



Figure 1: The entrance to Fort Daspoortrand (F.T. Dreyer).

Introduction

The National Cultural History Museum and the University of Pretoria have during the last decade been involved in a number of historical archaeological research projects relating to Pretoria. Some of these resulted from cultural resource management contracts carried out by the staff of the Museums Sub-section for Anthropological and Archaeological studies and the University's Department of Anthropology and Archaeology. Five of these projects, mainly researched by the author, are discussed.

A HISTORICAL ARCHAEOLOGICAL INVESTIGATION OF FORT DASPOORTRAND

Aim

The study formed part of a more extensive research project aimed at establishing

what remained of the more than thirty fortifications built between 1880 and 1902 in the Pretoria area.¹ As Fort Daspoortrand was found to be an unique architectural feature (figure 1), it was decided to excavate parts of the fort in order to draw up a plan which would also serve as a first step in a future interpretation and reconstruction thereof.²

Method

The first step was to determine the historical background of the fortifications of Pretoria. This was done by an archaeologist who did a thorough investigation as to the availability of literature on the subject, by doing an archival search to find any related information and by interviewing a number of people with some historical knowledge of the fortifications. This cultural historical procedure was deemed essential before the archaeological research could commence.

From this information the importance of Fort Daspoortrand could be evaluated. The excavation which followed concentrated on three areas, namely the western ammunition tunnel, the storeroom and the entrance. The aim was to find the original floor level in each of these cases.

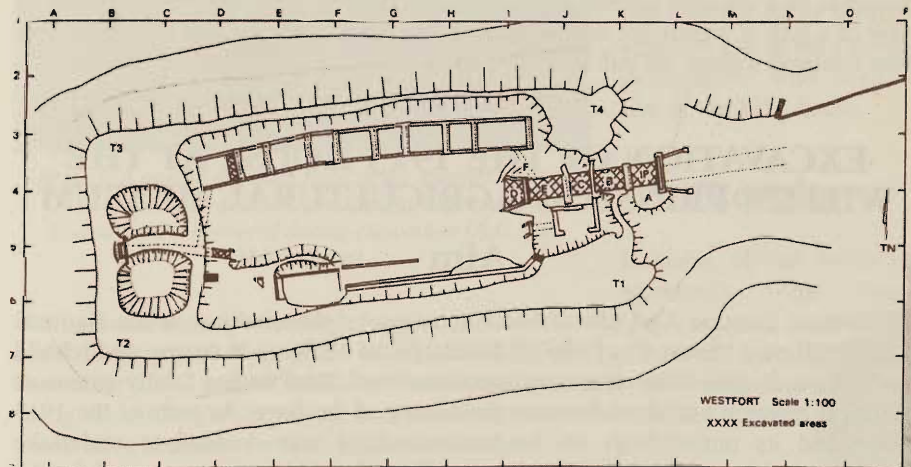


Figure 2: Plan of Fort Daspoortrand (A.C. van Vollenhoven).

As no stratigraphy existed and few artefacts were discovered, the material at the entrance could be removed as a single unit. This proved necessary as large cement blocks contained within (a result of a collapsed roof) posed danger to the excavators. A small bulldozer was used to complete the excavation. The loads of rubble were monitored for artefacts. The determination of the floor level in all three cases assisted in drawing up a plan for the fort (figure 2).

Results

Artefacts discovered, included pieces of metal, of which the bulk were part of the building materials of the structure. Three metal buttons, identified as buttons from British uniforms of this period (1899-1902), were also found.³ Other artefacts included pieces of cement, bricks and pitch originally used in the construction of the fort, pieces of porcelain forming part of the electrical network in the fort, fragments of porcelain and glass of recent origin and some fragments of beer bottles dating from the fort's occupation during the turn of the century.⁴

As only three portions of the fort were excavated, more research is needed. However from the three portions excavated, a clear picture of its plan emerged thanks to the scientific archaeological techniques employed. Archival photographs obtained also proved to be a valuable source in historical archaeological research such as this.⁵ In view of a lack of significant archaeological data found, this research could not have been finalised without the cultural historical information.

EXCAVATION OF THE 1913 HOUSE AT THE WILLEM PRINSLOO AGRICULTURAL MUSEUM

Aim

The Willem Prinsloo Agricultural Museum is one of the satellites of the National Cultural History Museum in Pretoria. To enable the Museum to restore and rebuild the house and some other structures associated with the Prinsloo family extensive historical research was carried out on the history of the farm. As parts of the 1913 house and its outbuildings no longer existed, it was decided to undertake archaeological excavations for any remains. The ash midden was excavated for the purpose of uncovering household articles associated with the Prinsloo family.



Figure 3: A part of the dung floor of the summer house at the 1913 house of the Willem Prinsloo Agricultural Museum was uncovered during excavation (A.C. van Vollenhoven).

during excavation: parts of the foundation stones of the back veranda, a part of the reddish compacted floor of the bath and laundry, pieces of cement from the floor of the cooler and a part of the dung floor from the summer house (figure 3). Only by using scientific archaeological excavation methods, these features, which otherwise could have been lost forever, were recovered.

Cultural material found, included porcelain from the ash midden and glass, metal,

Method

The results of the historical research, carried out by Annemarie Carelsen, a cultural historian,⁶ was studied by the archaeologist. In collaboration with the cultural historian it was decided to excavate the following structures: back veranda of the house, bath and laundry, water tank and cooler, rondavel, summer house and the ash midden. Historical photographs, as well as surface factors such as middens, also helped to determine where to excavate. The position of the trenches was also determined with the aid of Mr B J J Prinsloo, one of the Prinsloo descendants who used to live in the 1913 house.

