

te Rensburg by Heidelberg (Transvaal) in 1983, 298 pp. Hy. het in 1986 'n tweede boek oor dié veldslag uitgegee met die titel *Longueval*. Die toelighting lui: "It deals with the German side of the battle and may be regarded as a companion volume to his previous work". Longueval is die naam wat die Duitsers aan die slag gegee het. Die Delvillebos lê naamlik tussen die dorpe Longueval en Ginchy 16 km noordoos van Albert in die Departement van die Somme-rivier in Noordwes-Frankryk.

'n Eenvoudige gedenkteken is teen 'n muur in die kapel van die Saint John's College van die Anglikaanse Kerk te Johannesburg geplaas. Dit bestaan uit 'n kruis van hout uit die Delvillebos met links en regs twee gekruis-te Britse vlâe, die Union Jack.

Op die graf van 'n onbekende Boerseun in Vlaandere

Êrens in Vlaanderland het jy die stof
van ou Europa met jou bloed verjong;
maar by jou wrede heengaan kon g'n tong
jou vroom toeprewel: "Stof is jy, tot stof....."

Met ragtime-deuntjies in jou kop het jy
uiteindelik jou Golgota gevind.-
O, opdraand was jou skofte, trekkerskind, --
Jy kon nie in jou tuiste vatplek kry!

En êrens in ou Vlaanderland staan daar
'n eensame klein kruisie -- Seun van God!
Moet ons ou volkie aanhou offer tot

ons, soos u Kruis, oor heel die wêreld staar?
Stil, stil, my hart, al kan jy niks meer dra; --
In Vlaand're rus 'n seun van Afrika!

Delvillebosdag, Johannesburg, 10 Oktober 1926

J.R.L. van Bruggen, *Môrestond*, J.H. de Bussy, Pretoria, en HAUM, Kaapstad, 1936.

DELVILLE WOOD CEMETERY, LONGUEVAL AND THE SOUTH AFRICAN MEMORIAL, FRANCE

United Kingdom 1 772, Canada 8, Australia 46, New Zealand 14, South Africa 87, Unidentified 3 590. Special memorials: United Kingdom 3.

THE BATTLE

The Bois d'Elville, which became known as Delville Wood, was fiercely contested in July and August 1916, and again in 1918, and at the end of the war only a few blackened stumps remained. The wood holds tragic memories for South Africans, who played a notable part in the battle of Longueval Ridge which formed the German second line of defence on the Somme from Guillemont and Ginchy on the east, to Pozières and Thiepval on the west. On the evening of 15th July, the South African Brigade of the 9th (Scottish) Division was called upon both to assist in clearing the village of Longueval and to capture Delville Wood. By 7 a.m. on 16th July all the wood south of the glade nicknamed Princes Street had been captured, but after this initial success the advance was halted by bombardment. This continued with only short lulls until the evening of 17th July, when Longueval village burst into flames; the whole wood was enveloped in smoke, and the name 'Devil's Wood' was felt by many to be more appropriate. All except the south-west corner was retaken by the Germans and attacks were made on 'Princes Street' and 'Buchanan Street'. Men of the 3rd South African Regiment on the eastern edge of the wood were practically cut off and after a night of hand-to-hand fighting under appalling conditions, they were forced at dawn on 18th to surrender for lack of ammunition. Relief came on the 19th and 20th July but on their return to Montauban only one-third of the Brigade was left to answer the roll-call.

THE CEMETERY

The cemetery was formed after the Armistice south of the wood, on the south side of the road from Longueval to Ginchy; bodies were brought in, nearly all casualties from the period July to September 1916, from a few cemeteries in the neighbourhood and from the battlefields.

The Cross of Sacrifice stands at the entrance beside the road between two Lawson's cypress trees. A grass walk leads to the Stone of Remembrance half-way down the cemetery; beyond the Stone the walk continues to the southern boundary where there are two flat-topped shelter buildings. From here there is a long vista, past the Cross, to the memorial in the wood the other side of the road.

