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South African Architectural Record: Journal of the Transvaal, Natal and Orange Free State Provincial Institutes of South African Architects and the Chapter of South African Quantity Surveyors

1918

Institutes of South African Architects and the Chapter of South African Quantity Surveyors

http://hdl.handle.net/10539/18862

South African Architectural Record; Journal of the Transvaal, Natal and Orange Free State Provincial Institutes of South African Architects and the Chapter of South African Quantity Surveyors. 1918 vol 3: 1-4 p123-233

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THE FLEMISH AND DUTCH SCHOOLS OF PAINTING.

By John Adams, A.R.C.A. (London).

CHART OF FLEMISH AND DUTCH PAINTING.

The Van Eycks, end of 14th Century.

Flemish realism.

Mabuse (1470-1533) went to Italy 1508. (The first of the Italianised Flemings.)

Attempt to combine Italian idealism with Flemish realism.

War with Spain, 1568-1641.

FLEMISH ART.	DUTCH ART.
Spanish Flanders remains Catholic. Religious subjects are still painted, and Italian influence continues in a modified form under Rubens.	The United Provinces (The Netherlands, or the Dutch Republic) becomes Protestant. Religious subjects are rarely painted after the time of Rembrandt (1606-1669). Italian influence ceases and Dutch painting follows its national instincts.

After the Italian schools, the Flemish and Dutch schools of painting rank first in importance. There is usually a good deal of confusion in speaking of Flemish art and of Dutch art, as the two streams ran together at a certain period, and were entirely separate at another date. So it will be advisable to define the terms before we proceed further. At the beginning of the 15th century all that tract of country bordering the North Sea which we speak of to-day as Belgium and Holland, was known as the Low Countries or the Netherlands. The art of the whole country until the last quarter of the 16th century is spoken of as Flemish, or the art of Flanders. In 1555 Flanders passed to Spain, and becoming a part of the Spanish Netherlands, the awful hell of the Inquisition was let loose upon her citizens. In 1559 the people revolted against the Inquisition. There were seventeen Provinces in all, and in 1568 Philip the Second of Spain made the blunder of sending the brutal and bigoted Duke of Alva to rule over them. The struggle lasted 80 years and resulted in a religious and political separation. The northern part freed itself from Spain, became mainly Protestant, and is known to-day as Holland. The other part remained under Spanish rule, kept mostly to the Catholic faith, and is now known as Belgium. Until the separation of the two countries one speaks only of Flemish art. After this period one speaks of Dutch art and of Flemish art. I propose to deal first with early Flemish art from 1400 downwards, and to close with an account of the Dutch school of the 17th century, after the separation of the two countries.

My last lecture dealt with the rise and progress of Italian art. It will be instructive to compare the main facts of Italian and Flemish painting.

1. In the early period, *fresco* was the most characteristic form of Italian painting. In the Low Countries the climate was too damp for fresco, and even for tempera, and so an oil medium was perfected at a very early date.

2. Flemish art is inferior to Italian in refinement and purity of sentiment. Italian art first awoke to the call of religion, and painting was the handmaid of the church. In Flanders, wealthy burghers were the chief patrons, and art arose more from a sentiment of luxury.

3. Flemish painting was more original than Italian. In Italy, early Christian art was grafted on to the pagan art of classic times, as we saw in the previous lecture, and the remains of classic art in Rome influenced the development of Italian painting. The Flemings were converted from absolute barbarism, and painting was therefore uninfluenced by any older art. There were three stages in the development of Flemish art prior to the work of the real founder of the school, Hubert van Eyck:—

(a) From the 6th century to 1150 Irish ornament, which had been introduced by missionaries, was freely adopted. In the 9th century Charlemagne's influence infuses a certain degree of the culture of the ancient world into his dominions. All culture was engrossed by the religious orders, and painting was practised only by the Monks in the form of illuminated manuscripts.

(b) But between 1150 and 1250 painting passes into

the hands of the laity, and the field of ecclesiastical subjects becomes greatly extended. Firstly, through the new literature centreing round the legends of Charlemagne and King Arthur. Secondly, through the system of representing the occupations of the Monks as scenes from daily life; and, thirdly, through the popularity of writings on the chase and Falconry.

(c) Between 1250 and 1420 the introduction of Gothic architecture proved detrimental to monumental wallpainting. Flemish artists were restricted more than ever to panels and altar pieces, but even here they did not enjoy full liberty, as up to the 15th century the centre panel of the tryptyck was generally of sculpture.

The first great painter of the Flemish school is Hubert van Eyck, of Bruges, 1366 to 1426, who worked with his brother, Jan van Eyck. The van Eycks were no phenomenon in the history of art. They were links in the chain of development from the illuminated manuscripts, but these early works were mostly destroyed during civil wars and during the Reformation of the 16th century. We must therefore refer to examples of their predecessors executed abroad. Claus Sluter was a Flemish stone-carver who worked at Dijon in Burgundy. Paul of Limburg was also a Fleming employed at the Court of France from 1400 to 1410. Their work accounts for the realistic tendency seen so strongly in Hubert van Eyck's painting, and shows that the early artists in Flanders were influenced as much as their Italian brethren by sculpture and miniatures. The only works which can with certainty be attributed to Hubert van Eyck are portions of the great tryptych of the " Adoration of the Lamb " at Ghent. His work shows a greater truth to nature, combined with greater beauty and dignity than belong to the earlier period or to his contemporaries. In his design we still have the dominance of the architectural idea over his composition, but his brush acquires greater breadth and he deliberately paints textures. The nude is no longer a mere convention. But above all he discovered the depth, the glow and the harmonies of colour. And that brings us to a great service which the Van Eycks did for art. Up to their period pictures had always been painted in tempera, a water paint similar to distemper colour, which was afterwards varnished. Colour mixed with oil instead of water had been used from very ancient times for pennons, woodwork and for painting stone statues. The Van Eycks took this a step further, mixed an oil and a varnish with their colours, and so invented the process known to-day as oil-painting. Straightaway, painting became a mighty craft.

Jan van Eyck, 1390-1441, was a younger brother and also a pupil of Hubert van Eyck. He settled in Bruges in 1425 as Court painter to Duke Philip the Good, and founded there the first school of painting in the Netherlands. At this time Bruges was at the height of its prosperity, and was the greatest port in the North of Europe. Before the recent German invasion of Belgium, the population of Bruges was about 70,000. It is difficult to realise that in the Middle Ages Bruges was a thriving seaport with over half a million inhabitants. In other words, Bruges at this time was larger than London. In her harbours rode the shipping of the world, and her pageants rivalled the splendours of Venice and Florence. To-day, Bruges is several miles inland, owing to the silting up of the sand of the North Sea, and a canal connects Bruges with its port on the coast, named Zeebrugge, a name familiar to us as being frequently raided by the Allies, because it is a base for German submarines. It is a matter of some concern to lovers of art as to what lengths the Germans will go when they have to leave Belgium, in destroying priceless old paintings, architecture and other works of art. It is more than likely that some of the examples I am showing you to-night are in their possession, as it may not have been possible to remove them to a place of safety. Though no doubt the Crown Prince has found time to do that small service on his own account.