Results

Remains of the following structures were found

stoneware, kaoline and other material such as bone, plastic and rubber. Some of the porcelain were positively identified by Prinsloo descendants as similar to that they used in the 1913 house and pieces similar to porcelain donated to the Museum by the Prinsloo family. Prinsloo descendants also recognised some of the other kinds of artefacts, such as those made from metal.⁷

Although not much additional information was deduced from the excavation of the site, deductions made from historical sources (e.g. old photographs and recollections of mr B J J Prinsloo) proved to be correct. Historical sources also here proved fruitful in the reconstruction of the 1913 house.⁸ It was clear that without the assistance of the cultural historian, the archaeologist would have had a very difficult task in planning the excavation of the site.

AN ARCHAEOLOGICAL INVESTIGATION OF THE RUINS KNOWN AS THE LUCAS BRONKHORST HOUSE IN THE FOUNTAINS VALLEY, PRETORIA

Aim

Archaeological excavations on the remains of the Bronkhorst house were carried out in 1992 when the National Cultural History Museum was contracted by the City Council of Pretoria for this purpose. The site is situated on property of the Council. Recommendations were required by the Council as to the utilisation and conservation of the site. The aim of the City Council is to eventually incorporate the site in its plan for the conservation of cultural resources in the Pretoria area.⁹

Method

Oral tradition, literary and archival sources were studied by the archaeologist to determine the historical background of the site and the person identified with it, Lucas Bronkhorst, believed to be the first white settler in the area. Five excavations were done on the remains of the house and on what looked like a cooking shelter.

A square excavation was done on the south eastern corner of the house to determine the method of construction and to establish if remains of a floor could be found. A longitudinal trench was excavated over the total width of the house to determine the

floor level and the possible door openings. The third excavation was a trench through the possible cooking shelter to determine if it indeed was used for that purpose. The last two excavations were expanded in order to illuminate specific details.

Result

Although the cultural historical sources used produced contradictory information, it was established that Bronkhorst was indeed one of the first white settlers in the area, but that his house was not the first structure of European origin in the region. It however is the oldest existing remains of a structure built by a white person in the area.¹⁰ The deductions could only be made from cultural historical research and not from archaeological investigation.

Research in this instance showed that oral tradition should always be handled with caution especially when it suits the sentiments of the people concerned - in this case



Figure 4: The Bronkhorst house after the site was made accessible to the public (A.C. van Vollenhoven).

the City Council of Pretoria. It also showed that there is no substitute for thorough historical research in determining the history of a site of the historical period.

Artefacts recovered include pieces of porcelain, glass, metal, pipe stem (kaoline) and some nails. These proved to be contemporary with the ruin (approximately 1848). The artefacts also included material which could have been left there at a later stage.¹¹

Although no archaeological evidence was found to support the general view that the ruin was the house of Lucas Bronkhorst, it led to valuable information in connection with the way the early white pioneers of the Pretoria area settled and built. The information gained is a welcome contribution to the existing cultural historical knowledge of the early pioneers in the former Transvaal. The site is at present conserved and indicated by means of notice boards containing information on the site and its history (figure 4).¹²

ARCHAEOLOGICAL INVESTIGATION OF A NINETEENTH CENTURY WATER FURROW IN CHURCH STREET, CENTRAL PRETORIA

Aim

During the pedestrianisation of Church Street in Central Pretoria, the remains of a structure that seemed to be a water furrow was found under the pavement of the sidewalk. This find eventually led to the National Cultural History Museum being contracted to investigate the find by means of archaeological methods whilst the City Council's historical consultant would do the necessary historical research.

Method

The history of the complete furrow system of Pretoria was researched by the archaeologist by using archival sources. Although this was the task of the historical consultant, his awaited report had to be dispensed with as the contractor could not further delay his work on the site. These sources indicated that the furrow must have been constructed in the nineteenth century and that it was unlikely to have been used much later than 1910.¹³ Doing archival research himself the archaeologist was in any case enabled to better understand the find.

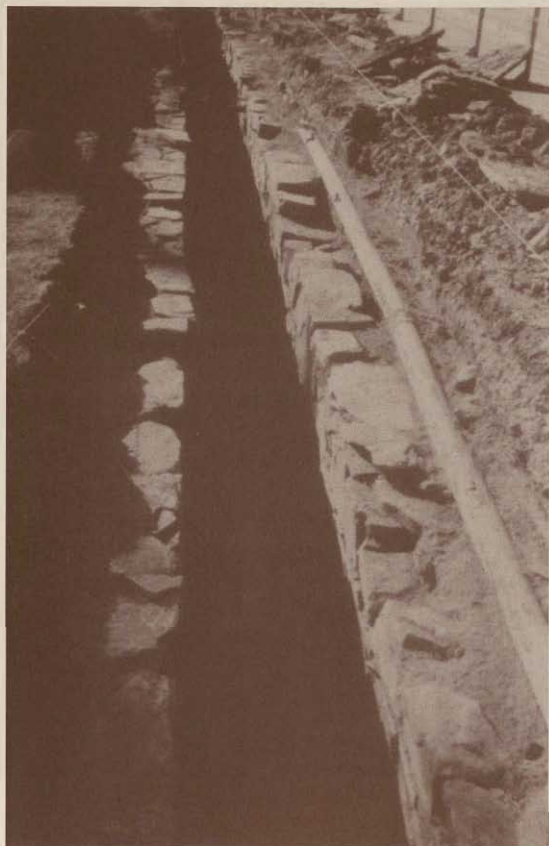


Figure 5: Excavation of the water furrow in Central Pretoria (A.C. van Vollenhoven).

