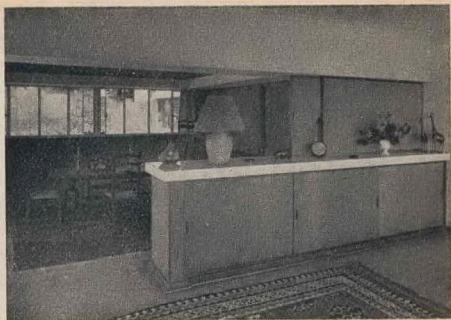
Blockfloors to living-rooms.

Tiles to entrance hall and playspace.

Cork tiles to bedrooms.

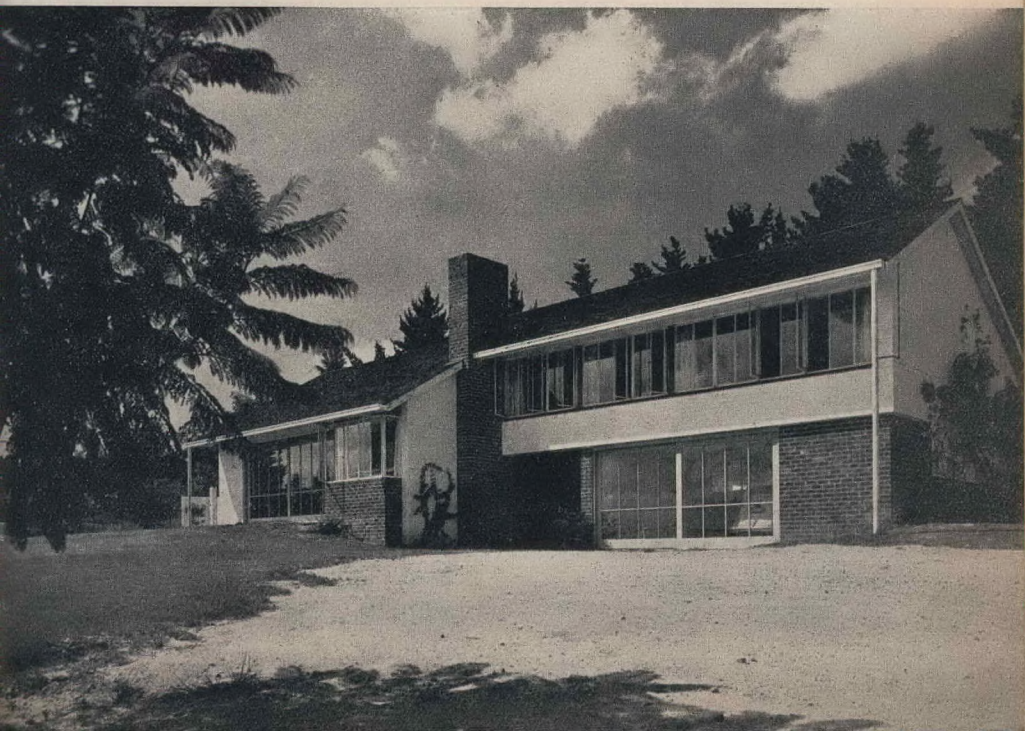
Roof: Wooden Shingles.

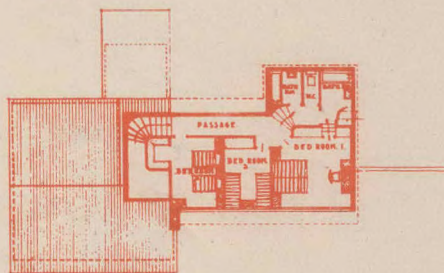
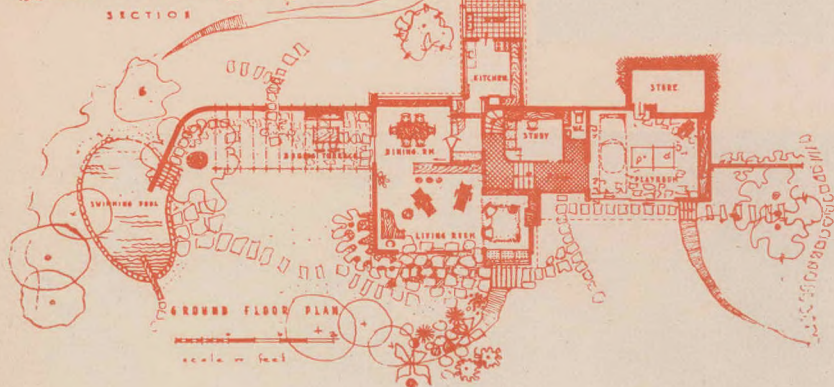
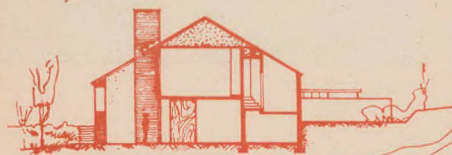
Built in 1947.