Jan van Eyck's art was a great advance upon that of his brother. He came closer to Nature and realism, shedding much of the church convention of Hubert's design from him. He was a great portrait painter. In his hands the painting of draperies completely rejects all servitude to sculpture. He solved problems that Italy was unable to solve for another hundred years, and in this connection we must remember that Jan van Eyck's art was really Gothic, not Renaissance. The absolute realism of the work of the Van Eyck's had a great effect upon the work of their successors, and it also influenced the work of many important painted in Italy and Spain.

The school of painters which Jan van Eyck founded at Ghent was only kept up by masters from various other cities in Flanders. Roger van der Weyden was one of these. He had no direct connection with the Van Eyck's, yet he helped to maintain the traditions of their school. He is the first Flemish painter recorded to have made the journey to Italy. A pupil of Van der Weyden was Hans Memlinc (1430-1494), a Dutchman, who worked mainly in Bruges. His art is serene and bright, and he brings a blythe note into Flemish art. His work is one of the chief glories of Flemish painting of the late 15th century, and it is in marked contrast with the matter of fact

realism of Jan van Eyck and the gloomy religious temper of Roger van der Weyden. He attained the highest delicacy of artistic refinement in the Flemish school, and in the feeling for beauty and grace he was more gifted than any other painter subsequent to Hubert van Eyck.

Towards the end of the 15th century Bruges ceased to be a centre for art, culture, and commerce. At the beginning of the 15th century the Dukes of Burgundy held there the most brilliant court in Europe and no city surpassed it as a commercial centre. On the death of Charles the Gold, Flanders passed to his son-in-law, Maximillian, Emperor of Germany, and Bruges ceased to be a centre of court life. The great haven had been rapidly silting up since 1410. Before 1510 no vessel of a large size could reach the city. The burghers, taken up with strife, could not give their energies to the saving of the city's port. They awoke to find Bruges cut off from the sea, while the rise of Antwerp and the South German commercial towns undermined its prosperity, and Antwerp, the new commercial capital, gradually became the new artistic centre. But before this came about, various other cities contributed towards the progress of painting. For instance, Dierick Bouts (1400-1475) was a native of Louvain, who to some extent followed the style of Van der Weyden. His work shows that tendency which became more marked in the following painters of reducing the size of the figures in relation to the landscape. This is seen still more in Gerard David, a Dutchman, born about 1460 in Rotterdam, who worked in Bruges. He was famous for the burnished enamel-like surface of his pictures, and he completes the high achievement of Bruges in the 15th century. Joachim Patinier (1490-1524), the so-called "father of landscape painting," was born at Dinant, and was a pupil of Gerard David at Bruges, though he afterwards worked in Antwerp, where Durer met him and mentioned him in his diary as "Joachim, the good landscape painter," an expression very significant of the change which was taking place. For Joachim intensified the contrast already made by David between landscape and figures in the picture. He was really a landscape painter, but it was not yet time to break with the old tradition. People still desired a religious subject, and Joachim gave them just enough of this to provide a title for his picture, and in this way the path was made for landscape pure and simple. So the masters, from Dierick Bouts onwards, form the transition to the masters of the following epoch—the painter of genre (subjects taken from everyday life) and of landscape.

In the 16th century a great change was to come over painting in Flanders. No more of the Town Halls had been built, and there were no longer privileged painters such as the court and city painters of former days. In consequence of the reputation of Leonardo da Vinci, Michael Angelo, and Raphael, many Flemish painters were induced to go to study in Italy. But the style they brought back harmonised badly with what they had received from their native masters. For exactly those qualities which were opposed to their own art made the deepest impression upon them. The things that interested Flemish painters, the things that they studied to render most lovingly, were the figures of donors, rich costumes, distant glimpses of landscapes and the figures of living men and women round about them, and they are never so great as when they escape from the bondage of the sacred or idealised subject such as the Italians painted. The Italians succeeded in acquiring a complete understanding of form, and a true feeling for beauty of line and grace of movement. When the Flemings aimed at these qualities they degenerated into untruthfulness and artificiality of expression. The hybrid art in which Italian idealism and Flemish realism were associated, but not assimilated, reigned supreme throughout the latter part of the 16th century. The first Fleming whose style was seriously modified by a journey to Italy was Jan Gossart (surname Mabuse). Up to the time of his going to Italy he belonged to the later school of the Van Eycks. Each of his pictures painted after his Italian journey shows a greater degree of degeneration. An old writer records the fact that he was the earliest of those "who brought to Flanders the habit then peculiar to Italy, of painting nudities." His work shows us that the Renaissance had definitely made its appearanc in Flanders. He started the Flemish stammering in a foreign speech which was neither Italian nor good honest Flemish. The school of Antwerp fell into the decline of the middle 16th century, and instead of being proud to be Flemings and themselves, it was their ambition to be regarded as "the Flemish Raphael" or "the Flemish Michael Angelo." But throughout the whole period, portrait painting remained of a very high standard, as we may see from example of Mabuse and Antonio More. The latter in his youth had been court painter in the service of the Emperor Charles V., at whose command he went in 1552 to Madrid and Lisbon; and in 1553 to England to paint his famous "portrait of Queen Mary," who made him court painter. On the death of Mary he went to Spain in the service of her husband, Phill II. Antonio More had to flee the country to escape the clutches of the Inquisition, as he had impatiently rapped the knuckles of the King, who had entered the studio and placed his hand on More's shoulder whilst he was painting. He afterwards settled

in Antwerp and refused to budge from that city, though earnestly beseeched by Philip to return to Spain. The other notable painters of the 16th century who may be ranked as Italianised Flemings were Bernhard van Orley (1471-1541), Michael van Coxis (1499-1592), Frans Floris (1520-1570), and Martin de Vos (1531-1603). It is said that Frans Floris was a jovial blade who loved to dring his companions under the table, and whose ambition was to be known as "the Michael Angelo of the North." He knew more about anatomy and swelling muscles than about art, and yet he could paint a great portrait like all the Flemings.

We have now to consider the rise of landscape and of genre, that is of subjects taken direct from nature or the common incidents of everyday life, as distinct from the painting that was done principally from a religious motive. Fewer religious pieces were required, and seascapes, the painting of fruit and flowers, and of animal subjects were first practised as separate branches of art during this period. Then there was Peter Brueghel, also called "Peasant Bueghel," because he frequently painted the people of the country. He was one of the first great masters of pure landscape, and, during the second half of the 16th century, when his contemporaries were under the spell of Italian art, he refused to see things through Italian spectacles, and so created a fresh and vital phase of art. He was born about 1525 and died in 1569. He went to the feasts and merry-makings of the peasants for inspiration, and his art gives us the life of the country-folk of his day, even reproducing the walk and manners of the clumsy villagers. He had great gifts as a colourist, and his rich and humorous imagination is displayed in all his paintings. His art was typically Netherlandish, and was infinitely to be preferred to the more scholarly Italianised work, in spite of its bucolic atmosphere, or, rather, because of it.

