

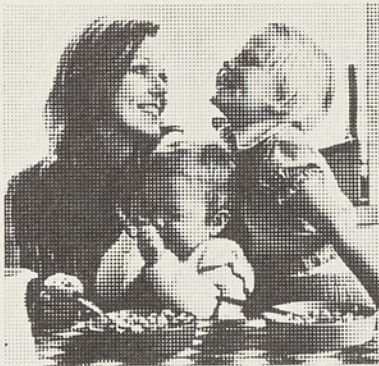
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LANTERN

JAARGANG XXVII Nr. 1 - NOV. 1977. R1.00
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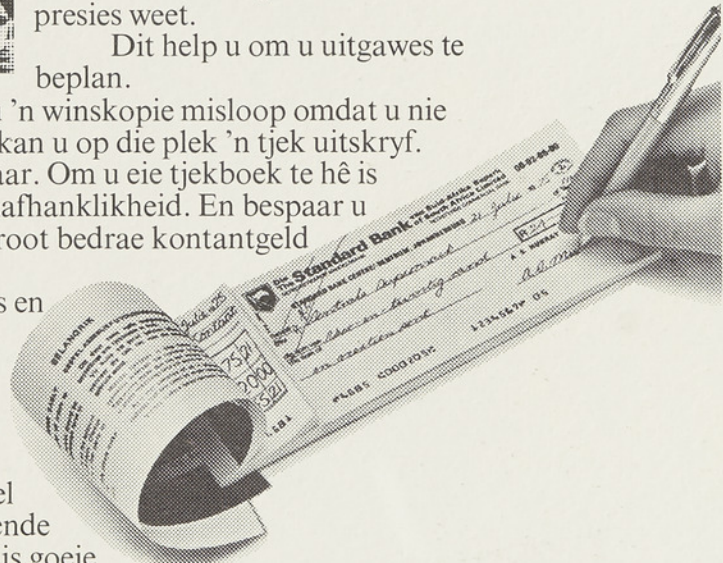
In plaas daarvan dat u hier teen die helfte van die maand wonder waarheen u geld verdwyn het, kan u net deur u tjekboek blaai en presies weet.

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*Op die Standard kan u staatmaak.
Want die Standard maak staat op u.*

ONS VOORBLAD: Die stigter van die Volkspelerbeweging in Suid-Afrika, dr. S.H. Pellissier, herdenk hierdie maand sy negentigste verjaarsdag. Op ons voorblad verskyn 'n volkspelepaartjie in tipiese drag in kleurvolle erkenning aan 'n besondere mens aan wie daar in hierdie uitgawe hulde gebring word. (Foto met vriendelike vergunning van die Nasionale Raad vir Volksang en Volkspeler)

OUR COVER: Two folk dancers in typical dress appear on the cover in colourful recognition of Dr S.H. Pellissier, to whom homage is paid in this issue.



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Didactagebou / Building,
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Dr. S.H. Pellissier in die jare toe hy
Direkteur van Onderwys van die
Oranje-Vrystaat was

A photograph of Dr Pellissier when
he was Director of Education of the
Orange Free State



'Een van ons mense'

HEINE TOERIEN

IN hierdie uitgawe bring ons hulde aan 'n persoon wat die geboorte, die moeilike jare en die ontwikkeling van hierdie blad aktief meegemaak het.

Dr. S.H. Pellissier was die eerste voorsitter van die Raad van Beheer toe LANTERN in 1949 die eerste keer verskyn het, 'n amp wat hy tot met sy uittrede in 1967 (waarna hy as ere-president van die Stigting vir Onderwys, Wetenskap en Tegnologie aangewys is), met toewyding, liefde en entoesiasme bekleed het. Hy het in hierdie blad se bestaansreg en toekoms geglo, en toe daar soms as gevolg van finansiële krisisse in die vroeë jare ongemaklike knelpunte was, het hy sy persoonlike waarborg gegee dat die blad die moeilike tye sou oorlewe, 'n vertroue wat geregtig is.

Ons het 'n ou vriend van dr. Pellissier, ons eerste Staatspresident, mnr. C.R. Swart, genader om by geleentheid van dr. Pellissier se 90ste verjaarsdag op 10 November, sy herinneringe aan hierdie uitsonderlike mens vir ons op skrif te

stel. Dit is vir ons 'n besondere voorreg om 'n artikel deur mnr. Swart in hierdie uitgawe te kan plaas.

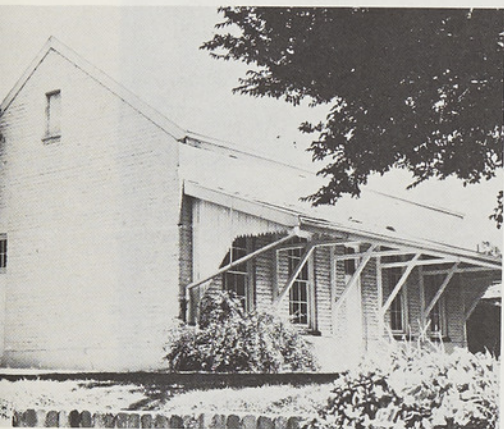
Dr. Pellissier se betekenis vir en onberekenbare bydrae tot die ontwikkeling en vestiging van LANTERN as 'n leidende kuns- en kultuurblad kan nooit te hoog aangeslaan word nie. Sy rol as onderwysman en kultuurleier het 'n nuwe dimensie gegee aan dié dinge wat vir die Afrikaner belangrik en behoudend is.

Solank daar van onderwys in Suid-Afrika gepraat word en, solank die betekenis en waarde van die Afrikaner se kultuurgoed in ere gehou word, sal Samuel Henri Pellissier se naam voortlewe.

Om 'n *curriculum vitae* van hierdie merkwaardige persoon te verstrek, is amper 'n voorbarige daad — daarvoor was hy te uitsonderlik. Maar dit is goed om te let op die glansende hoogtepunte wat sy luisterryke loopbaan opgelewer het, en om dan met trots te kan sê: „Dis een van *ons* mense!”

In hierdie geboutjie het dr. Pellissier in 1907 aan die Grey-Universiteitskollege in Bloemfontein onderrig ontvang. Die gebou, wat eers in die stad gestaan het, is afgebreek en sorgvuldig weer in sy oorspronklike vorm op die kampus van die UOVS heropgerig

Dr Pellissier attended classes in this building of the Grey University College in Bloemfontein in 1907. After a careful dismantling of the building, it was re-erected on the campus of the University of the Orange Free State



- Hy is op 10 November 1887 op Bethulie in die Oranje-Vrystaat gebore. Sy eerste skoolopleiding geniet hy op Vlakfontein in daardie distrik en later besoek hy die dorpskool. Hy lê die matriekeksamen in een jaar af op Franschhoek. In 1910 behaal hy aan die destydse Grey-Universiteitskollege die B.A.-graad met Wiskunde, Toegepaste Wiskunde en Fisika as hoofvakke. Hy verwerf ook die onderwysdiploma.

Sy tydgenote en kollegas sluit persone in soos dr. N.J. van der Merwe, prof. W. Arndt, mnr. Frank le Roux, Generaal Sir Pierre van Ryneveld en dr. Colin Steyn.

- Hy tree in 1911 tot die onderwys toe. Sy eerste skool is op Ladybrand.
- Ontvang in 1911-1912 'n beurs om 'n studiereis oorsee te onderneem en raak in Nääs, in Swede, besiel om 'n volkspelebeweging in Suid-Afrika van stapel te stuur.
- In 1914, toe hy onderhoof van die skool op Boshof was, stig hy



Die hoofgebou van die Universiteit van die Oranje-Vrystaat. Voor staan die standbeeld van president M.T. Steyn waarvoor dr. Pellissier fondse ingesamel het

The main building of the University of the Orange Free State with the statue of President M.T. Steyn in front of the entrance. Dr Pellissier collected funds for this statue as well as for many other deserving projects totalling more than R2 000 000

die eerste Volkspellelaer.

- Hy word in 1917 skoolhoof op Ficksburg.
- Hy word in 1948 aangewys as Voorsitter van die Beheerraad van die SAUK, 'n amp wat hy tot 1959 beklee. Gedurende hierdie tydperk sorg hy dat die Afrikaanse afdeling op 'n ferme en gesonde voet geplaas word. 'n Eie Afrikaanse nuusdiens word ingevoer en Parlement-uitsendings word gereël. In samewerking met die Akademie beywer hy hom vir die suiwerheid en ontwikkeling van Afrikaans wat die radio betref, deur die benoeming van 'n

Akademiekomitee van Taaladvies aan die SAUK.

- In 1921 trou Samuel Henri Pellissier met Judith Raubenheimer. Uit die huwelik word later ses kinders gebore, 2 seuns en 4 dogters. (Dr. Pellissier se suster Mabel, is ook nog in die lewe en vier op 1 November haar 88ste verjaarsdag. Sy is die weduwee van wyle dr. E.G. Jansen, 'n voormalige Goewerneur-generaal van die Unie van Suid-Afrika.)
- In 1926 word Henri Pellissier Direkteur van Onderwys van die Oranje-Vrystaat, 'n amp wat hy tot 1948 met groot welslae en onderskeiding beklee. Hy dien in



HIERDIE BOOM IS DEUR DR. S.H. PELLISSIER
GEPLANT OP 5 JUNIE 1953 TYDENS DIE BESOEK
AAN NÄÄS VAN 100 SUID-AFRIKAANSE VOLKSPELERS
EN HULLE 10 LEIERS AS 'N GEDENKTEKEN OM IN
GEDAGTENIS TE HOU DIE FEIT DAT HY IN JUNIE 1912
HIER OP NÄÄS DEUR DIE SWEEDSE VOLKDANS EN
VOLKSANG BEGIEL IS OM IN SUID-AFRIKA HET
LIEFDE EN TOEWYDING DIE AFRIKAANER SE DIE
VOLKSPELE EN VOLKSANG TE GAAN BEVORDER.

DETTA TRÄD PLANTERADES AV DR. S.H. PELLISSIER
DEN 5 JUNI 1953, VID ETT BESÖK PÅ NÄÄS AV 100
SYDAFRIKANSKA FOLKDANSARE OCH DERAS 10 LEDARE,
TILL MINNE AV ATT HAN HÄR PÅ NÄÄS 1 JUNI
1912 INSPIRERADES AV DE SVENSKA FOLKDANSERNA
OCH FOLKVISORNA TILL ATT ÄGNA ALL SIN ENERGI
ÅT ATT BEFRÄMJA DET SYDAFRIKANSKA FOLKETS
FOLKDANS- OCH FOLKVISERÖRELSE.

Dr. Pellissier en sy eggenote vergesel van volkspeletoer na Europa meegemaak het, besig om 'n boom te plant op die plek — Nääs, Swede — waar hy in 1912 besiel is om 'n volkspelebeweging in Suid-Afrika van stapel te stuur. Langs die boom is 'n bronsplaat aangebring wat ook hier afgebeeld is

In 1953 Dr Pellissier planted a tree in Nääs, Sweden, the place where in 1912 he was inspired to start a South African folk dancing movement. A bronze plaque in Afrikaans and in Swedish was installed next to the tree

talle onderwys-, kerk- en kultuurkommissies. In die besonder plaas hy Afrikaansmediumonderwys op 'n vaste grondslag, voer 'n hegte biblioteekstelsel in en moedig die beoefening en waardering van die skone kunste, veral skilderkuns en musiek, aan. Hy organiseer sangfeeste en beywer hom ook sterk vir die aanbou van skoolsale en swembaddens. In hierdie tydperk dien hy ook in die Raad van die Universiteit van Suid-Afrika en is eenkeer vise-kanselier. Tot in 1937

onderskei hy hom ook as baas- skut in die Suid-Afrikaanse Bisleys.

- In 1936 stig hy die Lenteskoolbeweging, ook bekend as die „universiteit van die veld“, waarvan die eerste byeenkoms in September van daardie jaar op Bethlehem gehou word.
- As lid van die SA Akademie dien hy van 1939–1946 as voorsitter en van 1946–1949 as ondervoorsitter. In 1942 het

die SA Akademie van Taal, Lettere en Kuns oorgegaan tot die nuwe, uitgebreide SA Akademie vir Wetenskap en Kuns met die byvoeging van 'n Fakulteit vir Natuurwetenskappe en Tegniek, en die gladde verloop hiervan is in 'n groot mate aan Henri Pellissier se taktvolle en geslaagde leiding toe te skrywe.

- In 1941 stig hy die Nasionale Raad vir Volksang en Volkspeler.
- In 1943 word die D.Ed-graad,

Dit was die begin van georganiseerde volkspele in Suid-Afrika. Hierdie foto is in 1914 net buitekant Boshof geneem waar dr. Pellissier (met die wit pak klere) 'n groep Sondagskoolleerlinge onder sy sorg neem

Organized folk dancing in South Africa was started by dr Pellissier in 1914 when this photograph was taken just outside the Free State town of Boshof. Dr Pellissier appears in the centre of the group



R.D.B. VOLKSPELE-DEMONSTRASIEGROEP
JOHANNESBURG, 1942



F.D. Pelser, Beulah de Flamingh, J. Combrinck, Bella Wenniger, J.B. Scholtz
H. Grobler, Kit Niehaus, J. v.R. Maartens, Annatjie Botha, N. Pienaar, Joey Roets, R. de Villiers, Anna Basson, J. Mills
Babs Schoeman, B. Viljoen, Koks Coetzee, P. van Vuuren, Amie Pienaar, A. Joubert, Baby Schoeman
Empire Studios, Johannesburg

honoris causa, deur die Universiteit van Stellenbosch aan hom toegeken.

- In 1949, as Voorsitter van die Vereniging vir Kennis en Kultuur, is hy gemoeid met die stigting en voortsetting van LANTERN.
- Van 1947 tot 1965 is hy raadslid van die Nasionale Toneelorganisasie en ook bestuurslid van die FAK.
- In 1953 en in 1958 onderneem hy uiters geslaagde Volkspeler-toere na die buiteland. Die 1953-toer se ledetal is 'n honderd volkspelers en tien leiers. Holland, België, Duitsland, Denemarke, Swede en Engeland word besoek. 1958 se groep van 60 volkspelers en 8 leiers gee uitvoerings van Suid-Afrikaanse Volkspeler in Israel, Griekeland,

Oostenryk, Duitsland, België, Engeland (insluitende Wallis) en Skotland.

- As fondsinsamelaar vir volksake ken hy geen gelyke nie. Daar word gereken dat dr. Pellissier meer as 2-miljoen rand ingesamel het! Dit sluit in die Christelike Lektuurfonds, die Vryheidsmonument by Vereniging en vir die restourasie van die Bloedrivierterrein waar die pragtige bronswaens nou staan, 'n onderneeming waarvoor R237 000 benodig – en verkry is!
- Hy was Sondagskool- en Katkisasie-onderwyser van 1906 tot 1950, 'n rekord van diens wat seker nie maklik oortref sal word nie.
Asof al sy werksaamhede nie genoeg was nie, skrywe dr. Pellissier ook nog 'n aantal boeke waarvan die omvangryke lewensgeskiedenis

In 1942 is 'n volkspele-demonstrasiegroep deur die Reddingsdaadbond in die lewe geroep om korrekte leiding te gee

A demonstration group of folk dancers was established in 1942 to provide the correct guidance to the thousands of keen followers

van sy grootvader, *Jean Pierre Pellissier van Bethulie*, (1956) die belangrikste is. Hierbenewens was daar *Die Kaskenades van Adriaan Roux*, 1960 en, ten bate van die Akademie, met G.H. van Rooyen: *Raai, Raai Riepa, die Afrikaanse Raaiselboek*, 1954.

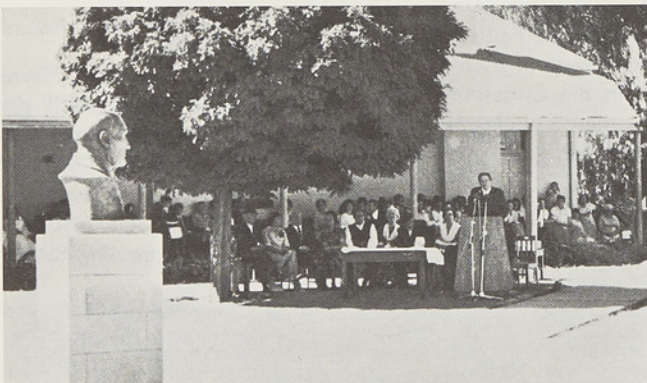
Verskeie erepenninge is aan hom toegeken, o.m. deur die FAK, en hy is ook as erelid van die Akademie ingehuldig, maar die groot erkenning vir sy reusebydrae as kultuur- en onderwyser, as idealis wat in die roeping van sy volk geglo het, as onvermoeide werker wat met sy voorbeeld andere kon inspireer – dié moet nog kom. □



Die onthulling van die borsbeeld van dr. S.H. Pellissier by die Rooidakskool op Boshof, 13 November 1976. Die persone wat op die foto verskyn is die skrywer van hierdie artikel, mnr. C.R. Swart, wat die huldigingsrede gelewer het, dr. S.H. Pellissier en mev. Judith Pellissier

A bust of dr Pellissier was unveiled by his wife, Mrs Judith Pellissier on 13 November 1976 at Boshof, where the first 'Volkspelaer' was established in 1914. The author of this article, Mr C.R. Swart, who delivered the address, appears on the left with Dr and Mrs Pellissier

Hulde aan Samuel Henri Pellissier op sy negentigste verjaarsdag



Die Uitvoerende Beampte van die Nasionale Raad vir Volksang en Volkspede, mnr. E. le Roux, aan die woord tydens die geleentheid op 13 November 1976 toe die borsbeeld van dr. Pellissier op Boshof onthul is

Mr E. le Roux, Executive Officer of the National Council for 'Volkspang & Volkspede' delivers his address at the unveiling of the bust of dr S.H. Pellissier

C.R. SWART

DIT is met 'n mate van huiwering dat ek my bereid verklaar het om 'n paar herinneringe aan my ou vriend, dr. S.H. Pellissier, op skrif te stel om die eenvoudige rede dat sy bedrywighede en sy kaleidoskopiese loopbaan en belange so 'n omvangryke spektrum vul dat dit nie in een persoon se vermoë lê om alles te sê wat daar oor hierdie besondere mens gesê moet word nie.

Wat ek dus in die herinnering terugroep, nou dat ons saam met hom in dankbaarheid kan terugkyk oor 'n vrugbare tydperk waarin hy reeds 90 jaar vir sy volk gespaar gebly het, moet gereken word as persoonlike indrukke, mooi insidente en samesyne waarin sy



Die Pellissier-gesin in 1938 met die Voortrekker-Eeufees. Dr. Pellissier was toe voorsitter van die Uniale Volkselekomitee van die Reddingsdaadbond

The Pellissier family in festive apparel during the celebrations in 1938, the Voortrekker Centenary year. Dr Pellissier was at that time chairman of the committee for folk dancing of the Reddingsdaadbond

vriendskap, raad en besielde aanmoediging vir my van soveel betekenis en waarde was en in so 'n besondere mate bygedra het om my eie lewe te verryk.

My eerste kennismaking met hierdie man van gestalte (in meer as een sin van die woord), was in 1910 toe ek as jong knaap gegaan het na die destydse Grey-Universiteitskollege, tans die Universiteit van die Oranje-Vrystaat, in Bloemfontein. Ek het baie gou gemerk dat daar 'n persoon was wat almal

„Pellie” genoem het, 'n forsgeboorde groot kêrel wat toe al 'n senior student was. Ek het verneem dat sy naam Samuel Henri Pellissier was en dat hy van Bethulie afkomstig was.

Sommer uit die staanspoor het hy 'n groot indruk op my gemaak, die indruk van 'n leier met baie mooi karaktertrekke, 'n man wat jou nie êrens wil dwing met 'n sambok nie, maar wat jou deur voorbeeld aanmoedig om saam met hom te stap. Hy was dan ook

Voorsitter van die Studenteraad en iets wat my ook dadelik opgeval het, was sy groot belangstelling in die jong knaap.

Daar was destyds buitengewone omstandighede as gevolg van die Tweede Vryheidsoorlog. Baie van die jong seuns was veggende burgers wat nie gedurende die oorlog kon skoolgaan nie en wat toe eers later, feitlik as grootmense, hul skoolopleiding moes voltooi. Dan was daar ook die jongetjies wat ná die oorlog eers skool toe is. Op Universiteits-



Die volkspelers besigtig die tempels op die Akropolis in Athene, 1958. Hier staan 'n paar volkspeleniggies voor die Erechtheion

The group also visited Greece on the 1958 tour. This photograph was taken at the Erechtheum on the Acropolis

Die 1958-volkspelenigroep het in Princess Garden, Edinburgh, Skotland, in reënigerige weer opgetree maar die ongunstige omstandighede het nie die toeskouers weggehou nie

The South African Folk Dance Group performed in rainy conditions in Princess Garden, Edinburgh, Scotland, during their 1958 tour. The bad weather did not seem to influence the attendance



kollege het 'n mens dus 'n redelike groot gaping bespeur in die ouderdomme van die studente. Henri Pellissier het dit sy verantwoordelikheid gemaak om na die belange van die jongeres om te sien, iets wat ons (ek was maar pas 15 jaar oud) hoog op prys gestel het.

In hierdie verband wil ek 'n staaltjie vertel wat sal aandui hoe hy dit sy plig beskou het om aan ons die regte leiding te gee. Soos dit met 'n snuiter gaan wat al amper grootmens begin word, het ek ook baie gou vir my 'n pyp en tabak aangeskaf toe ek sien hoe die ouer manne rook. Toe 'Pellie' my daar op die kampus sien rook, het hy my nader geroep en vir my gesê: 'Kyk hier, ou seun, jy's nog te jonk om te rook. Ek wil jou nie weer hier sien rook nie.' Dit was 'n teregwysing, maar die mooi wyse waarop hy dit gedoen het, nie uit die hoogte nie maar uit besorgdheid, het 'n groot indruk op my gemaak. Vanselfsprekend het ek die rokery toe dadelik gestaak en, om die waarheid te sê, het ek selfs baie jare daarna, toe ek reeds advokaat was, uit respek nooit voor hom gerook nie!

Op Universiteitskollege reeds het

hy ook 'n ander karaktertrek openbaar wat sy latere lewe sou kenmerk. Daar is mense wat praat en nie doen nie, en daar is diegene wat doen en nie praat nie. Maar Henri Pellissier was 'n man wat die woord goed kon doen en wat dan ook die voorbeeld daar kon stel om ten uitvoer te bring wat hy voorgestel het, want hy kon *werk*!

Ek onthou ook nog baie goed hoe hy by ons jonger studente voortdurend die gedagte van nasietrots wakkergehou het. Dit was maar moeilike jare en Bloemfontein was baie verengels. Vir 'n boerseun was dit nie altyd maklik om sy regte te geniet nie, maar Henri Pellissier het ons daarvan bewus gehou dat ons Afrikaners was en dat ons nooit ons geboortereg moes prysgee nie. Hy het dikwels met die jonger studente gesels, en iets wat my nog besonder helder voor die gees staan, is die mooi manier waarop hy aan ons verduidelik het wat die eerste verkiesing vir die Unie van 1910 eintlik beteken het. Ons was jonk en baie onervare en dit was vir ons 'n baie leersame ondervinding om van Pellissier te verneem wat hierdie belangrike verkiesing vir die toekoms van ons land ingehou het. Daar was natuurlik die twee politieke strominge — aan die een kant die voormalige Boereleiers soos gnl. Botha en gnl. Hertzog, en aan die ander kant die Unioniste van dr. Jameson. Noudat ek so daaraan dink, kan ek feitlik beweer dat Henri Pellissier die persoon was wat my die eerste beginsels van die politiek geleer het! Voor daardie eerste geselsies wat hy met ons oor die komende verkiesing van 1910 gehad het, het ek bitter min van die politiek geweet of verstaan.

Maar ook hier, in sy geselsies met ons, kon 'n mens sy sterk persoonlikheid aanvoel, en was 'n mens bewus van 'n man met 'n boodskap, 'n idealis wat dit sy selfopgeleegde taak gemaak het om ander mense in die korrekte rigting te stuur.

As ek sy kenmerke kan opsom soos hulle my in daardie tydperk van ons samesyn op die Grey-Universiteitskollege beïndruk het, is dit die volgende: ordelikheid en ordentlikheid, vriendelikheid en be-

dagsaamheid.

Vanselfsprekend het ek sy loopbaan met groot belangstelling gevolg. Nadat hy hom as onderwyser bekwaam het, het hy 'n beurs ontvang om oorsee te gaan studeer en dis natuurlik daar, veral in die Skandinawiese lande, waar die gedagte by hom ontstaan het om deur middel van volksang en volkspele van die Afrikaners 'n singende en spelende volk te maak. Eienaardig genoeg is dieselfde studiebeurs wat hy in 1911 ontvang het, later in 1914 aan my toegeken, maar ongelukkig kon ek nie daarvan gebruik maak nie want toe breek die Eerste Wêreldoorlog uit. Ek kon hierdie beurs ook nie later benut nie want toe die oorlog in 1918 verby was, was ek al 'n praktiserende advokaat.

Ons paaie het amper weer gekruis toe hy in 1917 skoolhoof op Ficksburg geword het net 'n rukkie nadat ek daar weg is. Ek was self daar onderwyser. Later het ons darem die geleentheid gehad om ons vriendskap te verstewig toe hy Direkteur van Onderwys in die Vrystaat was en toe ons nie ver van mekaar af in dieselfde straat in Bloemfontein gewoon het nie.

'n Groep volkspelers maak litte los op 'n lughawe

A group of folk dancers performing on the apron at an airport





Afrikaners is plesierig!
Take your partner!

As ek nou terugdink aan die liedjies en speletjies waarmee die *Afrikaanse* volk hom vermaak het voordat Pellissier ons 'n nuwe besef gegee het van watter rykdom ons werklik aan eiebesit gehad het, dan besef ek hoe groot ons gebrek was. Al liedjies wat ons gehad het was Engels soos: 'When I was young I had no sense...', 'We'll come gathering nuts in May' en die volgende een met 'n geringe Afrikaanse aanpassing —

'Rosie is my darling dear —
Skud jy die boom dan val daar
'n peer'!

'n Gebeurtenis wat ek nog baie goed kan onthou, het hom op 'n plaas daar naby Bloemfontein afgespeel. Ons klomp jongmense het piekniek gehou en volkspele gespeel, en terwyl ons nog aan die gang was, hou daar 'n motor stil.

Die orkes mag nie vergeet word nie
The orchestra performs an important
function



En hier klim 'Pellie' en 'n dame uit die motor. Haar naam was mej. Judith Raubenheimer, 'n onderwyseres aan die Oranje-Meiskool in Bloemfontein. Hulle kom toe met die groot nuus dat hulle pas verloof geraak het, en ons het hulle verloving sommer dadelik daar met volkspele gevier!

Pellissier was 'n kultuurleier en opvoedkundige. Hierin het hy hom uitgelewe en was dit die enigste roeping waarna hy hom aangetrokke gevoel het. Sy welsprekendheid en sy vermoë om mense te boei en na sy oortuigde standpunt oor te haal, het by sommige die vraag laat ontstaan of hy dit ooit sou oorweeg het om die politieke terrein te betree. Ek kan dit egter bevestig dat Henri Pellissier dit nooit oorweeg het om enige ander loopbaan te volg as dié waarop hy in sy jeugjare reeds besluit het nie, nl. onderwyser en opvoedkundige.

In hierdie verband wil ek iets noem wat miskien nie so algemeen bekend is nie. Gedurende sy amptstermyn as Direkteur van Onderwys in die Oranje-Vrystaat het hy baie ernstig daarvoor gepleit dat 'n Bantoetaal 'n verpligte skoolvak gemaak word. Ongelukkig was daar nie genoeg belangstelling nie en waarskynlik was daar ook so 'n bietjie vooroordeel, maar die feit bly dat die destydse instelling daarvan vir ons betekenisvolle gevolge sou ingehou het.

Ek het met Henri en Judith Pellissier kontak gehad in die tyd toe hulle eers hulle een dogter en later hulle oudste seun op so 'n tragiese wyse aan die dood moes afstaan, en hier het ek opnuut bewus geword van die krag van hul geloof en die stille berusting waarmee hierdie groot terugslae gedra is.

Sy onwrikbare geloof en sy rotsvaste vertroue was werklik uitsonderlike eienskappe. As hy in 'n ding geglo het, was daar nie so 'n ding soos mislukking nie. Die hele Volkspalebeweging was 'n geloofsdaad en talle kultuurorganisasies waarin hy 'n aandeel gehad het, kan getuig dat sy vurige entoesiasme en aansporing dikwels die deurslag gegee het toe andere al wou tou opgooi.

As fondsinsamelaar vir sake waarin hy geglo het, het hy natuurlik geen gelyke gehad nie. As Direkteur van Onderwys het hy baie onderwyskonferensies gehou om die publiek van die Vrystaat onderwysbewus te maak en het hy die skole aangemoedig om skoolkermisse te hou ten einde beursfondse in te samel om plattelandse leerlinge vir middelbare onderwys na die koshuise op die dorpe te bring. Hy het sangfeeste georganiseer en die bou van skoolsale aangemoedig en aangehelp. Hy het geld ingesamel vir die standbeeld van pres. M.T. Steyn wat voor die hoofgebou van die Universiteit van die O.V.S. staan. Vir die monument op Vereniging om die Vrede van 1902 te herdenk, het hy R32 000 ingesamel. As organiseerder van die Christelike Lektuurfonds het hy die hele land deurreis en oor die 1½ miljoen rand ingesamel. Hy was daarvoor verantwoordelik dat die nodige fondse gekollekteer kon word om die bronswaens by Bloedrivier op te rig, 'n projek wat R237 000 gekos het.

Ek was destyds, as lid van die 1948-Kabinet, direk daarmee gemoeid om 'n Voorsitter van die SAUK se Raad van Beheer aan te wys, en by ons was daar net een keuse en dit was Henri Pellissier. Hierdie amp het hy dan ook met welslae vervul tot met sy uittrede in 1959. Maar 'uittrede' was ook nie 'n woord waarmee Pellissier hom kon vereenselwig nie, en baie van sy werk as fondsinsamelaar het hy verrig toe hy reeds oor die tagtig jaar oud was.

In my omgang met hom het nog 'n baie belangrike aspek van sy karakter my opgeval. Dit is die invloed wat 'n man met so 'n sterk persoonlikheid op ander mense, en veral die jeug, kan hê wanneer hierdie persoonlikheid gebruik word om die goeie en die behoudende van die mens na vore te bring. Gaan verneem maar by sy oud-leerlinge, baie waarvan self leiers in ons land geword het, watter invloed sy leiding en sy geïnspireerde onderrig op hulle lewens gehad het.

Henri Pellissier het 'n onuitwis-

bare geloof en vertroue in die jeug van ons land gehad.

As ek gevra moes word hoe ek sy bydrae aan ons volk sou opsom, dan sou ek sê dat hy sy roeping, om diens te lewer aan die *jeug* van Suid-Afrika ten volle vervul het. Want in alles wat hy gedoen het, as onderwyser, as Direkteur van Onderwys, as kultuurleier, as fonds-insamelaar het dit gegaan oor dié dinge wat in belang van die jeug was, dié dinge wat vir die opkomende geslag as rigshoer kon dien om ons volk op die regte pad te hou.

Sy naam is gevestig as vader van die Volkspelerbeweging, as stigter van die Nasionale Raad vir Volksang en Volkspeler en as organiseerder van die Lenteskole waarmee in 1936 in Bethlehem begin is, maar ek sou graag wou sien dat die naam van Samuel Henri Pellissier vir ons volk op die een of ander wyse verewig word, nie net as opvoeder van die jeug nie maar as *iemand wat in die jeug van Suid-Afrika geglo het*. Sy naam moet 'n hegte verbintenis met ons jeug hê. Dit is waar sy plek is.

Dit was my aangename voorreg om verlede jaar op Boshof, waar die eerste Volkspelerleer in 1914 gestig is, daar by die Rooidakskool die huldigungsrede te lewer by geleentheid van die onthulling van 'n borsbeeld van dr. S.H. Pellissier. Sy eggenote, Judith, wat hom so pragtig deur die jare bygestaan het, het die onthulling waargeneem en die 89-jarige kultuurleier self het met waardering van die plegtigheid kennis geneem.

