

CLÉMENT SÉNÈQUE  
LIFE AND WORK, INCLUDING  
CATALOGUE RAISONNÉ  
by  
BRENDAN BELL

Submitted in fulfilment of the degree, Master of Arts  
in the Faculty of Arts, University of Natal,  
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Clément Sénèque in his studio, Durban, 1925.

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**VOLUME ONE**

VOLUME ONE

CLÉMENT SÉNÈQUE

LIFE AND WORK

DECLARATION:

I declare that this thesis is my own, unaided work. It is being submitted for the degree of Master of Arts in the University of Natal, Pietermaritzburg. It has not been submitted before for any degree or examination in any other University.

**Signed:**

**Brendan Bell**

**Date:**

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## ABSTRACT

This dissertation appears in three volumes and is a catalogue raisonné of Clément Sènéque's works in all media from 1911 until his death in 1930. Volume One provides a chronological and evaluative survey of Sènéque's artistic work, within the framework of available source material. At the same time the text provides a critical evaluation of Sènéque's stylistic development. The intention of the text is to assess Sènéque's achievement in the context of his times and geographic location. His artistic development and achievement are seen to have been intimately linked with the artistic activities of Natal during the period under review and the text also provides, therefore, a chronological survey of the activities of the Natal Society of Artists and the South African Institute of Arts.

Whilst Sènéque's early works display some characteristics of French Impressionism, it is argued that the general characterisation of his oeuvre as a whole as impressionist is too simplistic. Since he lived and worked in Natal, a former British Colony, cognizance must be taken of Natal's artistic activities in assessing his development as an artist.

Further, the model provided by Robert Gwelo Goodman, who frequently visited and exhibited in Durban at the time S  n  que was formulating his style, is investigated, as is the possible influence on his style of his sojourn in France, at a time when various researches were being carried out into the nature of painting in the atmosphere of the   cole de Paris.

Volume Two provides a chronological listing of all works by S  n  que known to the author. Within the framework of available source material works are listed by year and media and an attempt has been made to reduce the probable duplication of works entered. Catalogue entries provide factual information about each work, viz: description, exhibitions, literature references, provenance, etc., and include cross-references to works of similar subject-matter.

Volume Three provides illustrations of works for which visual information is available. Page references are included in all three volumes for ease of access.

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The author wishes to thank all those owners who made works available for documentation, Professor Murray Schoonraad who first supervised the research, the Human Sciences Research Council and the Municipality of Pietermaritzburg for their financial assistance. Special thanks are also due to Ms Celeste de Gouveia who assisted with the typing.

Finally, this dissertation would not have been possible without the wholehearted support and assistance of my wife, whose criticism and proof reading were indispensable to its completion.

## INTRODUCTION

This dissertation is a catalogue raisonné of Clément Sènèque's works in all media from 1911 until his death in 1930. The primary intention is to make a chronological list of all known works. Within the framework of available source material works are listed by year and media and an attempt has been made to reduce the probable duplication of works entered.<sup>1</sup>

The illustrated catalogue of 962 works, which includes factual information about each work, (viz. description, exhibitions, literature references, provenance, etc.), is accompanied by a text which provides a chronological and evaluative survey of Sènèque's work, also within the framework of available source material. At the same time the text provides a critical evaluation of Sènèque's stylistic development. The intention of the text is to assess Sènèque's artistic achievement in the context of his times and geographic location.

It will be argued that Sènèque's work is not, as is postulated by some writers on South African Art History, impressionistic and deriving from French Impressionism.<sup>2</sup> Other postulations will also be seen to be inadequate. Harmsen, for example, infers that

Sénèque, amongst other South African artists working in Paris at the time:

picked up the Fauve, Expressionist and decorative styles of the École de Paris of the twenties, and paid tribute to the older masters, especially Cézanne and Van Gogh.<sup>3</sup>

On the other hand, Berman writes that whilst Sénèque:

lived and worked in Paris whilst the School of Paris was the central influence of Western painting, his own tastes were severely classical and he was unimpressed by the modern movements taking place around him.<sup>4</sup>

There is an element of truth in both these viewpoints although neither is pursued in any great depth. It is rather to contemporary art in South Africa, and Natal in particular, that sources of Sénèque's stylistic development might be clearly traced.

Commenting on Sénèque's use of colours against a dark ground, Franssen hints at what will be argued was a major influence on his style as a whole, the work of Gwelo Goodman (1871-1939).<sup>5</sup> Sénèque's style has also been allied with that of Jacob Hendrik Pierneef (1886-1957).<sup>6</sup> As in the work of Goodman and Pierneef it is the interest in the underlying architectonic forms of nature and man-made objects and the extraction of these essential forms for the purpose of pictorial structure which sets Sénèque's

art apart from that of the French Impressionists.<sup>7</sup> Through an acquaintance with Goodman's work he developed a style which was aligned to, but not wholly attributable to, or fully understanding of, the advances in painting instigated by Paul Cézanne (1839-1906).<sup>8</sup> These advances involved Cézanne in an entirely new way of dealing with nature, the structuring and ordering of nature in terms of the limitations imposed by the canvas. In Cézanne's work, however, the "rigorous, inexorable construction of form does not result in 'formalism'...."<sup>9</sup> It will be shown that whilst Sènèque was also concerned with structuring and ordering nature on a two-dimensional surface, his concern was often aimed more at abstracting patterns of line, tone and colour from nature, which often results in a decorative effect.<sup>10</sup>

Recent research suggests that Sènèque's style was nurtured in the active artistic climate of Natal during the second and third decades of the present century, a period dominated by the rise of the Natal Society of Artists (N.S.A.) and the School of Art of the Natal Technical College to positions of prominence in the South African art world.<sup>11</sup> It is suggested further,<sup>12</sup> that the formulators of artistic taste in Natal at the time he was learning his craft were men to whom Sènèque looked for

approval and guidance, men such as Leo François (1870-1938) whose opinions and values will be seen to have been aligned more with the conservative trends in British painting than with the French avant-garde.<sup>13</sup> The effect of this conservatism on Sènèque will explain, in part, his distrust of the newer art forms with which he came into contact during his years in Europe and support the proposition that the work he produced in Europe shows consolidation rather than artistic change and growth. The foregoing supposes that Sènèque's style was to a large degree formed before he left for Europe in 1921, a proposition which will be further pursued.<sup>14</sup>

Although not an artist of the calibre of Cézanne or other major European artists, Sènèque's contribution to South African art and the art of Natal in particular was in many respects progressive. His researches into distilling essential formal artistic elements such as line, tone and shape from natural and man-made forms, his masterly draughtsmanship and pictorial organisation all emphasised that the translation of nature in twentieth century painting was subject to individual concerns and formal interpretation. His influence will be seen to have been forcefully felt among younger Natal artists, especially those connected with the Natal Society of Artists Sketch Club.<sup>15</sup>

Sénèque was by profession an architect. It has been suggested, that his interest in structure and his choice of subjects relates to his architectural background.<sup>16</sup> Certainly, his architectural training would have given him insight into and practice in the clear delineation of perspective and form. It may also explain his predilection for an iconography largely dominated by engineered forms such as buildings, ships and dam walls. It may also explain his taste for natural forms such as mountains which translate readily into architectural terms. Conversely, it could be argued that Sénèque's interest in architecture grew out of his taste for the structural forms he chose to use in his two-dimensional work.<sup>17</sup> As Leo François wrote in his obituary notice:

Whatever architecture claimed of Seneque's fertile brain, those who knew him best and were in intimate touch with him had no doubt that first and foremost he was a draughtsman and a painter. It was his dearest wish to retire from his profession one day with a competence sufficiently large to allow him to give his painting proclivities unhampered scope.<sup>18</sup>

Whatever viewpoint is taken, it is apparent from the few buildings and town planning schemes designed by Sénèque in relation to the large number of artworks he produced, that architecture was for him a means whereby to earn a living rather than an all

consuming interest. Only those aspects of his architectural work which are relevant to his development as an artist are dealt with in this dissertation.<sup>19</sup>

#### A NOTE ON SOURCE MATERIAL

Very little information about Clément Sènèque's personal and professional life has come to light in the course of this research. His widow's recollections<sup>20</sup> are treated with due respect, allowing that in the fifty years since the artist's death they have in all likelihood become somewhat romanticised.<sup>21</sup> Mrs Sènèque has very little knowledge of the artist's life prior to their meeting in 1922.<sup>22</sup> Of his professional life she knows very little and no other family members who would have been able to proffer information survive. His children, Peter and Josette, were only four and two respectively at the time of their father's death. Their recollections,<sup>23</sup> reveal that what they do know of their father's life and work has been nurtured over the years by their mother. Professional acquaintances<sup>24</sup> retain only the vaguest memories of Sènèque.

The circumstances of his death at the early age of thirty three have added to this dearth of information. Mrs Sénèque, a Frenchwoman unable to speak much English, left suddenly alone with two small children in a country she still found strange,<sup>25</sup> returned almost immediately to her family in France, only returning to South Africa in the 1930s.<sup>26</sup> A few family friends and acquaintances were asked to settle up the estate as they saw fit.<sup>27</sup> Apart from a eulogistic obituary notice by his friend and mentor Leo François,<sup>28</sup> and a section devoted to his work on the annual N.S.A. exhibition of 1930,<sup>29</sup> Sénèque appears to have faded from public memory almost as suddenly as his artistic ability had come to its notice in the second two decades of this century.

Official records, it would seem, help to piece together at least a factual account of a person's life. However, information about important aspects of Sénèque's life and career remain untraced; for example, no official records of his schooling, his architectural apprenticeship, and his studies in France have come to light. Minute papers and records of the N.S.A., to which he devoted much time and energy, have been 'misaid'.<sup>30</sup> Surviving records of his architectural practice in the family's

possession are largely irrelevant to furthering our knowledge of his oeuvre and aspirations.<sup>31</sup> The family also possesses a collection of letters of condolence which, apart from showing S n que's popularity at the time of his death, are also largely irrelevant to this study.

A collection of contemporary newspaper cuttings and other papers relating to Cl ment S n que, owned by the S n que family, and at present on semi-permanent loan to the Tatham Art Gallery has proved most useful in tracing S n que's artistic career and his involvement with the N.S.A. and the N.S.A. Sketch Club. The collection has been catalogued by the Tatham Art Gallery staff numerically, each entry prefixed by SD. Further research into contemporary newspaper sources, in particular The Natal Mercury, has provided valuable information which has helped to form a more comprehensive picture of art activity in Natal and of S n que's contribution to that activity.

The reference techniques used in this dissertation are those suggested by the University of South Africa.<sup>32</sup> Where the original source of an article in the collection of papers and cuttings owned by the S n que family has not been traced by the author, the cutting is referred to in the

endnotes as: undated newspaper cutting, SD....  
Interviews are referred to in the following manner:  
Name of interviewer, person interviewed, place and  
date of interview. Page references in the left-hand  
margin of the text refer to illustrations in the  
catalogue raisonné, Volume Two. Illustrations in  
Volume Three are accompanied by a page number which  
refers the reader to the relevant catalogue entry.

## ENDNOTES

<sup>1</sup> For a fuller explanation of problems of duplication see p.237.

<sup>2</sup> H.Fransen, Three centuries of South African art, Johannesburg: Ad Donker, 1982, p.281; H.Jeppe, Suid-Afrikaanse kunstenaars 1900-1962, Johannesburg: Afrikaanse Pers-Boekhandel, 1964, p.87-88; A.J.Werth, Clément Sènèque: 'n onbekende meester, Lantern, vol.14, no.2, December 1964, p.48-52.

<sup>3</sup> F.Harmsen, The Women of Bonnefoi, Pretoria: J.L.Van Schaik, 1980, p.106.

<sup>4</sup> E.Berman, Art and artists of South Africa, Cape Town: Balkema, 1983, p.419.

<sup>5</sup> Fransen, Three centuries of South African art, p.281.

<sup>6</sup> Jeppe, Suid-Afrikaanse kunstenaars 1900-1962, p.88.

<sup>7</sup> Vide, p.44.

<sup>8</sup> Vide, p.160 - 161; p.180 - 182.

<sup>9</sup> W.Haftmann, Painting in the twentieth century, London: Lund Humphries, 1965, vol 1, p.34.

<sup>10</sup> Vide, p.159 - 160.

<sup>11</sup> M.Hillebrand, Art in Natal 1897-1930, Clément Sènèque retrospective exhibition, Pietermaritzburg: Tatham Art Gallery, 1984.

<sup>12</sup> B.Bell, Sènèque in context, Clément Sènèque retrospective exhibition. Pietermaritzburg: Tatham Art Gallery, 1984.

<sup>13</sup> Vide, p.18; p.35 - 36; p.40 - 42; p.85 - 86 and illustration p.231.

<sup>14</sup> Vide, p.63.

<sup>15</sup> Vide, p.149.

<sup>16</sup> Berman, Art and artists of South Africa, p.419; Fransen, Three centuries of South African art, p.281.

<sup>17</sup> Vide, p.34.

<sup>18</sup> The Natal Mercury, 2 May 1930, p.21, cols 2-4.

<sup>19</sup> Vide, p.14; p.22; p.54 - 56; p.65; p.72 - 73; p.102; p.106; p.107; p.152 - 154; p.162; p.163 - 164.

<sup>20</sup> B.Bell, Interview with Mrs M.T.Sènèque, Durban, 27 October 1984.

<sup>21</sup> ibid.

<sup>22</sup> ibid.

<sup>23</sup> B.Bell, Interview with Mrs J.Brauteseth, Port Shepstone, October 1984; B.Bell, Interview with Prof P.Sènèque, Nottingham, December 1984.

<sup>24</sup> B.Bell & M.Hillebrand, Interview with Mr B.G.Lezard, Durban, October 1984.

<sup>25</sup> Bell, Interview with Mrs M.T.Sènèque.

<sup>26</sup> Bell, Interview with Mrs J.Brauteseth.

27 Natal Archives, Deceased estate no.15626.

28 The Natal Mercury, 2 May 1930, p.21, cols 2-4.

29 The Natal Mercury, 4 July 1930, p.18, col.5.

30 Bell, Interview with Prof P.Sénèque. During his term of office as president of the N.S.A., Prof Sénèque kept minutes and records of the N.S.A. in a safe at Strachan & Dowling, a Durban-based firm of accountants of which he was a partner. This material was lent to Ms E.Berman at the time she was compiling the first edition of her Art and artists of South Africa. Ms Berman maintains that the material was returned to Prof Sénèque. Prof Sénèque last remembers the material as being housed in a safe at the Strachan & Dowling offices in Durban but has since discovered that the material is no longer there.

31 Vide, Sénèque papers, SD 262 - 312.

32 P.J.A.Roux, compiler, Reference techniques, 5th edition, Pretoria: University of South Africa, 1981.

## CHAPTER ONE

### 1896 - 1921

This chapter provides an overview of S  n  que's early life and work from 1896 until he left for France in 1921. In order to contextualise his development as an artist, a brief survey of contemporary art activity in Durban is included. This serves as an introduction to the institutions and individuals who were to play an important role in his artistic life. His own association with these institutions and individuals is traced in depth as and when they occur.

The South Kensington Method of art teaching employed contemporaneously in Natal schools is considered in relation to a detailed examination of S  n  que's early sketchbook drawings. This is followed by an examination of S  n  que's early watercolours, pastel drawings and oil paintings. His development from an impressionistic approach to a more 'formalist' approach is traced, illustrating what Berman refers to as S  n  que's 'classicism'.<sup>1</sup> Reasons for this development are given in the course of a detailed account of Gwelo Goodman's influence, on art in Natal, and on the work of S  n  que.

In conclusion, attention will be directed to a number of characteristics in S  n  que's painting which support the proposition that his style was largely formed before he left for Europe in 1921. This proposition will be pursued in Chapter Two.

Joseph Louis Cl  ment S  n  que was born on 14 August, 1896, at Phoenix on the Island of Mauritius, the only son of Louis Aristide S  n  que and Marie Ida S  n  que, n  e Suzor.<sup>2</sup> He had three sisters, Ren  , Nellie and Marie Th  r  se (Ninon).<sup>3</sup>

There are several conflicting reports as to the date the S  n  ques arrived in Durban from Mauritius. The artist's widow, Mrs M.T.S  n  que, is herself unclear; in one interview she states that "...he came here when he was eight."<sup>4</sup> and in another that he was about eight years old.<sup>5</sup> This would have made the year 1905. Leo Fran  ois sets the year at 1900 in his obituary notice in The Natal Mercury:

Clement Seneque may be considered a Durbanite in the true sense of the term, for he was barely four years of age when he came to this port with his parents from Mauritius.<sup>6</sup>

Another date is given as 1908.<sup>7</sup> No official records of the family's immigration to Natal which would help clarify this issue have been traced.<sup>8</sup> In support of their arrival at a date after 1900 it is significant that, according to Mrs M.T.S  n  que, the family moved to Durban because they had a relative

living there and that Louis wished to enter the lucrative trade of insurance broking.<sup>9</sup> There may be a link between the family's arrival in Durban and the opening of the port when the Armadale Castle crossed the bar in 1904.<sup>10</sup> This historic event established Durban as a viable harbour and export point for the lucrative Transvaal trade. The town was therefore opened up to increased commercial activity and the opportunities thus offered could have persuaded the Sènèques to make the move they did at this particular time. The family settled in Umbilo Road,<sup>11</sup> and Clément Sènèque was sent to school at the Berea Academy.<sup>12</sup>

Sènèque's father died on 11 January 1914 of a cerebral haemorrhage,<sup>13</sup> and his mother on 13 May 1917.<sup>14</sup> By this time the family had moved to a large semi-detached house at 17 Botanic Gardens Road where Sènèque continued to live with his sisters until he left for Paris in 1921.<sup>15</sup> There is evidence to suggest that in 1915, aged nineteen, he was serving his apprenticeship with the architectural firm Chick and Bartholomew, although there are no official records which would help establish any details of his employment or his length of service with the company.<sup>16</sup> As far as can be ascertained he remained with the company until his departure for France in 1921.<sup>17</sup>

Sénéque grew up in the atmosphere of a rapidly expanding commercial harbour town in a British colony which had entered Union in 1910.<sup>18</sup> The expansion of trade and commerce through the Durban harbour brought with it an increased white population and an attendant growth in cultural and artistic activity,<sup>19</sup> a public which looked to 'home', Britain, for models to emulate in the pursuit of those activities.<sup>20</sup> An art gallery in Durban had been established in 1892 through the efforts of Cathcart William Methven (1849-1925) who donated one of his own works as the first accession into the collection.<sup>21</sup> Subsequent accessions were donated by wealthy middle-class patrons,<sup>22</sup> or were purchased.<sup>23</sup> The collection was substantially enlarged by means of a public subscription which was raised in order that works could be purchased from a touring exhibition of contemporary British painting in 1899. The purchases made as a result of the subscription added significantly to a collection which reflected a public taste for realism.<sup>24</sup> A very generous donation was made in the early 1920s by Colonel R.H. Whitwell and included some fine examples of more progressive British painting,<sup>25</sup> which were favourably considered in Durban art circles.<sup>26</sup>

Methven, an accomplished amateur painter in his own right,<sup>27</sup> was also responsible, along with Wallace Paton (1874-1948), for the founding of the

Natal Society Of Artists (N.S.A.) in 1905,<sup>28</sup> whose annual exhibitions became an entrenched part of the July season activities, organised to coincide with the influx of visitors to Durban as a result of the cooler weather. The exhibitions were well patronised by exhibitors and viewers alike, the number of exhibits increasing to such an extent that the venue was changed from the Durban Art Gallery to the enormous hall of Shaw Bros. Wool Mart on the Esplanade.<sup>29</sup> The exhibitions were modelled on the Royal Academy shows in London.<sup>30</sup> They were noteworthy social occasions opened by such eminent personalities as Prince Arthur of Connaught,<sup>31</sup> and Princess Alice,<sup>32</sup> and much attention was given to niceties such as dress.<sup>33</sup>

A further indication of the public of Natal's enchantment with the British art scene is the extent to which British art activities were reported in the local press,<sup>34</sup> and the efforts Natal artists made to be included in Dominion<sup>35</sup> and Empire exhibitions.<sup>36</sup> Exhibitions of British art were also highly sought after in Durban itself.<sup>37</sup>

It must be remembered that as late as 1921 membership of the N.S.A. was relatively small, comprising only fifty ordinary and twelve honorary members.<sup>38</sup> Despite its small membership, however, the N.S.A.'s annual exhibitions attracted exhibits from leading artists all over South Africa, which made the exhibitions important events on the annual

arts calender, helping to establish the N.S.A. as a prominent national art institution.<sup>39</sup> The success of the N.S.A. was due in no small part to the personal efforts of Leo A. François who settled in Durban in 1914.<sup>40</sup> He campaigned tirelessly, during the 1920s especially, for a 'national art' which would be institutionalised by a South African Academy modelled on the English Royal Academy.<sup>41</sup> For this reason his idea met with some opposition in other parts of the Union,<sup>42</sup> but was eventually realised with the founding of the South African Institute of Arts in 1926.<sup>43</sup> François' energy and campaigning spirit are best evidenced in his regular column 'Art Causerie' published fortnightly in the Natal Mercury from 1924 onwards.<sup>44</sup>

Formal art education in Durban consisted of elementary school art instruction,<sup>45</sup> and classes provided by the Government Art School, incorporated as the School of Art in the Natal Technical College in 1907.<sup>46</sup> As with the general art activities in Durban outlined above, formal art education was modelled on English institutions "and reflects, more than in any other colony in South Africa, the character of Victorian England."<sup>47</sup> The South Kensington Method of art training was practiced in Natal schools as late as 1910,<sup>48</sup> and, as will be shown,<sup>49</sup> in the School of Art as late as 1915 when the art master, Mr Tottendell H. Venner, was transferred to Pietermaritzburg.<sup>50</sup> John Adams,

who replaced Venner as Head of the School of Art, opened the way for a more progressive approach to art teaching in the institution,<sup>51</sup> reinforced by the appointment of Alfred R. Martin (1877-1951) in 1919.<sup>52</sup> Adams' concern to provide the teaching of the School of Art with a secure foundation in primary and high schools led to the appointment of O.J.P.Oxley (1888-1955/6) as art organiser for Government schools in 1919. Oxley later succeeded Adams as Head of the School of Art.<sup>53</sup> All three men had trained in England,<sup>54</sup> and all became actively involved in Durban art circles through giving public lectures,<sup>55</sup> writing critiques of exhibitions in the local press,<sup>56</sup> and contributing to The Common Room Magazine, a biannual student publication of the School of Art.<sup>57</sup> Through the teaching of these men students of the School of Art aspired to enter British art schools and the award of the Emma Smith Scholarship afforded students the opportunity of studying, for example, at the Royal College of Art.<sup>58</sup>

The foregoing suggests something of the scope of art activity and art teaching in Natal during the time Sènèque was beginning his artistic career. The English bias has been emphasised to highlight the fact that Sènèque's early exposure would more likely have been to English art and that if indeed he received any formal training, it would more likely

have been in the English rather than the French tradition. A point to be kept clearly in mind is that simply because Sénèque was of French origin and that he studied in France does not necessarily mean that his art derived directly from French models such as Impressionism. The following section looks at the kind of training Sénèque may have received.

François is hesitant about the extent of Sénèque's formal art training:

...I cannot say whether he ever received any teaching of drawing or painting outside the elementary principles at school. Personally I do not think so...<sup>59</sup>

No evidence has been traced to suggest that Sénèque received any art training at school before 1911 or that the surviving sketchbook dating from that year (S148) was the result of tuition received at school, at the School of Art, or privately. What the images in the sketchbook do suggest is that Sénèque came into contact, one way or another, with the South Kensington Method.

The South Kensington Method originated in the English Department of Art and Science, London, established in 1853 as a result of the International Exhibition of 1851, to rectify what was seen as a threat posed by superior foreign design. The mandate of the Department was:

...to promote Drawing, Painting and Modelling and Design for Architecture, Manufacturers and Decoration... especially among the industrial classes... and to aid the teaching of Drawing in

Elementary Day Schools, the teaching of Drawing in Art Classes, Instruction in Schools of Art... and the training of Art teachers.<sup>60</sup>

The system was introduced into the Government schools of Natal in 1877 where it was taught by general teachers in the elementary grades. Children from higher standards "... could, in addition, attend the Schools of Art where tuition was free or at a reduced rate."<sup>61</sup>

In 1905 a new drawing syllabus was introduced in Natal which replaced the rigid system of progression based on imitating diagrams and casts prescribed in the original Department of Art and Science syllabus. In the new syllabus:

The work was not arranged according to standards but in three groups: pencil practice, colour and design and drawing from the object. Each was divided into four stages but there was no indication at which point each stage was to be attempted. (author's underlining)<sup>62</sup>

It must be stressed that this new syllabus was that prescribed for elementary schools.<sup>63</sup> If, as is suggested by the dates of the drawings in the sketchbook, Sènèque came into contact with the method in or around 1911 he would have been fifteen years old and unlikely to have received this training at school. The elementary nature of the drawings in the sketchbook suggests also that he could not have started drawing seriously much before 1911. The fairly rigid progression from drawings of simple boxes to buildings and then more complex still life arrangements does suggest, however, some

kind of formal tuition in accordance with the third stage referred to above:

Drawing from Objects, including drawing from nature (leaves, branches and the like) and from articles familiar in the classroom. An innovation was that children were occasionally allowed to draw things of their own choice. Rulers were not allowed, observation was stressed, measuring with the eye was encouraged. (Author's underlining)<sup>64</sup>

All the drawings in the 1911 sketchbook emphasise observation and measurement, the indication of perspective and form through line and tone. One suspects, however, that the drawings of buildings, if not the still lifes as well, were copies rather than drawn from life; the character of the buildings and archways is distinctly European and the final drawing, a view of the Parthenon (129), speaks for itself. This leads one to suspect that Sénèque may have been one of the students of Mr Tottendill Venner, himself trained in the South Kensington Method,<sup>65</sup> in his final years as Art Master at the School of Art when he had become disillusioned with the art teaching:

It was also reported that his students spent their time copying masterpieces of art from postcard reproductions, which he stored in a large box in the art room.<sup>66</sup>

In the light of available evidence however, the suggestions regarding Sénèque's exposure to the South Kensington Method must remain conjecture.

Further, no evidence has been traced which would

show that Sènèque attended, in the course of his apprenticeship, architectural and/or art classes at the Natal Technical College. These training facilities did exist, however, as part of the variety and scope of the work of the College as early as 1919 when organised classes for young people in employment and part-time day and evening classes in art were offered.<sup>67</sup> Architecture appears to have been catered for by the School of Art, for the College Advisory Committee proposed adapting certain rooms, one of which was to be used for architecture, the other for printing.<sup>68</sup>

Whilst there is no evidence to conclude that Sènèque received any formal art training, the foregoing suggests that he probably received instruction, either formal or informal, in the South Kensington Method. It may also be suggested, however, that his artistic development was not pursued in isolation. During the period of his architectural apprenticeship his association with the N.S.A. began. Mr Bartholomew of Chick and Bartholomew was an amateur painter who exhibited on at least one of the annual N.S.A. exhibitions.<sup>69</sup> It is possible that he encouraged Sènèque's interest in art. Sènèque exhibited Apres-Midi, Durban Bay (o229) on the annual N.S.A. exhibition of 1918, which was commented on as showing "marked skill in the effect of atmosphere".<sup>70</sup> There is no mention of his work in the reviews of the annual N.S.A. exhibition of 1919

but he continued to exhibit regularly from 1920 onwards, gaining increased recognition both locally,<sup>71</sup> and in Johannesburg.<sup>72</sup>

His association with the N.S.A. Sketch club brought him into direct contact with at least two of the men involved in formal art education, John Adams and O.J.P.Oxley,<sup>73</sup> and his later enthusiasm and dedication to the aims of the Club,<sup>74</sup> could in part be attributed to the enjoyment and instruction he may have gained during the early years of its existence. As an exhibiting member of the N.S.A. there is no reason to believe that Sènèque was not involved in the Club's activities from 1918, the year of its informal founding:

...through the efforts of a few artistic souls, who realised the need for some such outlet to the growing consciousness of the community, and who were fired with the thought of a body whose members could help each other with mutual criticism, could go sketching together and could, together, achieve much that as individuals would be beyond them.<sup>75</sup>

He was present at a meeting on 20 August 1920 at which the club was formally constituted the Natal Sketch Club. It later affiliated with the N.S.A. and became known as the N.S.A. Sketch Club.<sup>76</sup> The aims of the Club were:

to foster the artistic enthusiasm which at present exists in Durban, and the creation of a really artistic atmosphere to make the most of those talents which the members possess.<sup>77</sup>

The manner in which these aims were to be realised are described as follows:

It is hoped to have a lecture or demonstration on the first Friday of every month. Sketching parties will meet every Friday evening and

Saturday afternoon to work together, in addition to which, subjects will be set to be done by members at other times and put up for criticism at the end of each quarter.<sup>78</sup>

Sénèque was elected to the first committee of the Sketch Club which lost no time in providing suitable activities for its members.<sup>79</sup> Drawing from the model was introduced for the Friday evening meetings during 1921 in the Club Room at 17 Holt's Buildings, and sketching trips to places of interest in and around Durban were organised on a regular basis.<sup>80</sup> A lecture by Alfred Martin entitled Modern Painting, which was to be followed by a debate, was also scheduled.<sup>81</sup>

By 1921, therefore, Sénèque was thoroughly involved in both the general art activities of Durban through his exhibiting with the N.S.A. and from 1918 in the informal art education provided by the N.S.A. Sketch Club. His development as an artist must therefore be seen in the context of these involvements and not as an isolated phenomenon.

The second surviving sketchbook (S126) contains drawings dating from February 1915 to April 1916. Mr Venner was transferred to Pietermaritzburg in March p.708 1915.<sup>82</sup> The drawings dated February 1915 (130 - 132) p.709 indicate that even if he had been taught by Mr p.709 Venner, Sénèque was not deterred from drawing outdoors the subject matter that was to occupy him as a major iconographic source in his oeuvre, Durban, its buildings and vegetation. The sketchbook also introduces other iconographic sources which

were to occupy him throughout his career, the landscape surrounding Durban and Durban harbour.

The sketchbook reveals some degree of stylistic experimentation. The foliage masses in the Albert Park drawings (130, 138, 139) are all treated in a loose tonal manner, whilst the harbour scenes (132, 140) and buildings (149, 150) reveal an inclination towards emphatic contour and linearity. All these drawings show a maturing of his pictorial ability when compared with the earlier sketchbook drawings. The refinement and simplification of detail for the purpose of pictorial structure (150), the confidence with which the marks are applied (138), and the careful selection of view for the purposes of composition (149) are noteworthy and serve to illustrate that at the age of nineteen S  n  que displayed the precocious talent and love for drawing that he would continue to develop throughout his career. Other drawings in the sketchbook are less inspired and introduce the notion that S  n  que's draughting abilities did not extend to animal or human forms. The drawings of frogs and a rhinoceros in the Durban Museum (133, 134) are tentative and not particularly well observed. A number of careful physiognomic studies (141, 142, 143) are better observed, their tightness excused by the fact that they are exercises, as indicated by the diagrams included in 143, further evidence also that S  n  que was receiving some kind of art training at this

p.715- time. Other portrait sketches (144 - 147) are  
p.717 particularly weak.

The third surviving sketchbook (S127) dates from  
early 1917 to May 1919, when Sènèque was twenty  
three years old. The first drawing, Chilon - la Dent  
p.736 du Midi Suisse (152) must have been copied from a  
photograph or print and is the first indication of  
an interest in the mountain scenery that he would  
paint so avidly in 1923 and 1924. Various sketches  
p.731 of Durban and the harbour (e.g. 153, 172), in both  
p.747 pencil and charcoal, show a progression towards a  
fusing together of the use of line and tone, rather  
than pursuing either method exclusively. A schematic  
linear skeleton is used in these drawings, into  
p.756 which clearly defined tonal areas are worked.  
p.757 Sketches of cars (178, 179), people (e.g. 180, 183)  
p.757 and an attempt at caricature (182) are also to be  
p.759 found in the sketchbook. Noteworthy among these is  
p.758 Portrait Study (185) for its forceful confidence.

p.760 Included in the sketchbook are Sènèque's  
experiments with watercolour and pastel, two media  
he was to use extensively throughout his career.  
p.726 The two watercolours in this sketchbook (w59, w60)  
p.727 show a significant improvement in the use and  
understanding of the medium when compared with a  
p.707 watercolour in the earlier sketchbook (w57). Having  
sketched the scene in pencil before applying his

p.726 watercolours in w59 and w60, it would appear that he  
p.727 was more confident. These works are therefore  
lighter in handling when compared with the earlier  
p.707 work, w57. The colours are applied in a more  
considered manner in layers of tone from light to  
dark and a confidence in the medium is evident in  
the apparent spontaneity with which they are  
applied. Large wash areas are activated by clearly  
demarcated patches of colour and details are drawn  
in with a thin brush.

There appears also to have been some  
experimentation in the watercolours of this time,  
with the manner of J.M.W. Turner (1775-1851).  
p.726 Sailing Ships (w18) of 1917 has a similarly ordered  
composition and misty nostalgia that is associated  
with Turner's more classical style in translating  
nature's tranquility. The richness of colouring in  
Sénèque's work is at this time unusual and helps to  
suffuse the scene with warmth. He also makes use of  
reflections; the reflections of sails and wooden  
arches assist in leading the eye of the viewer over  
the surface as they do in Turner's work.<sup>83</sup> A similar  
interest in reflections is seen in Riverbridge  
p.725 (w17).

This experimentation with Turner's manner was,  
however, inconsistent and shortlived. Its most  
apparent manifestation is in an undated pastel  
p.743 drawing, Moonrise (p62) in which the rust-coloured  
ground is used as a positive element throughout,

consolidating the work into a united, light-filled whole. Merging areas of colour suggest forms, space and light rather than defining them.

In general, however, S  n  que's watercolours are more in keeping with the style he was developing in his oil paintings at this time,<sup>84</sup> and Albert Park, Durban (w9) is more suggestive of the tonal analysis used by Philip Wilson Steer (1860-1942) than that used by Turner.<sup>85</sup>

By 1920 S  n  que's watercolours reflected yet another change. Yacht, Durban Bay (w15) is still concerned with reflections but the mistiness of suggested space and light has disappeared in an effort to define areas of tone and colour more rigidly, an indication of his inclination towards ordering and structuring the surface and the use of brighter colour, consistent with developments in his oil painting style.<sup>86</sup> As a result, this watercolour and Durban Jetty (w5) lose a large degree of their potential suggestive moodiness. Durban Jetty in particular appears overworked, as if S  n  que would have been more at ease working in oils, a medium which allowed him to impose colour on the surface rather than attempting to infuse colour into the surface. It may be suggested that the use of atmospheric perspective in the earlier watercolours had more to do with the nature of the medium than with S  n  que's own interest in atmospheric effects.

p.728            A pastel drawing in the third sketchbook (p66), dated 16 August 1917 is significant for two reasons; it indicates Sènèque's interest in pastel as particularly suitable for landscapes and provides further evidence of his brief interest in the pictorial translation of atmospheric effects. The pastel landscape drawings in the sketchbook are particularly accomplished because the medium obviously lent itself to his choice of subject matter and to his manner of drawing in a fairly open, spontaneous style where the chalk could be used almost simultaneously as a linear and tonal instrument. The general effect of the pastels in the sketchbook is painterly and could well have served him as a preparation, along with the watercolours,

p.728            for oil paintings. 5.30 p.m. (p66) is a sparse drawing, a strip of green land and an expanse of smudged white pastel touched with blue and red above. The drawing has little to recommend it beside the fact that it shows Sènèque was obviously interested in the subtleties of light effect at a specific time of day, so subtle in this case that the drawing fails to enlighten the viewer as to the specific time or place depicted.

p.743            More successful drawings are Boating on the

p.744            River (p71) and Trees (p70) in which the pastel is used broadly to evoke a spontaneity in which subtleties of colour variation suggest an impression of space and light.

An inclination towards an interest in structure that was noted in the watercolours of 1920,<sup>87</sup> is also apparent in the pastels dating from 1919 onwards. Apart from Moonrise (p62) and to some extent Durban Bay at Night (p28) Sènèque does not pursue the pictorial translation of atmospheric effects. It is suggested that the pastel medium allowed him to impose marks on the surface with a confidence deriving from his draughting experience. The resultant works, e.g. Mail Ship (p27) are surer in handling and more pleasing visually than the watercolours. Mail Ship illustrates some general characteristics of Sènèque's use of the pastel medium. The colour of the paper is used as an active element in the drawing, in some areas serving as positive , projecting shape and in others as negative, receding shape. In still other areas the colours of hatched lines are toned down by the colour of the ground. Large areas of flat colour are normally activated with short, sharper strokes to provide an overall textural quality to the drawing. The drawings display Sènèque's ability to use marks economically to suggest form and space. It is suggested that this ability derived from an acutely analytical mind which recognised the contingent and discarded superfluous detail in translating from the reality of the observed scene to the drawn image.