Lime trees have been planted along the side and rear boundaries, with a few oaks, and sturdy oak trees also stand behind the shelter buildings. Lom-



**Foto van die onthulling van die Dellvillebosgedenkteken by Longueval
in Noord-Frankryk op 10 Oktober 1926**



**Foto van Brigadier-generaal W.E.C. Tanner en Mevrou Annie Botha
gebore Emmett, weduwee van Generaal Louis Botha, by die onthulling
van die Delvillebosgedenkteken op 10 Oktober 1926**

bardy poplars are grouped at each corner of the cemetery and younger poplars stand outside each shelter; rows of clipped golden yews flank the Stone of Remembrance, while English yews, also kept clipped, form a dark green background to the seats which have been provided each side of the cemetery.

THE MEMORIAL

A site on the north of the road was chosen for the memorial which honours all South Africans who fell in the war of 1914-1918, not only in France but in Flanders, Egypt, Palestine, East Africa and other theatres of war. A wide grass avenue some 750 feet long leads from the entrance on the road to a semi-circular screen wall of knapped flint and dressed stone which terminates in a flat-roofed shelter at either end. These follow the model of the summerhouse on the Grootte Schuur estate. In the centre is the arched building seen in the photograph; the flat top of its dome is surmounted by a bronze group showing a charger between two men in the pride of their youth, holding hands, symbolic of the comradeship between men of Dutch and English origin who, recently enemies, had combined together against a common foe. The architect for both cemetery and memorial, Herbert Baker, has recorded that the figures are also intended to recall Castor and Pollux, the twin brethren who appeared from the skies to fight in the ranks of Rome. This group is the work of the sculptor Alfred Turner. The carving in stone is to the design of Joseph Armitage; there is a trophy of crossed flags inside the central pavilion, festoons outside and four flat wreaths of dark green Sicilian vert des Alpes, set one at each corner at the base of the dome, while lion's head gargoyles decorate the cornices of the two outer buildings. A stairway leads up to each flat roof and here visitors will find arrows pointing to the villages near by whose resounding names will always be remembered in South Africa.

The words AUX MORTS appear on the front of the central rotunda and beneath has been carved THEIR IDEAL IS OUR LEGACY, THEIR SACRIFICE OUR INSPIRATION. At the sides of the building are inscriptions in English and Afrikaans chosen by Field-Marshal Smuts, that to the right, facing the wood, reading

To the immortal dead from South Africa who at the call of duty made the great sacrifice on the battlefields of Africa, Asia and Europe and on the sea this memorial is dedicated in proud and grateful recognition by their countrymen.

The Roll of Honour was formerly housed in a recess in one of the outer buildings; the original has been deposited in the Houses of Parliament in Cape Town and a copy, in the custody of the Caretaker, may be seen by visitors to the memorial.

Colourful plants of South African origin, such as red-hot poker and gladioli, grow beneath the curved walls of the memorial, while in the grass approach and in the wood behind, hundreds of oak trees have been grown

¹alpegroen (ed.)

from acorns sent from South Africa to form avenues. The trees from which they were taken had all in their turn come as acorns from France some 150 years before and were planted by Huguenots who had settled in the Division of Paarl in Cape Province. In spring, drifts of anemones, daffodils and bluebells brighten the wood, which is made up of many deciduous trees, including oaks, birches and hornbeams; a specimen of this tree (*Carpinus betulus*) was the only one to survive the bombardment in 1916.

In the area behind and below the main memorial there is a special memorial cross which bears on its circular drum in raised letters an inscription reading in Afrikaans VOL VERTROUE HET HULLE VIR VRYHEID GESTERF and in English FOR THEIR FAITH AND FOR FREEDOM THEY DIED.

