

Other objects,<sup>110</sup> not necessarily associated with Kruger, were also accessioned in this volume, such as a photograph of the battle of Spioenkop in Natal and a receipt for sugar bought by the ZAR in Pretoria in 1900, photographs used at the ZAR pavilion in France in 1900 and a booklet, *The absent-minded beggar*, by Rudyard Kipling.<sup>111</sup> A decision was taken by the Historical Sub-committee that photographs with no association at all with Kruger, but accessioned in the catalogue, should be reallocated to the cultural history section.<sup>112</sup>

The classification categories used by Coetzee for the general cultural history collection, also applied to the Kruger Collection, namely a catchword, followed by a description of the object and its history. The name and address of the donor, the history of the donor and his/her family and acquisition number and date are given.<sup>113</sup> Not all entries, and in particular the photographs, met the classification requirements, probably because most objects were associated with President and Mrs Kruger and required less detailed descriptions.<sup>114</sup> There

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<sup>110</sup> The Transvaal Museum adopted the policy that objects associated with Kruger's contemporaries and the ZAR should also be exhibited at the Kruger House.

<sup>111</sup> Kruger Catalogue, vol. 1, Kr. accession nos. 1192, 1269/2, 1275 and 1322/1 - 2.

<sup>112</sup> Historical Sub-committee minutes, meeting 1 November 1957.

<sup>113</sup> For example, Kruger Catalogue, vol. 1:  
 Kr. accession no.1335  
 TERMOMETER, c. 1895  
 In ivoor geset. Maker: M Pillischer, 88 New Bond St., London. Lengte: 3 1/4". Bo aan 'n skakeltjie waaraan dit opgehang kan word.  
 Geskiedenis: Geneem deur 'n Britse soldaat uit Pres. Kruger se huis in Pretoria en later deur die betrokke soldaat aan skenker se moeder gegee omdat sy hom toe hy honger en vermoeid was, kos gegee het.  
 Skenker aan Oorlogsmuseum: Mnr J.A. Loots, Kwaggafontein, Graaff-Reinet.  
 Oorhandig deur die Oorlogsmuseum, Bloemfontein, 7 Desember 1955; Aw. no 6202.  
 [THERMOMETER, c. 1895  
 Set in ivory. Manufacturer: M Pillischer, 88 New Bond St., London. Length: 3 1/4" At the top a small loop from which to suspend it.  
 History: Taken out of President Kruger's house in Pretoria by a British soldier. Later this soldier gave the thermometer to the mother of the donor, because she gave him food when he was hungry and tired.  
 Donor to the War Museum: Mr J.A. Loots, Kwaggafontein, Graaff-Reinet  
 Presented by the War Museum, Bloemfontein, 7 December 1955, Acq. no.6202. (Translated from the Afrikaans.)]

<sup>114</sup> For example, *ibid.*:  
 Kr. accession no.1215  
 FOTO  
 1. President Kruger en sy staf .  
 [PHOTOGRAPH  
 1. President Kruger and his staff].

is a very clear-cut distinction between the old and new way of cataloguing (figure 57). Objects already catalogued were re-entered (for example, the state coach), thus giving one object two or even three accession numbers.<sup>115</sup>

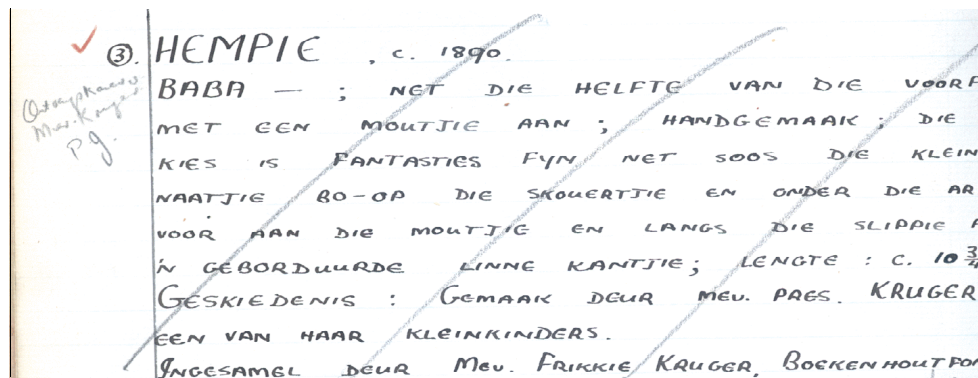
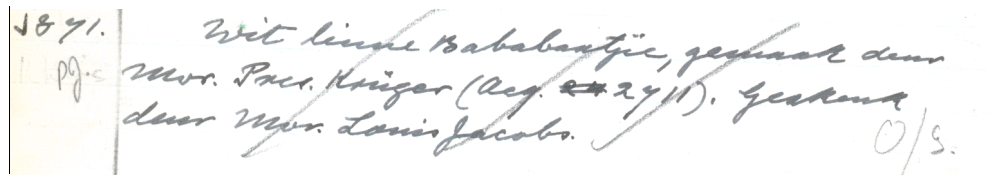


Figure 57

Clear distinction between the old and new method of cataloguing

Schiel's description of the object runs to three words "Wit linne bababaadjie" [White linen baby jacket], whereas Coetzee describes the jacket in detail, giving particulars by which the object can be identified

The overall impression is that the catalogue had been used as a workbook, as there are notes in the margin giving references to the displays and storage; information was also added at later stages and almost all the entries were cancelled with slanting pencil lines and the letters O/G.<sup>116</sup>

- Volume 2

This volume includes accessions from March 1960 to June 1982, but only slightly more than a 100 entries were made until July 1964 by various staff members, including Coetzee. These

<sup>115</sup> Ibid., Kr. accession nos. 1110 and 1261; Historiography Catalogue, vol. 1, H.C. accession no. 3350.

<sup>116</sup> This abbreviation may refer to the Afrikaans *oorgedoen*, i.e. done again, but why and where the accessioning was redone, is unknown.

entries show a number of discrepancies and mistakes, presumably due to the turnover in staff. Numbers that were allocated twice were deleted,<sup>117</sup> and at the back of the catalogue accession 1460 was rewritten and sub-numbers were added to entries in Volume 1. Part of a page was left blank, presumably because no information was available (to be completed at a later stage).<sup>118</sup>

As before, objects without an accession number were discovered and registered.<sup>119</sup> This catalogue was regarded as a workbook by staff members, because there are additional notes, references to storage and displays places, cross references, additional sub-numbers and other reference numbers and letters in the margins as well as in the text. Almost all the entries have been cancelled with slanting pencil lines and the letters O/G.

### **Permanent accessions : Historical photograph collection**

#### Transvaal Museum

- Photograph Catalogue (HKF)  
(Afrikaans: *Historiese Katalogus Foto 's*)
  - Volume 1

The first part of the catalogue for photographs (P. Cat) is discussed in the previous chapter. The “new” catalogue (in the same register) was started in 1958 by Coetzee with the following note:

#### **1958**

Die werk in hierdie katalogus is blykbaar in 1918 stopgesit. Die foto's wat tot by no 35 ingeskrywe was, is later deur iemand anders in 'n groot gemeenskaplike katalogus, genoem “H.C.”-katalogus oorgeskrywe. Alle foto's word egter uitgelig daaruit en nou in hierdie katalog oorgeskrywe. K. Roodt-Coetzee.<sup>120</sup>

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<sup>117</sup> Kruger Catalogue, vol. 2, Kr. accession no.1437 (twice allocated) and following numbers up to Kr 1439 were deleted and new entries made for these numbers.