PHOTOGRAPHY:

E. ROBINOW

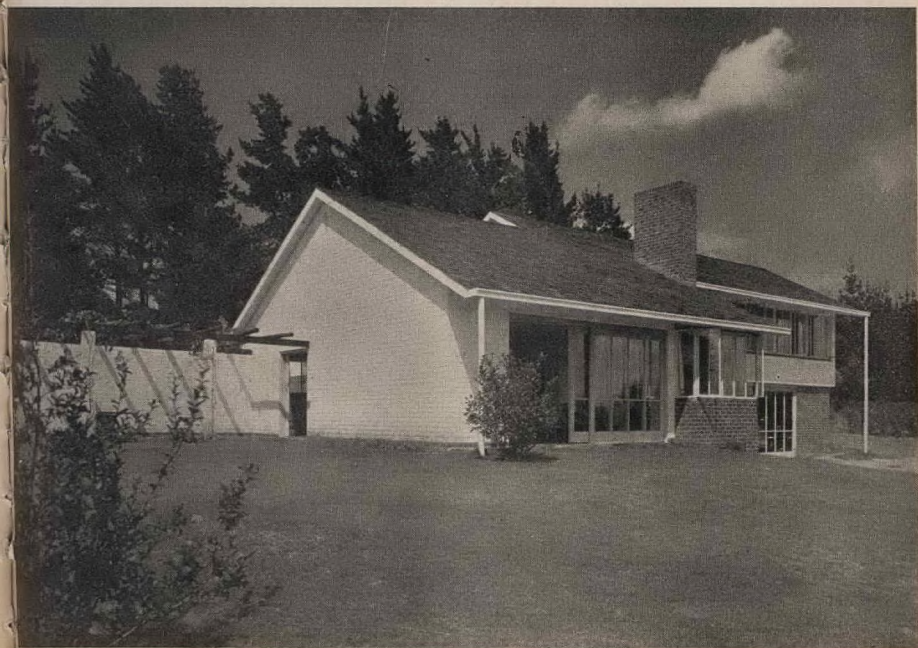




FIRST FLOOR PLAN.



RESIDENCE MARRIOTT. STAUCH AND WEPENER, ARCHITECTS



RESIDENCE WOOLL BRYANSTON · JOHANNESBURG

The site has a peculiar shape, with approach from S.W. and a gentle slope towards North, commanding a distant view of the Magaliesberg Range.

Requirements were: Very spacious living-rooms, suitable for large-scale entertaining, economically dimensioned bedrooms, and minimum unusable passage area; with the possibility for future extension. A particular request was for a compact plumbing installation.

The living space is divided into living- and dining areas by a Slasto fireplace and a bar, which can be closed off by a vertically sliding panel.

A large sliding glass door opens onto the terrace, which is covered by a pergola to form a shady, yet airy, area in summer, while admitting the winter sun.

Clerestory lighting to the living area admits extra sun in winter, while giving perfect ventilation in the hot season.

FINISHES:

Stock-brick, whitewashed externally, bagged internally

Rear wall and fireplace in Lounge in Slasto.

Floors: to living area slate; bedrooms wood-black

Windows: stock steel.

Ceilings: T. & G. Deal Boarding.

Roof: Tuscan Tiles.

COST:

£4,450, including built-in fittings to all bedrooms, Lounge, Dining-room, Study and Kitchen section.

Built in 1950-51.



WEST ELEVATION

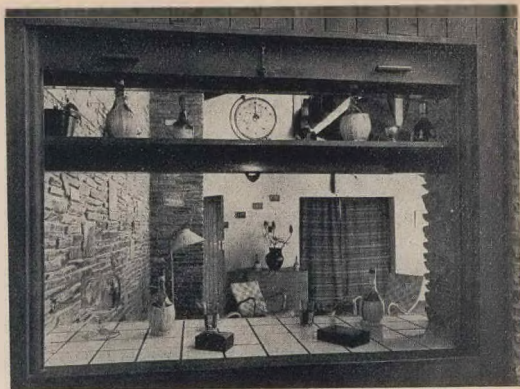
PHOTOGRAPHY :

1, 5. G. CASSEL.

2, 3, 4. B.R.S. PHOTOGRAPHERS (PTY.) LTD.