Wat bly daar nog oor om te sê? Hoe ouer 'n mens word, hoe meer kom jy onder die diepe besef dat daar 'n genadige en liefdevolle Vader is wat bepaal hoe en wat ons is en moet wees, ons waaroms en ons wanneers. Laat dít dan my wens en bede wees vir my ou vriend op hierdie dankbare negentigste herdenking van sy geboortedag:

Mag die skoonheid van sy aand-skemering vir hom 'n mooi betekenis en duur hê en mag die herinnering aan dié dinge wat vir hom dierbaar was, hom bybly. □



Dr. Pellissier in sy latere jare toe hy nog aktief as fondsinsamelaar die land deurreis het

Dr Pellissier has had no equal as a raiser of funds for educational and cultural purposes



As gevolg van dr. Pellissier se toewyding en diens kan Suid-Afrika nou trots wees op 'n eie kleurrike volkspelerbeweging

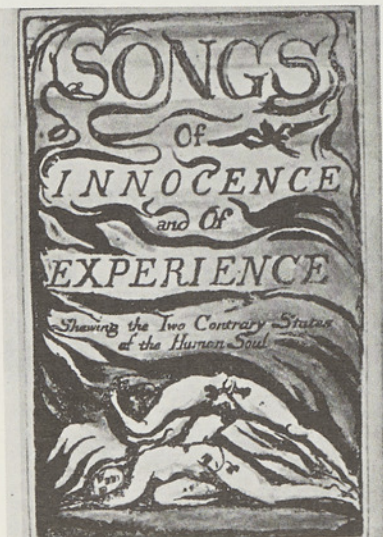
Dr Pellissier's efforts resulted in South Africa developing its own colourful folk dancing movement



William Blake:

a man without a mask

PROFESSOR W.D. MAXWELL-MAHON



POETS are like prophets in their visionary power and often suffer neglect during their lifetime because of this. William Blake, the most talented and original of the 18th-century English Romantic artists, was both poet and prophet and therefore doubly neglected. Contemporary appreciation of his work seldom rose above the sort of pitying curiosity that Wordsworth showed when given a copy of Blake's *Songs of Innocence and of*

Title page of *Songs of Innocence and of Experience*

Experience. 'There is no doubt', he said, 'this poor man was mad, but there is something in the madness of the man which interests me more than the sanity of Lord Byron or Walter Scott'.

Towards the end of his life, Blake was understood and valued slightly better. He became a cult figure for a small group of young men headed by the painter Samuel Palmer. They are reported to have ritually kissed the bell-pull on calling at the two small rooms, which they referred to as the House of the Interpreter, occupied by the impoverished Blake and his wife in an alley off The Strand. Nevertheless, the death of Blake there on 12 August 1827 went virtually unnoticed by his countrymen. It has been left to successive generations of critics to pay homage to this divinely inspired artist.

Blake was born in London on 28 November 1757, at his father's hosier shop in Broad Street, Carnaby Market. At that time there were open fields within walking distance of London's centre, and as soon as he was able Blake roamed abroad in 'England's green and pleasant land'. When he was eight or nine, he returned from one of these rambles to alarm his parents by saying he had seen the prophet Ezekiel under a tree; on another occasion, he reported angels walking among the haymakers he was watching. Such visions became commonplace as he grew older. His parents, resigned to his eccentricity but not wishing to expose him to the ridicule of other children, educated him at home where he was taught to read and write by his mother.

Plans to have Blake apprenticed as a hosier were dropped when he displayed a precocious talent for drawing, usually on the back of customers' orders in his father's shop. He was sent to a drawing

academy in The Strand run by Henry Pars, a painter with a strong interest in Greek antiquities. Blake was 10 at this time. Much of his leisure was spent visiting private picture galleries and attending auction sales of paintings, especially at Abraham Longford's rooms in Covent Garden where he was known affectionately as 'the little connoisseur'. He developed a taste for Michelangelo, Raphael, Heemskerck, and Dürer, obtaining cheap prints of their work from the kindly Longford for threepenny bids. His father purchased plaster casts of famous Greek statues for him to study at home.

When he was 14, Blake was apprenticed as an engraver to James Basire of Lincoln's Inn Fields. The boy's quick temper led to quarrels among the apprentices; to keep the peace he was sent out of Basire's shop during the summer months to draw the Gothic monuments in Westminster Abbey and other London churches. His acquaintance with Gothic art was of lasting importance. From early childhood he had been familiar with the religious symbolism of the Old Testament; now he was reproducing the creative forms of such symbolism under the most impressionable conditions. The lofty ideals, the soaring aspirations, he found embodied in the Gothic effigies fired his imagination and he had visions of Christ and the Apostles walking in the shadowy church crypts. We have a later declaration of the aesthetic principles Blake was establishing for himself during this period; an inscription on his 1818 engraving of the Laocoön group reads: 'Grecian is mathematical form: Gothic is living form'.

Blake began to write almost as soon as he began to draw. His *Poetical Sketches* (1783), a miscellaneous collection printed and paid for by his friends, contained the prefatory statement that it was 'the production of untutored youth, commencing in his 12th and occasionally resumed by the author till his 20th year'. The collection reveals the influence on Blake's style of his admiration for Shakespeare;

at the same time, the unfinished blank verse play *King Edward the Third* presages the individualistic free verse of the prophetic books. But the emphasis is on a lyrical strain that expresses the spontaneous joy of youthful feeling. Notable in this respect are such songs as 'My silks and fine array' and 'To the evening star' with its exquisite lines

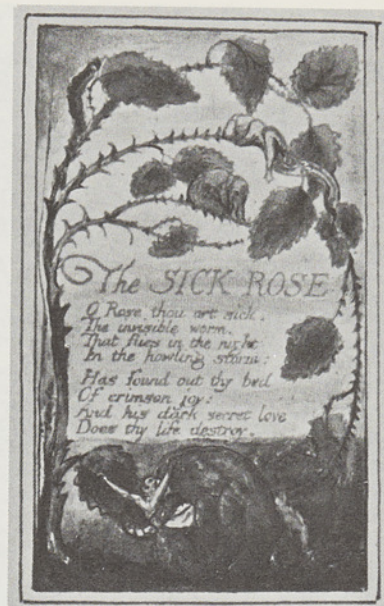
*Let they West Wind sleep on
The lake; speak silence with
thy glimmering eyes,
And wash the dusk with silver.*

The following lyric (of which the first and last stanzas are quoted) combines symbolism with romantic intensity in a most sophisticated literary manner. Blake wrote it before he was 14.

*How sweet I roam'd from field
to field,
And tasted all the summer's
pride,
Till I the prince of love beheld,
Who in the sunny beams did
glide!*

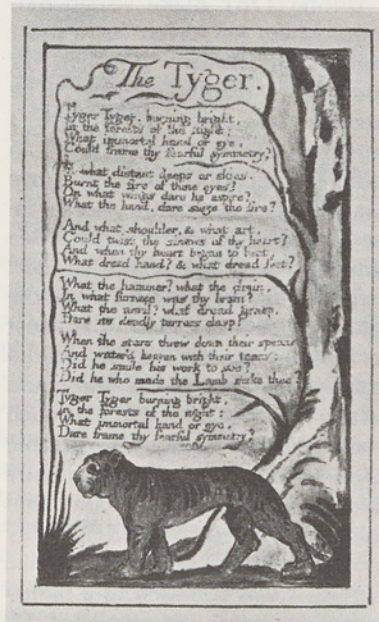
*He loves to sit and hear me sing,
Then laughing sports and plays
with me —
Then stretches out my golden
wing,
And mocks my loss of liberty.*

Blake's apprenticeship to Basire finished in 1778; he was for a time a student at the Royal Academy and began earning his living as an engraver. At the Royal Academy exhibition of 1780 he had two drawings and a water-colour of 'The Death of Earl Godwin' on display. Partly as a result of the exhibition, but mainly through his employment by publishers to do engravings for books and magazines, he became friendly with the sculptor John Flaxman and the artists Thomas Stothard and Henry Fuseli. The eccentric Fuseli, who became professor of painting at the Royal Academy in 1800, shared Blake's visionary enthusiasm and fondness for Miltonic themes but fell far below him in technique and execution. Forthright in his remarks, Fuseli declared: 'Blake is



The Sick Rose

Tyger, Tyger, burning bright . . .





The Destruction of Job's Sons and Daughters

damned good to steal from!'.

During 1781 Blake visited Battersea where he stayed for a short while with William Boucher (or Butcher), a market gardener. The account he gave to Boucher's daughter, Catherine Sophia, of an earlier disappointment in love awakened her sympathy. A year later they were married at Battersea Church. The marriage was an ideal union. Catherine, whom Swinburne has described as about the most perfect wife on record', signed the register with a cross as she could neither read nor write. Through Blake's tuition she not only became fully literate but was eventually able to assist him in preparing and colouring his engravings. Her only complaint during 45 years of idyllic happiness was confided to a family friend: 'I have very little of Mr

Blake's company; he is always in Paradise'.

In 1784, shortly after his father's death, Blake went into business as a print-seller with James Parker, a fellow apprentice of his Basire days. Blake's shop was in the artists' quarter of what is now Leicester Square. Apart from engraving and selling some of his own prints, he exhibited four drawings at the Royal Academy during 1785. About this time John Flaxman introduced him to the Revd Henry Matthews, a London cleric, whose wife presided over a salon of local celebrities. The Matthews helped defray the cost of printing Blake's *Poetical Sketches*; Blake entertained the circle by reading and singing his verse, for he had set some of the lyrics to airs of his own composition. These airs

were said to have been singularly beautiful but all trace of them has vanished.

Dilettantism and genius are incompatible, so by 1787 Blake ceased visiting the Matthews. He had in the meantime vented his frustration in *An Island in the Moon*, a conversational piece not intended for publication in which the Matthews group is lampooned under various pseudonyms. Blake himself appears as Quid the Cynic. Apart from its satirical interest, *An Island in the Moon* is of stylistic and thematic importance for it contains early drafts of poetry that was to appear in *Songs of Innocence and Experience*, notably 'When the tongues of children are heard on the green' and 'Upon a holy Thursday, their innocent faces clean'. There is also a reference to the method of illuminating manuscripts that Blake was soon to employ.

Among the various personalities masquerading in *An Island in the Moon* was Joseph Johnson, the publisher and bookseller. His influence on Blake's fortunes was twofold: through him, Blake was brought into close contact with the Friends of Liberty, a radical group sympathizing with the French revolutionaries. Johnson was also instrumental in obtaining commissions for Blake to illustrate works by Mary Wollstonecraft, John Gay, Erasmus Darwin, and Johann Casper Lavater. At first, Blake greeted the French Revolution of 1789 with enthusiasm; he set about writing his long poem *The French Revolution* in that year, proposing to complete it in seven books, but all we have is the first. And this was never published, probably to avoid imprisonment by the authorities for printing inflammatory material. When the Reign of Terror commenced in Paris, Blake lost his enthusiasm for armed revolutions and put away the *bonnet rouge* and white cockade he had flaunted in the streets of London.

The first examples of Blake's illuminated manuscripts are the tracts *There is no Natural Religion* and *All Religions are One*, both produced in 1788. In literary form

and doctrinal argument, they owe much to Lavater's humanistic *Aphorisms*, for which Blake had engraved a frontispiece, and the writings of Swedenborg, the Swedish mystic and theologian. Blake's parents had been interested in Swedenborgianism, and Blake was attracted by the teachings of the New Church, particularly the emphasis placed on love as the creative force of the universe. He possessed a copy of Swedenborg's *Wisdom of Angels Concerning Divine Love*, which he annotated extensively, and went with his wife to meetings of the Great Eastcheap Swedenborgian Society. Another mystic with whose work Blake is said to have been familiar was Jacob Boehme, the German theosophist. The theory of contraries, presented as aphorisms in Boehme's treatise *Aurora* (1612), is an integral part of Blake's religious and mystical system.

The death of his brother Robert in 1787 was a traumatic experience for Blake. Exhausted after a fortnight's continuous attendance at Robert's death-bed, Blake slept without a break for three days and nights. During this period the spirit of Robert appeared to him and explained the method he was to use in preparing his illuminated works. Following Robert's death, Blake dissolved the partnership with Parker and set up on his own near Oxford Street. In 1789 he produced his well-known *Songs of Innocence*. The writing, designing, engraving, printing, and colouring of this illuminated book were done solely by Blake and Catherine. From 1794, *Songs of Innocence* was issued with its contrary, the *Songs of Experience*. The designs in these and other illuminated books by Blake form a unity with the text and should be studied with this relationship in mind. There is, in most cases, a definite link between the endings of lines and the surrounding design.

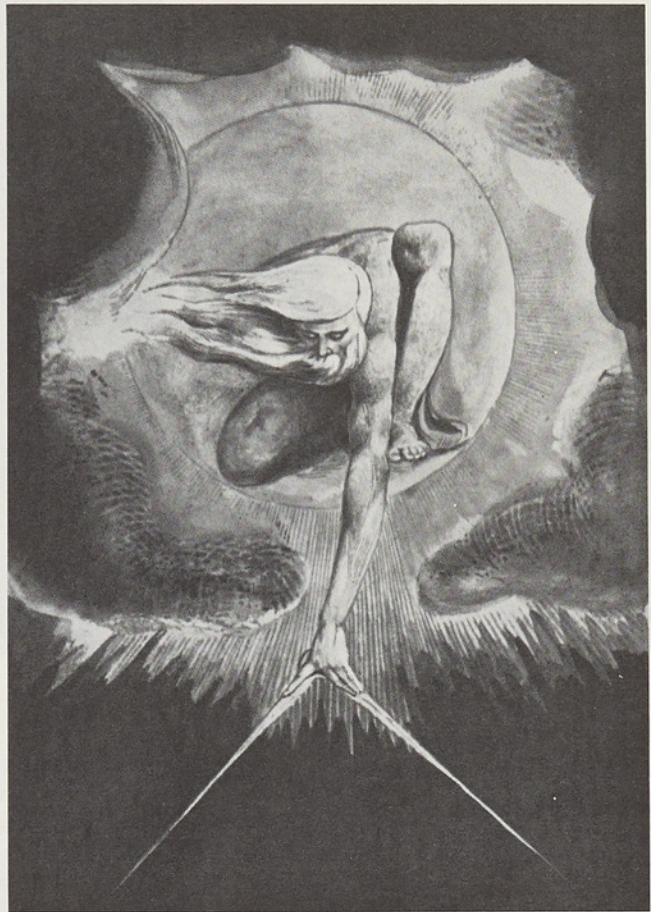
As in life, so in Blake's poetry: nothing is quite what it seems to be. Take, for instance, the concluding stanza of 'Piping down the valleys wild' in *Songs of Innocence*:

*And I made a rural pen,
And I stain'd the water clear,
And I wrote my happy songs
Every child may joy to hear.*

Blake seems to be saying no more than that he trimmed a goose-quill, mixed some ink, and wrote for children. But the 'rural' pen and the water 'stain'd' so vividly indicate the pastoral element so prominent in 18th-century English verse, and this element has connotations of a Paradise lost through a tainted innocence. The 'child' for whom Blake writes is not the sweet and simple infant playing on the village green; it is the adult for whom Paradise and innocence are regained through the imaginative recollection of childhood. To enter into the spirit of Blake's verse, you must be able

*To see a World in a Grain of
Sand
And a Heaven in a Wild Flower,
Hold Infinity in the palm of
your hand
And Eternity in an hour.
(Auguries of Innocence)*

The years 1793-1800 were the most financially secure and creatively productive of Blake's life. He and Catherine moved to a house of eight or ten rooms in Lambeth with a small garden at the back in which a grape-vine grew. It was under this vine, so the story goes, that he and his wife were found sitting naked by a visitor; they introduced themselves as Adam and Eve. The magnificent colour-print drawings of, among others, 'Elohim creating Adam' and 'Nebuchadnezz-



The frontispiece to *Europe, a Prophecy*, showing Urizen, the Creator, in the act of defining the material world



ary methods: 'A spirit and a vision are not, as modern philosophy supposes, a cloudy vapour or a nothing: they are organized and minutely articulated beyond all that the mortal and perishing eye can produce. He who does not imagine in stronger and better light than his perishing and mortal eye can see, does not imagine at all.'

The period from 1810 onwards saw Blake sink into greater obscurity and penury. He made some new friends, among whom were John Varley and John Linnell, an artist and medical man. Varley, who enlivened the painting lessons he gave by throwing Mrs Varley across the dining-room table, dabbled in astrology. He tried conducting séances with Blake and persuaded him to do a series of visionary heads that included 'The Man who Built the Pyramids' and the remarkable 'Ghost of a Flea'. Linnell introduced Blake to Robert Thornton, the publisher. As a result, Blake made wood-engravings in 1820 for Thornton's *Pastorals of Virgil*. These engravings marked a departure from traditional methods; their considerable influence on subsequent workers in

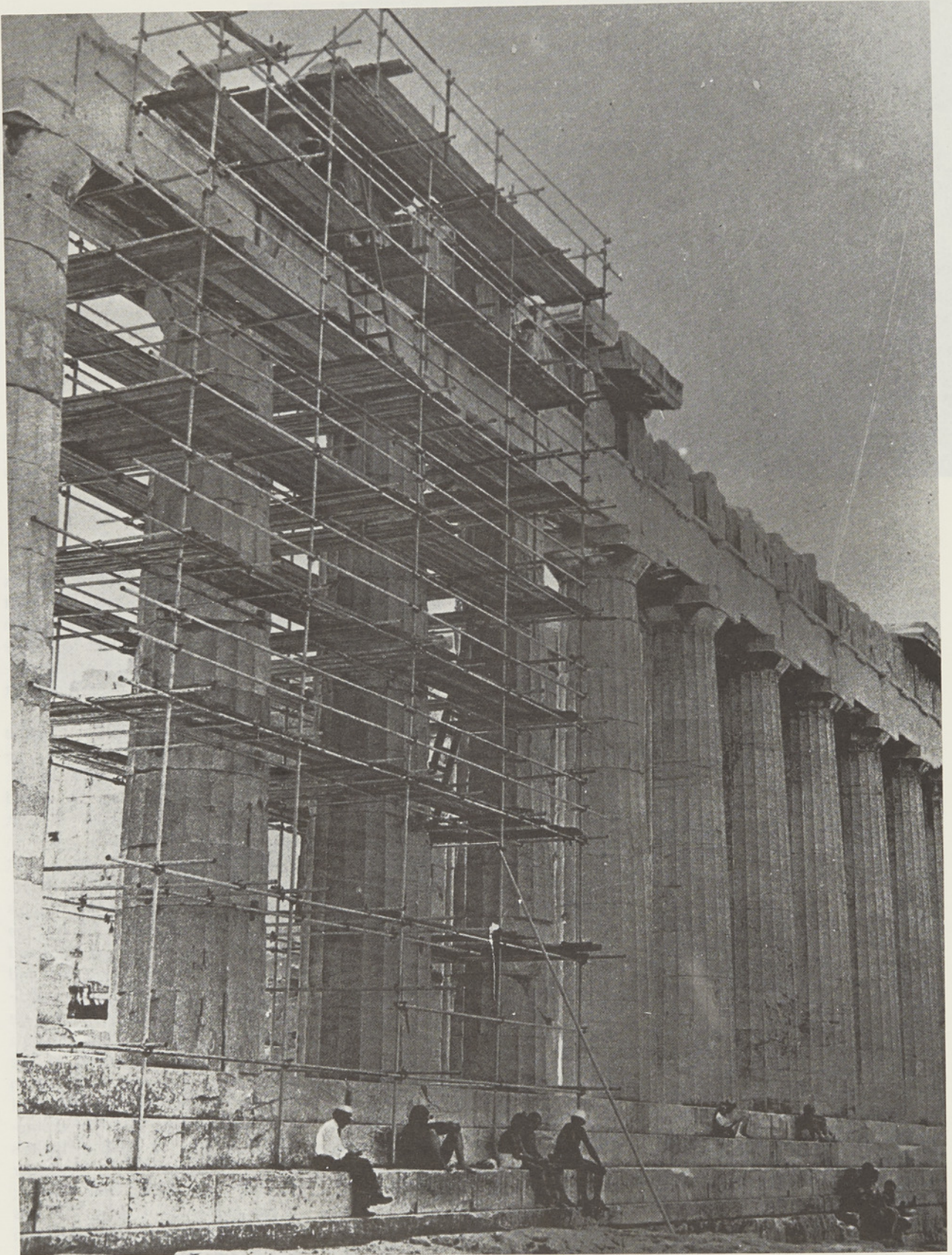
the medium may be seen in the woodcuts of, for example, Rockwell Kent.

In 1821 Blake and his wife moved for the last time to Fountain Court near The Strand, where they lived in poverty and neglect. Linnell came to their aid by commissioning Blake to engrave the story of Job. Most critics consider the *Inventions to the Book of Job* to be Blake's masterpiece. The 21 illustrations that trace Job's progression from innocence to experience and finally to a state of innocence regained are in many ways representative of Blake's personal odyssey. By 1826 the magnificent *Book of Job* illustrations were finished; copies were sold for the paltry sum of three guineas.

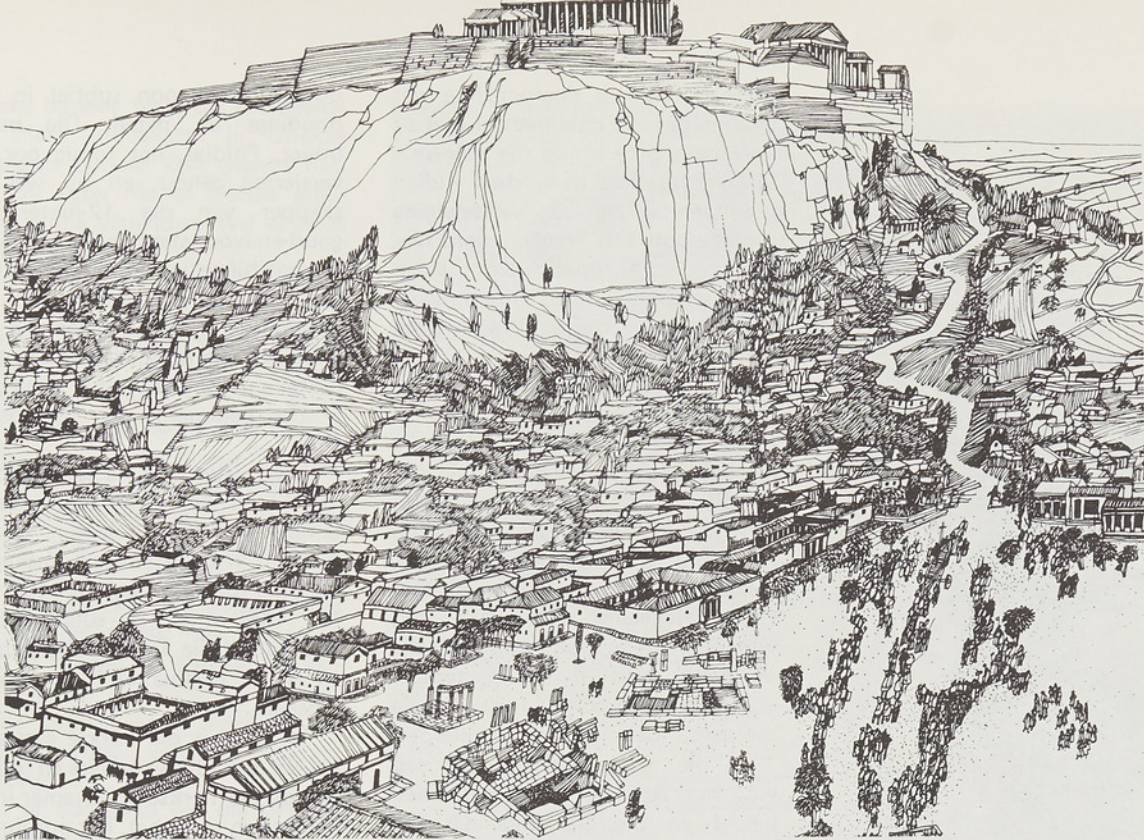
Another of Linnell's commissions was for Blake to illustrate the Cary edition of Dante's *Divina Commedia*. Blake painted more than a hundred water-colours for this work; they are considered to be his finest. Aged 61 at the time, he taught himself Italian so as to read Dante in the original. Other water-colours painted during 1824 were for *The Pilgrim's Progress* and the Book of Genesis. One of Blake's

illustrations for Robert Blair's *Grave* in 1804 had been 'The Last Judgement'; during 1826 he began putting finishing touches to a large canvas he had painted of the subject preparatory to exhibiting it at the Royal Academy.

Walking was always a pleasure for Blake; in his younger days he often went for forty-mile jaunts. In his declining years he would walk from his lodgings to visit the Linnells at Collins Farm in Hampstead, where he was a great favourite with his host's children. Such visits became infrequent as his health deteriorated, and by the middle of 1827 he was confined to his bed by shivering fits and internal pains. His condition steadily worsened, though his spirits were never depressed. Those present when he died in August of the same year described him singing sweetly to his Maker in his final moments. Samuel Palmer's testimonial in a letter of 1855 to Blake's first biographer, Alexander Gilchrist, has often been quoted; it warrants quoting again: 'He was a man without a mask; his aim single, his path straightforwards, and his wants few; so he was free, noble, and happy. □



Herstelwerk aan die Parthenon is voortdurend aan die gang
Reparations to the Parthenon are continually in progress



AKROPOLIS '77

HEINE TOERIEN

AKROPOLIS '77 is die naam wat gegee is aan 'n projek wat veral gedurende hierdie jaar met menig aangepak is en wat daarop gemik is om die agteruitgang en verwerping van die geboue op die bekende heuwel in Athene te probeer stuit.

Die geweldige vordering wat daar gedurende die twintigste eeu op wetenskaplike en tegnologiese gebied gemaak is, het vir die mens groot voordele meegebring. Maar hierdie snelle vooruitgang het, wat die behoud van eeue-oue geboue en kunswerke betref, ook sekere nadele

daargestel wat onberekenbare verliese ten gevolge kan hê. Die groot vraag wat tans ontstaan, is: sal die wetenskap en die tegnologie dalk self 'n oplossing vir hierdie probleem kan voorsien? Lugbesoedeling, die haas-onvermydelike 'nwe-produk' van die nywerheid, het gedurende die afgelope 50 jaar groter skade aan baie kosbare openbare kunsskatte veroorsaak as wat wind en weer oor die voorafgaande 500 jaar gedoen het.

Ongelukkig het onoordeelkundige restaurasiewerk van vroeër, toe daar nie genoegsame gespesialiseer-

de en professionele aandag hieraan gegee is nie, ook in 'n groot mate daartoe bygedra dat die skade tans groter is as wat dit sou gewees het indien geen restaurasiewerk uitgevoer is nie!

Tog bly die groot aftakelaar, die medoënlose gelykmaker en vernietiger die tyd self. Ongelukkig is dit nie slegs die geboue wat intensiewe aandag verdien nie. Die rots van die Akropolis self, waarop die voete van miljoene der miljoene besoekers oor die jare heen vastrapplek gesoek het en nog sal soek, toon onrusbarende tekens van

Met die ter perse gaan van hierdie uitgawe van LANTERN vind die Griekse Kulturfes in Johannesburg plaas. Hierdie Fes (11 tot 22 Oktober) is uit drie oorde beplan en georganiseer: die Randse Afrikaanse Universiteit (wat ook die lokaal vir die Fes is), die Stigting vir Onderwys, Wetenskap en Tegnologie (waar die gedagte ontstaan het) en die Griekse gemeenskap van Suid-Afrika, meer bepaald die Grieke in die Witwatersrandse en Pretoriase gebiede. In 'n volgende uitgawe van LANTERN word 'n foto-artikel van hierdie Griekse Kulturfes geplaas.



Miljoene voetspore se werk!

The result of millions of footsteps!

Een van die Kariatides
One of the Caryatids



verweer. Daar is doemprofete wat beweer dat die hele heuwel met sy kosbare skatte binne die volgende 50 jaar in duie gaan stort indien geen aandag aan die verstewiging van die rots self gegee word nie.

Op die Akropolisheuwel staan verskeie geboue en tempels waarvan die grootste en belangrikste die Parthenon is.

Die Parthenon, tempel van Athena, beskermgodin van Athene, is tussen 447 en 432 v.C. op die Akropolis opgerig. Die tempel dra hierdie naam omdat die godin, aan wie dit gewy is, as *Athena Parthenos* of Athena die Maagd, aanbid is. Toe die Perse in 480 v.C. Griekeland binnegeval het, was die Grieke net besig met die oprigting van 'n nuwe tempel wat aan Athena gewy is. Hierdie tempel is deur die Perse verwoes. Teen die helfte van die 5de eeu v.C. het Athene groot voorspoed beleef en die beroemde Griekse staatsman, Perikles, het besluit om aansienlike fondse te bestee aan die verfraaiing van die stad. Die bou van die Parthenon was deel van sy plan, en hy het die beste argitekte en beeldhouers ingespan om die taak uit te voer.

Die hoofargitek was Iktinus wat met die hulp van Kallikrates die Parthenon in die Doriese styl ontwerp het, eenvoudig in opset

dog buitengewoon subtiel in verhoudings en detail. Die beeldhouer, Phidias, het toesig oor die versiering gehou, en hy was die skepper van die 12-meter hoë goud-en-ivoor-standbeeld van Athena wat binne in die tempel gestaan het. Hy was ook waarskynlik verantwoordelik vir die algemene ontwerp van die beeldhouwerk wat die buitekant van die tempel versier het — die pediment, die metope en fries.

Nege eeue lank na sy voltooiing in 432 v.C. het die Parthenon as die tempel van Athena gedien. Daarna is dit in 'n Christenkerk omskep en het nog duisend jaar, van 450 n.C. tot 1458 n.C. as sulks gedien. Daarna het die Turke Athene beset en is die Parthenon in 'n moskee omskep.

In 1687 is die Turkse garnisoen beleër deur die Venesiërs en 'n bom wat op die Turkse kruiskamer in die Parthenon geval het, het ongelukkig die binnekant erg beskadig.

Aan die begin van die 19de eeu was dit weer mensehande wat direk daarvoor verantwoordelik was dat die skoonheid van die Parthenon en van die ander nabygeleë tempels op die Akropolis, verder geskend is. 'n Sekere Engelse Lord Elgin, die Britse ambassadeur in die destydse Konstantinopel, het die reg verkry van die Ottoman-sultan om enige oudhede wat hy wou hê, uit Athene te verwyder. Gedurende daardie tyd het Griekeland nog onder die heerskappy van die Ottoman-ryk gestaan. Lord Elgin het steiers langs die Parthenon laat aanbring en sistematies beeldhouwerk en friese verwyder om dit in die Britse Museum te gaan 'beskerm'. Hy het ook een van die Kariatides, die bekende vrouebeelde, van die Erechtheion weggevoer. Die Grieke voel vandag nog baie bitter oor hierdie kultuurskatte wat in die vreemde tentoongestel word en eis dat hulle na Griekeland teruggebring word. Dit is natuurlik 'n onbetwisbare feit dat hierdie verwyderde kunskatte goed bewaar gebly het. Die bewys is reeds gelewer dat hulle waarskynlik baie sou verweer het indien hulle moes gebly het waar hulle oorspronklik was. Maar die



As gevolg van swak herstelwerk kan ou barste weer ooptrek

As a result of unsatisfactory repair work old cracks may open again

Griekse beweer tereg dat die beelde en ander kunsskatte in *Griekse* museums bewaar kon gewees het. Dit lyk egter nie of hierdie argument binne afsienbare tyd opgelos sal kan word nie!

Intussen gaan die Akropolis en die Parthenon agteruit, en tydens 'n onlangse vergadering van UNESCO is besluit om wêreldwye beroep te doen om fondse te verkry sodat daar gered kan word wat nog te redde is. Die Direkteur-Generaal van UNESCO, mnr. M'Bow, het die fondsinsameling in Januarie vanjaar amptelik van stapel gestuur, en hoewel die aanvanklike reaksie bemoedigend was, wil dit voorkom asof ons ou wêreld meer geïnteresseerd is in geld vir wapens om vernietiging te bewerkstellig as om fondse beskikbaar te maak vir die instandhouding van 'n kosbare besitting.

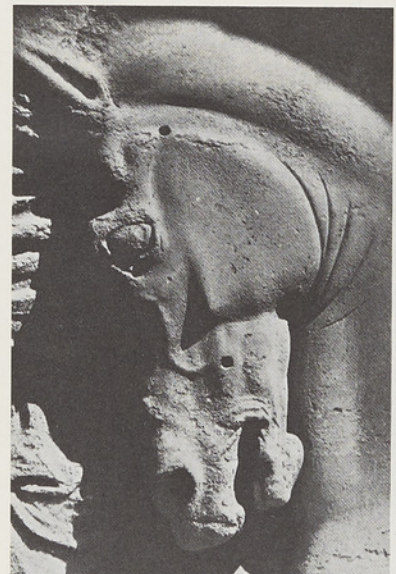
In sy boodskap het die Griekse Minister van Kultuursake, prof. K.A. Trypanis, dit soos volg gestel: . . . want die geboue van die Akropolis van Athene, hoe volledig hulle ookal die gees van die volk en van die tydperk wat hulle geskep het, mag vertolk, is die besit van die hele mensdom, en staan as 'n ken- teken van die vryheid van die mens soos wat die volkere van die wêreld dit vandag sien.' □



Die Erechtheion met sy bekende vrouebeelde. Let op die verwering
The Erechtheum with its famous Caryatids



Die Parthenon. Hoe lank gaan die tempel nog bly staan?
The Parthenon. How long before the final collapse?



