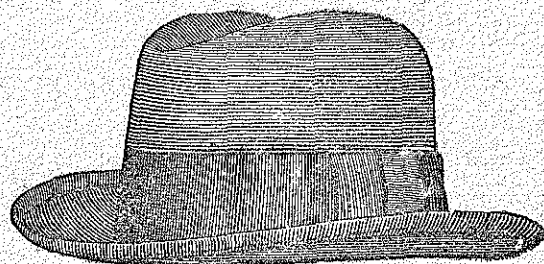


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VOL. XVII.]

JULY, 1927.

[No. 1.

Journal of the Dutch Burgher Union of Ceylon.



"Eendracht maakt Macht"

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Contributions are invited from members on subjects calculated to be of interest to the Union. MSS. must be written on one side of the paper only and must reach the Editor at least a fortnight before the date of publication of the Journal.

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PORTRAIT OF MR. R. G. ANTHONISZ, I. S. O.,
President of the Dutch Burgher Union.
 (Unveiled on 28th May, 1927.)

Journal of the Dutch Burgher Union of Ceylon.

VOL. XVII.]

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THE BURGHERS OF CEYLON.

The fact that during nearly a century and half of British rule in Ceylon, the Burghers as a community have played an important part in the fortunes of the island will scarcely be denied. They were here when the British arrived and took over the island from the Dutch in 1796; and they have made their mark in every department of public life in the island—official and unofficial—from that date to this. They have filled the professions; they have occupied prominent and responsible positions in the Government service and served in numerous subordinate posts; they have been engaged in trade; they have been employed in mercantile offices and have followed agricultural pursuits. There has indeed been no career in which they have not participated, and sometimes taken a leading part. Seeing that they have been, and still are, so much in evidence in the island, it is incumbent upon any student or careful observer of the movements and problems of the land to enquire as to the origin of the Burghers and the circumstances and conditions of their existence here as a distinct community. It is an enquiry that admits of a full and correct explanation, in spite of much confusion in the use and appropriation of the name by those who have no claim to it, and in spite of the encouragement given, ignorantly or of set design, to the reckless use of the name.

The name itself is of Dutch origin, and it was never used in Ceylon till the Dutch brought it here when they settled in the island in the 17th century. The name was well known in the Fatherland, where, especially after the overthrow of the

Spanish domination, and the establishment of the Republic, we read of the Burghers of the great commercial cities, Amsterdam, Antwerp, Rotterdam, Leiden, Utrecht, etc. These Burghers with their particular civic rights and privileges formed an influential and prominent class in Holland. When, in the 17th and 18th centuries, under the auspices of the Dutch East India Company, many persons of Dutch birth, and others from the neighbouring states, emigrated to Ceylon, some as servants of the Company, and others on their own account, in search of fortune, a distinction was made between these two classes of European settlers. Those in the former class were designated "Company's servants" and received the Company's pay; the others were named "Burghers," to whom, following the practice in the Fatherland, certain civic rights and privileges were accorded. The "Company's servants" were divided into various grades according to their functions and status, and ranged from an *aanquckeling* or *soldaat by de pen*, the lowest grade, to that of *opperkoopman*, the highest rank in the service. The "Burghers" were granted the right of residing in the towns and of carrying on any trade or occupation that did not interfere with the interests of the Company. In return for the protection of their lives and property they were expected to perform certain honorary civic duties, such as, serving on the Town Council (*Stadsraad*), Orphan's Chamber (*Weeskamer*) Court of Marriage Causes (*Huwelyks Zaken*) etc. From them also were elected fit persons to serve in the Militia or *Burgery*, who were to perform certain military duties when called upon to do so. The "Company's Servants" and the "Burghers" together formed, socially, the *Hollandsche Natie* or Dutch community, and were always distinct from the *Tupasses* or mixed Portuguese descendants, who formed a lower class.

This then was the community which the British found here when they assumed the government of the island. "On the surrender of Colombo such of the civil inhabitants of the place as had means to establish themselves elsewhere took their departure from Ceylon; persons with capital transferred

themselves to Batavia; the clergy and the judicial officers continued in their position (the latter for a given time to decide pending suits), whilst the bulk of those employed in the public departments retained their occupations and emoluments. Their industry and abilities secured to them a continuance in the career to which they had attached themselves. Under the British dominion they became writers and practitioners in the Courts of Law; and in every public office in the colony, at the present time, the establishment of clerks is composed almost exclusively of Burghers and gentlemen who trace their ancestry to Holland." The foregoing passage from Sir Emerson Tennent's *Ceylon* (Vol. II, p. 71), written in the middle of the last century, rightly describes the position which the Burghers occupied during the first few decades of the British occupation.

It will be interesting to see how the distinction between "Company's Servants," and "Burghers," which existed during the Dutch rule, gradually disappeared under changed conditions. For more than a decade or so after the British had taken possession it was attempted more or less to maintain this distinction; but the rule of the Dutch East India Company had ceased here, and there were no longer any "Company's Servants"; so these were simply described as Dutch, while the "Burghers" retained their designation. Thus we see them grouped together in lists and documents of the period as "Dutch inhabitants and Burghers." It will be seen, at once, that the distinction between Dutch inhabitants and Burghers was a distinction without a difference; for, after the actual holders of office under the Company died, their descendants and those of the Burghers who remained in the Island, were in exactly the same situation. They owed no allegiance to Holland and had become subjects of the British Sovereign.

It was then that, almost spontaneously, and as a necessary consequence, the term Dutch came to be eliminated from the designation of the *Hollandsche Natie* in Ceylon, though the community nevertheless retained in every essential its original inherent character. But already the appropriation of the term Burgher by classes of people who did not belong to the

community we have described and defined, became a matter of concern to the true Burghers, and it will be found, that, so far back as a century ago, the term Dutch Burgher came into use and is still applied to those who preserve an unbroken descent from the race that ruled here before the arrival of the British.

Some controversy has arisen over the claim of other classes to be included with the Burghers, and it is necessary to consider the position in which they stand. Their claim has been based, sometimes on statements made by English writers of the British period, and sometimes on the opinion of certain high officials in particular cases. Thus, it has been usual to quote such terms as "Portuguese Burgher" and "Native Burgher," as used by Cordiner¹ and Sir Alexander Johnston,² to show that the term Burgher was applicable to people of Portuguese and Native origin as well as the Dutch. Yet these terms admit of a full explanation, which leaves unaffected the exclusive right of the Dutch people in Ceylon to the name. Another writer who has been referred to as an authority is William Digby, at one time a journalist on the staff of one of the local newspapers. He wrote a life of Sir Richard Morgan, the eminent lawyer, judge, and councillor in Ceylon, a book that was severely criticised at the time it appeared. Digby's residence in the island was comparatively short, and his knowledge of certain subjects dealt with was rightly questioned. It may be mentioned that the work contained some astounding statements concerning the Burghers, statements apparently based on gossip and old women's tales which he seriously incorporated in his book although unworthy of notice and absolutely without authority. These instances are referred to here with a view to show the strenuous efforts made by certain classes of people to establish a claim which the Dutch Burghers have consistently opposed. This has led, as may be expected, to some confusion in the minds of those ignorant of the actual facts as to the proper meaning, and application of the term Burgher; and the consequence of this misconception is that

¹ Author of "Description of Ceylon."

² Chief Justice of Ceylon, 1811-1819.

the term is at present very loosely and indiscriminately used. The difficulty of distinguishing between the true Burghers and others is evidenced by the fact that Government when grouping together for statistical purposes the Burghers and Eurasians, apparently indifferent to the sentiments of the former, have been careful to indicate that they are two distinct classes. The term *Eurasian* is a very comprehensive one: it connotes etymologically the idea of mixed descent. This is what the term *Burgher* does not do, and was never meant to do, seeing that it included from the first, persons born in Europe as well as those born in the island; and, to this day, the Dutch Burghers interpret the term and apply it to themselves in this sense. This sense of the term will be found embodied in the qualification for membership in the Dutch Burgher Union, founded twenty years ago, which is as follows: "Any Dutch descendant of full age and respectable standing in the community, shall be eligible as a member of the Union. The term "Dutch Descendant" shall include the descendants in the male line of all those of European nationality who were in the service or under the rule of the Dutch East India Company in Ceylon, and the children of such descendants in the female line by marriage with Europeans." The framers of the Constitution of the Dutch Burgher Union had in view the principle on which the Dutch, when ruling in Ceylon, recognised or admitted persons as members of their community the *Hollandsche Nutie*; and, following this principle, they laid down, as the foremost qualification, unbroken paternal Dutch descent; then, following the same principle, they admitted the children of all females with this unbroken descent by marriage with Europeans. That this principle was rigidly observed in the past will be apparent from the oft-quoted dictum of Sir Richard Ottley:³ "If the right to be denominated Burgher be once lost by the legitimate father being a Singalese or other Indian, it cannot be recovered."

It is possible now to decide with some degree of certainty what class of people of various origin, commonly calling themselves Burghers, cannot be included in the community

³ Chief Justice of Ceylon, 1827-1833.

which claims the exclusive right to the designation. The term Eurasian has been used both in India and Ceylon to denote all people of mixed European and Asiatic descent, and in Ceylon at least it has acquired a further special signification. It would appear to include that large class of children, legitimate and illegitimate, of British or other European residents by native women; all Eurasians of India resident in Ceylon; Portuguese descendants, including those generally known as "mechanics," if their European descent on the father's or mother's side can be proved; and all the children of natives of the Island by European women, who repudiate their paternity and prefer to stand on their European descent. It is a well established fact that with none of these has the Burgher Community in Ceylon any racial identity or connection. Notwithstanding certain misconceptions in the minds of some of the most enlightened Englishmen who have resided in Ceylon with regard to the meaning and application of the term Burgher, this fact has always been admitted. As, for instance, in the following passage from a paper written by Dr. Reginald Copleston, late Metropolitan of India and Bishop of Colombo at the time of writing: "The descendants of Portuguese who occupied parts of the Island from near the year 1500 to about 1650, and of the Dutch who succeeded them, and handed it over to the English a little before 1800, are alike called Burghers, though the title must have belonged originally to the Dutch. Few of these Burghers are now of unmixed European descent, but most are of unblemished and some of noble origin. The term 'Eurasian' is not applied to them."