The memorial was unveiled on 10th October, 1926, by the widow of General Louis Botha, in the presence of Prince Arthur of Connaught, Earl Haig, Marshal Joffre and General Hertzog.

On 5th June, 1952, the memorial was re-dedicated and a new altar stone of Peuron marble was unveiled in memory of South Africans fallen in the second world war. The ceremony was performed by the mother of Major E. Swales who was posthumously awarded the Victoria Cross for his gallantry in 1945; he is buried in Leopoldsburg War Cemetery. The stone, which is somewhat similar in design to the Stone of Remembrance in the cemetery across the road, bears on its sides, in English and in Afrikaans, the words:

This altar stone has been erected by the Government of the Union of South Africa to commemorate the sacrifices of all South Africans who gave their lives in all theatres of war on land on the sea and in the air in the World War of 1939-1945

The stone stands facing east and west, in line with the outer pavilions on the paved pathway which leads through the arch of the central building to the wood behind.



E. SCHWEICKERDT (PTY) LIMITED : 1902 – 1986

By Suzette Jacobs

When one casts one's thoughts back to the first few years of this century when our people were still bowed down as the result of the Anglo-Boer War, it strikes one how many people there were who, in spite of this, were far-sighted and enterprising enough to start new business ventures and to carry on with already established ones. In the case of Pretoria, the name of Emil Heinrich Schweickerdt immediately comes to mind as someone with the courage of his convictions and enough faith in the future of the country to enter the business world at that stage. When he began his firm in August 1902 - barely two months after the Peace of Vereeniging had been signed - Pretoria was 47 years old; a dusty little village where the business centre was concentrated in Church Street between Church Square and Van der Walt Street.

E. Schweickerdt (Pty) Ltd. is a family concern in the true sense of the word, and one that has stood the test of time. The founder, Emil Heinrich Schweickerdt, a bookbinder by trade, had emigrated from Germany to the Zuid-Afrikaansche Republiek in 1895 and joined the firm of Burmeister in Johannesburg. W.E. Burmeister's bookshop and printing works in President Street, Johannesburg, sold photographs of works of art, primarily from Japan, Germany and Italy. In 1896 the young Schweickerdt moved to Pretoria where he was employed by the Government Printer as a bookbinder. He was naturalised as a citizen of the ZAR in 1898, three years after he emigrated to this country, and in the same year he married Louise Wilhelmina Schenk of Germany. Two sons, Emil and Hans, were born of this marriage.

With the outbreak of the Anglo-Boer War in October 1899, Emil I (as he was later referred to) joined the Boer forces in order to assist in protecting his new fatherland. However, he was wounded in his right arm in the early stages of the war and returned to Pretoria and his work at the Government Printer. He had to relinquish this post when Lord Milner took office in 1902. This fact actually turned out to be a blessing in disguise because Emil I then went into partnership with a certain Mr. Sam Margolius in his art shop - a picture-framing business situated in Church Street. The business changed address several times up till the 1950's, when it moved to its present address in Queen Street. Towards the end of 1908 or the beginning of 1909 Emil I also took over Margolius's share of the business and changed the name of the shop to E. Schweickerdt.

In no time at all this name was known countrywide as the owner had the brilliant idea of having reproductions of well-known works of art made and distributed. The first monochrome reproductions made in this way were those of 'De Boerendeputatie' by the Johannesburg artist, Wichgraf. Thousands of copies were sold and could be seen in many houses and schools, precisely at a time when the spirit of patriotism was running high due to the forming of the Union of South Africa.

Emil I did not, however, concentrate solely on his shop, but also made himself available to the activities of the German school and church in Pretoria and eventually became a beloved figure in the community.

In 1919 his son, Emil C.G. Schweickerdt, joined the firm.