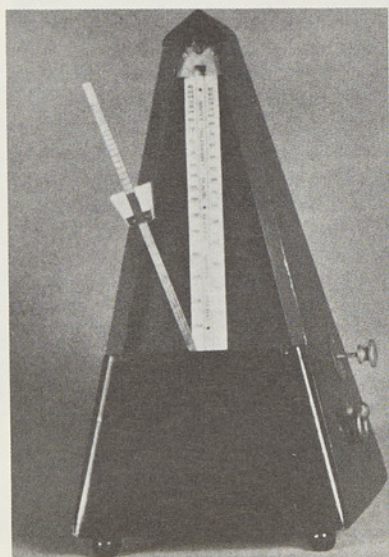
Let op hoe bros die klip geword het
Notice how brittle the stone has become

This might have been a 17th century music lesson! The painting is by Jan Steen (1626-1679)



Teaching music

SELINA BROCKLEBANK



MUSIC is a vast and multifaceted subject, and that is why the average writer feels somewhat overwhelmed when faced with the task of recording personal views on any aspect of it.

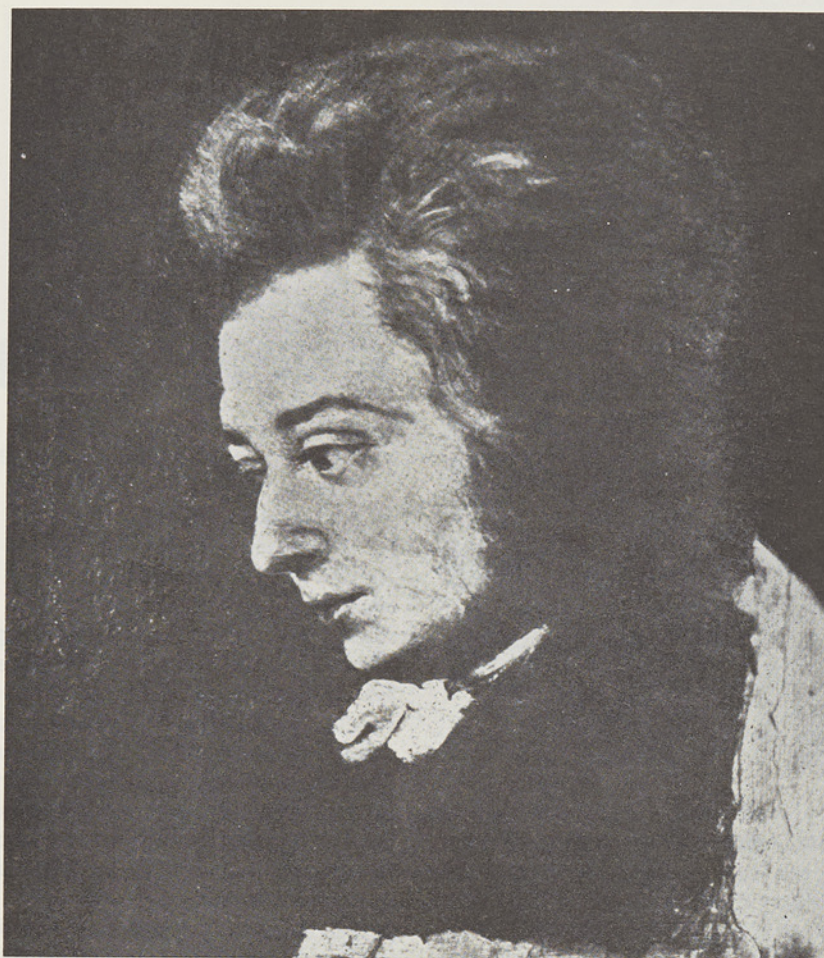
In this article, I shall focus my attention on the art of teaching and, in particular, the art of teaching the piano.

Teaching may be defined as the art of making a subject known to a person who is stranger to it, or, if the person is familiar with it, giving him a deeper understanding of it. Some of us regard an expert knowledge and love of a subject as sufficient reason to undertake this responsibility. But there is also the need to understand the temperament of each individual and to possess the skill to draw from the individual the desire to emulate and excel. That is why I have al-

ways striven to cultivate a good relationship with those I teach, because I realize that my contact with each will leave an indelible mark on his life, and that I must ensure that such contact will be beneficial.

In personal relationships, the teacher must exercise tact and diplomacy. If the pupil needs to be admonished, this should be done privately, to avoid embarrassment and humiliation; in this way, the rebuke will be taken in the manner intended, and that is only for good. On the other hand, praise is the reward for effort, and there is added joy in the recipient when this is expressed openly and generously.

Let us turn to the categories of pupils whom the teacher handles. First are the highly gifted individuals who form a very small percentage of the whole. Such pupils



Wolfgang Amadeus Mozart (1756-1791)



will possess brilliant mental qualities, and their physical attributes will invariably complement these. They learn quickly and with ease, and generally have the gift of perfect pitch. On the other hand, they may not be adept at sight-reading. Much can be demanded of such pupils, and their interest should be constantly stimulated. In some individuals, awareness of a special talent may make them blase and adopt a dilatory approach towards improving their existing skills. The first signs of such an attitude should be firmly checked, for this could halt progress and blight the student's prospects.

The average pupil is the one who moves neither rapidly nor slowly, and in most instances this individual will be learning for pleasure. Hence, it is most important to select his repertoire with this in

mind. The intention should be to give the student an opportunity to explore the works of various composers and draw from them a repertoire best suited to his personal taste.

I should mention a rare category, the physically handicapped. Physical exercise derived from piano playing can be most helpful to such people and in some cases may even have therapeutic value. Here the teacher must exclude all hope of turning out even a mediocre performer. It may even necessitate the re-arrangement of compositions for one hand only, and then, of course, correct hand position must sometimes be completely overlooked.

In the early stages of handling the gifted and the average students, rudimentary instruction for both must be the same. The teacher must

be prepared to explain fully any aspect pertaining to the pupil's instruction; furthermore, patience should be exercised when repetitious explanation is necessary. Scales, for example, are derived and formed in a particular mode, and instruction on that aspect should be explicit and methodical; a haphazard approach will only cause confusion. When the time comes to put scales together, I have found it very helpful to programme them in groups. For example, B, F sharp, and C sharp majors all have one thing in common — fingering.

Sight-reading should not be overlooked, for this will be a social advantage from which the student will be able to derive limitless pleasure.

Technique — the ability to execute passages requiring dexteri-



A photograph of Johannes Brahms in his early thirties. Brahms lived from 1833 to 1897

ty with ease and control — is a skill which comes only with practice. Here, studies and études will assist; the output by various composers is vast, so all tastes can be satisfied.

Peddalling must be introduced at the appropriate moment, and the pupil must be made to realize that, while employing physical movement correctly, the ultimate perfection will be achieved only by careful listening. Subtle effects can be achieved through pedalling. Consider, for a moment, the coda in the last movement of Beethoven's sonata, Opus 27 No 2. In the fortissimo section the last bar is marked *Poco ritenuto*. An exquisite effect can be obtained by the artistic use of the pedals. There, the final dotted minim chord is approached by semi-quavers. By using the *tre corde*, pausing on the chord, lifting the *tre corde* and quickly depressing both pedals, a soulful echo will be sustained. Similarly, in the first movement of Beethoven's 'Tempest' Sonata (Opus 31 No 2) the largo passages (bars 143-148 and 153-158) were intended by the composer to be pedalled throughout. But we must

bear in mind that the piano of Beethoven's day did not have the potential of today's instrument, so, if the first two bars are pedalled and all the notes in those bars silently depressed at the lowest possible register, the passage can still be pedalled without blurring. The effect of those sympathetic vibrations from the bass will linger and create a sepulchral effect — no doubt the effect Beethoven would have desired.

I should like to comment briefly on some of my favourite shorter works for the piano.

One is the Prelude and Fugue in E Flat Major (No 7 from Book II) composed by Bach in 1744. In the interpretation of a composer's work, I feel that an understanding of the man and his times is important. So let us consider the life and times of Bach. In 1685 two great composers were born: Johann Sebastian Bach and Georg Friederich Händel. Yet how completely different was each artist's contribution to music, attributable, no doubt, to the different circumstances surrounding their lives. I regard Bach, no less than Händel, as a giant amongst musicians; they are to music what Bernini and Bramante were earlier to the world of sculpture and architecture.

In studying this Prelude and Fugue, it is essential, once familiar with the notes, to understand the polyphonic nature of the work. It is therefore important, to analyse the work, for only then will its full impact be grasped. As a preliminary study to polyphonic music, I would recommend Bach's Two- and Three-Part Inventions, and the sonatas by Scarlatti.

Fugues are invariably more difficult to interpret, because each voice must be clearly audible. The subject should therefore be clearly announced and the tone slightly dropped at the entry of the answer in the bass. Where a *stretto* occurs, ie where subject and answer are brought closer together (and sometimes even overlap) each must be distinctly heard, or a cacophony will result.



Beethoven's piano

Dynamics must be handled with great sensitivity. A crescendo, for example, should not just 'get louder' but try to soar above and beyond the realm of human understanding. Then, too, there is no harm in broadening certain passages with subtlety, so that the spiritual character of the work is in no way sacrificed.

Another of my favourite works is Mozart's Sonata In B Flat Major K 570, which he composed in Vienna in February 1789. The first subject in this sonata is centred around single octave notes of the tonic chord, which gives the movement a meaningful simplicity and permeates the entire work. At bar 12 a little motif consisting of five semiquavers appears, which should on no account be played like turns; the first B flat is detached from the group while the remaining four semiquavers observe their accurate values. A beautiful passage follows in the key of E flat major with sustained dotted minims in the left hand. From bars 35-38 the passages divided between the hands must be perfectly even, the right-hand entry avoiding all heaviness. The second subject in the key of F major is reminiscent of the first line of the first subject, but with a filigree motif in the right hand.

The second movement is most inspiring and calls for a beautiful *cantabile*. There is a spiritual quality about this movement which



Ludwig van Beethoven (1770-1827)

demands meticulous attention to good phrasing and, a delicacy of approach.

The theme in the final movement is, on occasion, syncopated, and should be executed lightly. A rather difficult passage occurs between bars 45-60, and I have found that interest is added by giving the left hand prominence in bars 47-48 and again in bars 55-56. From bars 49-52 the right hand should swell with the rising figures. The dialogue between the two parts in bars 57-60, as well as the phrasing, must be artistically interpreted if this passage is not to lose its full impact. This applies equally to bars 75-82.

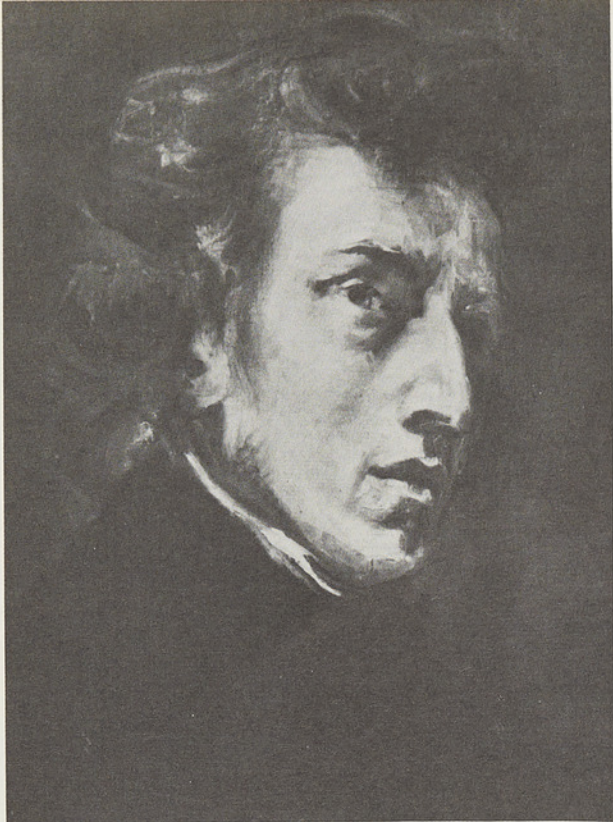
The gentle, meaningful coda should have a slight crescendo towards the end, then diminish with the final chords played delicately *mezzo-staccato*. Care should be taken not to overdo the *Rit.* at the end but to rely on the *diminuendo* and *mezzo-staccato* for the final effect.

If one considers Mozart's short life, his output was comprehensive and quite remarkable, embracing as it did short minuets, symphonies, and operas.

Mozart is a composer of the utmost refinement, a musician's composer. There are some who regard his works as banal, but the fact remains that he was true genius, a genius inspired by his love of melody and harmony. Gottfried von Jacquin wrote the following tribute in Mozart's autograph album: 'True genius without heart is a thing of naught — for not great understanding alone, not imagination, nor both together, make genius. Love! Love! That is the soul of genius.'

Beethoven was a prodigious composer. Some of his best-loved works were written for the piano — the *Moonlight Sonata* and the *Appassionata*, to mention two. Less well known but equally beautiful is his *Andante Favouri*, composed in 1804, the year of his great friendship with Josephine von Brunswick.

This work is complex and requires a well-rounded tone and technique. One cannot, for instance, rely on pedalling, in a passage of demisemiquavers in which sustained melody notes must be smoothly played. At bar 110 we find broken chords in the left hand, the first note of which is sustained.



Frédéric Chopin (1810-1849). This portrait was painted by Delacroix in 1838

A reproduction of the opening bars of Chopin's Study No 9 (Op. 25) for which Alfred Cortot wrote preliminary exercises

STUDY N° 9
(Op. 25)

Allegro vivace (♩ 112)

1 mis. 7

p leggiero

This can only be executed by means of a slight rotary movement so that the hand does not become tense. For the smaller hand, the 21 bars (bar 132 *et seq*) of octaves poses a tremendous challenge. Even though the tempo indication is *Andante grazioso con moto*, it is by no means slow, on account of the note values. These descending cascades of octaves must have perfect clarity and evenness. (As a musician with small hands, I have found it invaluable to practise, in conjunction with such passages, Czerny Studies Opus 740 Nos 33-38 and No 49, where the hand is held close to the black keys so as to avoid a cumbersome zig-zagging movement which will only cause tenseness and lead to clumsiness. If the pupil is sufficiently advanced, I strongly recommend the preliminary exercises by Alfred Cortot to the Chopin Studies Opus 25 Nos 9 and 10. Working in rhythms is invaluable in exposing one's weaknesses.)

By employing a light wrist-swinging action in the double-note passages in the right hand (bars 167-178), one is able to maintain control and avoid a

tendency towards rigidity. In the same section we find broken octaves in the left hand; here, a rotary movement should be used, holding the sustained notes, as required. At bars 182-185 we find broken chords extending to a compound fourth — once again a challenge for the small hand! In order to play this with ease, I suggest using the third finger with raised wrist — the third finger thus acts as a pivot. This passage should be practised by depressing the third finger silently and rotating on to the extreme notes. These concepts should then be combined in performing that passage.

There are two other works on which I should like to comment. One is the *Intermezzo*, Opus 118 No 6 by Brahms, and the other is the *Rhapsody*, Opus 11 No 4 by Dohnanyi. Both works are in the key of E Flat Minor.

Brahms was born in Hamburg in 1833 and died in Vienna in 1897. Dohnanyi was born in Pressburg in 1877 and died in the United States in 1960. They were contemporaries for a brief spell of 20 years. There is a decided Brahmsian influence to be de-



tected in Dohnanyi's compositions.

In the *Intermezzo*, Brahms created a theme of tremendous emotional and intellectual impact out of the first three notes of the home-key. It is an inspiring theme which must be interpreted with great depth of feeling; even though it is marked *Sotto voce*, the left hand must roll on — then rising, then falling. For the broken chords in the left hand a lateral movement is very helpful in the middle section. The original theme is repeated twice at the end, first on the E Flat and then finally, as in the original statement, in octaves, this time ornamented with surrounding harmonies. (Czerny's Study Opus 365 No 45 can be very helpful in this connection.)

The *Rhapsody* by Dohnanyi has as its inspiration the beautiful *Dies Irae* — 'Day of Anger, O Day of Mourning...' and great emotion permeates this work.

After two bars of a tolling B flat, Dohnanyi weaves a melodic line like a plainsong chant above those tolling bells. A magnificent climax is followed by a diminuendo which leads to the *Poco piu mosso* section. This centres around an equally beautiful theme, accompanied, in the main, by a septolet figure which sweeps back and forth in the left hand. The loudest part in this section is marked *Forte*, so that its mood is rather gentle, dying away to *pianissimo*. Before the return to Tempo I, one can detect in the *rubato* section a pleading quality — 'Spare, O God, thy suppliant

groaning' — which, I think, can be treated with great freedom. At Tempo I the theme is accompanied by a demisemiquaver figure, and the melodic line will require weight and a good legato, while the accompaniment calls for a slight rotary movement. The *poco piu animato* works up to 'fff', but the tone must on no account have an edge of ugly harshness, nor should the melodic line be obscured. As this work sweeps to its close, it epitomizes this beautiful verse from the *Dies Irae* —

*Ah, that day of tears and mourning.
From the dust of earth returning
Man for judgment must prepare
him.
Spare, O God, in mercy spare
him...*

I believe that all the arts are interwoven, that life is enriched and inspired by works of beauty, and that it is the vocation of every teacher to foster a love and appreciation of beauty in his students. Not every music student will attain or even have the desire to become a professional musician, but it is of their vast number that intelligent, sympathetic audiences are drawn. □



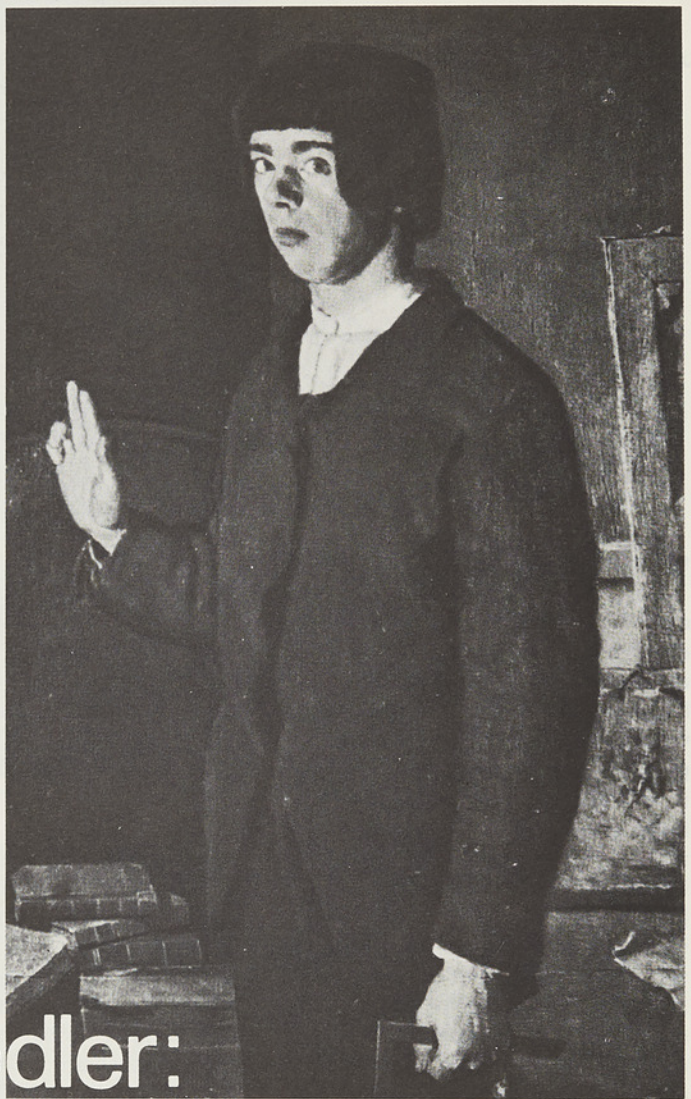
Carl Czerny (1791-1857)

DIE STUDENT (Selfportret), 1874. 113 x 73 cm; Kunsthaus Zurich

THE STUDENT (Selfportrait), 1874. 113 x 73 cm; Kunsthaus Zurich

Oorkant: SELFPORTRET, 1900. 41 x 28,6 cm; Staatsgalerie Stuttgart

Opposite: SELF-PORTRAIT, 1900. 41 x 28,6 cm; Staatsgalerie Stuttgart



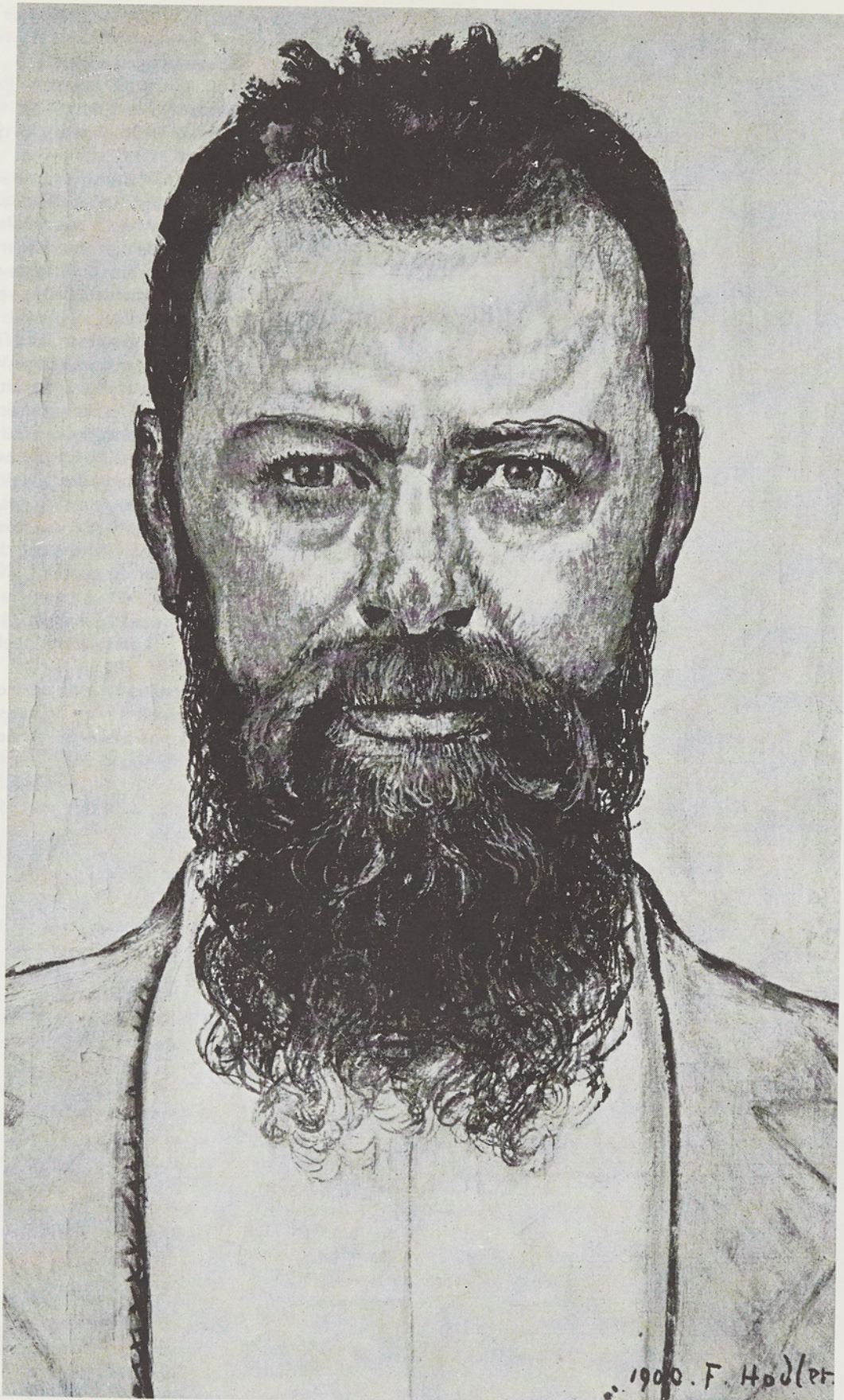
(Afb. 1)

Ferdinand Hodler:

sy denke en sy werk

SUSAN COETZEE

IN die skilderkuns van die laat negentiende eeu is nie alleen 'n soeke na nuwe vorm en plastiese realiteit te bespeur nie, maar ook 'n soeke na 'n nuwe inhoud en nuwe beginsels vir die sintese van subjek en objek. In Gauguin se werk vanaf 1889 is die soeke na nuwe inhoud aantoonbaar. Hiervan getuig die mistiese en nie-reële elemente in sy werk.⁽¹⁾ Dit verteenwoordig 'n reaksie teen die realisme in die kuns, die industrialisme en materialisme van die tyd en die geestelike armoede van die westerse beskawing, soos deur die kunstenaar waargeneem. So het ook ander kunstenaars hulle ten doel gestel om die onsigbare wêreld sigbaar te maak. 'n Aksentverskui-





(Afb. 4)

LOUISE DELPHINE DUCHOSAL, 1885
55 x 46 cm; Kunsthau Zurich

wing van die uiterlik-waarneembare na die innerlike wêreld vind plaas, en die tegniese vormtaalmiddele, lyn en kleur, verkry oorwegende ekspressiewe kwaliteit. Dit noop Vernon Lee om hom soos volg uit te laat: 'We attribute to lines not only direction, velocity but also thrust, resistance, strain, feeling, intention and character.'⁽²⁾ Die Switserse kunstenaar, Ferdinand Hodler (1853–1918),⁽³⁾ gryp die belangrikheid van die lyn aan en skep 'n lineêre ekspressiewe styl. Sodoende word sy werk rigtinggewend vir die kuns van Duitsland en Switserland. Hodler lewer 'n belangrike bydrae tot die ontstaan van die simbolisme in Europa. Ook sy bydrae tot die ekspressio-

nisme as eksponent van die *Jugendstil* kan nie onderskat word nie. Dit is meteens duidelik dat ons kennis van die ontwikkeling in die moderne kuns onvolledig sou wees sonder vertroudheid met Hodler se bydrae.

Hierdie artikel is die resultaat van 'n studie waarin gepoog is om insig te verwerf van Hodler se bydrae as denker en skilder tot die kuns van die twintigste eeu. Dit maak 'n waardebeoordeling van sy bydrae moontlik.

Gelukkig bestaan daar 'n omvattende nalatenskap van geskrifte van Ferdinand Hodler. Hieruit blyk sy denke oor die kuns en is dit ook van groot waarde by die bestudering van sy skilderye. Sy werk berus op sekere teoretiese beginsels. Die kern hiervan is stellig geleë in die volgende gedagte van die kunstenaar: 'Die skilder moet die wil hê om helder en sonder huiwering sy eie gevoelens weer te gee... Die essensiële emosie, die belangrikste aksent moet beklemtoon word.'⁽⁴⁾

Eerstens let ons op vier belangrike aspekte van sy kuns, nl. lyn, lig, komposisie en eenheidsgevoel aan die hand van uitsprake van die kunstenaar. Dit word dan in verband gebring met 'n aantal skilderye wat, vir die doel van hierdie bespreking, ingedeel is in portretstudies, landskappe en figuurstudies.

In verband met die lyn sê Hodler in 1874: 'Die buitelynn bewerkstellig 'n ekspressiwiteit en is in sigself 'n element van skoonheid. Dit skep die fondament vir alle latere werk en moet daarom sterk en akkuraat wees.'⁽⁵⁾

En in 1897 sê hy: 'Parallelisme, of dit nou die belangrikste element van die skildery is en of dit net gebruik word as 'n element van verskeidenheid, veroorsaak altyd 'n eenheidsgevoel.'⁽⁶⁾

Ten opsigte van beligting, die volgende: 'Die skilder moet deeglike kennis hê i.v.m. liggebruik vir sy landskappe. Beligting moet gekies word om die mees intense emosies te verbeeld. Lig kan die belangrikste karakter van 'n landskap weergee omdat dit bleek, hard,

intens, sag, strelend of soet kan wees.⁽⁷⁾

In verband met komposisionele verdeling van die skildery, skryf Hodler in 1884: „Die kunstenaar moet op 'n logiese doelgerigte wyse met alle matematiese akkuraatheid die oppervlak in geometriese vlakke verdeel... Hierin sal hy dan die buitelyne van die objek so akkuraat as moontlik plaas.“⁽⁸⁾

Die volgende aanhalings het betrekking op die eenheidsgedagte wat vir die skilder van groot belang was: „Ek wil 'n kragtige eenheid verkry, 'n religieuse harmonie. Wat ek wil uitbeeld, is dit wat dieselfde vir ons almal is, wat ons eenders maak, die ooreenkoms tussen mense.“⁽⁹⁾ „Uniformiteit sowel as diversiteit bestaan tussen mense. Ons is verskillend van mekaar maar kom selfs meer ooreen. Wat ons saamvoeg, is groter as dit wat ons verdeel.“⁽¹⁰⁾

Let ons nou op 'n aantal portretstudies, dan kan ons eerstens

sê dat Hodler die helderheid van ekspressie vasvang in byvoorbeeld die selfportrette van 1874 (Afb. 1), 1900 (Afb. 2), en 1916 (Afb. 3), die portret van Louis-Delphine Duchosal, 1885 (Afb. 4) en dié van Frau Dorel, 1814 (Afb. 5). Die selfportrette van 1900 en 1916 is sprekend van die intense persoonlikheid — 'n ondersoekende mens wat wil weet. Dit laat die gevoel ontstaan dat so 'n mens nie huiwer om 'n nalatenskap van definitiewe uitsprake, soos hierbo aangehaal, te maak nie; hy het immers te wete gekom en wat hy weet, is verbaal 'n ewe belangrike mededeling as dit wat hy met sy skilderye wil sê. Hoe bereik die kunstenaar hierdie emosie? Deur dinamiese ekspressiwiteit van liniëring, versterk deur die aanwending van kleur en lig. In die 1916-skildery, byvoorbeeld, word lyn rondom die oë in groen, bruin, rooi en swart kleure aangewend. Dit versterk die ekspressiwiteit. Beligting wat van voor op die

SILBERHORN, 1911. Versameling van Gotfried Keller-Stigting

SILBERHORN, 1911. Collection Gotfried Keller-foundation

(Afb. 8)





(Afb.11)

JONGELING DEUR VROUE BEWON-
DER, 1903. 213 x 287 cm; Kunsthau
Zurich

WOMEN ADMIRING YOUTH, 1903.
213 x 287 cm; Kunsthau Zurich

Oorkant: 'ONTROERING', 1902. 115 x
70 cm; Kunshistoriese Museum Wenen

Opposite: 'EMOTION', 1902. 115 x 70
cm; Art History Museum Vienna

gesig val, benadruk die essensiële
emosie en word die belangrikste
aksent weergegee.

Ook in die vroegste portrette,
Die Student ('n selfportret) van
1874, (Afb. 1) en *Louis-Delphine
Duchosal* (Afb. 4) van 1885, word
beligting gebruik om die simbo-
liese-ekspressiwiteit te versterk. Die
ernstige jong seun (Afb. 1) staan
met sy regterhand gelig in die neem
van 'n eed van getrouheid aan die
kuns. Die lig val op die hand en ge-
sig en beklemtoon die ekspressiewe
erns van die studie. Dieselfde
helderheid van ekspressie het Hod-
ler sonder huiwering, asof in 'n
oomblik, vasgevang in die portret
van die jong meisie (Afb. 4). Die
beligting beklemtoon die sensitiewe
gesig van die model asook die fyn
veldblom in haar linkerhand. In die
blom is simboliek vervat, die gedag-
te van jonkheid en broosheid. Hierdie
gevoel spreek ook duidelik
uit die gesiggie van die meisietjie.
'n Dun swart buitelyne is hier ge-

bruik om die ekspressiwiteit van
die gesig af te rond. Let ook op
hoedat die komposisionele verde-
ling van geometriese vlakke in beide
hierdie werke berus op 'n kruis van
horisontale en vertikale lyne waar-
teen die figure geplaas is.

Die ekspressiewe profiel van
Frau Darel (Afb. 5) is lineêr sterk
geaksentueer teen die wit kussing.
Die isolasie en vermoeidheid van
die siek vrou word hierdeur be-
klemtoon. Verder is die oppervlak
met keurige akkuraatheid verdeel
in geometriese vlakke veroorsaak
deur die spel van horisontale en
vertikale lyne. Binne die raamwerk
van die gekartelde haarlyn, verleng
in die karteling van die bedjakkie en
die rand van die kussing, is die
profiel. Dit verleen verdere defini-
sie van isolasie. Tog verlig die her-
halende, gekartelde parallelle lyne
in hulle dekoratiewe die algehele
somerheid van die studie.