There was a painter about to appear in Flanders who was to bring immortal fame to his country. His name was Peter Paul Rubens, and he lived between 1577 and 1640. At the age of 23, after an apprenticeship with certain Antwerp painters, he proceeded to Venice to study the art of Titian and Veronese. He was already marked out for the society of the great, as he was a born courtier, a cultured man of many languages, and a painter of great promise. In early life he worked for the Duke of Mantua and the Archduke of Austria, and in 1603 he was sent to the court of Philip III. of Spain on a diplomatic mission, though he painted pictures wherever he went. During this first period he copied diligently the works of the great masters of Italian painting, and also the work of a painter of the decline of Italian art, named Caravaggio, a man whose works had a great vogue in his own day, but who now occupies a comparatively lowly place in the opinion of experts. We shall find Caravaggio's violent contrast of light and shade, his over-developed muscular forms and theatrical gesture influencing Rubens' work for some years of his early career. Like all the Flemings, he was greatest when he left behind his Italian mannerism and became frankly a Fleming, seeking inspiration in the world about him, even if it led him occasionally into coarseness.

Between 1609 and 1621 is known as Ruben's second or Antwerp period. Antwerp had now a period of peace. Her Protestants had removed to Holland, and the Catholic Orders took possession again of her churches ond convents. The outlook for a Catholic painter was very bright, and it is no wonder that such a prolific painter as Rubens soon became very wealthy, as he was employing a large army of assistants and had a large house and workshops, which became the show place of Antwerp. His flamboyant art was perfectly adapted to the needs of the Jesuits, who desired a theatrical type of picture for their Rococo Churches, and his works are often of large size, 13ft. x 10ft. being quite ordinary. During his first year in Antwerp at the age of 32 he married his first wife, Isabella Brandt, a handsome girl of 18, whose portrait he repeatedly painted, and she also appears in religious and even Bacchanalian groups. Whatever he is painting he shows great interest in action. To Rubens was born in 1611 his first child, a girl, and from that time infants gambol through his art, and take flight as Cupids across his design. He sees life with the rude health of the strong man destined for success. Movement and action always appealed to him, as his picture of "The Lion Hunters," painted in 1616, shows. Rubens set up a Flemish type, a fair well-developed woman as his ideal of womanhood, and devout Catholic though he is, one believes that there is more of the Pagan than the Christian in his work, in its riotous vitality, its love of the material things of the earth, the robust forms of his superbly painted figures, its suggestion of the flesh rather than of the spirit.

The year 1621 saw the end of his peaceful Antwerp period. He was now to go abroad over the world as diplomat and artist. His great pupil, Van Dyck, had left him in this year. In 1626 his wife died, and in 1631, at the age of 54, he married Helen Fourment, a girl in her seventeenth year, and she appears in painting after painting by Rubens in the last ten years of his life. He had now flung politics out of the window, and had set himself to the creation of masterpieces which placed him beside the great geniuses of the world. The third period dates from 1635 when he had bought his famous country seat of the Castle

of Steen, where he lived the last five years of his life. He was now painting life as he felt it, and not as the classical mind told him it should be. Landscape so far had only formed the background of his works, an accessory; but as the beauty of the country insensibly grew upon him, his sketches of real country life increased in number. No one before him had ever dreamed of representing the ever-changing appearance of the clouds. He died on the 30th of May, 1640.

Anthony van Dyck (1599-1641) is the next great figure in Flemish art. He was born at Antwerp, and at the age of ten entered the Guild of St. Luke (a kind of artists trade union). At the age of 16 he entered the studio of Rubens, who was then 38 and at the height of his successful career, and he stayed with Rubens until he was 21, so it is not surprising that Van Dyck's early pictures were rather in the manner of Rubens. It is as a portrait painter that Van Dyck did his finest work. The most famous portrait, "Van der Geest," of his early days is in the London National Gallery—a painting of Cornelius van der Geest. It is an astounding achievement for a young man of 20. Compared with Rubens, he displays great refinement, a sense of orderly arrangement in his composition, and an aristocratic reserve. At the age of 20 he went to work for James I. of England, but soon returned to Antwerp, and about 1622 he went to study in Italy the masterpieces of Titian. In 1630 he is in Holland painting portraits of the great folk at The Hague. There is an old tale that Van Dyck went to Frans Hals, the famous Dutch painter, to have his portrait painted. Hals did it in two hours; whereon Van Dyck, saying that painting seemed an easy business, asked Hals to sit and painted him in a still shorter time, revealing himself to Hals, who insisted on dragging him off to the nearest tavern.

In 1632, Van Dyck went to London, to enter the service of Charles I., who gave him a town house at Blackfriars and a country house in Kent, a solid regular income and a fee in addition for each painting. Within three months the King had knighted him and presented him at the same time with a gold chain and his portrait set in diamonds. He painted his royal master and his Queen time after time. He stands amongst the greatest portrait painters of all ages, and no one ever painted an aristocrat as well as Van Dyck. He set on canvas for all time the courtly tradition of the days of Charles I., the grand manner of the cavaliers, their rich clothes and graceful attitudes. When he lay dying in 1641, at the early age of 42, the King offered his physician £300 if he could save Van Dyck's life. But the physician did not get the promised reward, and Van Dyck was buried in the choir of old St. Paul's Cathedral, where his tomb was obliterated in the great fire that overwhelmed the Cathedral in 1666. There was still one fine painter amongst the Flemings before the decline of the school, and that was Teniers the younger (1610-1690) who was the most Flemish of them all, because he was not led away by the classical tendencies of most of the other artists, but was inspired by the life of his own people, whom he painted with rare genius.

THE DUTCH REVIVAL.

We have now to pass from Flanders to Holland to see what the great Dutchmen of the 16th and 17th centuries have achieved. The struggle between the Dutch and their masters, the Spainards, lasted for 84 years, from 1568 to 1652, and it is singular that all the greatest Dutch painters were born during this period, and passed their youth in the midst of the heroic struggle. It is often thought that just as the Greek struggle against the Persians produced a national sentiment which revealed itself in the art of Phidias, through the sculptures on the Parthenon at Athens, so the Dutch struggle against the Spaniard aroused a feeling which was interpreted by Dutch art. It is one of the most remarkable facts in history that Dutch life was hardly affected by the Spanish war, and that during the 84 years' struggle the Dutch prospered as if no war had existed, and Holland became the richest country in Europe.