The archaeological investigation was influenced by a number of factors (figure 5). Previous damage to the structure by the excavation of trenches for the installation of services e.g. electricity cables, excluded certain sections from excavation. In terms of a City Council decision that a section of the furrow should be reconstructed and incorporated as part of the pedestrianisation of Church Street, the landscape architect indicated the area in front of the State Theatre which was duly excavated. Another section of the furrow that seemed complete, was excavated to serve as control for the first excavation. As only five days were allowed to complete the job, it was decided to use pick and shovel to excavate, leaving sections in place in case any stratigraphy existed. This proved not to be the case.

Results

Artefacts recovered were of recent origin e.g. complete glass bottles. Others probably dating back to the origin of the furrow included pieces of glass, a glass bottle stopper, a number of rusted nails, a horse shoe and metal bolts.

The dating of the furrow and its exact function could not be deduced from the archaeological excavation. This was however provided by the historical research undertaken. Gros's photographs of the area during the 19th century¹⁴ were especially



*Figure 6: Reconstruction and interpretation of the water furrow
(A.C. van Vollenhoven).*

helpful. The excavation did however uncover much information regarding the construction of the furrow.

A section of the furrow was reconstructed for public viewing. This will help the course of educating people as to the importance of cultural resources¹⁵ (figure 6).

ARCHAEOLOGICAL INVESTIGATION OF THE HISTORICAL GARDEN FOOTPATHS AT THE MELROSE HOUSE MUSEUM, PRETORIA

Aim

Melrose House Museum has been restored to the period 1895-1905 during which period the Treaty of Vereeniging, which ended the Second Anglo-Boer War, was signed in the house.¹⁶ A map drawn up in 1986 indicates the footpaths which were reconstructed, according to information collected by the Melrose House Museum curator, a cultural historian.¹⁷ Excavations were done to confirm this information.



Figure 7: Remains of one of the footpaths at the Melrose House Museum (A.C. van Vollenhoven).

Method

Historical information, including the 1986 plan, was studied in order to decide where to excavate. Historical photographs on which some of these paths could be seen, were also used, mainly as a control measure for the paths indicated on the plan. The existing garden paths from the same period were also studied to use as an analogy in order to get an idea of the construction thereof.

Ten test trenches were dug in parts of the garden where, according to historical information, the probability of finding remains of the paths were the most likely. At this stage it was uncertain if changes to the garden led to the deliberate demolition of the paths. It was believed that excavations would provide an answer to this question.

Results

The garden paths were found to be damaged because of changes which had taken place in the garden over the years. As enough evidence thereof were found it appears as if the paths were not deliberately demolished. The paths proved to be of the same construction as the existing paths of the same period. It had a base of small stones. On top of that a reddish layer of fine rocky material was compacted (figure 7). The current state of the paths does not indicate their exact position and width. This can

however be deduced from cultural historical information.

The main result of the archaeological investigation was that it proved the cultural historical information to be correct with regard to the position of the paths. Cultural historical and archaeological information could thus be combined to reconstruct the garden paths at the Melrose House Museum.¹⁸

Conclusion

The five examples discussed in which only one archaeologist was primarily involved indicates that a substantial part of the recent history of Pretoria requires archaeological investigation. There is a number of other historical-archaeological projects, done by various archaeologists in the Pretoria area indicating that there is a wider scope to historical archaeology in Pretoria than one archaeologist can manage. These research projects further stresses the importance of the combination of archaeological and historical information in reconstructing the past.

Some of the other historical-archaeological research projects carried out by other archaeologists in the Pretoria area are e.g.:

- The historical-archaeological investigation carried out by Küsel of the out-buildings at the Pioneer Museum.¹⁹ In this study she especially made use of historical analogy in collaboration with the excavations to reconstruct the buildings.²⁰
- The National Cultural History Museum did excavations in order to reconstruct the rose garden at the Sammy Marks Museum. Apart from archaeological methods, use was made of historical photographs and family documents of the Marks family.²¹
- A similar project was done in order to find remains of the sunken rose garden at the Melrose House Museum. In this case photographs and oral tradition were used. Although no remains of the rose garden were found, three refuse pits were uncovered. Historical analogy was again used in describing and interpreting the archaeological finds from these pits.²²

These projects proved that a site does not need to be of a substantial age before archaeological excavation could commence. The oldest of these sites, the Bronkhorst house, only dates back approximately 150 years. The youngest site, the 1913-house was used extensively until 1927, a mere 71 years ago.

Research carried out indicated the importance of combining archaeological methods and historical information in investigating sites of the historical period.²³ Use was made of printed sources, archival sources such as written documents, maps and photographs, historical analogy and oral tradition. Some of these sources should be handled with caution. This was clearly shown by the oral tradition of the Bronkhorst house which was clearly influenced by sentiment.

The interest of the City Council in the history of Pretoria has for a long time been limited to the purely historical period of the city's development and its research in this regard limited to sites associated with white people. Fortunately the City Council recently started to also investigate the prehistory of the Pretoria area in order to incorporate it into their plans for the conservation of cultural resources in the city and the marketing of Pretoria.

The council however does not seem to be aware of archaeological sites dating within the historical period, associated with non-whites. In some of these areas such as Garsfontein and Lady Selbourne artefacts belonging to this period have been unearthed by gardeners. Photographs also exist of these areas. Therefore these areas should provide ample research opportunities for the historical archaeologist and will bring a more balanced approach in writing the history of Pretoria. It could also be an opportunity to illustrate that the combination of archaeological and cultural historical methods, techniques and sources is the only acceptable scientific way of writing the history of archaeological sites from the historical period.