<sup>118</sup> Ibid., Kr. accession no. 1467.

<sup>119</sup> Ibid., Kr. accession nos. 1490, 1503 and 1523.

<sup>120</sup> [1958 Apparently the work in this catalogue ceased in 1918. The photographs, accessioned up to number 35, were later re-registered by some-one else in a common catalogue, called the H.C. Catalogue. However, all photographs have now been identified and rewritten in this catalogue. K. Roodt-Coetzee. (Translated from the Afrikaans.)]

This catalogue was now coded HKF, Historiese Katalogus Foto's [Historical Catalogue Photographs]. Although the above aim was quite clear, namely that all photographs in the H.C. catalogue should be re-accessioned, this was not done in Volume 1. Towards the end of Volume 1 there are a few photographs that have been transferred from the H.C. catalogue to the HKF catalogue.<sup>121</sup>

Volume 1 consists primarily of new donations. The first entry<sup>122</sup> is a group of 272 photographs donated to the Transvaal Museum by Smuts' children on 23 June 1958. Most of the following entries were photographs also donated to the Museum in the period 1958 to 1963. As usual, one is not surprised to find the explanatory notes: "Gevind in die pakkamer, Ou Museum, Pretoria, Aug. 1958" [Found in the storeroom, Old Museum, Pretoria, Aug. 1958] and "Gevind in Museum se pakkamer" [Found in the Museum storeroom].<sup>123</sup> The catalogue also contains photographs specially made for the Museum, such as 25 photographs of Prime Ministers Verwoerd and Strijdom and other important people.<sup>124</sup>

The entries were done by Coetzee and other staff members and are in Afrikaans. To some extent they follow the established classification pattern of the name or subject, date, description, history, donor, where applicable.<sup>125</sup> There are also photographs that were re-

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<sup>121</sup> For example, Photographic Catalogue, vol. 1, HKF accession no. 353 was first accessioned in the Historiography Catalogue, vol. 3, H.C. accession no.6701/5.

<sup>122</sup> Photographic Catalogue, vol. 1, HKF accession no. 36 followed on the last accession no. P. Cat 35, dated January 1918.

<sup>123</sup> Ibid., HKF accession nos. 40 and 44.

<sup>124</sup> Ibid., HKF accession no. 176.

<sup>125</sup> For example, *ibid.*:  
 HKF accession no. 259  
 WONDERBOOM  
 PRETORIA, CA. 1910?  
 PASSASIER-VERVOER; op die voorgrond is 'n "Spider"met 2 perde; op die agtergrond die boom.  
 GROOTTE: 51/2" X 31/2"  
 Skenkster: Mev. M.A. Budler  
 12 Shepstone Ave  
 Pietermaritzburg  
 Natal  
 6/2/1963  
 [WONDERBOOM  
 PRETORIA, CA 1910?

accessioned from the Kruger catalogue and noted.<sup>126</sup> Some Kr. photographs had already been re-accessioned from the H.C. catalogue, and therefore one photograph may have had as many as three accession numbers.<sup>127</sup>

- Volume 2

This volume has entries HKF 359/28 to HKF 830. Various staff members contributed to the catalogue. In both Volumes 1 and 2, the classification pattern had been established to the extent that the catalogues show few signs of alterations and additions. There are some pencilled notes in the margin, mostly referring to storage.

### **Permanent accessions : Voortrekker Collection**

#### Transvaal Museum

- Voortrekker Catalogue (V.)

- Volume 1

The catalogue covers two categories of objects, namely objects donated to or handed in at the Transvaal Museum or the Voortrekker Monument Museum, and objects from the collection at Hartenbos that had been handed over to the organizers on the ox wagons during the 1938 festivities (figure 58). The ATKV and the Voortrekker Monument Board of Control numbers are noted in an additional column.

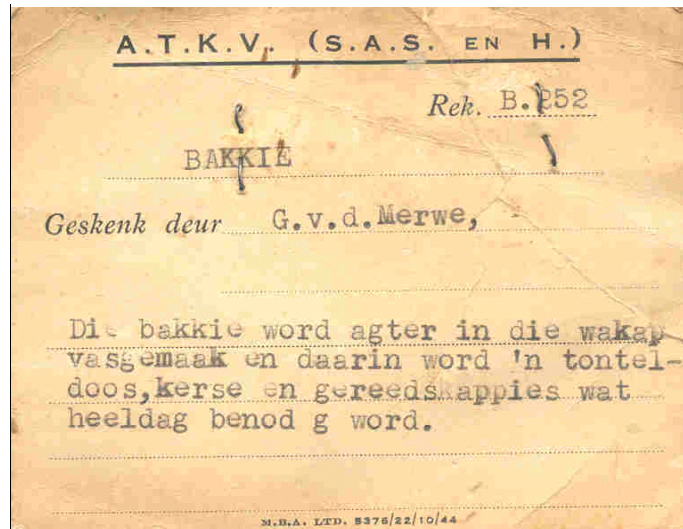
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PASSENGERS-TRANSPORT; in front, a Spider with 2 horses, in the background the tree.  
SIZE: 51/2" X 31/2"  
Donor: Mrs M.A. Budler  
12 Shepstone Ave  
Pietermaritzburg  
Natal  
6/2/1963. (Translated from the Afrikaans.)]

<sup>126</sup> For example, Kruger Catalogue, vol. 1, Kr. accession no. 776 contained 34 photographs and they were not simultaneously re-entered in Photographic Catalogue, vol. 1, HKF accession no. 177/1 - 19, but other HKF accession numbers were noted later.

<sup>127</sup> For example, see Historiography Catalogue, vol.1, H.C. accession Nos. 1528 - 1542, Veertien foto's. Pretoria, Johannesburg en ander dele uit Transvaal 1888 en 1890; Kruger Catalogue, vol. 1, Kr. accession no. 569, Foto's, 14 stuks, ou Pretoria en Johannesburg, and Photographic Catalogue, vol. 1, HKF accession no. 195 with note: "Foto's oorgeskrif uit Kr. 569 in Krugerboek, 17/10/60" [Fourteen photographs. Pretoria, Johannesburg and other parts of the Transvaal 1888 and 1890; Photo's. 14 pieces, old Pretoria and Johannesburg; Photo's rewritten from Kr. 569 in the Kruger Catalogue, 17/10/60. (Translated from the Afrikaans.)].

A decision was taken by the Historical Sub-committee that all objects received from the ATKV and other items that will be donated to the Voortrekker Monument Museum had to be registered with the code VMT, i.e. Voortrekker Museum Transvaal.<sup>128</sup> In practice the preferred code was V.