The interest in the pictorial translation of atmospheric effects in S  n  que's work dates back to an oil painting of 1913, Umbilo River (ol84). The work itself reveals an interest in structuring the masses of foliage, reeds, reflections and water into clearly defined tonal areas. Indications of weather effects are implied in the manner in which colours are merged together in an imitation of impressionistic looseness and are not the central concern of the work. The only real indication of an interest in weather conditions is an inscription on the reverse of the work, "Weather Fine Saturday 20th-1-13". A similar application of paint is used in Two Cows (ol85), Olive and Ochre Trees and Shrubs (ol39) and Natal Landscape (ol12), all suggestive rather of the broadness of application used by English painters such as Augustus John (1878-1961) and the early work of Philip Wilson Steer in the tradition of Whistler (1834-1903) than in the small dabs practised by the French Impressionists.<sup>88</sup> In colouring, too, these works owe much to the English landscape tradition. Low-keyed and tonal, the colours are mixed on the palette and surface rather than applied separately as pure colours to be mixed optically by the viewer.<sup>89</sup> In general they suggest an English vision of landscape and an attempt, if anything, to imitate the romantic moodiness imparted

to weather conditions by British artists than to capture the harsher realities of the landscape of Natal. This style is used by S n que during 1918 and as late as 1920 in paintings such as Congella Flats (o14), Woodland Scene (o70) and Durban Bay at Dusk (o23).

A further two works of 1917, Fir Trees (o135) and Blue Gum Trees (o131) can be related to Umbilo River (o184) in that the interest in ordering the picture surface in terms of clearly demarcated tonal areas is pursued. This is particularly noticeable in the flatness with which the sky is treated and the clear definition between sky and foliage masses. As with works produced in other media during this early period, it is suggested that S n que was experimenting, consciously or unconsciously, with two different styles, one loosely impressionistic, the other more structured.

The number of oil paintings dating from 1920 suggest that S n que was making a concerted effort to formulate a style of his own. There is a marked difference in approach to his handling and application of paint and colour in these works, directly related to his use now of a dark umber ground as opposed to the white ground he had formerly used, a change explained by the influence of Gwelo Goodman's work.<sup>90</sup> It has already been noted that the colour of the paper used by S n que in his pastel drawings was allowed to play an active role in the drawings.<sup>91</sup>

To achieve correct values, colour had of necessity to be heightened, which, besides effecting more striking visual images, better described the effect of sub-tropical light on colour.

Sénèque first used the dark ground and heightened colour technique for his oil paintings, combined with a heavier impasto application in  
p.763 Avenue of Trees (o35) and Natal Landscape (o114),  
p.762 both dating from 1920. In these works, however, he had not come to terms with the fact that colours needed to be heightened on a dark ground or that separating brush strokes into patches of colour surrounded by dark ground would enhance the value of each colour and create a pattern of shapes. The same  
p.766 problem occurred in Riverbridge, South Coast (o118) and was only resolved when a rougher canvas was used in a second attempt at the same subject,  
p.764 Pont-la-Reduit (o192). Here the application of paint is more controlled, thick dry paint dragged over the ground in short strokes to define the brickwork of the bridge in a mosaic effect. The sky and water are treated in a manner that was to become characteristic; large areas of virtually uniform blue, activated texturally by impasto application indicate sky, whilst areas of water and reflection are indicated by drier, thinner paint which allows the dark umber ground to play a dominant role.

This new style is more successfully applied in  
p.767 Harbour Scene (o52) and Bridge, Natal (o78). The  
p.765 success of these two works can in part be ascribed  
to their subject matter; both are complex man-made  
structures consisting of criss-crossing wooden  
pylons and steel girders respectively. Against a  
clear sky they offer a lively abstract config-  
uration. There is also an interest in these works of  
communicating something of the awe and monumentality  
inspired by massive engineered structures; the view-  
point is taken from below so that the bridge and the  
cranes tower above the vanishing point, a technique  
Sénèque was to use again in the Alpine and Shongweni  
Dam works. In both paintings the heaviest masses are  
drawn as diagonals in the upper half, enhancing the  
feeling of towering force.

In both works, however, the colour is harsh and  
saturated, blues against reds heightened by patches  
of brilliant yellow are played against mauve and  
purple shadows. The combination tends to deaden a  
sense of colour richness. That Sénèque could use  
colour effectively at this stage is seen in Les  
p.764 Chantiers de Congella (o67), a wonderfully subtle  
patchwork of muted tones. This painting was enthus-  
iastically reviewed by Alfred Martin, although the  
general criticisms outlined above were perceived as  
follows:

Mr. Clement Seneque displays a good, bold, virile treatment of brushwork, but is rather apt to be carried away by the sheer love of technique; there is a sense of bigness in his work, but at present it lacks subtlety.<sup>92</sup>

The development of a formal, structured approach in Sèneque's oil paintings had also been developing in the works he was producing in other media, i.e. watercolour,<sup>93</sup> and pastel.<sup>94</sup> The origins of this stylistic development may in part be ascribed to a personal preference for structural analysis and formal solutions to pictorial problems. The similarities between Sèneque's work and the work of Gwelo Goodman even at this time were not coincidental, however, and lead to the suggestion that Goodman was the one artist who provided Sèneque with a model during this formative period.

The influence of Goodman's work on Sèneque has never been fully explored although there are contemporary references to it. One, by John Adams in a critical survey of the annual N.S.A. exhibition of 1920 is implicit, and implies a widespread Goodman influence on the exhibition as a whole:

The work of Mr. Goodman and Mr. Paton has had an undoubted influence for good upon much of the work shown this year. The deliberately chosen basis of pattern, the building up of significant masses and tones, and the pure colour all point to the example of the older men.<sup>95</sup>

Another reference, this time by Alfred Martin, is directed specifically at works exhibited by Sèneque, "In these pictures the medium is handled very well,

but they are imitations of Mr. Goodman's manner."<sup>96</sup> A more general allusion to the influence of Goodman on South African painting as a whole was made by P.G.Konody in a review of the 1927 Empire Exhibition,<sup>97</sup> and was hotly denied by Leo François.<sup>98</sup> Given the strained relations that had arisen by that time between François and Goodman over the establishment of the South African Institute of Arts this denial was not surprising.<sup>99</sup>

Relations between Goodman, François and the N.S.A. had, however, not always been strained and Goodman's association with art life in Durban dated from the First World War.<sup>100</sup> The announcement of an exhibition of work by Goodman in the Durban Town Hall in August 1916 is indicative of the esteem in which he was held as an artist of national and international repute:

The exhibition should be of particular interest to South Africans, since the artist is South African-born, and since it is the exception rather than the rule that South Africans have distinguished themselves as Mr. Goodman has in the wider realms of more advanced artistic circles.<sup>101</sup>

Before his final return to South Africa in 1915 Goodman had established himself as an academic painter of some note in England,<sup>102</sup> exhibiting regularly at the Royal Academy and numbering among his artist acquaintances such prominent figures as John Singer Sargent (1856-1925), George Clausen (1852-1944) and Philip Wilson Steer.

For the public of Durban, Goodman's presence and exhibitions must have represented something of a coup, for here was an artist who had achieved status and acceptance within the very circles they so admired. The review of his 1916 exhibition is disappointing, however, for besides labelling it "A Magnificent Collection" it consisted largely of a listing of works.<sup>103</sup> What is interesting is that the exhibition was large, comprising some eighty five pictures in pastel, oil and watercolour.<sup>104</sup> The subject matter was varied, ranging through Cape buildings, scenes of the English countryside, the Victoria Falls and South African mining scenes.<sup>105</sup> According to Goodman's biographer "Students were urged to study his work, particularly with a view to the foundation of a school of landscape painters in this country."<sup>106</sup> Although Sènèque was not a student at a recognised institution there is no reason to believe that,<sup>107</sup> as a keen amateur painter, he would not have seen Goodman's exhibition or Goodman's painting The Parade and City Hall exhibited in Durban the following year.<sup>108</sup> There is also no evidence to conclude that Sènèque's own work was immediately influenced by Goodman's style. It has been noted that two of Sènèque's oil paintings of 1917 display a tendency to a more structural approach,<sup>109</sup> but that in general the structural tendency in his work is only noticeable in 1920, the

year following another major exhibition of Goodman's work in Durban.<sup>110</sup>

This exhibition opened on 24 September 1919 at the Durban Art Gallery.<sup>111</sup> The fact that twenty-nine of the sixty-seven works were sold to residents of Natal before being hung is a significant achievement and serves to illustrate again the popularity of Goodman's work in Natal at this time.

That all the works were scenes of Natal "mostly from the Drakensberg, Mooi River, the South Coast, and around Durban"<sup>112</sup> might explain the popularity of the works and is important to this study for two reasons; it would have provided S n que with evidence that subject matter of a local or topical nature was saleable and would have provided him with ample opportunity to observe the manner in which an artist of national and international standing tackled subject matter with which he was himself involved.<sup>113</sup> He would have noted the realism of Goodman's work, that Goodman did not attempt abstraction or sentimentality in his works,<sup>114</sup> thereby providing the public with acceptable, unchallenging works they could relate to and enjoy.

Not only were the works saleable and useful as models, they were also critically acclaimed by the head of the local School of Art. Adams' review of the exhibition is quoted at length as it illustrates how highly rated Goodman's works were:

This is the third exhibition of paintings held in Durban by Mr. Goodman, and on each occasion an increasing interest in his art has been shown by the public. Here and there one meets with people who have no great liking for his style. There are some who still limit their appreciation of pictures to those which are "beautifully soft" or "pretty", forgetting that such mighty themes as the Drakensberg, or the vast stretches of veld demand something more from the painter than a colour scheme of dirty purples and greys, and forms which look as though they have been made out of cotton wool. Mr. Goodman's work has done a great deal towards killing the sentimental rubbish which still masquerades under the sacred name of art in South Africa. Whatever criticisms may be levelled at his work, it can at least be claimed that his sense of pattern is fine, his colour is frank and clear, his drawing is vigorous, and his modelling of surface forms is structurally sound. He is the most technically accomplished painter that has yet painted the landscape of this country, and it can be said that he is, so far, the only man who has seen the artistic possibilities of such diverse subjects as the mine dumps of the Transvaal, the deserts of German South-West...<sup>115</sup>

Adams' critique of specific works mentions areas and locations which S n que had and would paint throughout his career. What Adams writes of The Eastern Buttress, Mont aux Sources might apply equally to S n que's Alpine paintings of 1923 and 1924:

A sense of design is always present in Mr. Goodman's work. It is shown obviously in "The Eastern Buttress, Mont aux Sources", one of the most satisfying of the smaller pictures. The arrangement is perfectly simple; the last rays of the setting sun are lighting up the highest peaks of the mountain, and the lower slopes are covered with the cold shadow of night. Its simple planning does not take away from its interest, because the shapes of light and shadow are so interesting and full of colour.<sup>116</sup>

The origins of Goodman's style lie in an eclectic borrowing and discarding of elements from various developments in England and France towards the end of the nineteenth century and in the first decade of the twentieth, born of a "precocious professional craftsmanship".<sup>117</sup> This eclecticism resulted in his using a conservative divisionist technique in the vein of André Derain's (1880-1954) Fauvist paintings, "orderly, constructive..... classical", containing a "certain decorative breadth".<sup>118</sup> This style was also used in a bastardised form in England by such artists as William Orpen (1878-1931).<sup>119</sup> Goodman used this technique in an idiosyncratic manner, for:

he primed his canvas with Van Dyk brown and on this unresponsive ground he laid his multi-tonal strokes. Where Signac and his fellows had achieved effects of sparkling light by allowing the white ground to glint between patches of pure colour, Goodman's technique resulted rather in a flickering tapestry, embroidered of contrasting threads upon a darkened fabric. This disregard for divisionism's main advantage meant that in order to convey the brightness and the glare of local sunlight he was forced to intensify his palette; which, in turn, accounts for the characteristic Goodman signature- of vibrant orange highlights against mauve middle tones and dark brown shadow- in most of his South African landscapes after his return in 1915 from the blander atmosphere of England.<sup>120</sup>

The number of works S  n  que produced in 1920, the change in his style,<sup>121</sup> and its obvious similarity with Goodman's style as described above suggest that he was deeply influenced by Goodman's 1919 exhibition and that Goodman's work gave him a sense of direction, a stylistic model which satisfied his own inclinations towards a more formalised approach and it gave him a model for communicating the peculiar light conditions of Natal in terms of heightened colour on a dark ground. The application of this model gained S  n  que critical recognition,<sup>122</sup> and the effect of Goodman's influence on his later work remained undiminished.<sup>123</sup>

Goodman's work, besides being popular with the general public, was also considered "advanced" in artistic circles,<sup>124</sup> and his 1919 exhibition appears to have had a generally positive influence on the work of Natal artists. John Adams was enthusiastic about the "modern atmosphere" of the annual N.S.A. exhibition of 1920 and attempted to reassure the "older-fashioned members of the society":

In my opinion, the breaking away from the old traditions is a healthy sign, and is to be expected in these days, when so many things are changing in every country where art is fostered. The experiments of our younger generation are, after all, mild compared to the extravagances of certain groups of painters in London or Paris. The tendency towards bright colour and a decorative basis gives the gallery a cheerful aspect...<sup>125</sup>

In 1921 Alfred Martin noted more bluntly:

The general standard for a number of years has been that of the chocolate box or Christmas card order of pretty trifling bits of incident or landscape, and it is quite time that all this kind of rubbish were put in the lumber room to make way for something better. Although a number of works in this exhibition are immature, still there are evident signs of reaction and discontent, which should lead to more interesting results.<sup>126</sup>

Both statements indicate that Adams and Martin were striving for a more progressive attitude towards painting in Natal and Adams' previous comments suggest that he viewed Goodman's work as a step in the right direction.<sup>127</sup>

That Sènèque was also taking a step in a positive direction is indicated by Adams' comments on the work he exhibited at the annual N.S.A. exhibition of 1920:

There is a danger in a few of the landscapes by Mr. Seneque and Mr. Williams of the artist being led astray by the fascination of applying paint for its own sake, without sufficient regard to the more subtle qualities. This occasionally degenerates into certain mannerisms such as the too frequent and rather obvious use of chrome yellow to achieve the effect of sunlight..... However, the point of view in the work shown by these two artists is sound. There is no harm in being young and even aggressive, when there are also signs that they will work through eventually to something more matured.<sup>128</sup>

The following year he attracted further attention:

Mr. Seneque has several pictures painted with force and imagination. He is able to arrange a commonplace subject, usually painted in an insipid, pretty manner, in a very interesting way.

I am glad to hear that this young artist contemplates three years' study on the Continent. He needs to put in a good deal of strenuous work, particularly with regard to careful drawing, and without cramping his natural tendencies in any way. I believe he will open out to a personal style.<sup>129</sup>

Whilst he had been accused of imitating Goodman's manner,<sup>130</sup> both these reviews indicate that S n que's work was receiving favourable critical appraisal. Although neither of them refers directly to the influence of Goodman, each infers that S n que had still to develop a more personalised mature style. It would appear that the similarities in his painting style with that of Goodman were excused as being part of his development towards such an individual style.

By 1921 S n que was fully involved in the artistic activities of Durban, making good use of the means at his disposal such as the N.S.A. Sketch Club for developing his artistic abilities. The annual N.S.A. exhibitions provided him with opportunities to show his work and the critiques of these exhibitions indicate that his work was favourably received. Any unfavourable criticism was aimed at improving the work of a young artist who showed talent as a painter rather than discouraging him from pursuing his activities.

As noted previously, S n que's style had its origins and developed in an artistic climate that took as its models the more progressive trends in British painting at the turn of the century. In the final analysis his style also derives from French Impressionism and French Neo-Impressionism, but in a form far removed from the original. Diluted in interpretation by the English Impressionists, added to and subtracted from by English Academicians of the early twentieth century, French Impressionism and French Neo-Impressionism were metamorphosed finally in South Africa in a mannered approach as reflected in Gwelo Goodman's painting.

S n que's painting style in 1921 was characterised by the use of certain mannerisms derived from Goodman's work. His use of a dark ground, his heightened colour and his application of thick paint in a technique which is divisionist in origin, all attest to the influence of Goodman. His choice of subject matter was largely the local landscape, as was Goodman's, and both men treated landscape in a formalised but not abstracted manner. They did not attempt to reproduce naturalistically the scene before them; rather, they extracted from the scene those forms, shapes, lines, tones and colours which would transpose from the three-dimensional reality of nature into the two-dimensional reality of the picture surface. Whilst

Goodman preferred frontality in his work which contributed to its formal decorative effect, p.767 S n que, in such works as Harbour Scene (o52) and p.765 Bridge, Natal (o78) made use of viewpoints and perspectival effects which added a sense of dynamism. The use of a seemingly spontaneous impasto technique added a further dynamic quality to S n que's work of this period, expressive of a wish to communicate both his enthusiasm for the tactile quality of paint and his feeling about the powerful forces at work in natural and man-made objects.

Leo Fran ois' comments on these early works are apt:

Recalling some of these early oil sketches, I am still conscious of their extraordinary vitality, the decided handling of the medium, which he used with a lavish hand, creating splashes of sunlight against purple shadows and luscious greens. He was essentially an impressionist in regard to colour, and rarely was guilty of a mistake in drawing. Although one is inclined to think that these early efforts showed a tendency towards mannerism, this tendency was nipped in the bud the moment he came into contact with the overseas masters of contemporary art.<sup>131</sup>

Whether or not this tendency towards mannerism was halted by S n que's contact with contemporary European painting is a point which will be debated in the following chapter.

## ENDNOTES

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- 2 Vide, document 1, p.216.
- 3 B.Bell, Interview with Mrs J.Brauteseth, Port Shepstone, October 1984.
- 4 J.F.Duggan, Interview with Mrs M.T.Sénèque, Durban, 14 August 1980.
- 5 Bell, Interview with Mrs M.T.Sénèque.
- 6 The Natal Mercury, 2 May 1930, p.21, cols 2-4.
- 7 The Rand Daily Mail, 4 November 1927.
- 8 Natal Archives, European immigration: index to register of immigrants arrived, vols 69-70.
- 9 Duggan, Interview with Mrs M.T.Sénèque.
- 10 E.H.Brookes & C. de B.Webb, A History of Natal, Pietermaritzburg: University of Natal Press, 1965, p.79. For a fuller account of the development of Durban harbour in relation to increased trading activity see: The Natal Mercury, Cenetenary number, 31 May 1924, p.37-41.
- 11 Bell, Interview with Mrs M.T.Sénèque.
- 12 The Natal Mercury, 2 May 1930, p.21, cols 2-4.
- 13 Vide, document 2, p.217.
- 14 Vide, Sénèque papers, SD 220 and SD 222.
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- 16 Vide, document 3(a), p.218 and document 3(b), p.219.
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- 18 Brookes & Webb, A history of Natal, p.247.
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- 20 M.Hillebrand, Art in Natal 1897-1930, Clément Sénèque retrospective exhibition, Pietermaritzburg: Tatham Art Gallery, 1984.
- 21 Berman, Art and artists of South Africa, p.137; Vide, illustration p.231.
- 22 The Natal Mercury, 6 December 1920, p.15, col.4
- 23 The Natal Mercury, 28 January 1911, p.11, col.1.
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- 25 E.C.Chubb, The recent donation to the Durban Art Gallery, The Common Room Magazine, vol.2, no.2, 1921, p.13-17.
- 26 The Natal Mercury, 20 October 1920, p.5, col.6; The Natal Mercury, 23 December, 1921, p.13, cols 1-2.
- 27 M.Hillebrand, The art of Cathcart William Methven, Tatham Art Gallery Newsletter, no.3, 1984, p.8-20.
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- 29 The Natal Mercury, 3 July 1924, p.8, col.1.
- 30 Hillebrand, in Clément Sénéque retrospective exhibition.
- 31 The Natal Mercury, 25 July 1923, p.9, cols 1-2.
- 32 The Natal Mercury, 3 July 1924, p.8, col.1.
- 33 The Natal Mercury, 4 July 1924, p.9, col.3.
- 34 The Natal Mercury, 2 May 1921, p.7, col.4.
- 35 The Natal Mercury, 4 August 1921, p.9, col.4.
- 36 The Natal Mercury, 11 May 1923, p.10, col.1.
- 37 The Natal Mercury, 14 September 1922, p.7, col.8.
- 38 The Natal Mercury, 8 July 1921, p.12, col.2.
- 39 The Natal Mercury, 6 July 1925, p.9, col.8.
- 40 Berman, Art and artists of South Africa, p.177-178. Leo François was born in Luxembourg in 1870. Following his art studies in Europe, he settled eventually in East Griqualand where he pursued a commercial life, although he had been seriously pre-occupied with his own artistic pursuits since 1910 when elected chairman of the art section of the Kimberley Athenaeum. He became extremely active in Durban art circles after settling there in 1914. Besides taking up painting full-time, he became art critic for The Natal Mercury, writing under the nome-de-plume 'Vermilion' and was elected president of the N.S.A. in 1918 and again in 1923, a position he held until duties and responsibilities with the S.A.I.A. demanded all his attention in 1927.
- 41 The Natal Mercury, 14 May 1924, p.17, cols 2-3.
- 42 The Natal Mercury, 14 October 1924, p.6, col.3.
- 43 The Natal Mercury, 14 May 1926, p.17, cols 4-7.
- 44 The Natal Mercury, 27 February 1924, p.15, cols 2-3.
- 45 R.Krut, South Kensington to South Africa: art education in government elementary schools and schools of art in South Africa 1800-1910, unpublished M.A. thesis, Johannesburg: University of the Witwatersrand, 1983, p.165.
- 46 ibid., p.196.
- 47 ibid., p.160.
- 48 Natal Education Department, Report of the Superintendent of Education for the Province of Natal for 1909-1910, p.11.
- 49 Vide, p.21
- 50 W.Rees, The Natal Technical College 1907-1957, Pietermaritzburg: University of Natal Press, 1957, p.89.
- 51 ibid., p.51.
- 52 Berman, Art and artists of South Africa, p.273; Vide, illustration p.231. Berman does not give dates for John Adams.

- 53 Rees, The Natal Technical College, p.90-91; Vide, illustration p.231.
- 54 Berman, Art and artists of South Africa, p.137; ibid., p.273; Rees, The Natal Technical College, p.89. Oxley trained at the Leicester School of Art, Martin at the Liverpool University College of Art and the Westminster School of Art under Augustus John and Robert Anning Bell, and Adams trained at the Royal College of Art.
- 55 The Natal Mercury, 18 July 1918, p.6, col.3; The Natal Mercury, 24 July 1919, p.7, cols 4-5; The Natal Mercury, 18 February 1921, p.8, col.2.
- 56 The Natal Mercury, 15 July 1920, p.7, cols 2-3; The Natal Mercury, 19 April 1921, p.8, col.2.
- 57 J.Adams, Towards the ideal school of art, The Common Room Magazine, vol.1, no.1, 1919, p.20-22; A. Martin, Why is art the most essential thing in life today, The Common Room Magazine, vol.1, no.1, 1919, p.24-25; O.J.P.Oxley, Art in the life of the worker, The Common Room Magazine, vol.1, no.1, 1919, p.14-16.
- 58 The Natal Mercury, 1 November 1922, p.17, col.5; The Natal Mercury, 25 August 1922, p.11, col.6; The Natal Mercury, 30 August 1922, p.13, col.2. A letter congratulating the students on their magazine was received from no less a personage than Professor Rothenstein of the Royal College of Art.
- 59 The Natal Mercury, 2 May 1930, p.21, cols 2-4.
- 60 Krut, South Kensington to South Africa, p.9.
- 61 ibid., p.165.
- 62 ibid., p.167-168.
- 63 ibid., p.168.
- 64 ibid., p.168.
- 65 ibid., p.190.
- 66 ibid., p.197.
- 67 Rees, The Natal Technical College, p.120.
- 68 The Natal Mercury, 19 August 1920, p.9, cols 3-4.
- 69 The Imperialist, 9 July 1920.
- 70 The Natal Mercury, 9 October 1918, p.11, cols 1-3; Vide, illustration p.230.
- 71 Vide, p.42-43.
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- 73 The Natal Mercury, 28 August 1920, p.13, col.6.
- 74 The Natal Mercury, 2 May 1930, p.21, cols 2-4.
- 75 The Weekend Advertiser, 30 May 1925, p.17, cols 1-8.
- 76 ibid.

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- 78 ibid.
- 79 ibid.
- 80 The Natal Mercury, 21 January 1921, p.7,  
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- 81 The Natal Mercury, 18 February 1921, p.12,  
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- 93 Vide, p.28.
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- 108 Newton-Thompson, Gwelo Goodman, p.39.
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## CHAPTER TWO

### 1921-1925

This chapter provides an overview of Sènèque's life and work during the period he spent in Europe, from 1921 until his return to South Africa in 1925. His decision to study in Europe,<sup>1</sup> and his architectural studies in Paris are briefly discussed. Since no evidence has been traced to suggest that Sènèque attended architectural or other classes at the École des Beaux-Arts it may be assumed that the architect and town-planner, M Alfred Agache, played a more significant role in Sènèque's studies and career than is commonly supposed.<sup>2</sup> Although it is also maintained that he attended figure-drawing classes at the Académie de la Grande Chaumière during the first half of 1923,<sup>3</sup> it will be shown that his interest in figure work was short-lived,<sup>4</sup> and that the iconographic source for his artistic output in Paris was largely the urban landscape.<sup>5</sup>

Sènèque married Marie Thérèse L'Hoste in 1923.<sup>6</sup> Their honeymoon in the Sallanches and Chamonix districts of France provided Sènèque with the opportunity to study, draw and paint the Alpine landscape.<sup>7</sup>

The couple returned to the French Alps the following year, visiting Pralognan la Vanoise.<sup>8</sup> The Alps provided Sénèque with a major iconographic source which he continued to develop on his return to Paris, besides the urban landscapes of his Paris scenes.<sup>9</sup> The considerable artistic output of his French sojourn culminated in his first one-man exhibition at the Maison des Artistes in early 1925.<sup>10</sup>

In assessing Sénèque's artistic achievement during the period 1921-1925 it will be argued that there is no significant change in his work from the style he had developed in South Africa under the influence of Gwelo Goodman.<sup>11</sup> Examples from this period will show that in some paintings he used a more subdued, tonal palette and thinner paint application than is usual in his work.<sup>12</sup> His vibrant impasto technique is seen, however, to be more persistent and therefore more generally characteristic of his painting as a whole.<sup>13</sup> Works in other media are discussed, as meritorious artworks in their own right or as studies which illustrate pertinent points about Sénèque's method of working.<sup>14</sup>

Since Sénèque was working in Paris at the time when progressive developments in twentieth century

painting were being consolidated, and since his style shows a general Post-Impressionist tendency, his work is often allied with that of the École de Paris. Consideration will be given to the École de Paris and the extent to which Post-Impressionist tendencies in Sènèque's work were the result of contact with the École de Paris. It will be argued that since Sènèque's style was established before he came into direct contact with works produced in the atmosphere of the École de Paris, it cannot be said to have been formed by this contact. The extent to which his style was altered and/or consolidated upon contact with the École de Paris will also be considered.<sup>15</sup>

Finally, It will be shown that Sènèque continued his contact with the N.S.A. whilst he was in France,<sup>16</sup> and that the Natal press kept him in the public eye.<sup>17</sup> It was during this period that Leo François began campaigning relentlessly for a South African national art which he felt could be encouraged and controlled through the formation of a South African Institute of Arts, both ideals towards which Sènèque would help work.<sup>18</sup> These developments serve as the context for Sènèque's return to South Africa in 1925.

p.815 A pencil drawing of Cape Town dated April 1921 (110) indicates that by this date Sènèque was on his way to France. Choosing to study in Paris may seem odd for someone who had been brought up in an artistic environment which favoured English art schools.<sup>19</sup> In the given circumstances, however, Paris was a logical and sensible choice. At the time Sènèque decided to move to France both his parents were deceased,<sup>20</sup> and he was assisted financially in getting to France by his sisters.<sup>21</sup> The family had a maternal uncle, Dr Suzor, living in Paris who was friendly with M Alfred Agache, a noted architect and town-planner who had studied at the École des Beaux-Arts.<sup>22</sup> It is known that Sènèque worked with M Agache for at least part of the time he was in Europe, and that he lived with Dr Suzor until his marriage in 1923.<sup>23</sup> The move to Paris was to provide him with a number of opportunities. Firstly, he would gain architectural and town-planning experience whilst working and earning a living. Secondly, he would live in an environment at that time considered to be the centre of European art activity.<sup>24</sup> Language would not be a problem as he was French-speaking and living with relatives would considerably ease the financial burden of such a venture.

According to an article in The Natal Mercury by Leo François, Sènèque was:

fortunate to be immediately admitted into the famous "Ecole des beaux arts," and receive instruction from such able masters as Professors Heraut, a grand prix de Rome, and the well-known Alfred Agache, a great architect with a European reputation as lecturer on town planning.<sup>25</sup>

Documentary evidence indicates that Sènèque did not attend classes at the École des Beaux-Arts. Negative replies to requests for documentary evidence were received from the Ministère de la Culture et de la Communication and the École Nationale Supérieure des Beaux-Arts in 1984. A more extensive search was conducted in 1985 and further negative replies were received from the Académie D'Architecture, the Société Française des Architectes, the École Nationale Supérieure des Beaux-Arts, and the École Spéciale D'Architecture.<sup>26</sup> François' obituary notice in The Natal Mercury at the time of Sènèque's death in 1930 is probably, therefore, a more accurate account of his career.<sup>27</sup>

He writes:

Actually Seneque followed the profession of an architect, having served his articles with the well-known Durban firm, Messrs. Chick and Bartholomew, later completing his studies under the famous town-planning architect, Monsieur Alfred Agache, of Paris. Opportunities were offered him with this able teacher, allowing the young enthusiast to give his remarkable talent as a draughtsman full rein.<sup>28</sup>

Later in the obituary notice François notes, in reference to Sènèque's painting:

The immediate results of his studies in France, where occasionally he attended the Ecole des Beaux-Arts, were a simplified palette and a determined striving for immediate effects in simple lines and tones.<sup>29</sup>

It may be inferred from the above that S n que's advanced architectural training was conducted under the benign employment of Agache and that he may have attended the  cole as a painting student on a casual basis. Various architectural studies do indicate p.981 that S n que was receiving some kind of p.981 architectural tuition (e.g. m8, m9, m10 and m11). p.982 None of these projects are, however, inscribed in a p.827 way that might suggest they were executed as exercises set by a formal training institution. The architectural drawing showing a perspective, plan p.827 and study of a country house (m11) suggests that he was involved as early as February 1922 in architectural studies.

The small number of art works by S n que which can positively be dated to 1921 and 1922, approximately twenty, suggests that he did not have much time during this period to pursue his artistic interests. The oil paintings of 1921 and 1922 suggest that he was still experimenting with variations of the style he had formulated in South Africa. It has been noted, however,<sup>30</sup> that, under the influence of Gwelo Goodman, he had been experimenting with brighter colour on a dark ground

and an impasto application of paint to interpret the landscape in an identifiable yet simplified and formally structured manner. This tendency is

p.820 continued in two paintings dating from 1921, Arc de  
p.820 Triomphe (o115) and Autumn Reflections (o60). Autumn  
Reflections, a view of trees across a stretch of water relates stylistically very closely to Church,  
p.807 Rainy Day (o64) produced in the same year in Durban. In both works the application is carefully considered; brushmarks are deftly placed to suggest the forms of objects, whilst colours, although bright, are well-modulated and harmonious with the scheme as a whole, unlike the colour combinations

p.765 already noted in Bridge, Natal (o78) and Harbour  
p.767 Scene (o52), both of 1920.<sup>31</sup>

p.820 On the other hand, Arc de Triomphe (o115) is a tonal composition, the palette limited to browns and greys, an indication that S n que was attempting to come to terms with the concept of tonal colour, a

p.829 study he would continue intermittently throughout  
p.1045 his career in such works as Le Pont Neuf (o4), Notre  
p.1063 Dame (o126), and The Shipbreakers (o22).<sup>32</sup> It could  
p.820 be suggested that in Arc de Triomphe S n que was also attempting to come to grips with a quality of light which he was unused to, more diffuse than the harsher light effects of Natal, the diffuseness

emphasised by an overcast sky. Paint is applied in heavy impasto strokes over a dark ground, countered by thinner, more delicate strokes to suggest details such as figures. The contrast helps establish a sense of scale in the work which imparts a sense of panoramic space not common in his work.

p.822

Further evidence of experimentation with various possibilities in the depiction of natural and man-made objects on a two dimensional surface is seen in such works as Entering the Harbour (o29) where the reduction of objects to flat decorative daubs is such that an effect is achieved similar to the early decorative works of Kandinsky (1866-1944). It is this order and decorativeness in S  n  que's work, in his use of colour and in his considered application that sets his work apart from that produced by the Fauve painters in the early 1900s. Paintings by Derain dating from 1906 and 1907 show a deformation of the object and colour that was far in excess of anything S  n  que produced,<sup>33</sup> although this does not mean to imply that a work such as Entering the Harbour is not fundamentally indebted to the simplification of shapes and forms associated with Fauvism.

Much of the artwork produced in Paris at this time has come to be associated with an attempt at consolidating the lessons of various developments in painting at the end of the nineteenth and the

beginning of the twentieth centuries, and is loosely grouped as École de Paris. Sènèque's painting and intentions are typical of a group of painters within this grouping whom Nacenta identifies as the Neo-Realists.<sup>34</sup> Nacenta explains that:

The orgy of colours in Fauvism and the "intellectual" aspects of Cubism were thought to be extreme expressions of high interest- but experiments nevertheless- boundaries to be exceeded on other planes. The Neo-Realists sought a middle ground between Corot and Cézanne and between Courbet and Bonnard; it tended to quell all disquiet in spite of their fears, which did exist. But their love of craftsmanship, of composition, of the renovated subject, and of décor enabled them to achieve splendid perfection on highly personal registers of sensitivity.<sup>35</sup>

According to Nacenta the work of the Neo-Realists was characterised by a strong realistic, naturalistic, or at least figurative current. Many French artists of the generation who were younger than thirty years of age in 1910 found a middle course between new expressions such as Fauvism and Cubism, and "the desire to retain personality without breaking away from classical thought".<sup>36</sup> The classical thought referred to here is the figurative tradition which was pursued in the nineteenth century by Delacroix (1798-1863), Corot (1796-1875) and Courbet (1819-1877);<sup>37</sup> the "desire to retain personality" indicates individual interpretations of

this tradition, given the new forms available for the transposition of reality. Nacenta views this trend in French painting as dynamic rather than static, as a healthy demonstration that "the legible transposition of reality is literally inexhaustible".<sup>38</sup> A more tangible bond between these artists was that they were:

anti-Impressionists by nature and logic. They sought to construct a picture on the notion of unity, by measuring their conceptions on expressive structures, where each plane was studied down to its subtleties, and never disrupted the harmony of the whole. This art was concise, sound, and balanced, a homogeneous art which respected the noble pictorial craft...<sup>39</sup>

The extent to which S n que's work coincides with the conventions stated above can be seen in p.822 River Scene (oil 17), a work whose subject matter bears some resemblance to Monet's (1840-1926) scenes of poplars growing on the edge of a river bank. The painting is certainly constructed on the notion of unity; it is a measured construction based on verticals, unified also by a restrained palette of blue-greys, greens and a pervasive umber ground. The image is a transposition, a concise, sound, and balanced analysis of natural forms. If by its nature and logic it presents an anti-Impressionist vision, this is belied by an apparent spontaneity of impasto application which relates it directly to the

Impressionist tradition. The application adds a dynamism to the work which is enhanced by the characteristic use of diagonals and a slightly lowered viewpoint.