1. View from the diningroom looking through the bar towards the livingroom.

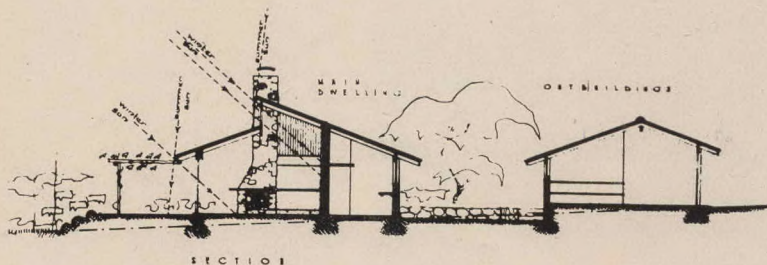
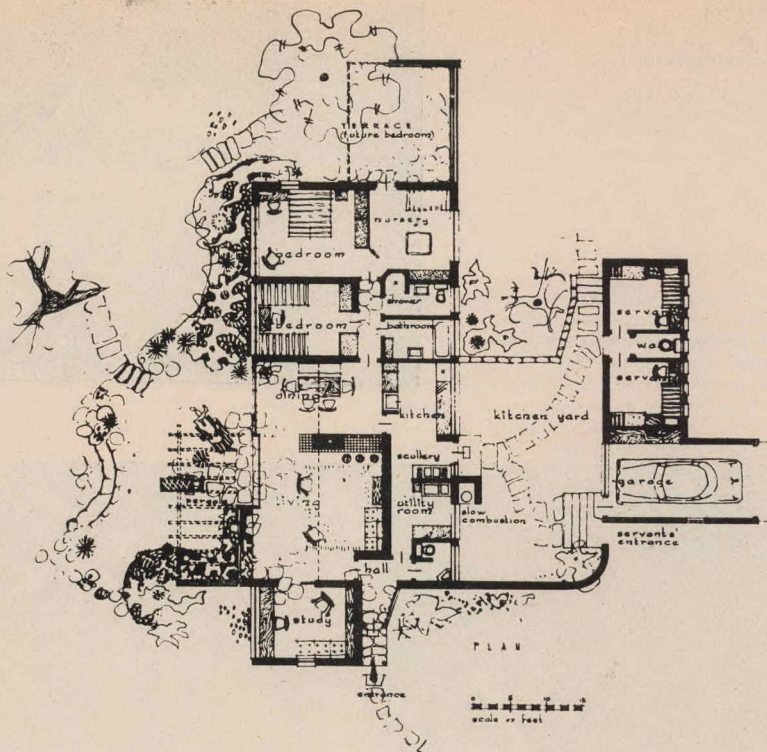
2. The house, seen from the garden.



1

2





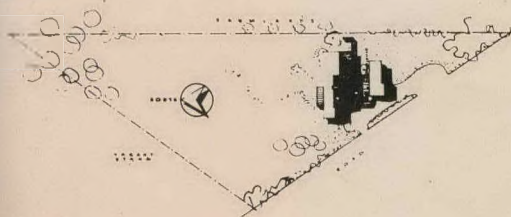
RESIDENCE WOOLL. STAUCH AND WEPENER, ARCHITECTS



3. The house, seen from the street.

3

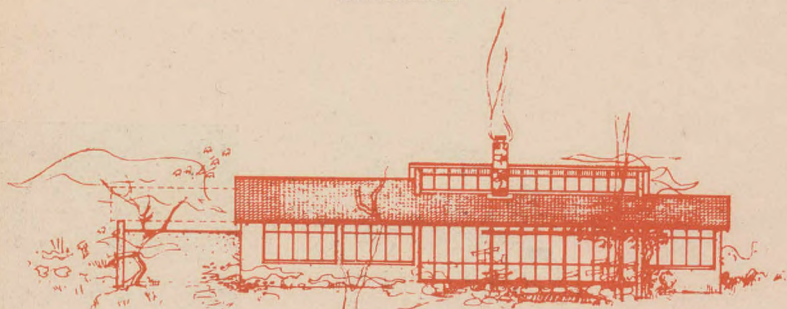
4. The pergola-covered terrace.



4



5. The livingroom, showing the bar, and indicating the sense of spaciousness deriving from the clerestory construction.



FOOTE ELEVATION

RESIDENCE VAN DER MERWE MENLO PARK · PRETORIA

An inexpensive house for a young couple with two children, on a stand facing N.W. in a Pretoria Suburb. The owner is a scientist who has to study at home, but the study was also to be linked with the living-room for entertaining.

It was aimed at a large, airy living space, with a broad link to the garden, by means of a large sliding door. The terrace is fronted by a pergola. The foliage of growth in summer gives shade without reducing air-flow, and in winter, when the leaves are off, the sun can penetrate right into the room.

Although the rooms face the street, the entrance was designed not to interfere with the living portion, for which entire privacy is essential.

For the bedrooms, good ventilation and light were required, but privacy and burglar-proofing were a major consideration. The clerestory striplight caters for the former, the permanently screened view-window is large enough not to make the room appear cell-like. The owners find the arrangement most satisfactory, although they were very reluctant to accept this rather unconventional solution on paper.

FINISHES:

Stackbrick, whitewashed externally.

Corrugated iron roof on timber beams and purlins.

Tongued and grooved deal ceilings.

Steel windows.

Woodblock floors.

Plastered internally with chimney-stack and fireplace wall of blue-grey granite.

Bedr. Cupb.: Stack doors with $\frac{1}{2}$ -brick partitions.