**Figure 58**

Label with ATKV number still attached to object (V 298) in 2005

The catalogue was started in Afrikaans in 1957 (the first entry is dated March 1957). Coetzee was responsible for most of the entries until 1959, but other staff members also accessioned objects. This catalogue contains objects belonging to the Voortrekkers or dating from the period c. 1700, for example, c. 1700 a candle snuffer, 1720 a pistol, 1738 a pit-saw and even one object as early as 1688, a powder horn.<sup>129</sup> The Voortrekker period ends at c. 1840, but objects dating up to 1887 are catalogued if they could be associated with Voortrekkers or the period of the Great Trek. There is even an object (a driving-whip), dated 1925, with a note “NB Geen oudheid nie, maar wel ou tegniek” [NB No antique, but an old technique].<sup>130</sup>

<sup>128</sup> Sub-committee minutes, meeting 8 August 1956; Transvaal Museum Board of Trustees minutes, meeting 10 August 1956.

<sup>129</sup> Voortrekker Catalogue, vol. 1, V. accession nos. 103, 271, 186 and 330.

<sup>130</sup> Ibid., V. accession no. 322.

At the time the catalogue was opened, the standardized format of classification was already established. Many of the objects were given to the ox wagons during the ox wagon trek in 1938. Most had no historical details attached, but where the history was available, it was given. Other classification categories included condition and restoration, style, function and use.

The accessioning of this collection can be regarded as a model of cataloguing and curatorial expertise for that time, because most of the entries follow the same pattern.<sup>131</sup> As a result there are almost no changes or additions to the entries, although there are pencil notes in the margin on display or storage location. Although there are very few signs of changes to the register itself, two pages had been added between pages 35 and 36, so that there are two pages each with the number 36, 37, 38 and 39; furthermore pages 199 to 204 had inadvertently been skipped.

## Loans

### Transvaal Museum

- Loans-in

Coetzee had already gained some experience in collections management practices before her appointment at the Transvaal Museum. She used a small pen carbon book, in which she wrote receipts for the objects she received on loan in 1949 for the exhibition she staged for

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<sup>131</sup> For example, *ibid.*,

V. Accession no. 256

KRUI THORING, CA 1840

Beeshoring; lengte van punt tot boom buite-om : 18"; punt van horing is swart; deel naby die boom is lig; hout boom wat in sesblarige blom uitgesny is; boom is met swart pennetjies vasgesit; voorste deel op nek van horing is in golwende lyne uitgesny; oorspronklike prop ontbreek.

Restourasie: Maart 1957 in Ou Museum is gedoen: Riempies volgens ou tegniek is gevleg en horingprop in ooreenstemming met lynversiering van die nek van die kruithoring gemaak.

Geskiedenis: Gemaak deur grootvader van skenker, Nicolaas Grobler, toe oorhandig aan sy seun Petrus Jochemus Paulus Grobler (14/5/1833 - 7/7/1882) en toe weer aan skenker.

Skenker: P.J.J. Grobler, Laer Drosdy 6, Uitenhage, K.P.

[POWDER HORN, CA 1840

Ox horn; length from tip to bottom on the outside: 18"; the tip of the horn is black; the part near the bottom is light; the wooden base is decorated with a flower with six leaves; the base is fastened with black pins; curved lines are carved on the front part on the neck of the horn; original stopper is missing.

Restoration: Done at the Old Museum in March 1957. Riempies plaited according to the old technique and a stopper of horn was made in line with the curvature of the neck of the powder horn.

History: Made by the grandfather of the donor, Nicolaas Grobler, given to his son Petrus Jochemus Paulus Grobler (14/5/1833 - 7/7/1882) and then to the donor.

Donor: P.J.J. Grobler, 6 Laer Drosdy, Uitenhage, C.P. (Translated from the Afrikaans.)]

the inauguration festivities of the Voortrekker Monument.<sup>132</sup> For a full three months afterwards she was busy returning hundreds of objects to the owners who loaned them for the exhibition.<sup>133</sup>

Some objects that were borrowed by the Museum, were accepted on the so-called permanent loan (Afrikaans: *permanente bruikleen*) principle. Although this is an apparent contradiction in terms, it basically meant that an object presented to the Museum on a basis of permanent loan was distinguishable from a donation.<sup>134</sup> Objects were also lent to the Museum by private individuals and institutions for special display purposes. There are several good examples of this practice: an inventory was made of Cape Silver objects loaned to the Transvaal Museum for the Van Riebeeck Exhibition<sup>135</sup> and in the catalogues of the Pretoria Centenary exhibition (1955) and the Cape Silver and Furniture exhibition (1962) the lenders of displayed objects were fully acknowledged.<sup>136</sup> Mine compounds in Brakpan, Germiston, Nigel, Merivale and Springs also loaned objects to the Museum for the “From Cave to Compound” exhibition.<sup>137</sup>

Proposed loans were usually tabled at the meetings of the Historical Sub-committee for its approval.<sup>138</sup> In terms of a decision taken by the Board a document had first to be compiled making it clear that while every precaution would be taken to ensure the safety of objects lent to the Museum, the Museum could not accept further responsibility for any loss.<sup>139</sup>

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<sup>132</sup> NCHMA, Kotie Roodt-Coetzee Archives, The Croxley pen carbon book.

<sup>133</sup> Ibid., System 1 No 5 TM1/43 - 51, circular letter from Coetzee, dd 26 February 1951.

<sup>134</sup> Examples are a cupboard and Delftware, c.1730, lent by Dr and Mrs Grotepas and oil paintings on the Dorsland Trek, lent by Mrs F. Mason; Transvaal Museum Annual Report 1954 - 1955, departmental report history, p. 34.

<sup>135</sup> NCHMA, System 1 No 6 TM1/52 - TM1/53, list, Lys Kaapse silverstukke, geleen aan die Pretoriase Kunsuitstalling, Boomstraatse Museum, Maart 1952.

<sup>136</sup> Na, *Historical exhibition: Pretoria (1855 - 1955)*, see also Transvaal Museum Annual Report, 1955 - 1956, departmental report for history, p. 33 and K. Roodt- Coetzee, *Kaapse silwer en meubels uitstalling*.

<sup>137</sup> Transvaal Museum Annual Report, 1958 - 1959, departmental report cultural history division, p. 37.

<sup>138</sup> For example, the loan of a VOC vase from D.A. Cloete, Sub-committee minutes, meeting 29 November 1960.

<sup>139</sup> Transvaal Museum Board of Trustees minutes, meeting 6 November 1959.



Particulars of loans were entered in loan registers. In the English version two certificates were issued in 1959, both for numismatics,<sup>140</sup> but the Dutch version was used to issue sixteen loan certificates.<sup>141</sup> Loans were also acknowledged by means of letters or notes.<sup>142</sup> The Board felt that the Museum should make an effort to build up a duplicate collection for loan purposes.<sup>143</sup>

A separate loan register (a bound volume) was started in 1960 and contains information on 41 loans-in in the period until 1961. The information gives the name and address of the lender, the date and the objects. The code HKB was apparently used for the loans, but later (c. 1985) may have been changed to BL.<sup>144</sup> Notes were made when the objects were given back to the lender, and sometimes the entry was also signed by the lender. In many cases, objects that had been loaned to the Museum were accessioned in the catalogues, and were later purchased or converted into donations. Objects on loan could also become the property of the Museum by prescription.