The rivalry between the French Neo-Realists and other groups who sought to reveal "certain other aspects of the 'realities' of the spirit" is viewed by Nacenta as attesting to "both the awareness and sound constitution of the vast army of French pictorial realism."<sup>40</sup> It is interesting that Sènèque involved himself in this rivalry. In an interview with Leo François published in The Natal Mercury on his return to South Africa in 1925 he was asked his opinion about contemporary art in France:

Mr. Seneque has no hesitation about the tendency towards a more normal outlook. The works of so-called moderns: Cezanne, Ganguin (sic), Manet, Degas, Pinaro (sic), representing a type of their times, were now fetching enormous prices, but whatever influence their work may have been felt by others, is not expressed by such men as Henri Lebasque, Rigaut (sic) and Pierre Laurence, who are among the great painters of the day. Eccentric freak painting of questionable impressionism, futurism or cubism is rarely seen now, and a school of pure design, pattern, and composition, together with true harmony of colours, is taking their place.<sup>41</sup>

In this statement Sènèque aligns himself with three painters whose works are today rarely seen;<sup>42</sup> the work of Lebasque reveals a tame imitation of Impressionism coupled with a meek eroticism in the

vein of Boucher (1703-1770). It is not at all the kind of work one would expect Sénèque, considering his own works, to have admired. Further, his denunciation of the influence of Cézanne, Gauguin, Manet, Pissarro and others reveals a certain lack of maturity and insight, for his own work, let alone that of most other twentieth century painters, is informed to a greater or lesser degree by the lessons of Impressionism and Post-Impressionism. It may be, of course, that Sénèque's views have suffered somewhat in interpretation by François, whose views on contemporary developments in European painting will be seen to have been conservative.<sup>43</sup>

The "school of pure design, together with true harmony of colours" referred to by François as Sénèque's view of developments in contemporary French painting,<sup>44</sup> coincide with the conventions described as Neo-Realism by Nacenta, as outlined above. Nacenta's definition of the Neo-Realists is broad. He maintains that "the legible transposition of nature is literally inexhaustible",<sup>45</sup> and that ultimately "all these 'realists' are separated by the degree, intensity, and spirit of the transposition."<sup>46</sup> Sénèque was working in Paris at a time when the École de Paris consisted of a melting pot of innumerable styles and individual researches

in the visual arts, and his own work and ideas coincided with some aspects of these styles and researches. It must be emphasised, however, that he came to Paris when he was already working in a style compatible with those described above, and he cannot therefore be considered to be a painter particularly influenced by the École de Paris. His own style was not formed by the Neo-Realist trends of the École de Paris. What he found in Paris was rather a confirmation that the positive steps he had taken as a result of the influence of Gwelo Goodman's work on his own,<sup>47</sup> were for him the correct ones.

It may be asked how Sènèque came to France with a style that needed little alteration to accommodate itself so compatibly with the École de Paris? The answer lies in the circuitous route by which Goodman formulated his particular style, a style whose origins rest ultimately in the researches carried out by the Impressionists and the Post-Impressionists into new ways of transposing reality.<sup>48</sup>

Unlike other South African artists such as Strat Caldecott (1886-1929),<sup>49</sup> Maud Sumner (1902-1985),<sup>50</sup> and to some extent the younger painters of the Everard Group, Ruth Everard-Haden (1904-) and Rosamund Everard-Steenkamp (1907-1946),<sup>51</sup> Sènèque's style had developed and had been nurtured in South

Africa. Whereas Sumner, Caldecott and the Everards formulated their styles upon contact with the École de Paris, S n que's style was already formulated before this contact.

Although Paris confirmed S n que's artistic inclinations, he does not appear to have become complacent. Experimentation with variations of his means of transposing natural and man-made forms continued soon after his arrival in Paris.<sup>52</sup> A further variation is evident in the two versions he  
p.823 painted of Sacré Coeur. The smaller version (o6) may  
p.821 have been painted as a study for the larger (o5).  
Whilst both paintings incorporate a limited tonal palette of greys and browns, the forms in the smaller version have been more accurately observed and transposed. This is particularly true with the central dome of the church; in the larger work the shape of the dome is badly drawn and the light modulation inaccurate. The economy of detail in the smaller work produces a more satisfying result than the cluttered detail observed in the larger version.<sup>53</sup>

p.829 The unusual viewpoint taken in Le Pont Neuf (o4) is again typical of S n que's desire to communicate a feeling of the solidity and massiveness of engineered forms. In this work, too, figures silhouetted against the sky emphasise the grand

scale of the bridge. The painting is typical of this period in that the palette is limited to a tonal range of browns and greys. In another respect, however, it represents a further variation of his general style; a more traditionally academic, or at least restrained approach to paint application is used, with thin paint for the dark areas and impasto for the highlights.

The iconography of drawings executed by Sènèque p.825 in 1922 suggests that he was studying details of p.826 buildings (c52 and c66) for the purposes of his p.973 architectural studies. Other, undated drawings (for p.974 example c67, c68 and c69) seem to confirm this. All p.974 these drawings are fine works in themselves and demonstrate Sènèque's feeling for architectural form, accurate observation and economic transposition into evocative visual statements. Apart from details of buildings, he also appears to have had a partiality for bridges; a number of studies of the bridges of Paris,<sup>54</sup> were exhibited on his 1925 exhibition at the Maison des Artistes.<sup>55</sup> Other iconography for drawings executed in pastel, charcoal, conté, crayon, pencil crayon and pencil during the period 1921-1925 is drawn from the p.977 landscape in and around Paris.<sup>56</sup> Some, such as Paris p.979 Street Scene (k118), Narrow Street (il), Moulin à

p.839 la Galette (c29) and Buildings (p4) are views of  
p.968 Paris itself. Others are rural and include views of  
p.824 the Bois de Boulogne (c4) and of Trees, Paris (r4).  
p.980 A few drawings indicate that Sènèque also embarked  
on drawing expeditions further afield than Paris.<sup>57</sup>

A large number of male and female nude studies  
p.852 dating from January 1923 (c58) to as late as May  
p.856 1923 (k13) suggest that Sènèque attended formal  
drawing classes during this period. It is suggested  
that he attended these classes at the Académie de la  
Grande Chaumière.<sup>58</sup> The quality of these drawings  
suggests that Sènèque found figure drawing an  
arduous task; the drawings show minimal improvement  
and after May 1923 Sènèque seems to have abandoned  
figure work as a separate study altogether, except  
for a series of drawings of workers,<sup>59</sup> and for  
p.1043 figures included as incidental pictorial elements to  
p.1044 indicate scale in such works as Shongweni Dam (o49  
p.1080 and o21) and a single portrait (o50). The notion  
introduced earlier with regard to Sènèque's  
inability or unwillingness to master the depiction  
of the human form appears to be borne out by these  
mediocre efforts.<sup>60</sup>

The quality of the studies of building details  
has already been dealt with.<sup>61</sup> Sènèque does not  
appear to have worked in pastels after leaving South

Africa until 1923.<sup>62</sup> A work such as Pont Ste. Marie  
p.833 (p21) demonstrates the extent to which S  n  que had  
matured as a draughtsman and colourist. This is a  
particularly fine drawing in which there is a very  
real sense of balance and order, of calm achieved  
through careful and restrained application. Although  
a black ground is used, S  n  que achieves a subtlety  
which is lacking in a later work where the same  
p.813 colour ground is chosen (p23). The drawing is tonal  
in conception; the colour range is severely limited  
to two pink tints and an occasional flash of pure  
colour. The scene is viewed from the water's edge,  
looking up at the bridge as it thrusts its way deep  
into space across the river, achieved by the  
strongly accentuated diagonal of the parapet. The  
great swoop of arches beneath the parapet is  
tempered and restrained by solid buttresses. Beyond  
is a mass of dark-toned buildings set before and at  
right angles to a street of closely aligned  
multi-storey houses, the fa  ades of which are  
flooded with light. The paper provides the darkest  
tone in the drawing; much of it is left untouched  
but it is activated in parts by subtle lines and  
areas of lighter tone to suggest form in the  
semi-darkness. The fa  ade of the foremost building  
is simplified to the merest suggestion of window

recesses. Above, the roof rises as an interesting, lively shape, parts of which jut into the sky to suggest chimneystacks. By carefully placing light tonal strokes of the sky next to each chimneystack so that the angles of their contours are accurate, S n que is able to suggest most convincingly, and economically, the three-dimensionality of the building. The same technique and resultant effect applies to the buildings beyond and to the interplay of lights and darks in the larger, more open spaces of the bridge and the water.

p.965 In comparison with Bridge, Paris (p61) which uses a similarly restrained palette and delicate handling, Pont Ste. Marie is more accurately drawn and therefore more convincing spatially. The interest created by the strong diagonal of the bridge and the configuration of buildings on the far side of the river enhances a sense of the monumentality of the bridge, a sense that is not perceived in Bridge, Paris.

p.931 Another feature of some of the pastel drawings S n que made in Paris is the fact that they are night scenes. At least two of these drawings, Notre  
p.965 Dame at Night (p16) and Sacr  Coeur by Night (p50), are titled as night scenes, suggested by their overall blue tonality. Another, Winter in

p.964 Paris (p5), suggests a night scene through the use of strongly contrasting light and dark tones, as if moonlight were picking up the iridescence of snow lodged on rooftops. The light effects in Pont Ste.

p.833 Marie (p21) suggest, if not a night scene, then early morning or late evening. This perhaps indicates that S  n  que's work schedule forced him to continue his own artistic work after daylight hours.

A notable feature of all the pastel drawings and oil paintings referred to above, is that they are related by the generally tonal nature of their colour schemes and by a concerted effort to attain economy in the use of line and tone, a development which Leo Fran  ois perceived as:

The immediate results of his studies at Paris...were a simplified palette and a determined striving for immediate effects in simple lines and tones.<sup>63</sup>

This development in S  n  que's style is something he came to terms with in Europe. Although such works as p.764 Les Chantiers de Congella (o67) had hinted at his ability to use colour tonally, it is only in the works he produced after his arrival in France that it reached fruition. This development is not, however, surprising, and appears to confirm the impression gained that S  n  que's fort   lay in his ability to synthesise linear and tonal elements from nature.

Sénèque was introduced to the L'Hoste family by his uncle, Dr Suzor, soon after his arrival in Paris. The L'Hoste's were in the jewellery business and had returned to Paris from a seven year stay in Mauritius in 1920. Their daughter, Marie Thérèse, was a piano student of M. Bettet, a professor at the Paris Conservatoire. She was friendly with a fellow-student, Miss Lillian Elie, who hailed from Durban and who was also friendly with Clément Sénèque. Social contact between Marie Thérèse and Sénèque included outings to concerts and visits to various galleries and exhibitions, including the Louvre, the Petit Palais which housed the Salon d'Automne, and the Grand Palais. The friendship soon matured and the couple were engaged to be married in 1922. After what Mrs Sénèque terms "a short engagement" the couple were married, as was the French custom, in a court ceremony on 18 July 1923. A nuptial mass was held the next morning at the church of Ste. Marie, followed by a luncheon for some one hundred guests at a local hotel. At 8.00 p.m. that evening the couple boarded a train for the French Alps, arriving at the start of their two-week honeymoon in Sallanches the following morning.<sup>64</sup> Later on in their honeymoon they moved to the village of Les Bossons in the Vallée de Chamonix, situated under the north face of Mont Blanc.<sup>65</sup>

Dated drawings from this period give a sketchy outline of the S n ques' movements. On 22 and 23 July 1923 S n que made drawings of the area immediately surrounding Sallanches (c17, c12, and c33). There is also a drawing of the village of Ste. Martin (c40), just over the river Arve from Sallanches. Drawings dated 24 July 1923 indicate that the S n ques ventured further south to M g ve (c16, c15 and c31). On 25 July 1923 they moved on to Chamonix (c34 and p25). Further drawings (c14 and c82) indicate that they were back at Sallanches on the 27 and 28 July 1923.<sup>66</sup>

It did not take S n que long to come to terms with a new iconography. The somewhat clumsy forms in Sallanches (c17) and the sketchiness of Swiss Village (c40) are soon replaced by a confidence quite remarkable for an artist who had never before attempted to transpose the complexities of mountain scenery. The drawings, Mountains in Switzerland (c31) and Alpine Landscape (c15), work as descriptive topographical studies, as highly convincing analyses of forms, and yet convey something also of a romantic vision, the sublime awe inspired in man when confronted with the power and majesty of natural phenomena.<sup>67</sup> To dwell too insistently, however, on the romantic quality of

Sénèque's Alpine scenes would be misleading, for he appears to have been ultimately more interested in the formal analysis of the structures of particular features such as peaks and glaciers than in the grand, dramatic panoramas Ruskin so admired in the work of Turner.<sup>68</sup>

On their return to Paris the Sénèques set up home in an apartment in Neuilly and continued to engage in an active social life which included weekly musical evenings to which M Agache was invited. According to Mrs Sénèque, her husband was working for Agache at this time, whilst continuing his studies.<sup>69</sup> The two men were very fond of each other and Sénèque accompanied Agache once or twice to Dunkerque where Agache had been engaged on a town-planning project.<sup>70</sup> Documentation from the Archives Municipales Dunkerque indicates that Agache had been working on the scheme as early as 1912, when he had been awarded first prize in a competition organised by the Société Dunkerquoise, a project for the enlargement of the town of Dunkerque. A second project, perhaps based on the first, was undertaken by Agache after the promulgation of a town-planning law dated 14 March 1919, and published in 1923. The extension works at Dunkerque did not, however, begin until 1935,

according to the plans and under the direction of a departmental architect, M.A.Neuville. The foregoing suggests, therefore, that Sénèque could well have assisted Agache in the capacity of draughtsman, preparing plans for printing, as early as 1922, the year before the final publication of Agache's project.<sup>71</sup>

When Sénèque was not working he and his wife would often take two folding easels and sketch together along the banks of the Seine. Sometimes they ventured further afield on sketching trips to such places as Chantilly, Ste. Cloud and Fontainebleau. Finished drawings and paintings would be made at home in the studio.<sup>72</sup> This method of working was confirmed by Leo François:

But only his intimates knew of all the care and knowledge he brought to bear to make his preliminary sketches. He was anything but a haphazard painter. On the contrary, he would go back to a scene many times, gauging all its potentialities before putting his well-worn stump of charcoal to paper. Once having made up his mind, he would determine the composition in a few leading lines. If these pleased him, he would proceed to work it up in a more complete direct sketch in oil, water colour or gouache, and, should it be necessary for a large studio canvas, a still bigger colour drawing would be

made with properly adjusted highlights and co-ordinate essential details. Only then, assuming that his drawing coincided with his original conception, would he start on the big canvas.<sup>73</sup>

The method appears also to have applied to at least some of the Alpine paintings. A pastel drawing of  
p.834 Mont Blanc in the Moonlight (p25), for example, dated 1923, must have served Sénèque as a basis for  
p.919 his large oil Mont Blanc from Sallanches (oil) which is dated 1924.

A second holiday in the French Alps took place in July 1924. This time the Sénèques, accompanied by Mrs Sénèque's parents, stayed at Pralognan la Vanoise, further south than the Chamonix area they had visited on their honeymoon the previous year. Mrs Sénèque remembers her husband finding this area "breathtaking" and "majestic". Many walking trips were organised,<sup>74</sup> which resulted in a series of  
p.937 charcoal drawings, of the village itself (e.g. c30)  
p.933 and various landmarks such as the Porte de Ville-  
p.935 neuve (c1) and L'Aiguille du Midi (c19), all dating from between 15 July and 28 July 1924. The most  
impressive of these drawings are perhaps the two now  
p.934 titled Vallanches (c18) and L'Aiguille du Midi  
p.935 (c19), in which a very real sense of the majesty of

p.934 the Alps is communicated. In Vallanches the sky is a uniform grey across the top third of the work, into which the dark mass of the mountain peak projects at the right. The mass of the mountain is treated in broad tonal areas, in some areas clearly demarcated. Some of these areas are heavily blocked in whilst others are more lightly handled with hatching, which allows the ground to show through. An eraser has been used in various parts of the drawing, smudging some areas to a uniform grey which indicates snow, deleting the charcoal altogether in others to introduce energetic white lines. In the upper left the eraser has been deftly used to suggest the skyline and accurately define the forms of the snowfields. The result of these methods is a drawing full of implied energy.

Something of this implicit energy is lost in translation to a pastel drawing of the same subject,  
p.928 Alpine Peak (p6) and suggests the possibility that S  n  que was most enthusiastically creative when in direct confrontation with his subject. The introduction of colour perhaps also inhibited him; it created a further distancing between him and the subject. In general though, the colouring used in Alpine Peak is typical of the palette he chose for these Alpine scenes, a rather surprising yet successful combination of blues, oranges and

p.929 whites. The light effects in Pralognan Glacier (p19)  
are especially vibrant and suggestive.

Of the oil paintings inspired by the Alps, two  
p.984 of which at least were painted well after Sénèque's  
p.983 return to Paris (o74 and o8), the most conservative  
transposition must surely be Glacier des Bossons  
p.830 (o9). Painted in 1923, it bears stylistic similari-  
p.821 ties with the larger version of Sacré Coeur (o5)  
cited earlier;<sup>75</sup> an uncharacteristic naturalism is  
used in an attempt to reproduce an accurate  
p.830 rendition of the scene. In Glacier des Bossons the  
murky colour and preponderance of detail detract  
from, rather than add to the potential vitality and  
grandeur of the scene. In contrast, a small study  
p.831 entitled Mont Blanc (o130), also dated 1923,  
represents one of Sénèque's most daringly abstracted  
transpositions. It presents a close-up view of the  
Glacier des Bossons, a readable yet emotionally  
suggestive configuration of broad, heavy impasto  
brushmarks. The non-representational nature of this  
work was probably not intended, as it is, after all,  
a small sketch. However, it does suggest that  
Sénèque sometimes pursued formal and emotive  
considerations at the expense of representation.  
This is more often visible in parts of larger  
works,<sup>76</sup> rather than as an all-consuming interest in  
a work as a whole.

It is not only in his drawings that S  n  que makes use of the ground as a positive element.<sup>77</sup>

p.832 Switzerland (o7) is, of all his paintings, the one in which this technique is most apparent and is evidence of the close relationship between his drawings and paintings.<sup>78</sup> The large area extending from middle right down and across to the left-hand side of the painting is bare except for a light umber stain. Colour in other areas of the work is a carefully matched impasto which complements the tonality of the unpainted area. This presents as a positive shape representing a steeply rising hillside. A few brushstrokes suggest that the slope is tree-lined and that a change of plane occurs at the bottom of the slope.

p.923 In contrast to such works as the two entitled  
p.923 Alpine Scene (o58 and o57), both rich and warm in  
p.925 colouring, French Alps (o80) is an evocation of snow-capped peaks in a strict tonal range of blue-greys. The work is an analysis of how light, rather than colour, can be used to build up a sense of form. The suggestion of form is enhanced by the application of thick impasto brushstrokes which move over and around forms.

p.919           The three large studio paintings, Mont Blanc  
p.984 from Sallanches (o11), Swiss Alps by Night (o74),  
p.924 and Swiss Alps by Day (o75) represent something of a  
tour de force in Sénèque's oeuvre; they were the  
largest and most ambitious paintings he had  
undertaken thus far in his career. Mont Blanc from  
p.919 Sallanches is a descriptive work in which Sénèque  
attempts to suggest the way in which moonlight  
illuminates the landscape; light is reflected coldly  
from the upper slopes of Mont Blanc whilst the  
valley and village below are shrouded in deep  
shadow. A heavy impasto technique is used over the  
whole surface of the work. The breadth and clarity  
he achieves in the upper section of the painting is  
very convincing but the effect is somewhat lost in  
the lower half, partly due to the introduction of  
unnecessary detail and partly due to the fact that  
he has let his tones become too dark, with the  
result that this area loses its sense of form. The  
painting conveys a sense of brooding moodiness, yet  
it is suggested that the elimination of some of the  
foliage and building details might have further  
enhanced the emotive content rather than detracting  
from it.

                  The two views of the Glacier de la Grande Casse,  
p.984 Swiss Alps by Night (074) and Swiss Alps by Day  
p.924 (o75), present the same subject matter at different

times of day. In both works the concentration is exclusively on the construction of forms through colour; no human content such as houses intrude to distract from this intention, yet in neither work does the sense of scale suffer. The limited palette of both enhances rather than diminishes a sense of the richness of colour variations in the forms of the mountain structures and snow. In contrast to p.919 Mont Blanc from Sallanches (oil) a roughly textured canvas is used, primed with a dark umber ground, over which are drawn clearly delineated and considered impasto brushmarks. These marks are placed in such a way as to describe tonal areas and also build up a configuration of pattern across the entire surface of the works. A consistent use of diagonal strokes creates a remarkably dynamic effect which might, in fact, have produced an imbalance but for a solid compositional anchor provided by a protruding rock in the lower part of the glacier. In both these works it is suggested that S n que was working with extreme confidence; they thus retain the immediacy and freshness of vision that he achieved in his charcoal drawings.<sup>79</sup>

The size of an artwork does not necessarily enhance or diminish the sense of scale communicated by that work, as is evident in the series of linocut

prints Sénèque included in his one-man exhibition at the Maison des Artistes in 1925.<sup>80</sup> The scenes of Paris and the French Alps (108 - 105) also indicate that not all Sénèque's work suffered in translation from one medium to another.<sup>81</sup> The size of the blocks necessitated a radical reduction of detail and demanded absolute precision and conciseness in the cutting. The results are compact, energised statements of outstanding merit.

In general, the works created by Sénèque which were based on Alpine scenery suggest that he was inspired and excited by this new iconography. Ruskin's pronouncements are apt here:

Various works in green and white appear from time to time on the walls of the Academy, like the Alps indeed, but so frightfully like, that we shudder and sicken at the sight of them...We should be glad to see fewer of these, for Switzerland is quite beyond the power of any but first-rate men, and is exceedingly bad practice for a rising artist...<sup>82</sup>

In only one known instance was Sénèque seduced into producing a painting "so frightfully like", Le Glacier de Bossons (09), although something of Ruskin's criticism might also be applied to Mont Blanc from Sallanches (011). In most of the Alpine works Sénèque concentrated on structure, on the way in which light could be transposed into tone

for the building up of form. In many of the works this sense of structure and form is achieved with a directness and apparent ease which provides suitably breathtaking results, full of vibrant, even electric energy. Although Ruskin would have disapproved of the lack of aerial perspective in S  n  que's work,<sup>83</sup> he would surely have approved of S  n  que's rendition of snow,<sup>84</sup> and his adherence to the principle "that the mountains must come from under all, and be the support of all".<sup>85</sup> In all S  n  que's Alpine scenes the forms of the mountains are not isolated phenomena built on planes, instead they rise from underneath the planes as a structural backbone.

The culmination of S  n  que's artistic work in Europe was his one-man exhibition in Paris at the Maison des Artistes, 153 Avenue de Wagram, from 1 to 15 February 1925.<sup>86</sup> This was not, however, the first time he had exhibited in Paris, for he had had some of his paintings accepted for the great Spring Exhibition of the Grand Salon in 1922. Thereafter he apparently exhibited regularly at both the Spring and Autumn Salons.<sup>87</sup> He also sent work out to South Africa in 1924 for inclusion in the annual N.S.A. exhibition.<sup>88</sup>

The Paris exhibition consisted of eighty-five works and included paintings, drawings and linocuts

of French and Alpine scenes and received wide publicity.<sup>89</sup> Two unidentified newspaper cuttings express critical enthusiasm for the exhibition, remarking on the spontaneity, the soundness of his vision, and the solidity of design in his work.<sup>90</sup> A much fuller and equally enthusiastic critique of the exhibition was written by M Maurice Guillemot,<sup>91</sup> and published on the front page of the Neuilly Journal.<sup>92</sup>

During the time S  n  que was in Europe he had not been forgotten in Durban. Frequent reports were made of his progress, a congratulatory telegram was sent to him by the N.S.A. when news was received that one of his paintings had been hung in the Salon of 1923. He exhibited work on the annual N.S.A. exhibition of 1924, and his return to South Africa was anticipated with some enthusiasm, particularly by Leo Fran  ois.<sup>93</sup>

Meanwhile, artistic activity in Durban continued to flourish. In 1922 no fewer than three exhibitions were organised by the N.S.A.,<sup>94</sup> an exhibition of student work from the School of Art opened in June,<sup>95</sup> and Edward Roworth (1880-1964) exhibited portraits and landscapes in August.<sup>96</sup> The Durban Art Gallery acquired a war painting by Sir William Orpen,<sup>97</sup> and further acquisitions of war drawings by

British artists were announced in September.<sup>98</sup> A Mr Penleigh Boyd visited Durban on his way from Australia to Europe and proposed that a comprehensive exhibition of contemporary British art he was to gather be exhibited in South Africa en route to Australia. His idea met with enthusiastic approval.<sup>99</sup>

John Adams had left the School of Art on long leave in 1921,<sup>100</sup> during which time he resigned, giving as his reason his desire to continue his experiments in ceramic research in England. O.J.P.Oxley was appointed Head of the School and Alfred Martin as senior lecturer.<sup>101</sup> However, in letters to Oxley which were put before the Technical College Council, Adams revealed that the two major reasons for his resignation were the lack of co-operation between schools and the School of Art, especially with regard to the specialist training of teachers, and his feeling that the people of Durban and South Africa were simply not interested enough to give official encouragement to artists.<sup>102</sup> These were severe strictures and it is suggested that Adams' criticisms were not taken lightly. In 1922 art columns in the local press, especially those written by Leo François, began a protracted plea for a national art and a "school of public appreciation" which culminated in 1926 with the

inception of the South African Institute of Arts.<sup>103</sup>

Leo François' call for a national art in South Africa was not a new one. As early as 1910 he had held discussions with artists in the Cape about attempting to create greater contact between artists in South Africa, largely because artistic activity in the Transvaal and the Orange Free State were felt to have been unknown quantities.<sup>104</sup> In 1912, during his presidency of the Kimberley Athenaeum, he had again been calling for union among artists in South Africa.<sup>105</sup> There can be little doubt that the call for union among South African artists was strongly related to the entry of the four provinces of South Africa into political Union in 1910 and the Botha Government's dedication "to conciliation between Briton and Boer".<sup>106</sup> Apart from these political considerations, François' appeal was directed at arousing the patriotism of white South African artists, patriotism in the sense of a deep love for and desire to communicate those unique geographic and climatic features of the country. In this way he felt that art could play a role in bringing about racial unity.<sup>107</sup>

Although this appeal to patriotism was not, according to François, to be seen in a political sense, criticism of his ideal for a national art in the 1920s appears to have been based on several issues, one of which was the political implications of the word "national". Related to this was the feeling amongst some South African artists that François, working from the British camp, so to speak, was attempting to gain control of South African art activity through an Academy system based essentially on that operating in England.<sup>108</sup>

Central to François' idea of a national art, however, was his belief that art in this country:

"being essentially an art of isolation from Europe, must perforce develop on its own distinctive lines...above all demonstrative of the peculiar characteristics of the country and its people."<sup>109</sup>

It would appear that he thought of a national art in terms of a landscape art, for whilst he refers to other subjects such as domestic life, fauna and flora, kraal life and African symbolism, it was essentially the luminosity in South Africa, unequalled in the world, which fired his enthusiasm. To his mind the three great pioneers of a national art were Gwelo Goodman, Hugo Naudé (1869-1941) and J.E.A. Volschenk (1853-1936), all of them landscape painters whose work impressed by its grandeur, its

true South African atmosphere and its patriotism respectively.<sup>110</sup>

That the work of these three artists is representational is not coincidental, for although it was insisted that "South Africa must evolve its own consciousness in art, inspired but not untrammelled by the great traditions of modern or bygone art",<sup>111</sup> François was suspicious of the merits of Impressionism, Futurism and Cubism largely because he felt that the "quality of shock by which they arrest attention is out of all proportion to their charm".<sup>112</sup> He maintained, at least, that the N.S.A. did not claim to arrest talent by pedagogical limitations and that all sincere effort in whatever style was good art. Nevertheless, he did not suggest a more contemporary approach than "the more vigorous method of Vincent Van Gogh".<sup>113</sup> He felt that South African artists should go to Nature in their search for a standard, by which it appears he meant a distinctive atmosphere, "that most wonderfully elusive and indescribable something" characteristic of the South African landscape.<sup>114</sup>

Historical precedents for a national art were seen by François in the art of Egypt, Babylon, Greece, Italy and England, each of which had been a great nation. Each nation had evolved its own con-

sciousness in art and the great artistic achievement of each had been a measure of its greatness as a nation. According to François South African artists should strive in all sincerity to achieve a unique consciousness in their creative efforts which would place the artistic achievements of South Africa alongside those of the other great nations of the world.<sup>115</sup>

Although François took cognizance of two previous attempts to bring South African artists together, the South African Association of Arts (S.A.A.A.) and the South African Academy (S.A. Academy), he felt that the S.A.A.A., in effect the Cape Society of Artists, was a provincial society and that provincial societies in general were not organised in a manner that was representative of the districts they purported to serve. The degree of leniency encouraged by the N.S.A. meant that the annual exhibition of that society admitted all sincere effort, and was in contrast to the restrictive judging procedures of the S.A. Academy. In other words, the N.S.A. was seen to be fully representative of the district it served and, therefore, taking a lead in encouraging creativity across the board, rather than being elitist and exclusive.<sup>116</sup> Whilst the provincial bodies had an

active role to play in the districts they served, François felt the need for an umbrella organisation which would correspond "to the British Royal Academy for the control and encouragement of art in this Dominion."<sup>117</sup>

The proposed institute as outlined by François would consist of a fixed number of painters, sculptors, craftsmen and architects resident within the Union and Rhodesia.<sup>118</sup> He suggested that in the first five years membership be limited to sixty and that membership should not exceed seventy-five after ten years. After that time election of associate members would only take place as vacancies occurred. Full members, or Fellows, were only to be elected after the institute had been in existence for three years and their number was to be limited in the first five years to twenty-five. Election was to be made purely on merit of works, or educational efforts, by a two-thirds majority of the full executive. Funding was to come from subscriptions and the executive was to be appointed at headquarters.<sup>119</sup> It would carry on current affairs in conjunction with provincial sub-executives, two of whose members should be members of the General Council. The General Council was to meet twice annually at headquarters. Details such as the

conferring of degrees would depend on the nature of the Royal Charter, application for which was to be sought by the proposed institute.<sup>120</sup>

François' scheme was not without its critics, particularly in the Cape. Apart from criticisms already mentioned,<sup>121</sup> it would appear that some elements felt South Africa to be too much in its infancy to warrant the type of controlling body François envisaged.<sup>122</sup> An open letter to François from Gwelo Goodman, in response to a long letter and newspaper cuttings sent by François to Goodman for his comment on the proposed scheme was published in The Natal Mercury on 14 October 1924 and must have come as a shock to François.<sup>123</sup> Goodman inferred that François was attempting to take on a role for which he was not qualified:

The mantle of Sir Joshua Reynolds has not so completely fallen upon the shoulders of anyone in South Africa to justify an attempt to found a Society as he did.<sup>124</sup>

It was also Goodman's contention that national art could not be created by organisations of any kind and that an attempt to control artists and the public would be fatal.<sup>125</sup> François' reply was published the following day,<sup>126</sup> and Goodman's letter seems to have done little to deter the N.S.A. from continuing with its plans to hold a special

meeting of N.S.A. members for the purpose of discussing the initial steps to be taken for the establishment of a Dominion Institute of Art. As was to be expected the meeting was attended largely by N.S.A. members who unanimously adopted two motions, one of which sanctioned the establishment of such an institute. The second motion sanctioned the appointment of two delegates to tour the Union with a view to obtaining the co-operation of artists and arts bodies. Leo François and O.J.P. Oxley were unanimously elected as delegates and the meeting authorised the N.S.A. Council to head a subscription list to assist the delegates financially with a substantial contribution from N.S.A. funds.<sup>127</sup> The delegates' tour was planned to take place after the New Year, i.e. 1925.<sup>128</sup>

Preparations leading to the founding of a national institute of art were undertaken alongside continuing artistic activity in Durban between 1921 and 1925. Wallace Paton was elected to the presidency of the N.S.A. on the resignation of O.J.P. Oxley in 1922.<sup>129</sup> Oxley continued as Head of the School of Art, being elected Professor of Fine Art for the University of South Africa when further extensions of university courses were implemented at the Technical College in 1923.<sup>130</sup> In 1923 Leo François was elected to the Council of the

N.S.A.,<sup>131</sup> and was in attendance as president at the opening of the annual exhibition,<sup>132</sup> a position he held until resigning in 1927 due to his duties and commitments to the South African Institute of Arts.<sup>133</sup> Other exhibitions during 1923 included one showing works by Hugo Naudé and one showing works by Methven, both held at the Durban Art Gallery.<sup>134</sup>

The plea for a national art seems to have abated during 1923,<sup>135</sup> but was renewed in 1924.<sup>136</sup> This could be related to 1924 being Durban's centenary year.<sup>137</sup> Little also appears to have been reported in the press on the activities of the N.S.A. Sketch Club during Sénéque's absence, although the Club was meeting weekly at the Technical College life room in 1924.<sup>138</sup>

The annual N.S.A. exhibition in the centenary year received full coverage in The Natal Mercury, including a congratulatory editorial. It may be gathered from the reports that the exhibition was a particularly grand affair, officially opened by Princess Alice on 2 July at Shaw Bros. Wool Mart on the Esplanade. No less than three instalments of a critique of the exhibition appeared, photographs of local and other exhibitors were published, as was a cartoon entitled "Impressions of enthusiastic N.S.A. workers". As for public response, it was

reported on 8 July that over one thousand people had visited the exhibition since opening day.<sup>139</sup>

At least two building schemes which would provide Sènèque with subject matter on his return to Durban in 1925 were in the process of being built. One was the controversial Durban War Memorial which had illicited much discussion in the local press as early as 1919. A £20,000 scheme designed by Mr H.L.G. Pilkington was eventually adopted in September 1923 and the stone-laying ceremony took place in December of that year, although a group of statuary imported from England was still to be placed as late as August 1925.<sup>140</sup> Another scheme was the building of the graving dock at Congella, a project which commenced in December 1919 with a completion date set for the end of 1924.<sup>141</sup>

There is some evidence to suggest that Sènèque was torn between returning to South Africa after his exhibition at the Maison des Artistes in 1925 or accompanying M Agache to set up an office in Brazil. According to Mrs Sènèque her husband's sisters asked him to return to Durban and in the end family loyalties prevailed, although Mrs Sènèque suspects that the decision was ultimately one which Sènèque regretted.<sup>142</sup>

The Sènèques left France at the end of February 1925, crossed to Southampton where they boarded the

'Dunluce Castle'. The voyage to Durban took approximately three weeks.<sup>143</sup> Sènèque used the opportunity to produce a number of drawings of the places they visited en route, including Teneriffe (c22), Ascension (c23), and two of St. Helena (c35, c75) dated 28 March. One of these drawings (c35) is a particularly fine work, in which the great sweep of the cliff is handled with breathtaking economy. Sènèque's uncanny ability to place lines and planes in exactly the right position, yet with an apparent abandon which belies his astonishing powers of observational analysis is again evident here.<sup>144</sup> There are oil paintings, too, which suggest that Sènèque may have painted on board, for example Teneriffe (o16, 043) and The Engine Room of the Dunluce Castle (o101). Other works, inspired by Cape Town, will be discussed in the following chapter.<sup>145</sup>

Sènèque's sojourn in France provided him with the opportunity and the atmosphere in which to experiment with and consolidate the style he had developed in South Africa. He became more confident as a tonal colourist, extended the sources of his iconography to include mountain scenery, and developed the practice of formulating studio paintings from sketches and preparatory drawings in various media. This practice will be seen to have continued after his return to South Africa.

## ENDNOTES

- 1 Vide, p.54 and illustration p.226.
- 2 Vide, p.55-56 and illustration p.233.
- 3 Vide, p.66.
- 4 Ibid.
- 5 Vide, p.57-58.
- 6 Vide, p.70.
- 7 Vide, p.71-72.
- 8 Vide, p.74.
- 9 Vide, p.76.
- 10 Vide, p.81-82.
- 11 Vide, p.56-57; p.63-64.
- 12 Vide, p.57-58; p.64-65.
- 13 Vide, p.76-79.
- 14 Vide, p.65-69; p.71; p.73-76; p.79-80; p.93.
- 15 Vide, p.1-2; p.58-64.
- 16 Vide, p.82.
- 17 Ibid.
- 18 Vide, p.83-90; p.91.
- 19 Vide, p.18.
- 20 Vide, p.14.
- 21 B.Bell, Interview with Mrs M.T.Sénèque, Durban, 17 October 1984.
- 22 E.Delaire, Les architectes élèves de l'École des Beaux-Arts, Paris: Lib. Construction, 1907, p.158.
- 23 The Natal Mercury, 2 May 1930, p.21, cols 2-4; Bell, Interview with Mrs M.T. Sénèque. The suggested motivation for Sénèque choosing Paris is deduced from the interview with Mrs Sénèque, who remembers only the facts of where he lived etc.
- 24 W.Haftmann, Painting in the twentieth century, vol.1, London: Lund Humphries, 1965, p.260.
- 25 The Natal Mercury, 2 May 1925, p.19, cols 1-4.
- 26 Vide, documents 4-9; p.220-225.
- 27 B.Bell, Interview with Professor P.Sénèque, Nottingham, December 1984; E.Berman, Art and artists of South Africa, Cape Town: Balkema, 1983, p.419. Prof. P.Sénèque was surprised at this news as he had always presumed, from his mother, Mrs M.T.Sénèque, that his father had attended the École des Beaux-Arts. Mrs Sénèque has always maintained and still maintains that her husband did attend the École. In view of the fact that Berman does not provide source notes, it has been presumed that she obtained her information from interviews with Prof. Sénèque and/or Mrs M.T.Sénèque, or from contemporary newspaper articles.
- 28 The Natal Mercury, 2 May 1930, p.21, cols 2-4.
- 29 ibid.
- 30 Vide, p.32-33.
- 31 Vide, p.34.