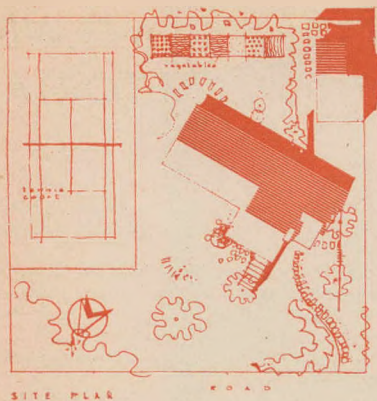
COST:

Including completely fitted kitchen and service section, £3,500.

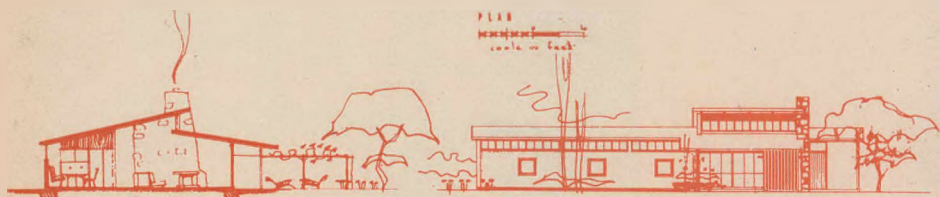
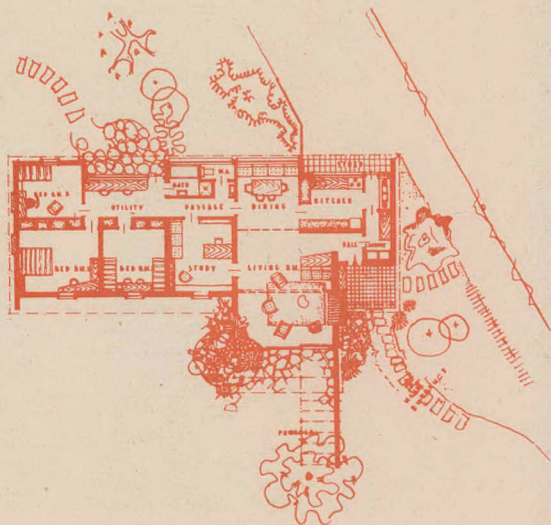
Built in 1951.



RESIDENCE VAN DER MERWE:
STAUCH & WEPENER, ARCHITECTS



SITE PLAN



SECTION

FRONT ELEVATION

PHOTOGRAPHY:
MARTIN GIBBS.



View from north-west, showing the screenwall and pergola leading to the entrance.



View of north side. At left clerestory windows to bedrooms with small view window below. In centre clerestory over lounge.

THE NATURE OF BAROQUE

By HEATHER MARTINSEN, B.Arch., M.A., Ph.D.,

Senior Lecturer in Fine Arts, University of the Witwatersrand.

ii) THE TYRANNY OF ILLUSION

"How sweet a thing is Perspective!" Uccello's cry was that of the Quattrocento, welcoming the sunny clarity of things precisely observed and recorded. The new science was a window opening suddenly between the eye and the mind, making possible a new kind of spatial composition on the painter's two-dimensional field: replacing the apron-stage of Giotto with the infinite vistas of Giorgione. What in fact started as a selfconscious delight for Uccello and the elder Bellini became for a more sophisticated generation only one of many inherited skills, forming, with the contemporary sciences of anatomy and atmospheric perspective and the cast shadow, a means for the translation of visual reality into paint. With the High Renaissance, with the polish of Leonardo, Giorgione and Titian, Italian painting reaches the top of its naturalistic curve, when for an unruffled space the eye can be satisfied with the new quiet of recorded fact. Then the curve moves inevitably on to meet the need for a different and a greater visual stimulus. Paused for a moment with the transcendental power of Michelangelo's airborne nudes, the world of painting slides slowly over the top of the parabola, gaining momentum as it goes, to hurtle by way of Carreggio, Tintoretto and Veronese into the turmoil of full Baroque.¹ From Giotto to the Bolognese. From the certain vigour of archaic statement which is felt form, through scientific certainty and intellectually apprehended nuance, until the mind takes over almost completely, until the eye demands appeasement again. The visual palate of the sophisticated spectator can only be stimulated by defeating the mind: satiated with giants it demands monsters. Realism must pay back its debt to the senses.

To extract that extra sensory stimulation from realism illusion becomes *delusion*. Classical illusion presents a picture to the spectator as an open window into another, equally real, world. The Baroque takes over at the moment when he steps through that window into a world more physically real than the one he has left.

This is the outline. Let us look at some of the detail.