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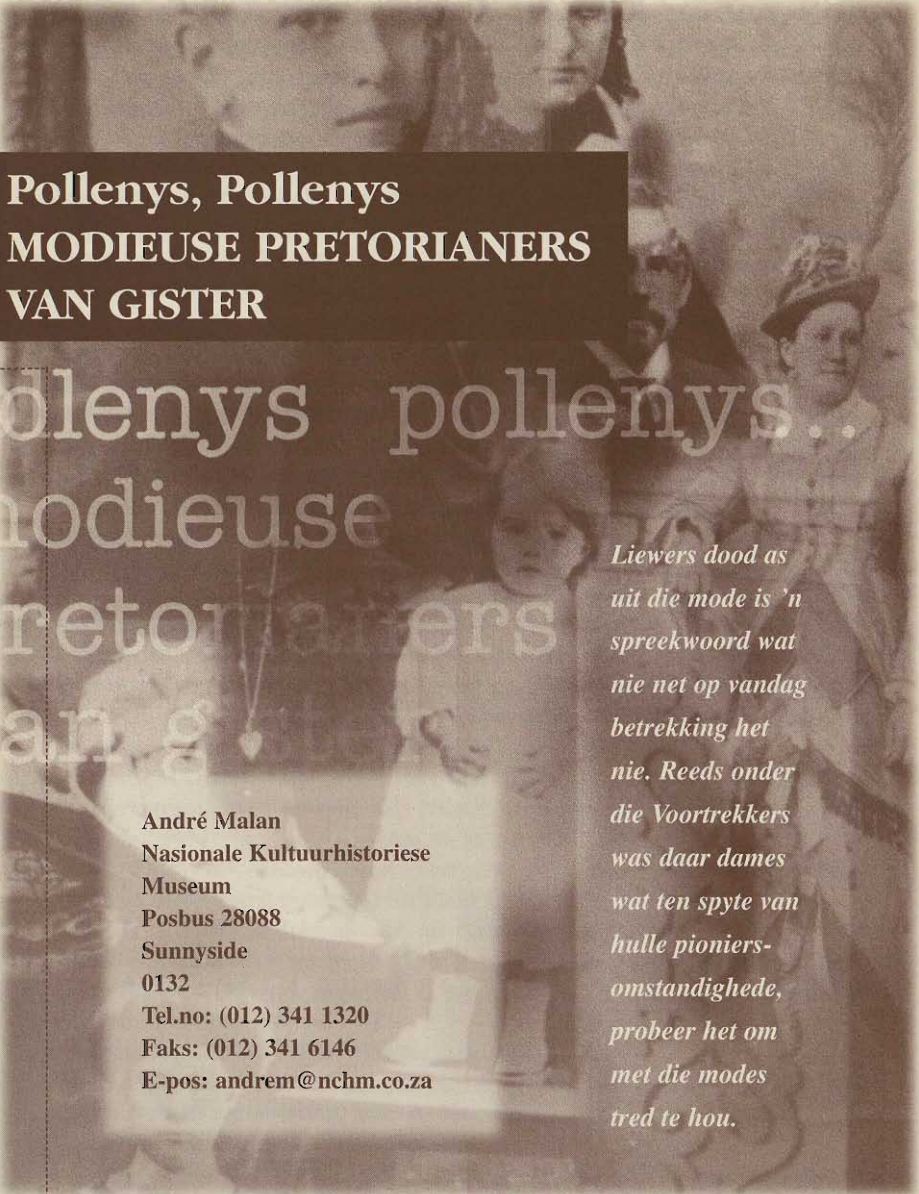
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Note:

*A similar article, by the same author was published in G. Pwiti & R. Soper; **Aspects of African archaeology**, (Harare, 1996). The text was however updated for **Pretoriana**. As the above mentioned book is not widely available, and the contents of the article important to the history of Pretoria, it was decided to include an updated version.*



**Pollenys, Pollenys
MODIEUSE PRETORIANERS
VAN GISTER**

*Liewers dood as
uit die mode is 'n
spreekwoord wat
nie net op vandag
betrekking het
nie. Reeds onder
die Voortrekkers
was daar dames
wat ten spyte van
hulle pioniers-
omstandighede,
probeer het om
met die modes
tred te hou.*

André Malan
Nasionale Kultuurhistoriese
Museum
Posbus 28088
Sunnyside
0132
Tel.no: (012) 341 1320
Faks: (012) 341 6146
E-pos: andrem@nchm.co.za

Die pioniers

Mev. Stucci, 'n Nederlandse predikantsvrou wat in 1846-7 die Voortrekkers in Pietermaritzburg besoek het, het geskryf dat sy haar aan die klereprag van die vrouens in die kerk verwonder het en verbaas was om uit hutte van klei sulke elegantgeklede dames te voorskyn te sien kom. Sarel Cilliers het weer aan sy suster geskryf dat hy hoor sy en haar vriendin hou baie van die mode en dat die vriendin selfs mode ontwerp ("uitvint").

Verskeie ander reisigers het met verloop van tyd opmerkings in dieselfde trant oor die inwoners van die Republieke en pertinent Pretoria, gemaak, soos Sarah Heckford wat as damesmous 'n bestaan gemaak het. Sy meld byvoorbeeld in haar reisbeskrywing dat sy by haar aankoms in 1880 in Pretoria twee modieusgeklede dames opgemerk het.