The Dutch divided their community into three classes according to birth and domicile; viz., 1. *European*, which included only those born in Europe: 2. *Casties*, those of pure European descent born in the island; and 3. *Mixties*, those whose father was European and mother native. Marriage with natives of the island was, as a rule, prohibited; but at the date of the conquest of the forts by the Dutch there were numerous Portuguese women and women of mixed Portuguese and Sinhalese descent whom the Dutch soldiers

were encouraged to marry. And, since, at first, few Dutch women came out to the East, there were, as evidenced by the early Church registers, which go back more than two and a half centuries, many such marriages. The following names: Cabral, de Costa, de Fonseca, Dias, Pieris, Perera, Rodrigo, de Silva, de Silvester, de Zouza, etc., all belonging to pure Portuguese or mixed Portuguese and Sinhalese, occur in these entries of marriage with Dutchmen. Of the present day Burghers some, it may be mentioned, are of pure European descent, as may be seen from their complexion; but climatic influence, owing to many of the families having been in the island for over two hundred years, has in most cases tanned and darkened their skin. Others shew by their brown complexion the strain of Sinhalese blood which has percolated into their veins through the early alliances referred to. The Burghers have almost invariably married within their own community, and direct marriages with natives have been rare.

Soon after the capitulation of Colombo, by which the Dutch completed the surrender of their possessions in Ceylon to the British, a certain number of the servants of the Company, and others who had been subject to it, left the island; but the bulk of the Dutch inhabitants remained, in the hope that in the final settlement after the war the island would be restored to the Dutch. But when the settlement took place in 1815 such an expectation was not realized. By that time those who remained had become used to the new administration, and, during the interval, with the loss of their means of livelihood, most of the families had been reduced to great poverty. It was then too late to transport themselves to Holland and Batavia, and some had already been induced to accept employment under the new rulers; for the British had need of their services and were glad to find openings for them in the various departments of the administration. Some of the old "Company's Servants" were appointed to magistracies, others were employed in the revenue service, a few received commissions in the local military regiments then formed. Several took up commercial pursuits, and not

a few retired into private life on the small income left to them. That those who entered the British service acquitted themselves well in their posts and won the confidence of the new Government is evident from the fact that some of them rose to high office in the Colony. Thus, Gualterus Schneider, who was a subaltern in the Dutch Engineers, became Surveyor-General of Ceylon; Johan Gerard Krickenbeek and Cornelis Arnoldus Prins, boekhouders in the Dutch Company's Service, acted at different times in the Office of Advocate Fiscal, which corresponds to the Attorney-General of the present day. Jacob Nicolaas Mooyaart entered the Civil Service and retired as Acting Auditor-General. This list of Dutch Burghers holding high office might be greatly extended, but the instances given should suffice for the purpose of this paper. The Clerical Service was almost exclusively manned for several decades by Dutch Burghers, who in posts of trust and responsibility, as secretaries of the principal courts, as head clerks of revenue departments, land surveyors, customs officers, and school masters, were unfailing in diligence in the performance of their duties and in integrity of life and conduct. Sir Emerson Tennent, who was Lieut. Governor and Colonial Secretary of the Island, might be referred to again on this subject. He says, writing of the Dutch Burghers in 1860: "They have risen to eminence at the Bar, and occupied the highest positions on the Bench. They are largely engaged in mercantile pursuits, and as writers and clerks they fill places of trust in every administrative establishment, from the Department of the Colonial Secretary to the humblest Police Court. It is not possible to speak too highly of the services of this meritorious body of men, by whom the whole machinery of Government is put into action. They may fairly be described in the language of Sir Robert Peel as the "brazen wheels" of the executive which keep the golden hands in motion."

Thus, for more than three-quarters of a century of the British rule in Ceylon, the Burghers bore the heat and burden of the day, and faithfully and efficiently contributed their share, humble it may be, towards the good government of the

land. Their services, loyally rendered, have borne fruit in the present well being of all communities, not theirs alone. The Clerical Service, whose efficiency, dignity, and prestige they preserved until the time came when their Sinhalese and Tamil countrymen were qualified to share it with them, is one of the highest regarded in the island. High positions at the Bar and on the Bench are now occupied by other of their countrymen than themselves, who have not failed to maintain here the great traditions which have belonged to the profession. The Medical Service, at one time almost entirely confined to the Burghers, has now surgeons and physicians of other Ceylonese communities, who in skill and eminence have not been excelled. The Burghers have been ever ready to serve their countrymen so long as their services were needed. Their share in the promotion of education and in the dissemination of Western culture among the native communities cannot be overestimated, nor ought it to be forgotten when material prosperity and educational facilities have enabled the Sinhalese and Tamils now to occupy a prominent position in the commonwealth and in the councils of the land. It has been admitted that the general intelligence of the Burghers as a race is of a high order. There is scarcely a position to which, given the opportunity, they have not been able to attain. Many names may be mentioned of individuals among them, who, by their ability, character, and other qualities, have become beacon lights to their countrymen; who were prepared loyally to place their gifts at the service, not only of their own particular community, but of all who shared with them this island as their home. One such name may be mentioned whom all Ceylonese have regarded as a friend and benefactor, viz, Charles Ambrose Lorenz, the brilliant lawyer, councillor, journalist, and philanthropist, whom the Dutch Burghers have always regarded as one of their greatest sons. The age that personally knew him has well nigh passed away, but his memory and the services rendered by him to his countrymen will never be forgotten. Another name may be mentioned, of one recently deceased—Frederick

Dornhorst—whose transcendental gifts won the respect and admiration of all classes of his countrymen, and who was ever ready to advise and encourage all those who sought his counsel, of whatever race, class, or creed. Another great benefactor was the eminent surgeon and physician, Peter Daniel Anthonisz whose beneficent services were at the call of all his countrymen through the length and breadth of the island. It may be mentioned in evidence of his general popularity that when a public memorial to him in the form of a tower was set up in Galle, the costly clock which surmounted the column was furnished at his own cost and at his special request, by a grateful patient, the well-known Mudaliyar Sampson Rajapakse. Such names as these might be multiplied of other distinguished Dutch Burghers whose interest in the welfare of the Ceylonese communities generally was always manifested; but these few should suffice.

It will be apparent from what has been mentioned that from the first most of the Dutch Burghers have been in government employ. Their circumstances, when left stranded here after the British had succeeded the Dutch, compelled them to accept the offices which the new rulers of the land offered them. And so, for generations, it had become a tradition with them that the government service was their appropriate sphere and their only means of livelihood. Speculation in land or commerce was taboo to a people, who, having passed through great straits, were too sensitive to risk loss of fortune or respectability by adverse circumstances. So, they continued faithfully and patiently to serve the Government for the moderate stipends which they received, rising at times to positions of competence. But these positions, and their inherent character, while they gave them respectability and sometimes much influence in the country, failed to secure for them the freedom of action which other communities enjoyed in unofficial positions. The strict rule of the Government that its employees could not take part in any political movement has been a bar to their asserting their rights when assailed in countless instances. Some of their best intellects, and some of their foremost men of

culture, refinement, and learning, have been in government service; and, in many public questions, in which their interests were involved, they had perforce to remain silent, being practically "gagged" by the rules of the service. This must account for the fact that the peculiar position of the Burghers and any rights and privileges they may be entitled to claim have never been adequately presented for consideration.

In conclusion, reference must be made to a subject which would appear not to be sufficiently realized or appreciated either by the general public or the authorities of the land. It is the distinguished loyalty which the Dutch Burghers have consistently maintained towards the British Sovereignty throughout the whole history of their connection with each other. It was the direct lineal ancestors of the present Dutch Burghers who subscribed to the following undertaking just after the capitulation of Colombo in 1796: "We the undersigned Civil, Political and Commercial Servants of the late Dutch Government of the Island of Ceylon, do solemnly declare upon honour, that during the continuance of the present war between the English and Dutch nations, and while we remain in the Island of Ceylon under the protection of the English Government, we will not directly or indirectly, by ourselves, or by any other person or persons, correspond with, give intelligence to, or aid or assist any Power in hostility with Great Britain with Arms, Provisions, Stores, Money or any other support whatever. And we do further bind ourselves not to leave the settlement in which we reside without having previously obtained passports from the Officers regularly authorised to grant them." It need scarcely be said that this undertaking was faithfully observed. Nearly all the signatories to it remained in the island, and their children, grandchildren, and further descendants now compose the Burgher community which has been the subject of this sketch. The century and more of British rule has not been free from disturbances which affected the island, some within and some from without. Of the wars or tumults abroad in which Great Britain was more or less involved, and

which were indirectly a danger to the British Power in Ceylon and the East, there is no need to speak, until we come to the subject of the Great War of recent times. But there were disturbances in Ceylon at different times during which the loyalty of the Burghers was repeatedly put to the proof. So early as 1803, when the British were compelled to go to war with the Kandyan, and all the available troops were withdrawn from the garrison towns, Governor North found it expedient to embody a "Corps of Militia for the security and protection of the persons and property of the inhabitants of Colombo and district," and, among others (members of the Civil Service and registered Europeans), whose services were requisitioned on the occasion, were the Burghers. After a review held on the 15th February, 1803, the Governor's appreciation of the conduct of the Burghers was thus announced: "His Excellency the Governor was pleased at seeing the numerous and respectable assembly of Burghers which appeared yesterday evening on parade. He desires every individual who was present there to accept his thanks, and to be assured that no endeavour on his part shall be wanting to encourage the laudable spirit which they have shown, and which must excite every man of honour to stand forward and defend by his personal exertions the community to which he belongs, and by which his individual safety and happiness are protected." Occasion did not arise after this for a long time for such military service, and the Burghers ceased to function as an armed force, but there can be no doubt they would not have been found wanting if called upon. Their military spirit has never left them, as is evidenced by the keenness with which they joined the Volunteer movement. Instances of this spirit have shown themselves on repeated occasions. Not to go back to more remote times, reference might be made to the Kandyan insurrection in 1848. During those events the British officials and residents, first at Dambulla, and then at Matale and Kurunegala, were in danger of their lives—a danger which the Burghers at those stations shared equally with them, and the latter banded themselves together vigorously to resist their assailants and to protect

the lives of those threatened till help should arrive. The story is told of a Burgher lad at Kurunegala, who, as soon as the insurgents had commenced depredations at Wariapola, and were expected to arrive at Kurunegala, rode by the Galagedara road to Kandy on a bare backed horse at the risk of his life to give intimation of what was happening; and, reaching Kandy, dropped down in a dead faint from exhaustion. But he was in time for a Malay detachment to be sent at once to Kurunegala where serious damage had by that time been already done. The events of the riots of 1915 must still be remembered. Besides the various bands of Europeans, civilians and others, who took up arms as volunteers, it was the Burghers, who, in large numbers, came forward to aid the authorities in the defensive operations, risking their lives on some occasions. When the Great War was raging in Europe the number of Burghers who volunteered and went to the front was greater in proportion to that of any other class of Ceylonese who came forward.