Masaccio painted, in the first half of the Quattrocento, a crucified Christ against the background of a classical barrel-vaulted interior. This appears to anticipate the classical in Renaissance architecture.² Whatever the inspiration or origins of the painting, Masaccio presented the illusion of a classical interior. A few years later Alberti was to create almost that

precise quality in actual architectural interiors, and in the years which followed we find architects such as Bramante effecting a curiously significant compromise in half-painted, half-constructed niches. Bramante's niche in Sta. Maria Presso S. Satiro in Milan, and Desiderio da Settignano's Tabernacle in the church of S. Lorenzo in Florence, are examples of this. [2.] Mantegna, first painter to become impatient with the intellectual bonds of naturalism, introduced a vigorous realism by his unusual perspective viewpoints, and invited the spectator to step through the painted surface — to touch and to feel — as in his Gonzaga conceits, where, in fact, the painted figures leave their world and project into that of the spectator. [1, 3.] Following in his train, the whole of the latter generation of Venetians extract the utmost tactile stimulus from the use of atmospheric and linear perspective, and the illusion of the third dimension. But Mantegna's painted Romans and courtiers, Masaccio's painted architecture, still belong to the pre-Baroque world of illusion, a world in which the resources used by the conjurer are limited to his own mind. When the painter, in short, confines himself to the normal limits of paint. One of the characteristics of the developed Baroque outlook is the alliance of different media to produce a cumulative effect.

The false niche of Desiderio is an early instance of this alliance between painting and architecture, but from the middle of the sixteenth century there is a frequently recurring element of trickery in architectural effects. Palladio's Teatro Olimpico is a notable example. [4.] The Baroque element here, in what would otherwise be a straightforward Classical interior with the expected illusionism of stage scenery, is that the scenery is not a painted, but a *constructed* perspective illusion. With painted scenery the audience's imagination is exercised. That same "willing suspension of disbelief" which operates in the acceptance of the play, fashions the decor into reality. With Palladio's stage the co-operation of the audience's imagination is never called for. They simply do not know where reality ends and illusion begins. The same false perspective is used at least twice in architectural interiors during the late sixteenth century. The first instance is in the loggia designed by Borromini in the Palazzo Spada in Rome, in which the limited vista is compensated for by making the arcade appear more extensive than it is. [5.] This is achieved by the actual lowering of columns and narrowing of arches as they proceed outwards from the court. Far more complex and subtle is the treatment of Bernini's Scala Regia, leading from St. Peter's to the Vatican. The problem here was the design of a link-approach



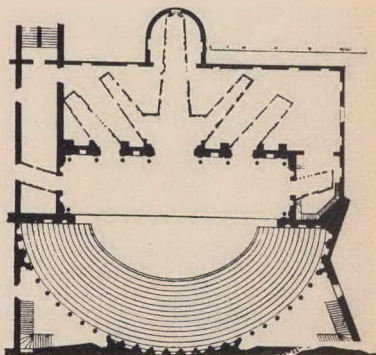
1



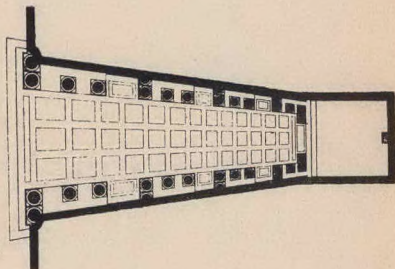
3

1. ANDREA MANTEGNA: St. James led to Execution. Church of the Eremitani, Padua, c. 1454-1459.
2. DESIDERIO DA SETTIGNANO: Tabernacle. S. Lorenzo, Florence, c. 1460.
3. ANDREA MANTEGNA: Lodovico Gonzaga and His Family. Camera degli Sposi, Mantua, 1469-1474.
4. ANDREA PALLADIO: Teatro Olimpico, Vicenza. Plan. Completed after Palladio's death, 1584.
5. FRANCESCO BORROMINI: Loggia in the Court of the Palazzo Spada, Rome. Plan.

2



4



5

of some monumentality in the extremely narrow space available. Bernini has designed a stepped corridor which exploits the architectural problem by emphasising the limiting factors. [6.] The corridor rises up flight after flight of steps without a corresponding rise in ceiling height, while the walls close in a gradual splay. Columns supporting the roof thus get smaller and closer together, and the resultant effect is an overstatement of the receding "parallels". A heightening of the whole effect by the characteristically Baroque use of dramatic light and resulting shadow is attained by a violent splash of light admitted from a high level to the landings, that at the point of entrance from the cathedral, being used to illuminate a statue of Constantine placed in a niche. [7.] The handling of the problem is the product of a consummate imagination which sees every detail only as a contribution to the whole, and which transforms an almost insoluble architectural problem into an opportunity for a display of virtuosity.

* We have seen in an earlier article⁴ that the exteriors of the majority of Baroque buildings in no way describe the spatial organisation of the interiors. The facades of many of the churches do indeed prepare the visitor for what he will experience on entering the portals insofar as they provide a foretaste of uncertainty and vacillation, yet a compulsion of forces at the same time irresistible and indefinable. Thus the exterior of Borromini's *S. Carlo alle Quattro Fontane*, while revealing nothing of the conformation of the interior, anticipates the spatial hesitation and mobility of the latter in the broken undulations of the entrance facade. [8, 9.] Similarly, the facade of Rainaldi's *S. M. in Campitelli*, though apparently signifying in its main outline and the disposition of its openings nothing beyond the stereotyped three-aisled basilican plan, halts us at the portal with a prophetic unease. [10.] The fluctuating plane of the facade, the unexpected breaking back and forward of the entablature and pediments of the different storeys, the flickering perspective and change of focus induced by the juxtaposition of columns and pediments of different scales, prepares us emotionally for the extraordinary disorientation and staccato changes of axis to be combatted within. [11.] In every case the High Altar is designed to control the interior, and, by imposing a directional emphasis in relation to this, the successful architect induces a powerful coherence of what might easily become fragmentary and disintegrated experiences.