Modenuus het uiteraard weens die lang afstand van Europa en stadige kommunikasie 'n wyle gevat om Suid-Afrika te bereik en dan nog 'n hele ruk voor dit van die stede na die vrouens op afgeleë plase deurgesuur het. Die feit dat Suid-Afrika in die suidelike halfgrond is, bring in elk geval mee dat die mode altyd 'n seisoen agter Europa, waar modes tradisioneel hulle ontstaan het, is. Tog is daar volop getuienis dat dames wat dit kon bekostig en daarop ingestel was, so gou moontlik die nuutste modes aangeskaf het.

Mens moet egter in gedagte hou dat nie almal met elke modegril op hol raak nie. Verskeie faktore soos smaak, persoonlike oortuigings, godsdienstige beginsels en konserwatisme speel 'n groot rol. Anna Canisius, 'n Nederlandse dame wat saam met haar man na die Zuid-Afrikaansche Republiek geïmmigreer het, is aangespreek oor die hoedjie wat sy kerk toe opgesit het dan te klein was en sommige mense aanstoot gegee het. Sarel Cilliers het, na 'n aanval deur swartes op 'n klompie mense in 1865, in 'n brief aan familie die volgende opmerking gemaak:

onse sonden heef het verdien in waar ik voor vrees de prag in modes is nog dezelfde ... mijn gedagte is het dat de kaffers¹ nog een deel van onse vrouwe gevangelyk sal weg voere na hun land om de grote modes in prag ook de hoepel rokke.

Pretoria is in 1855 gestig en dit was reg in die periode wat deur sommige mense die "dik-aantrektyd" genoem was. Dit verwys na die feit dat die rokke van die tyd al hoe



Figuur 1: Maria Hermiena Dorothea Mundt geb. Van Soelen in die wye hoepelrok van 1860.

wyer geraak en al hoe verder van die lyf moes wegstaan. Om dié effek te bereik, is 'n hele klomp onderrokke (in Europa tot soveel as tien) gedra. Ten minste een hiervan was van 'n dik materiaal, soos baai, gemaak. Baai is 'n growwe en dik, effekleurige wolstof wat veral vir tafel- en saalkleedjies gebruik word.

'n Mev. Breytenbach meld in die tydskrif *Die Boerevrou* dat die gemiddelde verskoning onderklere hier ter lande bestaan het uit een groen baai en drie of vier ruim wit onderrokke, benewens nog ander "bybehorens". In die vyftigs is van 'n materiaal genaamd krinolien gebruik gemaak. Dit was 'n lap wat baie styf was weens die feit dat perdehare daarin geweef is, crin synde die Franse woord vir perdehaar.

Die hoepelrok

In 1857 het die hoepelrok op die toneel verskyn en vrouens het oor hul voete geval om een te bekom. Eendersyds het dit bevryding van die tiental onderrokke meegebring en andersyds kon die rok nou nog verder wegstaan. Die volgende advertensie van 'n handelaar, A. Broderick van Pretoria, het op 8 Desember 1863 in die *Staatscourant* verskyn:

Een weinige Hoepelrokken, zoo als nu door de Keizerin van Frankryk gedragen wordt. Kleedingstukken zoo als door de Princes van Engeland gedragen wordt.

Teen April 1865 adverteer dieselfde handelaar, wat sy winkel op Kerkplein gehad het: “Zeer groote Hoepelrokken (voor het warm weder geschikt)” en ’n paar maande later gepatenteerde hoepelrokke wat nie sal breek nie.

Maria Hermiena Dorothea Mundt (1832-1881) was die eggenote van Hans Heinrich Mundt, wat later die eienaar van die huidige Pioniershuisie in Silverton geword het. Haar vader was Cornelis van Dijk van Soelen (1809-1876), die eertydse landdros van Bloemfontein. Een foto van haar toon haar in die hoepelrok op sy wydste, waarin sy gewis by enige Europese eweknie sou kon kers vashou.

Mev. Mundt se trourok uit ongeveer 1860 het ook behoue gebly en word vandag in die versameling van die Nasionale Kultuurhistoriese Museum bewaar. Dié rok is van ’n ligte pers/lila gewaterde tafsy gemaak en van heel eenvoudige snit. Die lyfie is met ’n dun koordjie en smal fluweellintjie in ’n kontrasterende pers versier. Die romp is 5 m wyd om die soom en in diep plat plooië in die middelband vas en met ’n smal wit sykantjie om die soom versier. Sy moes volgens die mate daarvan ’n middeljtjie van 24 duim (60cm) gehad het. Verder het dit die tipiese ronde hals, versier met ’n valletjie met plat plooitjies.

’n Ander hoepelrok in die Museum se versameling het behoort aan Johanna Maria Erasmus, gebore Prinsloo, wat op



Figuur 2: Mev. Mundt in die latere hoepelrok wat nie so wyd om die heupe was nie.

Wonderboompoort gewoon het. Sy was 'n dogter van die Voortrekker Willem Petrus (Willem Wragtig) Prinsloo. Hierdie rok is gemaak van fyn wit moesilien met 'n yl oranje blaarmotief. Die romp, wat byna 4m wyd is, is met fyn rygsplooitjies in die middelband ingeryg met meer plooitjies agter as voor, wat op 'n datum êrens in die vroeë 1860's dui.

In hierdie tyd skei die lyfie en romp van mekaar en bestaan 'n dame se uitrusting gevolglik meestal uit twee kledingstukke - 'n romp en bostuk. Die uitsondering was die sogenaamde prinsesstyl wat 'n snit was wat glo deur Alexandra, die Prinses van Wallis, populêr gemaak is. Die pante van so 'n rok se bostuk en romp is aaneen gesny sodat die rok nie 'n middelnaat het nie. Dit was veral in die laat sestigs en sewentigerjare van die negentiende eeu baie gewild.



