TYDSKRIF VAN DIE PRETORIASE HISTORIESE VERENIGING: GENOOTSKAP OUD-PRETORIA
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REDAKSIONEEL/EDITORIAL

The centenary commemoration of the Anglo-Boer War is currently in it's third year. As promised an article on the War is included in this, the 114th edition of Pretoriana. The article deals with interesting and mostly previously unknown information about the forts of Pretoria. The information was obtained from the Paff collection in the Library of Parliament in Cape Town.

Die Sammy Marks Museum, oos van Pretoria, is 'n welbekende landmerk. In hierdie uitgawe maak ons ook kennis met die vryetydsbesteding van hierdie familie. Die lesers sal waarskynlik verbaas staan oor die dinge waarmee die Markse hule gedurende die laat negentiende en vroeë twintigste eeu besig gehou het.

Our third article takes a closer look at some ceramic and glass artifacts that were found at 321 Du Toit street. The analysis of this assemblage is also used to serve as a guide for future researchers and it is believed that this will contribute to the meaningful analysis of such collections in museums.

Toevallig het dit gebeur dat hierdie uitgawe van Pretoriana met meer Engelse as Afrikaanse artikels spog, hoewel die skrywers daarvan Afrikaansprekend is. Ek wil die vertroue uitspreek dat dit ons Engelstalige lede sal aanmoedig om ook artikels vir publikasie in te stuur. Die enigste vereiste is dat dit iets met die geskiedenis van Pretoria te doen moet hê.

The date of this issue, July 2001, commemorates the only significant incident of the Anglo-Boer War in the Pretoria area during 1901. The Battle of Silkaatsnek was fought on 19 July 1901 and was won by the Boers under the command of general JH de la Rey. This resulted in a large number of Boers returning to the commando's and can be seen as a revival in their war effort.

Toevallig is 'n hoeveelheid ammunisie, wat uit die Anglo-Boereoorlog dateer, presies 99 jaar later te Ifafi, naby Silkaatsnek gevind. Hierdie vonds, wat op 19 Julie 2000 opgediep is, is argeologies ondersoek, maar is ongelukkig nog nie gereed vir publikasie nie. Moontlik sal dit in die volgende uitgawe van Pretoriana gepubliseer kan word.

A PRELIMINARY GUIDE TO THE ANALYSIS OF CERAMIC AND GLASS ASSEMBLAGES FROM HISTORICAL SITES: AN INVESTIGATION OF CERAMICS AND GLASS BOTTLES, FOUND AT 321 DU TOIT STREET, PRETORIA

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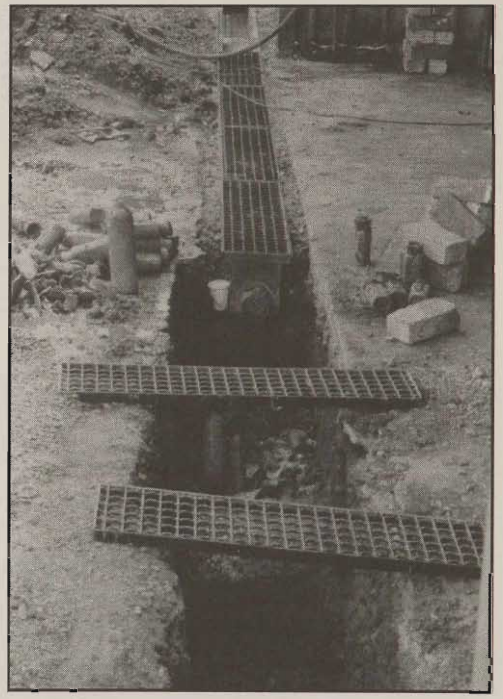
Introduction

In December 1994 a collection of old bottles was found at a construction site on the corner of Du Toit and Schoeman street, Pretoria. The site is occupied by a petrol and service station and the construction work was undertaken by them in order to dig a sump for the flow of motor oil. Because of the construction work the upper layer of bottles were broken (figure 1).

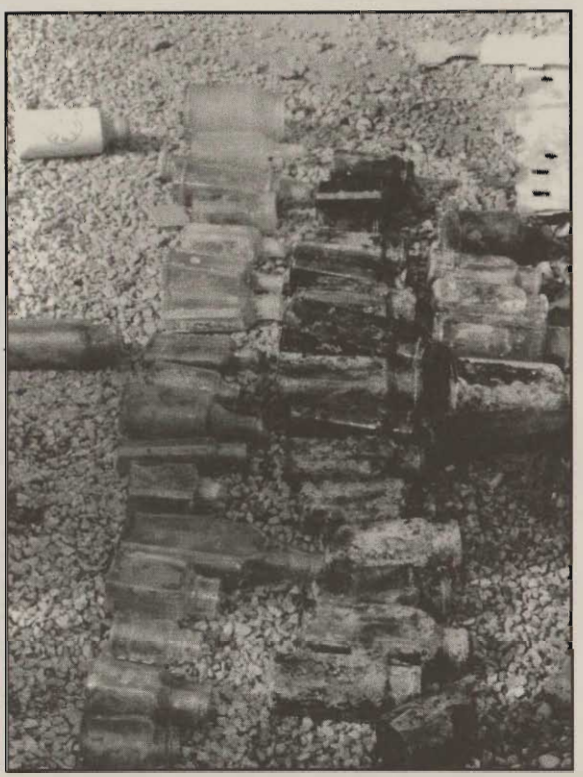
After consultation with the National Monuments Council, researchers of the National Cultural History Museum visited the site. This led to the historical and archaeological investigation of the find. A number of external factors prevented the museum from doing more than a preliminary investigation. These will be dealt with later.



1. The construction site with signs of broken bottles (photograph: M. Naudé).

Historical background

The stand on which the bottles were found



4. Ceramic and glass bottles that were removed from the site (photograph: M. Naudé).

ture. It has a handle attached to the shoulder and was hand-thrown on a potter's wheel (Lastovica & Lastovica 1982: 38). One of the bottles was short of a handle.

All of these were incised with the name of the distiller. Five were from the firm Hulstkamp & Zoon & Molyn from Rotterdam. The "zoon" were shortened to "zn" on three of these, which probably is an indication of age difference. On one of the lips of a "zoon" type, remains of the lead seal can be seen.

The other two salt-glazed bottles were from Erven Lucas Bols Het Lootsje from Amsterdam. Bols started his firm in 1575 (Lastovica & Lastovica 1982: 38), but of course these bottles are dated to much later. All these bottles were manufactured before 1900 (Meyer n.d.: 4). One of the Bols bottles had a lot number incised on the bottom, being r 1.20.

The locally manufactured bottles included one two-toned stone ware soda water bottle with underglaze printing in black. It originally came from the Radium Aerated Water Co. of Pretoria and also shows the monogram S.J. An important feature of the bottle is it's crown top. It is dated to ca. 1900+ (Meyer n.d.: 1).

Nine two-toned stone ware ginger beer bottles with blob tops were collected. It has underglaze printing in black, with the wording S.A.G.I. Brewed Ginger Beer. These were from the brewery South African Garrison Institute, of which the foundation stone was laid in 1902 (Meyer n.d.: 1). They are therefore dated to ca 1900+. It is known that all stone ware ginger beer bottles used by South African firms were manufactured by British potteries (Meyer n.d.: 1). All these bottles show an incised maker's mark of Bourne Denby, but different numbers such as 07, X, 0 and 11 probably referring to the date of manufacture.

One two-toned stone ware liquor bottle with a cylindrical body and sloping shoulders was found. It shows a blob top and screw thread on the inside of the neck as it was designed to take an internal screw stopper. The handle of this artifact has been broken off. It is dated to the late 19th century(Meyer n.d.: 1).

The last two stone ware bottles that were found could not be identified as belonging to a specific functional type. The first of these is a champagne shaped bottle with no distinctive marks or printing. It probably contained ginger beer or a carbonated beverage. It is dated to the twentieth century (Meyer n.d.: 5). The second is a container with flanged lip, tapered out neck and cylindrical body. It is dated to the late nineteenth century (Meyer n.d.: 6).

Glass

Seventy-nine glass bottles were collected. It is more difficult to divide these into categories according to origin(place of manufacture), but where this was possible it will be mentioned. These can be divided into the following functional types, namely carbonated beverages and ginger beer, food bottles and other household items, cosmetic containers, medicine bottles, liquor bottles and ink bottles.