In die landskapskilderye, bv.
Berkewoud 1890, (Afb. 6), *Jung-*



DIE BERKEWOUD, 1890. Museum der Stadt Solothurn

THE BIRCH WOOD, 1890. Museum der Stadt Solothurn

frau in Maanskyn, 1908 (Afb. 7) en *Silberhorn*, 1911, (Afb. 8), is dit weer eens die element van herhaling wat die trefkrag van die werke verhoog. Oor die eersgenoemde werk kan ons die kunstenaar self aan die woord stel: 'As ek vir 'n wandeling in 'n woud van hoë bome gaan, sien ek ontelbare kolomme gevorm deur die stamme. Ek is omring deur dieselfde vertikale lyn se veelvoudige herhaling . . . Wat die eenheidsgevoel veroorsaak, is die parallelisme van die stamme.'⁽¹¹⁾ Hierdie laaste sin bevat 'n teoretiese beskouing wat, gesien die verskillende datums van die skildery en die stelling (1890 en 1897), moontlik later finale beslag by die kunstenaar gekry het. Dat dit egter reeds in 1890 bepalend in sy kuns was, blyk duidelik uit die skildery.

In dieselfde lesing verwys hy ook na die Alpe: 'Hoog in die Alpe waar al die bergtoppe ons omring, word

'n soortgelyke indruk op 'n meer treffende wyse verkry omdat die repetisie op 'n groter skaal plaasvind.'⁽¹²⁾

Die skilderye *Jungfrau* (Afb. 7) en *Silberhorn* (Afb. 8) het tot stand gekom na die eksplisiete formulering van die bogenoemde teoretiese beskouing. Gevolglik kon ons hier 'n sterk bewustelike toepassing aantoon. Hiervan getuig *Jungfrau* (Afb. 7). Dit toon 'n herhaling van horisontale, geel parallelle lyne, spitse en wolkpatrone. Lineêr en koloristies gesien, is dit een van die mees spontane en vrye werke wat Hodler geskep het. Vergeleke met kunswerke van 1908 uit die bekadering van Duitse Ekspressionisme toon hierdie werk 'n vergelykbare graad van verabstrahering. Opmerklik is dit dat Hodler ook later nie verabstrahering tot die volle konsekwensie van die non-figuratiewe deurgetrek het nie. 'n Mens sou

(Afb. 6)





(Afb.10)

kon sê dat die kunstenaar hom hiervan weerhou het, indien nie, selfs afsydig daarteenoor gestaan het.

In 1917 skilder Hodler die *Landskap by Caux* (Afb. 9). Hierdie werk is 'n treffende illustrasie van vlakverdeling in ooreenstemming met die aanhaling wat ons gemaak het. Die horison loop deur die middel van die doekoppervlak. 'n Vertikale lyn lei via die bergspits en die miswolke na bo. Die fokuspunt word omring deur 'n sirkel van dekoratiewe wolkpatrone en word beklemtoon deur die sagte kleurbeligting op die horison. Dit alles kulmineer in 'n strelende weergawe van die landskap. Verder is dit duidelik dat verabstrahering nie verder gevoer word as die bloot suggestiewe nie.

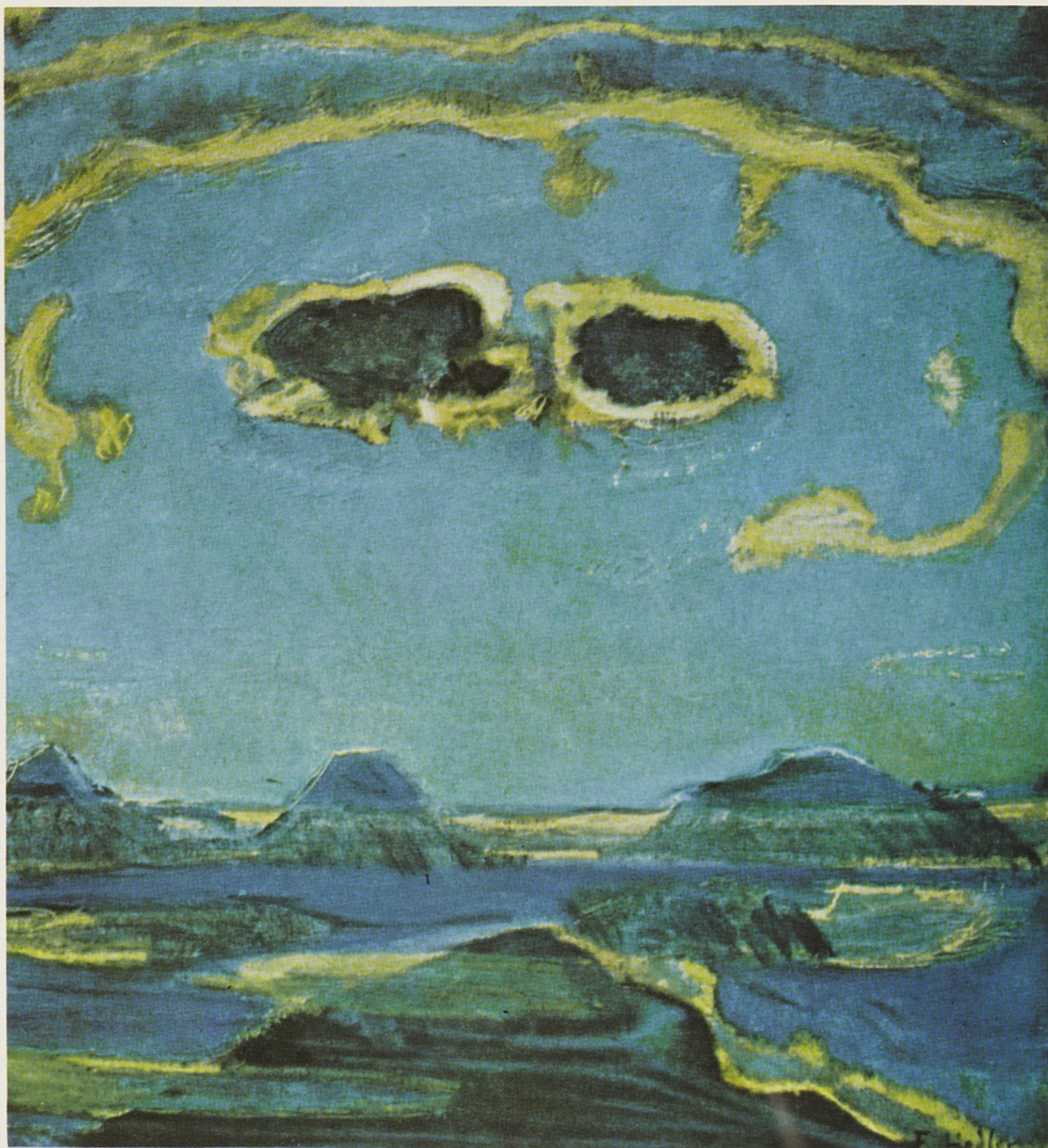
Diepte en emosionele krag verkry Hodler uit die landskappe deur die doelbewuste weglating van figure. Dit is nie blote toeval nie en is in ooreenstemming met sy teoretiese oortuiging wat blyk uit die volgende: 'As 'n skilder sy landskap

'n treffende of ontroerende kwaliteit wil laat verkry, sal hy geen figure gebruik nie. Die statiese karakter van die landskap vergeleke met die potensiële dinamiek van die figuur moet in berekening gebring word, hoe relevant 'n figuur ook al mag voorkom... Die diepte en direkte emosionele krag word daardeur verswak.'⁽¹³⁾

Wat dan van Hodler se figuurstudies? As onderwerpstudie self is die figuur in Hodler se monumentale studies van mensegroepe van groot belang. Die natuur word hier net as agtergrond gebruik en ruimtelike konsepte ontbreek daarin. Daarenteen is die figuurgroepe nou draers van die skilder se idee.

In beide *Eurhythmie*, 1895 (Afb. 10) en *Jongeling deur Vroue Bewonder* 1903 (Afb. 11), word vyf figure in ritmiese beweging verbeeld. In *Eurhythmie* word lyne in vertikale paralelle beklemtoon deur die twee bome aan beide kante van die ry figure. Let op hoedat natuurelemente slegs 'n ondergeskikte dog essensiële funksie vervul. 'n Kompo-

'EURHYTHMIE', 1895. 167 x 245 cm; Kunstmuseum Bern



(Afb. 7)

JUNGFRAU IN MAANSKYN, 1908.
72 x 67 cm; Versameling van J. Müller
Sonthurn

JUNGFRAU IN MOONLIGHT, 1908.
72 x 67 cm; Collection J. Müller Solo-
thum



(Afb. 3)

SELFPORTRET, 1916. 61 x 53 cm; Kunsthau Zurich

SELF-PORTRAIT, 1916. 61 x 53 cm; Kunsthau Zurich



(Afb. 9)

LANDSKAP BY CAUX, 1917. 65,5 x 81 cm; Kunsthau Zurich

LANDSCAPE AT CAUX, 1917. 65,5 x 81 cm; Kunsthau Zurich



FRAU DAREL, 1914. 47 x 40 cm;
Musée National d'Art Moderne Paris

(Afb. 5)

sisionele balans word verkry deur die horisontale verspreiding van klippe en graspolle.

Verwysende na *Eurhythmie* verklaar Hodler: „Ek verkies vyf figure omdat 'n ongelyke getal die orde van 'n werk verhoog en 'n natuurlike fokuspunt veroorsaak waarin dit moontlik is om die uitdrukking van al vyf die figure saam te vat... sodat eenheid en orde nie versteur sal word nie. Die eenheid wys op die dood waarheen die mensheid bewustelik, ritmies beweeg.”⁽¹⁴⁾

Ekspressiwiteit en stemming word oorgedra deur die posisie en houding van die figure en hulle gebare. Peter Selz vergelyk Hodler se figure met toneelspelers as die draers vir die kunstenaar se idee na die gehoor.⁽¹⁵⁾ Dit is dus nie 'n gebeurtenis wat hier verbeeld word

nie maar 'n gevoel wat oorgedra word.

'n Kenmerk van al Hodler se figure, hetsy individueel of in 'n groep, is dat hulle definitief omlyn is. Dat hulle 'n argitektoniese kwaliteit vertoon en dat gesigte oor die algemeen treffende gelaatstrekke openbaar.

Na sy dood in 1918 kwyn die belangstelling in Hodler. Deels as gevolg van die beklemtoning van nie-figuratiewe abstraksie en deels vanweë sy realisme verdwyn hy enigszins in die vergetelheid. Daarvan getuig sy beperkte verteenwoordiging of algehele afwesigheid in beskrywings van die moderne kunsontwikkeling. Hierbenewens is 'n groot deel van sy werk deur Switserse musea⁽¹⁶⁾ opgekoop en het weinig daarvan internasionaal

versprei geraak. Dit het tot gevolg gehad dat hy betreklik onbekend gebly het.

Dit is interessant dat Hodler in sy tyd uiters hoog geag is deur kunstenaars wat later groot bekendheid verwerf het. Sy ritmiese tekenwerk, uitstaande buitelyne en strukture, die simboliese aspek van sy werk en sy denke het ongetwyfeld 'n stempel op die Ekspressioniste en veral op die *Jugendstil* nagelaat. Laasgenoemde beweging gee hom 'n ereplek op hulle uitstalling van 1904⁽¹⁷⁾ waar o.a. ook Nolde en Jawlensky uitstal.⁽¹⁸⁾ Gevolglik is dit ook nie verbasend nie dat die geslag van Duitse Ekspressioniste wat hom gevolg het hulle in 'n minder of meerdere mate bedien het van idees wat nou verwant blyk te wees aan Hodler se beskouings.

Daar is tans tekens van 'n herwaardering van sy kuns soos blyk uit oorsigtentoonstellings in onlangse jare in Switserland, Oostenryk, Engeland en die V.S.A. Dit vloei voort uit 'n toenemende belangstelling in die kuns van die Simboliste. Ook die mistieke oosterse gelowe word ondersoek. Dit alles dui op 'n nuwe soeke na die nie-materiële.

Verdere noukeurige ondersoek mag aantoon dat Hodler teen die begin van hierdie eeu by 'n kruispad te staan gekom het. In sy later jare het hy sy eie koers ingeslaan, terwyl die algemene twintigste eeu se kunsontwikkeling in die rigting van die nie-figuratiewe beweeg het. Sy vroeë potensieel-suksesvolle omgang met abstraksie en sy daaropvolgende weerhouding van die uitbouing daarvan ten gunste van gebondenheid aan sterk kunsfilosofiese beskouings, wat hy òf sy eie gemaak het òf self ontwikkel het, sou kon dien as 'n voorbeeld hiervan.

In die lig van bogenoemde hernieuwe belangstelling in Hodler mag dit interessant wees om te sien of 'n kruispad weer bereik gaan word en welke rigting die kuns van die twintigste eeu dan mag inslaan. Dit is dus baie moontlik dat hierdie kunstenaar inderdaad nie net van betekenis vir kunsontwikkeling in

die twintigste eeu wás nie, maar dat sy bydrae voortgesette waarde sál hê.

BIOGRAFIE

- 1853 Gebore 14 Maart in Bern.
- 1867 Dood van sy moeder.
- 1872 Student by Barthélemy Menn.
- 1878- Reis na Spanje waar hy Rafael,
- 1879 Dürer, Titiaan en Velazquez bestudeer.
- 1887 Uitstalling in Bern.
- 1889 Trou met Berta Stucki.
- 1895 'Eurhythmie' word uitgestal in die 'Salon du Champ de Mars'.
- 1897 'Nag' word in München by die sewende Internasionale Uitstalling met 'n goue medalje bekroon.
- 1900 Sy kunswerk, 'Dag' word met 'n goue medalje by Internasionale Kunsuitstalling in Parys bekroon.
- 1904 Die 19e uitstalling van die Weense Secession vind plaas en 'n ereplek word aan hom toegeken. Hy stal 31 werke uit.
- 1905 Eerste reis na Italië.
- 1906 Groot Hodler-uitstallings in Berlyn, München en Zurich.
- 1908 Besoek Jena waar van sy muurskilderye onthul word. Ontmoet Madame Darel.
- 1910 Verkry ere-doktorsgraad aan die Universiteit van Basel.
- 1911 Kry die opdrag vir 'n muurskildery in Hannover se Raadsaal.
- 1913 Reis na Parys vir sy uitstalling in die 'Salon d'Automne'. Ontmoet Rodin. Geboorte van sy dogter Pauline Valentine.
- 1915 Dood van Madame Darel.
- 1916 Word ere-professor aan die kunsskool te Genève.
- 1917 Word ernstig siek. Uitstalling in die Kunsthaus, Zurich.
- 1918 Uitstalling in Gallerie Moos, Genève. Sterf 19 Mei te Genève.

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- (1) S. Coetzee, 'A study in Iconology', Lantern XXVI, 1976, 53.
- (2) P. Selz, 'German Expressionist Painting', Berkeley, 1957, 7.
- (3) Sien aangehegte biografie.
- (4) F. Hodler, 'Physiognomy of Landscape', 1885-1886, aangehaal in P. Selz, 'Ferdinand Hodler', Berkeley, 1972, 112.
- (5) F. Hodler, 'The Painters Decalogue', 1874-1875, aangehaal in P. Selz, 'Hodler', Berkeley, 1972, 111.
- (6) F. Hodler, 'The Mission of the Artist', 1896-97, aangehaal in P. Selz, 'Hodler', Berkeley, 1972, 119.
- (7) F. Hodler, 'Physiognomy of Landscape', 1885-1886, aangehaal in P. Selz, 'Hodler', Berkeley, 1972, 111.
- (8) F. Hodler, 'The Painters Decalogue 1874-1875', aangehaal in P. Selz, 'Hodler', Berkeley, 1972, 111.
- (9) F. Hodler, 'My Present Tendencies', aangehaal in P. Selz, 'Hodler', Berkeley, 1972, 115.
- (10) F. Hodler, 'Last Notes 1917-1918' aangehaal in P. Selz, 'Hodler', Berkeley, 1972, 118.
- (11) F. Hodler, 'The Mission of the Artist', aangehaal in P. Selz, 'Hodler', Berkeley, 1972, 123.
- (12) Ibid., 123.
- (13) F. Hodler, 'Physiognomy of Landscape' 1885-1886, aangehaal in P. Selz, 'Hodler', Berkeley, 1972, 111.
- (14) E. Spiegel, 'Interview: Ferdinand Hodler on his principles of art and on Klimt', 1904, aangehaal in P. Selz, 'Hodler', Berkeley, 1972, 117.
- (15) P. Selz, 'German Expressionist Painting', Berkeley, 1957, 185.
- (16) Die grootste deel van Hodler se werk word vandag in die Kunsthaus in Zurich, Kunstmuseum in Bern en die Museum vir Kuns en Geskiedenis in Genève aangetref.
- (17) Die Vienna Secession. 1904.
- (18) P. Selz, 'German Expressionist Painting', Berkeley, 1957, 85. □



(Afb.13)

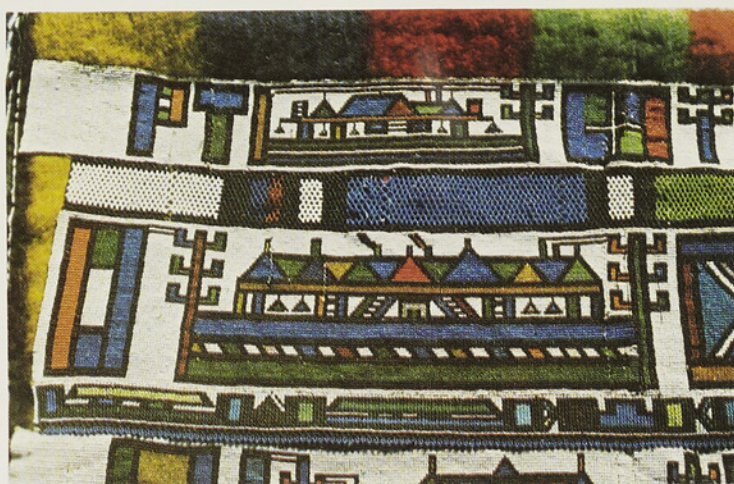
SELFPORTRET, 1917. 83,5 x 60 cm; Privaatversameling Zurich

SELF-PORTRAIT, 1917. 83,5 x 60 cm; Private collection Zurich

Right: This woman is an elegant blend of tradition and the urge to be modern

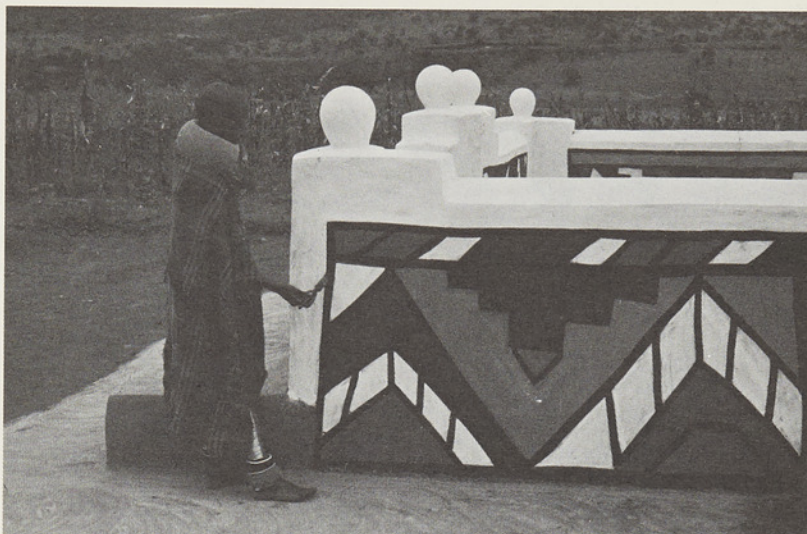


Below: The most recent innovation, plastic cut in traditional shapes and decorated with colourful material



Right: Another example (and detail) of a beautifully beaded blanket incorporating house, geometrical shapes, roman numerals, and telephone, based on the shape of telegraph poles

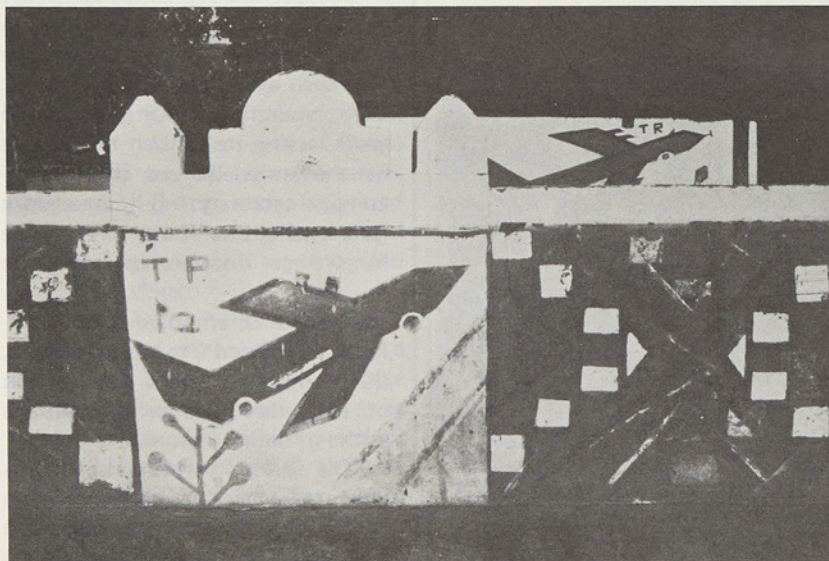
Mural painting has to be continually renewed



Ndebele dress and beadwork

NATALIE KNIGHT and SUZANNE PRIEBATSCH

The Ndebele, very aware of their environment, incorporate elements of it into beadwork and murals; in addition to the aeroplane, note that TP (Pretoria number-plate) and the flower forms



AN Ndebele homestead may be a landmark on the Transvaal veld, for the painted kraal emerges from the golden and brown landscape, sometimes in contrast to the natural shades of the veld, sometimes complementary to them. The mural paintings, as well as the beadwork of the Ndebele, exhibit an inherent capacity for inventiveness in design and skill in execution, making the murals, as well as the beadwork, significant art forms, growing and adapting to changes in the environment.

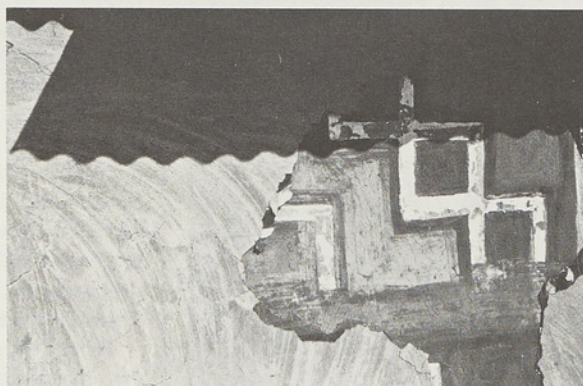
The Ndebele are an offshoot of the Nguni of Natal. They settled in the Transvaal a long time ago and, in 1882-3, after a series of battles with the Boers, they were widely dispersed among the farms of the Transvaal. The Boers, under Paul Kruger, had decided that the Ndebele were not again to be united geographically.

Following on their dispersal, the Ndebele formed a northern group and a southern group. The northern group has largely been assimilated into the neighbouring Pedi and Tswana groups, and it is with the southern group that we are primarily concerned, for it has retained its identity.

At the time of the conflict with the Boers the tribe's chief was Nyabele, and while he was imprisoned in Pretoria he appointed sub-chiefs charged with preserving the customs of the people. Because



These two maidens are dressed traditionally but due to contact with Western customs are no longer topless



Mural painting continually renewed

the people were dispersed among the farms, their way of life is relatively unknown and has attracted little attention from students of tribal custom.

We have made field studies in the southern Transvaal and examined beadwork in public and private collections, coming to certain conclusions about this art form which appears to be on the brink of extinction.

The wall paintings can be shown to have a relationship with the beadwork. The wall paintings are based primarily on geometric patterns and are carried out by the women of the village; the method is freehand on to the exterior walls of mud and cow-dung. These patternings appear to be unique among mural art forms in southern Africa, due to spontaneity and originality within the strictly geometrical context, and no two kraals show a pattern to be repeated or copied.

The beadwork equals the mural decoration in technical excellence and creative innovation, reflecting the shapes and symbolic forms to be seen in the murals. Stylistic changes in the murals are accurately reflected in the beadwork.

While the murals are significant as evidence of the tribe's artistic tradition, a study of the beadwork allows a better investigation of the past. The reason is that the murals are ephemeral, while the beads are permanent.

Because the pigments used in the murals were traditionally earth colours, the paintings had to be renewed after each rainy season. Even modern paints on the external walls last no more than three years at the most, before renewal becomes necessary. But beadwork lasts and shows forms which have long since disappeared from the murals.

Beaded ceremonial dress is almost confined to the women; the men wear Western dress except on such rare ceremonial occasions as the initiation school.

The variety of beaded garments indicated a girl's progression from childhood to womanhood, and the first beaded garment fringes of

string or animal skin with the top decorated with beads, is called a *gabhi*. It is worn as a tiny covering by very young children, boys as well as girls. As the girl grows, a *gabhi* which is somewhat larger is made for her; the boy quickly turns to trousers in the Western manner.

Next comes the *pepetu*, the apron worn by a young maiden. Rectangular in shape, it is worn as a front covering, and a beaded backskirt may be worn with it.

The *jokolo* is a five-panelled apron worn on important ceremonial occasions by a married woman. It is the first symbol of married status, and for the first months of marriage it is worn un-beaded. Then the bride's mother-in-law makes her a magnificent *jokolo* resplendent with beads. Later, wanting a new *jokolo*, the young matron makes one herself.

An apron which is less formal is the *mapoto*. It indicates married status and is beautifully beaded. Knotted and beaded fringes separate the two rectangular patterns on either side.

The word *nyoka* means 'snake'. The *nyoka* is a long train which is part of the bridal costume. These extraordinary beaded objects, often a metre and a half long, or even longer, hang from the shoulders and trail on the ground, making a snake-like motion as the bride dances.

Among the more impressive traditional garments is the ceremonial beaded blanket. These blankets, encrusted with glass beads woven into intricate patterns, can weigh as much as five kilogrammes. These beautiful blankets give a regal dignity to the Ndebele women as they stand with their elongated necks covered with brass and beaded rings and their legs encircled with brass rings.

Earlier than the blanket was a cape made of animal skins, called a *linaka* and often edged with white beads. For special occasions such as weddings the *linaka* was covered by a very large strip of beads, as much as a metre wide, and the *nyoka* could be attached.

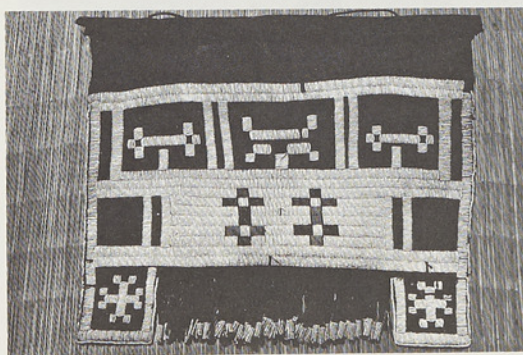
Dating beadwork presents some



View of an unmarried girl in modern *pepetu* and backskirt



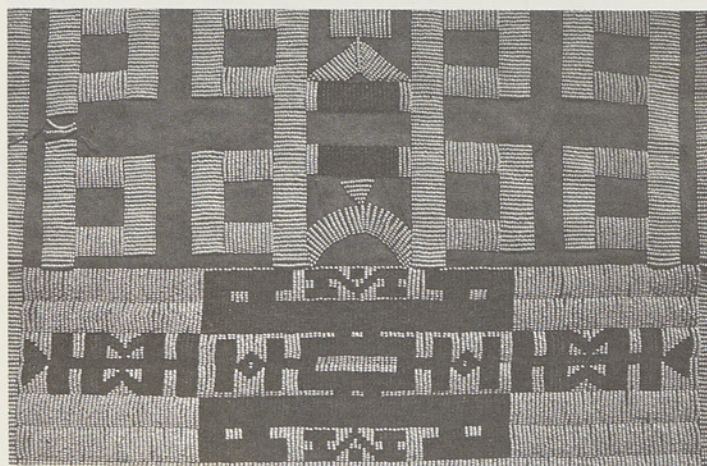
A heavily beaded *jokolo*, worn on ceremonial occasions



A fairly old *mapoto* on skin with simple symbolic patterns and small beads



A newly married woman with unbeaded *jocolo*



Detail of canvas *mapoto* which shows the inherent sense of design displayed by the Ndebele women; note the inventive use of the letter M

formidable problems. The consensus of those interviewed is that the oldest pieces date back to the end of the 19th century. There are certain variations in style which can provide clues, and the elements which indicate age are the colours and sizes of the beads, the symbolic patterns or motifs used, and the materials on to which the beadwork is sewn.

The oldest examples of Ndebele work tend to use white beads, generally with sparse symbolic patterns of translucent coloured beads worked into the white background. The beads are very small and are threaded on sinew. Indeed, so small are the beads that even a very thin commercial needle cannot pass through the opening. Because sinew is stiff enough to make its own 'point' it is ideal for threading these beads.

Today the women prefer not to use such beads because they are a strain on the eyes; instead, larger beads are used with needle and thread.

Older pieces of beadwork are on skin. *Jokolos* and *mapotos* were cut from animal skins on to which beads were sewn. Later a combination of skin and canvas was used, the skin generally on the outside, with the canvas as backing or lining.

The most recent innovation has eliminated the beadwork. A sheet of plastic material is cut in the traditional shapes, with what was once the beaded pattern made of electrical tape or other pieces of plastic, ricrac, and lace glued to the plastic backing. This is a departure from tradition but shows the adaptive character of the Ndebele.

Glass beads, always imported, have become very expensive, and with some articles of dress requiring thousands of beads at about twenty cents for eighty beads, the expense can be great.

Time, too, has become valuable for the Ndebele women, and those living near towns can earn a wage in domestic service or in industry. It seems that such women will no longer sit for weeks working on their beaded garments. It is easier

to buy the plastic material and put together in a few hours what used to be the traditional aprons.

Tribes in southern Africa have their own combinations of colours, the traditional colour of the Ndebele being white but incorporating symbolic motifs in translucent beads of red, blue, green, and orange. In 1970 or 1971 a change occurred and produced a combination of blue, green, purple, and black tonalities, with beads opaque rather than translucent. Any object with these tonalities would hardly have been made before 1970.

Besides this change in the choice of colours, there now appears to be less concern for a specifically integrated colour scheme, with colours used almost at random on garments. This is a departure from tradition.

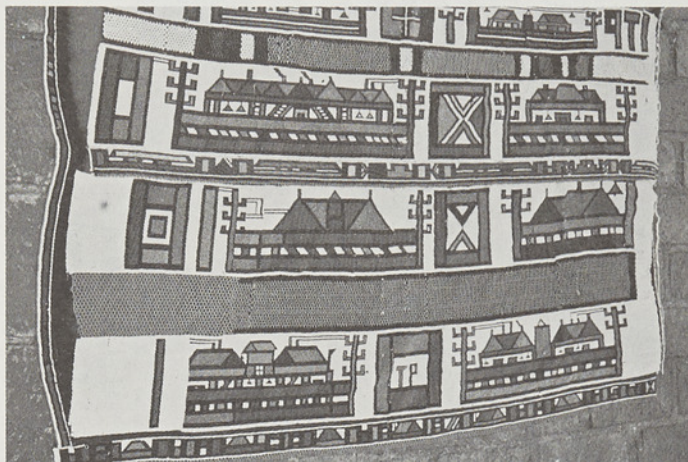
Another clue to the age of beadwork is the type of pattern. Murals and beadwork share a preference for shapes which are compact, powerful, and have symbolic connotations. Sometimes the themes suggest elemental symbols for man and woman, often built into elaborate designs. The strength of their geometric integrity is noteworthy.

Letters of the roman alphabet are also common in designs, the geometric quality of the letters giving them their appeal. In the beadwork the letters may be reversed or placed sideways, in addition to their correct orientation. The letters TP, the first characters of the number-plates of Pretoria motor cars, are common.

In contemporary pieces there are representations of houses, with detail such as electrical fittings, the light bulbs in beaded garments an aspiration rather than a reality. Ndebele houses often sport television aerials, though they have no electricity and certainly no television.