It will be seen from what has been stated that the Burghers, i.e., the Dutch Burghers, have, for a century and a half, maintained their separate entity in this island. In circumstances and conditions of the severest trial and temptation they have preserved the simple virtues and the steadfast character of their ancestors. Although now, for the most part, they speak the language of the race with whom their lot has been cast, they have jealously guarded and cherished some of the quaint traditions which belong to the race from which they have sprung. But, while doing so, they have never claimed any superiority over other classes of people, or made themselves exclusive in the sense of keeping aloof, socially or otherwise, from those in a similar condition of life to themselves. It has been, on the contrary, a particular characteristic of the Dutch Burghers to be friendly with, and to fraternise with all races and classes of their countrymen; to join them in any endeavour calculated to ameliorate their condition, with an eye to the well being of the whole Ceylonese community and with due regard and respect for the constitution of a just and beneficent British rule.

R. G. A.

REMBRANDT.

BY DR. H. U. LEEBRUGGEN.

The history of Art in Holland is divided into three periods, viz., Pre-Rembrandt, Rembrandt and his contemporaries, and Post-Rembrandt. Rembrandt therefore stands at the pinnacle of Dutch Art, and is easily the greatest and most outstanding figure in the Art of Northern Europe, for all time. This supreme Genius flourished in the heyday of art in Holland, and was the orbit around which revolved a galaxy of great painters, who have left their mark on the culture of Europe.

Art critics have noted with wonder and admiration the sudden blossoming forth of this new school of painters in a country which had previously no Art History worth talking about. It was a Revolution in Art following up the great political and religious revolution which culminated in the victory of little Holland over its mighty enslaver, Spain.

Hermanzoon Rembrandt van Rijn was the fifth and youngest son of Hermon Gerritzoon van Rijn, a prosperous miller who possessed several fields, a mill and other property.

Rembrandt was born on 15th July, 1606—and very appropriately at the famous University town of Leyden, the headquarters of Dutch Philosophy and learning. We are told that his parents were ambitious for their youngest son, and sent him to school "to learn the Latin tongue and to prepare himself for the Academy of Leyden, so that in the fulness of time he might serve the City and Republic with his knowledge."

The schemes of his parents did not however bear the fruit which they expected. The young Rembrandt did not take kindly to book learning. His master complained that he was "one of those idle pupils who, during their writing lessons, when they ought to be writing, scrawl figures of vessels and animals all over the margins of their books."

It was the same at the University whither he went in 1620, but his aptitude for art was so unmistakable, that his

father and wise old mother gave in, and apprenticed him, first, to Jacob van Swanenburgh (for two years), and afterwards sent him to Pieter Lastman of Amsterdam, a fashionable portrait painter of his day. It seems that these masters could not teach the young artist very much, for in 1624 he returned to Leyden to study and practise painting by himself. He opened a studio and must have gained some reputation, because we find that Gerard Dou, a promising boy of fifteen, was apprenticed to him as pupil. About 1631 he moved to Amsterdam, where he lived till his death in 1669. He soon made his mark as a portrait painter and etcher. In 1632 Hendrik van Uylenburg (who had published some of his etchings) commissioned young Rembrandt to paint the portrait of his cousin, Saskia van Uylenberg. A mutual attraction between painter and sitter developed into love, and in spite of the strong disapproval of her relatives, who thought the match not good enough for a "well-dowered young lady of quality," love won the day, and a marriage took place in 1634. The dainty form and charming patrician features of his wife became now the prevailing theme in the paintings and etchings of Rembrandt. This was his heyday. His bride brought him a useful dower of 40,000 florins, his popularity as a portrait painter was at its height, and commissions poured in plentifully. The young couple set out to enjoy themselves, with no thought for the future, "Rembrandt kept on buying new jewels and fine stuffs with which to deck his beloved, and to paint her in ever new guises, he bought the works of other artists, and beautiful objects of all kinds wishing to create a "fairy world around a fairy wife." This phase of "Joie de Vivre" is well shown in a charming portrait of himself and his wife, which is now in the Dresden gallery.

This picture shows us the artist, merry-making with his wife who perched upon his knee, looks archly at us over her shoulder. The artist dressed "en Cavalier" with doublet, sword and plumed hat, appears before us in rollicking mood, with a tall glass of wine held aloft in his right hand. In the background we see a richly decorated table, decked with a dressed peacock, capons and other accessories to the feast.

This is a very different Rembrandt to the one which we see in the portrait of himself painted a few years later, and now in the National Gallery. The painter showed his defiance of the hostile aspect of his bride's relatives to himself, by painting a series of pictures illustrative of the life of Samson, Saskia of course as the Delilah, the artist as Samson and the relatives as the Philistines (in more senses than one). But the shadows soon began to fall, two of his children died one after the other, and in 1642 Saskia herself died after giving birth to the boy Titus. In this year Rembrandt had completed his great picture, the "Sortie" (or the so-called "Night Watch") which is to-day the most popular of his works and universally ranked among his greatest achievements. This great picture, however, almost killed his contemporary popularity as a portrait painter, and began the decline of his fortunes which ended in his bankruptcy. The reason for this was that Rembrandt was "before his time"; none of his contemporaries could see the merits of this picture. The Captain (Banning Cocq) and his men, who commissioned this portrait group, (each of whom paid Rembrandt 100 florins for it) expected a collection of portraits, each person having his full share of the limelight. Rembrandt disregarded the individual wishes of his sitters and did *not* paint *them*, but the *scene*. They wanted a potboiler, and he produced one of the world's Masterpieces. What use could they have for a man like that! They would compare it with similar portrait groups by Frans Hals, Ravestyn, VanderHelst, and others, and greatly to Rembrandt's detriment. To-day, this famous picture is set up in a "Salon de'Honneur" by itself, the two portrait groups which flanked it a few years ago have been removed elsewhere, as the Rembrandt "*killed them*."

Rembrandt had now become an artist who painted, not for a living but to follow his ideals, to express his thought, to perfect his technique. Art was to him an end in itself. We are told that when absorbed in his painting, a crust of bread with a herring, or a bit of cheese sufficed him for fare. Overwhelmed with his domestic sorrows, (his mother had also died two years before Saskia) and neglected by his former patrons,

Rembrandt turned to nature for consolation. All his landscapes were painted between 1640 and 1652, and also most of his most beautiful landscape etchings. The most famous of these etchings, "The Three Trees," was done in 1643. Rembrandt stands out as the supreme Master Etcher, and of this Masterpiece it is said that "its grandeur is unequalled in etching and has rarely been equalled in painting." Perhaps the most popular of his etchings is the "Christ with the sick around Him, receiving little children," a work showing wondrous insight into human character and emotion, full of light and spirituality. This was the famous 100 guilder print of the 18th Century.

We read recently that another famous etching of his, the "Ecce Homo," had been cut out of its frame at the Hermitage and stolen by some thief.

After Saskia's death, Rembrandt's financial decline was steady, and lawsuits with his deceased wife's relatives added to his difficulties. His connection with Hendrickje Stoffels, a woman of humble birth, by whom he had a child, gave further cause of offence to his aristocratic patrons. This devoted woman however stood by him and his son Titus: When the crash came in 1656, she started a curiosity shop to retrieve their fallen fortunes. Misfortune however did not "*profoundly trouble a philosophic dreamer like Rembrandt*." The next year (1657) he produced one of the world's masterpieces of portraiture, the picture of his son Titus, which is in the Wallace Collection now. Another wonderful portrait in England is that of an Old Lady, now in the National Gallery. This is described as "One of the most reverent, sympathetic and intimate studies of old age ever painted." A fit companion to this is the wonderful portrait of Elizabeth Bas, in the Rijk's museum.

An acute Painter-critic (Sir William Orpen) says that "Rembrandt throughout his life was a keen student of human nature, and no painter has ever penetrated further than he did, into the inner lives of the men and women he painted. His wonderful insight into character made him the greatest psychologist in portraiture the world has yet seen.

And since he searched faces above all for the marks of life's experience which they bore, old people, who had the longest experience, were inevitably subjects peculiarly dear to him, and subjects which he interpreted with consummate mastery. *His own face he painted over and over again, and if we study the sequence of his self-portraiture, from early manhood to ripe old age—we see not only the gradual development of his technical powers, but also the steady advance made by Rembrandt in expressing with poignant intensity the thoughts and emotions of humanity.* Sir Everett Millais said that a study of some of Rembrandt's portraits "gave him a picture of the whole evolution of Rembrandt's art." "In his first period" says he "Rembrandt was very careful and minute in detail, and there is evidence of stippling in his flesh paintings.....but in the fulness of his power, all appearance of such manipulation and minuteness vanished in the breadth and facility of his brush, though the advantage of his earlier manner remained.....I have closely examined his pictures in the National Gallery and have actually seen beneath the grand veil of breadth, the early work that his art conceals from untrained eyes, the whole science of painting!"

Gradually this outstanding excellence of his portraiture was again acknowledged by his contemporaries, and the artist once more received a commission for an official group. This produced the wonder work known as "the Syndics" (now in the Maurits-Huis at the Hague).