Figuur 3: Mev. Mary Burgers se "crinolette".

Op 'n ander foto van mev. Mundt is die volgende stap in die mode ook duidelik te bespeur. Teen ongeveer 1865 het die hoepelrok stadig begin vernou en is die rompe ook in bane na bo gesny sodat daar nie so baie volheid meer om die heupe was nie. Terselfdertyd het die soom van sirkelvormig na elipties verander, met die skerp punt na agter. Dit het veroorsaak dat die rok 'n skuins lyn na agter begin aanneem het en ook effens gesleep het.

'n Presidentsvrou

'n Ander toonaangewende figuur op die modetoneel was die staatspresidentsvrou van die ZAR, 1872-1877, mev. Mary Burgers, (geb. Bryson, 1836-1929). Sy was van Skotse afkoms en het in Europa studeer. 'n Foto van haar

in die Transvaalse argiefbewaarplek (TAB 13186) toon haar gekleed in die hoepelrok se opvolger, die busselrok, wat gedurende die laat sestigerjare en sewentigerjare in die mode was. 'n Crinolette² wat deur haar gedra is, en van haar rokke is ook in die versameling van die Nasionale Kultuurhistoriese Museum.

Een van die busselrokstyle, wat 'n oorromp, wat in 'n voorskooteffek oor 'n onderromp gedrapeer was, as kenmerk gehad het, was as die "polonaise" bekend. Hierdie rokke het skuins na agter uitgeloopt en gesleep.

'n Tydgenootlike vooraanstaande Pretorianer was Magdalena Celliers (geb. Bisseux, 1836-1889), die dogter van 'n Franse sendeling aan die Kaap. Sy was die eggenote van Jan Celliers (1839-1895), die eerste redakteur van die koerant *De Volkstem*, en moeder van die volksgedigter Jan F. E. Celliers. Op 'n foto van haar dra sy 'n modieuse busselrok met volromp. Die bostuk se hals is tipies: diep en V-vormig en afgerond met 'n wit kantvalletjie met 'n strik op die punt van die V. Agter-aan die bostuk is 'n peplum wat agter oor die bussel spreid. Die moue is buisvormig tot by die elmboë waar 'n wye sirkelvormige val aangeheg is wat bo-oor nou ondermoue, afgerond met 'n wit valletjie om die pols, hang. Die rok is versier met tipiese fraaiings. Haar hare is deftig gekam volgens die modevoorskrifte. Ook van haar is die Museum bevoorreg om 'n uitrusting in sy besit te hê.



Figuur 4: Die digter Jan F E Celliers se moeder, Magdalena, in 'n busselrok van ongeveer 1870.



*Figuur 5:
Christina Pretorius,
dogter van oud-
president M. W.
Pretorius, in 'n rok
uit die laat
sewentigerjare.*



Figuur 6: Mev. J C Preller afgeneem ongeveer in 1880 toe Pretoria in Britse hande was.

Engelse bal. Hulle rokke was volgens hom smaakvol en goed gemaak. Daarteenoor het Morcom, die privaatsekretaris van Sir Theophilus Shepstone tydens die eerste anneksasie van die Transvaal 1877-1881, op dieselfde tydstip geskryf dat "The costumes of the ladies were not striking and compared unfavourably with those to be seen at a Natal ball". Sir Shepstone se veelseggende opmerking oor hierdie kommentaar egter was "Morose Morcom".

'n Foto van Christina Pretorius³ (18??-1926), die beeldskone dogter van die oudstaatspresident van die ZAR, Marthinus Wessel Pretorius (1819-1901), toon haar teen die middel van die sewentigerjare in die busselrok se opvolger. Die busselstutte is weggepak en die rokke het al hoe meer begin vernou. Draperings, valle en opsmuk was nog aan die orde van die dag, veral op die agterkant van die romp. Rokke het terselfdertyd lang slepe ontwikkel. Teen 1880 was die rokke so nou dat dames skaars kon loop terwyl trappe klim en behoorlik op 'n stoel gaan sit byna onmoontlik geraak het.

Onder Britse bewind

E. Sandeman, 'n reisiger, het in 1878 'n bal aan huis van die Britse goewerneur in Pretoria bygewoon en later in sy boek oor sy wedervaringe geskryf dat die dames so goed aangegetrek was soos by enige

Gedurende die Britse besetting is die mode steeds deur sommige dames getrou nagevolg soos blyk uit die herinneringe van Heloïse Greenlees. Sy het die bruilof van Sarie Preller, 'n niggie van die gevierde dr. Gustav Preller, soos volg beskryf:

... [the] bride in a beautiful dress of white satin, made in many narrow gores going into sharp points at the waist, the skirt trimmed with blonde lace and seed pearls. The long train was caught up at the back to form a bustle effect. Her veil cover-ed her face and hung down to her knees ...



Die ses blommemeisies was geklee in moeselien. Die tabberds was vasgebind met serpe van helder maroen gewaterde lint, ongeveer twaalf duim [30cm] breed, en hulle het klein blommekransies gedra. Die twaalf strooimeisies se rokke was in die jongste polonaise-styl, ⁴ pas uit Parys. Die rompe was van 'n diep roomkleurige Indiese moeselien, terwyl die polonaise-drapeersel van materiaal met 'n ougoud kleur was.

'n Foto van die bruid se moeder, mev. J. C. Preller, wie se man burgemeester van Pretoria tydens die Eerste Britse Anneksasie

Figuur 7: 'n Foto uit die Marks-versameling moontlik van 'n suster van Bertha Marks. Sy dra 'n tipiese busselrok van 1885.

was, toon haar in 'n deftige uitrusting, die materiaal waarvan oënskynlik met 'n satynstreep geweef is. Die gebruik van kontrasterende lap, wat baie gebiedend vir modedrag geraak het, is ook duidelik in haar uitrusting sigbaar.