- 32 Vide, p.64-65; p.159.
- 33 Haftmann, Painting in the twentieth century, p.74.
- 34 R.Nacenta, School of Paris, London: Oldbourne, 1960, p.60.
- 35 ibid.
- 36 ibid., p.35.
- 37 Bell, Interview with Mrs M.T.Sénèque. According to Mrs Sénèque her husband admired the work of Corot, along with that of Renoir, Manet, Van Gogh, Gauguin and Degas.
- 38 Nacenta, School of Paris, p.35.
- 39 ibid.
- 40 ibid., p.36.
- 41 The Natal Mercury, 2 May 1925, p.19, cols 1-4.
- 42 Impressionist and modern drawings and watercolours, London: Sotheby Parke Bernet, 26 June 1985. Catalogue number 324 shows a work by Lebasque entitled Jeune Femme Assise. The author has been unable to trace any reference to or works by Rigault or Laurence.
- 43 Vide, p.86 and note 37 above.
- 44 The Natal Mercury, 2 May 1925, p.19, cols 1-4.
- 45 Nacenta, School of Paris, p.35.
- 46 ibid.
- 47 Vide, p.44-45.
- 48 Vide, p.40.
- 49 J.du P.Scholtz, Strat Caldecott, Cape Town: Balkema, 1970, p.3-4.
- 50 Berman, Art and artists of South Africa, p.443-446. Sumner's early style was nurtured in the artistic climate of Paris between 1926 and 1932.
- 51 ibid., p.149-154. Both artists were the daughters of Bertha Everard (1873-1965). Whilst they probably gleaned much from their mother, who had studied art in England, their styles developed more fully in the course of studies in Paris during the 1920s.
- 52 Vide, p.56-58.
- 53 Bell, Interview with Mrs M.T.Sénèque. In mitigation it should be pointed out that the larger work was painted as a gift for Sénèque's future mother-in-law, Mdme Margot L'Hoste, whose artistic tastes probably demanded a more conventional rendering than Sénèque was used to. The addition of the nuns in this version was at the request of his fiancée.
- 54 Pont de la Concorde (d2, p.511), Pont Neuf (d3, p.512), Pont Royal (d4, p.512), Pont Alexandre III (d5, p.513 and d6, p.513), and the Pont de Sèvres (d8, p.514).
- 55 Vide, p.81-82. Some of these studies of bridges may have been used as studies for

paintings. Pont Neuf (o4) may well have resulted from such studies, although there is no visual evidence to prove this.

<sup>56</sup> That is apart from drawings executed in the Alps in 1923 and 1924.

<sup>57</sup> Vide, c74, p.841; c77, p.841; c84, p.842.

<sup>58</sup> The Natal Mercury, 2 May 1925, p.19, cols 1-4; undated newspaper cutting, SD33.

<sup>59</sup> For example, p47, p.969; p80, p.971 and p81, p.971.

<sup>60</sup> Vide, p47, p.969; p48, p.969; p52, p.970; p80, p.971; p81, p.971; p.25-26.

<sup>61</sup> Vide, p.65.

<sup>62</sup> There is, of course, the possibility that some of the undated pastel drawings date from the earlier part of S  n  que's sojourn in Paris.

<sup>63</sup> The Natal Mercury, 2 May 1930, p.21, cols 2-4.

<sup>64</sup> Bell, Interview with Mrs M.T.S  n  que; Vide, illustrations p.227 and p.228.

<sup>65</sup> K.Baedecker, Switzerland together with Chamonix and the Italian lakes. Leipzig: Baedecker, 1922, p.301-322. Subsequent information regarding this area is based on the same publication.

<sup>66</sup> Some of the titles of the woodcut series exhibited by S  n  que in Paris in 1925 suggest that further studies were made in the Chamonix area, but these have not been traced.

<sup>67</sup> D.Hirsh, The world of Turner, Nederland B.V.: Time Life International, 1973, p.20.

<sup>68</sup> J.Ruskin, Modern Painters, 3rd edition, New York: Merrill & Baker, s.a., vol.1, p.283.

<sup>69</sup> Bell, Interview with Mrs M.T.S  n  que.

<sup>70</sup> ibid.

<sup>71</sup> The foregoing information is based on the following sources: M.Hecker, Rapport sur le concours d'agrandissement de Dunkerque, Memoirs de la Soci  t   Dunkerquoise, vol.56, 1912, p.419-427; Ville de Dunkerque: Projet d'am  nagement d'embellissement et d'extension, editor L.Eyrolles, Paris: Libraire de l'enseignement technique, 1923, p.12-13, p.29-30, figure 2.

<sup>72</sup> Bell, Interview with Mrs M.T.S  n  que.

<sup>73</sup> The Natal Mercury, 2 May 1930, p.21, cols 2-4.

<sup>74</sup> Bell, Interview with Mrs M.T.S  n  que.

<sup>75</sup> Vide, p.64.

<sup>76</sup> For example, Schooner in Durban Dry Docks (o51) p.1039.

<sup>77</sup> Vide, p.30; p.67.

<sup>78</sup> Vide, p.32-33.

<sup>79</sup> Vide, p.74-75.

<sup>80</sup> Catalogue des oeuvres de Cl  ment S  n  que, Maison des Artistes, Paris, 1925.

<sup>81</sup> Vide, p.75; p.120.

<sup>82</sup> J.Ruskin, Modern Painters, vol.1, p.289.

<sup>83</sup> ibid., p.279.

<sup>84</sup> ibid., p.285-288.

85 *ibid.*, p.272.

86 Catalogue des oeuvres de Clément Sénèque.

87 The Natal Mercury, 2 May 1925, p.19, cols 1-4.

Further references to Sénèque's having exhibited regularly in the various Salons include: The Natal Mercury, 5 April 1923, p.6, col.4; The Natal Mercury, 9 April 1924, p.16, cols 3-4; undated newspaper cuttings, SD32 and SD33.

88 The Natal Mercury, 7 July 1924, p.14, col.5.

89 Semame a Paris, 13 February 1925, SD122; L'art et les artistes, February 1925, SD121; Petit Parisien, 15 February 1925, SD117; Revue Generale, 15 February 1925, SD118; Petit Journal, SD101.

90 Undated newspaper cuttings, SD32 and SD33.

91 Bell, Interview with Mrs M.T.Sénèque. Mrs Sénèque recalls that M. Guillemot's daughter was a friend who persuaded her father to view Sénèque's work. He was enthusiastic and, in fact, suggested the exhibition at the Maison des Artistes.

92 M.Guillemot, De Durban à Neuilly, Neuilly Journal, 14 February 1925, p.1, col.4. The text of the critique reads as follows:

A la Maison des Artistes, 153, avenue de Wagram, le public a la bonne fortune d'être convié, depuis le 1er février, à visiter une exposition fort intéressante, peintures, dessins, gravures de Clément Sénèque, un artiste déjà remarqué à la Société nationale des Beaux-Arts ainsi qu'au Salon de Bagatelle, et que nous sommes heureux de compter parmi les habitants de Neuilly; d'ailleurs, le n°38 du catalogue indique: Au lac Saint-James, (Bois de Boulogne).

Ce n'est là qu'une impression de loisir dominical; à l'ordinaire M. Clément Sénèque va plus loin; il a l'habitude des voyages, étant arrivé chez nous de Durban (Natal), et il est un passionné de la Montagne, familier de la vallée de Chamonix, de la Vanoise, du Mont-Blanc, des Bossons, de Sallanches, de Pralognan, de Mégève, de la Grande Casse, de la Mer de Glace, etc. Dans ses randonnées d'Alpinisme il ne saurait encourir le reproche que Ruskin faisait à ses compatriotes de s'attaquer aux aiguilles comme "à des mâts de cocagne plus ou moins graissés", il part non pas pour établir un record d'altitude ou d'endurance, il part pour s'arrêter bientôt devant le motif impressionnant et sauvage qu'il notera en traits fougueux de fusain ou en touches violentes de princeau.

A propos du Mont-Blanc, je me souviens de ce qu'à écrit André-Charles Coppier dans le volume Les portraits du Mont-blanc, paru à la librairie Dardet à Chambéry: "Le Mont-Blanc, ce monarque éternel des Grande Alpes, est le père de notre Savoie. Un Sav-

oyard ne saurait sans irrespect en modifier l'altière image. C'est pourquoui, au lieu de chercher à faire de son massif des paysages avec tout ce que la tradition du genre comporte d'artificiel et de convenu, au lieu de subordonner la montagne à un style, à un effet pictural préconçu, de noyer ses détails dans un trucage facile de quatre tons malaxés, j'ai voulu en donner des portraits". Ce mot, en matière d'art, n'a pas de signification péjorative, et on le peut appliquer à vue de nature; il y a, dans un cas comme dans l'autre, en plus de la ressemblance linéaire, l'émotion ressentie devant le modèle, et extériorisée, traduite, exprimée pour atteindre le visiteur de Musée ou d'exposition. Devant les oeuvres de Clément Sénèque, on subit l'emprise du magnifique décor, l'effroi même de ces solitudes inviolées, de ces cataclysmes de roches, de ces torrents de glace tout-à-coup immobilisés, de ces pics échevelant le vaste ciel, de ces vallées à l'ombre noire, de ces monts à la clarté rose. La technique du peintre contribue à donner le véritable accent qu'il faut, une touche rapide, sûre, énergique, audacieuse parfois, mais toujours sincère, sans repentirs à l'atelier; quelques heures en montagne, et l'artiste rapporte sa toile terminée; faite du premier coup... d'oeil et de pinceau ou de crayon, car il lui arrive de commettre des infidélités à sa palette, de se contenter de blanc noir, fusains ayant l'intensité de l'eau-forte, et qui forment, à la Maison des Artistes, une cimaise pittoresque.

Là, en même temps que les Alpes, il y a Paris, car Clément Sénèque, collaborateur de M. Agache, le promoteur de l'Urbanisme, s'occupe trop d'architecture pour ne pas poser son chevalet devant le pont de la Concorde, le pont Alexandre III, le Carrousel, les Tuilleries, Saint-Germain-l'Auxerrois, Le Louvre, l'Arc de Triomphe, etc., sténographiant les aspects légendaires de la Ville, sachant choisir des mises en place décoratives et séduisantes aussi habile à évoquer Montmartre et le Sacré-Coeur, que la fontaine de Carpeaux à l'observatoire, Saint-Cloud que Versailles. Et maintenant, il s'adonne à cette gravure sur bois qu'on avait négligée, à laquelle on revient, notamment but d'illustration (les Jeannot chez Fayard) et il y trouve, dans la rudesse des entailles, un nouveau moyen d'expression convenant bien à l'intensité de sa vision.

Très-complète en ses diverses formules, cette exposition permet d'inscrire le nom de Clément Sénèque au Livre d'Or de l'art contemporain.

<sup>93</sup> The Natal Mercury, 30 March 1922, p.11, cols 2-3; The Natal Mercury, 5 April 1923, p.6, col.4; The Natal Mercury, 9 April 1924, p.16, cols 3-4; The Natal Mercury, 7 July 1924, p.14, col.5; The

- Natal Mercury, 14 January 1925, p.15, cols 3-4.
- <sup>94</sup> The Natal Mercury, 20 March 1922, p.11, cols 2-3.
- <sup>95</sup> The Natal Mercury, 20 June 1922, p.13, col.4
- <sup>96</sup> The Natal Mercury, 17 August 1922, p.5, col.3.
- <sup>97</sup> The Natal Mercury, 13 June 1922, p.5, col.1.
- <sup>98</sup> The Natal Mercury, 5 September 1922, p.6, col.7.
- <sup>99</sup> The Natal Mercury, 19 September 1922, p.9, col.5.
- <sup>100</sup> The Natal Mercury, 18 February 1921, p.14, col.4.
- <sup>101</sup> The Natal Mercury, 26 August 1921, p.11, col.2.
- <sup>102</sup> The Natal Mercury, 28 October 1921, p.10, col.3.
- <sup>103</sup> The Natal Mercury, 5 July 1922, p.9, col.8; The Natal Mercury, 23 August 1922, p.15, col.2; The Natal Mercury, 14 May 1926, p.17, cols 4-7.
- <sup>104</sup> The Natal Mercury, 21 November 1924, p.7, cols 2-4.
- <sup>105</sup> The Natal Mercury, 8 October 1924, p.15, cols 2-3.
- <sup>106</sup> T.R.Davenport, South Africa: a modern history, 2nd edition, Johannesburg: Macmillan, 1977, p.173.
- <sup>107</sup> The Natal Mercury, 14 August 1923, p.11, col.5.

A section of the article reads as follows:

The great feature of Mr. Francois' address on a national art was his fervent appeal to the patriotism of South African artists. To weld the two great races with their wonderful traditions of their ancestors into a homogeneous whole, art would play one of the great factors. He said, "Love your country and paint it with the spirit of love. Study the mysticism of the land in which you live, and you will achieve great things. There are different atmospheres, which may produce different schools, but there is only one luminosity in South Africa, unrivalled in the world."

<sup>108</sup> The Natal Mercury, 14 May 1924, p.17, cols 2-3; The Natal Mercury, 28 July 1924, p.5, cols 3-4; The Natal Mercury, 14 October 1924, p.6, col.3; Davenport, South Africa: a modern history, p.175. These issues were perhaps not unrelated to the racial crises among whites experienced by the Government with regard to rising Afrikaner nationalism in 1920-1924.

- <sup>109</sup> The Natal Mercury, 14 May 1924, p.17, cols 2-3.
- <sup>110</sup> The Natal Mercury, 14 August 1923, p.11, col.5.
- <sup>111</sup> The Natal Mercury, 3 July 1923, p.14, cols 4-5.

- 112 The Natal Mercury, 5 July 1922, p.9, col.8.  
 113 The Natal Mercury, 3 July 1923, p.14, cols  
 4-5.  
 114 The Natal Mercury, 11 June 1924, p.19, cols  
 1-3.  
 115 The Natal Mercury, 3 July 1923, p.14, cols  
 4-5; The Natal Mercury, 14 August 1923, p.11, col.5.  
 116 The Natal Mercury, 21 November 1924, p.7, cols  
 2-4.  
 117 The Natal Mercury, 28 July 1924, p.5, cols  
 3-4.  
 118 The Natal Mercury, 8 October 1924, p.15, cols  
 2-3. A preliminary list had apparently been drawn  
 up, according to which approximately forty artists  
 could claim eligibility as foundation associate  
 members. The nomination of these members was to come  
 from each provincial body and balloted by a confer-  
 ence of delegates which would be convened to draft a  
 constitution. Associate members would be entitled to  
 the privilege of being allowed to exhibit at least  
 five works at the annual exhibition. Entries in  
 excess of this number would have to go before the  
 adjudication board. It may be suggested that in  
 drafting a preliminary list such as this, François  
 was opening himself to the accusation that he had,  
 in fact, no right to do so, because he would be seen  
 to be attempting to control election of foundation  
 associate members, and therefore, the Institute as a  
 whole.  
 119 The question of a headquarters was also a  
 touchy issue. François felt that no other province  
 but Natal, i.e. Durban, had the accommodation for  
 this purpose and it may be inferred therefore that  
 he was aiming to have the executive headquarters  
 established in Durban.  
 120 The Natal Mercury, 29 March 1928. It may be  
 suggested at this point that the institution of a  
 controlling body such as the S.A.I.A., with the  
 added prestige of a Royal charter, would have given  
 the Institute authority over the misleadingly titled  
 South African Association of Arts, in effect the  
 Cape Society of Artists. As it turned out it was  
 precisely because of its all-embracing title that  
 the S.A.A.A. was appointed by the Minister of  
 Education to select works for the Empire exhibition  
 of 1928. It should also be noted that Natal artists  
 and François were incensed when Natal was not even  
 invited to submit work.  
 121 Vide, notes 119 and 120 above.  
 122 The Natal Mercury, 28 July 1924, p.5, cols  
 3-4.

- 123 The Natal Mercury, 14 October 1924, p.6,  
col.3.  
124 ibid.  
125 ibid.  
126 The Natal Mercury, 15 October 1924, p.8,  
col.2.  
127 The Natal Mercury, 21 November 1924, p.7, cols  
2-4.  
128 The Natal Mercury, 10 December 1924, p.19,  
cols 2-3.  
129 The Natal Mercury, 24 October 1922, p.6,  
col.5.  
130 The Natal Mercury, 17 October 1923, p.7,  
col.2.  
131 The Natal Mercury, 5 April 1923, p.6, col.4.  
132 The Natal Mercury, 26 July 1923, p.10, col.2.  
133 The Natal Mercury, 17 March 1927, p.4, col.6.  
134 The Natal Mercury, 7 June 1923, p.16, col.4;  
The Natal Mercury, 11 December 1923, p.16, col.4.  
135 The Natal Mercury, 3 July 1923, p.14, cols  
4-5; The Natal Mercury, 14 August 1923, p.11, col.5.  
136 Vide, p.89-90.  
137 The Natal Mercury, Natal Centenary Number, 31  
May 1924.  
138 The Natal Mercury, 8 October 1924, p.15, cols  
2-3.  
139 The Natal Mercury, 3 July 1924, p.8, col.1;  
The Natal Mercury, 3 July 1924, p.12, cols 3-4;  
The Natal Mercury, 5 July 1924, p.9, col.2; The  
Natal Mercury, 7 July 1924, p.14, col.5; The Natal  
Mercury, 8 July 1924, p.6, col.4; The Natal Mercury,  
10 July 1924, p.9, col.2; The Natal Mercury, 18 July  
1924, p.18, col.4; The Natal Mercury, 23 July 1924,  
p.15, cols 2-3; The Natal Mercury, 26 July 1924,  
p.19, cols 3-5.  
140 The Natal Mercury, 1 April 1919, p.9, col.6;  
The Natal Mercury, 7 September 1923, p.13, col.4;  
The Natal Mercury, 12 December 1923, p.9, cols 3-5;  
The Natal Mercury, 20 August 1925, p.18, cols 2-5.  
141 The Natal Mercury, Natal Centenary Number, 31  
May 1924.  
142 J.Duggan, Interview with Mrs M.T.Sénèque,  
Durban, 14 August 1980.  
143 Bell, Interview with Mrs M.T.Sénèque.  
144 Vide, p.68; p.75.  
145 Vide, p.120-122.

## CHAPTER THREE

### 1925 - 1930

This chapter provides an overview of Sènèque's life and work from 1925 to 1930, the years he lived in Durban before his death. It was during this period that he and his wife started a family,<sup>1</sup> and that he opened an architectural practice, although ultimately he wished to earn his living as an artist.<sup>2</sup> Architectural commissions included the design of two domestic buildings and various alteration schemes.<sup>3</sup> Sènèque also entered competitions, the most prestigious of which was the City of Vision competition, a town planning scheme for Durban in 1928 and 1929. He produced at least three other theoretical projects, a scheme for a Palace of the Fine Arts in 1925, a model cottage in 1927, and a Durban Indian war memorial in 1928/29.<sup>4</sup>

Having returned from four years study and work in France, Sènèque's status within Durban art circles appears to have increased.<sup>5</sup> Besides involving himself fully in the activities of the N.S.A. and the N.S.A. Sketch Club as an exhibiting

member, he served those bodies also in an administrative and organisational capacity, as chairman of the N.S.A. Sketch Club,<sup>6</sup> and variously as a vice-chairman and vice-president of the N.S.A. and member of the N.S.A. Council.<sup>7</sup>

The South African Institute of Art (S.A.I.A.) was inaugurated in 1926.<sup>8</sup> S  n  que was elected as a vice-president of the Natal regional sub-committee of the Institute and assisted with the Institute's inaugural exhibition in 1927.<sup>9</sup> The examination of Leo Francois' ideas concerning a national art and his attitude towards recent contemporaneity in European painting is continued in this chapter as it will be argued that S  n  que's own ideas are closely related. S  n  que's iconography and style are seen to have consolidated further under the influence of a philosophy of art which valued patriotism, in particular iconography drawn from the South African landscape. It was a philosophy which also viewed avant-garde trends in European painting with suspicion; S  n  que's own ideas and style are seen to have conformed to this viewpoint.<sup>10</sup> Examples of his work will be used to substantiate this argument.

It is argued that, whilst S  n  que's studio oil paintings display some romantic characteristics in

their depiction of man-made and natural phenomena, they are largely formalised translations of those phenomena into stylised representational statements.<sup>11</sup> It is argued further that these later paintings represent a consolidation of the style and technique he had been developing before and during his years in France.<sup>12</sup> The fundamental influence of Gwelo Goodman's work is seen to be in evidence even at this stage in his career.<sup>13</sup>

Sénèque's use of colour is discussed,<sup>14</sup> and it is argued that these later paintings, whilst more harmonious than works produced before he left for France in 1921, display an essentially tonal palette which he had attempted successfully shortly before leaving for France,<sup>15</sup> and which he developed more fully during his years in France.<sup>16</sup> The argument developed in Chapter Two with regard to the superior merit of Sénèque's black and white work,<sup>17</sup> is pursued in this chapter, with particular reference to his series of woodcuts.<sup>18</sup> Works in other media are discussed, as meritorious artworks in their own right or as studies which illustrate pertinent points about Sénèque's working method.

Notwithstanding the foregoing arguments, certain works by Sénèque during this period indicate a preference for configurations of elements such as

line, tone and colour which suggest cautious empirical researches into the formal abstraction of natural and man-made objects. This preference is most evident in small areas and is never allowed to intrude upon the general representational nature of his work as a whole. These researches were already evident in works produced earlier, both before and during his stay in France,<sup>19</sup> but are seen to have been applied in the last years of his life with greater facility and confidence.<sup>20</sup>

In conclusion a final assessment is made of S n que's artistic achievement; attention is drawn to the reasons why S n que chose not to develop his researches into abstraction and the author's reasons for considering his black and white work aesthetically superior to his studio oil paintings.

Cathcart William Methven had died in August 1925, thus ending a long association with art activities in Durban.<sup>21</sup> The number of art activities organised in Durban that year appear to have justified his earlier efforts to found an arts society and an art gallery in the city.<sup>22</sup> These activities included lectures by O.J.P.Oxley on civic art,<sup>23</sup> Alfred Martin on the history of art,<sup>24</sup> and one by Mr Chubb, the curator of the Durban Art Gallery.<sup>25</sup> Mr Chubb's lecture complemented a large

and somewhat controversial exhibition of a hundred and one oil paintings by British artists that he had organised at the Durban Art Gallery with the co-operation of the Museums Association of Great Britain. The exhibition attracted much attention and resulted in the presentation of a painting entitled The Little Family to the Gallery by Senator C.G.Smith.<sup>26</sup> Among exhibitions of a more local nature was one showing recent works by Alfred Palmer (1877-1951).<sup>27</sup>

The Sènèques arrived in Durban amidst these activities, in April 1925.<sup>28</sup> The couple settled at 158 Botanic Gardens Road,<sup>29</sup> and Sènèque proceeded to open an architectural practice at 17 Anstey's Buildings in the city.<sup>30</sup> Their intention to return to Durban had been announced earlier that year in the local press and it may be suggested that the Council of the N.S.A., Leo François in particular, anticipated this event with some enthusiasm. Sènèque's career had been observed with great interest and it was François' opinion that the recognition accorded him in France had been well-earned. Sènèque's "return to South Africa at the present time is hailed with every satisfaction",<sup>31</sup> especially as François intended to enlist his support and assistance in the

establishment of the S.A.I.A.<sup>32</sup> He was officially welcomed back into the N.S.A. fold as a Council member by François on 29 April 1925.<sup>33</sup>

The annual N.S.A. exhibition of 1925 was held as usual in July, approximately nine hundred works by Natal and other South African artists being shown at Shaw Bros. Wool Mart on the Esplanade.<sup>34</sup> The inclusion of works by other South African artists was largely the result of François' intention to put together an exhibition representative of South African art in general, fulfilling his ideal that Natal should take the lead in the establishment of a national institute of art.<sup>35</sup> Among the better-known South African artists exhibiting were Edward Roworth (1880-1964), C.E. Peers (1875-1944), Allerley Glossop (1872-1955), Strat Caldecott, Hugo Naudé and J.E.A.Volschenk. Apart from assisting with the organisation of the exhibition, Sènèque exhibited a group of oil paintings, scenes of the Alps and of Paris; all were well received although Mont Blanc from Sallanches (oil) was singled out by a reviewer with the pseudonym "Brush" as the finest picture in the exhibition.<sup>36</sup> He also exhibited charcoal and pen and ink drawings, etchings and woodcuts in the black and white section, and a set of plans for a Palace of the Fine Arts in the architectural section.<sup>37</sup> A critique of the exhibition by Sènèque was published in The Natal Advertiser.<sup>38</sup>

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The N.S.A. Sketch Club, to which S  n  que had belonged since its inception,<sup>39</sup> had experienced problems with its venue during S  n  que's absence in France. At the beginning of 1925 however, the Club acquired its own studio space above the Popular Bioscope in West Street where an exhibition of members' work was held in November. S  n  que had by this time succeeded John Williams as chairman of the Club, and exhibited works such as Engine Room of the Dunluce Castle (o101) and Cape Town with Breakwater (o85), on the November exhibition, works which he had completed during that year.<sup>40</sup>

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The Sketch Club appears to have set its members an extremely full weekly schedule; Tuesday and Friday evenings were set aside for drawing. Friday was set aside for life drawing. Apart from numerous other gatherings organised by individual members, weekly sketching trips were undertaken on Saturday afternoons and Sunday mornings, all to places of interest in and around Durban.<sup>41</sup> These weekend trips must have provided S  n  que with the opportunity to draw many of the scenes he would later work on as studio subjects. They included Salisbury Island, the Old Fort, the Umgeni Bridge, Albert Park, the Botanic Gardens, the Graving Dock and the Floating Dock.<sup>42</sup>

A further exhibition in which Sènèque was represented opened at Champions Ltd., Bloemfontein, on December 12 1925. The exhibition comprised sixty-seven paintings by members of the N.S.A.<sup>43</sup> It might be suggested that this exhibition was organised as a preliminary to a conference convened by François and the Council of the N.S.A. for the purpose of inaugurating a South African Institute of Art.<sup>44</sup>

Early in 1925 François made an extensive tour of the Union to enlist the support of artists and arts-related bodies for the formation of the S.A.I.A.<sup>45</sup> He visited centres in the Eastern Province, was joined by Edward Roworth in Cape Town, G.P.Canitz in Stellenbosch, William Timlin (1893-1943) in Kimberley, and by O.J.P.Oxley in Johannesburg and Pretoria, all of whom served as co-delegates. In Cape Town he also held discussions with the Minister of Education, Dr Malan, who supported François' proposal for a national institute of art.<sup>46</sup>

A full report of François' tour was published in The Natal Mercury which suggests that he had gained general support for the institute throughout the Union. The article included an eight-point tabling of the aims and scope of the intended institute, which had been drawn up as a result of discussions held during the tour. Amongst more general aims, specific aims such as the need for

"help in the research and all necessary experiments to produce permanent colours in South Africa",<sup>47</sup> and the need "to obtain special railway facilities for exhibits and exhibitors"<sup>48</sup> were included. The aims and scope of the proposed institute reflect an attempt to form an umbrella organisation for the arts in South Africa which, apart from fostering and bringing about unity amongst artists, was also intent on controlling standards through the conferrence of degrees where they were merited and by acting as an advisory board to the Government on all matters relating to art education, including the "appointment of art teachers, lecturers and organising instructors".<sup>49</sup>

Through François' efforts Natal took the initiative in proposing a round table conference in Bloemfontein in 1926 at which the aims and scope of the proposed institute were to form the basis for discussion to frame a constitution. The president, François, and the Council of the N.S.A. were to act as convenors of the conference.<sup>50</sup> A special committee consisting of the N.S.A. Council and co-opted members from other local art bodies was formed and by November 1925 it had been agreed to hold a three day conference of delegates in Bloemfontein, starting on 9 February 1926.

A draft agenda had been submitted to various institutions for comment or amendment.<sup>51</sup>

François' involvement in these preparatory measures towards the formation of the S.A.I.A. was directly linked to his insistent call for a national art in South Africa, a landscape art which would evoke the light and atmosphere of local conditions rather than one which applied European conventions to the local landscape.<sup>52</sup> Although consistent in his call for individualism in this regard,<sup>53</sup> and despite his attempts to guide the arts in South Africa along a path which favoured neither purely academic nor avant-garde tendencies,<sup>54</sup> the proliferation of derogatory remarks in his writings regarding recent contemporary developments in painting merely strengthens the notion that his desire for a Royal Charter for the S.A.I.A. would enable the Institute, as the official art body of the country, to control to a large degree the standard and type of work produced in South Africa. For example, the recognition of merit by the conferring of degrees was to be the prerogative of the Central Council of the Institute.<sup>55</sup> François' bias towards the Royal Academy, which he maintained continued to "represent present day developments in English art",<sup>56</sup> an

institution which he considered to stand for work based on the scientific grounding provided by art schools, his aggressiveness towards avant-garde views, "flaunted by its devotees as the only true expression",<sup>57</sup> which were making their appearance more frequently in South Africa "on the rebound from satiated overseas countries",<sup>58</sup> suggest that, if he had anything to do with the matter, the Institute would not accept any extremist tendencies, those which sought "to cover lack of solid excellence with vain and empty individuality, empirical art science and superficial facility and dexterity".<sup>59</sup>

Fundamental to François' suspicion of recent trends in contemporary European painting was his inability to accept that the beautiful could be anything but the true expression of good.<sup>60</sup> For him, beauty:

is the externalisation of harmony, and harmony is the co-ordinated working of all the powers of being, both in the individual and the relation of the individual to the infinite from which it springs",<sup>61</sup>

which he believed to be ultimately good. In terms of landscape painting, François maintained that the artist had to search beyond the merely visible for the ultimate harmony, or beauty, which lay beneath

the surface appearance of a scene. If approached with love, intelligence and knowledge, specifically knowledge of great art of the past, then the landscape would inspire the artist's canvas "with the real soul that lies behind her mysterious beauty".<sup>62</sup> Whilst François' pantheistic tendencies led him to believe that "nothing is really ugly except in a qualified sense",<sup>63</sup> his inability to accept that the ugly could also be a manifestation of truth is crucial to his artistic ideal, an ideal based on traditional ideas of beauty, an ideal which must inevitably clash with more contemporary views.

Whilst the artist's search for truth may lead him beyond conventionally accepted beautiful styles and images, that search was for François the prerogative of a few intellectual giants; in the past such artists as Tintoretto (1518-1594), El Greco (1541-1614) and Goya (1746-1828), in more recent times Cézanne (1839-1906), Gauguin (1848-1903), Manet (1832-1883), Matisse (1969-1954), Nash (1889-1946) and Nevinson (1889-1946). However, the art of Cézanne and Gauguin did not always escape François' censure, "a great deal of Cézanne's work appeals to me as merely accidental, while many of Gauguin's paintings are justly described as brilliant amateurish efforts of undirected

thought".<sup>64</sup> In short, although he could accept contemporaneity in art intellectually, his own conservative taste for painted images which realistically represented atmospheric and topographical effects, tended to dominate his thought, particularly where a South African art was concerned. He repeatedly pontificated that avant-garde tendencies in the art of Europe and America, tendencies which did not succeed "in making to me that appeal which I can consciously recognise as the 'Truth'",<sup>65</sup> were not the basis on which to build a distinctive art peculiar to South Africa.

Perhaps related to his dislike of avant-garde tendencies was his insistence that South African artists did not need the example of international trends, but needed greater opportunity for independent thought. For François it was only the experience of intense emotion and patriotism in the contemplation of the South African landscape that would provide the South African artist with the intimate acquaintance necessary for him to produce an art that was individual and beautiful, "the exquisite expression of an intense impression".<sup>66</sup> Established South African artists such as Gwelo Goodman, Nita Spilhaus (1878-1967), Dorothy Kay

(1886-1964), and Edward Roworth, all practising for the most part in the Cape, did not escape François' criticism for, according to him, whilst they interpreted South African scenes with charm and sympathy, "their very fine and beautiful painting has nothing to do with the revelation of a distinctive national art".<sup>67</sup> It should be noted, however, that François was not always consistent in his writings as to whom he considered great South African artists. It has been cited previously that Goodman was viewed, along with Volschenk and Naudé, as examples of painters whose work exhibited distinctive South African qualities,<sup>68</sup> and Goodman is cited again in an article written by François in 1927 as one of the great South African artists.<sup>69</sup> It should be noted that of this list of some twenty-eight artists, the majority, including François himself, were landscape painters. Sènèque was included in the list, a young artist who, according to François, would:

go a long way, possessing as he does an independent outlook, a forceful technique, with an almost uncanny sense of the true tone values which make his work so attractive.<sup>70</sup>

In other words, Sènèque possessed for François the qualities that led him to produce distinctive, individualistic works based on the South African

landscape whilst not appearing to be overly progressive.<sup>71</sup>

p.919 A further indication of François' inconsistency which at the same time illustrates his admiration for Sènèque's work, was his condonation of the Durban Art Gallery's purchase of Mont Blanc from Sallanches (oil) in 1925. Whilst regretting that the work was not a South African scene, he viewed it as "a fine example of a strong and forceful outlook....combined with deep feeling".<sup>72</sup> Further, the purchase was for François a refreshing step, as there were a limited number of South African artists represented in the Durban Art Gallery collections.<sup>73</sup>

François interviewed Sènèque for The Natal Mercury shortly after the latter's return to Durban in 1925.<sup>74</sup> Given François' concern at this time with the formation of the S.A.I.A. it is not surprising that the question of Sènèque's attitude to contemporary developments in European painting should have arisen, or that the role of art societies should have been discussed. Sènèque's opinions on these matters read as an echo of François' own. In the interview Sènèque charged that recent contemporary development in European painting such as Impressionism, Fauvism and Cubism were of such

dubious merit that they were being replaced by a more restrained art, based on sound artistic principles such as design, pattern and harmony of colour. In defending art societies, Sènèque maintained that:

Art societies, far from stultifying art and stifling individualism, use every endeavour to encourage development and above all to create a true art sense among the people. Pressed as to what he thought of the contemplated South African Institute of Arts and South African art generally, Mr. Seneque said he had only too recently returned to venture an opinion, although, judging from his own experiences in France, he thought the institute scheme an excellent idea.<sup>75</sup>

Although it might be suggested that François perhaps manipulated the interview to suit his own purposes, his continued support of Sènèque, Sènèque's continued involvement in the affairs of the N.S.A., the N.S.A. Sketch Club, and the S.A.I.A., all suggest that he actively approved of François' artistic ideals and his ideals regarding a national art for South Africa. A critique of the annual N.S.A. exhibition written by Sènèque in July 1925, although concerned largely with more mundane issues such as framing and technique, reveals glimpses of his feelings towards François and of how his own ideas may be related to those of François:

All that wonderful progress is due to the personal and unselfish efforts of our President, Leo Francois. The idea of inviting well-known South African artists to exhibit is good. One cannot do too much to foster art, particularly in a new country like South Africa.....The

artist should observe Nature more closely. Nature is our great teacher.....I did not expect to see works like Strat Caldecott's in South Africa; they remind me of some of the "supermodern" at the Salon d'Automne, where the free use of black (as a colour) is admitted.....Sydney Carter's works, I think, lack sincerity.....<sup>76</sup>

Sénèque's aesthetic is neither as well documented nor as well articulated as that of François. He appears to have latched onto a number of issues such as the fostering of a South African school, a pantheist aesthetic and a suspicion of contemporary European painting which sets his own ideas squarely in the mould of François. Further evidence of this similarity of ideas is revealed in a later interview with Sénèque, published in The Natal Advertiser in 1927.<sup>77</sup> Having talked of the difficulties experienced by artists trained in Europe with regard to transposing the quality of South African sunlight, Sénèque says that these atmospheric peculiarities:

... should play a part in evolving an individual South African art. Our artists were zealously striving to portray them, and an advance was to be discerned in the work of a number of the younger workers.<sup>78</sup>

In view of François' opinion that paintings by South African artists such as Goodman had "nothing to do with a distinctive national art",<sup>79</sup> it is somewhat surprising that the same criticism was not applied to Sènèque, whose work generally was stylistically, at least, also derived from European painting,<sup>80</sup> displaying, as did Goodman's, similar formal concerns, whether the iconography was drawn from European or South African sources. In François' defence, however, it might be suggested that he was more sympathetic to Sènèque's work because of his own close personal relationship with Sènèque and because Sènèque was a younger artist of whom he expected great things in the future,<sup>81</sup> whereas Goodman was already an established artist with a

national and international reputation.<sup>82</sup> Although François never went as far as to say so, it might also be suggested that he objected to the decorativeness of Goodman's work, the unchallenging ease of that artist's solutions to the problems encountered in transposing into paint from nature. Sènèque's work, on the other hand, displays a general vigour and intensity which is not apparent in Goodman's paintings, a difference which was already in evidence before he left for France in 1921.<sup>83</sup>

This does not mean to imply, however, that Sènèque did not at times succumb to purely decorative effects, examples of which are Cape Town,  
p.1003  
p.1041 Early Morning (o15) of 1926 and Sunlit Gable (o13) of 1927. Both works are typical of the scenes Goodman chose to paint and both display the frontal decorativeness of Goodman's work. When compared with Goodman's Dawn on Table Mountain,<sup>84</sup> Sènèque's Cape Town, Early Morning shows just how closely he came at times to imitating Goodman's manner, and reveals how an artist's vigour and intensity of vision can be dulled by distance in terms of time and lack of direct confrontation with his subject.<sup>85</sup> It is not surprising that Sènèque should attempt a large studio work of Table Mountain. The subject was a traditional South African one, he had had recent

experience of painting the Alps and success in  
p.919 having had his Mont Blanc from Sallanches (o11)  
purchased by the Durban Art Gallery.<sup>86</sup> However, the  
work does not equal the vitality one might have  
p.986 expected from two smaller studies of 1925, Devil's  
p.987 Peak (o31) and Table Mountain (o59); it is flat and  
formalised to an extent where it has lost a sense of  
vitality. Even his somewhat awkward Cape Town with  
p.987 Breakwater (o85) is a more satisfying indication of  
what one might expect in S n que's work, the unusual  
viewpoint where strong diagonals are used to create  
unexpected and therefore compelling perspectival  
arrangements.

p.1041 Cape Town, Early Morning was, however, very  
well received when exhibited at the annual N.S.A.  
exhibition of 1926,<sup>87</sup> and the Empire exhibition of  
1927.<sup>88</sup> Fran ois' opinion that "the artist revels in  
tone values and luminous skies, which makes his  
largest canvas of Cape Town a real thing of joy",<sup>89</sup>  
indicates just how selective his vision and praise  
could be. A critique of this painting and others by  
S n que exhibited on the S.A. Academy exhibition of  
1928 was not complimentary.<sup>90</sup> His technique was seen  
to be weak; "the paint is not convincing as  
conveying a representation of water and (that) the  
picture is flat".<sup>91</sup> Further evidence of Fran ois'

championing of S  n  que's work was his hasty defence of this criticism:

According to one critique, some artists were not particularly impressed by Mr. Seneque's technique, forgetting perhaps that technique is a painter's sign-manual in which he demonstrates his power of construction and sureness of drawing. Whether in this particular painting the tones are too blue or the water too flat is merely a question of the point of view, a question which, by the way, was fully recognised when this particular canvas was being shown in London last year".<sup>92</sup>

p.987           The two small works, Table Mountain (o59) and  
p.986 Devil's Peak (o31) display certain similarities with  
two studies of the Alps painted the previous year,  
p.923 Alpine Scene (o58) and Mountain Village (o40). All  
p.921 these studies are of a similar size, all employ a  
similarly restrained impasto and all are concerned  
with creating colour equivalents to tonal values.  
S  n  que did not, however, simply apply the same  
palette to the Cape Town works, suggesting that he  
made a conscious effort to adapt his palette to  
local conditions.<sup>93</sup> The softer range of  
predominantly grey tones used for the Alpine scenes  
was replaced in the Cape Town works by a more  
contrasting palette which included fairly vivid  
blues and oranges, colours he had frequently used  
before he left for France in 1921.<sup>94</sup> This  
predilection for blues and oranges seems to suggest

that on his return to South Africa in 1925 this still remained one colour combination he felt was suitable for communicating the atmospheric conditions of the country.<sup>95</sup> That S  n  que's colour sense had matured considerably during his stay in France is indicated by the fact that the blue-orange combination in works dating from 1925 onwards is used with greater subtlety than it had been in such works as Bridge, Natal (o78) and Harbour Scene (o52) of 1920.