### **Exchanges**

Exchange was regarded as a valid form of collecting objects and this was endorsed by the Transvaal Museum Board of Trustees. The Board even approved exchanges with private individuals.<sup>145</sup> Coetzee was of the opinion that exchange was valid in European museums and that this could be of benefit to both museums. She therefore did not hesitate to ask other museums for objects that she felt would enhance the collection at the Transvaal

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<sup>140</sup> Loan certificates nos. 20 and 21.

<sup>141</sup> Bruikleencertificaat nos. 30 to 46 [Loan certificate].

<sup>142</sup> See NCHMA, System 2 No 10 NKB Bruikleen 1942 - 1978.

<sup>143</sup> Transvaal Museum Board of Trustees minutes, meeting 9 March 1956.

<sup>144</sup> See list at the end of the entries, compiled by E. Jacobs, c. 1985.

<sup>145</sup> On receipt of antique beads not represented in the collection and Boer prisoner-of-war covers, antique beads were exchanged with W.G.N. van der Sleen. Transvaal Museum Board of Trustees minutes, meeting 10 August 1956.

Museum.<sup>146</sup> Her requests were not always successful<sup>147</sup> and may have even provoked a feeling of resentment. In this way the Museum, however, obtained a fine collection of early Union stamps in exchange for foreign postal stationery.<sup>148</sup>

### Marking

Objects were often found that had not been marked with an accession number, or where all that remained of the number was “... net ‘n rooi verf stippeltjie” [ ... only a speck of red paint].<sup>149</sup> It was therefore necessary for Coetzee to clearly lay down the rules for marking: the accession number was not to be visible on top of an object. Textiles had to be marked by using a piece of tape on which the number was written. The tape was then sewn to the textile. Paper objects had to be marked with a soft pencil and metal, wood, silver, glass and porcelain objects had to be marked in an unobtrusive place and the marking had to be suitably sealed. The accession numbers of rifles were punched in on the rifle butt.<sup>150</sup> Coetzee also advocated the use of additional labels marked with the number to make identification even easier, but never by means of pins or metal staples.<sup>151</sup> The typist was responsible for the marking of the objects with small but legible numbers.<sup>152</sup> The result was that the way in which objects were marked changed considerably, whereas, claims Coetzee, for the previous half a century a piece of paper with the number was simply pinned to the object.<sup>153</sup> In cases where objects were renumbered, the old accession numbers were deleted and the

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<sup>146</sup> For example, she asked the War Museum in Bloemfontein for a few spoons and a doll and the East London Museum for mannikins that she felt should rather be in her museum. NCHMA, System 1 No 19 TM1/63, letters Coetzee to director, Museum, Bloemfontein, dd 16 August 1963; *ibid.*, System 1 No 15 TM1/60, Coetzee to director, East London Museum, dd 13 December 1960.

<sup>147</sup> *Ibid.*, System 1 No 16 TM1/61, letter director, East London Museum to Coetzee, dd. 12 January 1961.

<sup>148</sup> Transvaal Museum Annual Report, 1960 - 1961, p. 38.

<sup>149</sup> NCHMA, Monthly reports, Division of History (K. Roodt-Coetzee) April 1953 - March 1954, 25 February 1954.

<sup>150</sup> *Ibid.*

<sup>151</sup> *Ibid.*, System 1 No16 TM1/61 Jan - Jun., Elementêre reëls in verband met museumorganisasie, pp. 1- 2.

<sup>152</sup> *Ibid.*, ET1/58 - 59, Etnologie Afdeling, April 1958 - December 1959, “Roetinewerk vir tikster Ou Museum” (unpublished procedure).

<sup>153</sup> *Ibid.*, System 2 No 57 NKV, Maandsverslae personeel 1955 - 1963, Monthly report, June 1956.

new ones marked on the objects.<sup>154</sup>

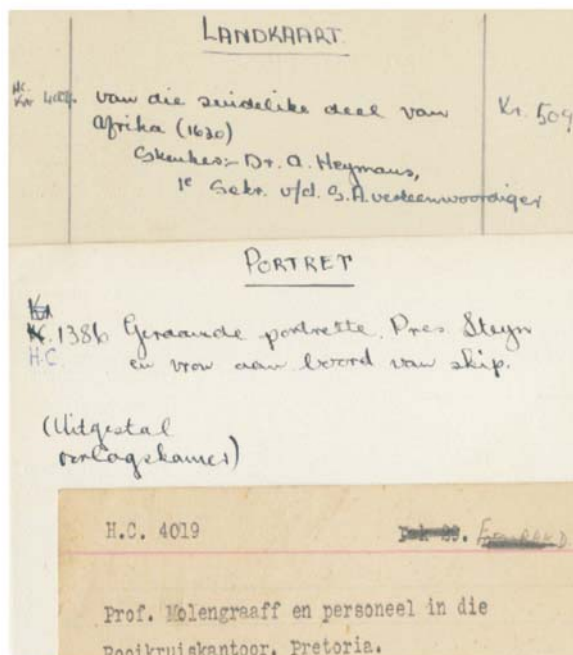
#### 4. POST-ACQUISITION AND ITEM STAGE

Although the curation and control of objects after their formal accessioning was an ongoing process in the history section – Coetzee and the professional staff and museum assistants worked with the collections continuously – there is no formal documentation of these processes and no extant cataloguing forms on which details of the accessions were kept, except for the catalogues and card catalogues.

#### 5. OUTPUT STAGE

##### Card catalogues

Soon after her arrival at the Old Museum, Coetzee started with a very basic card catalogue for the history section, following the example of the few cards already in existence. These cards contained the most basic information (figure 59). The earliest cards completed by Coetzee were handwritten (figure 60).



**Figure 59**  
Catalogue cards with basic information, probably done prior to Coetzee's appointment

<sup>154</sup> Ibid., July - August 1955.

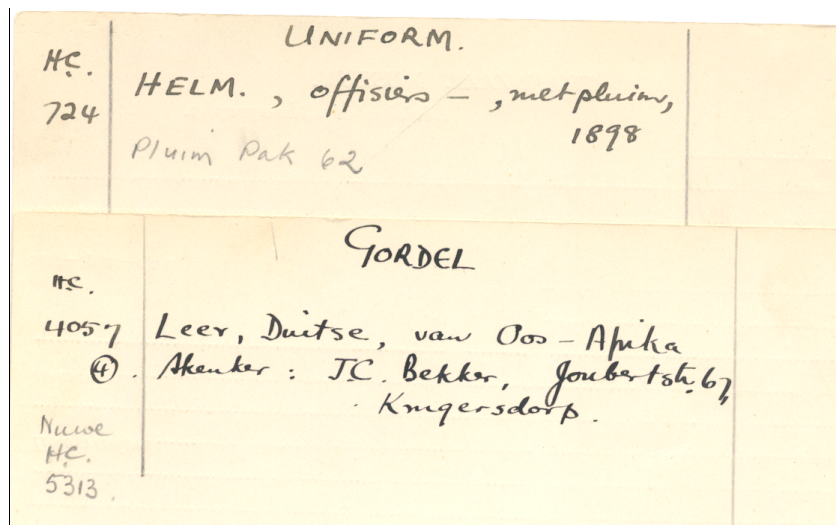


Figure 60

The first catalogue cards, written by Kotie Roodt-Coetzee

The compilation of the cards was the responsibility of the professional officer - for the first years Coetzee - who had to compile the information. Particulars received from the donor or the family, were often copied, as indicated on the information by Coetzee. The work of compiling the various cards, sorting them and filing them alphabetically was done by Coetzee herself.<sup>155</sup> The typing of the cards was done by the typist (figure 61), who had to type subject, donor, time/period, location and person cards for each accession, and who had to make the small sketches on the cards (figure 62).<sup>156</sup>

<sup>155</sup> Ibid.