If the illusion of indefinable space and non-assessable mass is used deliberately in Baroque architecture to excite strong feelings in the spectator, we may expect to find a corresponding revocation of earlier classical principles in painting and sculpture. Sculpture attains illusory qualities partly by means inherent in its own structural character (as does the architecture) and partly by means outside itself and more proper to other media, such as that of painting.

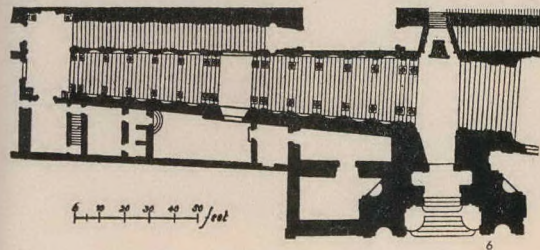
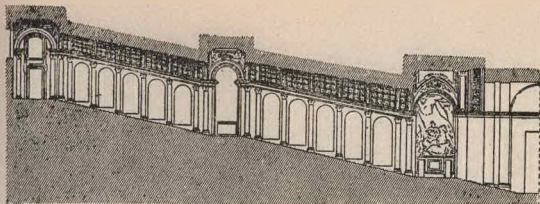
With sculpture in the round extreme realism and sensuality

of the handling contrast violently with the ponderous and immobile material, arousing a nervous excitement in the spectator. Furthermore, these qualities seem deliberately to be pitted against each other by the artists, for though the stone is often chiselled into extreme delicacy and insubstantiality in parts, it is in other places deliberately shaped into conventional massive effects. The outstanding representative sculptor of every phase of Baroque art in Rome was Gian Lorenzo Bernini. Two examples of his work, one in the round and one in relief, will serve to show his conscious control of his material.

The *Vision of St. Theresa* in the church of *S. Maria della Vittoria* shows under analysis all the conflicting qualities of the full Baroque. [12.] In the first place the group is intimately connected physically with its architectural background, being attached thereto almost in the manner of a high relief. At the same time, however, there is no visual integration of the group with its background, which is thrown back into remote space by the fact that St. Theresa reposes in her vision on a cloud, which supports both herself and her angelic visitor. In between the group and the panelled marble background removing it still farther are light-rays of gilt stucco. The ecstatic limpness of the saint and the lively and affectionate gesture of the angel are realistic and emotive in the extreme, but this verisimilitude is counteracted as much by the essentially stony weight of the "drapery" as by the natural whiteness of the marble. Finally the ebulliently modelled supporting cloudlet has the deliberately reassuring texture of barely chiselled stone.

The outraged sensibilities of the spectator are easily imagined. He is allowed neither the comfortable illusion of an actual saint transported into extreme bliss, nor the equally comfortable assurance of solid stone carving exerting its natural downward thrust. His state of mind before this group must include a confused acceptance of stone billowed by the wind and floating in space, of flesh transfigured by violent emotion while frozen into immobility.

In relief sculpture the Baroque tendency was to exploit the painter's prerogative of perspective space while intruding at the same time into the field of sculpture in the round. Bernini's *Cornaro Cardinals* [13], in the same chapel as the *St. Theresa*, give us in fact a pseudo relief, since it is built up of different materials. The white marble cardinals aided by the strong perspective drawing throw into the background the coloured stucco architecture, while they assume full control of three-dimensional space. The illusion is enhanced by the balustrade on which they lean, and the arch, on almost the same plane, through whose confines they appear to project forward. This incorporation of more three-dimensional space than is usually associated with relief sculpture is one of the most interesting characteristics of the Baroque, and is well exemplified in the *Leo I and Attila* of Algardi which forms



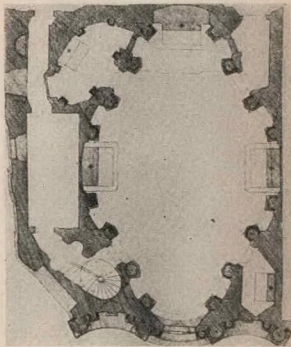
6



7



8



9

10



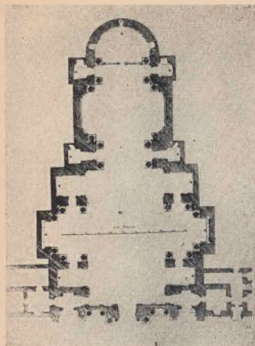
6. GIANLORENZO BERNINI: Scala Regia, Vatican Palace, Rome, Plan and Section, c. 1665.