After primary education at the local German school, Emil II became one of the first pupils of the Pretoria Boys' High School where he matriculated. For two years after his matriculation he worked as a civil servant and then wanted to qualify as a dentist, but because his brother Hans was not interested in the shop as a career - he later qualified as a professor in Botany at the University of Pretoria. - Emil changed his mind and joined his father in the business. After 50 years, in 1969, he celebrated his Golden Jubilee as a businessman in this same concern.

In his younger years, Emil II was an enthusiastic athlete and gymnast and regularly took part in competitions. It was during one such a competition in 1930, against the German Gymnastics Club of Johannesburg, that he met his future wife, Edith Eileen Stedall of Witbank.

His favourite hobby was photography. He took a large number of photographs, especially of animals, a.o. birds, and also made movies of wild-life during the many tours which he undertook with artists like Hendrik Pierneef, Nils Andersen and W.H. Coetzer. As a keen nature-lover he used to enjoy trips to the Kruger National Park and the Etosha Pan where the well-known wild-life photographer, Herbert Lange, often accompanied him.

During his lifetime, Emil II was the chairman as well as an active member of the church council of the German Lutheran Church, the school committee of the German school, the German Club, and the Pretoria Gymnastics Club. He was also a founder-member of the South African-German Relief Campaign which during and after the Second World War helped to gather funds, food and other necessities to be sent to war-torn Germany. The role that this aid played in the economic revival of post-war Germany was acknowledged by the Federal Republic of West Germany by the presentation to the South African Government of a monument which is situated on the southern side of the Pretoria Art Gallery in Arcadia.

Emil II had a wide knowledge of his subject, the art of painting. He was a sworn appraiser appointed by insurance companies to valuated works of art. As an authoritative art critic and advisor, he went out of his way to further the careers of promising artists, and, like his father before him, was an enthusiastic art collector.

In 1966 the founder's grandson, Carl Emil Schweickerdt, followed in his father's and grandfather's footsteps by joining the business. After matriculating at the Afrikaans Boys High School and completing his military service at the Naval Gymnasium in Saldanha Bay, he obtained a B.Comm degree at the University of Pretoria. Thereafter he went overseas to become acquainted with the suppliers of the firm and also to study picture-framing processes before returning to this country and joining the firm. Since then he has visited Europe many times.

In 1956 Richard Wilhelm Friemelt, a qualified bank official from Germany, emigrated to South Africa and settled in Pretoria. From the very beginning he joined in the activities of the German community which soon led to his meeting the Schweickerdts. In 1961 he married Else, eldest daughter of Emil II and in 1967 he left the banking business to become a permanent member of the staff in his father-in-law's business, where he is now a director. Today he and Carl are in full control and also the sole owners of the company.

Since the firm of E. Schweickerdt (Pty) Ltd. came into being, it was concerned with publicising and distributing the works of South African artists, resulting in it becoming well-known throughout the country as well as, to a certain extent, overseas, because the young and unknown artists who used to frequent the shop in years gone by today belong to our country's "masters". To talk about them is like reading a book on the history of South African art.

At the first exhibition that Schweickerdt's arranged in June 1910, 28 works by a young, unknown artist of Worcester, Hugo Naudé, were offered for sale. On that occasion, 25 of these paintings were sold for approximately R400. Measured by the standards of those days, the exhibition was judged as a huge success by all concerned. The catalogue of this historic event is still in possession of the firm.

Of the other artists who had a close association with Schweickerdt's, there was Pieter Wenning, who at one time worked in an office next to the shop¹. Sometimes when he desperately needed money he asked Mr. Schweickerdt to give him £5 for an oil painting, which the latter then tried to sell for £7. And Erich Mayer for nearly 40 years, regarded Schweickerdt's as his home base. Whenever he went on one of his painting expeditions, he wrote or telegraphed to let them know how things were and that he had arrived safely at his destination. Then there was Anton van Wouw who sometimes took a few of his sculptures to Schweickerdt's shop to be sold on commission, subject to the reservation that if they were not sold, he could take them back.