<sup>156</sup> No extant location cards were found.

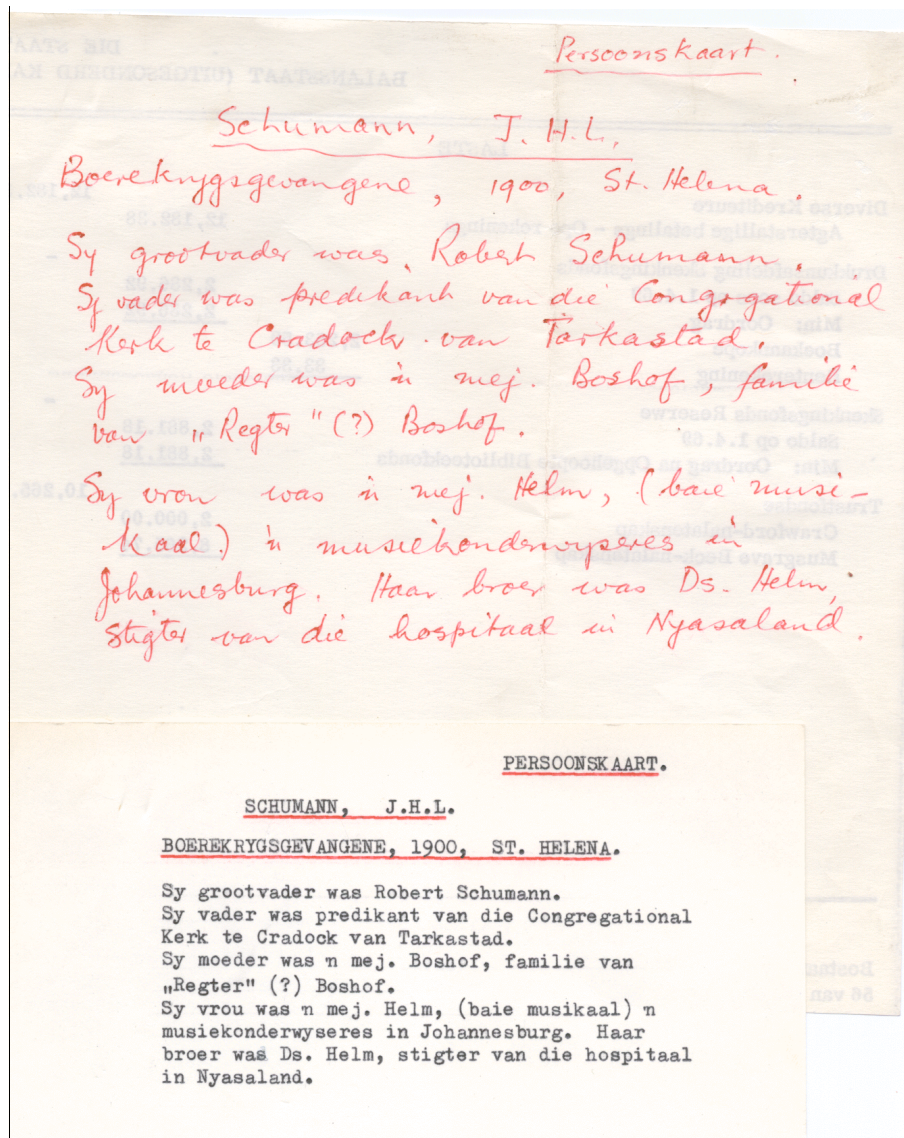
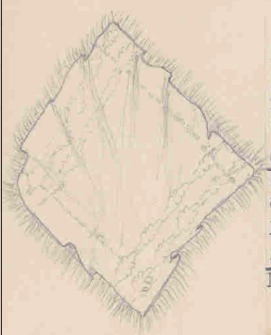


Figure 61

Draft prepared for typing by Kotie Roodt-Coetzee,  
and the typed card

H.C. 5576(14)  
Aw.No. 4664  
Pak: 15

DOEK  
NEKDOEK (Voorwerpkaart)  
SJAAL.  
c.1840.



Dun materiaal soos "gauze lisse" of "nion"; pers; donker pers vierkant in die middel; ligpers rand; 4 donker pers strepies om die rand; sy gare fraings; silwerkleurige ingeweefde blomme; grootte 30"x 29".

GESKIEDENIS: Gedra deur óf Elizabeth of Catherina Bruchhauser, woonagtig op die Groenmarkplein, Kaapstad. (Sien persoonskaart).

SKENKER: Mev.C.Schutte, Schagen, Nelspruit. April 1951.

H.C.	Skênkerskaart.
<u>SCHUTTE MEV. C.</u>	
Schagen Oos-Transvaal.	
5808(17)	Gesangboek, Duits, 1778.
5576(13)	Kappie -kinder c.1814.
(17)	Kappie-hoedjie.
(3)	Teegoedbak c.1880.
(2)	Teekissie
5577(10)	Rokkie en broekie c.1814.
5808(21)	Rokkie(doop)c.1814.
5576(8)	Sjaal, c.1830.
(14)	Sjaal c.1840;
5808(7)	Sjaal c.1840;

H.C.	TYDKAART - 1840.	SKENKER.	2.
6657	Vleismeul ca.	Sk: T.A.P. de Beer.	
6613 (1)	Sjaal ca.	Sk: T.M. Coetzee.	
6679	Foto: A.W.J. Pretorius.	Sk: -	
6686(24)	Brief 13/4/1840.	Sk: Mej. H. Bosman.	
6691 (2)	Katel ca.	Sk: Mev. M. le Roux.	
(3)	Graaf ca.	Sk: " " " "	
(4)	Skottel ca.	Sk: " " " "	
6487 (4)	Broek ca.	Sk: Mnr. & Mev. J.J. Booyser	
6432 (1)	Stoel ca.	Sk: W.A. Lombard.	
Ou 16	Stoel ca.	Sk: -	
17	Stoel ca.	Sk: -	
6860	Slagyster ca.	Sk: C.J. du Toit.	
5862(10)	Sjaal ca.	Sk: Mev. C.J. van Nispen.	
5807 (7)	Sjaal ca.	Sk: Mev. C. Schutte.	
5444 (1)	Sjaal ca.	Sk: S. Malan-Smith.	
5576(25)	Lyfie.	Sk: Mev. C. Schutte.	
6266	Mantilla.	Sk: Mev. Alex Boshoff.	