7. BERNINI: Scala Regia, View of Staircase.

8. BORROMINI: S. Carlo alle Quattro Fontane, Facade.

9. BORROMINI: S. Carlo alle Quattro Fontane, Plan.

10. RAINALDI: S. Maria in Compitelli, Facade.



11



12



13

an altar-piece in *St. Peter's*. [14.] The slight movement forward of the protagonists prepares us for the issue of a great crowd of people out of the cloudy and imperfectly defined space of the panel.

While relief sculpture of the Baroque makes use of the conventions of painting to extend its emotional range, painting of the same period certainly strains its own resources to the utmost to acquire some of the massy qualities of sculpture.

It has been said with justification that the most representative paintings of the full Baroque are to be found on domes and vaults of churches and palaces. Our examples of representative sculpture are also those forming a part of an architectural setting, and any glance through illustrations of works of the Seventeenth Century in Rome will strengthen our conviction that Baroque reaches its most complete expression in those cases where the visual arts lend their capacities to each other to provide a concerted spatial experience. The early Baroque is dominated by the influence of Caravaggio and Annibale Caracci, while in the ceiling of the Galleria in the Palazzo Farnese Caracci's fresco echoes Michelangelo's Sistine Ceiling in its use of a painted "architectural" framework and painted "sculptural" supporting figures. Their three-dimensional rendering is more violent than that of the Sistine Chapel figures, and therefore more illusory. It should be underlined that the illusion of Baroque art is not necessarily the illusion of "real" personages or "real" scenery, but primarily a spatial illusion which is a double illusion, so that we are given the appearance of space which does not exist in reality, while at the same time actual masses and voids often appear uncertain and illusory. One cannot rely on the eye for a true quantitative assessment of depth in any complete Baroque setting. Pietro da Cortona is an important name in fully developed Baroque painting, and his *Glory of Urban VIII* in the Palazzo Barberini demonstrates the intentions of the style. [15.] The orderly panels and subdivisions of the High Renaissance vaults have disappeared, and in their place we have an infinite vista of sky, bounded at the base of the vault by realistic extensions to the architecture in the form of painted balustrades about which bodies cluster in convincing perspective, and at the top only by clouds against which personified Virtues interpose their illusory bulk. As a relatively simple summation of the characteristics of Baroque painting we may study the *Assumption of the Virgin* in the dome of *S. Andrea delle Valle*, by Lanfranco, which shows the spatial illusion sought by these painters. [16.] Starting at the firmly defined base of the dome itself we are confronted by successive layers and groups of heavenly figures, culminating in that of Christ descending

11. RAINALDI: *S. Maria in Campitelli*. Plan.

12. BERNINI: *Ecstasy of St. Theresa*. *S. Maria della Vittoria*, Rome. 1646.

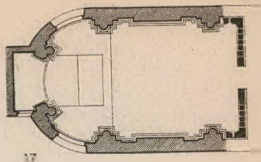
13. BERNINI: *Cardinals Cornaro*. *S. Maria della Vittoria*, Rome.



14



15



17

14. **ALGARDI:** Lea I and Allila, St. Peter's, Rome.

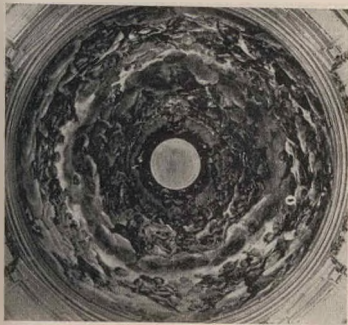
15. **PIETRO DA CORTONA:** 'Modello' for a ceiling in the Barberini Palace, Rome.

16. **LANFRANCO:** Assumption, S. Andrea della Valle, Rome.

17. **BERNINI:** Cappella Raimondi, S. Pietro in Montorio, Plan.

18. **BARATTA:** Glorification of S. Francis, Cappella Raimondi.

16



18



ACKNOWLEDGEMENTS FOR ILLUSTRATIONS:

1, 2, 3, 12 — Alinari.

4 — Anderson and Stratton — *The Architecture of the Renaissance in Italy*: Batsford, London.

5 — Lefebvre — *Edifices de Rome Moderne*: John Tiranis & Co., London.

6 — Pevsner — *An outline of European Architecture*: John Murray, London.

7, 8, 9, 10, 11, 13, 14, 16, 17, 18 — Fokker — *Roman Baroque Art*: Oxford University Press, London.

15 — Waterhouse — *Baroque Painting in Rome*: MacMillan & Co., Ltd., London.

from the smaller dome over the lantern. The illusory space is so infinite in parts of this composition, and the relations between the groups so various, that the hemisphere is not sensed at all clearly.