Frans Hals (1580-1666) is the first great Dutch painter. Of the man himself hardly anything is known, except police court and workhouse records. No picture by him is known until his thirty-second year. His masterpieces are the six pictures of shooting companies at Haarlem. These portraits were paid for not out of the funds of the companies, but by private subscription among the officers, arranged according to the position which they occupy upon the canvas. The arrangement of these groups in a manner which would satisfy the personal vanity of about fifteen people, and should also conform with the requirements of a good picture, was beset with complications. As a portrait painter he is perhaps best remembered by "The Laughing Cavalier" in the Wallace Collection in London. His deliberately chosen aim in art was to represent the external play of the features as they express various emotions. Laughter, amusement, surprise, but never sorrow. It was a field which was empty until he filled it, and he still holds it without a rival. But the portraits of the shooting companies also prove that he was not merely a painter of external form, and that he could depict character and reveal the inner man. As a technician he is one of the most facile masters that ever lived; even in Flanders, in

spite of Rubens and Van Dyck; even in Spain, in spite of Velasquez.

Rembrandt van Ryn (1606-1669) was an absolutely original, self-centred genius, and the greatest painter of the Netherlands. He was apprenticed to one of the foremost Italianised painters of his day at Amsterdam, but he saw life teeming with interest about him, and at the age of 18 he returned home to Leyden to work out his own artistic salvation. For seven years he worked away in voluntary isolation, solving the problems of light and shade which he had set himself. The pictures of his earlier years are almost entirely portraits of himself and his family. This was due to the difficulty of obtaining models because of his low circumstances.

Finding no scope for patronage at Leyden, he returned to Amsterdam, where he painted his first important commission, "The Anatomists," now at the Hague. This picture forms an epoch in the art of Holland, as it awoke in the Dutch school a consciousness of its own strength, and encouraged the painters to persevere in the representation of things about them, instead of painting the Italianised subjects which had hitherto been most in favour. He soon was in better circumstances, and he felt free to paint Biblical and mythological subjects which would present new problems of composition and lighting to be solved. His landscapes show that it was the light and shade, or as the artist would say, the "tone" effects which interested him in both landscapes and figure subjects. His reputation gave him the courage to attempt to carry out his ideas even in the face of certain set conventions. The so called "Night Watch" at Amsterdam shows how far he departed from the practice of his predecessors in painting portraits of the shooting companies. This picture, magnificent though it is, dealt a fatal blow to his reputation. The officers who had paid to have their portraits painted in the picture resented such a departure from traditional ideas. Rembrandt was far more interested in making a dramatic composition than in painting individual character, and so that there should be no mistake as to who they are, the gentlemen in the picture had their names painted on a shield on the top of it. From what we know of Rembrandt's character, he probably met the complaints of the musketeers with scanty respect, and eventually commissions for portraits usually went elsewhere. He was always fond of solitude, and adversity made him shut himself up more than ever. He painted a few portraits and many Biblical subjects, and in the latter he certainly was able to render the poetry of the subject in a finer way than any other painter. At the age of 55 he was declared bankrupt, obliged to leave his home, and his collection of precious stuffs, jewels and other accessories which he considered necessary to his art were sold. Such was his devotion to his art, that though he was practically homeless and penniless, his powers still endured, and four years later he painted one of his greatest masterpieces, "The Syndics" (in 1661). After this time he sank into such oblivion that it was believed he had left Holland, and when he died in 1669 he was entirely forgotten by his contemporaries.

Finally, we have to consider the little Dutch masters of the 17th century. Rembrandt's great reputation in his prosperous days brought him many pupils, and his methods of training them differed widely from those of his time. He fostered the individuality of his pupils instead of obliging them to work in his own manner. As a matter of fact, his contemporaries failed to understand his style, and his pupils, recognising this, preferred the smooth and highly finished manner of painting which their countrymen could understand. Rembrandt's influence on Dutch painting must not therefore be looked for in a continuance of his technique, but in the spirit which pervaded the work of those who followed after him. He taught his countrymen to look for inspiration not to Greece or Rome, or to Italy, but to nature. He said, "Nature should be the artist's guide, and to her rules alone should he submit." As a reactionary against Italianising influences, he brought back the art of his country to the ideals which had animated it at the very beginning, in the days of the Van Eycks, and he set the Dutch school on a true national basis.

Gerard Don (1613-1680) one of Rembrandt's pupils, stands at the head of a group of artists who have never been surpassed in the truthful rendering of the smallest detail; and in spite of the minuteness of his execution, the touch of his brush is direct and solid. His renderings of lamp and candle light effects have been surpassed by no other master in their truth and finish.

Eckhout (1621-1674) inherited more fully than any other of Rembrandt's scholars, the master's gift of composition, and his peculiar conception of Biblical subjects.

Nicholas Maes (1632-1693) another pupil of Rembrandt's, afterwards abandoned his style and became a follower of Rubens and Van Dyck. His pictures are generally household scenes, remarkable for their homeliness of feeling, and they often show a trait of kindly humour.

Ver Meer of Delft (1632-1675) is at the opposite pole in style to Nicholas Maes. He is the painter of the atmosphere on a cool, clear day, and not of the concentrated supernatural light which many adopted

from Rembrandt. He prefers the diffused light of late afternoon, and this he renders with extraordinary delicacy and beauty of colour. His landscape " View of Delft," is a rendering of nature that in certain ways is at least two centuries ahead of its time, and it is only an understanding of modern art which has led to the appreciation of Ver Meer's masterpiece. It is said to have created the modern Dutch landscape school.

Pieter de Hooch (1658-1670) was above all things the painter of quite clear sunlight. He was the originator of the subject generally of one figure taken from the wealthier classes with elegant surroundings.

Metsu (b 1630), unsurpassed amongst Dutch painters for refinement and drawing on a small scale.

Jan Steen (b 1626), a jolly innkeeper, the most genial painter of the whole Dutch school.

Adrian van Ostade (1610-1685), sometimes called the Rembrandt of the genre painters.

Ruysdael (1625-1682), the greatest landscape painter of the Dutch school. None combines the same feeling for the poetry of nature with such executive ability.

Hobbema (1638-1709) comes next to Ruysdael as a landscape painter, as he does not possess such poetic feeling, and his compositions are more prosaic.

It is of special interest to us in South Africa that at the time these pictures were being created in Holland, the Dutch colonists at the Cape were transplanting their traditions of art, and, under Governor van der Stel, were building those charming old homesteads which to-day are one of the glories of the Cape Province. In the shuttered windows of Constantia is more than a reminiscence of those leaded casements that looked into the quiet courtyards painted by Pieter de Hooch. And the origin of many of their woodwork designs may be clearly traced in the old towns of Holland even to-day. It may well be asked what traditions of art are we likely to bequeath to our descendants in Natal. We should be thankful that that most unsightly of building materials, corrugated iron, will have perished away entirely before posterity is in a position to weigh us in the balance. We, like those old Dutchmen, have inherited great traditions of art and fine workmanship. It is our privilege to infuse new life into those traditions that in the past created the Gothic Cathedrals, the country mansions, the furniture, the painting and the sculpture of Britain. Let us see to it that if the early colonists in their struggles with nature were denied many of the more refined things of life, the next generation shall have the opportunity of developing the national instinct for beauty and fine craftsmanship.

NOTES ON SANITATION AND PUBLIC HEALTH.