Another innovation in murals and beadwork is the aeroplane, and we have seen this on a *pepitu*, a *mapoto*, and on the body ring of a young girl. In general, representations of aeroplanes are not more than five years old. □

Another example (and detail) of a beautifully beaded blanket incorporating house, geometrical shapes, roman numerals, and telephone, based on the shape of telegraph poles



A woman wearing her *jocolo*, the symbolic patterns set in the white background in contrasting colours of red, blue, green, and orange

Guillaume de Machaut:

ridder en digter-komponis

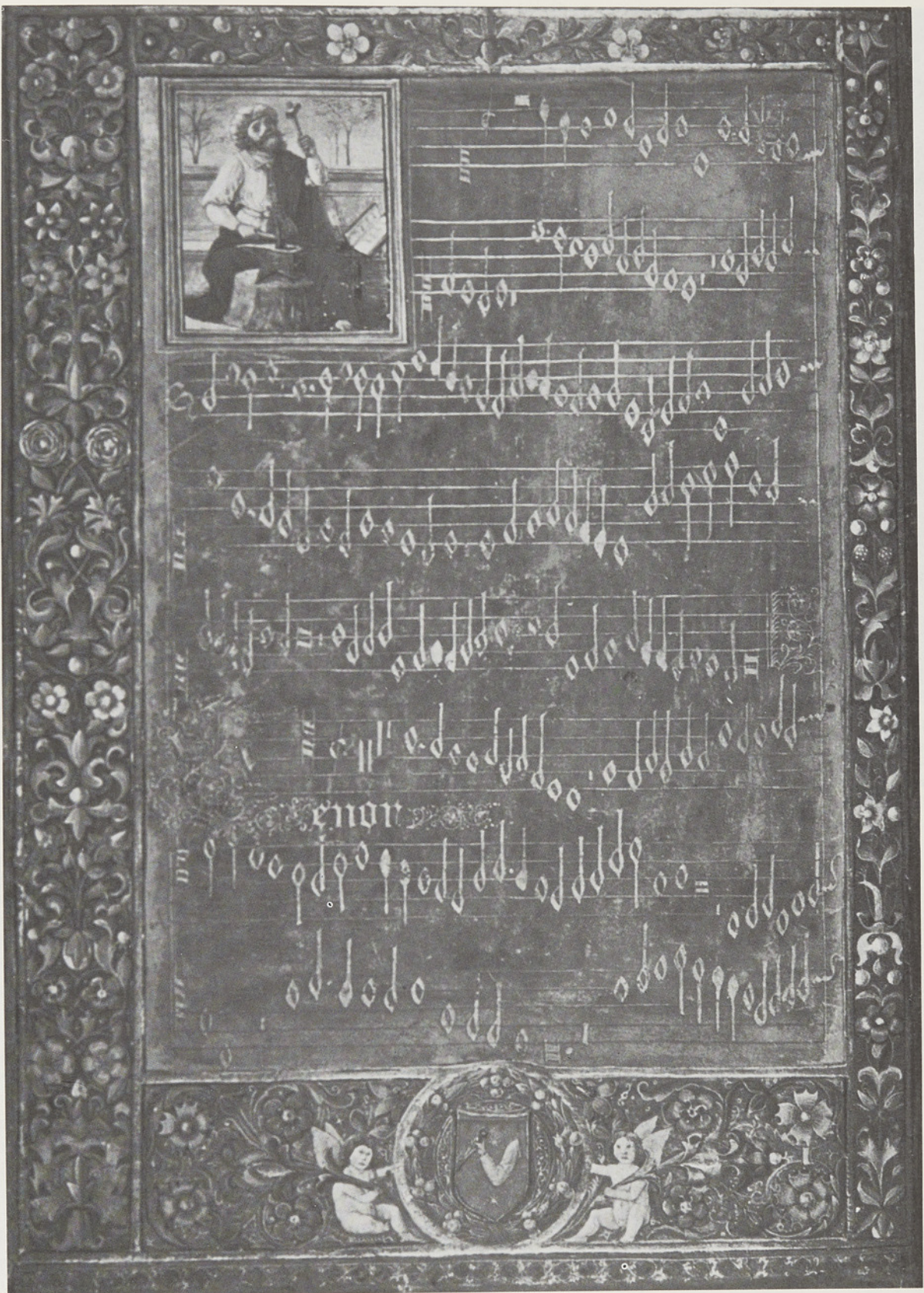
DANIE FOURIE



DIE dood van die Franse digter-komponis, Guillaume de Machaut, ses honderd jaar gelede, is 'n gebeurtenis wat vanjaar wêreldwyd herdenk word. Wat mens onmiddellik opval in hierdie herdenkingsproses, is nie soseer die verskeidenheid vorms wat dit aanneem nie maar die allure van geheimsinnigheid wat in bepaalde gevalle kunsmatig geskep word om Machaut uit sy historiese konteks te lig en as 'n eksotiese voorwerp voor te hou. Watter historiese betekenis het die feit byvoorbeeld dat Machaut op sy oudag in 'n beeerde sentimentele liefdesverhouding met 'n meisie genaamd Péronne verstrengel geraak het? Jare lank het dit vir my meer na 'n ingebore Galliese uithouvermoë as enige iets anders gelyk! Sulke oorversigtigheid is miskien verstaanbaar in die lig van talryke mistastings wat die geskiedenisnavorsing opgelewer het. (Studeer van die letterkunde sal wel die geval onthou van 'n sekere heer wat 'n ingewikkelde verhandeling oor religieuse simbolisme geskryf het omdat hy per abuis die woord 'rope' met 'pope' verwar het!) Dié soort ding laat die deursnee navorser duisel met die gevoel dat sommige voorgangers 'n

Guillaume de Machaut — 'n miniatuur uit 'n 14de-eeuse Franse manuskrip

Guillaume de Machaut — a miniature from a 14th century French manuscript



'n Versierde musiek-manuskrip uit die tydperk van Machaut

A decorated music manuscript dating from mediaeval times



'n Miniatuur uit die Middeleeue waarop die nege Muses of musiekgodinne voorgestel word. As veelsydige musikus moes Guillaume de Machaut seker dikwels met hierdie soort afbeelding kennis gemaak het

A Miniature depicting the nine Muses, the kind of representation with which de Machaut must have been familiar

hoogs-vreemde manier het van dink of dat die musiekeestetika in elk geval 'n strik kan wees vir selfs die mees ervare man.

Dat Machaut hom wel tot ridderavonture aangetrokke gevoel het, is nie te betwyfel nie, maar selfs in sy gedig *Le voir dit* (wat hy geskryf het toe hy reeds oor die ses-tig was), kan mens moeilik onderskei tussen wat werklik outobiografies van aard is en wat bloot 'n konvensionele Middeleeuse uitdrukking van geïdealiseerde liefde is. Dié gedig bevat byvoorbeeld uittreksels wat kom uit 'n briefwisseling tussen Machaut en Péronne. Behalwe chronologiese ongerymdhede in die datums van die briewe, is dit opvallend hoe 'n groot ooreenkoms daar is tussen die skryfstyl van Péronne (sy was toe ongeveer negentien jaar oud), en die skryfstyl van Frankryk

se toonaangewende digter van daardie tyd, Guillaume de Machaut. Self verkies ek die teorie dat *Le voir dit* grootliks 'n poëtiese liefdesverhaal is wat op tradisionele veertiende-eeuse voorbeelde soos dié van Dante en Beatrice en Petrarca en Laura gebaseer is.

Om hoegeenaamd 'n suiwer oordeel oor die ware betekenis van Machaut te formuleer, is om nog meer redes as die voorafgaande nie so maklik nie. Die moeisame ontwikkelingsproses vanaf die vroegste eeue tot by die skemering van die Renaissance is 'n spel van paradokse wat 'n indrukwekkende impressionistiese agtergrond vorm vir die kultuurstrominge van die vyftiende en sestiende eeue. Hoewel Machaut nog deel van hierdie agtergrond is, is sy werk reeds 'n sprekende voorbeeld van die nuwe gees wat in



'n Afbeelding van die kroning van Karel V gedurende die sestiende eeu. Van Guillaume de Machaut se musiek is, volgens oorlewing, by hierdie seremonie gebruik

The crowning of Charles V in the sixteenth century, a ceremony at which the music of de Machaut was performed

daardie tyd oor Europa begin posvat het. Met hom het die sentrum van die Franse musieklewe vanaf Parys na Noord-Frankryk verskuif waar hy omstreeks 1300 in 'n dorpie met die naam Machau(l)t naby Rheims gebore is.

Die musiek van hierdie periode is in die eerste plek die verhaal van 'n kosmopolitiese kultuur wat grootliks gespruit het uit die feodale stelsels van die Middeleeue. Selfs later toe magtige gebiede soos Boergondië die een landstreek na die ander verower het, het dié brokkelrige staatkundige aspek hardnekkig bly voortduur. Hoe verklaar mens anders die feit dat die hele Nederlandse kwalik dertig jaar na Machaut se dood nog so 'n oënskynlike mengsel van Galliese en Germaanse kulture was? 'n Ander merkwaardige verskynsel is dat die kerk, wat na die verval van die *Pax Romana* (waaraan Caesar nog beslag gegee het), nog só 'n sterk staatkundige rol en magposisie in die veertiende eeu kon handhaaf, en dit ten spyte van die internasionale skandaal wat gespruit het uit die politieke korrupsie onder pouse soos Nicholas III en Boniface VIII. Die verskuiwing van die pouslike setel van Rome na Avignon in die suide van Frankryk was trouens geen oplossing nie, en tydens (en na) Machaut se lewe het die Franse en Italiaanse faksies toenemend teen mekaar in opstand

begin kom totdat daar drie pouse was wat tegelykertyd probeer regeer het. Dit verklaar ook deels waarom die kerk se tradisionele rol as beskermers van die kunste aan die verbygaan was en ook waarom Machaut so min kerkmusiek geskryf het.

Hoewel nie by uitstek 'n kerk-musikus nie, is die werk van Machaut 'n sprekende voorbeeld van die nuwe gees wat in hierdie tyd oor Europa begin posvat het. Die feit dat Machaut se kerkmusiek dikwels die indruk van 'n interieur-kuns gee, hang nou saam met die feit dat musiek in die eerste plek geskep is om die lewensvorme self — die godsdiens, ridderskap en hoofse liefde — op te luister. Maar terselfdertyd het daar 'n dieper besef ontstaan vir die waarde van natuurlikheid, 'n spontane gevoel vir klankskoonheid wat die strakke musikale wette toenemend weggebeur het.

Machaut het nie 'n revolusie in die musiektaal bewerkstellig nie. Hy was eerder een van daardie komponiste wie se werk beskou kan word as 'n opsomming van voorafgaande ontwikkelings en terselfdertyd 'n bedrewenheid toon in die nuutste kunsrigting van sy tyd, die *Ars Nova* wat in Parys ontwikkel is toe hy nog 'n jong man was. Terselfdertyd was hy een van die laaste groot navolgers van die twaalfde en dertiende eeuse

aristokratiese digter-musici.

Vir bykans duisend jaar was musiek, veral kerkmusiek, streng melodies, d.w.s. sonder die harmoniese basis soos ons dit vandag ken. In die middeleeue het die troebadoers en minnesangers hierdie suiwer horisontale tradisie sonder meer aanvaar. Geeneen van hierdie vrolike rondreisende musikante of die formuleerders van primitiewe meerstemmige musiek kan ware komponiste genoem word nie. Dit is dus juis opvallend dat Machaut ten spyte vir sy verbintenis met die voorafgaande musikale tradisies daarin geslaag het om die nuwe ritmies-gevarieerde polifoniese styl van die *Ars Nova* so meesterlik te hanteer.

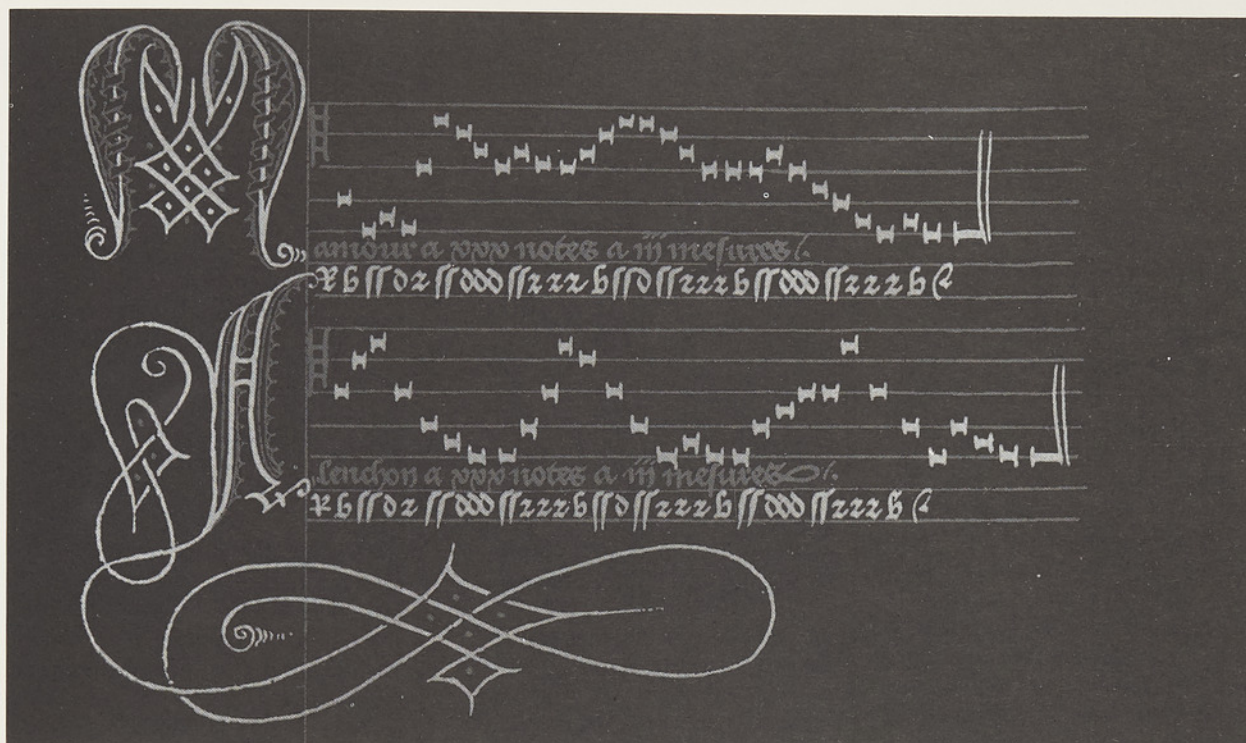
Een van die grootste probleme in die waardebeoordeling van Machaut is juis die tydsafstand wat verhoed dat 'n werklik stewige omgewingsrealiteit van die veertiende eeu herskep kan word waarteen sy musiek vandag geprojekteer kan word.

Die hedendaagse musikus wat tog vermetel genoeg is om hom te wil waag in hierdie doolhoof van veertiende eeuse uitvoeringspraktyke soos tempo, instrumentasie, klanksterkte ens. (weinig daarvan word in Machaut se manuskripte aangedui), loop hom in elk geval te pletter teen die opset van moderne konsertsale wat outomaties die oorspronklike seremonieel en die liturgiese of sosiale konteks van Mid-

Bladmusiek uit die Middeleeue

Pages of music illustrated with miniatures





So is musiek in die 14de eeu geskryf

A musical score from the 14th century

deleuse musiek uitskakel. In dié proses word die hele uitdrukkings-wêreld van Machaut dikwels gereduseer tot 'n blote historiese eienaardigheid. Nieteenstaande die groot vordering wat reeds gemaak is, is daar 'n voortdurende stryd om nog dieper in die verlede te delf. Hoe skryf mens byvoorbeeld die ou musiek oor in 'n moderne notasie sodat dit verstaanbaar vir die moderne uitvoerder is en terselfdertyd die oorspronklike karakter van die musiek behou? Waar moet die maatlyne kom waaraan ons so gewoond is? Wat was die uitvoeringspraktyke van die Middeleeue? Watter soort instrumente is vir hierdie chanson gebruik? Baie vrae en dikwels ook baie antwoorde, maar nogtans nie heeltemal so 'n troostelose studie nie.

Laat ons dus die reis van 'n bepaalde punt af neem en saam met hierdie groot trouvère sy avonture volg vanaf Rheims.

Machaut was maar ongeveer drien-twintig jaar oud toe hy as sekretaris aangestel is van die avontuur-

lustige koning Johannes van Boheme. Hierdie gebeurtenis het 'n bepalende invloed op sy loopbaan gehad aangesien hy van daardie oomblik af noue kontak gehou het met die adel en oorlogvoerders van Europa. Dit was 'n tydperk wat oorheers is deur die honderdjarige oorlog tussen Frankryk en Engeland en Machaut het die koning op 'n hele aantal militêre ekspedisies vergesel na Silesië, in Boheme self asook na Pole, Pruise en Litouë. Hierdie onrustige tydperk word in heelwat van Machaut se musiek weerspieël en in sy laaste drie motette verwys hy duidelik daarna (*Tribulatio proxima est*), en moedig hy sy landgenote aan om hulle wapens en skilde op te neem (*Apprehende arma et scutum*). In 1346 is koning Johannes tydens die slag van Crécy deur die Engelse gedood. Dit was 'n heroïese selfmoord want die koning was geheel en al blind en het, vasgemaak aan sy perd, die slagveld binnegejaag. Eienaardig genoeg het Machaut hierdie grootse oomblik van Franse

glorie geïgnoreer. Die drie motette verwys volgens historici eerder na die skrikwekkende slag van Poitiers in 1356. Selfs in sy beroemdste werk, die *Nostre Dame*-mis, verwys Machaut na die politieke onrus van sy tyd deur die woorde 'Et in terra pax' met lang nootwaardes te toonset. (Die titel 'Nostre Dame' hou waarskynlik geen verband met die Notre Dame-katedrale in Parys of Rheims of met die kroning van Karel V in 1364 soos sommige skrywers beweer nie. Daar is inderdaad bewys dat dit bloot ter ere van die maagd Maria gekomposeer is.)

Tydens die dood van Johannes van Boheme was Machaut reeds ses jaar lank in Rheims woonagtig waar hy priester aan die katedraal was. Daarna is hy in diens geneem deur die dogter van koning Johannes en dit is gevolg deur betrekkings by ander koninklike beskermhare waaronder koning Karel van Navarra, die kroonprins van Frankryk (wat in 1364 Karel V geword het), Pierre I van Siprus en die broer

van die Franse koning, Jean, Duc de Berry.

'n Interessante stukkje geskiedenis waarby Machaut betrokke was, handel juis oor een van sy beskermhere, Karel van Navarra, wat in 'n stadium geheime onderhandelings met die Engelse gehad het. Hy is later in hegtenis geneem, en terwyl hy in die tronk was, het Machaut hom probeer troos met 'n lang gedig getitel *Le Confort d'Ami*. Dit laat mens wonder of Machaut dus 'n mate van simpatie gehad het vir die saak van Engeland. Die moontlikheid bestaan wel dat Machaut vir Chaucer geken het wat tydens die oorlog as geheime agent opgetree het en trouens in 1359 naby Rheims gevange geneem is. Die rede vir hierdie vermoede is die feit dat Chaucer se *Canterbury Tales* deurspek is met tien-sillabemetrum wat dikwels in Machaut se werke gevind word. Daarbenewens bevat Chaucer se *Book of the Duchesse* regstreekse aanhalings uit Machaut se *La Fonreinne Amoureuse* en sy *Jugement Don Roy de Behaingne* (Oordeel van die koning van Boheme).

Die aanslag op die kerk is reeds vroeg in die veertiende eeu deur die

Franse digter, Gervois de Bus, in sy satiriese werk *Le Roman de Fauvel* tot openlike konfrontasie gebring.

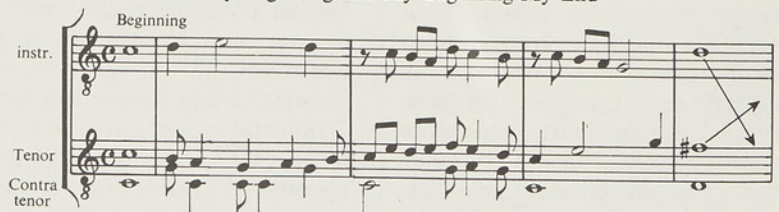
Die sentrale karakter was 'n esel, en die letters van sy naam het elk een of ander van die kerk se sondes impliseer. Twee jaar later is daar 'n hele aantal satiriese liederes en motette tot dié werk toegevoeg deur die musikus Chaillou de Pesstian en waarskynlik ook deur Philippe de Vitry. Om sake te vererger, was De Vitry ook die middelpunt van 'n skandaal wat gespruit het uit die instelling van 'n nootwaarde bekend as die 'minim'. Hoewel dit vandag 'n lang nootwaarde is, was dit (soos die naam trouens ook aandui), in Machaut se tyd 'n kort nootwaarde. Komponiste het daarvan gebruik begin maak om in 'n rykversierde styl te komponeer. De Vitry het in sy epogmakende geskrif, *Ars Nova* (Die nuwe kuns), hierdie uitvindsel gepropageer en daarmee homself heel gou die pouslike onguns op die hals gehaal. Pous Johannes XXII het die nuwe styl veroordeel met die woorde: 'Kerkmusiek is besmet met kort note... die melodieë word opgebreek... en die boonste stempartye van die musiek deurvleg met

sekulêre musiek. Ons beveel dat niemand... hierdie metodes sal toepas nie... Indien enigeen ongehoorsaam is, laat hy gestraf word...'

Hierdie edik is in 1324 gepubliseer en ofschoon Machaut nog te jonk was om by die saak betrokke te raak, is sommige van sy motette gebaseer op tekste van die *Roman de Fauvel* en die motette van De Vitry. Die gevolg van hierdie problematiese situasie was dat net drie van sy honderd-en-veertig oorgelewerde werke, naamlik die *Nostre Dame*-mis en twee Latynse motette, 'n duidelike plek het in die erediens.

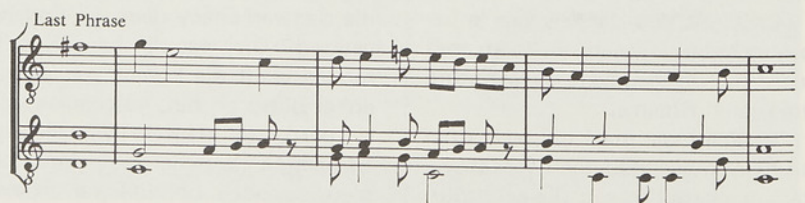
Machaut se betekenis as historiese figuur berus hoofsaaklik op indirekte elemente soos die roem van sy beskermhere, toevallige elemente soos oorgelewerde manuskripte en vanselfsprekend ook op die kwaliteit van sy oorgelewerde werke. Dit is inderdaad gelukkig dat twee van Machaut se beskermhere naamlik Karel V en die Duc de Berry albei uitgebreide biblioteke gehad het waarin Machaut se musiek bewaar is. Die 'ryk biblioteek' van Karel V is deur die digteres Christine de Pisan aan die begin van die dertiende eeu beskryf. Dit het vyftig duisend boeke bevat

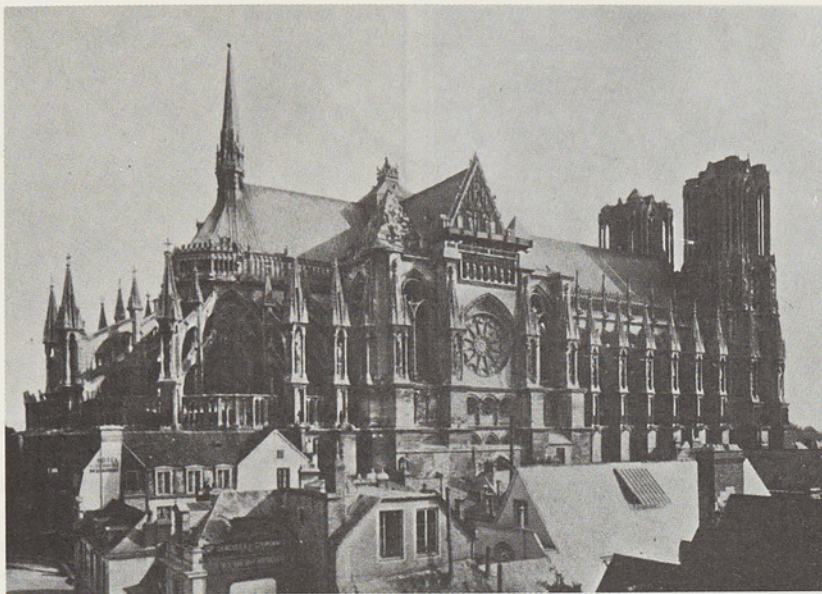
Ex. 1 — "My End Is My Beginning and My Beginning My End"



Die bekende *rondeau*, 'My Einde is My Begin en My Begin is My Einde' deur De Machaut. Let op hoe die melodielyn presies omgekeer word

The famous *rondeau*, "My End is My Beginning and My Beginning is My End", in which an instrument plays the tenor part backward while the lowest voice sings halfway through its part and then reverses itself





Die katedraal van Rheims waar Franse konings gekroon is en waar Machaut ses jaar lank priester was

Rheims Cathedral, the coronation church of the Kings of France and the cradle of de Machaut as a composer

en later die grondslag gevorm van die Nasionale Biblioteek in Parys waar die meeste van Machaut se manuskripte vandag nog gesien kan word.

Machaut se komposisies bestaan uit drie hoofgroepe naamlik sekulêre liedere, motette en spesiale werke soos die *Mis* byvoorbeeld. Van hierdie drie groepe is die sekulêre liedere die grootste. Hierdie liedere kan onderverdeel word in vier musiek-poëtiese tipes naamlik die *lai*, *ballade*, *virelai* en *rondeau*. Die *lai* is 'n lang gedig wat gewoonlik vir 'n enkele stem getoonset is en wat 'n populêre tydverdryf was om die lang aande in 'n kasteel mee te verwyf. Die *rondeau* en *virelai* reflekteer die meer-konvensionele aspekte van liefde aan die hof soos byvoorbeeld gesien kan word in die stukke wat aan Péronne opgedra is.

Machaut se ballades is sy uitdrukkingsvolste werke. Sommige daarvan sluit aan by die sekulêre motet van die dertiende eeu in die sin dat dit 'n verskillende teks vir elke stemparty bevat. Op dié manier is dié ballades dikwels 'n mengsel van Middeleeuse ridderlike idees en mitologiese elemente. In teenstelling hiermee is die

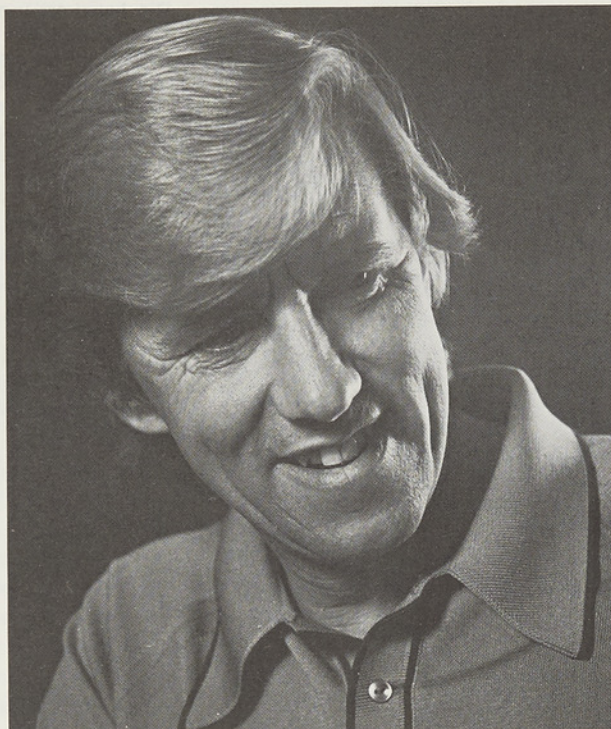
motette Machaut se konserwatiefste werke. Hier verkies hy die retoriese Franse digkuns (in teenstelling met Di Vitry wat die Latynse motet gebruik het om sy siening van die samelewing, openbare figure en die filosofie weer te gee).

Die *Messe de Nostre Dame* was só beroemd dat dit nog in die sestiende eeu uitgevoer is. Hierdie werk beklee 'n baie spesiale plek in die geskiedenis van kerkmusiek aangesien dit die eerste bekende voorbeeld is van 'n volledige polifoniese toonsetting van die misteks deur 'n enkele komponis. In daardie jare het komponiste nie die individuele seksies as dele van 'n groter eenheid beskou nie maar as enkele stukke. Gevolglik vind mens toonsettings van 'n aantal glorias, credo's of sanctusse en dit is aan die dirigent oorgelaat om 'n keuse daaruit te maak vir 'n spesiale geleentheid. Die enigste ander mis wat dateer uit die tyd voor Machaut, die beroemde 'Mis van Doornik', is 'n tipiese voorbeeld van hierdie gebruik — dit is 'n samestelling van individuele komposisies deur verskillende komponiste. Machaut se mis, daarenteen, is as 'n volledige siklus beplan om 'n musikale eenheid te verseker en die

komponis het selfs enkele idees daarin herhaal.

Sonder om 'n radikaal nuwe musiektaal te bewerkstellig, het Machaut musiek tot 'n nuwe diepsinnigheid gevoer en daarmee 'n heel ander horison van subtiliteite en musikale verfyning ingelui. Die klank van die musiek self is grootliks 'n onontdekte wêreld, vol verrassings vir die musiekliëhebber wat hom, deur ervaring of blote intuïsie, aangetrokke voel tot hierdie groot, geheimsinnige periode en sy briljantste musikale eksponent, Guillaume de Machaut.

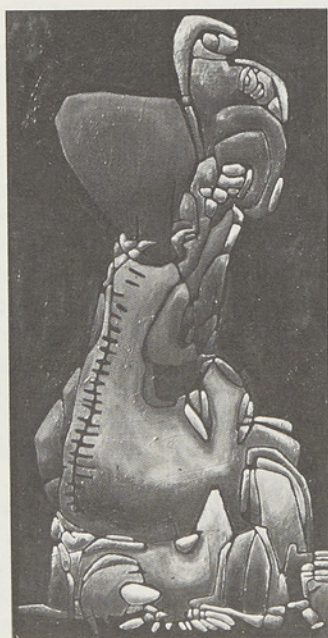
Dit was musiek wat in die eerste plek ontstaan het om 'n funksie in die kerk, adellike kasteel of plattelandse fees te vervul, en tog besit dit vandag nog daardie blywende betekenis wat in die museum van klank net so belangrik is as die skilderye van Van Eyck of Breugel in die kunsgalery. Machaut se bydrae was die begin van 'n kruistog wat Lassus, daardie bykans volmaakte verteenwoordiger van die Renaissance, veel later met soveel oorgawe kon laat sing van die wingerde van Margot of die mitologiese verbeeldingsvlugte van Ronsard — spitsvondig of luidrugtig, elegant en teer. □



Fred Schimmel

Fred Schimmel

JUDITH MASON



Staircase,
1964. 105 x 65 cm

SOME of South Africa's most significant artists are immigrants, and among them Fred Schimmel is notable. Born in Amsterdam in 1928, he emigrated to South Africa in 1948 and the following year began teaching at the now defunct Polly Street Art Centre, helping the first wave of black artists to acquire the expertise and knowledge necessary for their careers. At the same time he began producing his particular and constantly developing oeuvre of sophisticated, sometimes humorous, lyrical, and technically fascinating works.

From 1964, when he exhibited at the Egon Gunther Gallery, Schimmel has exhibited many times throughout the country, and his work has been acquired by major art galleries and foundations. He has a Dutch respect for craftsmanship and his repertoire includes glass engraving, of which there are examples in the beautiful and artistically uncompromising Roman Catholic cathedral in Kroonstad. Graphics are synonymous with Fred Schimmel and he is considered to be the leading exponent of the serigraph in the country. His concern that graphic work should be of a very high quality and readily available to the art collector of limited means encouraged him to found the Graphics Club of South Africa in 1970 and, although it has its imitators, it remains the best organization of its kind in the country.

Through the club Schimmel has produced portfolios of work with other artists, notably Lionel Abrams and Wim Blom, and has

produced editions of prints with other leading artists such as Dirk Meerkotter, Cecil Skotnes, and Berenice Michelow. This has deflected attention from his most important work, his painting, which is usually neglected in favour of his prints. This is a pity as the real value of his graphic work, especially that in concert with other people, is that his empathy with them, artistically and personally, is allowed full play. Artistically his empathy extends even further, to an identification with Karl Appel, Lucebert, Toby, Bissier, and the poet Jack Kerouac. He does not derive from them or lean on them but seems to converse with them, to find in their work elements significant to himself, and by so doing has worked from sharp, expressive, tachiste images to the complex, layered, enigmatic pictures of later years.