'n Sakeman se vrou

In 1885 kom Bertha Guttmann (1863-1934), 'n jong Britse vrou uit Sheffield, as die bruid van die Suid-Afrikaanse nyweraar, Sammy Marks (1844-1920), in Pretoria aan. Marks was op daardie stadium al klaar welgestel en komende uit Engeland moes Bertha haar nuwe landgenote 'n tree of twee vooruit gewees het wat die modes aanbetref.

Die tweede busselfase het hoogty gevier vanaf ongeveer 1883 en teen 1885 was die nuwe gier op sy gewildste. Daar word beweer dat die proporsies oorsee so buitensporig geraak het dat mens 'n skinkbord met teekoppies op so 'n bussel kon balanseer. Mev. Breytenbach, na wie vroeër al verwys is, het beskryf dat die gemiddelde wegstaan van die bussel hier in Suid-Afrika ongeveer 9 duim (+23cm) was. Volgens haar was dit "opwekkend" om 'n klomp Afrikaanse nooiens met hulle "wipstêre" 'n mazurka te sien dans!

Die bussel (Mev. Breytenbach beskryf dit as "vals bout") self het verskil van sy voorganger. Weer eens was daar 'n groot variasie van vorms wat elke seisoen boonop verander het in grootte en vorm en uiteindelik in 'n opgestopte kussinkie in die 1890s bly voortleef het. Party was van fyn netdraad en ander van walvisbeenhoepels.

Uit die baie foto's van Bertha Marks weet ons dat sy modebewus was. Ongelukkig is daar nie 'n foto van haar in haar trourok bekend nie, maar 'n foto uit die Marks-versameling, moontlik van 'n suster van haar, gee vir mens 'n prentjie van hoe sy waarskynlik self in daardie jare geklee sou gewees het. Opvallend is die hoë regopstaande boordjie, wat vir die volgende dertig jaar in dagdrag sou vassteek. By hierdie rokke is dikwels 'n hoed, wat mens aan 'n omgekeerde pot vir 'n stoeplant laat dink, gedra. Van Bertha se klere het egter ongelukkig net 'n syparasol en 'n paar waaiers oorgebly.

'n Modebewuste familie

Jacoba Margaretha (Cootie) Malan (1874-1903) was die dogter van Daniel Malan van die plaas Rietfontein, net anderkant Cullinan. Sy was getroud met L. J. A. (Lou)



*Figuur 8: Jacoba Margaretha Erasmus geb. Malan in 'n dejiige rak uit
ongeveer 1893.*

Erasmus wat op die plaas Brakfontein net anderkant Irene, geboer het. Die enigste bekende foto van haar toon haar in 'n deftige rok uit die vroeë 1890s. Dit is af te lei uit die feit dat die romp oënskynlik nog buisvormig is met volheid om die heupe. Ook die brokaatpaneel, wat duidelik sigbaar is, is tipies.

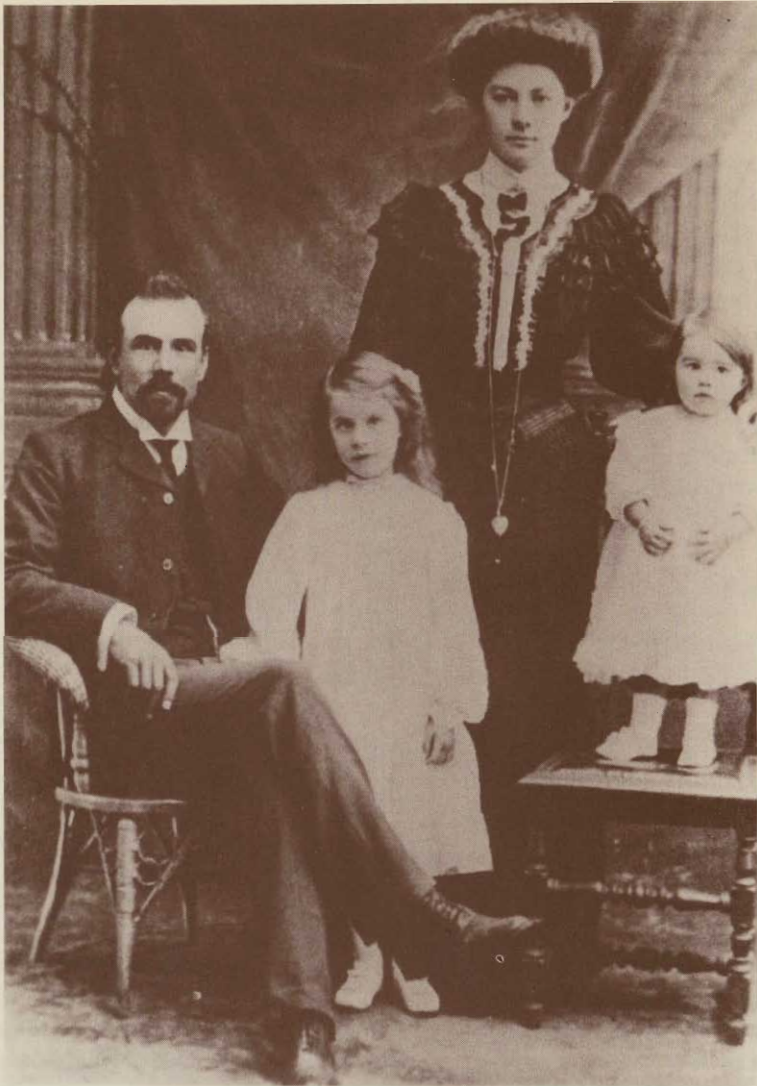
Vanaf ongeveer 1893 het die romp in 'n klokvorm verander. Daarmee saam het haar moue net 'n klein pofvorm terwyl moue stelselmatig van ± 1893 vergroot het tot die enorme skaapboumoue. Dit was mode tot ongeveer 1897 waarna die moue weer verklein het. Haar haarstyl is ook tipies van die vroeë 1890s - styf teruggekam met die kuif in krulletjies op die voorkop en 'n stywe bollatjie.