Carbonated bottles and ginger beer

Only one bottle in this category was found. It is described as being a skittle-shaped (club-shaped) soda water bottle with a blob top and flat bottom. These type of bottles were manufactured well into the twentieth century (Meyer n.d.: 1).

Food bottles and other household items

Thirteen bottles belonging to this category were found. All of these are dated to between the late nineteenth to early twentieth century. Some of these were preserve bottles or containers. This include a green rectangular jar used for capers or pickles, a bottle with a wide mouth from the firm Rylands Barnsley and a jar with the number 4822 embossed on its basal surface.

Most of the bottles contained some kind of liquid. These include a bottle for coconut oil (soetolie), an octagonal tomato sauce bottle, an octagonal chutney container and two small bottles for vanilla essence.

The remainder of the bottles consist of a baby food container from the company Mellin's in London, a brown bottle for milk powder from Foster Fairchild brothers New York, a curry container from the firm Farrow & Co. in Boston and two bottles for milk or cream from B & Co. Ltd.

(Meyer n.d.: 1-2).

Cosmetic containers

In this category two vessels were found. The first is a vaseline container from Chesebrough, New York and is dated to the early twentieth century. The second is a bottle for perfume. It has an embossed flower design and trademark of E D Pinaud, Paris (Meyer n.d.: 2).

Medicine bottles

This category is by far the largest and consist of 33 artifacts. It was not possible to date all of these, but those which could be dated are from the late nineteenth to the early twentieth century.

Twenty of these contained Kepler solution of cod liver oil in an extract of malt and are dated to ca. 1893-1900. Their sizes vary between 160 and 190mm. They were also found in four colours namely black, brown, green and amber.

Other bottles which could be identified are a cobalt blue castor oil bottle with burst top, a bottle for fig syrup from San Francisco, California and a brown glass jar with the trade name Krusshen salts. A bottle containing veterinary medicine for horses, Elliman's Royal Embrocation for horses, was also found.

It was not possible te determine the type of medicine contained by all the other medicinal bottles found, although one of these show the name of the company, being J.H.Heinz Co. from Pittsburgh (Meyer n.d.: 2-3).

Liquor bottles

Only two artifacts were found in this category. The first is a whisky or gin flask which was sold by the catering department ot the South African Railways. The second is a dark olive green small glass case gin bottle with an embossed mark on the shoulder. The mark reads JaVol. Both vessels are dated to the late nineteenth century (Meyer n.d.: 4).

Ink bottles

Three artifacts used to contain ink were found. All these date to the early twentieth century. The companies names were embossed on each of these, being S.S.Stafford's inks U.S.A., Gillard & Co. Ltd. London and Caldwell's flo-eesi inks (Meyer n.d.: 4).

Unidentified

All other glass bottles collected were unidentifiable although they could also be dated to the late nineteenth to early twentieth century (Meyer n.d.: 4-5).

Conclusion

In analyzing the above mentioned artifacts, the following procedure was followed in order to identify and date the finds:

The first category that was looked at is the material from which the artifacts are made. A distinction was made between ceramics and glass. Ceramics are usually subdivided into porcelain, stoneware and earthenware. Klose & Malan (2000: 52) also distinguish tin-glazed earthenware and refined industrial wares.

The second category was that of **distinguisable markings.** This includes makers marks, registration numbers and decoration. From this the following can be learned:

- The date of manufacture e.g. early twentieth century,
- Origin, for instance a baby bottle with the embossed mark of "Mellins Infant Food London" clearly shows that the bottle comes from England,
- Contents of a container such as the ginger beer bottles found at the site, which clearly stated "Brewed Ginger Beer". The contents can however also be concluded from other inscriptions, such as the name of the company, e.g. it is known that the above mentioned company of Hulstkamp & zoon & Molyn were distillers, meaning that the container would have contained some alcoholic beverage.

Origin is seen by Klose & Malan (2000: 52) as the second step in analysing ceramics. It should however be noted that distinguisable markings serves as a means to obtain this information if such markings exist on a vessel.

The third category of importance is the **form** of the excavated vessel. The following can be learned from the form of a vessel:

- Function is the most important deduction from the form of these artifacts. Especially when only neck, head and lip pieces of a bottle are found; form is a handy tool to determine function,
- Age, as form is also an indication of the manufacturing process.

Klose & Malan (2000: 54) see form and function as the third step in the analysis of ceramics. It should be noted that age may also be indicated by the form of an artifact and that this

becomes of importance if the artifact has no other indicators of age.

The fourth important kind of information to be retrieved from excavated glass and ceramic bottles is to **quantify** the data in order to have an idea of **the importance of a specific category** in relation to other categories. By using the above mentioned categories (functions) such as alcoholic, household, medicinal, etc. the artifacts are classified. It is important to only use those material that can be placed in a specific category without any doubt. It is however not only complete bottles that may be used, but also fragments. In the latter case it will be nescessary to determine the minimum number of individuals (MNI) to ascertain that a misrepresentation of certain categories are not given.

The above mentioned procedure seem to be the best method to use on archaeological assemblages from the Historical period. It serves as a guide to historical archaeologists in analysing ceramic and glass artifacts.

It also shows close resemblance to the Analytical System for Cape ceramics that was developed by Klose & Malan (2000: 52-57), which was published just after the completion of our manuscript. Mention should be made of numerous discussions between us and them in this regard and it seems as if both parties are moving in the same direction in the analysis of these artifacts.

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INLIGTING IN DIE PAFF-VERSAMELING RAKENDE DIE FORTE VAN PRETORIA

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Inleiding

Navorsing wat onlangs in die Parlementsbiblioteek in Kaapstad gedoen is, het 'n aantal minder bekende dokumente rakende die forte van Pretoria geopenbaar. Hierdie dokumente vorm deel van die Paff-versameling.

Luitenant (later kaptein) Paul Constant Paff (figuur 1) was hoof van die veldtelegrafie-afdeling van die Staatsartillerie van die Zuid-Afrikaansche Republiek (dok. 182: 1). Hy was ook die sekretaris van die spesiale kommissie insake die bou van die Pretoriase forte (dok 33; Ploeger & Botha 1968: 23).

1. Kaptein Paul Constant Paff (Ploeger & Botha 1968: 55).

Die versameling bestaan uit dokumente waarin minder bekende (en soms onbekende) inligting oor die forte van Pretoria geopenbaar word. In die artikel word 'n evaluasie van hierdie inligting gemaak en word die geloofwaardigheid daarvan bespreek.

Doel van die forte

Volgens die dokumentasie in die Paff-versameling is die forte van Pretoria geensins gebou met die oog daarop om Pretoria teen 'n volskaalse oorlog teen 'n goed bewapende vyand te verdedig nie (dok.1[1] : 10). Die doel daarvan was bloot om 'n verrassingsaanval die hoof te bied. Hierdie inligting kan as verklaring dien vir die oënskynlike onverklaarbare besluit van die ZAR magte om die forte te ontruim kort voor die Britse

[1] Hierdie dokument blyk oorgeskryf en -getik te wees deur iemand anders as Paff. In sommige gevalle kom daar drie verskillende kopieë van inligting voor (dok.1-3) en van ander slegs een.

oorname van Pretoria op 5 Junie 1900.

Daar moet egter onthou word dat die doel van iets soos die forte nie so vereenvoudig kan word nie. Waarskynlik was dit die oorspronklike doel om 'n verrassingsaanval die hoof te bied, maar namate 'n oorlog onafwendbaar geblyk te wees het, is daar gewis 'n aanpassing in die doel daarvan gemaak. Aangesien die ZAR sedert 1895 toenemend maatreëls getref het om gereed te maak vir die moontlikheid van 'n oorlog teen Brittanje, moes die forte, wat sedert 1896 beplan is, deel van hierdie oorlogsplan uitgemaak het.

Boonop word bostaande inligting, na aanleiding van die Jameson-inval, gegrond op die vrees vir 'n aanval vanuit Johannesburg. Gevolglik maak dit nie heeltemal sin om so 'n groot hoeveelheid forte rondom die stad op te rig nie. Twee forte ten suide van Pretoria sou hiervoor voldoende gewees het.