3/

)Persoonskaart)

BRUCHHAUSER, CATHERINA c.1814

Enigste kind van Elizabeth Francina Bruchhauser, geb. Muller getroud met Johann Heinrich Bruchhauser in 1806. Sy is getroud in c.1841 met die wewenaar Rousseau. Na haar troue het sy en haar man en haar weduwe-moeder, d.i. in c.1848 met 'n donkiewa verhuis na Middelburg, K.P. want na die vrymaking van die slawe het hulle materieel baie agteruit gegaan.

*In hierdie tyd was sy waarskynlik getroud met André Kiewer.*

H.C.6918(1) (Voorwerpkkaart)  
 Aw.No. DAGBOEK  
Pak: VM-Museum ca.1811  
 Plakas 5 MARE, GABRIEL STEPHANUS

op Trek; manuskrip; oorgetrek met skaap-leer; binne in boekie en 2 beursvalkies; klap met lang punt wat omvou; binne 2 lussies vir potlood; gemaak van dik papier wat oorgetrek is met leer(opgeplak) en leervoering; binne in 2 blaadjies van wol materiaal vir naalde; boekie bestaan uit handgeskepte papier; met veerpen en potlood geskryf; leer was oorspronklik rooi gekleur.

GESKIEDENIS: Gabriel Stephanus, geb.1790 was op die Groot Trek ; in sy dagboekie is twee bladsytjies wat 'n verslag oor 'n **Trek bevat maar geen jaartal kom daarin**  
 ..anderkant

voor nie; name van plekke waar verby getrek word: Kogmanskloof, Palmietvly, Tradouberg, Rooiberg; Kaledonskloof, Kamenasie, Langekloof, ens., Op 'n ander bladsy kom die datum 1811 voor; agter in verskyn 'n lys van boerdery-benodighede: 5 stave bant, 1 snijmes, 1 ronde(?), 3 bant, 2 voorbuss en 3 stave spijker, 1 staaf smalle stutijster, 5 hoopsels, 13 stukke staal; verder 'n aantekening: 15 Junij, aan Jan Bresselaar te vraagde of Jan Moor sijn sulver snuifdoos klaar ben.

SKENKER: Mev.H.J.C.Mare, Posbus 18, Belfast. 21/1/1958.

Gabriel Stephanus Mare (geb 1790) + Anna Margaretha  
 ↓  
 Frederik Jacobus + Hester Mariana Coetzee  
 ↓  
 Frederik Jacobus + Helena Johanna v/d Heever  
 ↓  
 Skenker

H.C.	TYDKAART - 1811.	SKENKER.	l.
6918/1	Dagboek.	Sk: Mev. H.J.C. Mare.	
4040	Bottel.	Sk: Mev. H.E. Dodd.	
165	Bybel.	Sk: Genl. Louis Botha.	
166	Bybel.	Sk: Genl. Louis Botha.	
10333	<u>LEPEL (SOP-)</u>	1768 - 1811	
10373	Snuifdoos.	1811.	

(Skenkerskaart)

MARE, MEV. H.J.C.  
 Posbus 18, Belfast. Tvl.

H.C.6918(1) Dagboek ca.1811  
 (2) Mouskakels ca.1820  
 (3) Sakboek 1898  
 (4) Nuwe Testament 1847.

(Persoonskaart)

MARE, GABRIEL STEPHANUS

Gebore 1790; Hy was op die Groot Trek; in sy dagboekie is twee bladsytjies wat 'n verslag oor 'n Trek bevat maar geen jaartal kom daarin voor nie; name van plekke waar verby getrek word: Kaledonskloof, Kogmanskloof, Palmietvly, Tradouberg, Rooiberg, Kamenasie, Langekloof ens., op 'n ander bladsy kom die datum 1811 voor.

Kyk ook H.C.7057.

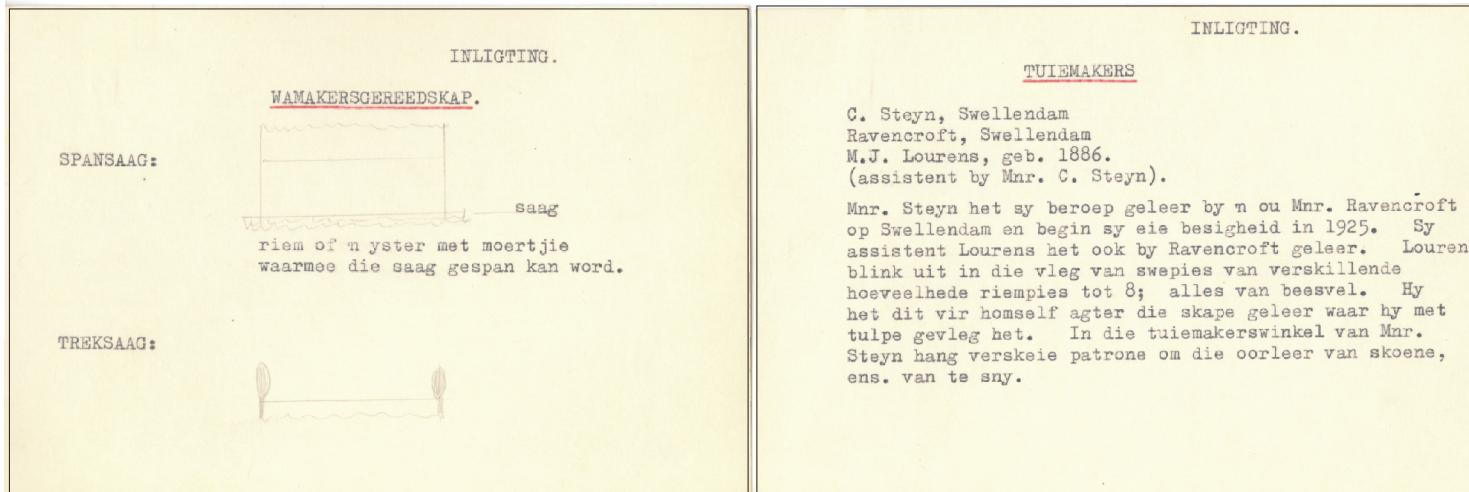


Figure 62

Object records with donor, period and person cards  
for Bruchausen/Schutte and Mare. Information cards were also compiled