Fred Schimmel is partially deaf. This is perhaps why before his recent marriage and the birth of his daughter, people seldom figured in his work, and why in his landscapes the subtle colours and intricate textures seem to create a resonance peculiar to the canvas. Resonance and vibrance, words descriptive of aural phenomena, apply to his work. Many of his landscapes explore resonant and tactile contrasts to their utmost. They are many-layered screens of contrast. The basic quiet landscapes with the typical gentle sinuous horizon line is often overlaid with an energetic grid of tachiste energy, reminiscent of the signature-like exuberance of the Cobra group, and all this is again overlaid by a



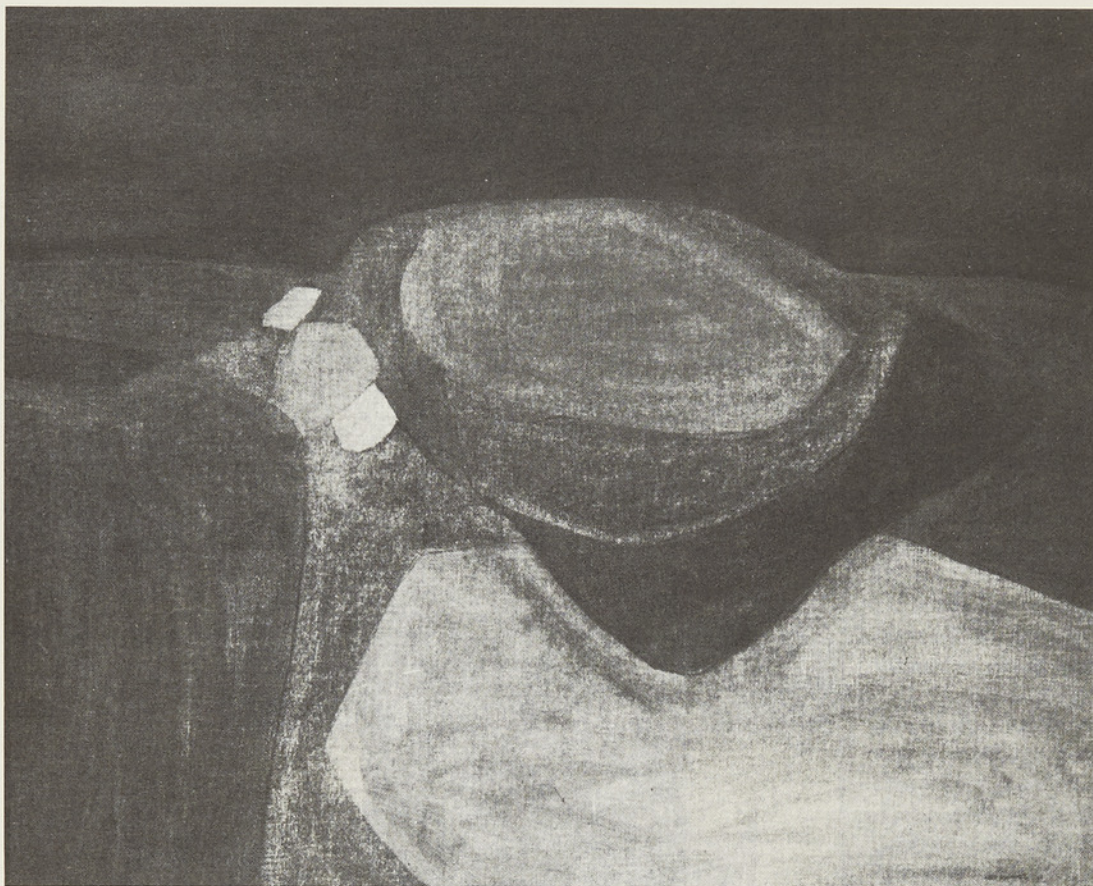
Polarfantasy, 1966. 40 x 56 cm, mixed media



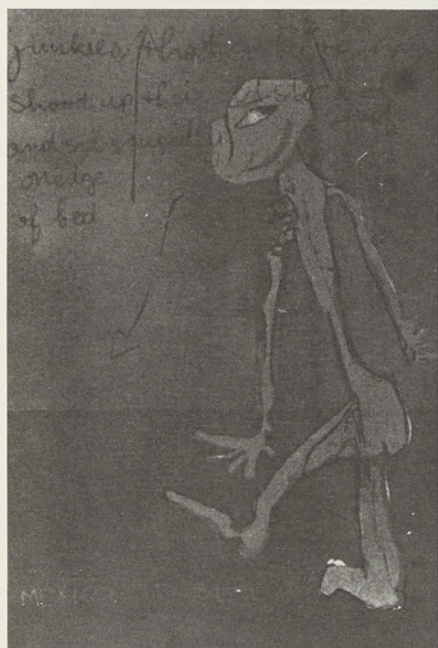
Sketch for *Stranger*, 1966. 70 x 50 cm, pen and wash

Zen, 1972. 43 x 65 cm, oil on paper





Balancing rock, 1968. 48 x 58, oil on paper



Chorus 120, 1976. 54 x 39 cm, Serigraph

glaze of quiet. This is why his work satisfies the spectator so remarkably. The raw, brutal quality of the spontaneous mark is redeemed by the lyricism of the glazes and creates an object of meditation rather than aggression.

The Karoo is often source material. 'The only sharp thing is the horizon line,' the artist explains, 'so the earth has a spikey feel about it, as if it is out of focus.'

Beneath the horizon Fred Schimmel lets the detail perform in its purity, the rôle of naturalistic detail. The enchantment of the real world is retained and sleight of hand is avoided. As he says: 'I am concerned with them as paintings, not as representation.'

Related to this interpretive rather than imitative process is Fred Schimmel's interest in science fiction. He reads widely and eclectically in many fields, including art theory and the poetry of the beat generation, but science fiction is his

favourite genre. As he says: 'It gives one complete freedom to express any idea without being bound by formal surroundings.'

His work is an extension of the idea. The logic of the plane surface and the vitality of the mark are the constants, and their reaction to each other and on the spectator creates legitimate and private universe. The spectator must participate. He has to enter a Schimmel picture without leaning too heavily on specific reference. He is a painter's painter.

Looking at his drawings is to experience a combination of amusement, nostalgia, and respect: amusement at the often affably grotesque, benign, often decidedly anthropomorphic figures, respect for the therapeutic value of play which adds to Paul Klee's contention that 'curiosities become realities, realities of art which help to lift life out of its mediocrity.' The nostalgia lies in their frequent



BEACH BOULDERS, 1968. 107 x 152 cm, oil on canvas



Left: FIGURE, 1965. 150 x 102 cm, oil on canvas



TUSCAN HILLS, 1972. 47 x 65 cm, oil on board



Lost Sculpture in a junk yard, 1976. 40 x 57 cm, oil on board



Garden, 1976. 63 x 44 cm, Serigraph

source, source in an emotive rather than a formal sense — the poetry of Kerouac and Olsen with its gritty, 'fifties virility, its independence of conventions of form and thought, and its rugged integrity. Respect also lies in one's realization that Fred Schimmel is the master of the uncompromising, committed line: no evasions, no affectations.

Since his marriage and parenthood, Schimmel's work has undergone a subtle and marked change. It is as if the harmonious and elegant landscapes in which the single man could live and encompass himself are suffused with a greater particularity, a wider range of physical and emotional references, and a movement away from the conviction that a picture is a whole world. Narrative elements, such as the lost sculpture in a junk-yard, enter, and are reinforced by the delightful dual nature of the images, first seen as pure form, then seen as telephone wires, hoardings, etc., and by the austere graffiti of isolated words such as 'lost'. These graffiti read in a variety of ways. They are the commonplace of the defaced urban wall, they are enigmatic fragments of blown paper, the keynotes of still-born poems, a criss-cross of tense lines, they are a recollection



Mingus I, 1975. 42 x 55 cm, oil on board



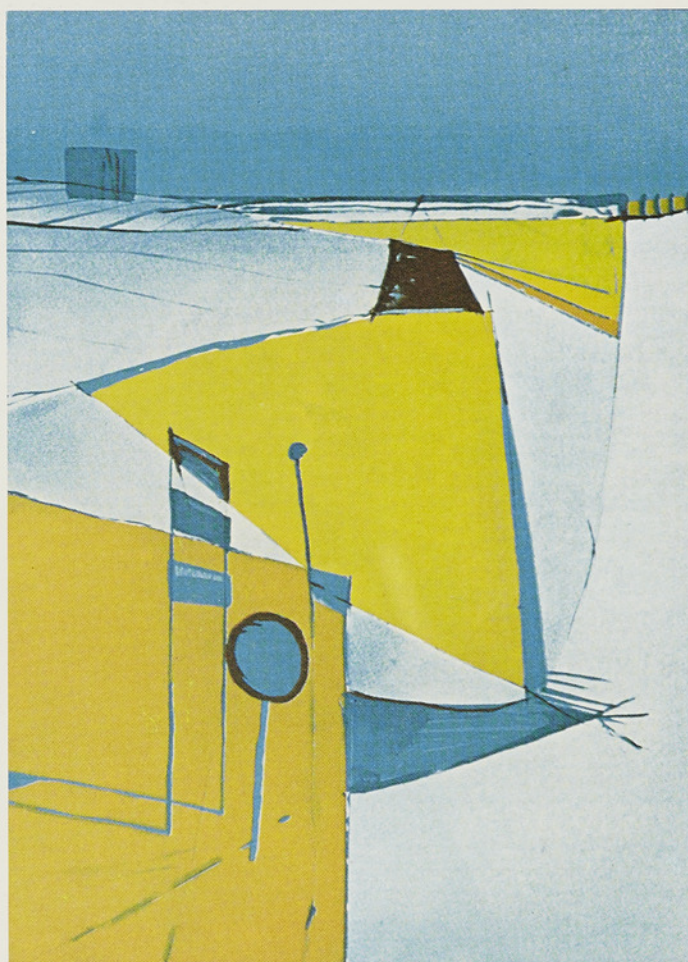
Mingus 2, 1976. 41 x 34 cm, oil on board

Right: *Far, far the mountain peak*, 1977. 54 x 42 cm, Serigraph





BLUE LANDSCAPE, 1966. 40 x 56 cm, oil on paper

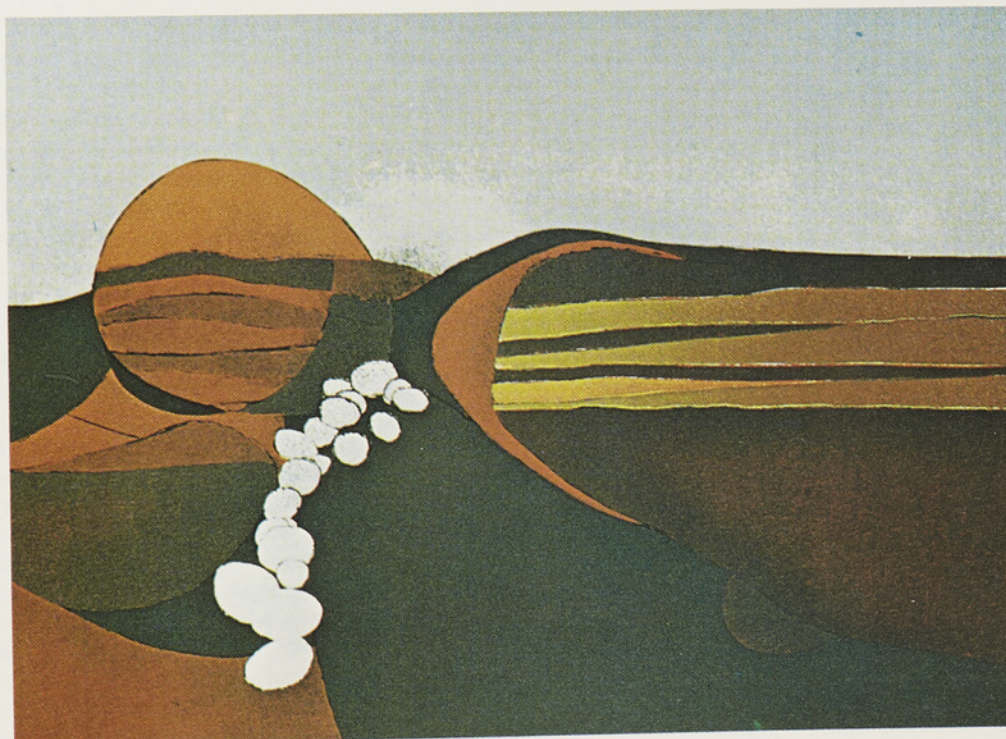


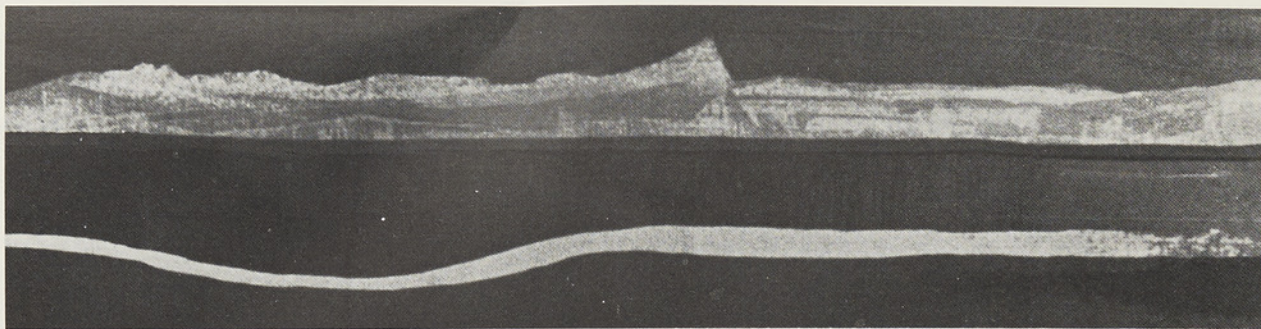
THE SUMMER OF '77, 1977. 59 x 42 cm, Serigraph

SHARDS OF SPACE, 1977. 54 x 41 cm,
Serigraph

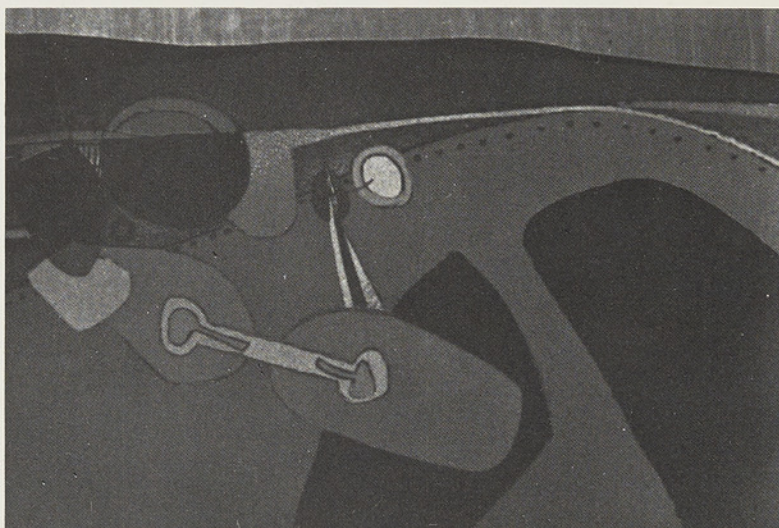


PEBBLES, 1976. 40 x 56 cm, Serigraph

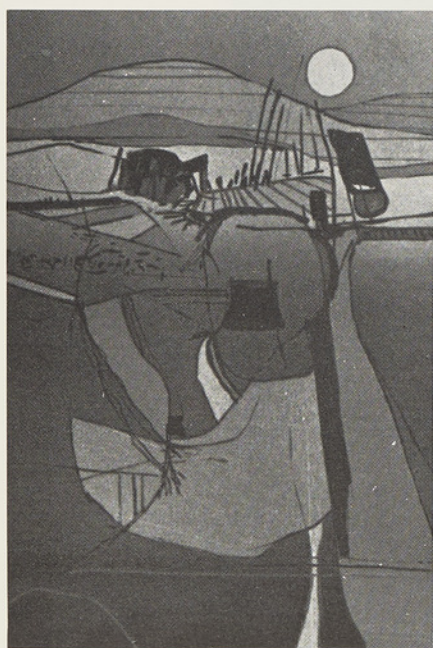




Above: *Swiss Lake*, 1975. 14 x 55 cm, Serigraph



Right: *Bay*, 1976. 38 x 56 cm, Serigraph



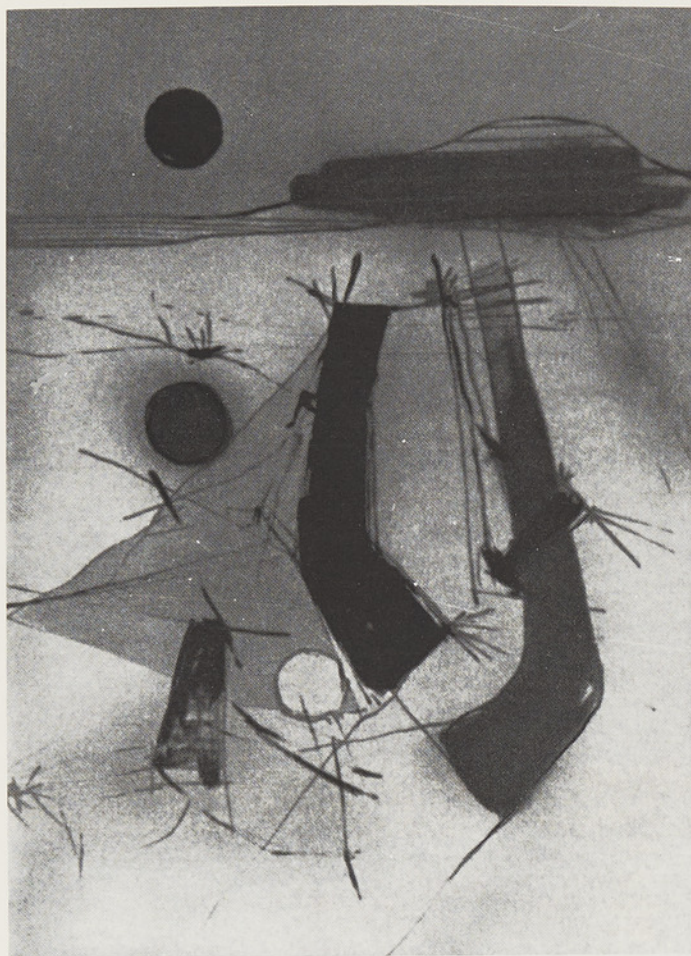
Below: *Harvest Moon*, 1977. 59 x 42 cm, Serigraph

of the jazz-man's spoken comment, barely audible beneath the melody. They are a reminder that the literate eye can accept a number of messages, graphic and verbal, simultaneously.

In the Mingus series the jazz analogy is further developed. 'The line has frenzy, finishing takes time,' he comments, and the frenzy of the line is the strident melody, the glazes and the delicacy of the later refinements like dance, always subservient to the facts of sky and horizon, and from a distance the details are a humming blur, but, as one approaches, the details are split into specific, delightful little episodes of paint which do duty for shrubs, scrub, stones, and trees without losing their authenticity as paint. Any Schimmel landscape should be regarded as a unique ambience into

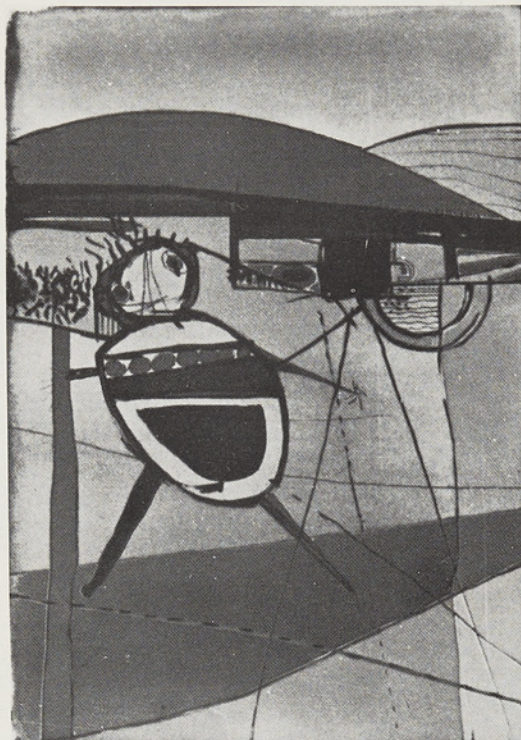
which the spectator moves and makes his own identification. Ideally one should move into a Schimmel painting as a television camera's lens does, glancing at the whole and then zooming in on the interior. To do this reveals the central power of his work. He bases his abstract or semi-abstract pictures on logical premises. Paint is never subservient to imitation but is thoughtful variations on the initial phrase.

Fred Schimmel considers his recent work to be a 'logical development from the landscape,' and because he is a prolific worker producing a large number of abstract landscape, he can react to his own saturation point and more on to new forms of expression instead of being caught like a fly in the amber of his style as more laborious painters sometimes are.



Left: *Turn left at Thursday*, 1977. 48 x 42 cm, Serigraph

Below: *Stranger*, 1977. 58 x 41 cm, Serigraph



The scribbled images in his poetry books, which some years ago indicated an anecdotal human interest are the source material for many recent statements. Erotic elements now reveal themselves in his entwined figures which express the excitement and the monumentality of the embrace without losing the essential painterly, palimpsest-like quality of the paint. De Kooning, one feels, would understand and enjoy the underlying brutality redeemed by the serenity of the finish.

In his recent prints fragments of poetry sometimes appear. A quotation from 'Mexico City Blues', 'junkies that get too high shoot up their old stock of stuff and sit stupidly on edge of bed' appears as a scribble with a drunken, almost comic figure which in its simplicity is the sane man's guide,

this tragic vice. It is humorous, as the drunk and the incompetent tend to be, it is pathetically anti-heroic, human, and stark. He says it all with a deliberate understatement and reduces our pretentious reactions to absurdity. The realism and simplicity and unaffected agnostic, sardonic timbre of Fred Schimmel's mind is made concrete.

Fred Schimmel will never be a 'popular' painter. The work is un-rhetorical. It demands a degree of knowledge and perception rare in the layman; its Persian intricacies and architectural strength demand long scrutiny and a meditative silence. Ironically this fine painter, neglected in his major work, has done more than perhaps any other artist in the country to make artistically worthwhile graphics reach a wider public. □



Mountain Farm, 1977. 54 x 42, Serigraph



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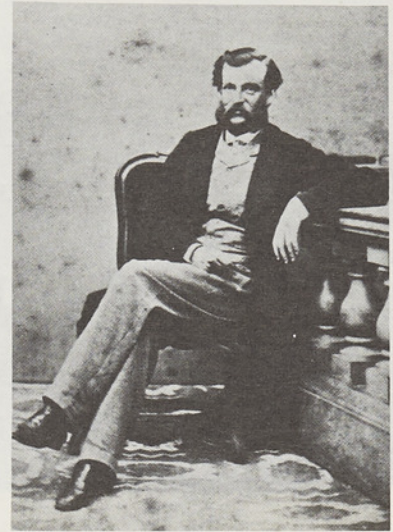


3



4

This studio portrait of Abraham de Smidt was taken by Joseph Kirkman in Cape Town in 1868; De Smidt was then 39 years of age Assistant Surveyor-General



Abraham de Smidt

Surveyor-General of the Cape

MARJORIE BULL

- 1 Left: This view of Fort Beaufort was painted in water-colour in 1874 (By courtesy of the Fort Beaufort Municipality)
- 2 This water-colour by Abraham de Smidt is called *Azure and Argent – a Rustic Cottage* and was submitted in April 1902 to a sketching club in England. On the back of the painting is written: 'From my pencil sketch made on the spot in July 1889 from Rathfelders – looking towards Muizenberg, South Africa'. (By Courtesy of Miss Yvonne de Smidt)
- 3 This oil painting by Abraham de Smidt is of Lion's Head from above Camps Bay; De Smidt regarded a sunset at Camps Bay as unsurpassed by any landscape in the world and imagined that 'Stanfield and Turner would have lingered for weeks along the shores of Camps Bay, Hout Bay, Cape Point, and at numerous spots along our southern coast'. With its blue sky tinged with pink, purple, and gold, this painting, which measures 36 x 51 cm, is gloriously reminiscent of Constable. (By courtesy of the Library of Parliament)
- 4 This water-colour of The Heads at Knysna is not dated but might have been intended as a navigational aid for improving the charts of the locality; it is, however, more than a topographical work, for the downward strokes of the threatening sky and the movement of sea and ship suggest a mood and atmospheric vigour which are dramatic (By courtesy of Mrs S. de Smidt)

ABRAMHAM de Smidt, who succeeded Charles Bell as Surveyor-General of Cape Colony in 1873, was an accomplished amateur landscape painter in the conventional style of the 19th century and a regular exhibitor at the Cape fine arts exhibitions between 1850 and 1890. His status was also that of art critic, connoisseur, and promoter of the SA Fine Arts Association established in Cape Town in 1871. He was a trustee of the Cape Town Art Gallery which opened in New Street (now Queen Victoria Street) in 1875.

Few men served the cause of art at the Cape as faithfully and for as long as De Smidt. Among his extant paintings are those dated in the forties when he was in his teens, while others representing successive decades include South African and European works executed at the turn of the century when De Smidt was an elderly man settled in England.

The third child and eldest son of the 15 children of Willem Anne Janssens de Smidt and Susanna Maria Redelinghuys, Abraham de Smidt was born on 29 May 1829 and baptized at the Nederduitsche

Hervormde Kerk in Cape Town. He was at school at the South African College from 1840 until 1845, between the ages of 11 and 16, when his father held the combined offices of chief clerk in the Surveyor-General's department and secretary to the Land Board. Further promotions were to culminate in his father's appointment as Assistant Colonial Secretary in 1859, with an influential career in politics after 1869.

Abraham de Smidt's father had been educated in the Dutch language, but the family spoke both Dutch and English and were well acquainted with English institutions. Music and drawing were accomplishments which they practised with diligence and distinction in the cultural life of their society: De Smidt's maternal grandfather, Petrus Johannes Redelinghuys, had at one time been elected president of the Zuid Afrikaans Musiek Gezelschap; his uncle, Johannes Hermanus Redelinghuys, a flute player, was also a member of this organization; while his father was secretary for several years. Another uncle, Abraham de Smidt of Groote Schuur, Rondebosch, whose estate



Highstead, Rondebosch, as it was in 1889, with, from the left, Abraham de Smidt's children: Adeline (Lady Hankey), Gerald, and Leonard

De Smidt inherited in 1868, had in his youth been a drawing pupil of Anton Anreith and an exhibitor at Cape Town's first known public art exhibition in 1816.

In 1841, when the South African College moved from its premises in the Orphan House in Long Street, Cape Town, to the vicinity of the Government Gardens, De Smidt was a junior student of Latin, English, Nederduitsch (Nederlands), Hoogduitsch (German), French, and geography. Among those who shared his lessons was Leopold Marquard who was to succeed him as Surveyor-General in 1889. It is likely that De Smidt had his formative drawing lessons at the College, for records show that both Abraham Auret (draughtsman in the Surveyor-General's office) and Thomas Bowler held appointments there as art teachers during the period of De Smidt's enrolment.

On leaving the College De Smidt's first appointment was with a military expedition to the eastern frontier during the War of the Axe, at the completion of which he used his earnings to study mathematics privately and took pains to qualify himself for both the costly professions of draughtsman and surveyor. His father's influence on the choice of his career was paramount and of a practical nature too, as evidenced in De Smidt's recommendation to the position of junior clerk in the Surveyor-General's

department in 1848. On 17 August of that year he was gazetted a government surveyor and in January 1849 embarked on a journey to Grahamstown as a member of the commission for verifying Messrs White's and Brown's surveys on the eastern frontier. An estimated six-day travelling allowance was calculated sufficient only 'under the most favourable circumstances and not... to cover delays from weather, swollen rivers, and other unavoidable obstacles'. As a result of the commission a re-survey was decided upon and De Smidt was chosen as one of the surveyors under terms sanctioned by Sir Harry Smith: permission to serve in the capacity of a government surveyor while retaining his time, standing, and chances of promotion in the fixed establishment.

In the early fifties, when De Smidt married Alida Cornelia Redelinghuys, also a talented pupil of Thomas Bowler, and his distinguished career in the Surveyor-General's department began to take shape, he emerged as a young landscape painter with considerable technical skill in composition whose work clearly showed the influence of Bowler and the English water-colour school. In the absence of any patently native style of painting at the Cape, his art was to develop along the lines of those English topographical draughtsmen whose work embodied both a realistic expression of the recognizable view and poetic sentiment. John Ruskin, who had the most impelling influence on the status of water-colour painting in the first half of the 19th century and whose teaching De Smidt was thoroughly conversant with, noticed that they formed a separate 'historical' branch of landscape painting.

It is not incongruous with the opportune and adventurous nature of De Smidt's profession that his search for 'visions of beauty in form and colour' should have resulted in a predominance of picturesque mountain landscapes, passes, and panoramic views. Much of his work is conspicuously autobiographical and reflects those

This view of Vlugt, near Swellendam, was painted by De Smidt in 1864 (By courtesy of the SA National Gallery)

arduous scheduled journeys and repeated visits to many places which find pictorial counterparts among his extant paintings. A water-colour entitled *Vlugt near Swellendam*, 1864, for example, probably owes its origin to De Smidt's special survey of the Vlugt lands in connection with the transfer to the government of a portion of the farm in that year. His *Fort Beaufort*, 1874 is a painting which recalls an earlier stay there and the place of birth of his first child, William John, in 1854, during the period he was engaged in Sir George Cathcart's scheme for the settlement of the eastern frontier.

Well known and representative of De Smidt's first foreign tour when he was 28 years of age is his *Castle of Chillon*, 1857, in the possession of the South African National Gallery. Like the great Joseph William Mallord Turner, who had been so profoundly impressed by the mountainous grandeur of Switzerland on his European journey in 1802, the still youthful De Smidt was to discover fresh affinities with the romantic poets in 1857 and vistas of such magnificence that he was sometimes at a loss to choose a subject because 'time will not allow all to be drawn'. In the company of his travelling companion Henry Wentzel, third clerk in the Orphan Chamber branch of the Master's Office in Cape Town, De Smidt was ecstatic about the views and thought that they amply repaid their 'difficult and dangerous' feats of mountaineering. 'Oh, how I felt the utter futility of pen or pencil to portray those scenes,' he wrote of their first pedestrian tour in the Bernese Oberland, and 'Certainly I do not think such a combination of grandeur, sublimity, and softness



in landscape can possibly exist anywhere else than in this valley of the Reichenbach,' he noted elsewhere in his journal.

De Smidt was an ardent admirer of Turner and an affinity with Turner's linear draughtsmanship is sometimes obvious in De Smidt's drawings of trees and castles. This no doubt derived from Turner's published engravings known as the *Liber Studiorum* which were issued with the intention of covering several styles of



Abraham de Smidt painted this water-colour of the Castle of Chillon in Switzerland in 1857. (By courtesy of the SA National Gallery)

landscape painting such as historical, architectural, mountainous, and marine.

Generally De Smidt's romantic sentiments were expressed in the orderly combinations of blue mountain tones and the gleam of sunshine in the middle distance; a blue sky tinged with the harmonious tones of pink, grey, or gold and reminiscent of Constable; or the delicacy and serenity of a simple sunset with its soft illumination of mountain, rock, and water. Those important subjects in romantic painting and poetry, shipwreck and the ominous moods of the sea, do not as a rule appear in De Smidt's work. Although the interventions of coastal scenery, wide expanse of sea, and local shipping are frequently observed, De Smidt did not concentrate on the sea and cannot therefore be classed as a marine artist.

De Smidt was, however, an admirer of Clarkson Stanfield (1793-1867), considered by his contemporaries to be the leading marine artist of the day, and he particularly appreciated Stanfield's scientific and dexterous studies of nature so highly valued by Ruskin, and his very finished representations of rock. While De Smidt had a commendable facility with which he drew and coloured rocks and

boulders he often failed to depict satisfactorily the ruggedness of these subjects and conveyed instead the impression of a theatrical scene.

Belonging to the same generation as Stanfield was James Duffield Harding (1797-1863) to whom Ruskin paid tribute as 'unquestionably the greatest master of foliage in Europe'. In 1854 Thomas Bowler introduced Harding's system of teaching at the South African College and not long afterwards to his adult classes. Colonial art students were in fact familiar with the works of Harding before this date, and a painting said to have been executed by De Smidt in 1852 was condemned as unoriginal in its conception and reminiscent of the style of tree drawing depicted in Harding's book *The Park and the Forest*. From Harding, who made good use of Chinese white to secure dramatic effects, may have evolved De Smidt's habitual use of a good deal of Chinese white in his own colouring, sometimes laid on very broadly with the intention of producing a look of haziness. Too often it gave the impression of heaviness rather than the desired atmospheric effect.

In later years, when some of his work showed the reflections of varied cultural elements and he was familiar too with the treatises of

A water-colour of Kalk Bay; it measures 23 x 34,5 cm. (By courtesy of Mrs Alice Kenealey)





men such as Sir Joshua Reynolds, Henry Fuseli, John Burnet, and Charles Robert Leslie, De Smidt was inclined to recall the benefit of Harding's instructive comparisons between the curves of the human form and the outline of mountains and the stems of trees; for, he said, 'He who is best acquainted with the beauties of human form, the most perfect of God's work, will have an eye more keenly observant of all other beautiful objects in nature, of all the properties of forms, symmetry, proportion, and variety'.