Inligting wat hierby aansluit, dui daarop dat die vier forte 'n groot lading dinamiet bevat het, waarmee elke fort met die druk van 'n knoppie in die lug geblaas kon word indien dit deur rebelle beset sou word (dok. 1: 11a). Die gebruik van die woord "rebelle", dui ook daarop dat die forte, soos hierbo vermeld, met die oog op 'n verrassingsaanval gebou is. Daar moet egter onthou word dat die skrywer hiervan noodwendig in sy dokumentasie sou toesien dat sy feite klop.

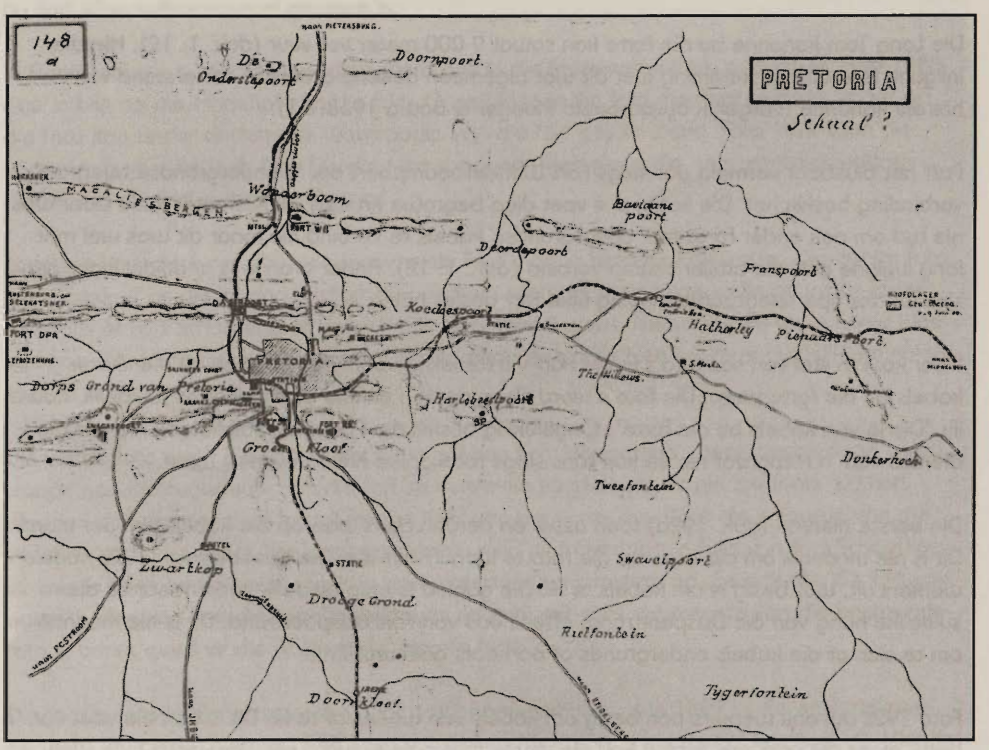
Hierdie inligting kon in geen ander bron opgespoor word nie. Daar kan dus aanvaar word dat, indien dit waar is, hierdie lading ontlont is nadat die forte ontwapen is, geruime tyd voordat Pretoria deur die Britse magte ingeneem is.

Volgens die dokumente, is die soekligte van die forte soms ook vir ander redes as die opspoor van die vyand gebruik. Tydens amptelike geleenthede soos die verjaarsdag van die President, is dit gebruik om die dorp te verlig en 'n feestelike atmosfeer te skep (dok. 1: 11a). Daar word nie vermeld of hierdie praktyk ook tydens die oorlogsjare uitgevoer is nie. Indien wel, sou dit nie juis 'n intelligente militêre strategie gewees het nie, aangesien dit die presiese posisie van die forte aan die vyand sou openbaar.

Bou van die forte

Een van die dokumente dui voorts aan dat die aanvanklike besluit bloot was om twee forte, naamlik die by Schanskop en Wonderboompoort te bou en dat Fort Klapperkop eers later bygekom het. Heelwat later is besluit om 'n vierde fort, Fort Daspoortrand, te bou en die konstruksie daarvan is om politieke redes aan 'n Franse firma opgedra en nie weer aan die Duitsers nie (dok. 1: 11).

Hierdie inligting stem tot 'n groot mate ooreen met dit wat tans oor die forte bekend is, maar werp nuwe lig op die volgorde waarin hulle gebou is. Dit is welbekend dat die vier forte in die aangeduide volgorde gebou is. Uit ander bronne is dit egter duidelik dat daar aanvanklik besluit is om agt forte te bou, maar dat die nodige fondse hiervoor ontbreek het (Van Vollenhoven 1995: 53). Daarom is daar uiteindelik slegs vier forte om Pretoria opgerig (figuur 2).



2. Kaart van Pretoria waarop die vier forte aangedui word (Parlementsbiblioteek, Kaapstad, Paff-versameling: dokument 148d).

Die inligting uit die Paff-versameling is waarskynlik 'n weergawe van 'n praktiese besluit binne die groter plan, naamlik om te begin met die bou van twee forte en later die res van die fortifikasieplan uit te voer. 'n Ongenommerde dokument uit die versameling, gedateer 24 Maart 1896, bevestig hierdie afleiding. Dit blyk dat dit 'n goeie besluit was, aangesien die ZAR regering gewis groot probleme sou ondervind het indien daar 'n kontrak vir al agt forte toegeken was en hulle dit dan om finansiële redes nie sou kon uitvoer nie.

Klaarblyklik was die doel met die grag by Fort Klapperkop om, indien nodig, oorstroom te

word (dok. 1: 11a). Hierdie inligting word in twyfel getrek omdat daar geen aanduiding van waterpype of iets soortgelyks is waarmee dit gedoen kon word nie. Boonop is die skalieklip poreus en laat water deur - noodwendig sal sodanige "vloed" nie lank hou nie en dus minder effektief gewees het.

Inrigting van die forte

Die Long Tom kanonne by die forte kon sowat 9 000 meter ver vuur (dok. 1: 12). Hierdie inligting is in ooreenstemming met dìt wat algemeen bekend is oor die reikafstand van hierdie kanonne (vergelyk byvoorbeeld Ploeger & Botha 1968: 51).

Paff het blykbaar vermeld dat slegs Fort Wonderboompoort oor 'n ondergrondse telegraafverbinding beskik het. Die kabel is 4 voet diep begrawe en was 12 kilometer lank. Daar was nie tyd om ook ander forte met ondergrondse kabels te verbind nie,maar dit was wel met lang luglyne met die artilleriekamp verbind (dok. 1: 12). Ander bronne is onduidelik oor presies watter tipe telegraafverbinding elke fort beskik het.

Daar kom 'n stel van ses foto's in die Paff-versameling voor, wat meer lig op die lê van kabels by die forte werp. Die foto's word slegs deur 'n enkele beskrywing verduidelik, naamlik "Die lê van kabels by die forte". Ongelukkig beskik die Parlementsbiblioteek nie oor die dienste van 'n fotograaf nie en kon tans slegs fotokopieë hiervan verkry word.

Die eerste hiervan (dok. 192a) toon osse- en perdewaens waarop die kabels vervoer word. Dit is nie moontlik om die area op die foto te identifiseer nie. Die tweede foto (192b) beeld werkers uit, wat besig is om kabels te lê. Die gebied is baie duidelik herkenbaar as die suidelike hang van die Daspoortrand, effens oos van Fort Daspoortrand. Dit is nie moontlik om te sien of die kabels ondergronds of oorhoofs gelê word nie.

Foto 192c dui ook werkers aan besig om kabels van waens af te lê. Dit is aan die voet van 'n berg, maar die presiese ligging kan nie uit die foto afgelei word nie. Die vierde foto (dok. 192d) toon duidelik 'n sloot waarbinne kabels gelê word. In hierdie geval is dit gewis ondergrondse kabels, maar die gebied kan weer eens nie met sekerheid geëien word nie.

Foto 192e is 'n nabyskoot van werkers wat besig is om 'n kabel binne-in 'n sloot te lê. Dit is duidelik teen 'n steil berghang en kan dus nie by Fort Daspoortrand wees nie. Volgens Ploeger & Botha (1968: 58) is dit by Fort Wonderboompoort, maar omdat hulle bron ook die Paff-versameling is, kan daar aanvaar word dat hulle dit bloot afgelei het uit Paff se vermelding daarvan dat slegs hierdie fort oor 'n ondergrondse telegraafverbinding beskik het. Die steilte van die helling is egter gering sodat die moontlikheid nie uitgesluit kan word dat dit moontlik ook by Fort Schanskop of Fort Klapperkop kan wees nie.