Haar halvesuster, Maria Isabella (Malie) Malan (1879-1968) se trourok is by Henwoods, indertyd 'n bekende winkel in Pretoria, gekoop. Sy is in 1898 met haar neef, Johannes Wilhelmus Malan (1877-1939) getroud. Hierdie rok is in die Museum se versameling. Dit is van grysblou wolstof en die lyfie se bors en oormoue was van ragfyn wit sychiffon wat ongelukkig met die verloop van tyd vergaan het. Die lyfie self is met fyn kraleborduurwerk en 'n groot wit systrik op die middel versier. Die romp is in die modieuse klokvorm gesny. Op haar kop het sy 'n parmantige plat strooihoedjie met 'n allemintige volstruisveer aan die een kant, gedra.

Lou Erasmus het op 17 Januarie 1905 met sy eerste vrou se niggie, Aletta Adriana (Lettie) Malan (1884-1961) hertrou. Sy was die dogter van Jacob Cornelis Malan (1829-1888) van die plaas Hartbeestfontein en Johanna Catharina gebore De Lange (1848-1925). Lettie se weduweemoeder het volgens familie-oorlewering gesê die Malans staan nie vir die Erasmusse, wat baie welgestel was, agteruit nie. Gevolglik het sy Lettie se hele bruidsuiset per katalogus van Parys af deur 'n winkelier in Pretoria, ene mnr. Boscher, bestel, ten spyte van die swaarkry van die na-oorlogse jare. Lettie het later aan haar kinders vertel hoeveel aandag sy met die rokke getrek het.

Die hele uiset het behoue gebly en is deur haar dogter, mev. Vicky Baard vir bewaring aan die Nasionale Kultuurhistoriese Museum geskenk. Die trourok was van roomkleurige sy met insetsels van satynlint en kant. Die huweliksbevestiging het, aldus die troukaartjie, in Pretoria aan huis van mnr. R. E. Erasmus in Kotzestraat, Jubilee Square, Sunnyside plaasgevind. Tydens die onthaal het een van die gaste per ongeluk sjampanje op die rok gestort.

Die rok wat Lettie op die foto aan het, was van swart sy met wit insetsels in die lyfie



Figuur 9: Lou en Lettie Erasmus en sy twee kinders uit sy eerste huwelik met Cootie Malan (Figuur 8) 1905. Lettie dra hier een van die rokke wat haar moeder vir haar uit Parys bestel het.

en versier met oranje fluweellint en -strikkies. Die hele romp is met fyn vertikale opnaaisels versier. Die hangertjie aan die lang ketting wat ver by die middel hang, was ook 'n modegril uit hierdie tyd. Benewens hierdie twee rokke was daar nog 'n vlootblou rok, 'n liggroen rok, 'n bloes van groen sy en roomkleurige kant en 'n sogenaamde "tea-gown" wat sy as japon gebruik het. Vir hulle wittebrood het die paartjie by die Strand gaan vakansie hou.

Uit al hierdie getuienis is dit duidelik dat Pretoria se vrouens van meet af aan probeer het om tred te hou met die mode-ontwikkeling en dat die wat wou en dit kon bekostig die Europese modegiere nagevolg het.

Bronne

1. MALAN, A., Die Hoepel- en busselrok as modestyle in die Boererpublieke (1860-1889). Navorsing deur die Nasionale Kultuurhistoriese en Opelug-museum Vol.I No.5, 1989.
2. MALAN, A., **The use of historical photographs as source for cultural history: The Sammy Marks photograph collection.** University of Pretoria, MA-thesis 1995.
3. STRUTT, D., **Fashion in South Africa.** Cape Town, 1975.
4. Persoonlike mededeling: Mev. Vicky Baard, Brakfontein, Irene, 1988.

Verwysings

1. Hierdie woord word tans as skeldwoord geag maar word hier in sy oorspronklike konteks aangehaal toe dit as algemene benaming vir 'n swart persoon gebruik is.
2. Die hoepelonderrok, of krinolien, is deur 'n kleiner weergawe daarvan, genaamd 'n "crinolette", vervang. Party modelle het dan 'n busselstut daarby ingebou gehad, by ander is 'n los bussel bo-oor gedra.
3. Christiana en Chrissiesmeer is na haar vernoem.
4. Sy beskryf die polonaise as 'n noupassende lyfie wat agter met klein knopies vasmaak. Van die middel voor het 'n soort voorskoot gehang, wat in diep voue gedrapeer was - van regs na voor en dan na agter geswaai, waar dit in die middel saamgevat is om 'n busseleffek te vorm, vanwaar dit dan tot by die knieë afgehang het om 'n sogenaamde waterval te vorm.

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Kort abstrakte in Afrikaans en Engels kan voorsien word, maar is nie noodsaaklik nie.

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Alle figure moet opeenvolgend genommer word (bv. Figuur 6). Een stel figure moet ingedien word. Byskrifte moet op los bladsye in die korrekte volgorde getik word.

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