The restrained impasto visible in Table Mountain (o59) and Devil's Peak (o31) was replaced later in 1925 by a far more energetic handling. Durban Bay (o54), Durban Trees (o56) and View of Durban from the Berea (o69) all display a vigorous, heavy impasto, applied with an apparent abandon which suggests that S  n  que was revelling in the opportunity to communicate the richness of sub-tropical vegetation through the sensual, tactile quality of his paint. By way of contrast, however, the application of paint in From Field's Hill (o73) is very much more restrained; a delicate palette of blues and greens is applied in considered strokes which allows the light umber ground to play an active role in the painting. The effect of this colour and technique, together with the use of vertical cypress trees, imparts to the work a

balance and order which is somewhat classical in feeling. It is interesting to note that in this work the sky has not been treated, as it is in most other paintings by S  n  que, as a flat shape; clouds have been carefully modelled.

Whilst the landscape in and around Durban provided S  n  que with one iconographic source, he also found inspiration in local buildings that were topical subjects. For example, the controversial First World War memorial was nearing completion in 1925;<sup>96</sup> S  n  que made an oil study, War Memorial, Durban (018) when the scaffolding was still in place. He also returned again and again to study, draw and paint scenes of ships in the Durban Harbour.

One of S  n  que's most satisfying works was painted in 1925. Floating Dock, Durban (066), in comparison with Cape Town, Early Morning (015), is very much more compact and evocative of scale and form. It is possibly S  n  que's most complete synthesis of form and pattern on a two-dimensional surface. As in so many of his paintings of monumental man-made objects, the viewpoint is taken from below; tension is created by the arching diagonal thrust of a massive steel structure over the ship in the upper half of the work, which

heightens the viewer's sense of both the scale of the construction and the precariousness of his own position. S  n  que chooses a complex perspectival arrangement; instead of viewing the ship frontally or in profile he has placed it at a slight angle which has forced him to render a sense of depth and a sense of the form of the bulk, both of which he achieves by sensitive delineation, shape and tone. This deftly organised spatial orchestration is countered by a latticed configuration indicating scaffolding around the ship's hull which turns a potentially dull form into a vibrant, abstracted pattern of lines and shapes. The same process is applied to the sky area where the diagonal arch breaks up the flatness and the zig-zagging steelwork creates a contrasting pattern of shapes. Against a very ordered compositional base, therefore, S  n  que has created both a convincing sense of representational form and a lively and vigorous two-dimensional pattern.

p.989            Floating Dock, Durban (o66) may be contrasted  
p.1004 with Ship leaving Durban Harbour (o68) of 1926 and  
p.1038 Ship in Durban Dry Dock (o24) of 1927. Ship leaving  
p.1004 Durban Harbour is, in scale, an impressive work but  
precisely because the ship is viewed frontally and  
the tug in profile, it does not convey the same

p.989 sense of form as Floating Dock, Durban. Ship in  
p.1038 Durban Dry Dock is an awkward composition; S  n  que  
does not appear to have come to grips with the  
complex shapes, forms and perspective. The result is  
a work overendowed with detail and compositionally  
imbalanced.

Another work in which S  n  que achieves a finely-  
p.1039 tuned abstract configuration is Schooner in Durban  
Graving Dock (o51) of 1927, although there is not  
quite the same convincing marriage of the represen-  
tational and the abstract in the configurations  
created by the intersecting of masts and sky as was  
noted in the area representing scaffolding in  
p.989 Floating Dock, Durban (o66). In the lower half,  
however, again in an area representing scaffolding,  
we find one of the most exciting passages of  
painting in S  n  que's oeuvre, an intensely active  
area of paint. Divorced from its representational  
role, it is comparable with the empirical researches  
towards pure abstraction undertaken by Piet Mondrian  
(1872-1944) who, through a number of series  
simplified, stylised and abstracted landscape  
elements until they came to represent "formal relat-  
ionships and rhythms firmly tied to the surface".<sup>97</sup>

p.989 It might be suggested that Floating Dock, Durban  
displays "the exquisite expression of an intense

impression",<sup>98</sup> viewed by François as so essential to engendering a work with a sense that the artist's duty was not merely to recreate nature but rather to search beyond the merely visible for relationships of line, tone, form, shape and colour which would communicate to the viewer an idea of the harmony or order he maintained lay behind outward appearances, a harmony he equated with truth and beauty.<sup>99</sup> To what extent, however, the emotive implications of these aesthetic ideals were of concern to Sénèque is a matter of conjecture. It would appear that, in the vast majority of his works, the overriding concern was with the analysis of natural and man-made forms, in distilling essential formal relationships with skill and accuracy. In this way it might be suggested that he communicates something of the ordered harmony essential to François' aesthetic. In some works, particularly those in which diagonals are used, one senses a dynamic energy which, coupled with vigorous if economical brushwork and colour, impart an expressive intensity to the works which is readily communicated to the viewer. These characteristics of Sénèque's more successful works were noted earlier, for example in some of the Alpine scenes.<sup>100</sup> They suggest that, when Sénèque was creatively aroused by his subject, he could excel

both in his own right as an artist and within the framework of François' aesthetic, an aesthetic which may today appear somewhat limited and dictatorial, but which at the time represented a sincere attempt on François' part to raise the general standard of artistic productivity among the relatively large number of amateur and professional artists practising in South Africa.

The kind of researches carried out by Sénèque into a formal analysis of the landscape, his simplification of forms, intensified palette and apparent looseness of application, gave to his paintings the contemporary, individualistic quality admired by François. It should be pointed out, though, that despite its contemporary character and its sometimes charged expressiveness,<sup>101</sup> Sénèque's work is always faithful to representing recognisable equivalents to the real world. The reasons for the deformation of the object which concerned the Post-Impressionists, the Fauves and the Cubists, etc., were of little interest to him;<sup>102</sup> what did interest him were the possibilities such deformations offered him for developing a style which suited his analytical abilities and expressive intentions. This gave his work an individual appearance, but it was firmly grounded in a

figurative tradition.<sup>103</sup> As such his style combined on the one hand an individual interpretation of the South African landscape which François felt to be an important attribute for a national school of art,<sup>104</sup> and on the other hand retained strong links with tradition, which François felt to be equally important.<sup>105</sup>

That François admired Sénèque's work does not mean it had general public appeal. Surviving contemporary records such as press reports are generally enthusiastic, although it should be remembered that such reports were in all likelihood written by persons with some knowledge of the Fine Arts. Reports of such concrete evidence of public appreciation as purchases were uncommon.<sup>106</sup> The Durban Art Gallery's purchase of Mont Blanc from Sallanches (oil) cannot be submitted as evidence of a general public approval of Sénèque's work in Durban, because at least two letters of objection were published in the local press, both of them contending that the purchase of a work by Tinus de Jongh (1855-1942) would have been more satisfactory.<sup>107</sup> Neither letter gives any pertinent reasons for the writer's preference. Although two letters are hardly sufficient to project a conclusion as to general public taste, it might tentatively be inferred that the public of Natal, whose taste for realistic

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representations of nature has already been noted,<sup>108</sup> found S n que's work and technique too avant-garde.<sup>109</sup>

Fran ois' preparatory measures during 1925 towards the formation of an umbrella organisation for the Fine Arts in South Africa culminated when, on 9 February 1926 at the conference in Bloemfontein, a unanimous decision was taken to establish the South African Institute of Art (S.A.I.A.). The draft constitution was confirmed, and a chief executive was elected; Durban was nominated as the Institute's headquarters for the following two years.<sup>110</sup> The Chief Executive began operating by May of that year, working on the enrolment of members, applying to the Government for both recognition and a grant-in-aid, and encouraging the establishment of Provincial Councils or District Executives.<sup>111</sup> It was decided that the first meeting of the Central Council would be held in July 1926 to coincide with the annual N.S.A. exhibition.<sup>112</sup> As President of the Institute, Fran ois chaired this meeting. It was attended by nineteen members representing the four provinces and Rhodesia. Certain alterations were made to the draft constitution, providing for democratic membership. The question of purely artistic membership was held over in view of the feeling that subscriptions from general members were needed to maintain the Institute's infrastructure.

The issue of providing recognition for artistic distinction also proved controversial and was excluded from the constitution as it was finally adopted. It was decided that the inaugural exhibition of the S.A.I.A. was to be held in Durban in July 1927.<sup>113</sup>

A public meeting was held in the Mayor's parlour, Durban, on 6 October 1926 to elect a S.A.I.A. District Executive for Natal. The meeting was chaired by the Deputy-Mayor, Mrs A.M.Siedle. Five nominations were received for President; after a ballot was taken, Wallace Paton was elected President, and Sénèque was elected as one of the eighteen Vice-Presidents and as a member of the Executive Committee.<sup>114</sup>

At the 1926 annual general meeting of the N.S.A. held on 25 February Leo François was elected President and Sénèque as a Vice-Chairman to serve on the N.S.A. Council.<sup>115</sup> As had happened the previous year,<sup>116</sup> artists from all over the Union were invited to submit work for the annual exhibition. Of the eight hundred entries received, some two hundred were rejected by the selection committee, the balance being exhibited again at Shaw Bros. Wool Mart.<sup>117</sup> The exhibition was opened on 1 July by Princess Alice,<sup>118</sup> who had opened the 1924 annual exhibition.<sup>119</sup> Sénèque exhibited a number of works  
p.1003 apart from Cape Town, Early Morning (ol5) as

referred to earlier.<sup>120</sup> Included were two views of ships in Durban Harbour,<sup>121</sup> and a painting entitled Strelizias (o87), referred to by François as "an excellent composition (which) ranks among the best in his collection".<sup>122</sup> Also exhibited were a watercolour study for the large studio painting of Cape Town,<sup>123</sup> a number of charcoal drawings, an etching (e9), and his designs for the new Town Hall in Bethlehem, which had been awarded the second premium of £75.<sup>124</sup> An interview by François with Anton Van Wouw (1862 - 1945), who also exhibited work on the exhibition, was published in The Natal Mercury, in which Van Wouw was quoted as being impressed, amongst others, by the work of Sènèque.<sup>125</sup>

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One of the more adventurous outings undertaken by the N.S.A. Sketch Club in 1926 was to Kloof. An extract from a report on the expedition is interesting in that it reveals something of the comeraderie and commitment that must have existed amongst Club members and also something of the lengths to which members were prepared to go in order to find interesting subject matter.<sup>126</sup> A small exhibition of thirty-six works by Sketch Club members was mounted in June 1926 to inaugurate the new N.S.A. headquarters above Atkinson's premises, 448 West Street. As Chairman of the Club, Sènèque exhibited a number of works, including some of the drawings he

had brought out from France.<sup>127</sup> A second Sketch Club exhibition in 1926 was opened by Mrs A.M. Siedle, Deputy-Mayor of Durban, in the Durban Art Gallery on 22 November, at which works by S n que were exhibited, including etchings and woodcuts.<sup>128</sup> It would appear from Mrs Siedle's opening address that the Sketch Club's ideal was still to encourage young artists to develop their own individuality through mutual criticism rather than through formal supervision.<sup>129</sup> Two other exhibitions to which S n que submitted work in 1926 were the S.A. Academy,<sup>130</sup> and an exhibition in London organised by the Dominion Artists' Club.<sup>131</sup>

Mrs Siedle's address at the Sketch Club exhibition also reveals that the Club had recently taken up woodcuts and etching,<sup>132</sup> and it is therefore no coincidence that S n que's woodcut album, Some  
p.1013- Woodcuts by Cl ment S n que (wdl-20), was produced  
p.1030 in time for Christmas present hunters in 1926.<sup>133</sup>

The album provides a convenient focus for further discussion of S n que's artistic concerns. It was mentioned earlier that S n que's style has been allied with that of J.H.Pierneef.<sup>134</sup> Whilst both artists appear to have been concerned with a structured formalism in their work, it is perhaps in comparing their graphic work that an essential difference in effect is perceived.<sup>135</sup> If one compares, for instance, Pierneef's By Caledon and

p.1023 S  n  que's The Dutch Gable (wd12), both illustrating buildings with Cape Dutch gables, it becomes apparent that Pierneef is less economical in his transposition. Whereas S  n  que eliminates all detail not essential to obtain a tightly concentrated, even aggressive image, Pierneef allows detail such as the shapes of cloud masses and foliage masses to become incorporated in an overall decorative effect which produces a lyrical, if not sentimental quality. Although one cannot deny that Pierneef's linocuts are superbly considered decorative statements, incised with remarkable precision, his views of Cape Dutch houses evoke a sense of idyllic calm, a vision unconcerned with anything but the patterned ordering of the environment. It would be difficult to imagine, for example, that Pierneef would have chosen the particular viewpoint S  n  que did for

p.1028 Rhodes Monument (wd18), or that Pierneef could have resisted treating the trees in as decorative a manner as he did in Twee Jongegezellen, Tulbagh. It may be suggested that in preparing his woodcuts, even in those where the decorative element is most

p.1017 pronounced, such as The Bay (wd5) and A Regatta

p.1028 (wd17), S  n  que was nevertheless attempting to balance an inclination towards decorativeness with an attempt to produce concise images expressive of time and place.

p.1026 At their most concentrated, images such as An  
p.1027 Impression (wd15) and Architecture (wd16) are  
superbly abstract statements where confrontation  
with the landscape extended Sénèque's powers of  
analysis to the full, enabling him to distil  
essential formal relationships to achieve maximum  
energy through the minimum of means.

The similar merits of linocuts based on Alpine  
subject matter,<sup>136</sup> suggest that the characteristics  
of the medium, i.e. smallness of scale and black-  
white tonality, provided Sénèque with an artistic  
challenge. He approached the challenge on both  
occasions with considerable concentration, unhamp-  
ered by the distraction of colour, forced to use a  
process of radical formal reduction. The results of  
these efforts are among the most completely satisfy-  
ing visual statements he produced; in essence the  
landscape inspired him to produce in these works  
"the real soul that lies behind her mysterious  
beauty".<sup>137</sup>

One suspects, however, that it was the artistic  
challenge rather than patriotism, in François' sense  
of the word,<sup>138</sup> that motivated Sénèque in these two  
print series. Both series indicate a deep love for  
and desire to communicate the geographic and  
climatic features of the chosen subjects but that

love and desire is not, in S  n  que's work, limited by national boundaries, for the linocuts of 1924 are as expressive of a deep feeling for Alpine landscape as the 1926 woodcuts are of the South African landscape. It might be suggested, therefore, that patriotism in artistic production was of less importance than Fran  ois might have wished, and that the vibrant "patriotic" images produced by S  n  que were more the result of his commitment to art than to a particular country. It might be suggested further that it was this very commitment to distilling the essence of the landscape that saved much of S  n  que's work from the decorative formalism of Pierneef and Goodman.

S  n  que's method of working, as described by Leo Fran  ois,<sup>139</sup> is further illustrated by a series of drawings in various media which culminated in the  
p.1004 large studio oil, Ship Leaving Durban Harbour  
(o68). The small pen and ink sketch in Tugs and  
p.1003 Sketch for Painting (m12) shows that from an early  
stage S  n  que had a very clear idea of the compos-  
p.557 ition he intended creating. Further studies in  
p.1011 pastel (p17 and p83) confirm this approach although  
the final composition in the oil painting is more  
p.1011 subtle than that seen in Ship Leaving Durban Harbour  
(p83); the rectangular format is more compact and

the vertical axis formed by the bow, chimneystack and mast of the ship is shifted off-centre to the viewer's left, which in effect provides a composition based on the golden mean.<sup>140</sup> This is a device S n que used fairly often,<sup>141</sup> although his intention often appears to have been to investigate the dynamism implied by diagonals in realising "some hidden harmonic proportion in tune with the universe", <sup>142</sup> rather than the horizontal and vertical balance implied by the golden mean. Transposing from one medium to another in the studies for this painting also suggests that he used this process in order to discard irrelevant detail from his final composition, to arrive finally at a concise yet recognisable image in which each brushmark is a necessary and accurately placed ingredient of the whole schema.

p.992 The palette used for this work is fairly typical of that generally chosen by S n que for his paintings of ships in Durban Harbour, vivid vermilions played against strikingly clear blues. In contrast, the landscapes of this later period incorporate a generally more harmonious palette. This harmony was noted in From Field's Hill (o73) and is perhaps the result of S n que's inclusion of greens in the landscapes. The Gorge in the Valley of a Thousand

p.1005 Hills (o47) is no exception, although in comparison with From Field's Hill it incorporates a much less restrained palette, the intensity of colour used to effect a sense of sub-tropical light and heat, a richness that was noted in such works as Durban Trees (o56).<sup>143</sup>

The N.S.A. very magnanimously allowed the inaugural exhibition of the S.A.I.A. to replace its own annual show in July 1927 and François began an extensive publicity campaign for the exhibition as early as January of that year.<sup>144</sup> At the annual general meeting of the N.S.A. held on 6 March, François resigned as President due to his duties and commitments to the S.A.I.A. although he was elected, along with Sénèque, onto the N.S.A. Council.<sup>145</sup> John Williams replaced François as President.<sup>146</sup>

The annual N.S.A. exhibition therefore opened much earlier in 1927, on 5 April in the Durban Art Gallery.<sup>147</sup> The exhibition does not seem to have attracted the usual flood of publicity associated with the July exhibitions, perhaps because Natal artists were holding themselves in reserve for the S.A.I.A. show.<sup>148</sup> It may be suggested that the exhibition was a very much smaller affair than normal,<sup>149</sup> but nevertheless some eight hundred people had visited the exhibition by the closing

day.<sup>150</sup> Whilst S  n  que's work received encouraging criticism,<sup>151</sup> and the exhibition as a whole was reviewed by Fran  ois as showing "commendable progress",<sup>152</sup> this pattern of self-congratulatory complacency was not universally accepted, not even in Natal itself, as evidenced by a criticism of the exhibition published in The Natal Witness which judges the show as nondescript.<sup>153</sup>

Such criticisms were rare, however, and the unrelenting Fran  ois continued to exercise a good deal of control over artistic activity in Natal for many years. That he was intent on also exercising control over South African art in general has already been suggested,<sup>154</sup> but the composition of the selection committee for the inaugural S.A.I.A. exhibition makes this point blatantly obvious.<sup>155</sup> All the members of the selection committee were Natalians. In fairness to the other provinces this was a scandalous state of affairs. The committee consisted of S  n  que, Mr Priestley, Alfred Martin, Jack Pieters, Mrs Oxley, Mrs Henochsberg and an executive "ex-officio" component, Fran  ois as President of the S.A.I.A., Wallace Paton as President of the Natal District Committee of the Institute, and O.J.P.Oxley as one of the Vice-Presidents.<sup>156</sup> The committee continued its work,

even though it appears that Cape Town objected strongly to the whole idea of the S.A.I.A. by not submitting any works for consideration.<sup>157</sup>

Although fewer pictures were exhibited than was the case on annual N.S.A. exhibitions, the scope of the exhibition was wide-ranging, including not only the Fine Arts, but architecture, craftwork, commercial art, industrial design, and furniture.<sup>158</sup> The opening of the exhibition at Shaw Bros Wool Mart by the Governor General was anticipated with as much enthusiasm as any N.S.A. exhibition and the usual lengthy critiques were published.<sup>159</sup> Sènèque's p.1043 contribution to the exhibition included two studio p.1044 paintings of the Shongweni Dam (o49 and o21) which were very well received.<sup>160</sup> One of the works was reproduced in The Natal Mercury.<sup>161</sup>

The exhibition was visited by Ernest Lezard of Johannesburg,<sup>162</sup> who was obviously impressed by Sènèque's work:

To my mind Mr. Seneque's work is undoubtedly outstanding in this exhibition. Although his atmosphere is, in my view, too cold, not reflecting the warmth of Natal scenery, I am convinced that after he has worked out here a few more years, there will be few who will be able to equal him in the pictorial representation of the brilliant beauty of the Natal landscape.<sup>163</sup>

Lezard's visit prompted him to invite Sènèque to exhibit in Johannesburg in November 1927.<sup>164</sup>

The catalogue of the exhibition included fifty-nine works in oil, watercolour, drawing and etching, as well as ten copies of S n que's woodcut album, the most comprehensive exhibition of S n que's work yet seen in South Africa. An enthusiastic introduction by Ernest Lezard was included in the catalogue.<sup>165</sup> The exhibition received favourable notices in the Transvaal press,<sup>166</sup> one in The Star commenting on the modernist tendencies in his work as follows:

The approach to the modern is distinctly noticeable in the pictures of Mr. Clement Seneque, although many of them are constructed on strictly orthodox lines. In his oils in particular a realism is obtained which has at the same time an impressionist quality, the treatment being usually of a free and bold description.<sup>167</sup>

The 1927 annual exhibition of the N.S.A. Sketch Club was also held in November, in the first floor showroom of Stuttafords of West Street.<sup>168</sup> Over one hundred works were exhibited, which apparently showed a greater depth of feeling and a higher technical accomplishment than previously.<sup>169</sup> S n que was still Chairman of the Club, whose popularity is indicated by the fact that twenty-six exhibitors took part in the exhibition.<sup>170</sup>

p.1003           Sénèque also exhibited his Cape Town, Early Morning (o15) on an exhibition of Imperial art in London early in 1927.<sup>171</sup> It would appear that the S.A.I.A. had little to do with the selection of works for the South African section and François lost no time in appealing to the Union High Commissioner and the Education Department in Pretoria to confer with the S.A.I.A. on all matters regarding Dominion art in the future, for, as he put it, the S.A.I.A. was "the South African body most intimately concerned with Dominion art".<sup>172</sup> A critique of the exhibition raised the obviously contentious issue of Gwelo Goodman's influence on such South African artists as G. Crosland Robinson (1886-1977), J.E.A. Volschenk, Sydney Carter (1874-1945), Jack Pieters (1886-1977), Sénèque, Bertha Everard and Ruth Prowse (1883-1967), concluding that:

It may be that I overrate his influence; that the limpid clearness of the atmosphere in the Cape Colony is responsible for the strong colour emphasis of all these South African painters. But the fact remains that Mr. Goodman was the first, and remains the most complete and convincing, of those whose brush has set before our eyes the luxuriant vegetation, the crystal clear air, the rich colour, and the scenic beauty of South Africa.<sup>173</sup>

One might have expected François to have reacted

positively to such a viewpoint; after all the implication was that a genuine sense of South Africa was being communicated through the work of these artists and that a school of South African painting was seen to be emerging. François must, however, still have been smarting from Goodman's public attack in 1924,<sup>174</sup> for he was dismissive of this viewpoint:

....it is hard to see eye to eye with the expressed opinion that the work of the artists mentioned is directly influenced by the great Cape painter.<sup>175</sup>

What appears to have riled François was the insinuation of plagiarism. In an article entitled Individualism in Art published in 1928,<sup>176</sup> he attempted to answer this allegation by writing that the other artists mentioned had a totally different and divergent outlook, and a different technique to Goodman. Referring specifically to Sénèque, he wrote that Sénèque's studies in France had helped him develop an individual style entirely his own. It has already been shown, however,<sup>177</sup> that Sénèque's style was not as free of Goodman's influence as François chose to believe. One might infer that François allowed his personal antagonism towards Goodman to cloud his judgment on this issue.

The headquarters of the S.A.I.A. transferred to Port Elizabeth in July 1828 with the election of Victor Jones as President to replace François after his two-year term of office.<sup>178</sup> Before stepping down, François had managed to get Government recognition of the Institute,<sup>179</sup> and the Baron Beaumont travelling bursary had been instituted.<sup>180</sup> A further rift between the S.A.I.A. and the S.A.S.A. came in 1928.<sup>181</sup> Selection of work for the Imperial exhibition of that year was left by the Minister of Education in the hands of the S.A.S.A. Whilst the Cape body had had the same responsibility the previous year, a situation to which François had objected,<sup>182</sup> the fact that the S.A.S.A. chose not to invite the N.S.A. to submit works for selection incensed François, particularly as he had made representations to the Government for recognition of the S.A.I.A. as the umbrella organisation for all regional art societies.<sup>183</sup>

The 1928 annual exhibition of the S.A.I.A. was held in Port Elizabeth but received little coverage in the Durban press.<sup>184</sup> A selection of work from p.1063 Natal was included; Sènèque exhibited The Ship-breakers (o22) and a painting of Shongweni Dam which was viewed as "about the finest work in the Exhibition".<sup>185</sup>

The transfer of the S.A.I.A. headquarters and Executive to Port Elizabeth and then to Johannesburg in 1930,<sup>186</sup> meant that control of the Institute was no longer in the hands of François and the N.S.A. If the Cape challenge to the authority of the S.A.I.A. in 1928 came as a blow, the rift was completed by the appointment of Professor Wheatley of the Michaelis School of Art as sole selector of South African work for the Empire exhibition, exacerbated no doubt by his choosing Irma Stern's (1894-1966) work as the only South African contribution.<sup>187</sup> It is not known to what extent the S.A.S.A. was responsible for having the Government grant withdrawn from the S.A.I.A.,<sup>188</sup> but this move appears to have diminished the S.A.I.A.'s ever-shaky authority as a general controlling body even further. Without François' dynamic motivation the influence of the Institute rapidly declined,<sup>189</sup> although for the purpose of this study it should be noted that François was still writing about national artistic issues in the local press,<sup>190</sup> and was still involved in S.A.I.A. activities until the time of Sènèque's death in 1930.<sup>191</sup>

It may be inferred from local newspaper reports that Sènèque's active involvement with the S.A.I.A. ended with his contribution to the Institute's

second annual exhibition in 1928.<sup>192</sup> It might also be inferred that the events outlined above contributed to his disillusionment regarding public support of the Fine Arts shortly before his death.<sup>193</sup> Finally, it might be concluded that S n que's overall involvement with the S.A.I.A. was largely the result of his association with Fran ois. Whilst his active contribution to the political machinations was peripheral,<sup>194</sup> his major contribution was as an exhibiting member,<sup>195</sup> and as creator of the first memento for members.<sup>196</sup> The importance of the S.A.I.A. to this study lies in the degree to which Fran ois' leadership, ideas and ideals about a national art, contemporary artistic developments, and art in general, influenced S n que's personal aesthetic.

The dwindling influence of the S.A.I.A. from 1928 onwards does not appear to have affected the N.S.A. S n que was elected onto the N.S.A. Council at the annual general meeting in March.<sup>197</sup> The Society's annual exhibition of 1928 was opened by General Smuts, then Leader of the Opposition, on 5 July, again at Shaw Bros Wool Mart.<sup>198</sup> S n que p.1063 exhibited, amongst other works, The Shipbreakers (o22) which was commented on by Fran ois as being a striking painting, which, as a shipping scene, lent itself to S n que's particular constructive abilities.<sup>199</sup>

François also commented on the general tonal quality of Sènèque's paintings, writing that:

he depends for his light effects on tone contrasts, but I predict that, ere long, when he finds time to visit other parts of the country, he is bound to succumb to the lure of colour.<sup>200</sup>

Another critic in the same article writes that the painting "lacks the colour one would associate with the subject".<sup>201</sup>

It has already been suggested that Sènèque developed a colour sense in France which was essentially tonal.<sup>202</sup> It has also been suggested that Sènèque appears to have been most successful in those works where colour was not a problem to contend with, for example, in his charcoal drawings,<sup>203</sup> and woodcuts.<sup>204</sup> That he was aware of his inadequacies with regard to colour is evident from the following:

Mr. Seneque, who came to South Africa as recently as 1925, spoke of the difficulty which artists bred and trained in Europe experienced in justly appreciating the influence on the colouring of a painting produced by the quality of the South African sunlight on the atmosphere. "This brilliancy of colouring, the lightness of the shadows- it all seems unbelievable to those familiar with the more sombre colourings of Europe. The artist painting here, after working in Europe for a number of years, finds it almost impossible to convey on his canvas the atmosphere of the country as seen by those of long residence here. It seems almost impossible for an imagination trained under European influences to adapt itself to the strangeness of these conditions."<sup>205</sup>

Sénèque was, however, no stranger to these light conditions and the problems they presented the painter. Early works such as Bridge, Natal (o78) and Harbour Scene (o52), both of 1920, indicate that Sénèque was struggling to use colour from early on in his career. It must soon have become apparent to him, though, that if he limited his palette and used colour in a tonal manner, the results were more harmonious, as in La Chantiers de Congella (o67), also of 1920. Despite their colourfulness, subsequent paintings executed in France and on his return to South Africa, including the harbour scenes, are conceived basically as tonal compositions rather than as orchestrations of colour. The statements quoted above indicate that Sénèque was either unaware of this development in his painting or that he was not prepared to admit his deficiencies with regard to colour. It might be suggested that the latter was more likely for, given François' criticisms of his use of colour,<sup>206</sup> Sénèque must have felt under some pressure to excel in an area in which he was neither particularly interested nor proficient. In fact, the statement quoted above suggests that Sénèque was making excuses for his lack of colour sense. He continued with the practice of producing finished studio paintings, however, and

the problem of colour remained unresolved at the  
p.1063 time of his death. Such works as The Shipbreakers  
p.1072 (o22) and The Valley of a Thousand Hills (o62),  
p.1072 Berea, Durban (o76) and The Valley of a Thousand  
p.1074 Hills (o27) of 1928 and 1929, and the last two  
p.1077 still-life paintings (o28 and o195) of 1930 are all  
p.1077 tonal compositions. François' prediction that, given  
time, Sènèque would "succumb to the lure of  
colour",<sup>207</sup> remained therefore unfulfilled.  
Sènèque's paintings should not, however, be judged  
solely on the basis of whether or not they are  
successful pieces of colour work and it has and will  
be shown that in many cases they are meritorious in  
other respects.<sup>208</sup>

The annual N.S.A. exhibition was not the only  
exhibition held in Durban during 1928. An exhibition  
of works by Edward Roworth took place at the Marine  
Hotel in August,<sup>209</sup> another of works by Leo François  
took place at the Durban Art Gallery in November,<sup>210</sup>  
as did a show of works by Miss J.Krause and Nils  
Andersen.<sup>211</sup> Andersen had been a member of the  
N.S.A. Sketch Club for the past six years and  
François' critique of the exhibition indicates that  
although he was now developing along individual  
lines, he had been strongly influenced in his early  
career by Sènèque.<sup>212</sup> The annual exhibition of the

N.S.A. Sketch Club also took place in November, by which time Mr Truman had succeeded S  n  que as Chairman.<sup>213</sup>

An ambitious project in which S  n  que involved himself during the first half of 1928 was the proposed Durban Arts Ball, which was to have taken place during the July season but which was abandoned at the end of June due to lack of funds.<sup>214</sup> Preparations for the ball were underway in March, committees were appointed and designs for a theme which would transform the Durban Town Hall were called for. S  n  que's scheme for an "Arabian Night" was adopted and a number of his pen and ink sketches p.1068 were published in the local press (e.g. i3). A tableau was to be performed and the public's reticence to acquiesce to one of the committee's stipulations that only people wearing oriental costume would be admitted had meant that oriental costume was made optional. S  n  que's drawings suggest that the ball was to have been a really grand affair and the abandonment of the whole project must have been a blow, not least of all to S  n  que.