Die laaste foto (dok. 192f) toon weer eens werkers besig om kabels in 'n diep sloot te lê. Dit is teen 'n baie steil berghang en kan nie anders as dié by Fort Wonderboompoort wees nie.

Omdat Paff direk by hierdie werksaamhede betrokke was, kan sy getuienis as betroubaar en deurslaggewend beskou word. Gevolglik is Ploeger & Botha se afleiding, dat foto 192e by Fort Wonderboompoort is, waarskynlik korrek. Dieselfde geld sy inligting dat slegs hierdie fort oor 'n ondergrondse telegraafverbinding beskik het. Dit beteken dat foto's 192d, e en f by Fort Wonderboompoort geneem is.

'n Aantal foto's van Fort Klapperkop word ook in die Paff-versameling aangetref. Foto 198b gee 'n blik op die binnehof van die fort. Ongelukkig is die foto nie gedateer nie, maar op die foto kan onder andere die waterpomp van die fort gesien word. Foto 198c toon die vooraansig van die fort. Ook hierdie foto is ongedateer, maar die oorspronklike ingangshekke van die fort is daarop sigbaar.

Laastens kom daar ook vier ongenommerde foto's op 'n bladsy uitgelê voor. Die eerste foto word beskryf as die ingang tot Fort Klapperkop, maar dit toon twee stelle deure en moet gevolglik óf Fort Schanskop óf Fort Wonderboompoort wees. Nietemin gee dit 'n goeie idee van hoe die deure daar uitgesien het. Die tweede en derde foto's is te onduidelik om enige sinvolle afleidings daarvan te maak.

Die vierde foto word beskryf as die binnehof van Fort Klapperkop, maar omdat daar 'n stel trappe aan die regterkant van die fort se vertrekke voorkom, is dit nie waar nie. By Fort Klapperkop loop daar net 'n stel trappe links van die vertrekke. Deur die volgorde van die vensters en deure te tel, kon daar vasgestel word dit inderdaad 'n foto van Fort Schanskop is. Enkele kenmerke daarop, soos 'n sink watertenk en strukture op die dak van die fort gee egter 'n idee van hoe die forte ingerig was en kan, net soos die meeste van die bostaande foto's, benut word vir die restourasie van die forte.

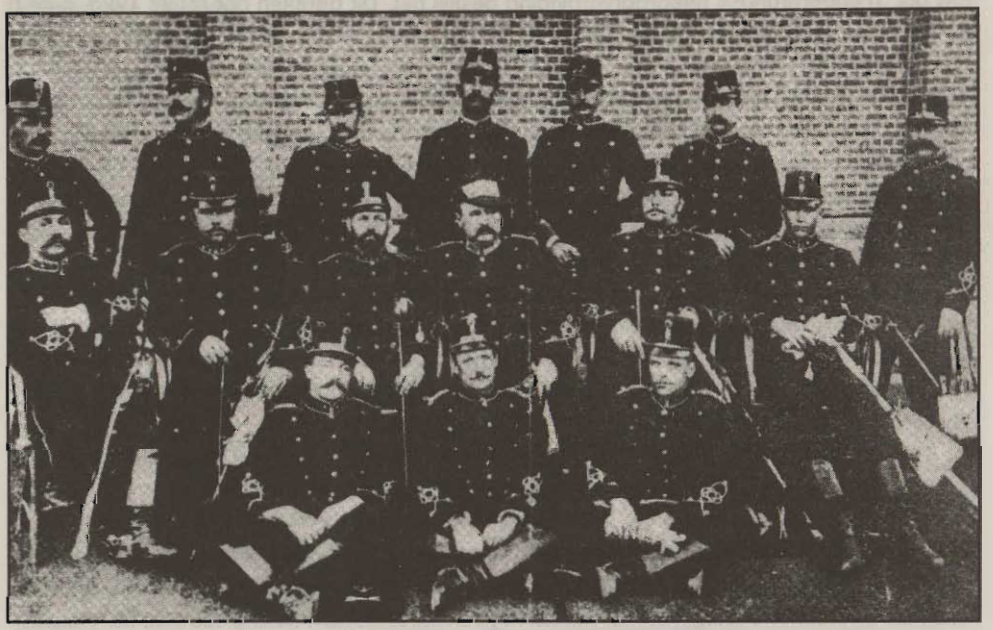
Die laaste foto in die versameling, wat ook ongenommer is, is in 1899 in die artilleriekamp geneem. Dit beeld 'n aantal ZAR Staatsartillerie-offisiere in 'n eetsaal of kombuis uit. Hierdie foto is handig om inligting oor hulle uniforms en algemene gebruiksgoedere vas te stel.

Bemanning

Dokumente 66 en 67 in die Paff-versameling, is foto's van offisiere van die Staatsartillerie. Foto 66 is ongelukkig nie gedateer of van 'n naamlys voorsien nie[2], maar laasgenoemde

[2]Ploeger & Botha (1968: 44) gee hierdie foto se datum as 1896 aan, maar gee geen ander bronverwysing as bloot die Paff-versameling nie.

dateer uit 1898 (figuur 3). Luitenant Paff en die drie bekende bevelvoerders van die forte kom hierop voor, naamlik luitenante A. Carlblom (Fort Schanskop), F. Townsend (Fort Daspoortrand) en J. Wolmarans (Fort Wonderboompoort) (vergelyk ook Van Vollenhoven 1995: 56-57, 63). Dit is ongelukkig nie bekend wie die bevelvoerder van Fort Klapperkop was nie, maar dit kon moontlik adjudant A.S.D. Erasmus gewees het (Ploeger & Botha 1968: 49).



3. Offisiere van die Staatsartillerie, 1898
Voor (L-R): Lt. Baaij, Lt. Maggs, Lt. Du Toit.
Middel (L-R): Lt. Paff, Lt. Wolmarans, Kapt. Bosman, Maj. Erasmus, Kapt. Wolmarans, Lt. Oelofse.
Agter (L-R): Lt. Carlblom, Lt. Hoffman, Lt. Pretorius, Lt. De Jager, Lt. dr. Laxton, Lt. Townsend, Lt. Kroon.
(Parlementsbiblioteek, Kaapstad, Paff-versameling: dokument 67; Ploeger & Botha 1968; 49).

Klaarblyklik is elkeen van die forte aanvanklik deur 'n garnisoen van een offisier en twintig man beset. Met die inval van Lord Roberts se mag in Pretoria, was die forte onbeman (dok. 1: 11a). Laasgenoemde feit word in verskeie bronne bevestig, maar die hoeveelheid manskappe in die forte het gewissel. By Fort Schanskop was dit tussen 30 (April 1897) en 17 (23 Oktober 1899), te Fort Wonderboompoort 18 (23 Oktober 1899), by Fort Klapperkop tussen 17 (Januarie 1899), 30 (Julie 1899) en 16 (23 Oktober 1899) en te Fort Daspoortrand tussen 20 (23 Oktober 1899) en 25 (datum onbekend) (Van Vollenhoven 1995: 68).

Fort Daspoortrand

Ten opsigte van Fort Daspoortrand kom daar bykomende inligting in die Paff-versameling voor. Die dokumente skep die indruk dat generaal Piet Joubert 'n groot rol gespeel het in die toeken van die kontrak vir die vierde fort aan 'n Franse maatskappy. Hy was glo van mening dat die Duitse forte te klein was (dok. 1: 12). Dit is waarskynlik een van die redes waarom Fort Daspoortrand groter as die ander drie forte is.

Paff het egter die Duitse forte as veel beter ontwerpe beskou. Hy het ook Joubert se optrede in hierdie verband bevraagteken en het gevolglik op 9 Desember 1897 sy eervolle ontslag as sekretaris van die kommissie geneem (dok. 189; dok. 1: 12).

Die inname van Pretoria

Inligting in die versameling werp ook meer lig op die presiese aard van die gebeure wat die inname van Pretoria deur die Britse mag voorafgegaan het. 'n Skoot is vanaf die heuwels by Zwartkop op Fort Schanskop afgevuur, maar dit was mis en het op die spoorwegterrein te lande gekom (dok. 1: 11a). Omdat dit nie beantwoord is nie, is vuur gestaak en het die Britse mag Pretoria ingeneem.