In this, Rembrandt avoids the offence he gave in his painting of the "Sortie," "placing all five figures in a clear light, and yet giving them the unity of a scene taken from life, we have a master work." As a French critic says, "those lips are speaking to us, we are actually looking into living eyes, and can see the brain working beneath the brows of these reverend Seigneurs."

Soon after this, more misfortune fell on the great man's devoted head. His loyal helpmeet died, and his son Titus, married a cousin, and died after less than a year of married life. He was now left almost alone in the world, and worn

out with sorrow and trouble the brave spirit also sank to rest on October 4th, 1669, aged sixty-six years.

One cannot help comparing him with Michael Angelo, that other "weary Titan" and man of supreme genius, whose life was also full of sorrow and disappointment, but who also produced works of the supremest genius in sculpture and painting that the world has ever seen. These men "set the game beyond the prize." Worldly success was naught to them if they might but express the divine spirit of thought that was imprisoned within them.

Let us linger some little time in scanning in detail some of the works of Holland's greatest Son, who has been styled the "Shakespeare of Holland," "so wide and Catholic were his subjects, so dramatic and powerful his art, and so deep and sympathetic his insight."

Over 600 of his paintings have been catalogued and dated, and 350 etchings, and about 1,500 sketches. One of his commentators tells us that the extraordinary hold that Rembrandt's method took upon the school of his day is evident not only from the numerous engravers who devoted themselves to the reproduction of his works, but also from the number and eminence of the pupils and imitators who thronged his studio, and scrupulously followed his footsteps. Among these Gerard Dou, Solomon Koninck, Lievens, Van Vliet, Ferdinand Bol, Jacob Beeker and Flink form a school of singular unanimity.

"Rembrandt's high position in European art rests on the originality of his mind, the power of his imagination, his profound sympathy with his subjects, the boldness of his system of light and shade, the thoroughness of his modelling, his subtle color, and above all his intense humanity."

"He was great in conception and execution, a poet as well as a painter, an idealist and also a realist. This rare union is the secret of his power."

"In the beginning of the 17th century, Holland had entered on her grand career of National enterprise. Science and literature flourished in her Universities, poetry and the

stage were favoured by her citizens, and art found a home not only in the capital but in the Provincial towns."

"It was also a time of new ideas. Old conventional forms in religion, philosophy and art had fallen away, and liberty was inspiring new conceptions. There was no Church influence at work to fetter the painter in the choice and treatment of his subject, no academies to prescribe rules. Left to himself, therefore the artist painted the life of the people among whom he lived, and the subjects which interested them."

It was thus a living history that he painted, scenes from the every-day life and amusements of the people, as well as the civic rulers, the "regents" or governors of the Hospitals, and heads of the Guilds, and the civic guards who defended their towns.

So also with the religious pictures. The dogmas and legends of the Church of Rome were no longer of interest to such a nation, but the Bible was read and studied with avidity, and from its pages the artist drew directly the scenes of the simple narrative. Among the precursors of Rembrandt, tracing from the earlier influence of Elsheimer, may be mentioned Moeyart, Ravesteyn, Lastman, Pinas, Honthorst and Bramer. Influenced doubtless by those painters, Rembrandt determined to work out his own ideas of art on Dutch soil, resisting apparently every inducement to visit Italy. Though an admirer of the great Italian masters, he yet maintained his own individuality.

"Life, Character and above all, Light were the aims of his studies." His mother was a frequent model, also one of his sisters, and more than all, himself. In these self-portraits we can see with what zeal he set himself to master every form of expression, now grave, now gay—how thoroughly he learned to model the human face, not from outside, but from the inner man."

He painted between 50 and 60 portraits of himself.

REMBRANDT'S WORKS.

Rembrandt painted most of his great pictures in Amsterdam where he lived from 1631 till his death in 1669. His first

important work was "The Presentation in the Temple." The treatment of the subject is very original and has nothing in common with the religious paintings of the old Italian, Flemish or Dutch schools. He painted in the same year his "Household of Joseph and Mary," with the figures nearly life size, and a great number of portraits including several of himself and his mother. He further produced about 40 etchings, mostly heads of old men, beggars, etc. One of the best of his etchings is a portrait of himself, "very delicately finished and of a fine soft tone." Mollet tells us that this etching shows clearly the Master's curious manner of working. "The first plate shows nothing but the head perfectly finished, without any trace of the body. He must then have made a free-hand drawing on the copper without any previous sketch. In one of his "essays" now at the British Museum, he had added the body in crayon.

In 1632 Rembrandt became acquainted with Dr. C. P. Tulp, celebrated as a doctor, anatomist, and chemist, and he attended Tulp's lectures on Anatomy in the Surgeons' Guild. This led to his painting of the famous "Lesson on Anatomy," which laid the beginnings of his fame. "An immense advance in his technique is seen in this picture, where the dignity of the conception is even more noteworthy than the composition, expression, and character of the admirable portraits, which he has given us here, with all the interest concentrated to one point." Various other portraits and subject pictures were painted this year, including the portraits of Jan Pellicorne, and his wife, his son and daughter, which are in the Wallace Collection now.

A few of the titles of his works will indicate the subjects painted, e.g., "Jesus with Nicodemus," "Moses saved from the water," "The Rape of Proserpine." He continued his series of Bible subjects both in his paintings and etchings in the next year, "The Descent from the Cross," "The Good Samaritan" and "The Flight into Egypt," being fine compositions.

Many of his heads now show his study of the effects of light and shade which we associate with his name. From

1634 to 1642 was the happiest period of his life, well depicted in his pictures, which show deep shade in the background, twilight grey on the surroundings, and a flood of light on the principal figures. His beautiful Saskia, whom he married in 1634, is this bright light in his life and "he never wearied of this model. As Queen Artemisia, Bathsheba, the Jewish wife, or as Samson's bride, she constantly figures as the beautiful inspiration for many years brightening and cherishing the heart and fireside of the painter." "Splendid in the fantastic light of his compositions, she shines in the artist's life like a luminous meteor."

1634. The important works of this year are recorded as the following: "The Artemisia" (now at Madrid) the "St. John" (of the Hermitage, Petrograd), "St. Peter," "Judas," and a larger "Descent of the Cross," and three large portraits.

Among his etchings of this period was one celebrated as "A Portrait of Rembrandt" but now called "The man with the Sabre." Another great etching is "The Angels appearing to the Shepherds," which a critic eulogises as being "wonderful for the energy it displays. It appears as if it had been thrown on the copper with swift nervous inspired touches but always accurate and infallible."

To this period belong his "Samson blinded by the Philistines" (1636), "the Feast of Samson" (1638), his "Simeon," and the world famous "Sortie" (or so-called Night Watch), "Jacob's Blessing," "The Syndics," and the "Marriage of Samson," all typical works, "standing out among the painter's other productions, like the turrets of churches over the roofs of a large city." All these pictures show the independent spirit in which Rembrandt treated such compositions, and his perfect freedom from the conventional types of the Italian school. "He seized the human sympathies of his subject and painted "natural men expressing various passions in a natural manner instead of supernatural heroes, conforming their modes of expression to an established rule."

The portraits of this period, about twenty in number are described as "always admirable for force of expression, accurate delineation of features, life and spirit."

Rembrandt's sketches (of which about 1,500 have been collected) are interesting to the Art Student, from the light which they throw on his work. They are mostly mere aids to memory, thrown on to the paper with a coarse pen, a few light dashes of colour or a few strokes of the pencil. We are told that he used to wander about the country-side, notebook in hand, noting down whatever caught his keen observant gaze as noteworthy or striking.

One of the painter's most celebrated etchings is the "Ecce Homo."

This is described as a marvellous composition, consisting of an immense number of figures, admirably disposed. Our Lord is seen in front, surrounded by guards. His eyes are raised to Heaven, His hands are manacled and clasped together, and on His head is the Crown of Thorns. It is one of the painter's grandest works, and even in a reproduction, one is immensely struck with its luminosity and deep spiritual feeling.

Of the three branches of the painter's art to which Rembrandt's genius was specially devoted, viz., portrait painting, cabinet pictures and life-sized canvases, we find distinct examples in his earlier work and these are developed "with a steady increase of power, of design and a profounder study of nature always growing in freedom and breadth, increasing boldness in his interpretation of the feeling of his lights and shadows and new resources in the treatment of his subjects."

REMBRANDT'S "SECOND PERIOD."

During 1640—42, he produced a number of remarkable portraits, among which we may enumerate "Le Doreur," the magnificent Portrait of the Painter, now in the National Gallery and the celebrated "Lady with the Fan" at Buckingham Palace. In this picture "the touch is very soft, the tone is golden and shadows of a soft grey and clear brown tone."

Two portraits of Saskia painted at this period are of special interest and a critic thus describes them: "The first dated 1641 represents Saskia in all the freshness of her beauty seen through the prism of love and art, in her rich

dress, fresh colour and bright smile, bearing a strong resemblance to the earlier picture of Saskia on the artist's knee," (which we described before). It is difficult to imagine a more charming and amiable face or a portrait more happy in colour and expression. "The work is very carefully finished without being minute, the tone profound the touch broad and melting. No greater contrast can be conceived to this picture bathed in light, radiant with happiness and health than the "Antwerp Saskia." This portrait has an indefinable charm. The very soul of the painter seems to have entered into the picture, which bears the date 1642 (in which year Saskia died). The face no longer shows the serene beauty of youth and strength, but its etherealized and delicate features have a thoughtful and dreamy expression. It was probably painted from memory after Saskia's death."

Another little gem of this period is a cabinet picture now in the Louvre, and entitled "The Carpenter's Household." No finer example can be seen of the difference of Rembrandt's independent treatment and conception of his Biblical subjects from the grand conceptions by the Italian Masters of the "Mystic Mother of God."

The subject is painted in a purely natural and domestic manner, and "it would be impossible to render more happily the charm of a mother in the midst of the simple and natural happiness of a home." Rembrandt painted a number of religious pictures at this period, e.g. "Visit of Mary to Elizabeth," "Ruth and Boaz," etchings of the "Presentation in the Temple," "Death of the Virgin," "Adoration of the Shepherds," "Resurrection of Lazarus."