Although various architectural projects claimed S  n  que's attention during 1929,<sup>215</sup> especially the City of Vision competition for which he was awarded a £60 prize for the best detailed schemes,<sup>216</sup> he

nevertheless still had time to accept his election as Vice-President of the N.S.A. at the Society's annual general meeting in April.<sup>217</sup> He was also elected to the management committee of the Natal branch of the S.A.I.A.,<sup>218</sup> and onto the selection committee for a British Empire Academy exhibition to be held in London the following year,<sup>219</sup> for which Natal had been allocated enough wall space for fourteen works.<sup>220</sup>

No references to the N.S.A. Sketch Club's activities for 1929 have been traced, but the N.S.A. itself mounted three exhibitions. The Society's annual exhibition was held once again at Shaw Bros. Wool Mart and S n que had the honour of conducting the Governor-General and Princess Alice around the show before Princess Alice formally opened the exhibition. He was once again honoured when it was announced that Princess Alice had purchased his painting Off Salisbury Island (o89).<sup>221</sup> A cabinet exhibition of works by N.S.A. members was held in September,<sup>222</sup> and on an exhibition of watercolours at the Durban Art Gallery S n que exhibited two works.<sup>223</sup>

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An indication of the Durban public's continued conservatism with regard to art is given by reports and correspondence in the local press regarding an

exhibition of contemporary British art held at the Durban Art Gallery during May 1929.<sup>224</sup> Damning letters headed Appalling Daubs in Paint and A Hideous Joke were printed, signed appropriately "Lover of the Beautiful" and "R.A." respectively.<sup>225</sup> One letter in defence of the exhibition was published,<sup>226</sup> and François attempted a justification of the show.<sup>227</sup>

The impression gained so far about Sènèque's activities may be that he gave himself over almost entirely to artistic rather than architectural pursuits. This was not the case, however, and although he appears to have had difficulty obtaining commissions in 1925 and 1926,<sup>228</sup> an article in The Natal Advertiser of 4 January 1927 indicates that a house designed by Sènèque was nearing completion in Durban North.<sup>229</sup> The article also reveals that Sènèque was beginning to make pronouncements as to the suitability of certain architectural styles for Natal,<sup>230</sup> and a further article entitled A Model Cottage,<sup>231</sup> illustrated with drawings by Sènèque (i5), suggests that he was as involved in theoretical formulations as he was in the practice of his profession. Sènèque continued his architectural practice until his death, working on such projects as the City of Vision competition in 1928 and

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1929,<sup>232</sup> a Durban Indian War Memorial during the same period,<sup>233</sup> a new frontage for L'Etang's Building in Railway Street in 1929,<sup>234</sup> and a new home for Signor Redondi at Riverside in 1929 and 1930.<sup>235</sup> Private papers in the possession of the Sènèque family also indicate that he was involved with alterations to a bottle store in International Arcade during 1929 and 1930.<sup>236</sup>

Sènèque's architectural and engineering interests are frequently reflected in his artistic productions. In 1926 the Vernon Hooper Dam at Shongweni was nearing completion.<sup>237</sup> Photographs of the construction site had been published the previous year,<sup>238</sup> and since the dam was to provide a new source of water for Durban it may be suggested that the project had some general public appeal. Since Sènèque appears to have had a predilection for massive man-made structures as evidenced by his use of bridges, ships and harbour works as iconographic sources, it is not surprising that one of the largest engineering projects undertaken in Natal should have attracted his attention.

In general, this interest in engineered structures sets Sènèque's work somewhat apart from other contemporary South African landscape painters such as Goodman,<sup>239</sup> Pierneef, Roworth, Carter, and

Tinus de Jongh, all of whom it might be suggested were more interested in the South African landscape per se, and whose vision was based in the tradition of the landscape reflecting "the perfection of a pastoral life".<sup>240</sup> Their iconography, the unspoilt landscape and farmhouses in the Cape Dutch style evoke in the viewer an essentially nostalgic feeling for traditional values such as security, harmony and order in the national life.<sup>241</sup> On the other hand, much of S  n  que's work reflects an artistic interest in Natal's industrial and economic expansion after 1910,<sup>242</sup> or, more accurately, an interest in the artistic challenges provided by the resultant forms of that progress, for example the buildings, the harbour works, the ships and the Shongweni Dam. The images produced by S  n  que based in such iconographic sources, unusual viewpoints and energetic diagonals, evoke in the viewer a sense of S  n  que's excitement regarding the dynamism of man's industrial progress in the twentieth century. He reveals himself as aware and accepting of that progress as a dynamic and positive aspect of life in the twentieth century.

In contrast, however, Goodman's series of works based on the mine dumps of the Witwatersrand were executed to prove the point that aesthetic merit

could be drawn from such unlikely subject matter, products of industrialisation generally considered to be eyesores which ruined the pastoral beauty of the landscape.<sup>243</sup> Unlike Sènèque, however, Goodman did not pursue this type of subject matter and it might be suggested that, apart from personal inclinations, it was not the kind of subject matter which would have appealed for long to his buying public. It might also be suggested that Sènèque's choice of iconography related to industrialisation was another reason for his work being considered generally avant-garde.<sup>244</sup> Apart from his treatment of the subject matter in a contemporary manner,<sup>245</sup> the subject matter itself was contemporary, a celebration of modernisation which, in the Shongweni Dam paintings, took on an almost romantic fervour.

To a general public involved in that modernising process, schooled to appreciate paintings which were visually unchallenging and which provided an escape from the realities of life, it might be inferred that images such as the Shongweni Dam were not the kind which would happily have been purchased for domestic consumption. There is some evidence to suggest, however, that Sènèque's contemporary subject matter proved more popular in Johannesburg than it did in Durban.<sup>246</sup> Within the S.A.I.A. the

Shongweni Dam image was highly thought of, so much so that the General Council commissioned Sènèque to produce an edition of lithographs (litl) in accordance with a resolution that:

all registered members are to be presented every year with a reproduction of an outstanding black and white work selected by a competent jury at each annual exhibition.<sup>247</sup>

This would seem to indicate that the General Council of the S.A.I.A., at least, viewed Sènèque's choice of contemporary industrial subject matter with some sympathy and that the general artistic preferences of the S.A.I.A. were not as conservative as might generally be supposed.

It has already been suggested that some of Sènèque's Alpine scenes reflect an inclination towards a romantic vision of sublimity,<sup>248</sup> and it could be suggested further that the depiction of the products of industrial progress are an extension of this inclination, particularly since the constructions depicted by Sènèque are usually those whose size in relation to man is exaggeratedly disproportionate. The two studio oils of Shongweni Dam (o49 and o21) dating from 1927 are no exception. In both works it is the contrast between the size of the figures in the foreground with those on top of the dam wall which suggest the enormous

scale of the construction. Adding to this sense of scale is the fact that in both works the dam wall is viewed from below. Both techniques had been used by S  n  que before he left for France,<sup>249</sup> and during the time he was in France.<sup>250</sup> Further, the diagonal thrust of the dam wall into space in each painting is typical of his treatment of engineered forms,<sup>251</sup> evoking a sense of vitality which could not have been achieved by a simple frontal representation. The wall itself is treated as an extension of the dramatic landscape surrounding it; in a sense it assumes the proportions and dynamism S  n  que so obviously cared for in the French Alps. In both works, too, the drama is enhanced by strongly contrasting light effects; the mass of the wall is in shadow, and the wall obscures the intense sunlight of a clear day from penetrating into the foreground, an area which is consequently also in shadow. The implication is, therefore, that the constructions of Man have the power of altering the natural order in a dramatic manner. What makes these works more formally successful than two previous works in which similar lighting effects were used, p.919 Mont Blanc from Sallanches (oil) and Cape Town, p.1003 Early Morning (oil), is that the form of the structure is not lost by nebulous moonlight or the weak light of dawn.

These views of the Shongweni Dam are by no means comparable with Turner's dramatic evocations of nature as an "unsubduable, destructive force";<sup>252</sup> if anything the order and structure of the works implies that the constructions of Man have the power of subduing nature. However, it can be suggested that the drama of scale and lighting was S  n  que's expressive intention and that the viewer's response to the dynamic forces at work in the paintings is more in the tradition of Turner's romanticism than an ordered classicism in the tradition of Poussin (1594-1665) and Claude Lorraine (1600-1682).

Another subject of topical interest which provided S  n  que with an expressive subject comparable with Turner's patriotic evocation of The Fighting "Temeraire" tugged to her last berth to be broken up,<sup>253</sup> was the breaking up of an old steamship called the Garforce in Durban Harbour in p.1063 1927.<sup>254</sup> The Shipbreakers (o22) of 1928 is one of S  n  que's largest paintings and is treated with similar attention to dramatic light effects as were the Shongweni Dam paintings. Once again the viewpoint is taken from below and the magnitude of the engineered forms is emphasised in relation to the size of the human figures represented in the foreground. In contrast to the Shongweni Dam works, a

large proportion of the work consists of sky filled with a huge expanding mass of cumulus storm cloud. This adds to the drama and sublimity of the scene, for the lighting effects take on a directed intensity which would not otherwise have been possible.

At the same time, though, it should be emphasised that the drama, the expressive intent of these paintings is balanced, even countered by Sénèque's ultimate concern with the definitive structuring of his design.<sup>255</sup> In The Shipbreakers, for example, he is as interested in the formal possibilities offered by the scene as with expressive drama. He is fascinated, as he was in Schooner in Durban Graving Dock (o51),<sup>256</sup> by the configurations created by the interplay of sky and girders, and the challenge presented by the formal tonal analysis in transposing the reality of the crane into a two-dimensional painted equivalent.

The very confidence and precision of his transpositions from the three-dimensional reality into the two-dimensional reality of the picture surface indicates that the process of transposition, the analysis of reality and the recreation of that reality in terms of shape, tone, line and texture were fully achieved and assimilated as an idea before the actual painting was begun. The final

result, the studio painting itself, was largely a formal and precisely executed recreation of that idea, in many respects similar to the formal precision of Goodman's work.<sup>257</sup> The impression gained of Sénèque's oil paintings is that there is a constant dichotomy of interest between structural and subjective or expressive concerns.

The similarity of approach to depicting landscape in the work of Goodman and Sénèque is again apparent in two paintings of the Valley of a  
p.1072 Thousand Hills. In both The Valley of a Thousand Hills (o62) by Sénèque and the similar subject by Goodman in the Tatham Art Gallery,<sup>258</sup> the emphasis is on the formal analysis of a complex landscape into broad, definitive, simplified tonal masses, the intention of which is skilfully to represent the scene so that the viewer's disbelief is unchallengingly suspended. In both works the representational intention is paramount. One might imagine Cézanne painstakingly reconstructing the valley with tireless analyses of the subtleties and complexities of form, contour and tonal variations to create a vibrant parallel interpretation in the vein of his Mont Saint-Victoire series, in which each work is both "an autonomous structure and a re-creation of a part of the outside world".<sup>259</sup> For Sénèque and

Goodman, the formal analysis of the landscape, no matter how ingeniously perceived, is fundamentally an analysis for the purpose of representing the natural and man-made world; it serves a purpose rather than becoming the content of a work of art.

This chapter has dealt largely with S  n  que's oil paintings. It is considered that he concentrated on oil painting during the period under review and that, although the woodcut series of 1926 represents one of the highpoints of his artistic career,<sup>260</sup> works in other media executed during this time do not have the same power and energy associated with the charcoal and pastel drawings of the Alps.<sup>261</sup> In comparison with Vallanches (c18) and L'Aiguille du Midi (c19) of 1924, works such as Kloof (p31), Durban from Umbilo (p33), Busy Day at Durban Docks (p34) and charcoal drawings such as Banana Tree (c25) do not convey the same sense of the intensity of confrontation with the subject. Of the water-colours only Durban Bay from Albert Park (w2) does the medium full justice, presenting a broadly treated image of outstanding merit. S  n  que had been making etchings from as early as 1926,<sup>262</sup> but the images he produced do not display the same clarity and conciseness of the woodcuts and lithograph. Even Shongweni Dam (e20) is a pale reflection of the

p.1069 lithograph (lit1). One small etching, Trees with  
p.1060 Cathedral (el6), shows that had S n que pursued his  
researches, he may have developed a freer, more  
expressive manner in this medium.

The generally conservative attitude towards art in Natal during S n que's lifetime, an attitude which favoured realistic representation rather than challenging analyses, might provide another reason why S n que did not extend his artistic powers further.<sup>263</sup> A young artist who hoped to make his living as an artist within this aesthetic climate,<sup>264</sup> who had responsibilities towards a wife and children, could not in the normal course of events begin to produce works which had little general public appeal, for the steady sale of paintings would have been a prerequisite to abandoning his architectural practice. To steer a course between artistic integrity and public appeal in these circumstances must have been for S n que a disheartening experience;<sup>265</sup> on the one hand he received very favourable reviews in the local press for his contributions to various exhibitions but on the other hand few purchases of his work were made. His work obviously appealed to a very small section of the community, mainly fellow members of the N.S.A.,<sup>266</sup> and there is evidence to suggest that the

p.919 purchase of Mont Blanc from Sallanches (o11) did not altogether meet with the approval of the general public, who would have preferred the more conservative purchase of a work by Tinus de Jongh.<sup>267</sup>

Whilst some success had been achieved with sales from the exhibition at Lezard and Co., in Johannesburg in 1927,<sup>268</sup> it was ultimately, and unfortunately, Sènèque's determination to sell works which led him to produce paintings such as the two still-lives of 1930 (o28 and o195) which are little more than pot-boilers. What is even more unfortunate is that these two works are the last paintings he produced, and suggest a tendency towards a sterile mediocrity which colours any suggestions as to whether this was simply a passing phase born of financial necessity or whether, in fact, he might have continued in this vein had he lived. The vigour and promise of artistic integrity in much of the work prior to 1930 is belied in these two paintings and it has of necessity to be concluded that Sènèque was prepared to sacrifice his artistic integrity in order to fulfil his ambitions of making his living as an artist.

Despite the general lack of public support and sympathy for his artistic work,<sup>269</sup> Sènèque appears to have had some success in his architectural

work,<sup>270</sup> with the result that the family, although not well-off, were able to support the purchase of a motor vehicle.<sup>271</sup> Sènèque was Vice-President of the N.S.A. in 1930,<sup>272</sup> and could look forward to a year as active as any previous one. Plans were afoot for a one-man show,<sup>273</sup> and for a painting trip to the Drakensberg.<sup>274</sup> These plans were never brought to fruition, however, for he contracted pneumonia in late April and died unexpectedly in the Sanatorium on 30 April 1930.<sup>275</sup> The funeral was held on 1 May and Sènèque was buried in the West Street cemetery.<sup>276</sup> The number of wreaths sent by mourners suggest that Sènèque had many well-wishers and that he was perhaps not as unsupported as he may have thought at this time.<sup>277</sup> Two obituaries were printed in The Natal Mercury <sup>278</sup> and a special section of the annual N.S.A. exhibition of 1930 was reserved as a tribute to Sènèque's work.<sup>279</sup>

Mrs Sènèque left shortly after her husband's death for her parents' home in France,<sup>280</sup> and Mr C.L. Henwood was appointed executor of Sènèque's estate.<sup>281</sup> Apart from a motor vehicle and office furniture, the major portion of the estate consisted of artworks, some of which were sold from the annual N.S.A. exhibition of 1930. The balance of the works were eventually purchased from the estate by Mr

W.B. Priestley for £70, in the hopes that they could be sold in other parts of the Union to the advantage of S n que's minor heirs, his children. The scheme appears to have failed, however, for the works were ultimately auctioned at Whyte, Brown and Co., Durban, in September 1930.

The fading influence of Natal on national art matters,<sup>282</sup> and the general obscurity into which art activities in Natal fell in the period following S n que's death, exacerbated no doubt by the serious economic depression of 1931 and 1932,<sup>283</sup> are in all likelihood the reasons why S n que's work also fell into obscurity. The first serious attempt to revive an interest in his work came with a retrospective exhibition in Pretoria in 1964.<sup>284</sup> Two commercial exhibitions of his work were held thereafter, one in 1964,<sup>285</sup> and another in 1972.<sup>286</sup> An exhibition of works in the collections of members of S n que's family was held in Natal at the Tatham Art Gallery, Pietermaritzburg in 1969.<sup>287</sup> A more comprehensive touring exhibition was organised by the Tatham Art Gallery in 1984,<sup>288</sup> which attempted a reassessment of his artistic achievement.

## ENDNOTES

- 1 B.Bell, Interview with Mrs J.Brauteseth, Port Shepstone, October 1984. Peter was born in 1926 and Josette in 1928.
- 2 The Natal Mercury, 2 May 1930, p.21, cols 2-4.
- 3 The Natal Advertiser, 4 January 1927, SD20; undated newspaper photograph SD22; The Natal Mercury, 15 November 1929, p.18, cols 3-4; C.Sénèque, Private papers, SD262-288.
- 4 The Natal Mercury, 2 May 1930, p.21, cols 2-4; The Natal Advertiser, 10 July 1925, p.8, col.8; The Natal Mercury, 19 January 1929, p.25; The Natal Advertiser, 7 June 1927, SD15.
- 5 Vide, p.106-107.
- 6 Vide, p.108; p.141.
- 7 Vide, p.131; p.138; p.146; p.151; p.164.
- 8 Vide, p.130-131.
- 9 Vide, p.131; p.139-140.
- 10 Vide, p.109-120; p.128-129; p.135-136; p.142-143.
- 11 Vide, p.157-160.
- 12 Vide, p.122-123; p.127-128.
- 13 Vide, p.119-120; p.160-161.
- 14 Vide, p.147-149.
- 15 Vide, p.34.
- 16 Vide, p.57; p.65; p.67; p.69; p.77; p.79.
- 17 Vide, p.74-75.
- 18 Vide, p.79-80.
- 19 Vide, p.44; p.76.
- 20 Vide, p.124-126.
- 21 The Natal Mercury, 2 September 1925, p.11, col.3.
- 22 Vide, p.15-16.
- 23 The Natal Mercury, 19 August 1925, p.11, cols 1-2.
- 24 The Natal Mercury, 2 October 1925, p.13, cols 3-4.
- 25 The Natal Mercury, 29 May 1925, p.10, col.4.
- 26 The Natal Mercury, 29 April 1925, p.15, col.5; The Natal Mercury, 2 May 1925, p.19, cols 1-4; The Natal Mercury, 8 May 1925, p.15, col.2; The Natal Mercury, 29 May 1925, p.9, cols 4-5.
- 27 The Natal Mercury, 17 September 1925, p.13, cols 4-8.
- 28 B.Bell, Interview with Mrs M.T.Sénèque, Durban, 27 October 1984.
- 29 Bell, Interview with Mrs J.Brauteseth.
- 30 The Natal Mercury, 11 November 1926, p.18, cols 2-4.
- 31 The Natal Mercury, 14 January 1925, p.15, cols 3-4.
- 32 ibid.

- 33 The Natal Mercury, 30 April 1925, p.13, col.5.
- 34 The Natal Mercury, 10 July 1925, p.4, cols  
1-6.
- 35 ibid.; Vide, p.87-90.
- 36 The Natal Mercury, 10 July 1925, p.4, cols  
1-6.
- 37 The Natal Advertiser, 10 July 1925, p.8,  
col.8; Vide, illustration p.234.
- 38 The Natal Advertiser, 11 July 1925, p.13, cols  
1-8; The Natal Mercury, 10 July 1925, p.4, cols 1-6;  
undated newspaper cutting SD136. Sènèque also served  
on the committee which organised a fancy dress ball  
for the N.S.A. to coincide with the annual  
exhibition, and on a committee which organised the  
N.S.A.'s anniversary carnival dance held later in  
the year.
- 39 Vide, p.23-24 and illustration p.233.
- 40 The Natal Advertiser, 30 May 1925, p.17, col  
1-8; The Natal Advertiser, 23 November 1925, p.11,  
col.3; The Natal Mercury, 24 November 1925, p.8,  
col.5; The Natal Witness, 26 November 1925, p.7,  
col.3.
- 41 The Natal Advertiser, 30 May 1925, p.17, cols  
1-8.
- 42 ibid. Other places visited were the Indian  
Temple, King's House, Mitchell Park, the Power  
Station, the Country Club, the Black Beach, Cave  
Rock, Umgeni Lagoon, the Bluff Coaling Appliances,  
Puntan's Hill and Congella Flats.
- 43 The Natal Mercury, 16 December 1925, p.6,  
col.7.
- 44 The Natal Mercury, 12 November 1925, p.16,  
cols 2-3.
- 45 The Natal Mercury, 14 January 1925, p.15, cols  
3-4.
- 46 ibid.
- 47 The Natal Mercury, 29 April 1925, p.17, cols  
2-6.
- 48 ibid.
- 49 ibid.
- 50 ibid.
- 51 The Natal Mercury, 12 November 1925, p.16,  
cols 2-3.
- 52 The Natal Mercury, 11 February 1926, p.7, cols  
2-3.
- 53 ibid.
- 54 The Natal Mercury, 9 December 1925, p.7, cols  
4-5.
- 55 Vide, p.131.
- 56 The Natal Mercury, 9 December 1925 p.7, cols  
4-5.
- 57 ibid.
- 58 ibid.
- 59 ibid.

- 60 The following commentary is based on articles written by François during 1926 and 1927: The Natal Mercury, 11 February 1926, p.7, cols 2-3; The Natal Mercury, 13 August 1926, p.18, cols 4-5; The Natal Mercury, 28 August 1926, p.12, col.2; The Natal Mercury, 13 October 1926, p.11, cols 2-3; The Natal Mercury, 31 March 1927, p.17, cols 2-4; The Natal Mercury, 15 September 1927, p.18, cols 2-3. François used the term modern and its derivatives modernist and modernism when referring to recent contemporary developments in European and American painting, more particularly the work of Cézanne, Van Gogh, Gauguin, the Fauves, the Cubists, the Futurists and the Expressionists. Since the implications of the term have changed in more recent times it has been avoided in the text, except in direct quotation, and replaced by terms such as avant-garde and contemporary.
- 61 The Natal Mercury, 13 October 1926, p.11, cols 2-3.
- 62 The Natal Mercury, 28 August 1926, p.12, col.2.
- 63 *ibid.*
- 64 The Natal Mercury, 13 August 1926, p.18, cols 4-5.
- 65 The Natal Mercury, 15 September 1927, p.18, cols 2-3.
- 66 The Natal Mercury, 11 February 1926, p.7, cols 2-3.
- 67 *ibid.*
- 68 *Vide*, p.85-86.
- 69 The Natal Mercury, 31 March 1927, p.17, cols 2-4.
- 70 *ibid.*
- 71 *Vide*, p.160-161.
- 72 The Natal Mercury, 25 July 1925, p.14, col.5.
- 73 The Natal Mercury, 11 August 1925, p.16, cols 2-3.
- 74 The Natal Mercury, 2 May 1925, p.19, cols 1-4. This interview is partially quoted on p.61.
- 75 *ibid.*
- 76 The Natal Advertiser, 11 July 1925, p.13, cols 1-8.
- 77 The Natal Advertiser, 8 July 1927, SD112.
- 78 *ibid.*
- 79 The Natal Mercury, 11 February 1926, p.7, cols 2-3.
- 80 *Vide*, p.31-32; p.40-41; p.44.
- 81 The Natal Mercury, 2 May 1925, p.19, cols 1-4.
- 82 *Vide*, p.36-37.
- 83 *Vide*, p.44-45.
- 84 J.Newton-Thompson, Gwelo Goodman, Cape Town: Timmins, 1951, p.68-69.

- 85 Bell, Interview with Mrs M.T.Sénèque. Mrs Sénèque remembers that the painting was painted in Durban some time after they had settled. This is substantiated by the fact that it is dated 1926.
- 86 Vide, p.107.
- 87 The Natal Mercury, 1 July 1926, p.10, cols 2-4.
- 88 South African art in London, undated newspaper cutting, SD113.
- 89 The Natal Mercury, 1 July 1926, p.10, cols 2-4.
- 90 The Star, 3 May 1928, SD128.
- 91 ibid.
- 92 The Natal Mercury, 8 June 1928, p.12, cols 2-3.
- 93 Vide, p.41.
- 94 Vide, p.33-34.
- 95 They were used again in Cape Town, Early Morning (o15, p.1003), and in later paintings such as Chimney Stacks and Trees (o191, p.1006) and Ship Leaving Durban Harbour (o68, p.1004).
- 96 Vide, p.92.
- 97 W.Haftmann, Painting in the twentieth century, vol.1, London: Lund Humphries, 1965, p.200-203.
- 98 The Natal Mercury, 11 February 1926, p.7, cols 2-3.
- 99 Vide, p.112-114.
- 100 Vide, p.78-79.
- 101 Vide, p.156-159.
- 102 Vide, p.76.
- 103 Vide, p.59.
- 104 Vide, p.115-116.
- 105 The Natal Mercury, 13 January 1926, p.10, cols 2-3.
- 106 Vide, p.162-163.
- 107 The Natal Mercury, 29 July 1925, p.3, col.5; The Natal Mercury, 31 July 1925, p.8, col.7.
- 108 Vide, p.15.
- 109 It could also be argued, of course, that the purchase was objected to simply because the subject matter was not South African.
- 110 Vide, p.110-111; The Natal Mercury, 14 May 1926, p.17, cols 4-7.
- 111 ibid.
- 112 The Natal Mercury, 28 August 1926, p.12, col.2.
- 113 The Natal Mercury, 9 July 1926, p.18, col.5. The all-embracing objectives of the S.A.I.A. were published in a letter to The Natal Mercury, 22 September 1926, p.13, col.6 and read as follows:
1. To foster and to encourage the development of art in all its branches as an element of

- culture, to impress the cult of the beautiful and its true appreciation as an essential factor in our life into the mind of the people.
2. To encourage especially the development in industrial art by the closest contact with the producers in this country.
  3. To acquire funds by subscriptions, donations, and so forth for the establishment and the granting of scholarships, travelling scholarships, bursaries, etc., for art studies in South Africa and overseas.
  4. The holding of annual fine arts and craft, commercial and poster art, and industrial exhibitions, representative of the best work South Africa can produce, in the various centres of the Union and Rhodesia.
  5. The organisation of exhibitions of overseas art in South Africa, and of South African art in overseas centres and in the sister Dominions.
  6. To apply in due course for a recognised status by Act of Parliament.
  7. The opening up of avenues for employment of art students, and generally assist artists by obtaining special facilities of transport, assurances against loss and breakages, individual travelling concessions, reduction or abolishments of duties on art material, and so forth.
  8. To enlist the sympathy of Government and ensure its active co-operation and participation in art education, more especially in primary schools.
  9. To inspire by a broad and tolerant attitude the creation of a distinctive art breathing the spirit of South Africa.
  10. To encourage and assist in the research for pigments to bring about the local manufacture of colours and kindred materials.

114 The Natal Mercury, 7 October 1926, p.11, col.7. The following details are given as an indication of the number of people involved, which helps to put S n que's role in some perspective. Other Vice-Presidents included the Mayors of Pietermaritzburg, Ladysmith, Vryheid, Dundee and Newcastle, Sir William Beaumont, Mrs Geo Mckeurtan, Mrs P.Davis, Messrs E.Roworth, A.Martin, K.Gundel-finger, O.Siedle, T.C.Mitchell, G.A.Abernathy and H.Bryan. The committee included, apart from S n que, Sir William Beaumont, Mrs Tatham, Mrs Henochsberg, Miss Lea, Miss Murray, Messrs B.Oxley, W.H.Priestley, J.Williams, R.Crisp, J.Pieters, A.Martin, E.Roworth, B.Halsey and B.Beaumont.

115 The Natal Mercury, 26 February 1926, p.8, cols 1-3.

- 116 Vide, p.107.
- 117 The Natal Mercury, 22 June 1926, p.13, cols 1-2.
- 118 The Natal Advertiser, 1 July 1926, SD91.
- 119 Vide, p.91.
- 120 Vide, p.120-125.
- 121 The Natal Advertiser, 1 July 1926, SD91.
- 122 The Natal Mercury, 1 July 1926, p.10, cols 2-4.
- 123 The Latest, 10 July 1926, p.7, cols 7-8.
- 124 The Natal Mercury, 13 July 1926, p.6, col.5.
- 125 The Natal Mercury, 23 July 1926, p.6, col.5.
- 126 The Natal Advertiser, 4 June 1926, p.8, col.7. An extract from the article reads as follows: "Almost immediately on their arrival they started making sketches of the little kloof which is quite close to the Kloof Private Hotel, where they stayed, and in the evening they made charcoal sketches of the hotel grounds.
- "Next morning they were hard at work until breakfast time, after which they walked to the big Kloof and tackled a very stiff descent to the bottom, where some really charming sketches were made of the river and overhanging krantzies. The climb back to the top on their return was really strenuous work, and the members were glad of rest after dinner, when their work was displayed in the sitting-room and discussed. The next morning was spent in the hotel grounds sketching the wonderful view of the Marianhill Valley."
- 127 The Natal Advertiser, 4 June 1926, p.8, col.7.
- 128 The Natal Mercury, 23 November 1926, SD85.
- Other exhibitors included Leo François, Edith Ward, John Williams, Erich Meyer, M.Sandeman, Mrs Stephen, Miss Audrey Frank, Miss Owles, Mr Truman, Miss Geekie, Mr Brindley, Mrs Hamilton, Nils Andersen, Miss Barbara MacKay, Mrs Marion E.Keegan and Mrs Dorner.
- 129 The Natal Advertiser, 23 November 1926, p.5, col.3.
- 130 The Natal Mercury, 10 March 1926, p.9, cols 2-3.
- 131 The Natal Advertiser, 25 March 1926, SD90.
- 132 The Natal Advertiser, 23 November 1926, p.5, col.3.
- 133 The Natal Mercury, 11 November 1926, p.18, cols 2-4. Particulars of the album are quoted here from the article, which also provides further

evidence of François' championing of Sènèque. The fact that Sènèque used South African woods must have appealed to François' patriotic sense.

"Mr. Clement Seneque, the well-known painter and architect, hopes to publish shortly an 'edition de luxe' of 20 woodcuts, mostly of local scenes at the low price of five guineas. The album is being prepared by the John Singleton-Williams Co., and every woodcut is hand-printed and signed by the artist on hand-made Japanese paper. Mr. Seneque is making up 100 copies of each woodcut, when the blocks will be destroyed, but only 90 copies are being offered to the public. The album in its tasteful and artistic get up makes a most suitable Christmas present, and I understand that Mr. Seneque, who has his studio at 17, Anstey's Buildings, is prepared to accept orders now and also to arrange terms with intending purchasers.

"I have inspected the collection, which is of a very high order, being executed with much artistic feeling, which is bound to make a strong appeal to all lovers of black and white art that one is so glad to see is again coming into favour with collectors throughout the world. It is interesting to note that Mr. Clement Seneque for a number of his cuts has made use of many South African woods, such as yellowwood, sneezewood, red stinkwood, and red pears, in addition to boxwood, satinwood, and jarrah. Some of the blocks are particularly charming, notably the one of the Durban Town Hall, the War Memorial, and the Old Fort in a quaint setting.

"Mr. Seneque is a black and white artist of European reputation. He has exhibited drawings in charcoal, etchings, wood and lino cuts in Paris and other European centres, receiving flattering critiques from well-known connoisseurs. I hope that South African art lovers will not be slow in recognising merit and accord their support to Mr. Seneque's efforts."

<sup>134</sup> Vide, p.2; The Natal Mercury, 9 July 1926, p.18, col.5. Pierneef was elected second Vice-President of the S.A.I.A. at a meeting in Durban of the Central Council.

<sup>135</sup> Illustrations of Pierneef's graphic work used for this discussion may be found in the following sales catalogue: 118 Tekeninge, etse en lino'sneë deur J.H.Pierneef. Die versameling van mev. Jeanne Lion-Cachet, Johannesburg: Sotheby Parke Bernet (Pty) Ltd., 29 November 1983.

<sup>136</sup> Vide, p.80.

<sup>137</sup> The Natal Mercury, 28 August 1926, p.12, col.2.

- 138 Vide, p.84-85.
- 139 Vide, p.73-74.
- 140 P. & L.Murray, The Penguin dictionary of art and artists, 4th edition, Middlesex: Penguin, 1968, p.193.
- 141 For example in the Shongweni Dam paintings (o49, p.1043 and o21, p.1044) and The Shipbreakers (o22, p.1063).
- 142 P. & L.Murray, The Penguin dictionary of art and artists, p.193.
- 143 Vide, p.123.
- 144 The Natal Mercury, 26 January 1927, p.19, cols 2-3.
- 145 The Natal Mercury, 17 March 1927, p.4, col.6.
- 146 The Natal Mercury, 31 March 1927, p.17, cols 2-4. Williams, according to this article, had been largely responsible for the founding of the N.S.A. Sketch Club. He was also head of John Singleton-Williams Co., Ltd, a commercial art and printing business in Durban. His company was responsible for the production of S  n  que's woodcut album and the lithograph of Shongweni Dam commissioned from S  n  que by the S.A.I.A. in 1928. Vide, illustration p.232.
- 147 The Natal Mercury, 6 April 1927, p.12, cols 2-3.
- 148 The Natal Witness, 6 April 1927, SD118.
- 149 S  n  que exhibited only three works.
- 150 The Natal Mercury, 28 April 1927, p.18, cols 5-6.
- 151 The Natal Witness, 6 April 1927, SD118.
- 152 The Natal Mercury, 6 April 1927, p.12, cols 2-3.
- 153 The Natal Witness, 6 April 1927, SD118.

Extracts from this article are pertinent to Fran  ois' aims and intentions regarding a national art:

"The quality of the work shown indicates a decided step forward and an advance in the direction of South African Art.' So runs the Society's judgment upon its own exhibition. As to the validity of that judgment I can make no surmise, being ignorant of the character of the national art towards which the work of the society's members is thought to be tending. I can only wonder at the quaint confusion of politics and aesthetics by which such an art comes to be regarded as a possible goal for South African painters....One's instructive comment on the exhibition as a whole is 'amateurish but interesting.' One wonders how far promising talent is being led astray by the strange and barbarous cult of a South African Art. The bulk of the subject-

matter chosen is patriotically and laboriously South African. But what is the subject-matter of a picture? It is nothing, and the treatment is all in all. Now the treatment of all but a very few of these pictures is neither European nor South African, nor anything else; it is purely and simply nondescript. One looks almost in vain for traces of the influence of any English or Continental school. And the doubt creeps in whether they might not do a good deal better by remembering more of the achievements of their predecessors in art and less of the external aspects of South Africa. I am pretty sure, for example, that a dose of clean Cubism would do Mr. de Jongh a power of benefit."

154 Vide, p.85; p.89.

155 The Natal Mercury, 8 June 1927, SD107.

156 ibid.

157 The Natal Advertiser, 22 June 1927, SD108.

This inference has been drawn from the article which, although stating that all parts of the Union were represented, fails to mention Cape Town in the following list: Port Elizabeth, Grahamstown, East London, Bloemfontein, Kimberley, Johannesburg, Pretoria, Bulawayo and Natal.

158 The Natal Mercury, 5 May 1927, p.9, cols 6-7; The Natal Mercury, 29 June 1927, p.16, cols 2-3.

159 The Natal Advertiser, 22 June 1926, SD108.

160 The Natal Advertiser, 6 July 1927, SD106; The Natal Mercury, 8 July 1927, p.6, cols 2-5; The Natal Mercury, 15 July 1927, p.9, col.2.

The original charcoal drawing for the paintings was also on view, and was seen by François as "among the best attempts in the medium in which he has few equals in South Africa today."

161 The Natal Mercury, 23 July 1927, p.21; Vide, p.156-158 for a further discussion of these two works.

162 Ernest Lezard was proprietor of Lezard and Co., a commercial art gallery which specialised in the sale of works by South African artists.

163 The Natal Advertiser, 8 July 1927, SD112.

164 The Natal Mercury, 3 November 1927, p.9, cols 1-2.

165 Clément Sénéque, Johannesburg: Lezard and Co., 1927.

166 The Rand Daily Mail, 4 November 1927, SD34.

167 The Star, 4 November 1927, SD67.

168 The Natal Mercury, 1 November 1927, p.11, cols 1-2.

169 The Natal Advertiser, 1 November 1927, SD140.

- 170 The Latest, 5 November 1927, SD138.  
 171 Undated newspaper cutting, SD113.  
 172 The Natal Mercury, 28 April 1927, p.18, cols  
 5-6.  
 173 The Observer, undated newspaper cutting, SD52.  
 174 Vide, p.89.  
 175 The Natal Mercury, 28 April 1927, p.18, cols  
 5-6.  
 176 The Natal Mercury, 25 October 1928, SD12.  
 177 Vide, p.44.  
 178 The Natal Mercury, 13 July 1928, p.14, col.4.  
 179 The Natal Mercury, 25 January 1928, p.14, cols  
 3-4.  
 180 The Natal Mercury, 16 January 1928, p.9,  
 col.5.  
 181 Vide, p.140.  
 182 Vide, p.142.  
 183 The Natal Mercury, 29 March 1928, SD60.  
 184 The Natal Mercury, 17 October 1928, p.6,  
 col.6.  
 185 The Eastern Province Herald, 19 December 1928,  
 SD17.  
 186 E.Berman, Art and artists of South Africa,  
 Cape Town: Balkema, 1983, p.377-378.  
 187 The Natal Mercury, 15 March 1929, p.9, col.7.  
 188 ibid.  
 189 E.Berman, Art and artists of South Africa,  
 p.378.  
 190 The Natal Mercury, 23 January 1930, p.14, cols  
 5-6; The Natal Mercury, 27 February 1930, p.21, cols  
 2-3.  
 191 The Natal Mercury, 13 December 1929, p.7, cols  
 2-3.  
 192 The Eastern Province Herald, 19 December 1928,  
 SD17.  
 193 Vide, note 265 below.  
 194 Vide, p.131.  
 195 Vide, p.140; p.144.  
 196 Vide, p.155-156.  
 197 The Natal Mercury, 29 March 1928, SD60.  
 198 The Natal Mercury, 6 July 1928, p.18, cols  
 1-3.  
 199 ibid.  
 200 ibid.  
 201 ibid.  
 202 Vide, p.64-65.  
 203 Vide, p.75.  
 204 Vide, p.79-80; p.133-135.  
 205 The Natal Mercury, 8 July 1927, p.6, cols 2-5.  
 206 Vide, p.147.  
 207 The Natal Mercury, 6 July 1928, p.18, cols  
 1-3.