Dit is bekend dat daar op Pretoria gevuur is voordat die stad beset is. Ander inligting dui egter daarop dat die deure van Fort Schanskop getref is en dat sommige kartetse in Sunnyside en te Fort Klapperkop geval het (Van Vollenhoven 1995: 70-71).

Slot

Die inligting in die Paff-versameling is uiters waardevol aangesien daar bitter min inligting oor die forte van Pretoria behoue gebly het. Daarom is die swak toestand waaronder dit tans in die Parlementsbiblioteek verkeer kommerwekkend. Die lêers lê onder in 'n kas ingedruk en dit was aanvanklik 'n taamlike soektog om dit op te spoor. Daar bestaan geen inventaris daarvan nie en waarskynlik het sommige dokumente reeds weggeraak (vergelyk Ploeger & Botha 1968).

Die waarde van die versameling moet egter nie oorskat word nie. Dit is reeds uitgewys dat die inligting in sommige gevalle bevraagteken moet word. Sekere inligting in die versameling is duidelik foutief. So word daar bv. vermeld dat "Die Duitse forte bestaan nog en is onverwoesbaar terwyl van die Franse fort niks meer te sien is nie." (dok. 2: 11). Natuurlik kan die forte nie onverwoesbaar wees nie. Fort Wonderboompoort is vandag 'n ruïne - 'n duidelike teken dat dit beskadig is. Die Franse fort, Fort Daspoortrand, het ook nie verdwyn nie, maar lê nog waar dit oorspronklik gebou is, hoewel dit ook vervalle is.

Desnieteenstaande is die Paff-versameling 'n besondere historiese bron wat inligting oor 'n belangrike deel van die Suid-Afrikaanse geskiedenis bevat. Dit lig die sluier oor enkele aspekte rondom die forte van Pretoria wat kort voor die aanvang van die Anglo-Boereoorlog gebou is.

Verwysings

Parlementsbiblioteek, Kaapstad, Paff-versameling:

Dokument 1 - getikte A3 formaat aantekeninge i.v.m. die Paff-versameling.

Dokument 2 - geskrewe en getikte aantekeninge i.v.m. die Paff-versameling.

Dokument 3 - getikte A4 formaat aantekeninge i.v.m. die Paff-versameling.

Dokument 33 - kopie van brief van die ZAR Staatsekretaris aan P.C. Paff, 09.04.1896.

Dokument 66 - ongedateerde (1896?) foto van ZAR Staatsartillerie-offisiere.

Dokument 67 - 1898 foto van ZAR Staatsartillerie-offisiere.

Dokument 148d - kaart van Pretoria waarop die vier forte aangedui word.

Dokument 182 - extracts from the "Times History of the War in South Africa 1899-1902" The scientific side of war.

Dokument 189 - kopie van brief van die ZAR Staatsekretaris aan P.C. Paff, 09.04.1897.

Dokument 192a-f - foto's van die lê van kabels by die forte.

Dokument 198b-c - foto's van Fort Klapperkop.

Ongenommerde dokument - viertal foto's van Fort Klapperkop. (sic).

Ongenommerde dokument - 1899 foto van ZAR Staatsartillerie-offisiere in die artilleriekamp.

Ongenommerde dokument - kopie van ZAR Uitvoerende raadsbesluit, 24.03.1896.

Ploeger, J. & Botha, H.J.1968. Die fortifikasie van Pretoria. Fort Klapperkop-gister en vandag. Pretoria: Die Staatsdrukker.

Van Vollenhoven, A.C. 1995. Die militêre fortifikasies van Pretoria 1880-1902. 'n Studie in die historiese argeologie. Pretoria: Heinekor.

LEISURE ON A PRETORIA COUNTRY ESTATE IN DAYS GONE BY

André Malan
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Just east of Pretoria lies the farm called Zwartkoppies. In the early 1880s, a Jewish businessman settled on this land, developing it into a typical English country estate with a mansion of a house and park-like garden. His name was Sammy Marks and here he lived with his wife Bertha and their six children. When the children reached a certain age they were sent to boarding schools abroad for their education. Much of the family correspondence as well as a hoard of family photographs survived the ravages of time. From this a good picture can be formed of how they lived, worked, played and relaxed.

In letters from the Marks children mention is made of bathing, a gymkhana at the polo ground, going to the bioscope (as early as 1910 in Durban), dancing, card playing, sailing (toy)boats on water, ice skating on an ice rink, ping pong and going to the theatre. Dr James Kay, the family physician, frowned upon the last mentioned and was of the opinion that Bertha Marks acted irresponsibly by taking the children along at an early age.

To escape from the isolation and loneliness of Zwartkoppies, Bertha spent a lot of time travelling abroad or to Durban, or at their holiday home in Muizenberg, her husband being too caught up in the running of his various companies to join her.[1] However, Bertha and her children seldom visited Pretoria, except for special occasions. Once a year the family would ride into Pretoria for an annual treat, eagerly awaited - the Christmas pantomime. The children were threatened, when not behaving, that the trip would be cancelled.[2]

They also went to the circus while overseas. Circuses were a standard form of popular entertainment, frequently patronised by family parties.[3] The Marks children obviously were no exception, judging from the remarks Marks made in a letter to his son, Joe. "So you enjoyed the circus. There is no such form of enjoyment here just now [during the Anglo Boer War], plenty of horses but the performances are sometimes very nasty."[4] The circus as entertainment itself was not unfamiliar in South Africa, but no reference could be found showing that the Markses ever attended any local performances.[5]

Home entertainment

Home entertainment was part of Victorian family life, especially where theatres were few and far between. Plays were staged and fancy dress parties were held.

The Victorians enjoyed dressing up and welcomed the opportunity to create outlandish costumes.[6] Masked and fancy dress balls and parties were popular in the 19th century - balls being the most elaborate and formal entertainment offered by country-house life.[7] Many women's magazines and pattern books published designs and ideas for fancy dress and there were recognised characters, often in romanticised versions of working costumes.[8] No reference to balls being held at Zwartkoppies could be found nor was there a ballroom, but the children do mention dancing, for example: "It is Louis birthday and we had a very nice party. I had eleven dances and I did enjoy myself but I was so very tired in the morning."[9] "As there is a dance in this Hall tonight all the little children myself included are staying up a little later than usual to see the pretty girls dance."[10]

Plays or amateur theatricals were staged at home by family members and often servants, for amusement.[11] The Marks family did indulge in this form of home entertainment as is evident from the following quote from one of Marks's letters:

Last Saturday night we had a concert at Zwartkopje, which passed off very well indeed. It was got up for Mother, and I think she enjoyed it very much. Girlie, Dolly, Phillie, Miriam Levy, & Phil Levy were the performers also Joe Levy[12] who amused the audience immensely with a recitation entitled "THE BASHFUL MAN".[13]

Dolly Maisels (neé Marks) late in life still recalled the concerts she and her siblings had to perform for the adults in the dining-room of Zwartkoppies Hall. One can add that they were not always equally willing.[14]

Billiards

The one activity no photograph exists of, is billiards, although Marks's country mansion boasted a huge billiard room on its second storey. The game became popular in the 1860s and could form part of an evening's after-dinner entertainment, demanding special rooms in fashionable houses. At Zwartkoppies Hall this was done in the early 1890s when major alterations and enlargement of the 1885 structure were carried out.[15]

The room is fitted with a huge billiard table, leather upholstered sofas, a piano and magnificent scoreboard. At least the room itself was photographed, one of only two pictures taken of the interior of the house at the time. Marks remarked on the subject in his correspondence:

"We have already had the electric light on, and it is a vast improvement, we play billiards now in the evening, but it is turned out at ten o' clock."[16]

According to his daughter, Dolly, Marks's own game was rather shaky and he preferred watching, though Bertha quite enjoyed playing the game.[17]

Teas and Picnics

For the Victorians afternoon tea was an institution rather than a habit. There was a variety of forms this could take, depending on the occasion.[18] (Figure 1) A lot of care went into the presentation of this late afternoon entertainment also called 'five o'clock teas'. A rather unusual picture was taken at Zwartkoppies around 1905. It is unfortunately not reproduced due to poor quality. The maid stands dutifully aside, waiting for any orders or requests.