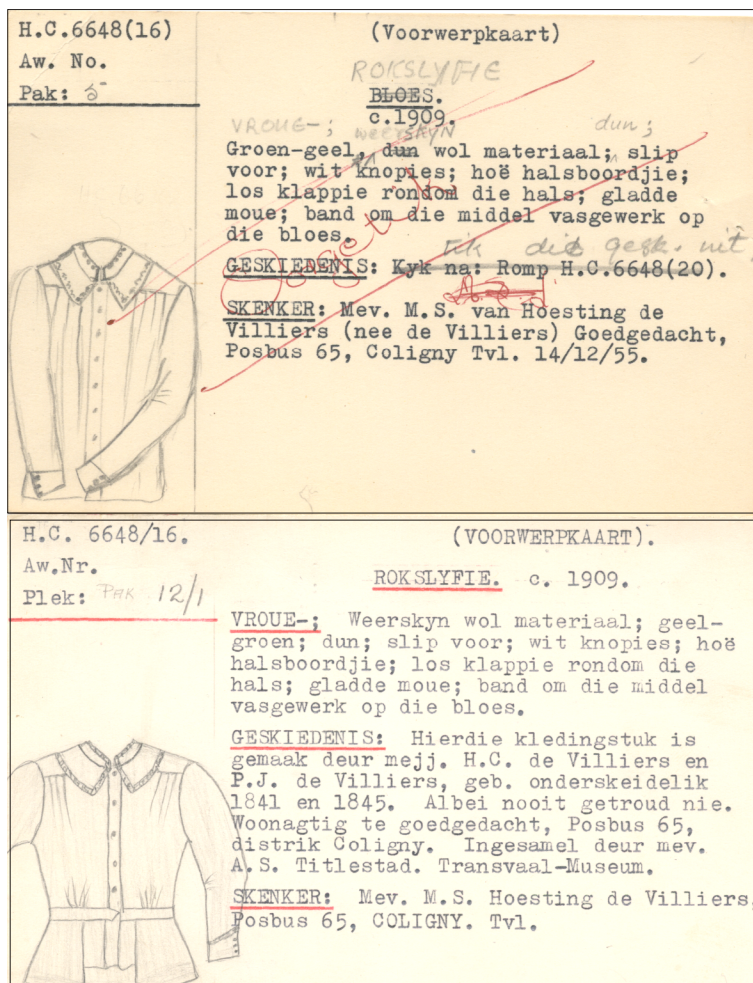


Figure 63

Typed card, corrected and retyped

After marking the accessions (also the responsibility of the typist) the objects had to be packed away and the storage location had to be recorded in the catalogue and on the cards.<sup>157</sup> The cards were corrected by Coetzee and had to be retyped if necessary (figure 63).

In the 1960s the Shaw system for the ethnology card catalogue was criticized because catchwords were not used in a consistent manner, making the search for objects awkward. Beadwork for example, could be found under beadwork, bracelet, collar and necklace. The fact that the cards were hand-written also made deciphering them more complicated.<sup>158</sup> In

<sup>157</sup> NCHMA, ET1/58 - 59, Etnologie Afdeling, April 1958 - December 1959, "Roetienewerk vir tikster Ou Museum" (unpublished procedure).

<sup>158</sup> Ibid., File ET1/60, Etnologiese Afdeling, Konsepverslag: Toestand in Museum, p. 4, n.d.

1969 a decision was taken to translate the English cards into Afrikaans, still using the catchwords prescribed by Shaw (figure 64).<sup>159</sup> Furthermore the cards were now typed.

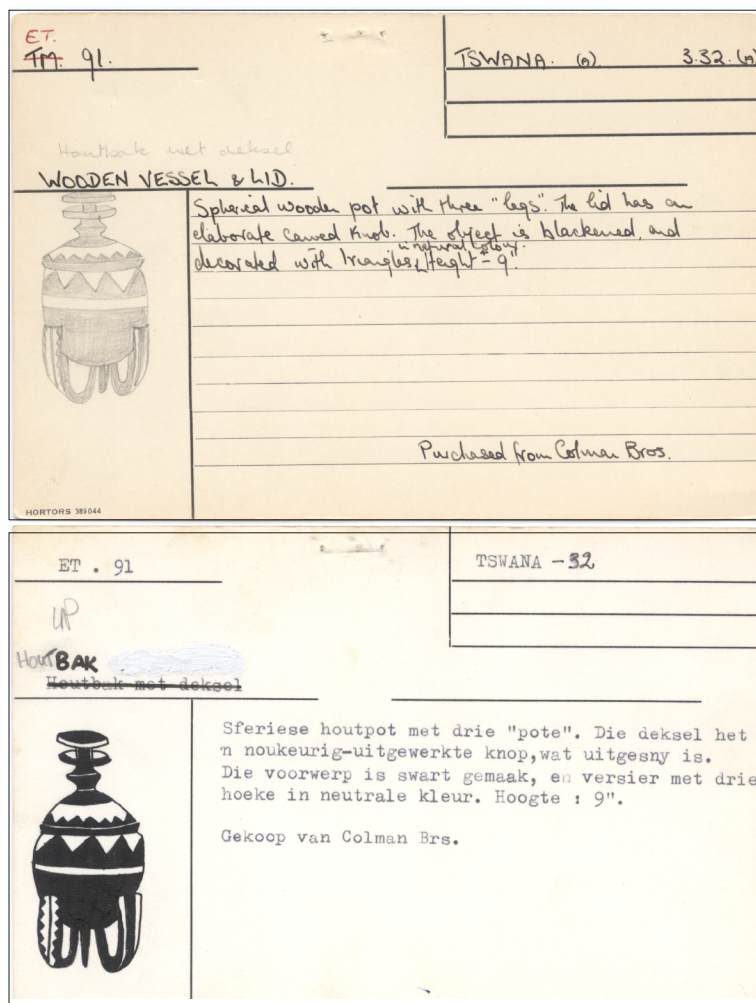


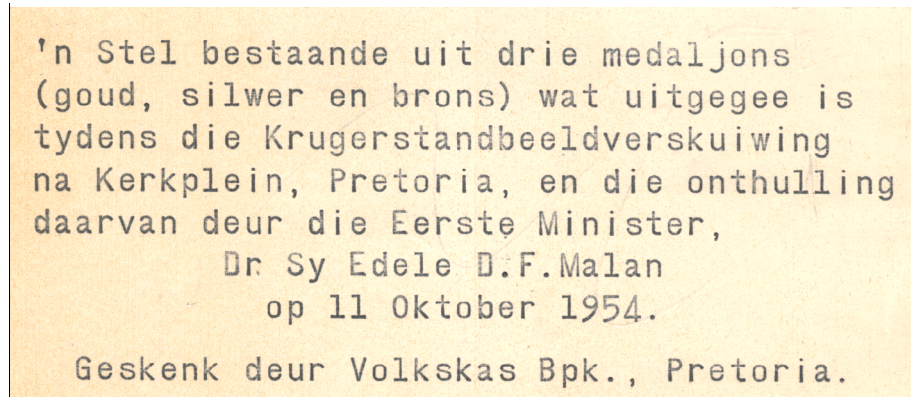
Figure 64

Card, handwritten during the 1940s,  
translated and retyped in Afrikaans

<sup>159</sup> C.S. van der Waal, " Geskiedenis van die Volkekunde-Afdeling van die Nasko-Museum, Pretoria 1893-1977" (unpublished article), pp. 16 - 17.

## Labels

Very few labels could be traced, but those still extant show little change from the previous period (figure 65).



**Figure 65**

Label used during the early 1950s for display purposes

## Inventories

The Transvaal Museum Acquisitions entry register, Volume 4 also contains loose typed inventories with the following information categories: object, donor, accession number and acquisition number. In all cases the accession numbers are given, but only some have the acquisition number. Again there is no indication which process, the acquisitioning or accessioning, came first.

Inventories or lists were used in many cases. A list was made of the Jansen furniture that had been accepted, and another identified items that should be bought later.<sup>160</sup> The objects on loan from the Hertzog family, including certificates, honorary addresses, photographs and other documents, were also listed.<sup>161</sup> Inventories compiled by the donors were filed in the records<sup>162</sup> and lists were compiled for the objects to be moved from one place to another, such as a list of goods selected at the Old Museum for display at the Voortrekker

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<sup>160</sup> NCHMA, System 2 No 57 NKV Maandverslae personeel 1955 - 1963, Monthly report, April 1960.