To mention a few others: Jan Volschenk, of whom certain paintings were already reproduced in colour in 1925 and used as designs for a series of postage stamps in the 1970's; Alexis Preller, of whom Emil I had early predicted that he would yet be one of South Africa's greatest artists and of whom many works were displayed and sold in his shop; Tinus de Jongh, who insisted that when Schweickerdt's placed an order with him, the correct measurements of the painting should be specified; Nils Andersen, a Norwegian by birth, who today is known as the best and probably the most prominent maritime artist in South Africa, for whom Schweickerdt's arranged exhibitions on an annual basis, selling most of the paintings on those occasions. He and Emil II later became firm friends and often travelled together to the Drakensberg, Lesotho, the Eastern Free State and South West Africa.

Emil II also accompanied another artist, W.H. Coetzer, to many places where the latter collected themes for his historical scenes in connection with

¹This was J.L. van Schaik's bookshop (ed.)

the Great Trek. Many of these scenes were placed on film by Emil. W.H. Coetzer is also the artist of whom the greatest number of individual themes were reproduced, distributed and sold by Schweickerdt's.

Then there was Gregoire Boonzaaier, the first of whose exhibitions were held by Schweickerdt's in 1933, later also becoming a good friend of Emil II.

Zakkie Eloff had several exhibitions held by Schweickerdt's. Whilst still a student, he was introduced to Emil I by Walter Battiss. As both he and Emil II had such a great love of nature and wild-life, they became friendly and Emil often visited him when he was a game warden in Etosha and thereafter in White River. Eloff received much support from both Schweickerdts and could always count on them for encouragement and constructive criticism, together with artists like Don Madge, Conrad Theys, and so many others.

The most famous of them all, of course, was Henk Pierneef, born in Pretoria in 1886 - 100 years ago this year. From the very beginning of his career, he relied on Schweickerdt's for his paint, canvasses, frames and other art requisites, his exhibitions, and, above all, moral support. With the help of Schweickerdt's, exhibitions of his paintings were held in different parts of the country on an almost annual basis from as early as 1919. At these exhibitions some of his most sought-after canvasses were shown and sold to art lovers for the first time and he became one of the best known landscape artists in South Africa. It stands to reason that Mr. Schweickerdt was in a position to buy some of Pierneef's most beautiful paintings, and today his family owns a unique Pierneef collection. This was shown to the public for the first time during the 75th anniversary of the company in 1977 and formed the highlight of the jubilee.

Although Emil II was friendly with several artists and shared many experiences with them, it was Pierneef who was an intimate friend. The two of them had great regard and esteem for each other.

Since 1902 the firm of Schweickerdt's has maintained a tradition of service to the art lovers of South Africa, and in many respects has done pioneering work. Through the numerous reproductions of the paintings of South African artists which they published and/or distributed, not only the company, but also the artists, have received countrywide recognition and the public have come to notice and appreciate works of art. Art became popular and many artists began to make a living, thanks to the moral and sometimes even financial support of the Schweickerdts.

From a humble beginning the company grew to be the greatest importer and supplier of art materials in Southern Africa. They supply art requisites to dealers as well as individuals and spare no effort to execute special orders. They offer the services of a large picture-framing factory, a comprehensive catalogue and mail order business, a vast selection of art materials of the highest quality, an extensive supply of paintings and reproductions of local and overseas artists, the restoration of antique and damaged works of art, and regular art exhibitions of local as well as European artists to keep the

public informed of the latest developments in the art world, thus contributing towards educating the public on art.

Although the firm has progressed remarkably, they still keep personal contact with artists who appeal to them for advice and help, as they have done in the past.

Thanks are due to Mr. J.L. Pretorius who, as part of his M.A. degree, compiled catalogues and made colour slides of all the art reproductions which have been distributed by the company over the years, as well as of all the works of art which are at present in possession of the Schweickerdt family. These are kept in the art archives of the University of Pretoria.

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