With this example we have the painting inseparably connected with the architecture, and this is its true context. Unfortunately every Baroque building has not been completed with the three arts working together in full harmony, but there are enough instances of this close relationship to enunciate the extreme integration possible. Space does not here permit of detailed examinations of such examples taken as a whole, but mention must be made of the contributory factor of lighting (an architectural matter) to the effects of painting and sculpture. One example — the lantern of S. Andrea delle Valle — has been mentioned above, and such examples of the dramatic lighting of domes could be multiplied. Equally interesting is the lighting of altars and altarpieces. In St. Peter's a small oval window in the chapel behind the High Altar which contains the *Cathedra* of St. Peter has been incorporated in a composition which centres upon a white dove, symbolic of the Holy Ghost. Around this dazzling point of light, from which the dove appears to fly, bronze gilt rays spread out and form a background to angelic figures. A more subtle use of light may be found in the church of S. Pietro in Montorio, in the *Capella Raimondi*. [17.] As may be seen from the plan, Bernini placed a straight wall behind his altar, and set back from the concave surface of the end wall of the chapel. Upon this wall his assistant Baratta carved a panel representing the *Glorification* of St. Francis. [18.] A small window in the side wall of the set-back admits a discriminating light which illumines the sculpture, giving it a flickering life. There are many such instances of light being used to contribute to the effects of sculpture.

The keynote of Baroque art is its almost tyrannous control of the spectator. In painting it is the dissolution of the painted surface, and the violence of perspective drawing him bodily into the painted scene or hurling the volumes out upon him, which excites his tactile responses. In sculpture the characteristic quality is extreme tension caused by almost transcending the limitation of the medium: by presenting fanatical emotion, violent physical movement, and a realism of form, texture, and sometimes even colour, shocking the visual responses chiefly by virtue of its frozen passion.

The architecture of the Baroque supports and controls the sculpture and painting, extending their effects into a spatial enclosure which at the same time defines and eludes, impels into movement with its receding vistas, and weighs into immobility with its thunderous and hampering encroachments on individual volition. In spite of their powerfully emotive effects the most disciplined products of Baroque design incorporate painting and sculpture as subordinate parts of the architectural whole, enhancing its effects rather than giving an individual expression.

For that Baroque design reflects an outstanding discipline of the visual imagination can no longer be denied. Contrasted with the restrained and often dry poise of the high Renaissance its note of unleashed passion and intellectual contortion has made it at times suspect to scholar and connoisseur alike. And there is every reason to suppose that it offers a high degree of danger to inexperienced imagination. Licentiousness is only one of many rebukes that its scholarly opponents have found fitting. But the fundamental discipline of Baroque design is the construction of a unity out of the elements of chaos. Any weakening on the part of the designer, any relaxation in the ruthless subjection of individual to total effect has the result of re-invoking this potential chaos. The excitement and power of a Baroque theme lies in just this intellectual duel, for the strength of the opposition to all the expressed canons of aesthetic convention demands a nervous control so much stronger than that of the classical designer, who assembles his elements in such a way that the part is almost always as balanced and static as the whole. The equilibrium of the Baroque is achieved by a massing of elements in almost intolerable conflict with each other — in weak or uncertain hands an infallible condition for shapelessness, floridity and distracting banality.

But the Baroque design dominates more than its own potential disharmonies and excruciations. Just in view of the emotional force imperative for its success, it dominates the human entity participating in its total effect. For it is subjective in its effects as no other style before it, and as no other phase of the classical Renaissance does it demand and exact the participation of the observer. One is in fact never an observer of the Baroque in the contemplative sense that can be applied, for example, to the art of the sixteenth century. Baroque art is not a set of objectively analysable canons and rules; it has its being in its cumulative effect on human sensibility. It was the perfect servant of the counter-reformation, and of Jesuit indoctrination. Here man is no longer the measure. He has become the instrument through which certain giants among his own kind expound their virtuosity.

FOOTNOTES:

1. Fakker (*Roman Baroque Art*, O.U.P. London, Humphrey Milford, 1938, vol. 1 p.2) does not accept the Venetians as Baroque artists. There can be no doubt, however, that they point the way, not only to Mannerism, but to many elements in the developed Baroque style.

2. Giedion (*Space, Time and Architecture*, Harvard U.P. Cambridge, Mass. 1943, p.36) links this 'Trinity Fresco' with Alberti's church of S. Andrea in Mantua and ultimately with S. Peter's in Rome.

3. Fakker analyses this complicated treatment very carefully; *Op. Cit.* p. 192 ff.

4. *South African Architectural Record*, August, 1950.

Journal of the SA Architectural Institute

PUBLISHER:

University of the Witwatersrand, Johannesburg

LEGAL NOTICE:

Disclaimer and Terms of Use: Provided that you maintain all copyright and other notices contained therein, you may download material (one machine readable copy and one print copy per page) for your personal and/or educational non-commercial use only.

The University of the Witwatersrand, Johannesburg, is not responsible for any errors or omissions and excludes any and all liability for any errors in or omissions from the information on the Library website.