The latest in closet construction is that invented by Mr. Sennitt and called the " Sennitt " Closet. The chief features are:—

(a) Constructed of reinforced concrete.

(b) No woodwork in connection with it (except seat).

(c) Easily taken to pieces for cleaning purposes.

(d) Arrestors fitted for guiding urine to the pail.

(e) Patent adjustor for ensuring pails being in proper position.

(f) Flap provided over opening in seat, and chamber ventilated to the outer air, minimising any smell nuisance.

(g) Seat so constructed that it can be moved and the pail used as a urinal.

(h) The fittings can be installed in any existing closet.

There is no doubt that the " Sennitt " closet is the best fitting on the market for the pail system, and architects and builders can view a sample closet at " Woolacott's " Builders' Stores, c/o Von Brandis and Bree Streets, Johannesburg.

To get at the true meaning of modern sanitary methods in the Army, a comparison must be made between the happenings during the South African War and those of the present world's greatest conflict. For instance, in South Africa the figures were:—

Officers and men killed.	Officers and men died of disease.
7,812	13,250

A recently published fortnight's casualties in all theatres of war in the present campaign gave:—

Officers and men killed.	Officers and men died of disease.
8,099	311

It will thus be seen that in one fortnight there were killed as many officers and men as were lost in the whole of the South African War, whilst the deaths from disease were only one-fortieth of the number then lost from this cause. In other words, the loss from enteric alone in South Africa was more than 3,000 men, and if the same record had been followed in France the lost would have been half a million men. To-day the record of the Army is equal if not superior to that of the best urban areas in Britain, and the general verdict of the men coming home on leave is that the sanitary section is " top-hole." No better praise can be imagined or given.

Flygrams.

It is a short haul from the garbage can to the dining table via the fly route.

It is better to screen the cradle and wear a smile than scoff at the precautions and wear mournings.

Flies in the dining-room usually precede nurses in the sick-room.

Screen windows and prevent crape on the door.

A fly in the milk may mean a member of the family in the grave.

It costs less to buy a screen door than to get sick and lay off for a month.

Flies are a disgrace. They indicate nearby filth

No filth, no flies; fewer flies, fewer dead babies.

How long will you continue to allow the fly to eat at your table?

Get the flies before they get you.

Lice are accidents, fleas are a nuisance, bed-bugs are a disgrace, but flies are a householder's own fault.

The fly is a home wrecker; destroy it.

If at first you don't succeed, swat, swat, swat again.

Some Health Sayings.

Public health is public wealth.—*Franklin.*

In the health of the people lies the strength of the nation.—*Gladstone.*

The care of the public health is the first duty of the statesman.—*Disraeli.*

Hygienic Sinners.

(1) The waitress who carries a napkin under her arm and wipes off your plate with it.

(2) The fruit stand owner who exhales on your apple and polishes it on his sleeve before selling it to you.

(3) The good old "Doc" who still believes there ain't no such things as germs.

(4) The cook who tastes from the pot and stirs with the tasting spoon.

(5) The employer who does not supply adequate sanitary facilities for his staff.

(6) The street car conductor who holds the transfer slips in his mouth.

(7) The restaurant tooth-pick.

(8) The roller-towel.

(9) The barber who uses a "styptic" pencil.

(10) The milkman who takes the temperature of the milk with his finger.

R. BEATTIE.

Association's Deputation to Meeting of Federation of Ratepayers' Associations!

Our Delegates' Remarks

Mr. Harris, in thanking the chairman for his kind invitation, said he would feel more comfortable in speaking from among his colleagues. (Laughter.) Not that that could be considered an entrenched position—(renewed laughter)—for before that meeting was ended, he had no doubt it would be found that the Federation and the Association stood on common ground.

City of Lost Opportunities.

He understood that the objects of the Federation were to assure that the principles of good government should be observed in Municipal management, and that those principles should be evidenced in an orderly, harmonious and beautiful growth of the city. Mr. Harris believed that if any travelled observer were to note what he thought of the growth of Johannesburg during the last twenty years, he would write that this was a city of lost opportunities. Johannesburg had been bountifully endowed with a magnificently healthy site, abounding with picturesque features, and suburbs to which Nature had given great beauty. It was sad to note how often man has marred what Nature has provided, and Johannesburg was no exception. The city had not only been spoilt by man's efforts, but was in process of being further spoilt. They had had several fine square in this town, each with possibilities of fine treatment, but one by one all had been ruined; Von Brandis Square was notoriously bungled; Marshall Squire was destroyed by ill-regulated buildings, and Government Square (to locate it, it was necessary to say that that was where the Magistrates' Courts stood) was an indescribable jumble.

Remedy Suggested by Architects.

The official enforcement of building regulations had evidently not been a sufficient safeguard to the proper development of the city; in any case, it was unfair to place all the responsible upon officials, who, however well-meaning, were subject to the mercies of Councillors elected on many issues other than those of city improvement. The time had long ago arrived when effective safeguards should be devised. That Federation had been informed by its Kenilworth Constituent of one proposal put forward by the Association of Architects, but there were two proposals:—

1. That no plans be considered by the Town Council for building proposals of over, say, £100 in value, unless they are signed by an architect.
2. That such plans be passed only after approval by an Advisory Court, so that the architec-

tural amenities of the city shall be protected.

On the first proposal, his Association contended that this town had reached the stage in which, in the interests of all, no building work should be carried out unless designed by qualified men. The Municipality of Pretoria had adopted the first of these proposals, and had given a lead and precedent for Johannesburg.

The Athens of the North.

On the second proposal there was ample precedent in older countries, and Mr. Harris specially instanced Edinburgh, justly styled the "Athens of the North," for its City Fathers had been rightly jealous to preserve its architectural beauties. The Dean of Guild's Court at Edinburgh would turn down perfectly sound "building" plans if there were any danger of the proposal introducing a note of clash in any street or vista, and there were many instance of plans architecturally good in themselves having been rejected because they would not harmonise with their surroundings. In this way, Princes Street and other noble thoroughfares in Edinburgh had been preserved, to become famous as models of dignity and beauty. Undoubtedly an Architectural Court would strengthen the power for good of Municipal authorities.

Disordered Vistas.

Continuing, Mr. Harris said that many fine vistas in this town had been ruined by lack of control. He could tire them with instances, but one at least must be given to illustrate his point. Those who lived in the Northern Suburbs, and came to business along Twist Street, Hospital Hill, would understand his contention that there they had the possibility of having one of the noblest avenues in South Africa. It had many fine features, but every chance of effect was utterly ruined by a hideous structure which closed in the vista at the foot of the hill. Those who had travelled down that road would remember it, there is or was a solid brick vested interest, three stories high —(laughter)—abominable and ugly. Seeing it day by day, sub-consciously tended to impress one that business in Johannesburg must be approached with a knowledge of things sinister to be faced. It would be an ill-informed man who would deny that badly-designed buildings had their effect upon the mentality. During this war, eminent medical men had been allowed to carry out elaborate experiments for the cure of shell-shock and other mental ailments by means of placing the patients in specially-constructed rooms having various colour schemes, and these colours, continually impressed upon the retina of the eye, had helped the mental cure. Things continually seen, day after day, had their effect in the formation of character. How great must be the effect, especially upon our children, of disordered vistas and unbeautiful buildings, such as the one he had referred to.