"During all this time the painter was elaborating one of those great works which (gathering together all that the master's talent has been capable of during that epoch) is alone sufficient to ensure his fame." This picture is the most famous of all Rembrandt's pictures, "the Sortie" or so-called Night Watch. It seems almost superfluous to attempt to describe this world-renowned canvas, perhaps more reproduced and universally known than any other. "The Civic Guards had been painted a hundred times before, seated in a

row behind a table, or marching along stiffly in single file, but it was left for Rembrandt to conceive the idea of catching them in a dramatic moment of action, as they hurried out pell-mell "at the call of the compelling drum." The scene of this spirited picture, is the outside of the club-house from which the guards issue. Captain Banning Cocq and his Lieutenant have come out first. They are followed by the Ensign displaying the standard with the orange, white and blue colours of Amsterdam, and by the Sergeants with their halberds. The drummer is beating "the call in the right hand corner in front; a dog is barking at his heels, and the guards armed with arquebuses and pikes are crowding through the door." Behind the Captain we see a guard (fore-shortened) in the act of loading his arquebus, and behind him the bright face of a little girl clasping the purse (the prize for shooting) and a cock. "The painter has seized the moment of hurry-scurry and general animation for his picture, and no work is more indicative of his greatest quality, that of seizing a subject and by the creative force of his genius and his characteristic drawing and dazzling colours, making it his own and inspiring it with life." As E. V. Lucas says in one of his books, it is a picture that draws one back to it by its amazing vitality. "It is as near actuality as any picture ever painted." The light in this picture, streams through a high window on the left, throwing the figures in front into bright relief, and those behind in shadow, (whence came grave dissatisfaction among the sitters). Even Captain Banning Cock himself was not satisfied, we are told, and he had himself and his wife painted soon after by Vander Helst, and again himself at the head of his guards by Gerrit Lundens. But while these two pictures have disappeared, that which was not good enough for the valiant Captain has made his name and that of his company imperishable.

Although Rembrandt never travelled into Italy to study the great Masters he was nevertheless a keen student and collector of their works, and we are told that in his house were found many Italian paintings, a Palma Vecchio, a head by Raphael, and a "Woman of Samaria" by Giorgione, a

statue of a child after Michael Angelo, &c. "He also collected the works of his contemporaries, busts, globes, minerals, plants, shells and stuffed birds, Porcelain from China and Japan, glass from Venice, curious armour, &c." To gain objects for his collection it is said, that Rembrandt spared no expenditure and we hear of his giving as many 80 rix dollars for a single engraving by Lucas van der Leyden, and at an auction as many as 1,400 florins for 14 more of his plates.

In the year following Saskia's death he painted the well-known "Toilet of Bathsheba," which is ranked with the best of his works, and the portrait of "Machtveld van Doorn" which is full of refinement and dignity. A critic points out that "the lady in the picture is by no means beautiful, but the painter has endowed her with the elegance of a princess." The constant charm of Rembrandt's portraits, lies in their spontaneity. "Many otherwise remarkable painters have a style of their own, like authors. The style may be good but it is always the same. Rembrandt on the contrary, painted more portraits than any other man, but adapted to each the special rendering that suited him. "How immense is the variety of gradations in the long gallery of his figures from the minute finish of his first 'Old men' the close, calm painting of 'Kal Koen' or Coppenol, the deep warm mellow tones of Le Doreur, or "Saskia at the window," through the bronzed and gilded tones of 1642 and 1643, the yellows of 1650, to the bold brush of the Burgomaster Six, the carmines of the Dresden 'Rabbi' the daring execution of the Syndics, and the fierce boldness of the portraits in the Vander Hoop and Brunswick Museum."

A further series of Biblical paintings came from his brush in 1644, the most famous of these being the "Woman taken in adultery" a wonderful composition. "In the midst of a crowd of richly-dressed Pharisees and soldiers and contrasting with them, a Man sits alone, simply robed and barefooted. It is before Him the wretched woman prostrates herself. Behind are the steps and the two pillars (Jachin and Boaz) of the magnificent temple. The crowd is passing up these steps towards an altar splendid with gold, in front of which sits the

High Priest." This grand picture was painted for Rembrandt's staunch friend, the Burgomaster Jan Six, and after remaining for over a century in his family, it has come into the possession of the National Gallery. In this year we have also numerous etchings, "the Repose in Egypt," "the Bridge of Jan Six," "View of Omval," and the fine portrait of "Jan Sylvius" are the most notable. He also painted two works for the Stadt-holder, an "Adoration of the Shepherds," and a "Circumcision" for which he was paid the large sum (for that period) of 2,400 florins. Another well-known picture of this year is the "Danæ" now in the Hermitage.

In 1647 we have one of Rembrandt's best portrait-etchings, that of Jan Six. Vondel has celebrated in verse such another of Six's portraits by Rembrandt which shows him dressed in grey, with a red cloak embroidered in gold over his shoulders, the three colours grey, gold and red forming a wonderful harmony. "Although this picture is painted with such a bold touch as to show perfect daubs of colour, when inspected closely, the effect from a distance is wonderful, the form is perfect, and the tone is rich, deep and powerful." The date of this portrait 1656, is interesting, because it shows that the relations between Rembrandt and Six outlived the scandals and catastrophes which fell upon the painter's life in those days." The fame of the Six family is perpetuated in Amsterdam to our times by the "Six Gallery," devoted chiefly to the works of Rembrandt. There are are two pictures in the Louvre of the year 1648, namely the "Good Samaritan" and the beautiful "Pilgrims of Emmaus."

To 1681 belongs many famous etchings of his, two pathetic designs of "Blind Tobit feeling for the door" and a beautiful portrait of Clement de Jonghe, an artist and print publisher. Rembrandt also painted many landscapes at this season.

The "hundred guilder print" which he published at this time holds the same rank among the painter's etchings as the "Lesson on Anatomy" and the "Sortie" do among his paintings. The subject is "Christ healing the sick." The picture is thus described by Mollet: "The serene and calm

figure of Jesus stands out from the shadow of the background, preaching to the people around Him. By a superb antithesis the Pharisees and Sadducees, the priests and the curious and unbelieving are standing on Christ's right hand bathed in light, while from the shadows that envelop the left side of the picture are coming the sick, the possessed and the unfortunates of all kinds. The composition is full of feeling and executed with a rare genius, the details revealing a world of expression and character, the lights and shadows disposed in large masses, are of wonderful softness."

On account of the great fineness of the etching, good proofs of this plate are extremely rare and were already in Rembrandt's lifetime sold at very high prices. Only eight impressions of this plate in its first state are now known, two being in the British Museum, a third in Paris, a fourth at Amsterdam. The last sold in 1867, fetched £1,180.

Between 1650 and 1652, we have scarcely any record of the master's paintings, whether he was ill or travelling we do not know, but there are no traces of any save a few unimportant works. About 1653, he was busy with portraits of his friends Coppenol, Van Tromp, and others, and to the following year belong the "Bathsheba of the Louvre," "Potiphar's wife," and the "Woman bathing" (now in the National Gallery).

Rembrandt's work is divided into three distinct periods. His first manner from 1631 to 1640, with the notable masterpieces which he produced as a young man during this period of wordly success and domestic happiness.

His second period from 1640 to 1654, with its signs of growth of power in every part of his art. "The coldness of his first manner has disappeared, and the tones are gradually turning to golden brown. He has passed from the period of exaggerated expression of the "Samson period" and attained to a truer and calmer form of dramatic expression.

Bode has remarked that there is a pathetic sadness in his pictures of the Holy family which was a favourite subject with him during the period after Saskia's death. The street in

which he lived (the Jodenstraat) was full of Dutch and Portuguese Jews, and many a Jewish Rabbi sat to him.

What strikes us most about these pictures are not the costumes, which are not historical, but his profound perception of the sentiment of the story, making them true to all time, and independent of local circumstances. A notable example of this, is his the "Woman taken in adultery" painted in 1644.

"Beyond the ordinary claims of Art, it commands our attention from the grand conception of the painter, who here as in other paintings and etchings has invested Christ with a majestic dignity that recalls Leonardo da Vinci and no other. A similar lofty ideal is shown in his "Pilgrims of Emmaus" in which "he returns to those first spiritual principles which were always the dowry of ancient art". In the same year we have the "Good Samaritan" (of the Louvre) the story of which is told with intense pathos. "The helpless suffering of the wounded man, the curiosity of the boy on tiptoe, the excited faces at the upper window are all rendered with masterly skill. Rembrandt touched no side of art without setting his mark on it, whether in still life as in his "Dead birds" or the "Slaughtered ox", or in his drawings of elephants and lions which are instinct with life.

In 1656 we have a large painting of nine celebrated doctors, called the "Lesson on Anatomy of Johan Deyman". This picture was lost for many years, but has now been found and the restored fragment is at the Hague. It is worthy of remark that through his life, Rembrandt was on friendly terms with the most famous doctors of Amsterdam.

Of the same year are the "Jacob blessing Ephraim and Manasseh", and "St. John preaching". There are many of Rembrandt's pictures which bear the stamp of his time, but there are others and among them the "Jacob", which belong as much to all times and all nations, as the masterpieces of Greek sculpture. "This touching scene rendered with all the power of Rembrandt's art represents the aged patriarch extending his hands, which Joseph is guiding towards the boys who are kneeling before him. Behind the bed stands Asenath their

mother with clasped hands. The light falling from behind Jacob leaves his face in shadow. His head is covered with a yellowish cap bordered with clear coloured fur. The sleeve of the right arm is of a beautiful grey, the hand painted with large broad touches. The bed is covered with a sheet and a counterpane of pale red and fawn colour. Joseph wears a turban, and his wife a high cap, long veil and robe of grey and fawn coloured brown. The fair child has a yellow vest and his head, bright with reflected lights, is very fine in tone and of extreme delicacy. We see the colours here employed are grey and fawn coloured brown, which in the highest notes only reach subdued red or yellow. The whole bears a mysterious air, in a fine and luminous light filled with tones and half-tones that are indefinable. The touch is of such surpassing boldness and ease, that when viewed in detail the picture might be called a sketch, if the harmony and completeness of the whole and did not indicate the maturity and profundity of the work."