De Smidt had an honest and unassuming commitment to the art of landscape, mainly in the sphere of water-colour, which in no way challenged the conventions of the time but showed a varied talent without innovation. His work was, and is today, seen mostly in relation to that of his professional contemporaries at the Cape, namely Thomas Bowler whose mastery of the art De Smidt never failed to uphold, Wilhelm Hermann, trained in Germany and imbued with Romanticism, who for a while in the seventies was the leading exponent of Cape views, and Charles Rolando who came to the Cape from Italy around 1881 and stayed only a few years. It was Rolando, whose landscape work and teaching were very

popular among members of the SA Fine Arts Association, who encouraged De Smidt to paint in the medium of oil.

De Smidt competed with all three of these artists in occasional open-class competitions. In Cape Town in 1877 and 1881 he won a gold medal and a silver medal respectively, and at the South African Exhibition in Port Elizabeth in 1885 he won a silver medal for his oil painting *Knysna Heads*. This work was sent to the Colonial and Indian Exhibition held in London in 1886.

The following allusion by De Smidt to his country's suitability to the art of landscape recalls a personal view reflecting the essential and gentle flavour of his own work and his constant encouragement of young artists in their outdoor sketching: 'The landscapes in South Africa are said to have the disadvantage, as compared with the scenery of humid climates, that distant objects are not sufficiently veiled by vapour of intervening atmosphere. I have never, I confess, been able to regard this otherwise than as a clear advantage to the painter who is conscientious in the rendering of detail, and who can so frequently count on fine weather for his field studies. Obtrusive de-

Abraham de Smidt's water-colour of the Tradouw Pass; it measures 22,5 x 33,8 cm. (By courtesy of the SA National Gallery)

tail he can readily avoid by a judicious choice of a point of sight, and by a right employment of light, middle tint, and shade. Then in winter and early spring, and sometimes in other seasons, the air is charged with vapour sufficient to satisfy the most fastidious painter of misty effects.'

De Smidt had added opportunities of assisting amateurs and students, both critically and by donation of monetary awards, after the establishment of the Cape Town School of Art in 1880. This body, under the joint auspices of the SA Fine Arts Association and the Education Department, was housed in a wing of the Art Gallery and constituted one of the earliest attempts to cultivate an interest in art education. During his second sojourn in Europe in 1879 and 1880, while visiting Florence and Rome, De Smidt offered his services in the purchasing of landscapes in water-colour from some of the 'first studios', bearing in mind the contemporary belief that good examples of this medium would 'excite more interest in students than the con-

templation of more valuable works beyond the probable range of their attainments in art.'

De Smidt was actively involved in yet another direction in the developing art life of the Cape. With Lady Smyth, wife of Lt.-Genl. H.A. Smyth, Captain R.S.S. Baden-Powell (afterwards the first Baron Baden-Powell of Gilwell), and other socially prominent people, he was a founder member and patron of the SA Drawing Club in 1888. The formation of this energetic body and its annual exhibitions from 1889 onwards were to influence the cause of art and artists greatly, for it led to a demand for art teachers and the subsequent formation of the professional South African Society of Artists in 1902. At the end of that year the two associations held their first combined exhibition and in so doing took the initial step towards establishing a distinct South African style of art.

De Smidt had married again after the death of his first wife in 1873, and it was his second wife, Gertrude Overbeek, their four young children, and two daughters

This charming water-colour of a rock pool with arum lilies shows De Smidt's feeling for the Victorian manner of depicting flowers and trees. (By courtesy of the Library of Parliament)





of his first marriage who accompanied him overseas in 1890 after his retirement. Unsuccessful in maintaining his estate profitably, De Smidt had sold Groote Schuur to the widow of J.A. van der Byl in 1879, and Highstead, Rondebosch, the residence built on land which he had retained, was disposed of in 1889. Many of his household possessions fetched good prices at a public auction and were of particular interest to collectors. Indeed, the drawing-room of Highstead was described as a 'museum in itself', while other rooms contained a variety of marble statuettes, china, terracotta, and Bohemian glass ornaments.

De Smidt's large collection of European oil and water-colour paintings, chromo-lithographs, and engravings, also offered for sale, did not change hands and was left temporarily in the custody of the SA Fine Arts Association for exhibition whenever required.

After a visit to the Continent in 1891 De Smidt and his family settled in England, at first near Southampton where he was an active member of the Southampton Art Society and an exhibitor at the society's annual exhibitions. Later he made a permanent home at Chesham Place, Brighton, from where, between the years 1895 and 1900, he was regularly engaged in purchasing paintings for the Cape Town Art Gallery. Among those who joined him in forming a committee for this purpose was Thomas Armstrong, CB, of the Science and Art Department, South Kensington, and Havelock Ellis

who accompanied him to exhibitions and private views at London institutions such as the Royal Academy and the Royal Water-colour Society. It is noteworthy that under these auspices the art works sent to Cape Town belonged to the traditional English landscape school, whose members at the turn of the century were sometimes called 'pastoralists' and who confined themselves to 'true transcripts of nature'. Disliking the 'affectation' of the Impressionists, De Smidt inveighed against them as the 'slapdash school of artists'.

When De Smidt died at Brighton in 1908 few of his contemporaries at the Cape were left to pay tribute to his public-spiritedness of the previous century. But he was not entirely forgotten and when the origins of the Cape Town Art Gallery were publicly discussed in 1910 a former trustee, Dr W.H. Ross, generously described his friend 'the late Abraham de Smidt' as 'the prime mover and pivot in starting the Art Gallery'. In 1916 Lady Phillips, wife of Sir Lionel Phillips, appropriately presented four of De Smidt's pictures of South African scenery to the Gallery (he thought of it as 'our National Gallery' long before its present status was acquired) and in more recent times this collection has grown considerably. In 1974 the South African National Gallery mounted an exhibition of 49 of De Smidt's oil and water-colour paintings, including a Cape scene purchased by the Gallery from his only surviving child, Adeline, Lady Hankey, in 1972. □

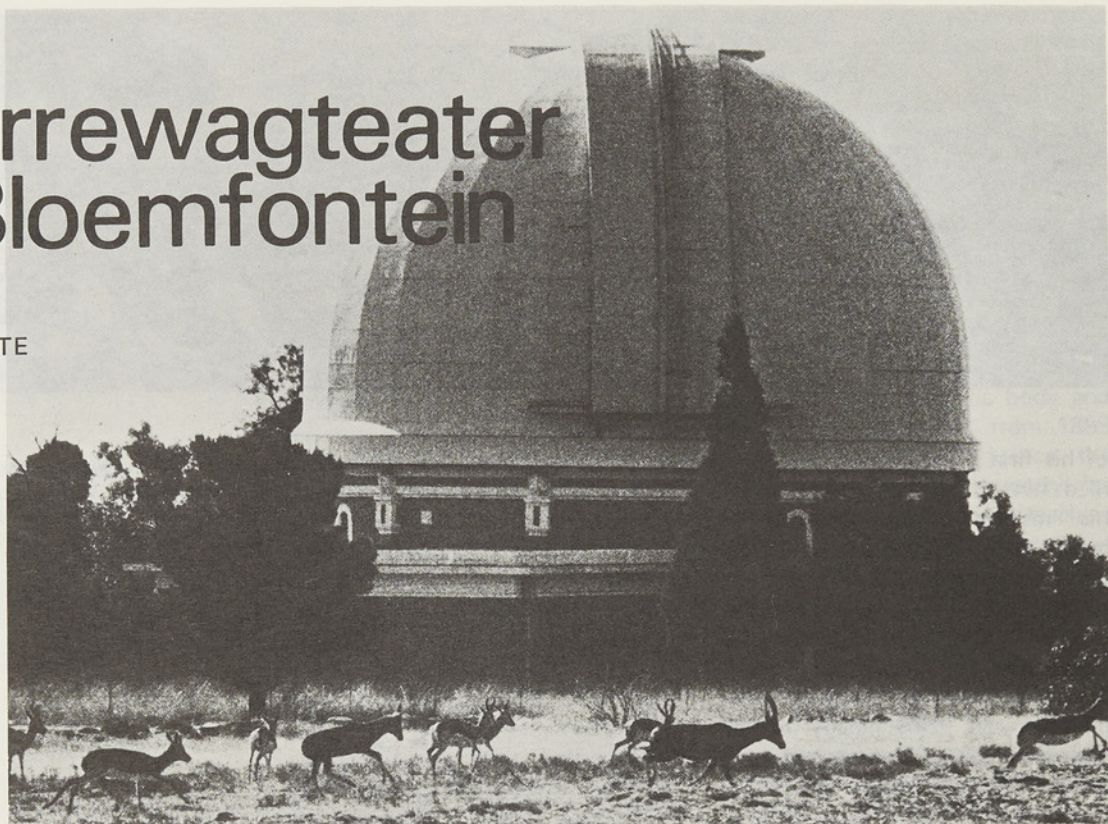
De Smidt's water-colour of Llanberis Pass in Wales, with the trees on the right reminiscent of Turner's *Liber studiorum* (By courtesy of Mr J. de Smidt)

Abraham de Smidt in 1872. (By courtesy of Miss M. Lister)



Die Sterrewagteater in Bloemfontein

LEON CLOETE



Die Sterrewag bo-op Naval Hill wat nou in 'n teater omgeskep is. Die aangrensende wildreservaat bly ook 'n groot aantreklikheid

The Observatory on Naval Hill which has been transformed into a theatre. The adjoining nature reserve still maintains a fair amount of game

VER van die stadsrumoer, onder die oop Vrystaatse lug en in die middel van 'n wildreservaat lê Bloemfontein se jongste teater. Die naam pas ook mooi: Die Sterrewagteater. Wat lank die tuiste van die sterrekunde was, huisves nou sterre van 'n heel ander soort. Die groot wit koepel wat reeds sedert die begin van die eeu vir myle gesien kan word, is nou die dak oor die kop van die spelers in Sukovs se toneelgeselskap. En heel onverwags is dit ook 'n gesogte uitstalplek vir plaaslike beeldende kunstenaars.

Die Sterrewag bo-op Naval Hill het sy oorsprong in die jeugvriendskap van twee jong studente gehad. Lamont, 'n voornemende sakeman het aan sy vriend Hussey, wat 'n buitengewone belangstelling in die sterrekunde gehad het, 'n groot teleskoop belowe wanneer hy eendag genoegsame fondse beskikbaar het. Hussey het sy doktorsgraad behaal en later hoof geword van

die departement astronomie aan die Universiteit van Michigan en meener Lamont, 'n ryk sakeman.

Met die uitbreek van die Eerste Wêreldoorlog is die uitvoering van Lamont se belofte vertraag, en sy vriend het nie geleef om sy eie teleskoop in gebruik te neem nie. Lamont het egter nogtans die teleskoop geskenk en die verkenning van die Suidelike hemelruim is in 1928 by die Lamont-Hussey Sterrewag begin onder die leiding van dr. Rossiter, die man wat dr. Hussey na sy dood opgevolg het. Dr. Rossiter, wat navorsing gedoen het oor dubbelsterre in die noordelike hemelruim, het met hierdie teleskoop ook duisende nuwe dubbelsterre ontdek en sodoende dr. Hussey se drome bewaarheid.

Die bronsplaat in Sukovs se besit herdenk hierdie vriendskap: 'The Observatory records Husseys vision, the unselfish generosity of Lamont and the loyal industry of Rossiter'. In dieselfde gees van

samewerking en toewyding het Sukovs, met die hulp van die Vrystaatse Provinsiale Administrasie en die Bloemfonteinse Stadsraad asook enkele privaatinstanties, begin met die restourasiewerk aan die sterrewag.

Sameloop van omstandighede het aanleiding gegee tot die idee om die sterrewag in 'n teater te omskep. Aan die een kant het die Universiteit van Michigan belang verloor in die sterrewag en die plek in onbruik laat verval. Die uiteinde sou wees dat die gebou net van Naval Hill af sou verdwyn. Sukovs, aan die ander kant, was naastiglik op soek na 'n geskikte lokaal om in te ruim vir 'n nuwe kleintheater. Die eerste Sukovs-Kleintheater in een van die groot sale van die Ou Presidensie moes na vier jaar ont-ruum word toe daar besluit is om die Presidensie te restoureer en in 'n museum te omskep. Daarna is die skoolsaal van die Ou St. Michaels-skool, wat in 1974 Sukovs se hoof-

kwartier geword het, verander in 'n kleintheater. Teen daardie tyd het die Sukovs-Kleintheater 'n instelling onder Bloemfonteiners geword. Die kleiner, maar altyd belangstellende gehoor het gesorg dat daar met minderbekende of moeiliker toneelstukke ge-eksperimenteer kon word, sonder die risiko's verbonde aan 'n grootskaalse produksie in 'n groot teater waar gehore van duisende mense nodig was om dit 'n finansiële sukses te maak. Dit het ook geblyk dat die publiek meer hou van die intieme atmosfeer van 'n kleintheater. Die spelers weer, het 'n plek gehad waar hulle sonder onnodige steurings kon werk — 'n soort tuiste met 'n intieme atmosfeer.

Toe daar in April 1976 besluit is om die Sterrewag vir 'n nuwe kleintheater te gebruik, was dit net die opwinding en moontlikhede wat getel het. Die probleme sou later vir hulleself sorg.

Daar is in daardie stadium gehoop dat die teater teen September 1976 gereed sou wees vir 'n aanbieding van *Kinkels Innies Kabel*. Probleme met die verwydering van die teleskoop, elektriese toevoer en akoestiek het egter kopkrap gekos en baie tyd in beslag geneem. Maar die wag was tog die moeite werd.

'n Brilljante plan is bedink vir 'n plafon vir die enorme koepel, wat die akoestiese probleme uitgeskakel het; verskuifbare rostra is ontwerp vir die sitplekke en die verhoog sodat die rangskikking en verhouding tussen gehoor en verhoog aanpasbaar kon wees; matte is gelê en lugreëling is geïnstalleer; die kleedkamers is opgeknop en die terrein begaanbaar gemaak met ruim parkeerfasiliteite vir besoekers.

As inwydingstuk is die ou Franse meester van die teater, Jean-Baptiste Poquelin, of beter bekend as Molière, se *Die Huigelaar (Tartuffe)* gekies. Met bekende speler/regisseur Jannie Gildenhuys as speler was dit 'n daverende sukses en 'n gepaste inleiding tot 'n nuwe era in 'n unieke kleintheater.

Sedertdien is stukke van uiteenlopende aard in die Sterrewagteater aangebied: John Guare se *The House of Blue Leaves* onder die re-

gie van Ernst Eloff; André P. Brink se *Kinkels Innies Kabel* ('n verwerking van Shakespeare se *A Comedy of Errors*), met Johan Bernard as regisseur; en *The Cherry Orchard* deur Anton Tsjekof, onder die regie van prof. Rosalie van der Gucht. Verdere beplande opvoerings in 1977 sluit in *Romeo en Juliet* (in Afrikaans vertaal deur André P. Brink), geregisseur deur Jannie Gildenhuys en *A Funny Thing Happened on the Way to the Forum* onder die regie van Johan Bernard.

'n Proefneming met 'n Sondagkonsert aangebied deur Sukovs se musiekafdeling was só gewild dat dit ook al 'n instelling geword het. Hoofsaaklik plaaslike talent word vir hierdie kort Sondagmiddagaanbiedings gebruik en tot dusver was daar 'n program met uittreksels uit die operas, Rustelle van Wyk en Philip de Vos se program *Lied en Volkslied* en twee jong Bloemfonteinse groepe, die Belle Voce-kwartet en die Vrystaatse-Koperblaasensemble in 'n program van ou *Engelse Madrigale en Volksliedere*. Programme met Gudrun Barrella (sopraan) en die Sukovs-dameskoor word ook vir later vanjaar beplan.

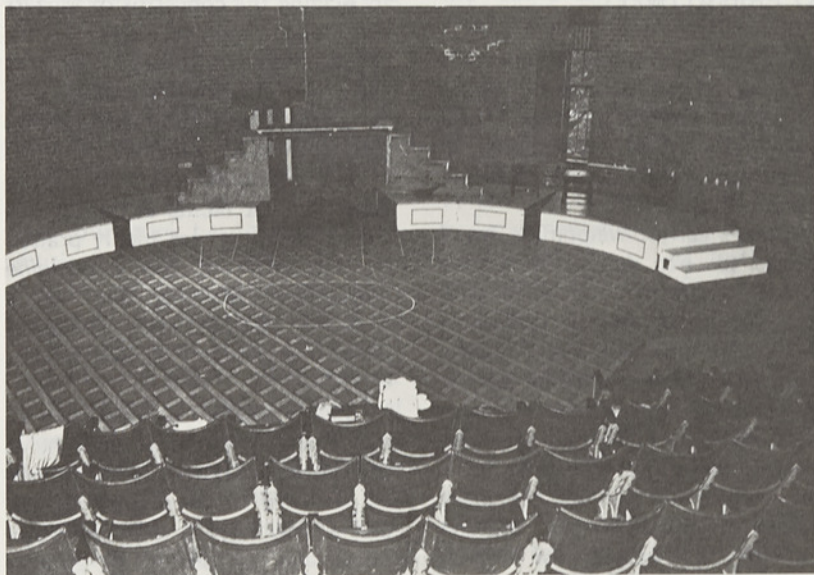
Die groot belangstelling in die kunsuitstallings in die voorportaal het reeds navrae van oor die hele

land laat instroom. Met die opening van die teater in Maart vanjaar het Dicky Longhurst, een van Bloemfontein se belowendste jong kunstenaars en voltydse ontwerper vir Sukovs, 'n besonder geslaagde uitstalling van sy skilderye in die teatervoorportaal gehou. Daarna het uitstallings van foto's deur Philip de Vos en skilderye, grafiese werke en beeldhouwerke deur Ben Gould gevolg.

Ongetwyfeld 'n hoogtepunt — en 'n gebeurtenis wat die Sterrewag finaal gevestig het as een van die gewildste kunssentrums in die stad — was die uitstalling deur Vader Frans Claerhout tydens die onlangse aanbieding van *The Cherry Orchard*.

Die Sterrewagteater is nie sonder sy tekortkominge en beperkings nie, maar met inisiatief en deursettingsvermoë kom daar altyd oplossings. Sukovs se toneelbestuur, onder die leiding van Johan Bernard, voorsien net vooruitgang vir dié nuwe kleintheater waaraan hulle met soveel toewyding gewerk het.

As die afgelope paar maande enige aanduiding mag wees van wat voorlê, lyk dit asof Sukovs uiteindelik 'n antwoord gevind het op finansiële inperkings, koue winteraande en bowenal, *televisie*. □



Die binnekant van die teater met die sitplekke voor en die verskuifbare verhoog op agtergrond

The theatre's interior showing the movable stage and the seating arrangements



a crown of laurels and thorns

BY ERIC ATTWELL

ALTHOUGH the 19th century is marked by the creative genius of several women writers, it produced few women composers, an exception being Clara Wieck-Schumann (1819-1896).

Clara's early development owed much to her father, Frederick Wieck. Originally a preacher who was very poor, Wieck turned to music and soon acquired a reputation as a piano and voice teacher in Leipzig. He seems to have possessed a flair for business, establishing a music lending library — used at times by a student named Richard Wagner — and opening an agency for pianos and other instruments.

At six Clara was picking out tunes on the piano and at nine

she gave her first public recital. At this time she was accustomed to playing the concertos of Mozart and Johan Hummel with the orchestra from memory: she had early laid the foundations of that sympathy with the orchestra which distinguished her playing.

The following year, 1830, she gave her first recital at the famous Gewandhaus. It was highly praised by the critic of the *Allgemeine Musikalische Zeitung* who wrote that her 'brilliant style compared with the greatest players of the day'.

Clara's creative abilities were already evident as the programme at the Gewandhaus included variations of her own on an original theme, and a few months later she composed and published a set of four polonaises.

In her 12th year Frederick Wieck took Clara on a short tour

of Germany before heading for Paris, the musical centre of Europe. The triumph hoped for in Paris was denied her, for cholera caused most of the rich to leave the city.

The return to Leipzig was eagerly awaited by another student of Wieck's, Robert Schumann. For some time Robert had been an intimate of the Wieck household but it was another four years before he and Clara formally declared their love.

Wieck was violently opposed to the match and forbade Robert the house. He made Clara return Schumann's letters and the compositions he sent her.

Wieck spread it around that Schumann was a drunkard, and this, with other unfounded accusations, eventually landed Wieck in court.

Wieck certainly appeared to have been convinced that Schumann,

then little known, was too poor to support his daughter. But the principal reason for his attacks was probably jealousy: he felt that the marriage would mean the end of his plans for an international career for Clara as a concert artist, a career which would have brought him much reflected glory.

After many vicissitudes in their relationship, during which time Schumann was twice on the point of suicide, the lovers were married in 1840. Incidentally, consent to the marriage was wrung from Wieck only after a long and tedious lawsuit.

Robert and Clara were very happy and the years immediately after the marriage produced some of his greatest work. During this period he studied and achieved total mastery of all forms of musical composition. We no longer hear of those early struggles to give perfect form to his musical ideas. Composition came easily to him and whatever the form he chose for his ideas they bear the mark of the true artist, spontaneity.

Schumann then began to suffer from periods of depression and melancholia. Although he continued to compose and for some years he and Clara undertook several concert tours — including one to Russia — the periods of depression became more frequent and increasingly acute. During a severe attack in 1854 he attempted suicide by throwing himself into the Rhine.

Schumann had sufficient insight into his condition to agree to enter a mental hospital. He was placed in the care of Dr Richarz who maintained a private institution at Endenich, near Bonn, and he died there two years later.

Clara's feelings on the death of Robert are summed up in these words from her diary: 'With his passing all my happiness is over. God give me strength to live without him. A new life is beginning for me'.

When those words were written Clara was 37 years old and had to earn a living in order to bring up

seven children. Caring for her family and her husband during his years of illness would have broken many a woman, but Clara's inner resources survived the period and she had even managed several tours. After Robert's death, she had to undertake concerts on a grand scale.

Clara Schumann's concert playing career, covering a period of 61 years from 1828 to 1889, makes an astonishing record. The 2 000 programmes which she preserved reveal a repertoire of remarkable range. Her tours took her to nearly every musical centre of importance in Europe and she was so popular in England that she was invited to give concerts there every year for more than a quarter of a century.

In 1878 Clara became principal teacher of the pianoforte in the conservatory founded by Dr Hoch at Frankfurt. There she lived and worked with great success until the end of her life.

The appointment at Frankfurt gave Clara the opportunity to found a new school of piano

playing, one totally opposed to the showy, flashy style popular among many pianists of the day. She also took over the editorship of Schumann's complete works.

But Clara Schumann seems to have been born to suffer, for her life was a series of tragedies. In 1847 she lost her son, Emil, a year old. Then came the years of her husband's illness and early death. In 1872 her daughter Julie died, leaving two small children. In 1879 her son Felix, then only 25, died. A few years later her son Ludwig became mentally ill and had to be 'buried alive' in an institution. In 1891 her son Ferdinand, a volunteer in the Franco-Prussian War, died, and she had to provide for his family.

Although we read that she gave concerts in London in 1885, 1886, 1887, and 1888, this was a period when her health was failing and her hearing was diminishing. Great as an artist and heroic as a wife and mother, Clara Schumann wore, in the words of Eduard Hanslick, a crown of laurels and thorns. □



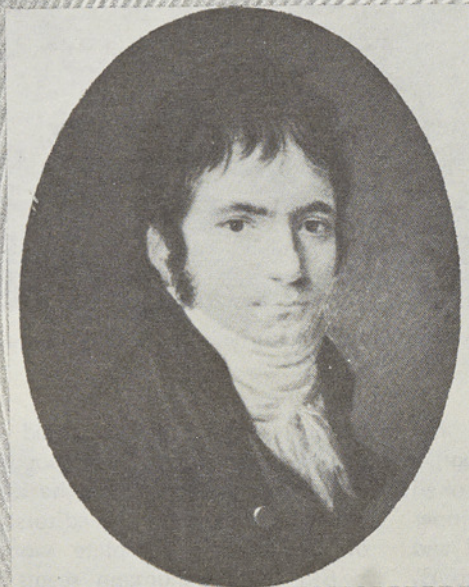
Robert and Clara Schumann in a daguerreotype portrait made in Hamburg, 1850

The 17th-century philosopher John Locke, who wrote that the sources of ideas are sensation and reflection

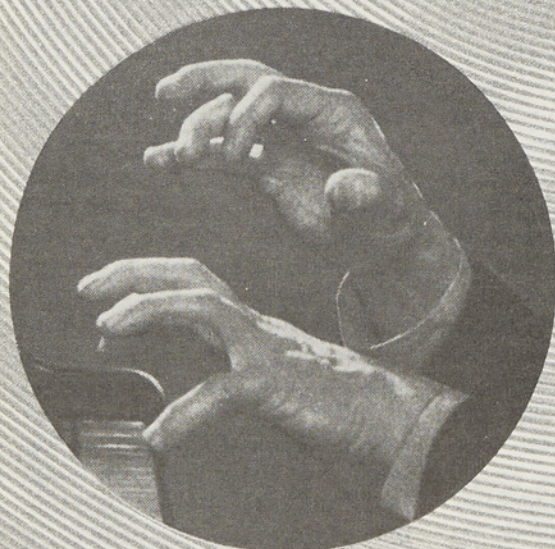
the Art of Communication



HELEN WEICH



Ludwig van Beethoven the composer who's genius lifted music to the utmost range of human communication



The hands of the pianist Artur Rubenstein, evocative symbols of communication

ART has been defined as the skilful execution of an object in itself. Art has always fascinated those who make definitions, but it is easier to describe what it is than to define what it is.

Art is also a communication. Behind every work of art is the artist's appeal to his fellows: 'Do you get my message?' Every work of art has a message for the person looking at it. The artist is the communicator, his palette, canvas, brushes, chisels, wood or marble are the materials. The final work of art, whether a water-colour, oil painting, or a piece of sculpture, is the message. Some thoughts are made manifest by the skilful use of the tools and the material: oils, water-colours, or even stone! These works of art remain available to men of all generations for them to interpret in different ways.

The art of composing music is

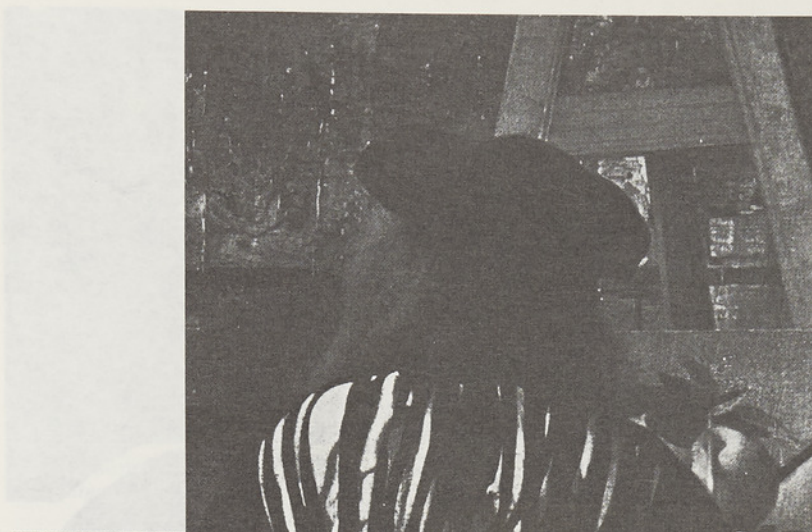


The first words of long-distance communication were spoken by Graham Bell in 1892 between Chicago and New York

a unique example. Except for the performer, the notes disappear altogether and give way to a purely personal interpretation of what is inexpressible, and what is emitted is what is received. The stirring notes of the 'Marseillaise' have aroused every Frenchman since the time of the French Revolution with its message of 'Forward, children of the fatherland'. The lilting music of 'The Blue Danube', the victorious strains of 'The 1812 Overture' both convey timeless messages to their listeners. Advertising has been made into a fine art. By the skilful collocation of visual elements and captions a message is conveyed. The old advertisement for Reckitt's blue, 'out of the blue comes the whitest wash', was the caption underneath a picture of a four-masted sailing ship on a very blue ocean with startlingly white bow waves and left the reader in no doubt about the conclusion he must draw: if *he* wants a clean white wash he must use Reckitt's blue.

Communication in the written or spoken word is also an art. The tools one can use are the elements of the language we use, words. They are able to evoke a multitude of messages in the reader or listener. As a skilled artist will use materials carefully to make the right composition, so the skilled verbal communicator draws on the stock of words which form his vocabulary to frame a message which will evoke the desired meaning in the person to whom the message is directed. Meanings are not evoked in a haphazard fashion. Words should be selected with care to get the desired effect in the person for whom they were intended. Great orators of all times have developed this facility.

Winston Churchill in his famous and often quoted speech to an embattled nation gives an inspiring example of carefully selected words framed to stir the British at the time of their lowest ebb. 'Never in the course of human endeavour have so many owed so much to so few . . . We will fight them on the



The artist's appeal to his fellows

Do you get my message?, *La Gioconda* by Leonardo da Vinci

'La Marseillaise' a high relief sculpture by Francois Rudé





Musicians on an Egyptian tomb painting (circa 1400 B.C.)

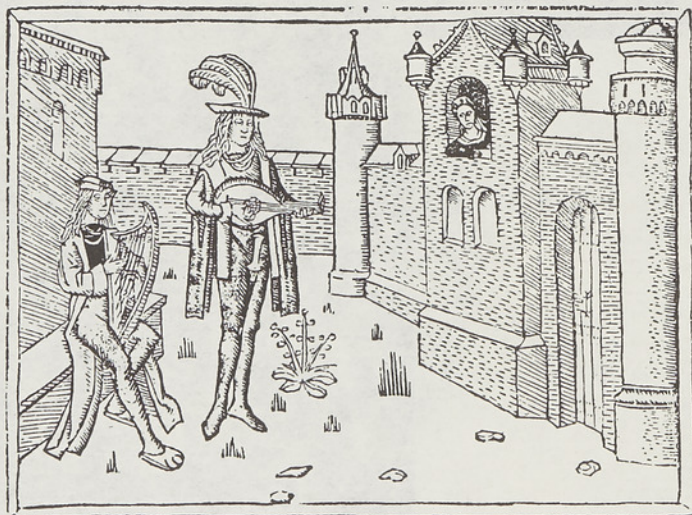


Girl playing a flute, from a Grecian vase

beaches... When history looks back on the history of England they will say this was their finest hour.'

Words can have a magic, not in themselves but in the delicacy and surprise of their use. Shakespeare put this line into Antony's mouth:

I am dying, Egypt, dying. Cleopatra's territorial name summons up all the splendour and grandeur embodied in Cleopatra, the woman for whom he had gambled away everything. One word lifts the action from the human plane to the cosmic, stirring every reader



An aubade, from a colour woodcut (14th century)

to sense the full extent of the tragedy. Words have their own power, but a craftsman skilled in the use of the correct words will be able by careful selection to amplify the impact of what he is saying. Robert Louis Stevenson's lines of verse written from Samoa where he was dying of consumption, paint a word picture of his longing which every reader can share with him.

*Be it granted, me to behold you
again in dying*

*Hills of home and to hear again
the call,*

*Hear about the graves of the
martyrs the peewees crying –
And hear no more at all.*

Word image is actually part of poetry. We are not, however, all talented poets hiding our lights under bushels. We are of necessity involved in communication daily. It forms an inescapable part of our daily round. We have to earn our living, give our instructions, satisfy our personal and social needs by communication with our fellow man. We cannot all paint word-pictures to entrance our listener or reader, but we can improve our performance and perfect our mastery of the tool we must employ, language. We can achieve this improvement by studying the process and the elements in the process.

There are three main elements in any process of communication process: the communicator, the message, and the destination. At least one of the individuals has the intention of sharing some knowledge, idea, feeling, or something with the partner in communication. All people who hear or read a message do not qualify for the term 'destination'. For instance, an article on vocational guidance may be read by many people, but its message strikes home to the young school-leaver who can benefit by the communication. The art therefore consists of the identification of the destination and reaching that person effectively with the message.

Think of the word 'Sun', name of the celestial body at the centre

of the solar system of which the planet Earth is a member. It is a symbol of light, power, and energy. And the Moon, the satellite which orbits around the Earth, is the symbol of mystery, romance, and secrecy.

The meaning of messages lies in the significance of the signs or symbols used as a means of expression. They themselves have no meaning but they evoke meaning in the person who is receiving the message. Both or all the people involved in the communication must know the dictionary or, as we say in technical jargon, the conceptual or denotative meaning of the word. We all live on the Earth and share a host of common elements in the span of our existence. Although we all share the physical world, each enjoys different experiences, form his own set of values, own set of attitudes, and eventually his own unique frame of reference.