Figure 1: Isaac Lewis, Marks's cousin and business partner, is having tea at Zwartkoppies with friends (unfortunately unidentified) and Montie Marks standing at his knee. The lady is fashionably dressed for 1895. The picture seems very posed in contrast to Figure 2. The same cane table, called a five o' clock tea table according to a contemporary catalogue, is visible in other photographs. (Photo: Sammy Marks Collection, NFI., Pretoria, SM 1337)

On the left a gramophone is clearly visible while on the right a butler's tray is resting on its trestle legs. Although faint, a large bouquet of flowers can be seen in the middle of the table. There also appears to be flowers and a wine bottle on the butler's tray. All the people wear hats.

A second photograph of the same occasion and taken from a different angle (Figure 2), shows the table with the white table-cloth from closer by, revealing crockery, cutlery and a glass jug. In this one Miriam Levy, Sammy Marks's niece, is just bringing her fork to her mouth, while Girlie has a tall glass in her hand and the gentleman is sipping wine from a wine glass, holding it by the stem. The flower arrangement in the centre of the table is quite visible, as are the toast rack and cruet set. All this for three or possibly four (if you count the photographer) people!

Figure 2: Afternoon tea in the shade of lofty trees in the garden of Zwartkoppies Hall, c. 1905. (Photo: Sammy Marks Collection, NFI., Pretoria, SM 408)

Many ladies held so-called AT HOMES, the most formal form of afternoon tea when friends and relatives, mostly female, were invited over. This and other habits or social fashions were just as eagerly followed in the colonies and countries with an English element as is attested

to by many a prominent lady.[19] Like luncheon it provided the ideal opportunity for inviting people difficult to accommodate otherwise, like spinster aunts etc. It gave women the chance to idle away some leisure time with gossip while meeting old friends and making new acquaintances. These teas were governed by a whole set of rules and were social occasions not to be missed lightly.[20] Bertha wrote to Sammy on 22 June 1906 from Hyde Park Hotel: "I went to Sara's [the wife of Marks's cousin and partner, Isaac Lewis] "At Home". We were none keen on going but I do not wish to give her a chance to have a dig at me."[21]

Figure 3: Marks and his daughter, Girlie, on a picnic during their holiday at Caledon. The women wear heavy veils over their hats as was the fashion, born of necessity, when travelling any distance, especially by motor car. It seems they all are wearing dust coats as well, worn to protect the clothes when travelling. (Photo: Sammy Marks Collection, NFI., Pretoria, In album SM 3407)

Picnics were very popular. It is thought that the very word was derived from the idea of pecking and knick-knacks meaning trifles. It was an informal meal, mostly taking the place of luncheon.[22] It also went well with the Victorian love of nature.

Although it is common knowledge that the Victorians loved picnicking, relatively few photographs of picnics exist. In the Marks collection however, there are a few showing that they enjoyed this form of leisure. Girlie and her father visited the baths at Caledon in 1910 for health reasons and Figure 3 shows one of their outings. Picnics are also referred to in the letters: "... we are going to have a very large picnic at Zwartkopje tomorrow. All the children of the Miriam Marks School[23] are coming out, and I think there will be about 180 of them.", Marks wrote to his son, Ted, on 23 December 1905.

Horse-riding

Horse-riding was not only the most common form of transport, it was also an enjoyable pastime, especially on an estate like Zwartkoppies. Side-saddle riding was compulsory for a lady.

Girlie seems to have taken a keen interest in this at an early age, for her father already wrote to her in Sep 1902: "I suppose you will still come and talk over the business about the horse-farm, and the groom for the horses, etc. when you arrive."[24]

Marks remained the concerned father and after Bertha had an accident with her carriage in 1904, wrote to Girlie: "After this I cannot sanction your learning jumping.[25] Tell the people who look after you that your Daddy says you can take exercise but not racing or jumping", and to Louis, already nearing his twentieth birthday in December of the same year: "I note that you wish to go in for riding and have no objection to your doing so ... Whatever you do when you go out riding, do not try and do any circus riding by making the horse clear gates, fences, etc. but keep it at a canter, which will keep your liver in order."[26]

Cycling

Another form of transport that at the same time constituted a pastime, was bicycling. It was a fad that took hold in the 1890s and was very popular, especially amongst the young people. A popular pastime in Pretoria was to bicycle out to either Silverton or the Wonderboom on a Sunday for a picnic. Some people complained about the habit as morally decadent.[27] An interesting link between photography and bicycles is to be found in a comment by A. Stieglitz, made in 1897:

> Photography as a fad is well nigh on its last legs, thanks principally to the bicycle craze. Those seriously interested in its advancement do not look upon this state of affairs as a misfortune, but as a disguised blessing, inasmuch as photography had been classed as a sport by nearly all those who deserted its ranks and fled to the present fad, the bicycle.[28]

The Marks children raced around Zwartkoppies on tricycles and later the boys were given bicycles.

> I received my bike yesterday it is a beuty (sic) it is a free weal (sic), silver-plated rims, clencher tyres, two beutiful (sic) brakes, a beutiful (sic) sadel (sic) & fits me beutifuly (sic). And alltogether (sic) is a very good bike & I think my self a jolly lucky boy to have such a good father and mother as to give me such a nice present,[29]

was the grateful comment of a young Joe Marks in a letter[30] dated 20 November 1903.

However, Marks did not consider this craze fit for his daughters and wrote the following to his wife about the subject:

> I wrote to Girlie that I do not wish her to go in for cycling and I hope you will not allow her to. She can get horseriding later on but at present she is better without it. I shall never consent to her riding a bicycle so she can banish the idea.[31]

Water sport

Marks had two swimming pools at the house in addition to the large dams which he also thought lovely for swimming. Marks wrote to Montie on 1 Nov 1896: " We are having a swimming bath made at Zwartkoppies and in a week or two will be able to go for a swim, it is just at the side of the tennis court".[32]

On 26 Sep 1900 he wrote to Joe:

> I have made a very nice swimming bath (he is referring to the dam) at the back of the house, it will contain about three million gallons of water when it is full so bring yourself out a nice bathing costume.

Improved transport facilities made travelling easier and faster.[34] A holiday spent at the seaside became possible. Marks bought a house in Muizenberg and the family spent a lot of time there, although Marks himself did not always accompany them.

"The kiddies spend much of their time on the beach & they love it..", Bertha wrote to her husband and judging by the picture of Phil buried in the Muizenberg beach sand, taken in 1912, one can believe her. Some things seem not to change with the passing of time. Wooden surf boards must have provided hours of endless fun. (Figure 4)

Towards the end of the nineteenth century many restrictions concerning bathing were lifted. Even so, many ladies still made use of the so-called bathing machines. These were used to convey ladies into the sea where they could in all modesty wade in the water away from peering eyes. Bathing was considered healthy but it was improper for a lady to swim.[35] The sexes were segregated and it was only at the turn of the century that mixed bathing started.[36]

Boating on the Zwartkoppies lake must have been great fun and quite popular judging by some photographs. "Although I am not a Navy man I have three fine boats on my lake and nine beautiful English swans. That will tell you we are getting a little civilized ...", Marks boasted to a friend,[37] while to his son he remarked: "I suppose Mother wrote you all about the New Dam and Canal at Zwartkopje, there are two boats on the water now, and Mother often goes for a row, and I think she rather likes it."[38] (Figure 5)

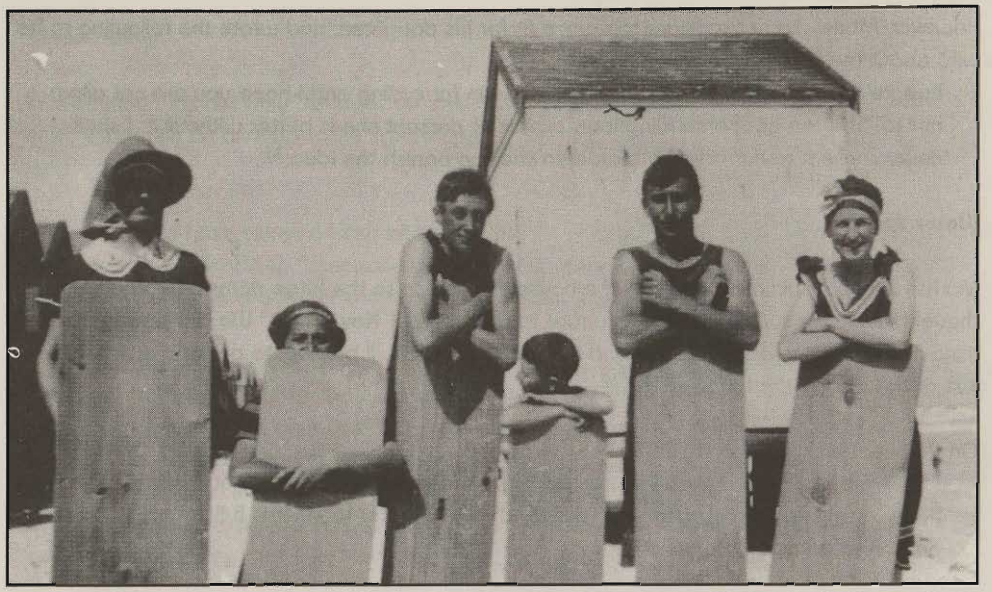

Figure 4: This picture of children on the beach with wooden surf boards of different sizes, was taken at Muizenberg in 1912. (Photo: Sammy Marks Collection, NFI., Pretoria, In album SM 3450)