"St. John the Baptist preaching" is a canvas containing a hundred small figures. "St. John without halo, cross, or camel's hair stands preaching in a motley crowd of all types, characters, physiognomies, while a sunbeam touching the mountain tops in the background, illuminates the preacher and those immediately surrounding him."

We find in this picture again the delicate greys yellows, browns and reds of the "Jacob."

Other important works of this period are "The Master of the Vineyard," and among etchings "Jesus being presented to the people" and the "Three Crosses." The latter picture gives an impression strange and weird, and in the highest degree sublime.

The man who produced this marvellous catalogue of paintings and etchings in the period of his grief and loss had been steadily going down financially till in 1656, he became formally a bankrupt. His wonderful art collection of prints and paintings by Italian, French, German, Dutch and Spanish masters and his own accumulation of designs, was knocked down for 500 florins, his house was sold, and

all that he was permitted to retain was his young son Titus, (then 15 years old), and two little stoves. In the midst of these crushing blows of fortune, Rembrandt yet produced some of the greatest of his works, two of which we enumerated above. Of his "Lesson of Anatomy of John Deyman," Sir Joshua Reynolds who saw it on his visit to Holland in 1781 said, that it reminded him of Michael Angelo and Titian. It is impossible not to respect the man who amid the utter ruin of his fortune could calmly conceive and carry out such noble work.

THIRD PHASE.

We are now drawing near to the splendid close of his career, in his third manner. "When his touch became broader, his impasto more solid, and his knowledge more complete," Of this period are the "Old man with the grey beard" and the "Portrait of Secretary Bruyninck" and the wonderful "Syndics of the Cloth Hall" (one of the gems of the Mauritshuis at the Hague). Nearly 30 years separate these pictures from the first "Anatomy Lesson" of Rembrandt, years of long continued observation and labour. "The knowledge thus gathered, the problems solved and the mastery attained are here shown in abundance. "Rembrandt returns to a simple gamut of colour but shows his skill in the use of it, leaving on the spectator an absolute enjoyment of it unconscious of the means, by which the effect is attained."

"These plain Burgers dealing with the simple concerns of their guild arrest our attention as if they were the makers of history."

This is a picture of five men seated round a table with their servant waiting on them; (not a very interesting subject!!) but the execution and colouring make it one of the masterpieces of the world. There is no play of light in this picture, but a very natural brightness illuminates the whole, and this must have entirely pleased the sitters, unlike those of "the Sortie" 30 years earlier. This picture is entirely different in colouring and touch from the "Jacob," "Portrait of Jan Six" or the "St. John," of the same year.

To this year also belongs the last two etchings which Rembrandt made, the celebrated portrait of his friend Coppenol, and the other a "Woman with an Arrow."

1663. The famous Portrait of a man and his wife, know as the Jewish Bride and the other called "Rembrandt and his family."

These are among the latest of his works, and "it is the period of the highest poetry of light and of the grandest execution, suggestive of one of Beethoven's magnificent finales" as an admiring critic describes them.

The following closing tribute of one of his biographers is worth reproducing: "Although the Sun is setting, it still sends down powerful and splendid rays. The gold of this setting sun is the Darmstadt picture of 1668. It represents our Lord with raised arms and body bent forward submitting to be bound by two executioners to an upright pillar. This part of the picture is flooded with a brilliant light, worthy of Titian or Giorgione. The two executioners stand in the shade but are touched here and there by reflections of the light, the one is occupied in supporting the body of Jesus, the other is binding His feet. The shadows are deep, but transparent, and the execution more than bold."

A few more portraits of the old master, and his work is finished. In that of the "Pitti Palace" we see him wrapped in fur, a medal round his neck, while on his head is a close fitting cap, from which his ample white hair escapes. His face is furrowed with age, but the brightness of his eye is not diminished.

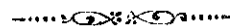
"The half length portrait in the National Gallery is also of this period, and there is a third in the Corsini Palace, showing us the light concentrated on the forehead, the eyebrows raised, the eyes merry and the lips smiling."

"In the splendid portrait in the 'Double Collection' at Rouen, he again stands before us in a bending attitude and slightly inclined head, in theatrical costume with his maulstick in his hand and laughing heartily. And this is Rembrandt's artistic farewell!!! His face is wrinkled across

and across by time and care, but it is no gloomy misanthrope, crushed by evil fortune, whom we see, but the man who opposed to all fortunes the talisman of Labour, and thus paints the secret of his life in the midst of his work scorning Destiny."

Shortly after the death of his son Titus, the old lion himself fell ill and after a short illness passed to his rest. In the Doodboek of the Westerk is this entry, "Tuesday 8th October 1669 Rembrandt Van Rijn, Painter of the Rozen-gracht. Opposite the Doehof, leaving two children."

Sic transit gloria Mundi.



THE REVEREND ABRAHAM JACOBUS KOETZE DE KLERK.

You smelt the Heaven-blossoms,
And all the sweet embosoms

The dear
Uranian year.

Those Eyes my weak gaze shuns
Which to the sun are Suns

Did
Not affray your lid.

The carpet was let down
With golden moultings strown

For you
Of the angels' blue

But I, ex-Paradised
The shoulder of your Christ

Find high
To lean thereby.

—Francis Thompson.

That was the measure of the difference between Mr. de Klerk and ordinary men. On earth he lived in the atmosphere of Heaven.

Those whom the gods love die young. Translated into Christian philosophy it means that it is they who are best prepared to die.

I hate the idea of a broken column. It seems to me to question the decrees of Providence. No, Mr. de Klerk left no broken column of his life and work in our midst. On the contrary he set a standard of duty to God and man, which cannot be measured by the brief span of man's life. He left a name which will be fragrant in the memories of hundreds who were privileged to know him and to love him. To such he will be an inspiration and a guiding-star. Is not the purpose of his life fulfilled?

On Good Friday, the 15th April, I heard him preach at the evening service at Regent Street. He held me with his earnestness and with an eloquence born of his Divine Message. His voice rang with a triumphant note when he exclaimed:—"This day thou shalt be with me in Paradise." Little did I realise that just one month later, on the 15th May, he too would be standing in the presence of his Maker.

One other such I knew, many years ago. He was the Rev. J. H. Darrell of the Wesleyan Mission. He too fulfilled the purpose of his life in a few brief years and then God called him to His own.

The Dehiwela Church, which was dedicated shortly after Mr. de Klerk's death, will remain a monument to his life and work in our midst. He laboured for the cause and in his hands it prospered, though his work in Ceylon was for just two years. These were two years of a fresh young life, brimful with earnestness and endeavour and wholly dedicated to the service of God. When we realise our human imperfections, the life of such a man encourages us and shines on us like a beacon light.

May the sod lie lightly on him.

E H. v. p. W.

Dr. HUGH PERCIVAL JOSEPH.

It is with real regret that the members of the Dutch Burgher Union received the news of the death of Dr. Hugh Joseph which occurred on the 1st May. By his death they have lost not merely a useful and prominent member of their Community, but also one who identified himself wholeheartedly with them and gave them freely of his time and service. His services as Secretary of the Dutch Burgher Union Club, efficiently but unostentatiously performed, will long be remembered.

Calm and gentle by nature, he was beloved by all who sought his advice and assistance, and even when his health was failing he did not spare himself in order to give relief to others. He had a well-deserved reputation as an ophthalmic surgeon, and during the last years of his life it was evident to his friends that he was working at high pressure.

At last he decided to leave the island on a holiday, but even then his duties had first claim on his time and so he paid in full. He passed from life to death with the consciousness that up to the end he had manfully done his duty. And what finer end could any man desire or what finer example could he leave behind him?

The large assembly of his friends and patients who stood by his open grave bore silent evidence of the wide-spread affection and esteem in which he was held.

Dr. Hugh Joseph, who lost his father early in life, came under the guardianship and control of his uncle, the great and eminent Dr. James Loos. Inspired by his example, he took to the study of medicine and distinguished himself in his course at the Ceylon Medical College, passing out as a full-fledged medical man at the early age of twenty-one. After some years of service he visited Europe, where he took his British qualifications, specialising in ophthalmic surgery. At the time of his death he was surgeon in charge of the Victoria Memorial Eye Hospital at Colombo.

Dr. Hugh Joseph held the rank of Major in the Ceylon Medical Corps and was accorded the honours of a military funeral.

He was a member of the Central Council of the Catholic Union of Ceylon and was Vice-president of the Borella C. Y. M. A.

E H. v. p. W.

UNVEILING OF THE PRESIDENT'S PORTRAIT.

No greater honour could have been paid to Mr. R. G. Anthonisz, I.S.O., the President of the Dutch Burgher Union, nor one more richly deserved than the unveiling of his portrait which took place at the Union Hall on Saturday, 28th May, before a large and representative gathering of members, as a mark of appreciation of his invaluable services to the Union, first as Honorary Secretary and then as President, which latter office he has filled with dignity since he was first elected to it some twelve years ago. It was in the fitness of things that the ceremony of unveiling the portrait should have been performed by the genial Dr. Prins, who was associated with Mr. Anthonisz in bringing the Union into existence, and to whom Mr. Anthonisz was indebted for much wise counsel and assistance in the difficult task that lay before him. It was equally fitting that the portrait, which was true to life in every detail, should have been painted by a member of our community, as it shows that painting, in which the Dutch have so highly distinguished themselves, is not a lost art among their descendants in Ceylon.

The hall was filled to overflowing when Dr. Prins stepped forward to unveil the portrait. He said:—"We are all assembled here on the invitation of the Committee of the Dutch Burgher Union to honour our President by unveiling his portrait. I take this opportunity of thanking the Committee for the great pleasure and happiness they have given me in asking me to perform this ceremony. This portrait is the work of one of our talented young men. It seems as if youth is paying a tribute to old age for the many good things that old age has done. I have known Mr. Anthonisz for over forty years. I first knew him when he was a schoolmaster in the Galle Central School. I was a school-boy but was not one of his pupils. I had heard him spoken of as the Dutchman. Even at that time it was his delight to learn everything about our ancestors. Several years afterwards some of us young men were seized with a desire to know something more of the community to which we belonged.