Proposals Not Prompted by Self-Interest.

He supposed there would be some suggestion that selfishness really underlay the proposal of the architects. He could assure them that the adoption of their proposals would not affect his own practice, nor perhaps the practice of his colleagues present, for their personal friends had long ago learnt that the man who is his own architect has a fool for a client.

How our Civilisation will be Judged.

But the question went further than that of self-interest; for, it was said, the civilisation of any community could be measured by the number of men of specialised professions who found occupation in its midst, and it followed that the civilisation of this city would also be measured by the extent to which architects were employed in the expert directing of its own growth. Undoubtedly a greater number of architects would find openings in Johannesburg as a result of the proposals being adopted. That, too, would be all to the good. There was little inducement to our sons to follow the profession of architecture; they flocked to all other professions for preference, and the reason was that Federations such as this had not so far exerted their full influence to ensure that architects should have the desirable amount of employment for their abilities. Nearly every man who built felt himself to be a competent architect, and his town and neighbours generally suffered for it. (Laughter.) All these things constituted their lasting record, and one day their civilisation would be judged by those records.

Appeal for Support of Federation.

He realised that he had been speaking at considerable length, and felt that his colleagues would touch upon points which he might overlook, he would, therefore, conclude, sincerely thanking the Chairman and the Federation for the open-mindedness which prompted the invitation to his Association. He hoped that the Federation, after considering the matter, would realise that the way of real progress lay in giving its powerful support to the proposals which the architects had placed before the Works Committee of the Town Council. (Applause.)

Mr. A. L. Cohn (Doornfontein-Judith's Paarl), said the figure of £100 proposed by the architects had, no doubt, been put forward as a tentative figure; he personally considered it a great deal too low, and asked Mr. Harris whether his Association seriously intended that, if a person proposed to build a small native outhouse, he should be compelled to invoke the aid of an architect.

.....Mr. Harris replied that the figure of £100 was not an article of creed with the architects. The Federation could see their difficulty, and he invited the mto assist by considering that matter.

Mr. F. D. Munro (Northern Parks), suggested that it might be necessary to tackle the question in an altogether different manner, and feared that the restrictive clauses contained in the title deeds of most townships would in this instance prove a bar.

Mr. W. T. Parker (Bezuidenhout Valley) suggested that the effect of the proposals would be to create a monopoly. He asked whether the registered architects had not formed a close union.

Mr. Harris, in reply, said that the architects were incorporated in a statutory association exactly in the same way as the lawyers, the accountants, and the medical men. The suggestion of monopoly was rather wide of the mark, no one accused these other professions of having a monopoly. It was a matter of assuring that, in the interests of the town, work demanding certain skill should only be undertaken by qualified men.

A member of the Federation, apparently a builder, insisted that the proposed regulation would constitute a monopoly. He contended that many building tradesmen were competent, by reason of training, to draw up building plans: they did that work as the regular thing, and it seemed they were being aimed at.

Mr. Veale then addressed the meeting. He commenced by explaining that the architects had no desire to create a monopoly in architecture. "Our desire," Mr. Veale said, "is to point out that architecture should be viewed from a more appreciative point regarding civic life.

As architects we are not here purely to voice an idea to the effect that we desire your co-operation in the universal employment of architects on building operations, but we have a more important aim in view, and that is, we most frankly ask your help in assisting in our effort to improve the condition of the civic development of our city and its environment.

Faults of the Past.

It is to my mind deplorable that with all the townships which have sprung up in the neighbourhood of Johannesburg during the last 15 years that it is practically impossible to point to one as having in its planning any element of the study of town planning. With all the knowledge of what has been done in Europe in the way of planning, in a pleasing and attractive manner, not one of the recent townships show any attempt to plan, except on the old grid-iron system.

I think, with the exception of Parktown and Parktown West, I am right in saying that every township in our neighbourhood has been cut up into straight square blocks. Just as an instance, take Jeppestown. What a difference would have been presented if it had been planned with a proper regard to the roads following the contour of the land, and decently wide avenues sweeping gracefully through the township instead of straight cast-iron roads, ending in vistas of mine dumps.

Other townships could have been so planned that a considerably greater number of stands could have obtained the desired Northern aspect.

The Fetish of the 100 x 50 Stand.

One of the greatest mistakes which has been made is adopting the fetish of the 50 x 100 stand. A 50 x 100 foot plot is about the smallest we should have to erect a family house upon. And yet we find in places like Hillbrow even as many as three houses are put on one stand.

All this sort of thing tends to the creation of congestion and slums. And I am grieved to see that even our City Fathers, who, only a few years ago, paid out something like a million pounds to expropriate an insanitary area, are to day faced with a slum actually abutting on the expropriated ground.

Thank God for our glorious sunshine, for without that I fear epidemics would be of frequent occurrence in our city.

It is in the spirit of an attempt at civic betterment that we as architects desire to stand.

The Lesser Defects.

It transpires that from the larger mistakes in town planning the lesser defects occur. So frequently one hears it said that an architects's services in planning a house is a luxury. It is no more a luxury than the employment of a dentist is to re-model a set of teeth, instead of employing the dentists' mechanic, who actually makes the teeth.

The fee paid to an architect to design a house is money well spent in so far as every site should be studied in every detail of aspect, rospect, and general convenience. How often do you see the plan of a house, quite suitable for a particular site, duplicated and erected on a quite unsuitable site? No sunlight in your bedrooms, and living rooms in the winter months, draughty rooms, owing to ill-placed fire-places, doors and windows, damp rooms, owing to unprotected walls on weather side. Stuffy and uncomfortable rooms in the cold weather, and other details of convenience which experience teaches an architect, can be gained without great expense. All of these matters go to make up the comfort and happiness of the occupants.

The Aesthetic Side.

And then there is the aesthetic side in the individuality of the exterior. Are these considerations not of very material benefit and worth the modest fee spent on an architect's service?

But, as I said, it is not so much our motive to press for our employment as to try and enlist your Association's help in our endeavour to engender a civic pride in our city and its environment.

Reform Wanted.

It is not the single house and garden which gives evidence of public spirit, nor even a block or a whole street, but it is by the organise effort of bodies, such as this, to bring about reform in the civic development of our city which will give character to the whole community."

The Functions of an Architect.

Mr. E. M. Powers commenced by correcting the impression existing among certain people that an architect is required only to design large commercial or municipal buildings, and that he is a luxury that can well be dispensed with in the planning of small residences.

"My own experience," he said, "has been that every residence presents a fresh problem to be solved, and the architect by experience is much better qualified satisfactorily to solve these problems. The amateur who is designing a house for himself, probably meets these difficulties for the first time, and finds a solution in something he has seen elsewhere.