- 208 Vide, p.124-125; p.156-158.
- 209 The Natal Mercury, 1 August 1928, p.17, cols 1-2.
- 210 The Natal Mercury, 13 November 1928, p.12, col.4.
- 211 The Natal Mercury, 22 November 1928, p.18, cols 4-5.
- 212 The Natal Mercury, 27 November 1928, p.6, cols 4-5.
- 213 The Natal Mercury, 7 November 1928, p.12, col.4.
- 214 The following commentary on the proposed Durban Arts Ball is based on information gleaned from the following sources: The Natal Mercury, 23 March 1928, p.8, col.4; The Natal Mercury, 28 March 1928, p.18, col.2; The Natal Mercury, 4 April 1928, p.8, col.4; The Natal Mercury, 12 April 1928, p.9, cols 1-2; The Natal Mercury, 14 April 1928, p.17, cols 3-5; The Natal Mercury, 15 May 1928, p.12, col.4; The Natal Mercury, 11 June 1928, p.8, col.7; The Natal Mercury, 23 June 1928, p.14, col.7; The Natal Mercury, 29 June 1928, p.13, col.7.
- 215 Vide, p.152-153.
- 216 The Natal Mercury, 27 April 1929, p.15, cols 1-2.
- 217 The Natal Mercury, 8 April 1929, p.6, col.7.
- 218 The Natal Mercury, 21 May 1929, p.8, col.5.
- 219 The Natal Mercury, 10 October 1929, p.15, cols 3-5.
- 220 The Natal Mercury, 19 September 1929, p.12, col.5.
- 221 The Natal Mercury, 10 July 1929, p.16, cols 2-5; The Natal Mercury, 11 July 1929, p.12, cols 3-4; The Natal Mercury, 15 July 1929, p.17, cols 3-4.
- 222 The Natal Mercury, 27 September 1929, p.17, cols 2-3.
- 223 The Natal Mercury, 5 December 1929, p.15, cols 2-3.
- 224 The Natal Mercury, 23 May 1929, p.14, cols 3-4.
- 225 The Natal Mercury, 28 May 1929, p.12, col.3; The Natal Mercury, 29 May 1929, p.16, col.6.
- 226 The Natal Mercury, 4 June 1929, p.16, col.6.
- 227 The Natal Mercury, 6 June 1929, p.16, cols 2-3.
- 228 The Natal Mercury, 13 July 1926, p.6, col.5.
- 229 The Natal Advertiser, 4 January 1927, SD20; Vide, illustration p.235.
- 230 ibid.
- 231 The Natal Advertiser, 7 June 1927, SD15.
- 232 The Natal Mercury, 2 May 1930, p.21, cols 2-4.

- 233 The Natal Mercury, 19 January 1929, p.25.
- 234 The Natal Mercury, 15 November 1929, p.18, cols 3-4.
- 235 Undated newspaper cutting, SD22; Vide, illustration p. 235.
- 236 C.Sénèque, Private papers, SD262-288.
- 237 The Natal Mercury, 24 August 1926, p.13, cols 3-4.
- 238 The Natal Mercury, 19 March 1925, p.19, cols 2-5.
- 239 Vide, p.154-155.
- 240 K.Clark, Landscape into art, Middlesex: Penguin, 1956, p.67-85.
- 241 Something of the patriotism that François' aesthetic addressed, p.84-86.
- 242 E.H.Brookes & C. de B.Webb, A history of Natal, Pietermaritzburg: University of Natal Press, 1965, p.258.
- 243 Newton-Thompson, Gwelo Goodman, p.44-45.
- 244 Vide, p.121-122.
- 245 Vide, p.141.
- 246 Clément Sénèque, Johannesburg: Lezard and Co., 1927.
- 247 The Natal Mercury 29 March 1929, p.15, col.3 The edition was printed by John Singleton-Williams Co., Ltd, who had produced Sénèque's woodcut album.
- 248 Vide, p.71-72; p.80-81.
- 249 Vide, p.34.
- 250 Vide, p.64-65.
- 251 Vide, p.67.
- 252 Clark, Landscape into art, p.119.
- 253 D.Hirsh, The world of Turner, Nederland B.V.: Time-Life International, 1973, p.164-166.
- 254 The Natal Mercury, 5 April 1927, p.9, cols 1-2.
- 255 Vide, p.44; p.160-161.
- 256 Vide, p.126.
- 257 Vide, p.44-45.
- 258 Tatham Art Gallery accession number: 492.
- 259 Haftmann, Painting in the twentieth century, p.32.
- 260 C.Sénèque, Some woodcuts by Clément Sénèque, Durban: John Singleton-Williams & Co., 1926.
- 261 Vide, p.74-76.
- 262 The Natal Mercury, 23 November 1926, p.12, cols 2-3.
- 263 Vide, p.15.
- 264 The Natal Mercury, 2 May 1930, p.21, cols 2-4.
- 265 J.Duggan, Interview with Mrs M.T.Sénèque, Durban, 14 August 1980. In the interview Mrs. Sénèque implies that her husband was not happy because the people of Durban were not generally sympathetic towards the Fine Arts.

- 266 Leo François owned one painting by Sénèque, The Dutch Chapel, Durban (ol08, p.1039).
- 267 The Natal Mercury, 29 July 1925, p.3, col.5; The Natal Mercury, 31 July 1925, p.8, col.7.
- 268 Ernest Lezard's copy of the catalogue, now in the Michaelis Art Library, Johannesburg, is annotated with names next to various works, suggesting purchases or, at least, offers of purchase.
- 269 Vide, p.162-163.
- 270 Vide, p.152-153.
- 271 Natal Archives, Deceased estate no: 15652.
- 272 The Natal Mercury, 1 May 1930, p.17, col.2.
- 273 The Natal Mercury, undated newspaper cutting SD54.
- 274 The Natal Mercury, 2 May 1930, p.21, cols 2-4.
- 275 Natal Archives, Deceased estate no: 15652; Vide, illustration p.229.
- 276 The Natal Mercury, 1 May 1930, p.21, cols 2-4.
- 277 The Natal Mercury, 6 May 1930, p.15, col.8.
- 278 The Natal Mercury, 1 May 1930, p.17, col. 2; The Natal Mercury, 2 May 1930, p.21, cols 2-4.
- 279 The Natal Mercury, 4 July 1930, p.18, col.5.
- 280 Bell, Interview with Mrs M.T.Sénèque.
- 281 Natal Archives, Deceased estate no: 15652.
- Subsequent information regarding the estate has been gleaned from the same source.
- 282 Berman, Art and artists of South Africa, p.378.
- 283 C.F.J.Muller, editor, Five hundred years, a history of South Africa, Pretoria: Academica, 1969, p.366-367.
- 284 Sénèque 1897-1930. Retrospective exhibition. Pretoria: Pretoria Art Museum, 1964.
- 285 Clément Sénèque. Johannesburg: The Lidchi Art Gallery, 1964.
- 286 Clément Sénèque (1897-1930). South African master painter. Johannesburg: The Masters Art Gallery, 1972.
- 287 Clément Sénèque. Pietermaritzburg, Tatham Art Gallery, 1969.
- 288 Clément Sénèque. Retrospective exhibition. Pietermaritzburg: Tatham Art Gallery, 1984.

## CONCLUSION

The general conclusion reached by various writers on South African art history is that S  n  que's work is squarely set in the tradition of French Impressionism.<sup>1</sup> Whilst there is some verity in this view, as there is in those views which ascribe to S  n  que's work characteristics of such diverse art historical movements as classicism,<sup>2</sup> Fauvism and the School of Paris,<sup>3</sup> none of these views, with the exception of Berman's,<sup>4</sup> allows that contemporary local circumstances and conditions had a marked effect on the development of S  n  que's oeuvre. This study suggests that S  n  que's own inclinations and ambitions, the artistic climate and the climate of public appreciation in which he worked, and the possibilities suggested by work executed in the atmosphere of the   cole de Paris all contributed to his development as an artist.

It has also been shown repeatedly that the influence of Gwelo Goodman's work on S  n  que was of great importance to his artistic development, although, whilst his analyses of natural and man-made forms is akin to that of Goodman's, he often surpassed the formalised frontality of Goodman's

work with the introduction of diagonal stresses in his works, which serve to introduce an expressive dynamism, thus preventing them from remaining purely decorative.

If Sénèque's powers of analysis have been stressed in the course of this dissertation, it has been with the aim of stressing the very real potential he had for pursuing artistic researches beyond mere representation. One of the reasons why he did not pursue his researches into purely abstract configurations was, of course, the self-imposed limitations of his working process. His general insistence on working towards a finished studio painting tended to remove him more and more from a direct confrontation with his subject. The result was that what might have started out as an acutely sensitive and searching analysis in a drawing, ended often as a formalised and acceptable academic statement in his studio paintings.

In this sense Sénèque's paintings are very different from those of Cézanne. Cézanne took the colours and nuances of nature "as I find them and they become objects without any meditation on my part",<sup>5</sup> which implies that, for Cézanne, the process of realising a pictorial equivalent to nature was carried out in the actual painting rather than

finalised beforehand as a definitive mental image. For example, the contours in Cézanne's paintings are never definitive or arresting; rather it is the:

...infinitely changing quality of the very stuff of the painting that communicates so vivid a sense of life. In spite of the austerity of the forms, all is vibration and movement.<sup>6</sup>

The process of extracting significant formal equivalents to nature was for Cézanne a painstaking and time-consuming search worked out in direct confrontation with nature.

Sénèque's method of working towards his studio paintings has already been described,<sup>7</sup> and it is therefore not surprising to read that he:

...prided himself on the fact that he always completed an important canvas, even as large as 50 by 40 inches inside of eight hours' continuous work. It is no secret that some of his best July pictures were painted even in a shorter time.<sup>8</sup>

Although much preliminary research and analysis was undertaken,<sup>9</sup> the finished studio paintings are formalised and definitive statements, the end result of the process of transposition rather than an embodiment of the process itself.

Further, the expressive pictorial transformation of reality is never as complete in the work of Sénèque as it is in the work of Cézanne and Mondrian. The empirical researches of Mondrian represent a steady and committed extension of

Cézanne's work and that of the Cubists,<sup>10</sup> and although it has been shown that Sénèque had intuitive flashes of understanding with regard to the formal possibilities offered by the deformation of the object in the work of such artists as Cézanne and Mondrian, and with regard to the resultant changes in the interpretive function of painting, he never consciously pursued the process to any lengths.<sup>11</sup> The representational intentions in Sénèque's paintings are always apparent, as opposed to the interpretive intentions of Cézanne's and Mondrian's work.<sup>12</sup>

It may be suggested in this regard that the representational quality of Sénèque's studio paintings was largely the result of his early embracing of Gwelo Goodman's structural formulas. The origins of these formulas lay in a selective eclecticism which favoured the resultant forms rather than an intrinsic understanding of the intentions or processes at work in Neo-Impressionist and Post-Impressionist researches.

One cannot presume to predict the course an artist's work might have taken had he lived longer. Whether or not Sénèque would have continued to partly pander to public taste is a matter of conjecture and should not form the basis for a final assessment

of his artistic achievement.<sup>13</sup> At the same time a final assessment of an artist's achievement cannot be judged on the unfulfilled potential for greatness his studio paintings display. Sènèque's paintings reveal a great deal of potential. They also reveal that he never intended to extend his powers as a painter beyond the limitations imposed by his own conception of the artistic process and the limitations imposed by his artistic milieu. In making this choice he denied himself and posterity the artistic fulfilment that, as a painter, his potential promised. His paintings must, therefore, be judged as extremely competent, the best of which provide flashes of brilliance which deserve them a place amongst the finest in the history of South African painting.

Sènèque's real artistic merit lay in his incredible powers as a draughtsman. The best of his drawings, linocuts and woodcuts are stunningly precise representations of natural and man-made forms, suggestive of a complete synthesis between the eye and the mind, something that was so important to Cézanne.<sup>14</sup> That the drawings are humble in scale and technique is no co-incidence; they are the unselfconscious researches of an artist wholly involved in a direct confrontation with his

subject. That they were intended as notes for potential painted compositions does not diminish their appeal; if anything a comparison with the studio paintings for which they served as a basis only impresses on one more forcibly their greatness in conveying a real sense of living energy. The radical reduction of detail in Sènèque's linocuts and woodcuts, and the accuracy of cutting demanded by the scale, have provided images of intensely concentrated formal unity.

Sènèque's contribution to art in Natal and South Africa cannot be judged on his artistic output alone. His assistance with the activities of the N.S.A. helped promote that organisation to a position of prominence in the South African art world. As a member and president of the N.S.A. Sketch Club he assisted in promoting amateur art activity in Durban, thus contributing to the cultural life of that city. As a disciple of Leo François he contributed to the promotion of national unity amongst South African artists. The S.A.I.A. ultimately failed to unite South African artists. It provided, nevertheless, the platform for a concerted effort to promote an aesthetic for South African art based on the Western European tradition as that tradition came to be institutionalised in Britain.

This dissertation has taken cognizance of such developments in assessing Clément Sèneque's artistic achievement. It has been shown that Sèneque's artistic development cannot be categorised in direct correlation with the major researches of the French avant-garde. Rather, it is through the complex and often convoluted process whereby these researches are evidenced in the work of South African artists such as Sèneque, that the History of Art in South Africa needs to be assessed.

#### ENDNOTES

- <sup>1</sup> W.Battiss, Clément Sèneque, Our Art I, Johannesburg: Lantern/SABC, s.a., p.79-80; H.Fransen, Three centuries of South African art, Cape Town: Ad Donker, 1982. p.281; A.J.Werth, Clément Sèneque: 'n onbekende meester, Lantern, vol.14, no.2, December 1964, p.48-52.
- <sup>2</sup> E.Berman, Art and artists of South Africa, Cape Town: Balkema, 1983, p.419.
- <sup>3</sup> F.Harmsen, The women of Bonnefoi, Pretoria: Van Schaik, 1980, p.106.
- <sup>4</sup> Berman, Art and artists of South Africa, p.419.
- <sup>5</sup> W.Haftmann, Painting in the twentieth century, London: Lund Humphries, 1965, p.32.
- <sup>6</sup> R.Fry, Cézanne: a study of his development, Cézanne in perspective, editor J.Wechsler, New Jersey: Prentice-Hall, 1975, p.85.
- <sup>7</sup> Vide, p.73-74.
- <sup>8</sup> The Natal Mercury, 2 May 1930, p.21, cols 2-4.
- <sup>9</sup> ibid.
- <sup>10</sup> Haftmann, Painting in the twentieth century, p.201.
- <sup>11</sup> Vide, p.124-125; p.126; p.160-161.
- <sup>12</sup> Haftmann, Painting in the twentieth century, p.32 and p.201.
- <sup>13</sup> Vide, p.163.
- <sup>14</sup> Haftmann, Painting in the twentieth century, p.33-34.

## A SELECTED BIBLIOGRAPHY

This selected bibliography lists all sources cited in the endnotes following each chapter in the text and all sources cited in the reference section following entries in the catalogue raisonné. Useful sources consulted as background material are also listed. At the same time the bibliography provides a comprehensive listing of all references to Clément Sèneque known to the author.

The bibliography is divided into six sections: books, periodicals, newspapers, exhibition catalogues and invitations, sales catalogues, and unpublished material. An introductory note regarding the arrangement of entries precedes each section. The bibliographic method used is based on that suggested in Roux, P.J.A. Reference techniques. 5th edition. Pretoria: University of South Africa, 1981.

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For all articles, as much information as is known to the author regarding their exact location in newspapers is given. Numerals in brackets prefaced by SD, which follow some entries, indicate that the article may be traced in the collection of private papers on semi-permanent loan to the Tatham Art Gallery. This applies, however, only to those articles in the collection for which the author has been unable to trace the original source.

This section is arranged alphabetically according to:

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- b. heading, in cases where authors of articles are not known;
- c. Title of newspaper, in cases where neither author nor title is known.

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- Thirteen paintings for Empire exhibition. The Natal Mercury, 18 February 1930. (SD40).
- Union's first art show: great effort of Natal society: private view: presentation to Princess Alice. The Natal Mercury, 4 July 1930, p.18, col.5.
- The Use of colour: great art exhibition: interesting lecture by curator. The Natal Mercury, 29 May 1925, p.10, col.4.
- "Vermilion". Anton van Wouw: an eminent S.A. sculptor: what he thinks of the N.S.A. exhibition. The Natal Mercury, 23 July 1926, p.6, col.5.

- "Vermilion". A great painter architect. The Natal Mercury, 2 May 1930, p.21, cols 2-4.
- "Vermilion". Art causerie. The Natal Mercury, 28 April 1927, p.18, cols 5-6.
- "Vermilion". Art causerie: a real national art: response to Durban artists' appeal: some prominent painters' views: the July exhibition. The Natal Mercury, 14 May 1924, p.17, cols 2-3.
- "Vermilion". Art causerie: art evolution: Cézanne and Gauguin: ars Rhodesiana. The Natal Mercury, 13 August 1926, p.18, cols 4-5.
- "Vermilion". Art causerie: "atmosphere" in painting: how should national art be approached?: students' work at Technical College: Royal Academy, 1924: N.S.A. forthcoming exhibition. The Natal Mercury, 11 June 1924, p.19, cols 1-3.
- "Vermilion". Art causerie: Dominion Institute of Art. The Natal Mercury, 12 November 1925, p.16, cols 2-3.
- "Vermilion". Art causerie: Empire exhibition: absence of a S.A. standard: Gwelo Goodman showing separately. The Natal Mercury, 9 April 1924, p.16, cols 2-3.
- "Vermilion". Art causerie: Johannesburg and modern art: the influence of the academy. The Natal Mercury, 10 March 1926, p.9, cols 2-3.
- "Vermilion". Art causerie: ideals after the great world tragedy: the art scene in South Africa. The Natal Mercury, 27 February 1924, p.15, cols 2-3.
- "Vermilion". Art causerie: Mr. Roworth and S.A. national art: the return to nature: forthcoming exhibitions. The Natal Mercury, 28 August 1926, p.12, col.2.
- "Vermilion". Art causerie: Natal president's tour. S.A. painters. The Natal Mercury, 14 January 1925, p.15, cols 3-4.
- "Vermilion". Art causerie: proposed art institute. The Natal Mercury, 10 December 1924, p.19, cols 2-3.
- "Vermilion". Art causerie: review of the year: Miss Glossop's success. The Natal Mercury, 9 December 1925, p.7, cols 4-5.
- "Vermilion". Art causerie: the idealism of the beautiful: the district council S.A Institute of Art: Wallace Paton elected president. The Natal Mercury, 13 October 1926, p.11, cols 2-3.
- "Vermilion". Art causerie: the objective and the subjective mind: July exhibition prospectus: an appeal for membership. The Natal Mercury, 26 January 1927, p.19, cols 2-3.
- "Vermilion". Art causerie: the new South African art institute: great hopes. The Natal Mercury, 14 May 1926, p.17, cols 4-7.

- "Vermilion". Art causerie: the recent exhibition: purchasers and their selection: need for training. The Natal Mercury, 11 August 1925, p.16, cols 2-3.
- "Vermilion". Art causerie: the soul of the artist: intuition, inspiration, imagination: a landscape gardener for Durban. The Natal Mercury, 28 April 1927, p.18, cols 5-6.
- "Vermilion". Art causerie: the spirit of the thing: our mechanical age: the wild flower show and some Durban posters: a wood cut album: posters and publicity. The Natal Mercury, 11 November 1926, p.18, cols 2-4.
- "Vermilion". Art causerie: S.A. Academy: question of a charter: Mr Leo François' scheme. The Natal Mercury, 8 October 1924, p.15, cols 2-3.
- "Vermilion". Art causerie: South African effort: some leading painters: the new N.S.A. president. The Natal Mercury, 31 March 1927, p.17, cols 2-4.
- "Vermilion". Art causerie: what is national art?: outside influences unwanted. The Natal Mercury, 11 February 1926, p.7, cols 2-3.
- "Vermilion". Art causerie: 1925 and the future: modernism: uses and abuses. The Natal Mercury, 13 January 1926, p.10, cols 2-3.
- "Vermilion". Art conference at the "Bay": Institute's new president: headquarters at Johannesburg: Durban as an art centre: Professor Oxley's ideal. The Natal Mercury, 23 January 1930, p.14, cols 5-6.
- "Vermilion". Art education in America: inspiring address by Prof. Oxley: Empire exhibition: entry details: local display of water colours. The Natal Mercury, 10 October 1929, p.15, cols 3-5.
- "Vermilion". The Art exhibition: a purchase for Durban's gallery: large attendance of public. The Natal Mercury, 25 July 1925, p.14, col.5.
- "Vermilion". Art exhibition: N.S.A. Sketch Club. The Natal Mercury, 2 November 1925, p.8, col.5.
- "Vermilion". Art tendencies in South America: Durban artist in Argentina: progress in the Republic: N.S.A. general meeting. The Natal Mercury, 27 February 1930, p.21, cols 2-3.
- "Vermilion". Bombshell for S.A. art: Government grant withdrawn: slight for Empire exhibition: Natal Society indignant. The Natal Mercury, 15 March 1929, p.9, col.7.
- "Vermilion". British Empire academy: exhibition in London next year: Natal allocated wall space for 14 works: provincial selection committee. The Natal Mercury, 19 September 1929, p.12, col.5.

- "Vermilion". Durban arts ball: an "Arabian Night" adopted: fine designs by Miss Phyllis Hall. The Natal Mercury, 4 April 1928, p.8, col.4.
- "Vermilion". Durban arts ball: appointment of committees. The Natal Mercury, 28 March 1928, p.18, col.2.
- "Vermilion". Durban arts ball: arrangements well ahead. The Natal Mercury, 15 May 1928, p.12, col.4.
- "Vermilion". Durban arts ball: preliminary meeting. The Natal Mercury, 23 March 1928, p.8, col.4.
- "Vermilion". Edward Roworth art exhibition: South Africa in glowing colours: fine paintings. The Natal Mercury, 1 August 1928, p.17, cols 1-2.
- "Vermilion". Exhibition of paintings: the art of Alfred Palmer, R.O.I.: official opening yesterday: a critique. The Natal Mercury, 17 September 1925, p.13, cols 4-8.
- "Vermilion". Exhibition of pictures: annual show of N.S.A. Sketch Club: Mrs. T.Floyd and national art. The Natal Mercury, 7 November 1928, p.12, col.4.
- "Vermilion". Individualism in art: professional and amateur status: environment's influence: death of Sir F.Dicksie. The Natal Mercury, 25 October 1928. (SD12).
- "Vermilion". Intellectuals of modern art: the call of nature: "The Marriage Feast at Cana": forthcoming exhibitions. The Natal Mercury, 15 September 1927, p.18, cols 2-3.
- "Vermilion". July art exhibition: fine handicraft section: public's keen interest: "Mercury" prize for selection. The Natal Mercury, 15 July 1929, p.17, cols 3-4.
- "Vermilion". July art show: some fine etchings: paucity of craftwork. The Natal Mercury, 13 July 1926, p.6, col.5.
- "Vermilion". Natal art in Bloemfontein and Pietermaritzburg. The Natal Mercury, 16 December 1925, p.6, col.7.
- "Vermilion". Natal Society of Artists. The Natal Mercury, 8 July 1924, p.6, col.4.
- "Vermilion". Natal Society of Artists. The Natal Mercury, 23 July 1924, p.15, cols 2-3.
- "Vermilion". Natal Society of Artists: anniversary carnival dance. The Natal Mercury, 4 September 1925, p.5, col.4.
- "Vermilion". N.S.A. cabinet exhibition: some attractive innovations: art and the child welfare fête: Mr. W.Armitage's good work. The Natal Mercury, 27 September 1929, p.17, cols 2-3.

- "Vermilion". Natal Society of Artists: exhibition notes. The Natal Mercury, 28 July 1924, p.5, cols 3-4.
- "Vermilion". Natal Society of Artists: July exhibition: third instalment. The Natal Mercury, 7 July 1924, p.14, col.5.
- "Vermilion". Natal Society of Artists: the July exhibition: second instalment. The Natal Mercury, 5 July 1924, p.9, cols 4-5.
- "Vermilion". Natal Society of Artists: Sketch Club exhibition: an appeal for fresco for children's hospital: woodcuts and etchings. The Natal Mercury, 23 November 1926, p.12, cols 2-3.
- "Vermilion". Natal Society of Artists' winter exhibition: young painters to the fore in excellent collection of pictures. The Natal Mercury, 10 July 1929, p.16, cols 2-5.
- "Vermilion". Natal Society of Artists: 1924 July exhibition. The Natal Mercury, 3 July 1924, p.12, cols 3-4.
- "Vermilion". Native aspirations towards art: the striving after quality: Zimbabwe mystery: Mr. W.Follen: bishop's alleged discovery. The Natal Mercury, 13 December 1929, p.7, cols 2-3.
- "Vermilion". Need for art teaching: the financial aspect: objection to tinkering: university commission's report: another one-man show. The Natal Mercury, 22 November 1928, p.18, cols 4-5.
- "Vermilion". Picture selling on the Rand: Durban's art scene: July exhibition: Royal Academy's poor show. The Natal Mercury, 8 June 1928, p.12, cols 2-3.
- "Vermilion". Prejudice against modernism: the Durban loan exhibition: Royal Academy dullness: Dr. Lindsay Johnson's collection. The Natal Mercury, 6 June 1929, p.16, cols 2-3.
- "Vermilion". South African art: the exhibition's success: commendable work. The Natal Mercury, 15 July 1927, p.9, col.2.
- "Vermilion". S.A. Institute of Art: Baron Beaumont travelling bursary: object and conditions. The Natal Mercury, 16 January 1928, p.9, col.5.
- "Vermilion". S.A. Institute of Art: exhibition at Port Elizabeth: organising the Natal section. The Natal Mercury, 17 October 1928, p.6, col.6.
- "Vermilion". S.A. Institute of Art: Natal branch: the new office bearers. The Natal Mercury, 21 May 1929, p.8, col.5.
- "Vermilion". The S.A. Institute of Art: new president: next exhibition at the "Bay". The Natal Mercury, 13 July 1928, p.14, col.4.

- "Vermilion". S.A. Institute of Art: presentation to members. The Natal Mercury, 29 March 1929, p.15, col.3.
- "Vermilion". S.A. Institute of Art: the July exhibition: a comprehensive prospectus. The Natal Mercury, 5 May 1927, p.9, cols 6-7.
- "Vermilion". South African Institute of Art: first meeting of central council: membership of 4,000 aimed for: development of industrial art. The Natal Mercury, 9 July 1926, p.18, col.5.
- "Vermilion". South African Institute of Art: recognition by Government: Botticelli's masterpiece: a neglected gem. The Natal Mercury, 25 January 1928, p.14, cols 3-4.
- "Vermilion". The July exhibition: a great effort: an excellent standard. The Natal Mercury, 1 July 1926, p.10, cols 2-4.
- "Vermilion". The July art exhibition: fine water colour work: some modernist exhibits. The Natal Mercury, 11 July 1929, p.12, cols 3-4.
- "Vermilion". The July art exhibition: S.A. Institute's fine effort: many interesting pictures: sculpture and craftwork. The Natal Mercury, 8 July 1927, p.6, cols 2-5.
- "Vermilion". The modernist exhibition: British Empire academy: further comments: the July exhibition. The Natal Mercury, 23 May 1929, p.14, cols 3-4.
- "Vermilion". Value of colour in painting: the July art exhibition: Natal's inspiring lead: over 200 representative works. The Natal Mercury, 29 June 1927, p.16, cols 2-3.
- "Vermilion". Water colours in the art gallery: new departure by N.S.A.: uniformity in frames: review of the best work. The Natal Mercury, 5 December 1929, p.15, cols 2-3.
- Verster, A. The Clément Sènèque retrospective: a review. The Daily News, 16 March 1984.
- Viljoen, D. Kunstenaar kon statuur van Welz bereik het. Die Beeld, 14 June 1984, p.19.
- A Visit to Shongweni: great dam nearing completion: dealing with situation: a triumph for common sense. The Natal Mercury, 24 August 1926, p.13, cols 3-4.
- War drawings: a valuable addition. The Natal Mercury, 5 September 1922, p.6, col.7.
- Work of Mr. Leo François: Mayor opens Durban artist's exhibition: excellent display: urge to interpret fantasy. The Natal Mercury, 13 November 1928, p.12, col.4.
- "Yvonne". South African art: society of artist's exhibition and the pictures thereof. The Latest, 10 July 1926, p.7, cols 7-8.

## EXHIBITION CATALOGUES AND INVITATIONS

This section is arranged alphabetically according to title. Invitations are also arranged alphabetically according to title, followed by (invitation) at the end of the entry.

- Artists past and present. Johannesburg: The Lidchi Art Gallery, 1973. (invitation)
- Ben and Cecilia Jaffe collection. Johannesburg: Rand Afrikaans University, 1980.
- Catalogue des oeuvres de Clément Sèneque. Paris: Maison des Artistes, 1925. (SD 311).
- Christmas exhibition. Johannesburg: The Gallery, 1968. (invitation)
- Clément Sèneque. Johannesburg: Lezard and Co., 1927.
- Clément Sèneque. Johannesburg: The Lidchi Art Gallery, 1964.
- Clément Sèneque. Johannesburg: The Lidchi Art Gallery, 1964. (invitation)
- Clément Sèneque. Pietermaritzburg: Tatham Art Gallery, 1969.
- Clément Sèneque. Pietermaritzburg: Tatham Art Gallery, 1969. (invitation)
- Clément Sèneque. Retrospective exhibition. Pietermaritzburg: Tatham Art Gallery, 1984.
- Clément Sèneque. Retrospective exhibition. Cape Town: South African National Gallery, 1984. (invitation)
- Clément Sèneque (1897-1930). South African master painter. Johannesburg: The Masters Art Gallery, 1972.
- Drawing exhibition. Cape Town: South African National Gallery, s.a.
- École de Paris: de Renoir à Kisling. Johannesburg: The Consultancy, 1983.
- Exhibition of selected paintings from the collection of Mr Ben Jaffe. Cape Town: South African Association of Arts, s.a.
- Exhibition of South African masters at the Rembrandt centre: paintings and sculptures. Johannesburg: Rembrandt, 1964.
- Memorial exhibition of the paintings of Leo François, R.B.C. Durban: Durban Art Gallery, 1941.
- Past and present. Johannesburg: The Lidchi Art Gallery, 1974. (invitation)
- Post-Impressionism: cross-currents in European painting. London: Royal Academy, 1979.

Sanlam art collection exhibition. Pretoria: Pretoria Art Museum, s.a.

Sénèque 1897-1930. Retrospective exhibition. Pretoria: Pretoria Art Museum, 1964.

Sénèque 1897-1930. Retrospective exhibition. Pretoria: Pretoria Art Museum, 1964. (invitation)

Some early well-known Natal artists. Durban: Natal Society of Arts, 1969.

South African Academy. Johannesburg, 1921.

South African Academy. Johannesburg, 1926.

South African Academy. Johannesburg, 1928.

South African graphic artists: works from the South African National Gallery. Cape Town: The South African National Gallery, 1979.

South African paintings and drawings from the collections of the Friends of the Johannesburg Art Gallery. Johannesburg: Johannesburg Art Gallery, 1980.

Uitstalling van skilderye en beeldhouwerk in die privaat versameling van Mnre E. Swart en H. Lubbe. Stellenbosch: Edrich, 1976.

Years findings '58. Johannesburg: Lawrence Adler Galleries, 1958.

100 years of Natal art. Durban: Technikon Natal, 1985.

## SALES CATALOGUES

This section is arranged alphabetically according to:

- a. title of sale;
- b. name of sales house in the case of untitled sales, although place is physically entered first in order to maintain uniformity. The relevant entries are prefixed by a hyphen.

Titles beginning with numerals appear at the end of the section.

Art auction. Johannesburg: Trust Liquidators, 2 April 1979.

- Cape Town: Ashbeys auctioneers, 13 December 1973.
- Cape Town: Ashbeys auctioneers, 21 August 1975.
- Cape Town: Ashbeys auctioneers, 7 December 1978.
- Cape Town: Ashbeys auctioneers, 13 September 1979.

- The Ben and Cecilia Jaffe collection. South African paintings, watercolours, prints and sculpture.  
Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 21 October 1981.
- Cape, English and European furniture, works of art and pictures. Cape Town: Sotheby Parke Bernet (Pty) Ltd., 14 April 1986.
- Catalogue of a highly important sale by public auction of the estate of the late H.A. Damant and other owners. Pretoria: Volks Auctioneers, 31 March 1978.
- Catalogue of brilliant paintings. Johannesburg: Lezard and Co., 5 April 1951.
- Catalogue of collectors' items. Johannesburg: Sotheby Parke Bernet (Pty) Ltd., 29 August 1985.
- Catalogue of collectors' items. Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 28 November 1985.
- Catalogue of important Oriental carpets, rugs, textiles and works of art and important South African, British and Continental paintings and watercolours of the 20th century.  
Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 17 May 1983.
- Collection Mrs E.A. Kent and others. Johannesburg: Lezard and Co., s.a. (1956-87).
- Collection Mrs L. Bentley-Smith. Johannesburg: Lezard and Co., 23 April 1952.
- Collection W.F. Tillet. Johannesburg: Lezard and Co., 6 June 1950.
- The Collection of Mr Rudolf Gans. Johannesburg: Sotheby Parke Bernet (Pty) Ltd., 19 October 1982.
- Johannesburg: Collectors' Gallery, 7 July 1976.
- Collectors' items, works of art and paintings.  
Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 22 November 1984.
- Connoisseur's collection of paintings. Johannesburg: Lezard and Co., 29 June 1948.
- A Connoisseur's collection of pictures.  
Johannesburg: Lezard and Co., 9 July 1945.
- Connoisseur's collection of pictures. Johannesburg: Lezard and Co., 1 August 1950.
- The Contents of Norscot. The collection of the late Mrs E.M. Erikson and Mrs Joyce van Wyk.  
Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 8 February 1982.
- Johannesburg: Currie's auctioneers, 17 November 1944.
- Johannesburg: Currie's auctioneers, 20 September 1946.
- Johannesburg: Currie's auctioneers, 3 December 1948.
- Johannesburg: Currie's auctioneers, 27 October 1950.
- Johannesburg: Currie's auctioneers, 15 December 1950.
- Johannesburg: Currie's auctioneers, 25 May 1951.

- Johannesburg: Currie's auctioneers, 27 February 1953.
  - Johannesburg: Currie's auctioneers, 27 May 1955.
  - Johannesburg: Currie's auctioneers, 14 March 1958.
  - Johannesburg: Currie's auctioneers, 1 May 1964.
  - Johannesburg: Currie's auctioneers, 11 September s.a.
- Dr E. Rakoff collection. Johannesburg: Currie's auctioneers, 28 June 1972.
- Dr J. Milwidsky collection. Johannesburg: Arthur Meikle and Co., 22 October 1973.
- Estate late Leo A. François. Johannesburg: Lezard and Co., 8 November 1943.
- Estate Victor Thomas Jones. Johannesburg: Lezard and Co., 16 September 1946.
- Estate W.P. Boshoff. Johannesburg: Lezard and Co., s.a. (1952?).
- Fine British, Continental and South African paintings, watercolours and drawings of the 17th to the 20th centuries. Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 8 November 1978.
- Fine South African, British and Continental paintings, watercolours, prints and sculpture. Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 28 April 1981.
- Fine South African, British and Continental paintings, watercolours, prints and sculpture. Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 1 July 1981.
- Cape Town: Greenberg's general auctioneers, 25 March 1981.
- Highly important South African paintings and drawings, and antique furniture, silver and rugs. The collection of Mr and Mrs Leslie Derber. Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 5 December 1977.
- Important Africana and South African paintings, watercolours and prints of the 18th, 19th and 20th centuries. Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 17 March 1976.
- Important Africana and South African paintings, watercolours and prints of the 19th and 20th centuries. Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 19 April 1977.
- Important Africana and South African paintings, watercolours, prints and sculpture of the 18th, 19th and 20th centuries. Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 3 November 1976.