<sup>161</sup> Ibid., June 1962.

<sup>162</sup> Ibid., System 1 No 13 TM1/58, Opgawe van artikels geskenk deur W.P. Burger, van die Pospersoneel Klerksdorp, dd 22 September 1958.

Monument Museum.<sup>163</sup> A complete list of objects exhibited at the Voortrekker Monument Museum was also made in 1958.<sup>164</sup> These lists were, however, either filed in the administrative filing system, or kept by the professional officer and did not form part of the documentation system.

## 6. EXIT STAGE

### Loans-out

There was no clear-cut policy to deal with loans-out. On the one hand, the loan of 75 muzzle loaders to the 20<sup>th</sup> Century Fox Film Corporation for the production of the film *Untamed* was approved by the Board, who trusted that a donation to the Museum might be considered in return. The assistant production manager held himself responsible for any damage or loss, and also undertook to guarantee the safe return of the arms.<sup>165</sup>

On the other hand, Coetzee was adamant that no object should loaned out by the Museum.<sup>166</sup> Whether a distinction was made between loans to private individuals and institutions at that stage, is not clear, because exceptions to the above rule were indeed made, because objects were loaned to other museums and the municipality of Pretoria.<sup>167</sup>

### De-accessioning

The alienation of objects was a matter which surfaced time and again as requests were received for objects to be returned to their previous owners. Although a decision was taken to attach a copy of the legal provisions for donations to the entry form, this was not in fact

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<sup>163</sup> Ibid., System 2 No 57 NKV, Maandverslae personeel 1955 - 1963, Monthly report November 1956, also April 1957.

<sup>164</sup> Ibid., December 1958.

<sup>165</sup> Ibid., System 1 No 8 TM1/54, letters M. Laxton to the director, dd 3 February 1954 and director to M. Laxton, dd 17 February 1954.

<sup>166</sup> Ibid., letters Coetzee to M. Odendaal, dd 8 June 1954; System 1 No 11 TM1/56 to J.H. Frier, dd 17 April 1956 and System 1 No 12 TM1/57 to National Theatre Organisation (NTO), dd 11 November 1957.

<sup>167</sup>

For example, the loan of African objects to the municipality of Pretoria and items from the numismatic collection loaned to the Africana Museum in Johannesburg for a temporary display called "Commemorative medals of the ZAR"; Transvaal Museum Annual Report, 1953 - 1954, departmental report for division of numismatics and philately, p. 40; *ibid.*, 1957 - 1958, departmental report for cultural history division, p. 35.

done in practice.<sup>168</sup> Instead, the matter was clearly spelt out in correspondence: all donations to the Museum became government property, which could not be alienated.<sup>169</sup> Nevertheless objects were handed over to original owners or institutions whom it was felt had a valid claim.<sup>170</sup>

### Exchange

Although exchange was regarded as a valid form of collecting, objects could, of course, also be disposed of in this way. Duplicates in the postal stationery collection, for example, were made available with the consent of the Board to collectors in exchange for early South African stamps, that were not represented in the collection.<sup>171</sup>

With the approval of the Board, the numismatic collection was sorted into groups. The best quality specimens were put aside for retention and discards (material of poor quality and little value) and duplicate coins were earmarked for possible disposal, either by auction or by exchange for coins which were still needed in the numismatic collection<sup>172</sup> or to other collections.<sup>173</sup> Gold coins, and Roman, Greek or South African coins were not exchanged.<sup>174</sup>

### The Transvaal Museum and the Archives

The practice of handing over items of archival interest to the State Archives continued.<sup>175</sup> In 1955, however, with the approval of the Minister of Education, Arts and Science, the Transvaal Museum/Archives Co-ordinating Committee was set up as a permanent advisory body to decide on the type of historical material that should be housed in the Archives and

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<sup>168</sup> Sub-committee minutes, meeting 31 July 1959.

<sup>169</sup> See for example, NCHMA, System 1 No 18 TM 1/62, letters Coetzee to A.E. Ferreira, dd 17 January 1962 and System 1 No 19 TM1/63, to F.A.J. van Niewenhuizen, dd 11 April 1963.

<sup>170</sup> For example, the Raadsaal clock was given back to the Transvaal Provincial Administration. Kultuurhistoriese Komitee minutes, meeting, 26 September 1963.

<sup>171</sup> Transvaal Museum Annual Report, 1959 - 1960, departmental report for numismatics and philately, p. 43.

<sup>172</sup> Transvaal Museum Board of Trustees minutes, meeting 10 November 1961.

<sup>173</sup> Duplicate obsolete foreign coins were, for example, exchanged for scarce historical Katanga and French Equatorial Africa stamps. Transvaal Museum Annual Report, 1961 - 1962 departmental report for numismatics and philately, p. 35.

<sup>174</sup> Ibid.

<sup>175</sup> Ibid., 1952 - 1953, departmental report for division of history, p. 32.

what should go to the Transvaal Museum. It was decided that documentary/archival material in the Museum was to be transferred to the Archives, while the latter handed over the Smuts Collection for display in the Museum. It was further agreed that the Archives would provide copies of any documents needed by the Museum, and would pass on all duplicate material.<sup>176</sup>

The ruling that documents presented to the Museum had to be sent to the Archives, except if a condition was stipulated that the entire donation should remain in the Museum, was in accordance with an agreement between the Transvaal Museum and the Archives.<sup>177</sup> The Historical Sub-committee was adamant that archive officials should not have free entry to the photograph and document sections at the Old Museum and that the Archives should, for their part, turn-over cultural objects to the Museum. These tenets were endorsed by the Board of Trustees and an Archives-Museum-exchange scheme came into being.<sup>178</sup> Objects received from the Archives were duly acknowledged.<sup>179</sup>

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From a museological, and in particular from a collections management point of view, the achievements of the period 1953 to 1964 with reference to the history section, override the neglect of the previous 40 years (1913-1953). In comparing and assessing the two periods it is clear that many factors influenced the changes that took place, such as the turn of events in South Africa, the general development of museums and the slow but steady emphasis on

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<sup>176</sup> Ibid., 1955 - 1956, p. 13.

<sup>177</sup> NCHMA, System 1 No 9 TM1/55 Jan - Sept., letters Coetzee to J.J. Booyens, dd 6 June 1955; System 1 No 11 TM1/56, to J. Pretorius, dd 21 June 1956 and J.M. Emmett, dd 3 July 1956.

<sup>178</sup> See Sub-committee minutes, meetings 8 and 31 August and 8 October 1956. Transvaal Museum Board of Trustees minutes, meetings 10 August, 7 September and 12 October 1956.

<sup>179</sup> See for example, NCHMA, System 2 No 10 NKB Bruikleen 1942 - 1978, receipt in acknowledgement of donation from N.L. Cronje.

cultural history. Two very different mind sets, each passionately involved in their chosen fields of interest, natural and cultural history respectively could primarily be held accountable for the manner in which fundamental tenets were implemented at the Transvaal Museum.