It has been said that there are others besides registered architects who are quite as competent to prepare plans and to comply with the Municipal Building Regulations. That is true to some extent, but the preparation of plans is not necessarily architecture; there are many men in this town competent to make a drawing, which would nevertheless not provide a comfortable or desirable residence. A plan of a residence, or some particular feature which has been admired by a prospective owner, is often copied by a draughtsman, or a plan prepared, fitting rooms and passages together, irrespective of the nature of the site, the aspect of various rooms or the adjoining buildings, with the result that we find in suburbs of Johannesburg a house admirably suited to a particular site repeated on other sites not at all suitable, with bedrooms, kitchen and pantries exposed to the Western sun, or the bathrooms being fitted in some out-of-the-way corner, with no sunlight, and resembling an ice chamber

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No Monopoly Sought.

I deplore the suggestion put forward that the Association of Transvaal Architects, in approaching the Town Council to receive building plans, signed by a registered architect, seeks to create a monopoly. Our motives are higher and broader than such commercialism, and are sincerely directed to obtain better designed and planned houses for the residents in our middle class suburbs. That only properly trained and qualified men should do certain work is not creating a monopoly any more than is the case with the medical profession, dentists or chemists, and if the suggestion that a so-called monopoly would increase the professional charges, it is clear that such charges would be regulated by competition.

It is a puzzle to me to understand why a prospective building owner will spend some hundreds of pounds in a house planned and supervised by himself, when that some individual will make exhaustive enquiries for a good tailor for a six guinea suit.

Accepting for a moment that a person who is his own architect successfully designs his own residence; on the same principle his neighbour emulating his example (but not so successfully) erects a house adjoining, which may depreciate not only his own property but the immediate locality.

Reference has been made to the influence of the Dean of Guild's Court, in the city of Edinburgh, and it has further been stated there is no comparison between Edinburgh and Johannesburg, which is a mining centre. I can only say in reply that certain suburbs of my native town of Birmingham, a far larger manufacturing district than Johannesburg, with its murky smoke-laden atmosphere (I refer to the garden suburbs of Bourneville and Harborne), which have been properly laid out on modern town planning lines, and the designs of the dwelling restricted to architects, both are veritable beauty spots in the midst of a large manufacturing district, and one can hardly doubt what the results would have been had the speculative builder been allowed to duplicate a few stock types of villas in these suburbs.

In conclusion, I would say that the ideals and spirit of our national and municipal life are not so much expressed in the Town Hall, churches, and other large buildings of our town; as in the homes of the people.

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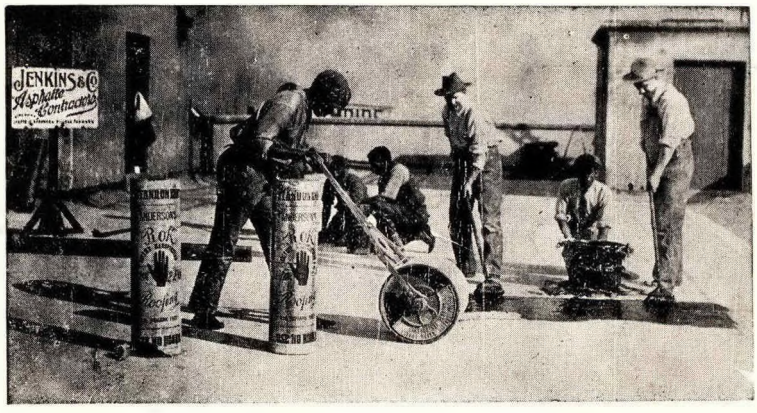
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QUALIFYING EXAMINATION.

The Council has decided to hold a Qualifying Examination for Registration as an Architect and Membership of this Association, on Monday 29th of July, 1918, and three following days.

Full particulars may be obtained on application to the Registrar.