When you express, you are expressing yourself in terms of this frame of reference. When you understand what is said or stated you are interpreting into your unique frame of reference. Purposeful communication must be skilfully planned then so that what is said is interpreted in the way you would like it to be understood. In casual communication, each person should be aware of the similarities in the life-worlds, the unique frame of reference of each of us. This enables you to realize that there can be uniformity between your life-worlds so that you can make generalizations and come to conclusions about what is stated. You have already experienced that yourself, and self-knowledge is the basis for interpretation and understanding. You must, however, also be aware of the differences so that you do not read more into the statements than is intended.

Both partners, then, the person who starts the talking and one who listens, are simultaneously and dynamically involved in the process of communication. Each sends and receives messages simultaneously; the person who is listening and



A royal story teller enchants her young audience. Queen Fabiola of Belgium talking to children. (Photograph by courtesy of SABENA Revue)

understanding may not be talking, but his reactions are providing feedback to the person doing the talking who will, if he thinks it necessary, then modify his message. He can repeat it, he can talk more loudly, or just stop talking to give the listening party a chance to ask a question. In this fashion, then, by means of message exchange, mutual understanding can be arrived at. Understanding can then be improved by practising the art of communication.

There are four basic factors which influence the performance

of any one individual practising the art of communication. Your communication skills, your attitudes, your knowledge, your culture, and the social environment will all influence your performance as a communicator. It is nearly impossible to change your social environment. Attitudes do not change easily, but skills can be improved and knowledge of topics and of the destination you plan to reach can be acquired.

One of our communication skills is the command we have of the language. Language can be de-



The communication of love. The famous sculpture showing Nele inspiring the young Ulenspiegel. (Photograph by courtesy of SABENA Revue)

A modern shepherd from Epirus



scribed as a common code we use to conceptualize things we wish to convey, meanings we wish to evoke. Language is a tool we use to communicate with. It participates in our perception and our expression of perception. In its use we are limited by its purpose and function, as we are by any tool we employ. A language is a living thing. People over the centuries create words to evoke the realities of their life. In this way the Eskimos created several different words corresponding to different types of snow. Snow is an ever-present reality for an Eskimo. This is not the case in South Africa: we there-

fore have only one word for snow!

When we want to communicate, we draw on our semantic content and this has two components, the linguistic and the spiritual. In other words there are an objective element and a subjective element in each message. The wishes cherished, the appreciation felt for something form the subjective or connotative element, the objects about which the feelings are cherished form the objective or denotative elements of the message. Part of our semantic content is common, but part of it is personal. Each one of us when communicating uses and draws on his mother tongue. It forms part of the spiritual heritage. We have not created it; it is there waiting for each one to master it. In mastering the language, each understands it in terms of his own experiences. To the linguistic component, each one attaches his own personal connotative meanings shaped by the personal store of values and experiences, his unique frame of reference. If, then, we want to achieve real understanding, we should make an attempt to get to know the life-world of the partner in communication. We should find

out any differences between our life-worlds and take this into account in the planning and execution of the communication.

Basic bits of communication, sentences, contain denotative as well as connotative meaning. When we share the same language, we are able to understand the denotative level. When the topic is of a general and, you could say, a timeless nature, it is possible that the evocative connotative meaning is understood and brings delight to people of all ages. Think of the beautiful lines by Elizabeth Barrett Browning:

*How do I love thee? Let me count
the ways.
I love thee to the depth and
breadth and height,
My soul can reach, when feeling
out of sight
For the ends of Being and Ideal
Grace.
I love thee to the level of every
day's
Most quiet need, by sun and candle
light.
I love thee freely, as men strive for
Right,
I love thee purely, as they turn
from praise
I love thee with a passion put to use
In my old griefs, and with my child-
hood's faith;
I love thee with a love I seemed to
lose,
with my lost Saints, — I love thee
with the
breath, smiles, tears, of all my life!
and if God Choose,
I shall but love thee better after
death.*

These words are as moving today as when they were written in 1847, the connotative meanings evoked by the words are shared and timeless; as long as there are people, there will be love and delight obtained from reading the words.

Classifying is essential for smooth organization, and associative meanings can be classified into different types. We can consider a few of these types. Stylistic meaning is achieved by the use of a style suitable to the period. Consider the two translations of the Bible:



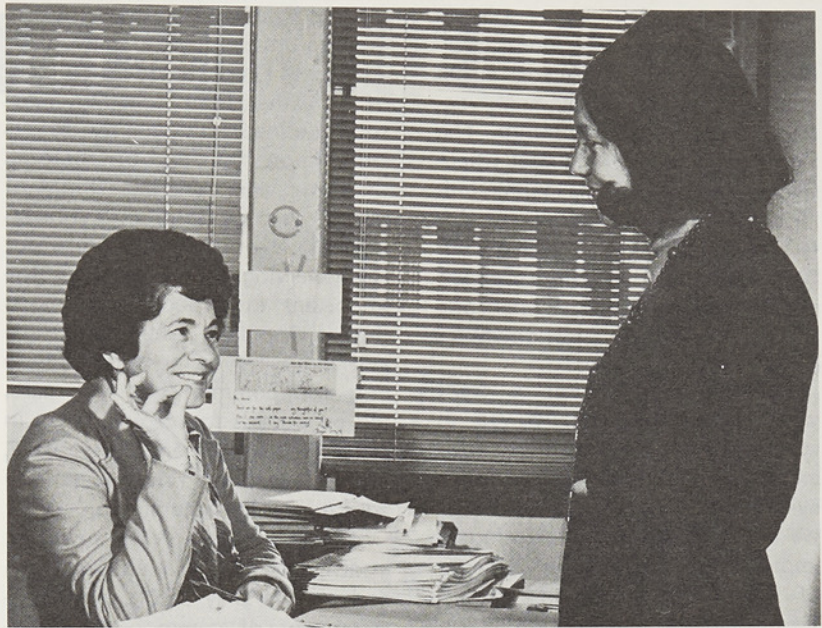
The CALF CARRIER, a sculpture in the Acropolis Museum dating from the sixth century B.C.

The King James Version and the contemporary *Good news for Modern Man*. In the former the Beatitudes in Matthew 5:5,6 go: 'Blessed are the meek: for they shall inherit the earth. Blessed are they which do hunger and thirst after righteousness: for they shall be filled.' In *Good News for Modern Man* we have: 'Happy are the meek: they will receive what God has promised. Happy are those whose greatest desire is to do what God requires: God will satisfy them fully.'

Different styles can evoke the same meaning. This is also evident when we think of the Afrikaans translation of the Bible in 1933 and the present-day *Die Blye Boodskap*.

Collocative meaning is evident when a word acquires an extra meaning because of the verbal environment in which it is usually encountered and so becomes taboo. Thus we avoid saying mixed schools and prefer the term co-educational schools! Other words have lost their denotative meaning in the mists of time and only their connotative meaning remains: for instance the word 'spinster' does not call to mind a woman sitting and spinning, but that was the original meaning of the word. The term 'stereotype' began by meaning a letter of the alphabet cast into lead and used in printing with movable type. Today we create stereotypes when we use rigid classifications where similarities are stressed and differences are ignored, thus obscuring the unique characteristics of each person. The stereotype of a woman is a highly emotional and easily persuadable person. If men make the assumption that all women conform to this stereotype they are in for a rude awakening. But this serves to indicate that language is a living and willing tool for the person wanting to improve his skill of communication.

Oral communication face to face could be regarded as the ideal form of communication. Each person can hear the words spoken and observe the gestures and expressions of the other, and they can arrive at meaningful agreement.

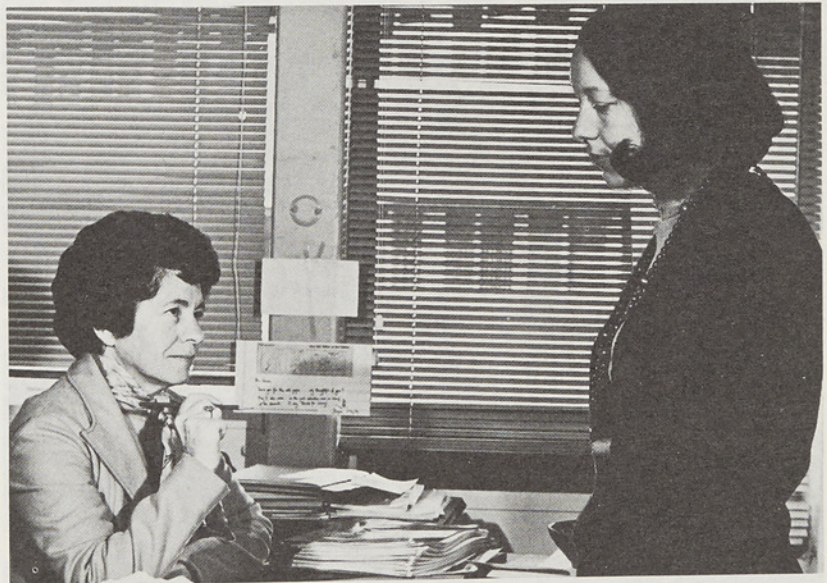


Good communication. The friendly approach and attitude which inspires confidence

In theory this is perhaps the case but in practice it turns out differently, for one can say that certain barriers have been erected. They are usually of our own creation.

Lack of ability to empathize with the partner, and appearing critical and superior can affect one's performance of this art.

Reference groups with whom we identify ourselves, such as the family or the peers of one's own generation, influence our value judgements of others who may belong to other reference groups with different value systems. These different value systems with their accompanying different connotative associations will have definite



Bad communication. The interviewee feels ill at ease as the interviewer's attitude is somewhat negative

consequences when two people are involved in communication. A generation gap within a reference group is another factor influencing dynamics in the reference group. The position then materializes where there is a tendency to ignore similarities and concentrate on the differences in the values which they hold. They are all factors which must be borne in mind when one is faced with a breakdown in communication.

We relate to people in different ways. When we are involved in communication with others, each exchange of messages provides evidence of the esteem in which we are held. Increasing esteem can improve communication because of the self-assurance it creates. This quality, which the destination bestows on the communicator, is called source credibility. It is not static but dynamic and varies with time, topic, and setting. You can lose it, or gain it during an encounter. When delivering an address you can increase your source

credibility by having your introduction made by a person of authority. People assume that birds of a feather flock together. Aristotle defined this quality in his studies on the art of rhetoric. Charisma, and here one thinks of people such as John F. Kennedy, is similar to source credibility but is unswerving and unchanging. The important thing about charisma is that it does not change with time and topic. If you possess charisma you will communicate with ease. If you possess source credibility in a particular sphere you have, initially at any rate, a definite advantage in communication.

Communication skills, attitudes, knowledge, the social environment, and culture play a rôle in the development of communication disposition. Attitudes alone are worth more study. Dogmatic people have closed minds when receiving a communication. Enthusiastic people are easier to persuade if what is involved is not contrary to their strong beliefs. There are, however,

certain faults we all make, whether we are dogmatic, enthusiastic, or unexceptional. We do not always distinguish between inference and observation. We do not always realize that meanings are by-passed when some words mean different things to different people, and on the other hand when different words mean the same things to people exchanging messages. Apparent agreement is actually disagreement and, in the second case, apparent disagreement is actual agreement. Few words are used in only one way.

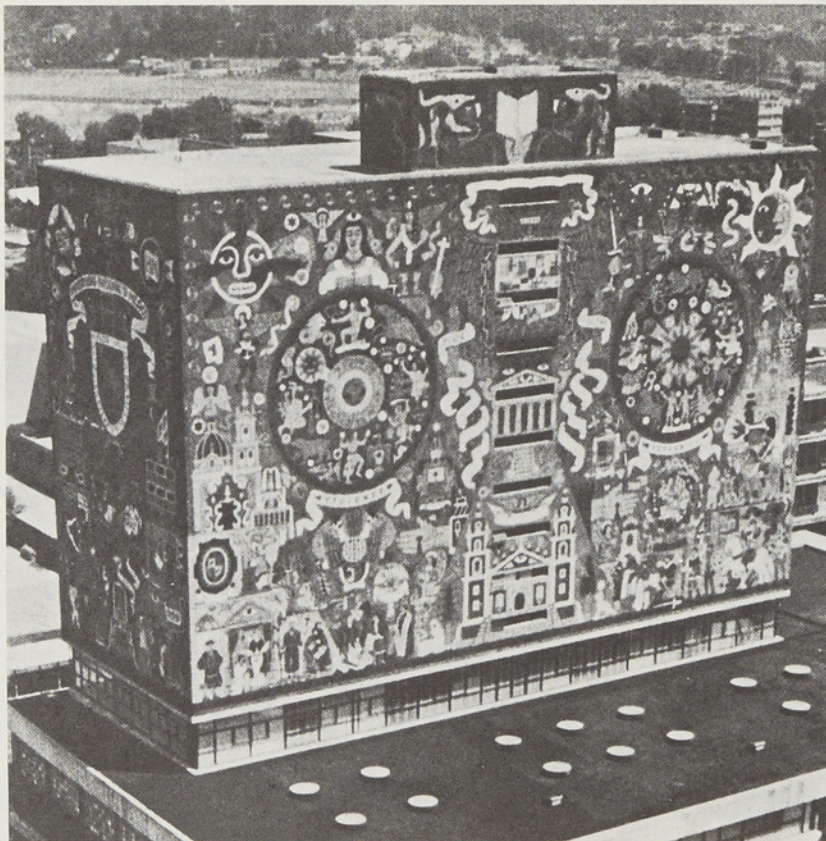
'Allness' is another hazard in message exchange. A person suffering from 'allness' feels that his viewpoint is the only right one and that anything different is stupid. We have referred to stereotyping. This practice saves time and effort, for we set up neat, well-ordered, and oversimplified categories; we slip our evaluation of people, situations, and experiences into them. It is easier to generalize than to differentiate. The tragedy is that eventually we are unaware that the stereotyping is affecting our judgement. To achieve better and balanced perceptions we must see differences as well as similarities.

We cannot leave a discussion of attitudes without touching on this strain towards inner balance that exists in each one of us. Several theories have been postulated by various research workers from as early as 1946. They are of value when we are considering the processes of a person who is fitting new information into his existing frame of reference. These theories explain, or attempt to explain relationships between attitudes, or attitudes and information and perception. They also let one realize that it is not easy to change someone's attitudes.

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An example of direct communication in architecture, the University Library, Mexico City

new signatures

GEORGES DUBY

New signatures will introduce artists making their debut and show their latent talent to our readers. This is a fresh project and an addition to LANTERN's practice of featuring established artists and their work.

SHE walked in, a tall shy girl with steady grey eyes. She introduced herself as Anne Pietersen. The stiff paper crackled as she opened the parcel she had been carrying beneath her arm. Long slim fingers turned back the protective covers, revealing the work she had recently completed.

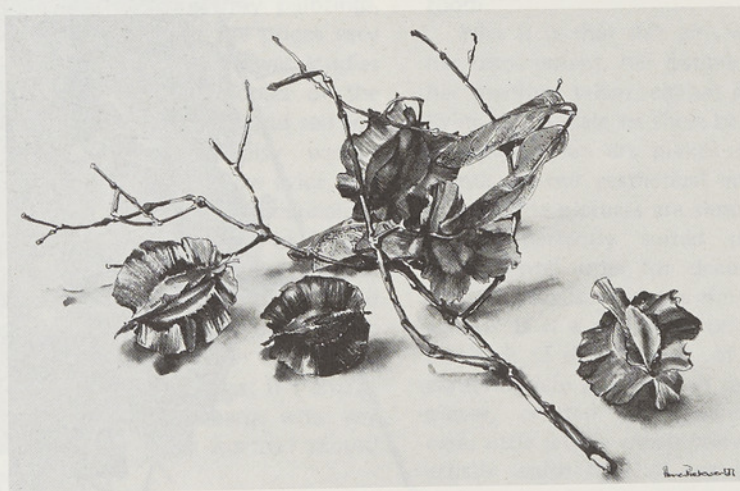
Leaf, stem, stamen, and flower were drawn in minute detail; petal, pod, calyx, and bough were painted in delicate colours; graceful arabesques of grasses danced as if stirred by a light breeze. There were wild fruits called 'numnum', a sun-bird's nest, aloes called *Wooliana*, even a bagworm's house cemented to a plant called *Dombeya*. There were many beautiful water-colour drawings, each one a miniature masterpiece of concentrated observation.

These paintings are of a quality usually associated with the fine illustrations of plants and flowers found in the pages of an esoteric biological treatise. Those are often cold, stiff, and scientific, but these are not. Precise and descriptive they certainly are, but in addition they convey the warmth of the artist's enchantment and her involvement in the beetle-sized world of growing things.

Anne Pietersen lives in Barber-ton, where she was born in 1952. Her talent for drawing became evident when she was a little girl. Her parents moved to Pretoria where she went to the Pretoria High School for Girls. At that time the school was not art-orientated.



GRASSES with *Belenois aurota* butterfly



RAASBLAAR (*combretum zeyheri*)



BAGWORM on Dombeya



BIRD'S NEST (Black Sunbird)

LANTERN

Despite this, at the age of 14 Anne won a portrait competition run by a national newspaper. It follows that she should have an aptitude for drawing and painting plants, for her mother is a botanist and keen gardener, and from an early age Anne has been surrounded by plants and flowers and shown an interest in growing things. At the University of the Witwatersrand Anne did a BA course for a year. Her mother says she was much influenced by Oswald van Blerck.

'I go walking in the veld around Barberton, searching for suitable subjects. I keep walking, sometimes for hours, sometimes for days, then suddenly something exciting will catch my eye, some major drama on a miniature stage. The quick scurry and the scratchy scramble of tiny feet bustling about on the daily business of living, for all the world like city-dwellers hurrying about, for ever on the move.

'Although I am planning to capture on paper these fleeting glimpses into the heart of nature, and this is the next step I should like to take, I have tried to make a living and the only way I know of doing so is with my water-colour drawings, which you see here.

'So, for the present, I scour the bush and come home laden with the inanimate hodgepodge from which I choose my subjects: a spray, a branch, a twig. Sometimes I am lucky and come across something like a weaver's nest or a small branch laden with seed pods. It has to be something small and portable as I may have wandered a long way off and am faced with a journey of many miles to get home.

'When eventually I settle down with my prizes and have made my choice, I first compose the elements into a pleasing design, then I do the entire drawing in pencil, putting in every detail. I then go over it in water-colour paint, using a fine brush.

'Oh yes, they take hours to complete, as much as a couple of days. That is why I shall have to find a job, for my drawings take so



DOMBEYA PULCHRA

long to do that they are not an economic proposition. I have held a couple of exhibitions in Barberton and people do buy my paintings, but only if I keep the prices very low. They like the flower studies and often ask for copies of the most popular ones. I could sell any number of these daisy water-colours at this fairly low price, but I have to fight this commercialization. I do not want to be forced into the position of endlessly repeating a popular design. It would end up in my churning out nothing but pot-boilers.

'The sad part is that if I charge more, if I should charge what my drawings are really worth, I should not sell any.

'At one of the exhibitions a well-dressed woman was overheard

to say: "Quite nice, but too small to be worth much. They would not show up in my large drawing-room."

Why is it that this girl, with all her discernment, her patience, and her manifest talent, cannot make a living by the sale of these beautiful drawings? Her art makes no demands on our aesthetical interpretation. The pictures are simple and serene, perfectly suited to our fundamental urge for decoration.

Is it because we have the wrong values? Is it a reflection on us for our lack of discernment, of appreciation? Here are rare and precious pieces, created with painstaking care, little jewels which convey the artist's warm love of nature and their creator's integrity and faith as an artist. □

Homage to Samuel Henri Pellissier

(HULDE AAN SAMUEL HENRI PELLISSIER) page 6

Before summarizing in English the article which the Honble C.R. Swart has written in honour of Samuel Henri Pellissier, who celebrates his 90th birthday on 10 November, LANTERN presents a brief account of Dr Pellissier's life and achievements.

Dr Pellissier was the chairman of the board when LANTERN first appeared in 1949, an office he retained until his retirement in 1967, whereupon he became Honorary President of the Foundation for Education, Science and Technology, from the beginning encouraging it with enthusiasm.

- Samuel Henri Pellissier was born at Bethulie, OFS, on 10 November 1887, went to school first in the OFS and then at Fransch Hoek, and graduated from Grey University College, Bloemfontein, in 1910. In 1911 he went to teach at Ladybrand.
- In 1911-12 he travelled in Europe, and after seeing folk-dancing in Sweden he determined to introduce it in South Africa.
- In 1921 he married Judith Raubenheimer, and from the marriage were born two sons and four daughters.
- In 1926 he became Director of Education for the OFS, an appointment he held until 1948, serving on many commissions and committees, establishing education in Afrikaans on a sound foundation, encouraging libraries and the arts, especially painting and music. He served as vice-chancellor of the University of South Africa and, until 1937, was a prominent figure at Bisleys.

- In 1938 he established the Spring Schools movement.
- From 1939 to 1946 he was chairman, and from 1946 to 1949 vice-chairman of what in 1942 became the SA Academy for Science and Art.
- In 1941 he founded the National Council for Folk-song and Folk-dancing.
- In 1943 he was awarded an honorary doctorate by the University of Stellenbosch.
- From 1948 to 1959 he was chairman of the SABC's board, ensuring improvements in the Afrikaans section of broadcasting services.
- In 1949, as chairman of the Association for Knowledge and Culture, he was concerned with the founding and continuation of LANTERN.
- In 1953 and 1958 he arranged successful tours of Europe and Israel by South African folk-dancers.
- Among his publications are *Jean Pierre Pellissier van Bethulie* and *Die Kaskenades van Adriaan Roux*.

Mr Swart writes:

My first acquaintance with Samuel Henri Pellissier was in 1910 when I went to what was then the Grey University College in Bloemfontein and soon learnt that someone alle spoke of as Pellie, a senior student, was a man of stature, physical and moral, a leader. He was chairman of the SRC and interested in the young.

Many young men at the college had fought in the South African war when they should have been at school, and others were only old enough for school after the war. The result was a great disparity of ages among the students, and Henri Pellissier kept the younger ones under his wing. He was a man of deeds as well as words. He made us all aware that we were Afrikaners and proud of the fact. Indeed, he taught me the first principles of politics. He was an example of orderliness, manners, friendliness, and consideration for others.

Henri Pellissier never thought of entering political life, his interests being teaching and education. While Director of Education in the OFS he was keen to have a Bantu language made a compulsory subject in schools, but did not carry the day for what could have had significant results.

As a raiser of funds for educational and cultural purposes he has had no equal.

When in 1948 I was a member of the Cabinet and the appointment of a chairman for the SABC was considered, he was the obvious choice and he held the office until his retirement in 1959. 'Retirement', however, is not a word that applies to Henri Pellissier.

In my dealings with him I have been struck by the way such a man of strong personality can bring out the best in others, especially the best in young people. But then what has always characterized Samuel Henri Pellissier has been his faith in the young people of South Africa.

May the beauty of his twilight years endure and may his memories of what has been dear to him remain with him.

Elke dag twee keer om die wêreld

(en ons mik nog verder)

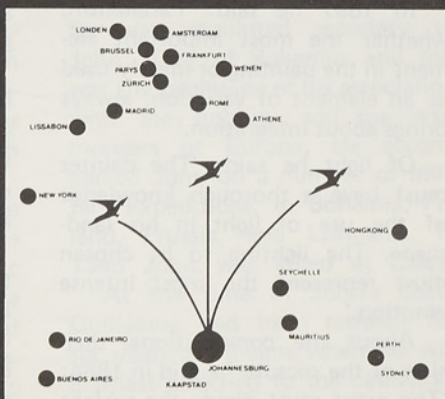
Tel al die kilometers bymekaar wat die SAL in 24 uur aflê en u sal sien ons stralers vlieg elke dag 'n afstand wat gelykstaande is met twee keer om die wêreld. En met elke kilometer wat ons aflê, bereik ons nuwe hoogtes in moderne lugvaart. Vanjaar het ons weer gepresteer deur ons oranje vloot met SP-stralers uit te brei.

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Of u nou ook al met ons SP-stralers of Super B-stralers reis, sal u dadelik tuis voel deur die egte, opregte Suid-Afrikaanse gasvryheid aan boord. En by ons is net die beste kajuitdienste ter wêreld goed genoeg vir u.

Ons dienste strek wêreldwyd na die Verenigde Koninkryk, Europa, Noord-Amerika, Suid-Amerika, Australië, Mauritius, Seychelle en die Verre Ooste. Die SAL is trouens die enigste lugredery wat Suid-Afrika met so baie wêreldstede verbind. Ons beplan reeds om nog verder uit te brei. Verder, altyd verder.

U naaste IATA-reisagent sal met graagte volledige inligting oor al ons dienste verskaf.



Suid-Afrikaanse Lugdiens
Waar almal tuis voel

Ferdinand Hodler

(FERDINAND HODLER) page 28

The Swiss painter Ferdinand Hodler was born in the canton of Berne in 1853 and died in Geneva in 1918. During his lifetime he enjoyed a considerable reputation in Europe; after his death his fame declined. Today, with exhibitions of his work in Switzerland, Austria, Britain, and the USA, his work is being reassessed coincident with the growing interest in the art of the Symbolists.

In the last years of the 19th century a search was in progress for new forms in the visual arts, a reaction against realism in painting, industrialization, and general materialism, with a corresponding shift from the objective world to the subjective. Hodler, in his sensitive response to the new mood, saw that importance existed in the line and worked in a style which may be described as linear and expressionist, making thereby an important contribution to the movements known as Symbolist, Expressionist, and the Jugendstil.

Hodler was in the habit of committing his thoughts to writing, so that his ideas about art and his own painting are easy to study. As a theorist he said: 'The painter must have the will to express his own feelings clearly and unhesi-

tatingly... What must be emphasized are the essential emotions, the most important accentuation.'

Four aspects of his art therefore assume importance: line, light, composition, and integrity of feeling in what art has to express. These are to be seen in his portrait studies, landscapes, and figure studies.

In 1874 Hodler said of line: 'The outline turns the expression into reality and is in itself an element of beauty... It must be strong and accurate.'

In 1897 he said: 'Parallelism, whether the most important element in the painting or merely used as an element of variation, always brings about integration.'

Of light he said: 'The painter must have a thorough knowledge of the use of light in his landscape. The lighting to be chosen must represent the most intense emotion.'

About the compositional division of the picture he said in 1884: 'The artist must divide the surface logically, intentionally, and with mathematical precision, into geometrical areas...'

Of the unity or integration important to the painter he said:

'I want to achieve a powerful unity, a religious harmony. What I want to represent is what is the same for all of us, what makes us alike, what is common to people.'

Examples of the way Hodler put his theories into practice are to be seen in the portrait studies such as the self-portraits of 1874, 1900, and 1916, as well as the portraits of Louis-Delphine Ducho-sal and Madame Dorel.

The self-portraits of 1900 and 1916 reveal a man who wants to know. In the latter he places lines in green, brown, red, and black around the eyes to heighten expressiveness.

In the earlier portrait of 1874 he uses lighting to emphasize symbolism and expression, with the 21-year-old painter raising his right hand as he takes an oath to be faithful to his art.

When it comes to landscape the element of repetition or echoing is again to the fore and Hodler is again worth quoting: 'If I go for a walk in a forest of high trees I see the innumerable columns formed by the boles. I am surrounded by the same vertical line repeated many times... What causes integration is the parallelism of the boles.' □

Guillaume de Machaut

(GUILLAUME DE MACHAUT) page 46

THIS year the 600th anniversary of the death of the French poet and composer, Guillaume de Machaut, is being commemorated all over the world. What has been remarkable about the commemorations is not so much the various forms they are taking but the temptation to take Guillaume de Machaut out of context and represent him as an exotic figure.

That Guillaume de Machaut had a feeling for knightly adventure is beyond doubt, but he was over sixty when he wrote the poem *Le Voir Dit*, and it is hard to be certain whether the poem is autobiographical or merely a repetition of contemporary conventions. Indeed, *Le Voir Dit* has analogies with Dante and Beatrice and with Petrarch and Laura.

Nevertheless Guillaume echoes the new spirit in Europe, and he shifted the centre of French music from Paris to northern France where he was born about 1300 at Machaut, a village near Rheims.

Though not primarily a composer of church music, Guillaume introduced a note of naturalism into church music, being less an innovator than a musician con-

solidating what had gone before. At the same time he was the last of the aristocratic musicians who had flourished in the preceding centuries.

Before Guillaume's time church music had had a long history which was melodic in character, and in assessing Guillaume's importance it is difficult to conjure up the atmosphere of the 14th century in which he was composing. For all that, there is increasing success in unravelling the secrets of the past.

Guillaume was about 23 when he was appointed secretary to John, King of Bohemia, and this was the beginning of his association with the nobility and the war-mongers of Europe. He accompanied John on a number of military expeditions, in Bohemia, Poland, Prussia, and Lithuania. In 1346 John was killed at Crecy.

At the time of John's death Guillaume had been resident for six years at Rheims where he was a priest attached to the cathedral. After John's death he served John's daughter and thereafter he held appointments with such royal patrons as Charles of Navarre, the

Dauphin of France, Peter I of Cyprus, and Jean, Duc de Berry.

It is possible that Guillaume knew Chaucer, who was captured near Rheims in 1358, and there are similarities in the poems of Guillaume and the prosody of Chaucer's *Canterbury Tales*; and Chaucer quotes directly from Guillaume's works.

Guillaume's historical importance depends upon such facts as the fame of his patrons and the quality of his surviving works. Fortunately both the Duc de Berry and the Dauphin had large libraries in which Guillaume's music has been preserved.

His compositions were of three kinds: secular songs, motets, and special works such as his mass. The secular group is the largest. His ballads are the most expressive, a mixture of mythology and knightly concepts from the Middle Ages.

Guillaume's *Messe de Nostre Dame* was so famous that it was still being performed in the 16th century; it has a special place in the history of church music because it is the first polyphonic setting of the mass by a single composer. □

The Observatory Theatre

(DIE STERREWAGTEATER IN BLOEMFONTEIN) page 72

Bloemfontein's newest theatre, the Observatory Theatre, is in the middle of a game reserve, what used to be the home of the astronomical observatory, the cupola protecting the former telescope now the roof of the theatre.

The observatory on Naval Hill was the result of the friendship between Lamont, a wealthy man of business, and Hussey, interested in astronomy since he and Lamont had been students together and later head of the department of astronomy at the University of Michigan. In 1928, after the death of Hussey, the Lamont-Hussey Observatory was established in Bloemfontein to make observations of the southern sky, with Dr Rossiter in charge.

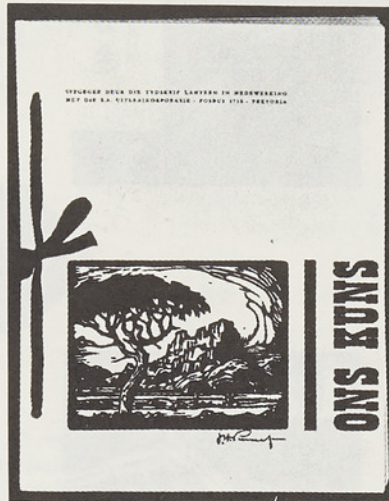
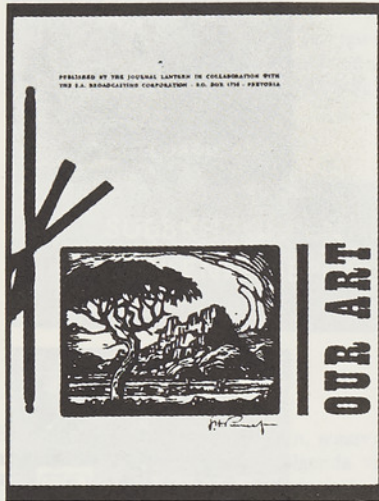
Eventually the University of Michigan lost interest in the observatory and abandoned it. SU-

KOVS, responsible for the performing arts in the OFS, had been moving from place to place in Bloemfontein, with no permanent home, and in particular it wanted a little theatre for experimental works. This was found in the observatory.

Then followed problems of disposing of the telescope, laying on electricity, and adjusting the acoustics. The cupola lent itself to theatrical acoustics, carpeting was laid, air-conditioning was installed, and parking space provided for visitors. Finally the theatre was opened with Molière's *Tartuffe*.

Activities have not been restricted to the drama and music, for the foyer has been used for exhibitions of the visual arts, beginning with painting by Dicky Longhurst, followed by exhibitions by Philip de Vos, Ben Gould, and Father Frans Claerhout.

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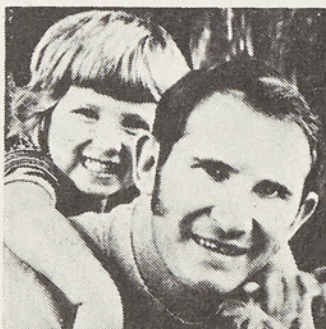
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