We met, and on asking where we could get information about ourselves we were referred to Mr. Anthonisz. I can well recollect with what great pleasure and happiness Mr. Anthonisz met us. He then formed a class and devoted a good part of his time to us, supplying us with all the books and information we required. After some months of work he suggested that we should form a sort of society or fraternity. There was some difficulty in selecting a name, and Mr. Anthonisz suggested that we should call it the *Holland-sche Gezelschap*. This society, which was at first composed of about half a dozen members, gradually spread and attracted men of higher positions in life, who attended the meetings and delivered lectures. At the same time we studied Dutch. There are some persons here who were original members of that class. Unfortunately, when we had progressed to some extent, the Boer War broke out, and our leaders thought that this *Gezelschap* should not do any active work. Six or seven years later, when I came to Colombo, I went and saw Mr. Anthonisz, and the first thing he told me was that he proposed to form a union for the whole community. I was rather staggered at the suggestion, but I knew Mr. Anthonisz's powers, and I told him that I would give him all the help I could.

Fortunately for us, the first person we consulted was that good and great man, Dr. Van Dort. After long consideration he said that the formation of a Union was the very best thing that could be done for the community. When we went round canvassing, however, the amount of discouragement that Mr. Anthonisz met with was something awful. People said:—"You are going to break up the community; you are going to make enemies. What good will it do to have such a Union?" The most remarkable thing was that those men who discouraged Mr. Anthonisz were the men who always insisted on being present at the meetings held for the formation of the Union, and it struck us that however much they discouraged us, they felt that such a Union was necessary. A good many of course sat on the fence and waited to see if the Union was going to be a success. As you know, the

Union was launched in 1907, and has proved a great success.

Now what I want to emphasise is this, that before the Union came into existence, there was the Hollandsche Gezelschap formed by boys practically on the inspiration of Mr. Anthonisz. The Dutch Burgher Union too is the creation of Mr. Anthonisz. It was his idea. He planned it, he framed all the rules and regulations, and had everything cut and dry before he put it before the community. We were merely the hewers of wood and drawers of water.

Well, ladies and gentlemen, I should like to dwell a little more on Mr. Anthonisz as I knew him many years ago. He struck me as being a very frail man. He was not an athlete. He took no pleasure in sport. He did not play cricket or football or tennis. Owing to his physical disability he was of a very retiring disposition. His delight was to read a well-written book, to admire a pretty picture, to speak to you of a delightful service, or to describe to you some beautiful piece of music—in fact, he admired everything that was beautiful. He struck me as a man who liked to be in the smooth of life and not in the rough.

Now, let us ask ourselves why this man, who loved to live a retired life, who loved everything that was beautiful, and avoided everything that was disagreeable, should have brought this Union into existence. It is because he felt that the Dutch Burgher Community was beginning to lose its identity. He felt that the community as a whole was becoming more and more ignorant of what their forefathers had done in this island. He saw that the community was gradually being broken up. He therefore got out of his shell and came into the open purely for the love of the community. His object in forming this Union was to bring the community together, to make them realise that they had inherited certain virtues from their forefathers, and that they should bring these into play. He wanted to have some place where the community might rally when danger threatened and plan together how to overcome such danger.

Now, ladies and gentlemen, what benefit did Mr. Anthonisz get from all this? He was not a man who sought honours.

He was a man who would allow his equals and his inferiors to go over his head without protest. He sought nothing from the community. He only wanted the community to exist as their forefathers had done in this Island in which they had ruled. He therefore formed this Union. At first he worked as Secretary and devoted a great deal of time and trouble to it. He had to stand a lot of criticism—destructive criticism. He had to put up with a lot of sarcasm. People laughed at him and he lost a good many of his lifelong friends. After a time he was elected President. You often see him here, a feeble man, who loves his retirement, and only comes here because he has still at heart the welfare of the community. Even now, at the evening of his life, he is busy writing a history of the Dutch rule in Ceylon of which we know very little.

Now, ladies and gentlemen, do you not think that such a man deserves well of us? He has built this Union on a good foundation and it is for us to enlarge it and be always grateful to him. It is with great pleasure and happiness therefore that I now unveil Mr. Anthonisz's portrait."

There was a sudden burst of applause when the well-known features of Mr. Anthonisz came into view as Dr. Prins drew the curtain aside.

At the special request of the Committee, Hon'ble Mr. G. A. Wille next stepped forward and said—"Ladies and gentlemen, I have been asked to supplement what Mr. Prins has said by way of emphasising Mr. Anthonisz's services to our community. It was very fitting that Mr. Anthonisz's portrait should be unveiled by such an old friend of his as Dr. Prins, who has been closely associated with him in this Union from its very inception. Unfortunately for myself, I cannot claim so long or so intimate a friendship with Mr. Anthonisz although I have known him for about twenty-five years, since the time when he, as Government Archivist, if I may so put it, entered on the last lap of his official race. But ladies and gentlemen, it is not necessary that the members of our community should be personally acquainted with Mr. Anthonisz to enter into this evening's proceedings with appreciation and

even with enthusiasm. We are not met here to-day to honour Mr. Anthonisz as a man, although his personal qualities command our admiration and respect, but as one who has done a great service to our Burgher community. We have had amongst us, as we have to-day, several who were more distinguished in life, who held higher offices than it was his good fortune to hold—men who perhaps were more prominent in society. Mr. Anthonisz, on the other hand, never was in the lime-light, whether as school-master or lawyer or Member of the Education Department or of the Registrar-General's Department, or even as Government Archivist. In all these spheres he did his duty quietly without any trace of ambition, seeming to be inspired unconsciously by the sentiment contained in the familiar lines—

“Honour and shame from no condition rise,
Act well your part, there all the honour lies.”

(Applause).

But as you know, ladies and gentlemen, one can act well one's part in a narrow sphere, be successful in one's profession, maintain its traditions, observe the conventions of society, and even the principles of morality and religion, and yet have no claim on the gratitude of those beyond one's immediate family circle. These qualities we expect of every man who desires to be respected by others. They are certainly not to be despised although they are not very glittering achievements. But we are here to-day to honour Mr. Anthonisz because he has, shall I say, transcended these limits of self and because he has placed the whole community under a great debt of gratitude. (Applause).

I need not enlarge on the services Mr. Anthonisz has rendered, speaking as I do to a community that knows all that he has done. You all understand fully the meaning and significance of the Dutch Burgher Union. It is a service which he has rendered, as Dr. Prins has pointed out to you, at very great cost. As you have heard from him, it was not an easy thing to bring this Union into being, and that Mr. Anthonisz should have been successful in doing it in the case of a community placed as we are, is an achievement of which

he might well be proud. In the early days of the Union it was he who nursed it and supplied the springs of its strength and stability for the future. I remember when the Union was one or two years old the President—I forget whether it was Dr. vanDort or Mr. Loos, our Council Member at the time—referred to it as a “Mellins Food baby.” It was a very apt description, considering the liveliness and vitality which the young institution shewed. Now you will all admit that Mr. Anthonisz was the Mr. Mellins who supplied the invigorating nourishment. As Dr. Prins has told you, Mr. Anthonisz had to perform all the Secretarial duties almost unaided. He was in fact the eyes and the ears and the nose of the Committee, and what is more, he kept up the interest of those who were not on the Committee by his numerous articles on subjects pertaining to the community in the Journal of the Union—a task for which, as you all realise, he is more fitted than anyone else amongst us.

And here, ladies and gentlemen, I should just like to say a word as to the manner and spirit in which he moulded the course of the Union. His object seems to have been to guard against two great dangers of which he was conscious that a movement like this was open to. I feel sure that it was not merely to silence outside criticism that he over and over again in his reports as Secretary and in his addresses as President emphasised the non-aggressive character of this Union in relation to those who had to stand outside it. He felt that the reminder was necessary because human nature being what it is, there was a tendency for an exclusive body like this to develop a sense of superiority. He foresaw that this sense of superiority would not lead to the end which this Union was expected to fulfil, namely to stir up the younger members to high endeavour, but would rather lead to the second danger which it was the very object of the Union to guard the community against, namely, a sense of false security, as if to be able to boast of worthy ancestors was sufficient and dispensed with the necessity of putting forth efforts both in the direction of character and achievement in order to hold our own—efforts

which perhaps those who went before us were not called upon to put forth in the same degree on account of the lesser difficulties that they had to contend against. It is because Mr. Anthonisz has supplied an additional source of inspiration to the young in particular for this high endeavour and because he has kept that view before all the members that we owe him a special word of thanks. As you all realise, it is only by the character and achievements of individual members, who at the same time remember that they are fellow-members, that our community can prosper.

And ladies and gentlemen, although I said we have met here to honour Mr. Anthonisz for his services to the community, let us not forget the great personal example that he has set—one quite in keeping with the highest traditions of the race. He has often expressed to me what seemed pessimistic theories about the future of our community, but they were only due to his anxiety about our welfare. He often would modestly refer to what he called his old-fashioned views. But to me those views were really related to the foundations of that character and well-being which it is the object of this Union to foster, and which the younger members in particular of our community would do well to follow.

I have often heard it said that Mr. Anthonisz is leading a too-retired life for a leader. But let us not forget the advanced years to which he has attained. And there is also another fact to remember of which Dr. Prins has reminded us, and that is that Mr. Anthonisz's life is not one of idle leisure. He is now engaged in writing a history of the Dutch period in Ceylon, its administration, and the marks which it has left on the institutions of this island. As a man of scholarly instincts and one who by the mastery of Dutch has devoted almost a lifetime to this special subject, we can think of nobody in this island who is more fitted to embark on an undertaking of this kind than Mr. Anthonisz (Applause). I am sure that we all look forward to this crowning achievement of his, one which will redeem the character of our community from any aspersions that may have been cast on it through misunderstanding or otherwise.

Well, ladies and gentlemen, I have said enough to show that Mr. Anthonisz, whether we look at his high character, or his intellectual attainments, or his services to the community, is one of whom we should be really proud. Let us all pray that he may long be spared in health and strength to continue in the office of President of the Dutch Burger Union, an office which he has so worthily filled for the last eleven and a half years. (Loud applause)."