Figure 5: Have these three ladies with Dolly and Phil Marks just finished a boat ride on the lake or are they waiting for some gallant gentleman to do the rowing? (Photo: Sammy Marks Collection, NFI., Pretoria, In album SM 3407)

Ball-games

Croquet was one of the first sports to be enjoyed by one and all and was popular for a long period until it was eventually replaced by lawn tennis. Wimbledon had originally been a croquet court. At Zwartkoppies a court with equipment was available for the recreation of guests. Figure 6 is the only photograph in the collection of people actually playing this game, though the mallets are visible in some others. According to the picture the setting with six hoops and two pegs was followed. The same court had originally been used for lawn tennis but when the new tennis-court was built in 1903, this one became a croquet-court. The summer house still stands today. The vines covering the metal framework are visible. To the right a telephone pole shows as well.

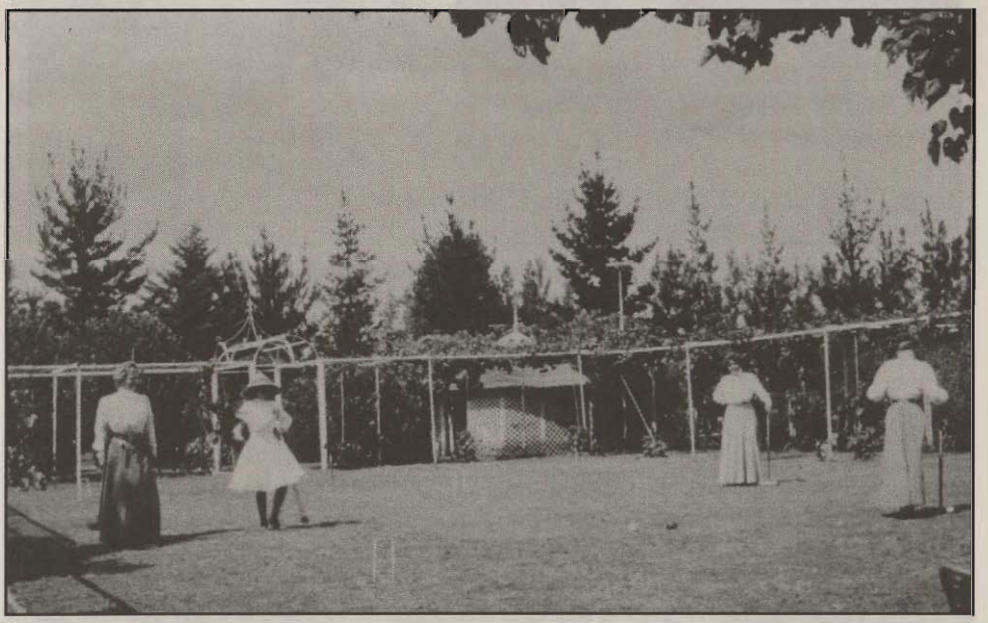

Figure 6: A few ladies were captured on film while playing croquet on the court at Zwartkoppies Hall. (Photo: Sammy Marks Collection, NFI., Pretoria, In album SM 3407)

Lawn tennis became a very popular pastime in the late Victorian era, becoming the rage by 1880 and replacing croquet in many instances. There are a few photographs in the collection showing people engaged in this activity, eg. Figure 7 on which the shape of the racquets are clearly visible, even the little girl having a small one. A comparison with other photos shows how the shape of the racquets changed as time passed by.

Figure 7: From left to right are Bertha Marks, Pauline Lavenstein, Dolly Marks, an unknown woman, Rosalie Lavenstein (Bertha's sister), an unknown man and Joe Marks peeking from behind an unknown girl while Girlie and Ted recline on the ground. Judging from the clothes and the children's ages it must have been taken c 1898. (Photo: Sammy Marks Collection, NFI., Pretoria, SM 500)

A snippet of valuable information was left behind by Girlie who wrote to her mother: "Home must look very nice, I am glad they are building a new tennis court tell Dad to not forget and have grapes put round it like the old one".[39] Of the surface of the court Marks remarked that it was "...like the floor of Kaffir huts"[40] indicating that it must have been of hardened earth.[41]

Golf was another gentleman's game that was quite popular. In Scotland it has been played since the fifteenth century but only took popular hold in England by 1860. The first club in South Africa was formed in Natal in 1884.[42] According to the South African Who's Who of 1940, both Louis and Ted were members of various golf clubs.[43]

Little is known about the boys' participation in sports at school but photographs prove that Phil, the youngest, played for his school's cricket team. Marks encouraged them stating that "Cricket and football are very healthy exercises and moreover tend to bring a boy into closer friendships with his schoolfellows... ", but warned that they must play sporting games steadily like young gentlemen should do.[44]

Cricket was not reserved for schoolboys only. Adult men played the game heartily as well. During the Anglo-Boer War Marks observed the following scene which he recorded on paper:

> Two Sundays ago our Police went down to play a cricket match against Hatherley, they were badly beaten. During the match some Boers were on top of the hill near Mr Roxburgh's house and were watching the game, rather funny do not you think so?[45]

Hunting

Although he did not allow shooting on his farm,[46] Marks took a party of distinguished guests, including General Smuts and Don Luiz Felipe, the Crown Prince of Portugal, on a hunting expedition to his Vaal River Estate in August 1907. In Figure 8 he stands with the results of a day's hunting. The prince shot buck from a spider at a distance of about 300 yards and Marks arranged to have two of the buck-heads cured and mounted at the museum in Pretoria. However, the prince never received them as he was assassinated together with his father while driving through the streets of Lisbon a few months later.[47]

Figure 8: Marks with the spoils of the royal hunting party at Vereeniging Estates in 1907. (Photo: Sammy Marks Collection, NFI., Pretoria, SM 941)

That Marks was not quite opposed to shooting as an amusement shows in a letter to his eldest son:

> I shall be glad if you will have time to spare if you will get a good and competent man, just for amusement, to teach you how to shoot well, for as you know in this country one can always get a lot of amusement out of a gun, although I would not encourage you in this when you were here as the time was so short and I was also always too busy to go out with you. .... and shooting will therefore be a useful amusement for you.[48]

Pictures of a hunting party are pasted into one of the family albums but unfortunately no information about them has been recorded. The booty is proudly displayed showing small game and wildfowl. Pheasants were considered quite a delicacy by the Victorians and often featured on Victorian menus. It was also custom to send the choisest birds killed during a pheasant hunt to one's friends.[49] "The pheasants you kindly sent me from your Estate reached me on the last day of 1900 and were highly appreciated by myself and my friends to whom I sent some. The birds were in excellent condition and tasted quite fresh"[50], Marks commented in a letter to Isaac Lewis.

Party-time

A lot of entertainment was done at Zwartkoppies over weekends, especially on Sundays and references to this abound. When Marks asked Bertha in 1906 to cut back on the number of servants employed, she retorted:

> Do you happen to remember that 3 years ago when you were in England you always spoke about the great expenses at Zwaartkopje & that when we got back you would take good care that you would not entertain a lot of people on Sundays I must say you kept well to your word. as I don't consider my home there has ever been my home it has always been an Hotel & I have been the Housekeeper which is a good billet for a Wife. I myself am sick of those Sunday Parties, as few of them were of any interest to me but it meant work worry & plenty of extra money to Pay at the end of the month which you do not take into consideration Re the servant question that is my reason for alluding to the above, as if we are to keep less servants less weekend entertaining must be done [sic] As we have lived hitherto That place with all the extra work those Sundays make re extra Silver taken out, Glass, China & Linen used, all that has to be put in order for the next week end.[51]

Dinner parties were a social obligation and everybody who was anybody was expected to give one at regular intervals. They normally started between 20:00 and 20:30, but at Zwartkoppies elaborate lunches in the afternoon seem to have been the rule. This might be explained by its distance from Pretoria which required a drive by carriage of more or less two hours.[52] Up to 40 people would be invited at a time to a sit-down lunch that would start at 1 o' clock and run on past 4.[53] Even Lord and Lady Roberts were treated to lunch at

Zwartkoppies when passing by on their way to the grave of the Earl of Airlie who fell during the Battle of Diamond Hill during the Anglo-Boer War.