- Important paintings and sculpture. Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 26 November 1981.
- Important South African, British and Continental paintings, drawings, sculpture and prints. Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 23 March 1987.
- Important South African, British and Continental paintings and sculpture. Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 19 November 1985.
- Important South African, British and Continental paintings, watercolours, prints and sculpture. Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 3 December 1980.
- Important South African paintings, drawings, watercolours, prints, books and sculpture of the 18th, 19th and 20th centuries. Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 31 October 1975.
- Important South African paintings, drawings, watercolours, prints, books, silver, furniture and sculpture. Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 21/22 October 1974.
- Impressionist and modern drawings and watercolours. London: Sotheby Parke Bernet, 26 June 1985.
- Ivan Katzen collection. Johannesburg: Currie's auctioneers, 17 November 1968.
- Johannesburg: Lezard and Co., 5 June 1944.
  - Johannesburg: Lezard and Co., 8 August 1947.
  - Johannesburg: Lezard and Co., s.a. (1947?)
  - Johannesburg: Lezard and Co., 30 May 1949.
  - Johannesburg: Lezard and Co., 7 March 1950.
  - Johannesburg: Lezard and Co., 4 April 1950.
  - Johannesburg: Lezard and Co., 6 June 1950.
  - Johannesburg: Lezard and Co., 4 April 1951.
  - Johannesburg: Lezard and Co., 23 April 1952.
  - Johannesburg: Lezard and Co., 28 October 1952.
  - Johannesburg: Lezard and Co., 8 May 1956.
  - Johannesburg: Lezard and Co., 23 October 1958.
  - Johannesburg: Lezard and Co., 8 February 1961.
  - Johannesburg: Lezard and Co., 8 November 1963.
  - Johannesburg: Lezard and Co., 20 March 1964.
  - Johannesburg: Lezard and Co., 6 August 1965.
- Martin Hind collection. Johannesburg: Lezard and Co., 18 September 1951.
- Martin Hind collection. Johannesburg: Lezard and Co., 11 March 1952.
- Mr Brand van Niekerk's pictures. Johannesburg: Lezard and Co., 10 June 1946.
- Paintings by leading South African artists. Johannesburg: Lezard and Co., 2 May 1947.
- Paintings by South African artists. Cape Town: Ashbeys Galleries, 1 August 1985.
- Private collection. Johannesburg: Lezard and Co., s.a. (1952?)
- S.A. Academy. Johannesburg: S.A. Academy, 1921.
- Sale of brilliant paintings. Johannesburg: Lezard and Co., 8 February 1961.

- Sale of paintings. Johannesburg: Lezard and Co., 30 January 1951.
- Sale of paintings by South African artists. Johannesburg: Lezard and Co., 13 June 1947.
- The Selig Gordon collection and other important South African paintings, watercolours, drawings and sculptures and Continental paintings and watercolours. Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 6 March 1979.
- South African, British and Continental paintings, prints and sculpture. Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 8 June 1982.
- South African, British and Continental paintings, prints and sculpture. Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 30 November 1982.
- South African, British and Continental paintings, prints and sculpture. Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 21 June 1983.
- South African, British and Continental paintings and sculpture. Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 28 April 1986.
- South African, British and Continental paintings, watercolours, prints and sculpture. Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 13 June 1984.
- South African paintings, graphics and works of art.
- Johannesburg: Trust Liquidators, 2 April 1979.
  - Pretoria: Volks auctioneers, 18 September 1981.
  - Pretoria: Volks auctioneers, 13 April 1973.
  - Pretoria: Volks auctioneers, 14 February 1975.
  - Pretoria: Volks auctioneers, 14 November 1975.
  - Pretoria: Volks auctioneers, 2 April 1976.
- 118 Tekeninge, etse en lino's deur J.H. Pieneef.  
Die versameling van mev Jeanne Lion-Cachet.  
 Johannesburg: Sotheby Parke Bernet South Africa (Pty) Ltd., 29 November 1983.

## ARCHIVAL AND UNPUBLISHED MATERIAL

This section consists of five sub-sections: archival, correspondence, interviews, private papers, and theses.

### ARCHIVAL

Entries are arranged alphabetically according to the name of the holding institution, followed by title of document/s and any other information which might assist in the location of specific items.

- Government of Mauritius. Birth certificate of Joseph Louis Clément Sénèque.
- Killie Campbell Africana library. Clément Sénèque file.

Michaelis art library. Clément Sènèque, cards 276-311 and 351-355.

Michaelis art library. Ernest Lezard, private papers, vol.2, vol.5 and vol.6.

Michaelis art library. Letter from The Lidchi Art Gallery announcing that P.Sènèque has entrusted them to deal with all works which have been in the family's possession since 1930, PAM 759.9682 SEN.

Michaelis art library. Max Greenberg bequest to William Humphries Art Gallery, PAM 709.68 GRE.

Natal archives. Deceased estate no. 15652.

Natal archives. Durban municipality, file 142, vol.5.

Natal archives. European immigration: index to register of immigrants arrived, EI vols 69-70.

Natal Education Department. Reports of the Superintendent of Education, 1905-1915.

South African government, Department of Home Affairs. Death certificate of Louis Aristide Eduouard Sènèque.

Tatham Art Gallery. File 36/208 (3).

Tatham Art Gallery. File 1/4/6 (1983-1985).

#### CORRESPONDENCE

Letters cited in the endnotes following each chapter in the text are entered in this section. Entries are arranged alphabetically according to the origin of the letter, followed by place of origin, date, to whom addressed, and a brief resumé of the contents.

Académie d'architecture, Paris, 26 June 1985, to B.Bell re: Sènèque's studies.

Chick, Bartholomew and Poole, Durban, 17 April 1986, to B.Bell re: Confirmation that company has no records of Sènèque's employment. Includes photostat of plan drawn up by the company for which Sènèque signed as witness in 1915.

École nationale supérieure des Beaux-Arts, Paris, 19 July 1984, to B.Bell re: Sènèque's studies.

École nationale supérieure des Beaux-Arts, Paris, 18 November 1985, to B.Bell re: Sènèque's studies.

l'École spéciale d'architecture, Paris, s.a. (1985), to B.Bell re: Sènèque's studies.

Ministère de la culture et de la communication, Paris, 16 July 1984, to B.Bell re: Sènèque's studies.

Société Française des architectes, Paris, 19 September, to B.Bell re: Sènèque's studies.

University of California, Berkley, 9 July 1984, to B. Bell re: Sènèque paintings.

## INTERVIEWS

Entries are listed alphabetically according to the name of the interviewer/s, followed by name of interviewee, place, and date.

- Bell, B. Interview with Mrs J. Brauteseth, Port Shepstone, October 1984.  
Bell, B. Interview with Prof. P. Sénèque, Nottingham, England, December 1984.  
Bell, B. Interview with Mrs M.T. Sénèque, Durban, 27 October 1984.  
Duggan, J. Interview with Mrs M.T. Sénèque, Durban, 14 August 1980.  
Hillebrand, M. and Bell, B. Interview with Mr B.G. Lezard, Durban, October 1984.

## PRIVATE PAPERS

Entries are listed alphabetically according to the name of the original owner, followed by the present owner, and location.

- François, L. Mrs B. Marais, Durban.  
Lezard, E. Michaelis art library, Johannesburg, vol.2 and vols 5-6.  
Sénèque, C. Mrs J. Brauteseth, Port Shepstone.  
Sénèque, C. Prof. P. Sénèque, Durban, on semi-permanent loan to Tatham Art Gallery, SD1-SD312.  
Sénèque, C. Mrs M.T. Sénèque, Durban.  
Sénèque, P. Prof P. Sénèque, Durban.

## THESES

Entries are listed alphabetically according to author.

- Delmont, E.C. Catalogue raisonné of Maggie Laubser's work 1900-1924. Johannesburg: University of the Witwatersrand, 1979.  
Harmsen, F. The South African landscape in painting and literature. Johannesburg: University of the Witwatersrand, 1958.  
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10 MAURITIUS

Act. F. 370

**19 1896 BIRTH in the District of Plaine Wilhems in the Island of Mauritius**

No.	When born and where	Name and Surname	Sex	Natural or Legitimate	Name and Surname of Father and Mother, Profession and Domicile	Name and Surname of Informant, Profession and Domicile	Names and Surnames of Witnesses Profession and Domicile	Marginal Entries
885	On the fourteenth August last at one o'clock in the morning at Phoenix.	Sosiph Louis Clement Seréque	Male	legitimate	Louis Aristide Edouard Seréque Government Servant and Marie Ida Seréque née Sidor both of Phoenix.	The father	Victor Sherwin Government Servant of Port Louis and Arnulka Gibert Wine, of Rue Hill both of age.	

So declared by the above said Informant in the presence of the abovenamed Witnesses who, after I have read over this Act to them have signed or marked the same in my presence this fourth day of September <sup>eight</sup> ~~thirteen~~ hundred and ninety six. Signed

Signature or mark of Informant } L. A. E. Seréque

Signature or mark of witnesses } S. A. Gibert  
S. V. Sherwin

A. de la Roche  
Officer of the Civil Status of the District of Plaine Wilhems

A True Extract :

R. Gullbur  
Officer of the Civil Status of the District of Port Louis  
1/8/96

146405

B-I 20

REPUBLIEK VAN SUID-AFRIKA  
VERKORTE STERFTESERTIFIKAAT  
(Uitgereik krachtens Wet 81 van 1963)

REPUBLIC OF SOUTH AFRICA  
ABRIDGED DEATH CERTIFICATE  
(Issued in terms of Act 81 of 1963)

Gesertifiseer 'n ware uittreksel uit die sterfteregister  
van:

Certified a true extract from the death register  
of:

Identiteitsnommer  
Identity number

NOT STATED

Van  
Surname

Senegue

Volle voorname  
First names in full

Louis Aristide Edouard.

Geboortedatum:  
Date of birth:

Jaar  
Year

57/13

Maand  
Month

-

Dag  
Day

-

Geslag  
Sex

male

Bevolkingsgroep  
Population group

NOT STATED

Huwelikstaat  
Marital status

NOT STATED

Datum van afsterwe:  
Date of death:

Jaar  
Year

1914

Maand  
Month

01

Dag  
Day

11

Plek van afsterwe  
Place of death

Durban

31/1914

Oorsake van dood  
Causes of death

Arterio Sclerosis Cerebral  
haemorrhage

(Amptelike kanteurdatum VAN BINNENLANDSE SAKE PRIVAATSAK/PRIVATE BAG X114 1985-05-06 PRETORIA 0001 (Official date stamp) OF HOME AFFAIRS G.P.S.
---

*J. M. L. van der Merwe*  
Sekretaris van Binnelandse Sake  
DIRECTEUR-GENERAL: BINNENLANDSE SAKE  
DIRECTOR-GENERAL: HOME AFFAIRS

CHICK, BARTHOLOMEW & POOLE : ARCHITECTS

Leslie Scott Williams, Arch.S.A., M.I.A. E.C.P. Staniland, Arch.S.A., M.I.A. Consultant R.C.B. Bartholomew Arch.S.A., M.I.A.

FLOOR 7, UNITED BUILDING,  
58 FIELD STREET, DURBAN,  
4001.

TELEPHONE \*3047707

REF. LSW/DM.....

17th. April, 1986.

The Curator,  
2nd. Floor,  
City Hall,  
P.O. Box 321,  
Pietermaritzburg,  
3200.

For Attention: Mr. Brendan Bell.

Dear Sir,

CLEMENT SENEQUE.

Thank you for your letter dated 14th. April, 1986.

We confirm that we have no records of Clement Seneque's employment in this office but Mr. R.C. Bartholomew, who retired some years ago, does recall his father, Mr. B.V. Bartholomew referring to his employment.

We have subsequently re-examined a number of old drawings in the firm's archives and enclose a photostat of a portion of a drawing dated 1915 used as a contract document.

One of the witnesses is C. Seneque and it can be assumed that he was an employee at that time.

We trust this information will be of some use to you.

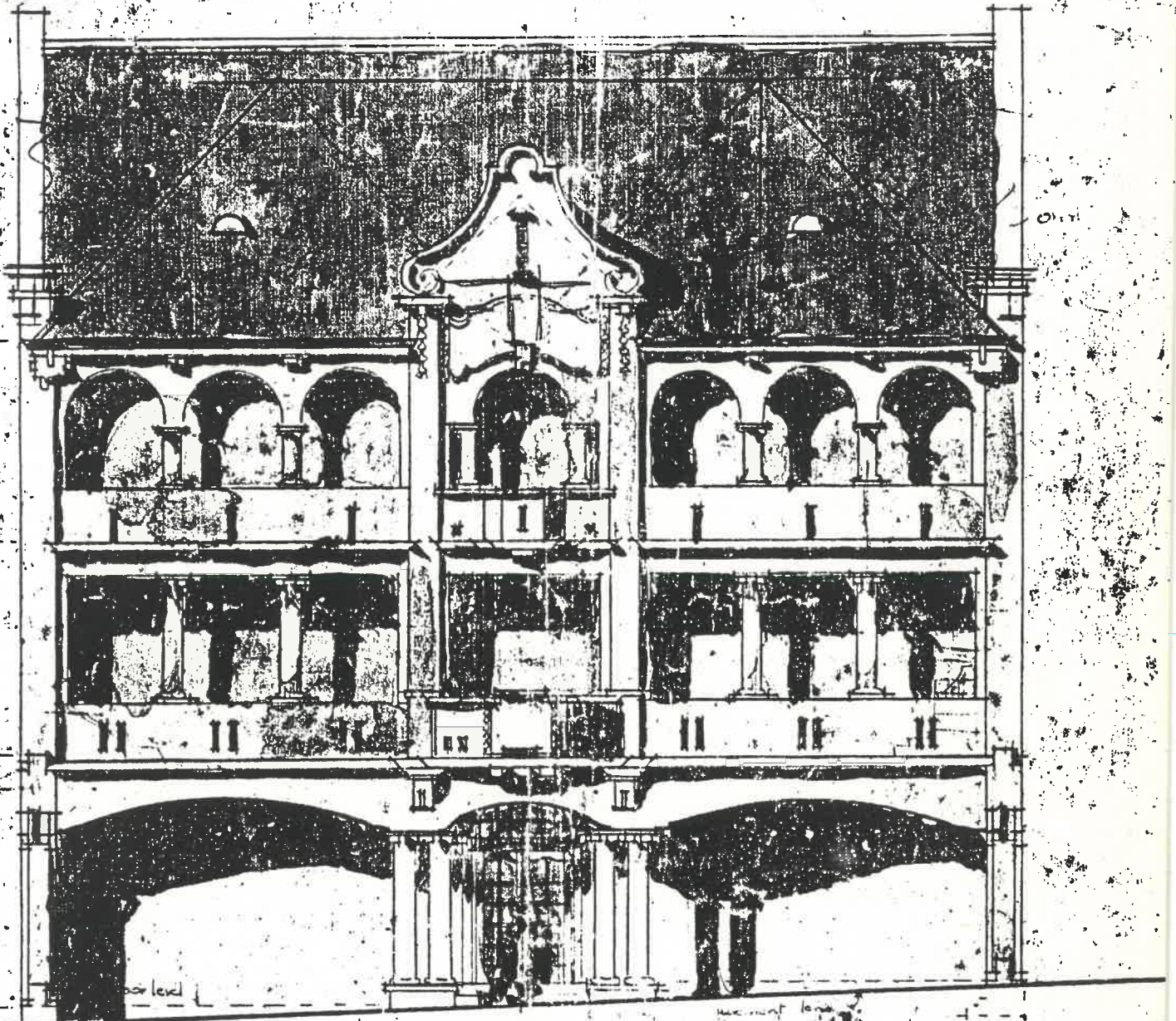
Yours faithfully,

CHICK, BARTHOLOMEW AND POOLE.



L. S. WILLIAMS,

encl.



FRONT ELEVATION

is the Drawing referred to in a Contract dated Nov. 16. 1915.  
 Employer: J.W. Cooper T.F. Smith.  
 Contractor: W. Cornelius  
 Witness: B.V. [unclear] 8/12/15.  
 Witness: [unclear] 7/15.

LF/NG

MINISTÈRE

## de la Culture et de la Communication

16 JUIL. 1994

Direction  
des Archives de France

60, rue des Francs-Bourgeois  
75141 PARIS CEDEX 03  
Tél. : 277.11.30

Référence à rappeler :

13308 R 12358  
4717

Monsieur,


Par votre lettre du 12 juin que m'a transmis le 29 juin l'Ecole Nationale Supérieure des Beaux-Arts, vous demandiez des précisions sur les études menées à l'Ecole des Beaux-Arts par l'architecte et peintre Clément SENEQUE, 1897-1930.

Après recherche effectuée par mes services, j'ai le regret de vous faire connaître que Clément SENEQUE n'a pas de dossier d'élève architecte à l'Ecole des Beaux-Arts dans les séries antérieures à 1930. Il ne figure pas dans les inscriptions dans les ateliers ni dans les inscriptions au concours d'admission de la Section d'architecture.

D'autre part, les dossiers des élèves peintres à partir de 1921 étant restés à l'Ecole des Beaux Arts, je leur retourne par courrier de ce jour votre demande pour complément de recherches.

Veillez agréer, Monsieur, l'expression de mes meilleurs sentiments.

LE DIRECTEUR GENERAL DES ARCHIVES DE FRANCE



Jean FAVIER

Monsieur Brendan BELL  
Education Officer  
Tatham Art Gallery  
P.O. Box 321  
Pietermaritzburg 3200  
South Africa

220

Pour toute correspondance joindre :  
- pour la France : un coupon réponse suffisamment affranchi.  
- pour l'étranger : un coupon réponse international.

# École nationale supérieure des Beaux-Arts

17 quai Malaquais 75272 Paris Cedex 06 tél. 260 34 57 Poste 445

Bibliothèque et Collections.  
BIB/AJ/OD/N°414

Paris, le 19 juillet 1984

Tattram Art Gallery  
P.O. BOX 321  
Pietermaritzburg  
3200  
South Africa

Monsieur,

Comme suite à votre courrier du 12 juin 1984, j'ai le regret de vous informer que nous ne possédons aucun renseignement sur le peintre sud-africain Clément SENEQUE. Il ne figure pas parmi les élèves architectes de l'École des Beaux-Arts dans les dossiers conservés aux Archives Nationales.

Veuillez agréer, Monsieur, l'expression de ma considération distinguée.

Le Conservateur de la Bibliothèque des  
Archives du Musée et des Collections  
de l'École Nationale Supérieure des  
Beaux-Arts.

Annie JACQUES

## ACADÉMIE D'ARCHITECTURE

Paris, le 26 juin 1985

Monsieur Brendan BELL  
 Education Officer  
 Tatham Art Gallery  
 P.O. Box 321  
 PIETERMARITZBURG 3200  
 South Africa

Cher Monsieur,

Nous ne possédons aucun document, ni la moindre information concernant l'architecte Sénèque. Vous ne trouvez aucune trace à l'Ecole des Beaux-Arts, mais vous êtes-vous informé à l'Ecole spéciale d'Architecture, 254 boulevard Raspail 75014 Paris et à l'Ecole des Arts décoratifs, 31 rue d'Ulm 75005 Paris ?

Nous sommes très peu informés sur Alfred Agache. Il a disparu sans qu'aucune notice n'ait parue sur lui, une simple annonce de son décès a été faite dans la revue Urbanisme. Vous trouveriez des mentions de ses présences à la Société française des Urbanistes. Comme il a été diplômé par le gouvernement, vous pouvez connaître les étapes de sa scolarité à l'Ecole des Beaux-Arts, et peut-être un curriculum vitae à la Société française des Architectes, ex Société des Architectes diplômés (S.A.D.G.), 100 rue du Cherche-Midi 75006 Paris, s'il en a fait partie, ce qui n'est pas sûr. Le Musée Social, 5 rue Las Cases 75007 Paris, serait aussi à consulter.

Agache a joué un rôle important après la première guerre mondiale. J'ai sur ma table deux de ses ouvrages, je vous en adresse la photocopie des titres.

Agache, vous le savez, a été l'auteur du plan de "remodelation" de Rio-de-Janeiro. Cette étude a été publiée sous la forme d'un gros ouvrage in-fo. Nous ne l'avons pas.

Espérant que ces quelques lignes vous mettront sur une voie utile, veuillez agréer, cher Monsieur, l'expression de mes sentiments distingués.



Paul DUFOURNET  
 Conservateur de l'Académie  
 d'Architecture

R1.D00541

Paris, le 19 septembre 1985

**société française  
des architectes**  
100 rue du cherche-midi  
75006 paris  
téléphone 548.53.10

Fatham Art Gallery  
P.O. Box 321  
Pieterwaritzburg  
3200  
AFRIQUE DU SUD

Mr. B. BELL

Dear Sir,

We received your letter.

We looked for documents about Joseph Louis Clément Sèneque but unfortunately, we haven't anything dealing with him.

Our association has no direct relationships with the Ecole des Beaux-Arts which has its own files.

We transmitted your letter to this institut.

With our regards,



Caroline CHAPPEY  
Administrativ Secretary

# École nationale supérieure des Beaux-Arts

17 quai Malaquais 75272 Paris Cedex 06 tél. 260 34 57

Bibliothèque et Collections.  
BIB/FBS/BM n° 502

Paris, le 18 novembre 1985

Fatham Art Gallery  
P.O. Box 321  
Pieterwaritzburg  
3200  
AFRIQUE DU SUD

Monsieur Bell,

Je vous prie de m'excuser de répondre si tardivement à votre lettre, qui m'a été transmise par la S.F.A.

Mes recherches sur J.L.C. SENEQUE, sont restées sans résultats. Peut-être est-il de la famille des deux SENEQUE cités dans le DELAIRE. (voir photocopie jointe).

Au sujet de Alfred AGACHE, voici deux références d'articles de périodiques :

- LUCAN (Jacques). - The terrain of architecture. Liberation of the ground and the return to Acropolis. Lotus International, n° 36, 1982 pp. 4-19 pl. phot., fig.
- TOUGERON (Jean-Christophe). - Donat-Alfred Agache, un architecte-urbaniste. Un artiste, un scientifique, un philosophe ! Les Cahiers de la Recherche Architecturale, n° 8, avril 1981, pp. 30-49, fig., pl.

Espérant que ceci vous aidera, veuillez agréer Monsieur, l'expression de notre salutation distinguée.

*P.*  
Le Conservateur de la Bibliothèque des  
Archives du Musée et des Collections  
de l'École Nationale Supérieure des  
Beaux-Arts.

F. BOULEAU-SEPULCHRE.

P.J. : photocopie.



LE DIRECTEUR DE L'ÉCOLE SPÉCIALE D'ARCHITECTURE

Dear,

No Joseph Louis Clément Senèque,  
No Alfred Agache,

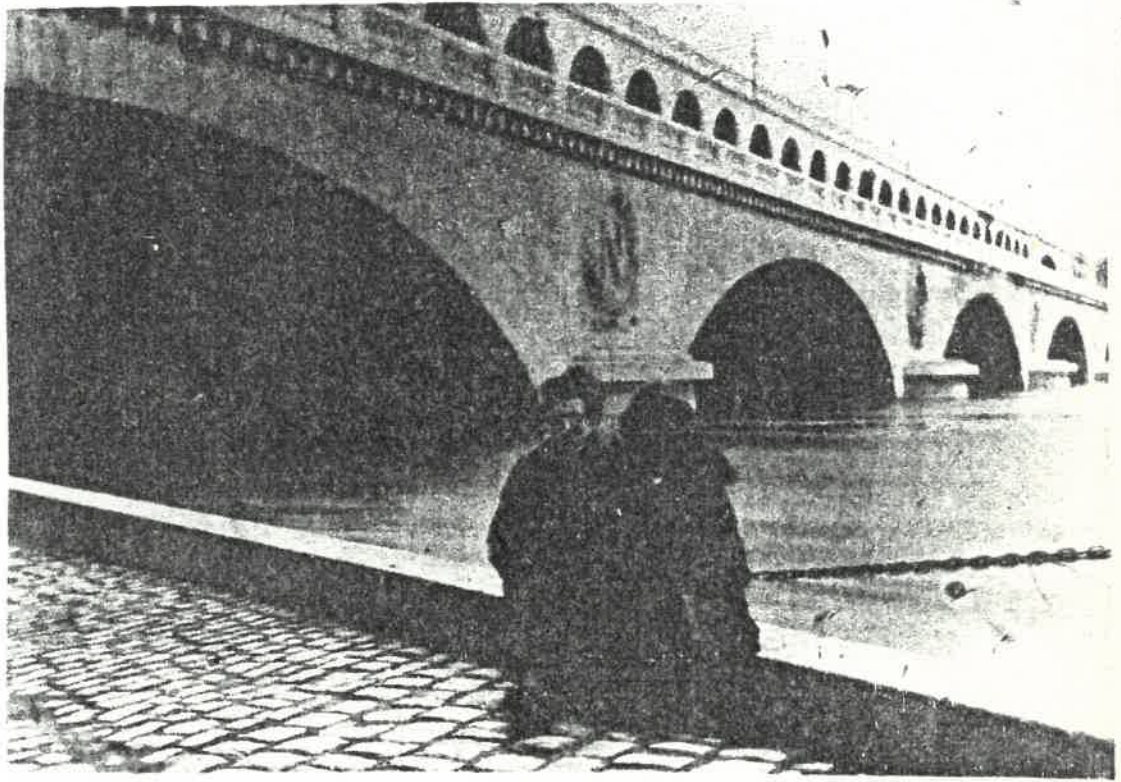
During the years 1921-22-23-24 in our  
School. I'm sorry

254, BOULEVARD RASPAIL, 75014 PARIS - TEL. : (1) 422 83.

A. A. Senèque



Clément Sènèque at 158 Botanic Gardens Road, before  
he left for Paris in 1921.  
Photograph from: Killie Campbell Africana Library.



Clément Sénèque and Marie Thérèse L'Hoste, Paris,  
1922.  
Photograph from: Killie Campbell Africana Library.



Wedding photograph of Clément Sénèque and Marie Thérèse L'Hoste, Paris, 18 July 1923, after the court ceremony.

Left to right:

Back Row: François Raffin (uncle of Marie Thérèse), Louise Raffin (wife of François Raffin), Sarah Souzor (cousin of Clément Sénèque), Pierre Vassier (owner of house).

Middle Row: Minnie Barnard, Marie Thérèse L'Hoste, Alice Vassier (wife of Pierre Vassier), with baby Miriam.

Front Row: Adrian L'Hoste (father of Marie Thérèse L'Hoste), Clément Sénèque, Marguerite L'Hoste (mother of Marie Thérèse L'Hoste)).

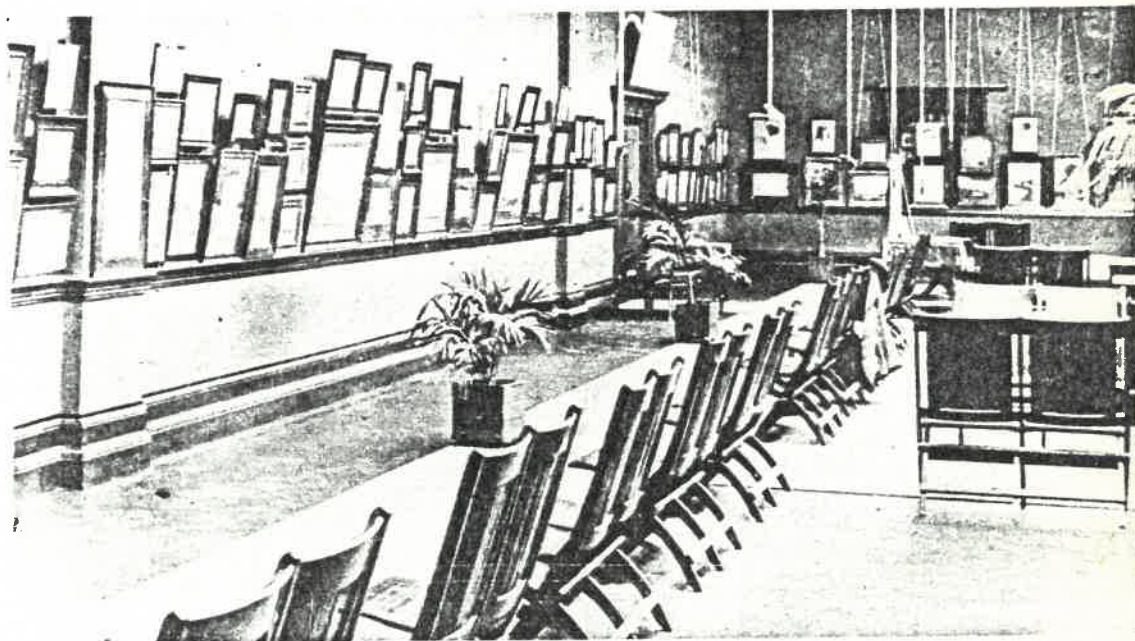
Photograph from: Killie Campbell Africana Library.



Clément Sènèque with one of his children, Durban,  
c. 1928-30.  
Photograph from: Killie Campbell Africana Library.



Wallace Paton



The Natal Society of Artists exhibition, 1917.  
Both photographs from: Clément Sénèque.  
Retrospective Exhibition,  
Pietermaritzburg: Tatham Art  
Gallery, 1984.



C.W. Methven



Leo François



O.J.P. Oxley

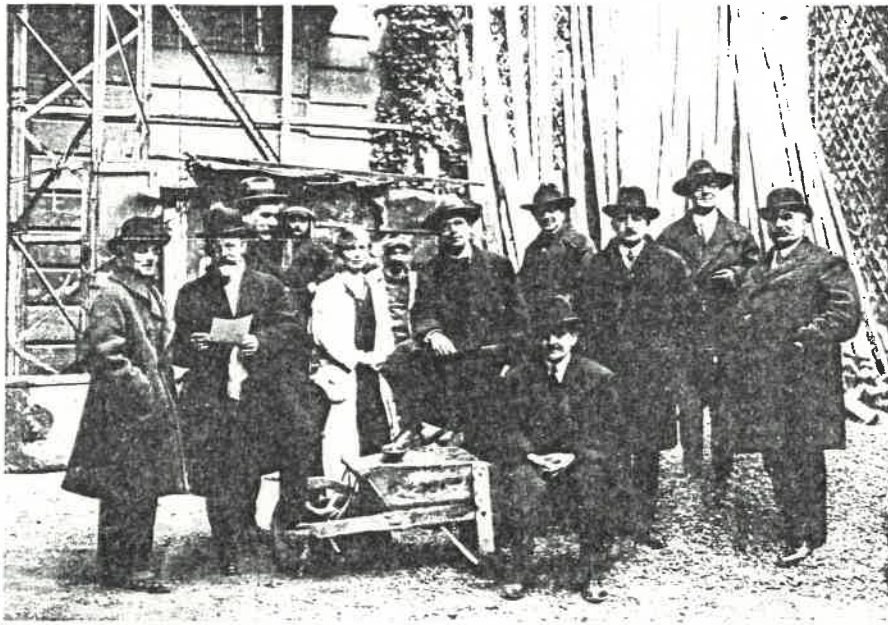


Alfred Martin

All photographs from: Clément Sénèque. Retrospective Exhibition, Pietermaritzburg: Tatham Art Gallery, 1984.



John Williams  
Photograph from: The Natal Mercury, 31 March 1927,  
5D109.



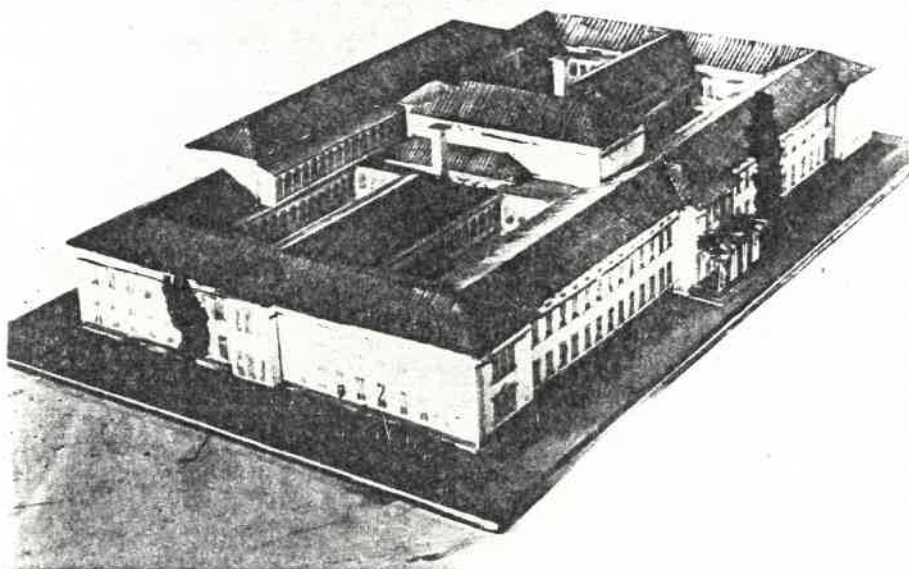
M Agache and assistants on unidentified building site, Paris. Agache stands with his foot raised on the wheelbarrow. Sénèque is standing fourth from the right.  
Photograph from: SD248.



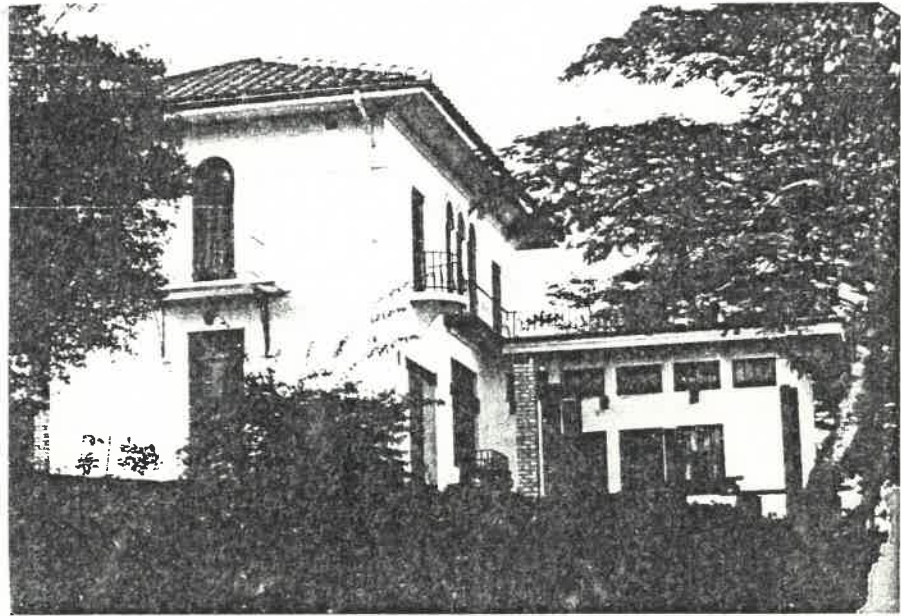
The Natal Society of Artists Sketch Club. Sénèque is seated third from the right.  
Photograph from: The Natal Advertiser, 30 May 1925, p.17.



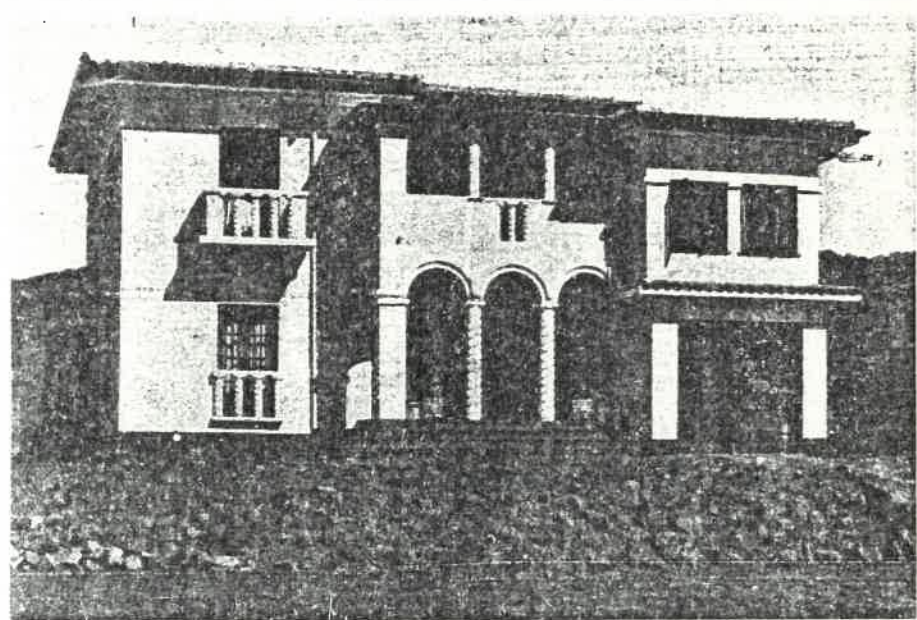
Clément Sènèque and assistant working on model for  
Palace of Fine Art.  
Photograph from: P.Sènèque, Durban.



Model for Palace of Fine Art.  
Photograph from: SD251.



House designed by Clément Sènèque, 1927.  
Photograph from: SD255.



House designed by Clément Sènèque for Signor  
M. Redondi at Riverside, Durban North,  
1929-30.  
Photograph from: SD22.