Dr. H. U. Leembruggen, on behalf of the Union, thanked the artist, Mr. Geoffery Beling, for his valuable gift, and Mr. E. A. van der Straaten, I.S.O., for giving effect to the general desire for some tangible recognition of Mr. Anthonisz's great services to the community.

NOTES AND QUERIES.

"Dutch and Hollanders".—We have been asked to explain what difference there is between these two expressions. To English-speaking people, almost universally, the inhabitants of the Low Countries, or the Netherlands, were known as the Dutch, although the Dutch people themselves never called themselves so. Their name for themselves was *Nederlander*. The word in their language which corresponded etymologically to the word Dutch was *Duitsch*, which meant German. The name Hollander could only be correctly applied to an inhabitant of North or South Holland, two provinces in the Northern Netherlands, Belgium being then the Southern Netherlands. It is true that the word Holland has been, and is frequently, used in a loose way to designate the country of the Dutch, but the use of the word Hollander to mean a Dutchman does not seem to be correct in sense or usage. The Dutch who came and took possession of the

maritime provinces of this island in the 17th and 18th centuries, came, not only from North and South Holland, but also from Zeeland, North Brabant, Limburg, Utrecht, Gelderland, Overijssel, Drenthe, Friesland and Groningen in the Northern Netherlands; and from Flanders, Hainaut, Namur, Liege, Antwerp and Brabant in the Southern Netherlands.

"Of what use is our Language".—The May number of the "Neerlandia" contains an article with the above title, a translation of which we give below:

Number 3 of the Journal of the Dutch Burgher Union of Colombo, published usually entirely in English, contains an article in Dutch entitled "Onszelven" on the subject of the lack of unity in the Burgher community which is composed of the descendants of the 17th century colonists. Regarding the neglect of the language, the writer, H. H. Collette, urges his compatriots in the following words to pull themselves together:—

"Why is it then, when our people are invited to learn the mother tongue, they ask of what use is it? It is difficult to understand such an attitude when so much of importance to us is involved in this matter.

"No, my friends, we cannot evade our responsibilities so easily. We speak a foreign language, and we see the lamentable lack of unity among ourselves..... We call ourselves Dutch Burghers and are proud of our descent, but how long do you think we shall continue to be called so when we neglect our birthright and also other interests,"†

A cry of distress from the front line that arouses one to watchfulness. In the midst of the powerful pressure of English on all sides, this Burgher places such great trust in Dutch that he urges his compatriots to rescue with united strength the expiring language in Ceylon. If under such circumstances there is still hope, should not those who have the full support of the living Dutch behind them help as much as possible to make the language spoken everywhere and extended where it is so much easier to do so? In Belgium, South Africa, and elsewhere, one often yields

† One might compare this remnant of Dutch in an English grammatical surrounding to Flemish in French-Flanders, of which we gave an example in the April number.—Note by the Editor of "Neerlandia."

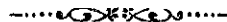
all too quickly to the influence of English and German. Our taste for foreign languages is so great that we neglect many opportunities. The only way in which one can discharge one's obligations to the Algemeen Nederlandsche Verbond is to be on the look out for and seize good opportunities.

Of what use is our language? Well, at one time it was in a fair way of becoming a world-language. And—its prospects of becoming so are better at the present day than they have ever been before.

Our Foreign Readers:—It is very gratifying to know that the circulation of our Journal is not confined to the limits of this little island of ours. We recently received an appreciative letter regarding the Journal from Mrs. W. T. Southorn, who is now in Hong Kong, while another reader from distant Switzerland, writing under a *nom-de-plume*, corrects the statement made by "Rip Van Winkle" in his "Ripplings" that "nine runs must be a record for the greatest number of runs which one hit has produced" and cites the case of Dr. W. G. Grace "who scored 99 runs off one ball by skyng a lob into a nearby tree."

There is also a reference again to Ceylon in "Neerlandia," In the Annual Report of the "Algemeen Vederlandsch Verbond" for 1926 it is stated that through the instrumentality of "Neerlandia" a subscription list was started for the restoration of the old Dutch Reformed Church at Galle. In the same report Ceylon is mentioned as one of the places where the "Algemeen Nederlandsch Verbond" has a representative.

Ourselves:—A new volume begins with this number of the Journal. Will those members who have not yet remitted their subscription of Rs. 5 for the year 1927-28 kindly do so without delay.



NOTES OF EVENTS.

SUMMARY OF PROCEEDINGS OF MEETINGS
OF THE COMMITTEE.

Monday, 4th April, 1927:—1. Read letter from Mr. A. N. Weinman consenting to serve as Secretary of the Entertainment Committee. 2. Read letter from Messrs. Duncum, Ford, Watkins & Co., intimating their inability to undertake the audit of the accounts on a lower fee than Rs. 225. The Treasurer stated that this firm might be induced to do the work on a smaller fee if the accounts were kept on an improved system. The question of engaging a clerk with the requisite knowledge was thereupon considered, and it was decided before taking any definite steps to ask Mr. L. G. Paulusz to state whether he is able to keep the accounts in the manner required by the Auditors, and if so whether he is willing to continue in service and conform to the hours prescribed for his attendance. 3. Accepted Mr. H. H. Collette's resignation of membership. 4. Resolved that the Honorary Secretary do write to the Honorary Treasurer of the Club asking that the amount to the credit of the Club be paid into the funds of the Union in accordance with the resolution passed at the Annual General Meeting held on 27th February, 1926. 5. Resolved that the telephone be re-installed.

Monday, 2nd May, 1927:—Owing to the deaths of Dr. H. P. Joseph and Mr. Frederick Dornhorst the meeting adjourned for Friday, 6th May, after the Chairman, the Hon. Mr. G. A. Wille, had moved votes of condolences with the widows of the deceased gentlemen. Speaking of Dr. Joseph, the Chairman referred to the great loss which the Union as well as the Burgher Community had suffered by his death. Referring to Mr. Dornhorst, Mr. Wille mentioned that although he was not a member of the Union, he was an outstanding man in the community, and held a predominant position in the island, which was recognised both by the Government and the public at large. The motions were passed in silence, all the members standing.

Friday, 6th May, 1927:—1. A vote of condolence on the death of Mr. F. R. Bartholomeusz was passed, the Chairman, the Hon. Mr. G. A. Wille, referring to him as one who took a very keen interest in the welfare of the Union and the Community. 2. Mr. L. G. Paulusz having resigned his appointment as Clerk to the Union, it was resolved that Mr. S. Perkins be appointed in his place, provided he agrees to the terms of service. 3. The Honorary Treasurer undertook to see the Auditors and arrange for the auditing to be done on a fee of Rs. 150. 4. Mr. E. A. VanderStraaten, the Treasurer of the Club, explained that the cash balance to the credit of the Club at the date of the amalgamation represented the moneys due to members on account of debentures. 5. Resolved that the Honorary Secretary of the Union do write to the Honorary Treasurer of the Club stating that the Union is satisfied that the amalgamation has proved a success and asking that it be confirmed. 6. The Honorary Secretary reported that the annual rent payable for the telephone would be Rs. 225. 7. Resolved that Miss Grace Van Dort be allowed the use of the Union Hall for her painting class for one hour every Saturday morning on payment of Rs. 5 a month. 8. Resolved (a) that the programme of entertainments submitted by the Entertainment Committee be approved; (b) that the profits of the Bar on Dance, Concert and Dinner Nights be held to the credit of Entertainment Fund; (c) that the sum of Rs. 62-65, being balance on Dance account at the end of 1926 be placed to the credit of Entertainment Fund; and (b) that tickets should not be sold to non-members of the Union, and that the names of non-members for whom invitations are desired should be submitted to the Entertainment Committee for their approval. 9. Approved arrangements for the ceremony in connection with the unveiling of an oil portrait of the President.

Monday, 6th June, 1927:—1. The Secretary intimated that Mr. S. Perkins had accepted the post of Clerk on the terms offered. 2. Resolved that in future at least six copies of the accounts on a form suggested by Dr. Spittel be laid on the table at Committee Meetings and that members in arrears be written to promptly. 3. Resolved that Miss Grace VanDort be allowed to hang in the ante-room of the Union Hall a limited number of pictures painted by members of the community with a view to their disposal.

EDITORIAL NOTES.

Notices of Births, Marriages and Deaths.—Members of the Union are entitled, free of charge, to the insertion of notices of domestic occurrences. These notices must be restricted to a bare statement of the name or names, place, and date of occurrence, and must be sent to the Honorary Secretary of the Dutch Burgher Union.

Standing Committee for Ethical and Literary Purposes.—The attention of members is invited to the need for co-operation in carrying out the object laid down in sub-section (f) of Rule 2 of the Constitution. Any suggestions on this subject are to be addressed to the Honorary Secretary of the Committee for Literary Purposes, Mr. J. R. Toussaint, Muresk, Clifford Place, Bambalapitiya.

The Journal will be issued at the end of every quarter, post free, to each member of the Union who pays a subscription of Rs. 5/- per annum towards its cost of publication. Literary and other contributions are invited and should be sent to Mr. J. R. Toussaint, Honorary Secretary, Dutch Burgher Union, to whom also all remittances on account of the Journal should be made. Dr. L. A. Prins has been made a member of the Board of Management.

Changes of Address.—All changes of address (especially within the last three years) should be notified without delay to the Honorary Secretary of the Union, Dutch Burgher Union Hall, Reid's Avenue, Colombo, or to the Honorary Treasurer of the Union. This will ensure the safe receipt by members of all notices, invitations, reports, etc.

Remittances.—Remittances, whether of subscriptions due to the Union or contributions for special objects, must be made to the Honorary Treasurer of the Union, Mr. Wace de Niese, Cherrydale, Bambalapitiya, and not to the Honorary Secretary.

Remittances on the account of the Social Service Fund must be made to Mrs. L. M. Maartensz, Horton Place, Colombo, the Honorary Secretary of the Standing Committee for purposes of Social Service.

Dutch Burgher Union of Ceylon Buildings Co., Ltd.—All communications should be addressed to G. H. Gratiaen, Esq., Secretary of the Company D. B. U. Hall, Reid's Avenue, Colombo.



A Journey on Foot Through Ceylon

BY

H A A F N E R.

A Translation from the Dutch.