Apart from private entertainment in the form of dinner parties and teas, there was the normal number of birthday parties, weddings and public occasions which were celebrated.

In Figure 9 Dolly is seated at the head of the table with her sister Girlie and cousin Miriam Levy standing behind her on the occasion of her birthday party in 1902. The table depicts a typical Victorian setting but the quality is not good enough to identify the dishes. A flower arrangement adorns the centre of the table. It looks as if some pies are stacked to the front of it and to the right of them the moulded shape of a cake or dessert can be distinguished. The picture was taken against the eastern side of the house with the projecting kitchen wing visible.

Figure 9: "Dolly's birthday party 1 Feb 1902". (Photo: Sammy Marks Collection, NFI., Pretoria, SM 281)

At her party the following year, there was an abundance of flags used as decorations, even to drape Dolly's chair with. Phil occupied a bentwood baby chair with Dolly seated at the head of the table in the place of honour. Fruit seem to have formed the main table decoration and/or fare, a pineapple and grapes being clearly visible. There also was a birthday cake.

One of the albums in the Marks-collection was given to Marks by Messrs. Potts and McCracken, the carpenter and butler respectively. The photographs therein were probably taken by Mr Potts. He seems to have been a keen photographer and many of the photographs in the collection have probably been taken by him. Marks actually mentions this fact in his correspondence. Figure 10, one of the photographs from this album, shows a group of labourers dressed and painted for some festivity. It contains interesting information on the dress of workers at that time.

Figure 10: A very unusual picture presumably of labourers and inscribed "Zambesi Band New Year 1896". (Photo: Sammy Marks Collection, NFI., Pretoria, SM 1344)

"I wish you all a Happy Christmas & a Merry New Year. We here have begun to celebrate Christmas splendidly. Last night we gave the town a display of Fire Works.[54]" Louis writes home to his parents. Being Jewish seems not to have deterred Marks and his family from enjoying the Christmas celebrations. Mendelsohn, in his biography of Marks, remarks that this was quite common amongst Anglo-Jews of the upper middle-class of the time.[55] From surviving correspondence it is clear that gifts were exchanged.

Mention has already been made of the visit of the crown prince of Portugal in 1907. There is an interesting and rare photograph of an interior set for a reception for the royal party of the Portuguese Crown Prince in the "Mess Hall at Gremio Militar". It is unclear whether Marks

attended, but it is probable as he is pictured on another photograph identified as "At Marraquene" which is close to Lourenço Marques (Maputo). Both form part of the series of photographs commemorating the royal visit.

Conclusion

Due to the fact that most "old" photographs portray people in rigid poses with serious expressions one can form a wrong impression about the subjects. Fun and frivolity were rarely captured on film. It must be remembered that having your picture taken, especially in the period 1850 - 1890, was considered serious business. One had to look your best and as distinguished as possible. They were special occasions, which were formal in nature and therefore required an air of seriousness.[56]

Furthermore, most photographs were taken in studios or rather by professional photographers, some of them travelling the country with mobile studios. These often employed stands with neck clasps designed to hold the body of the subject perfectly still. In addition the exposure time was quite long requiring the subject to keep completely still to prevent a blurry photograph. This accounts not only for the rigid poses but also the stern expressions.

As a result the impression is often created of Victorian life being confined and repressed but this is contradicted by photographs, few as they may be, showing liveliness, joy, life, activities and a great deal of hard work.[57]

It was only towards the end of the century that cameras had evolved sufficiently and became more readily available, enabling the general public to pursue photography as a popular hobby. This made the snap-shot possible which reveals a completely different picture of the same stoical subjects preserved on the sepia albumen prints of the professional photographer.

These photographs become moments frozen in time. They form a source for the study of different aspects of people's lives. Conclusions can be drawn, always subject to historical criticism, or comparisons made with other written or pictorial evidence. In the case of the Marks family the photographs and correspondence form invaluable support, the one for the other. Detail which are not contained in the letters are evident on the photographs while the letters supply the background information and place the photographs in context. The one adds to the other, both being invaluable primary sources.

From the examples discussed it is clear that the Marks family lived like a typical wealthy middle-class English family, spending their leisure in very much the same way their cousins did in England. They had transplanted the Victorian way of life to which they had been accustomed,

to Africa and clung to it. They recreated the familiar which gave them security and spent their free time with the kind of occupations thousands of others did all over the world, especially those who were under British influence.

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3. N. Bentley, The Victorian Scene (London, 1968), p. 277.
4. Jagger Library, University of Cape Town, Cape Town: SM/B 2.17., S. Marks - J. Marks, 1900.09.26.
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10. Jagger Library, University of Cape Town, Cape Town: SM\B 5., P. Marks - S. Marks, 1901.07.12.
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15. R. Mendelsohn, Sammy Marks 'The Uncrowned King of the Transvaal' (Cape Town, 1991), p. 103.
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17. R. Mendelsohn, Sammy Marks 'The Uncrowned King of the Transvaal' (Cape Town, 1991), p. 188.
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19. K. Roodt Coetzee Die Republikeinse Pretoria: Kultureel en Sosiaal in S. P Engelbrecht (red.) Pretoria (1855 - 1955) (Pretoria, 1955), p. 141.
20. J. Davies, The Victorian Kitchen (London, 1989), pp. 133-138.
21. Jagger Library, University of Cape Town, Cape Town: SM/B5, B. Marks - S. Marks, 1906.06.22.
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in Hatfield. The school was named after Marks's mother. R. Mendelsohn, Sammy Marks 'The Uncrowned King of the Transvaal' (Cape Town, 1991), p. 203.

24. Jagger Library, University of Cape Town, Cape Town: SM/B 2.19, S. Marks - G. Marks, 1902.09.20.
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27. K. Roodt-Coetzee, Die Republikeinse Pretoria: Kultureel en Sosiaal in S. P. Engelbrecht e.a. (reds.), Pretoria 1855 - 1955 (Pretoria, 1955), p. 145.
28. A. Stieglitz The Hand Camera Its Present Importance. The American Annual of Photography in N. Lyons (ed.), Photographers on Photography, p. 18.
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30. By the end of 1909 Joe requested Marks to buy him a motorbicycle which Marks in reply promised to consider. It seems Joe got impatient and bought one out of his own pocket.
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35. N. Bentley, The Victorian Scene (London, 1968), p. 108.
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37. R. Mendelsohn, Sammy Marks 'The Uncrowned King of the Transvaal' (Cape Town, 1989), p. 150.
38. Jagger Library, University of Cape Town, Cape Town: SM/B 2.19, S. Marks - J. Marks, 1905.12.11.
39. Jagger Library, University of Cape Town, Cape Town: SM/B 5., G. Marks - B. Marks, 1903.12.15.
40. The word is quoted in its original context. Although it is today considered derogatory, it was in common usage till deep into the present century.
41. R. Mendelsohn, Sammy Marks 'The Uncrowned King of the Transvaal' (Cape Town, 1991), p. 103.
42. Encyclopaedia Britannica IV, p. 614.
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44. Jagger Library, University of Cape Town, Cape Town: SM/B 2.17, S. Marks - L. Marks, 1901.07.19.
45. Jagger Library, University of Cape Town, Cape Town: SM/B 2.17, S. Marks - J. Marks, 1901.04.03.
46. "I allow no shooting on my farm and the consequence is that when these birds are fired on elsewhere they make straight for my farm, Marks wrote, noting the increase in guinea-fowl and blesbuck on the estate" - R. Mendelsohn, Sammy Marks 'The Uncrowned King of the Transvaal' (Cape Town, 1991), p. 104. Even so, contradictory to this statement, he wrote to one Henry on 16 August 1896: "I have now about 200 guinea fowl, and I have myself seen some buck among the trees behind the house so that you will have some sport when next you come out."
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