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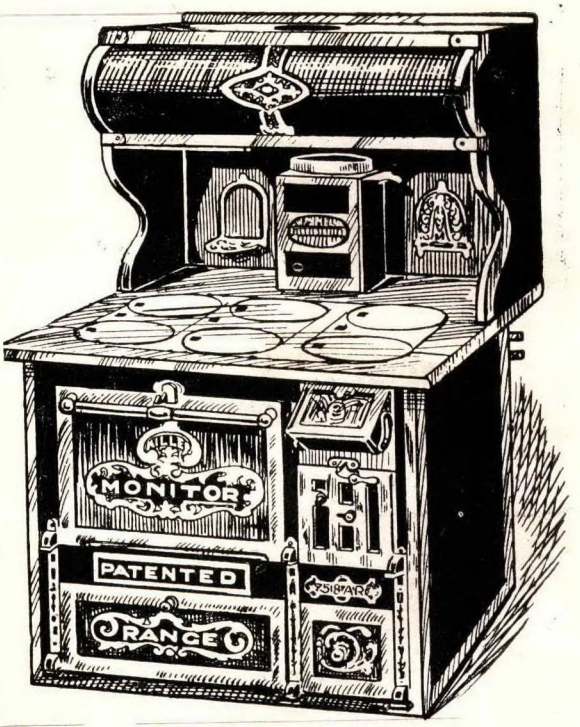
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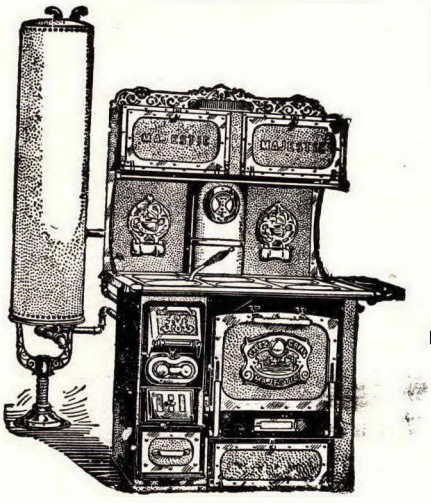
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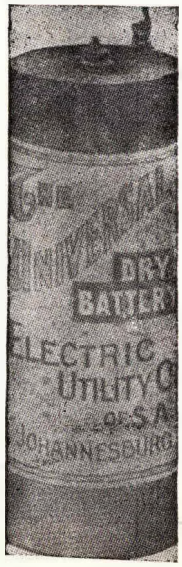
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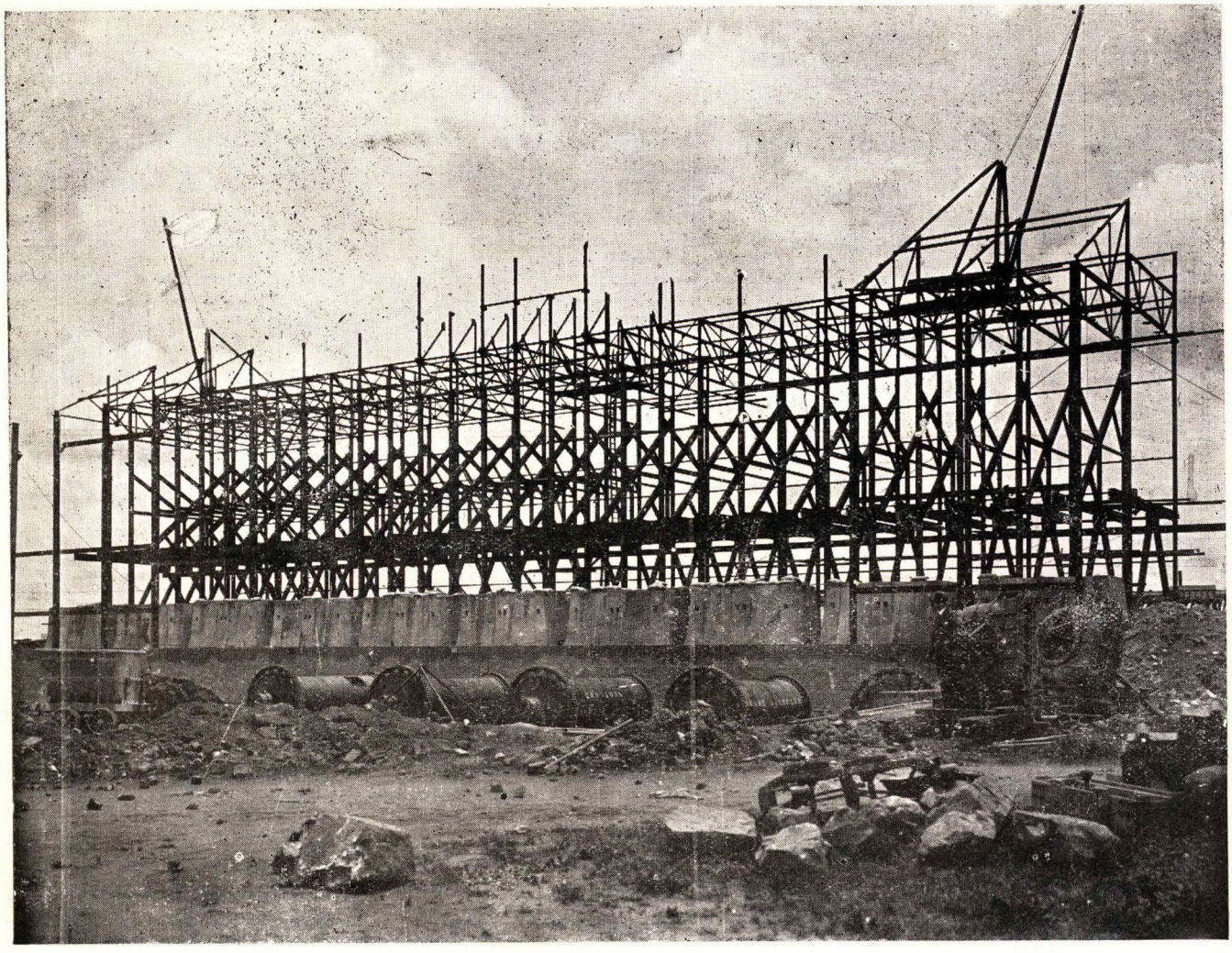
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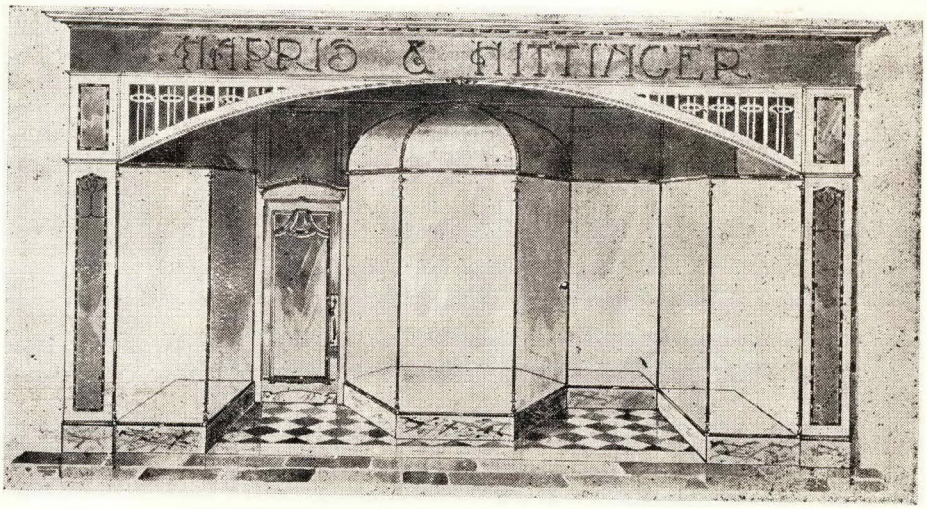
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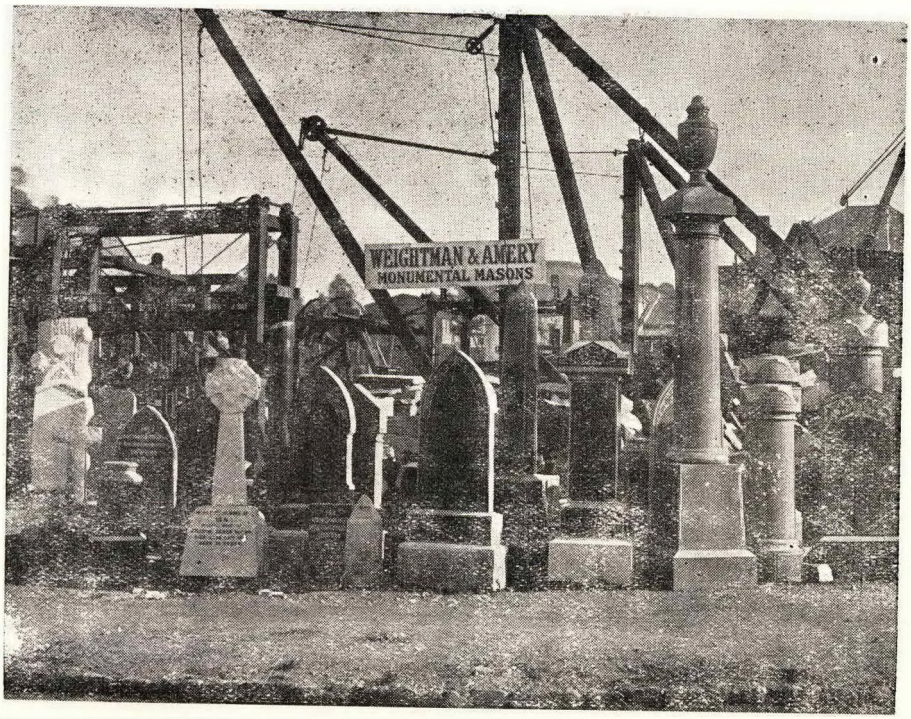
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Journal of the SA Architectural Institute

PUBLISHER:

University of the Witwatersrand, Johannesburg

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