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Kapstylhuise, Puntjie, Heidelberg, Cape. *Photo: James Walton.*

Inhoudsopgawe – Contents

The South African Kapstylhuis and some European Counterparts

James Walton

By 1657 the first free burghers at the Cape were settled along the Liesbeek valley and, as their numbers increased and they acquired sheep and cattle, they looked for pastures farther afield. Despite the efforts of the Dutch East India Company to restrict the expansion, the stock farmers moved into the interior and the authorities eventually decided to hand over farming activities to the free burghers. When a trekboer found suitable pasturage with a good supply of water he applied for a permit to graze his stock for a period of six to twelve months. He had no title to the ground (known as a 'loan-place') and in the first instance he lived in his tented wagon or in a simple shelter.

The shelter favoured by the trekboer was the *kapstylhuis*, which, as the name indicates, consisted simply of a thatched roof carried on a framework of paired couples.[1] Such shelters were probably built as temporary dwellings by the first settlers at the Cape for on a plan of Dassen Island dated 1656 a *kapstylhuis* and a walled building with an end entrance are depicted (Fig. 1). These were built in 1654 when, in October, Jan van Riebeeck sent a quantity of reeds and wood 'so that a good shed may be built on the Dassen Island'. The following month 'the men were busy building a house of stone and clay – good stone and clay being found there', so the two buildings shown on the plan probably existed before the end of 1654.

The finest examples of South African *kapstylhuise* are to be found in the beautiful village of Vermaaklikheid and in the nearby holiday settlement of Puntjie, at the mouth of the Duiwehoks River (Fig. 2). This attractive group of *kapstylhuise* (now proclaimed as National Monuments) had its origin in the local farmers going down the river by

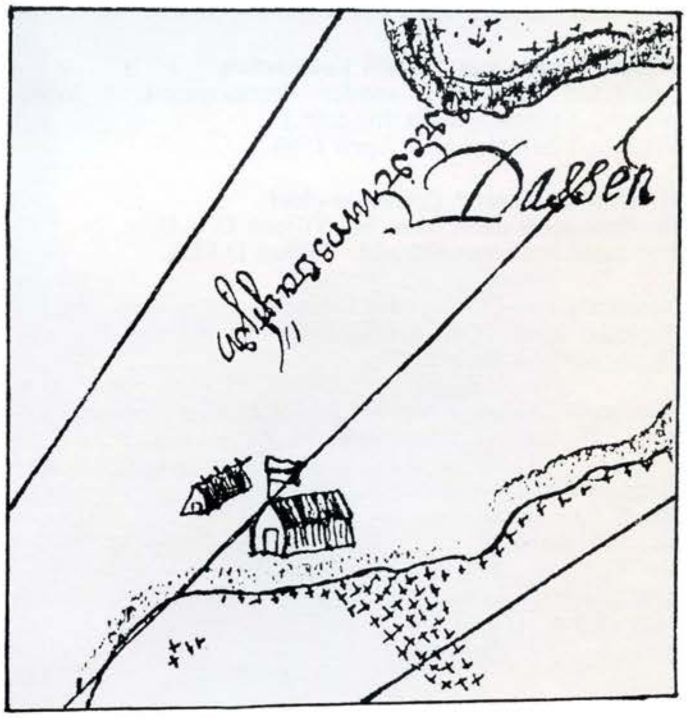


Fig. 1.
The earliest illustration of a Cape *kapstylhuis*. From a chart of Dassen Island dated 1656. (Cape Archives M1/19)

Fig. 2
***Kapstylhuise*, Puntjie. Dwellings sited at right-angles to the shore. Cooking-sheds, on the right, built parallel to the shore. (*Photo: James Walton*)**

Fig. 3
***Kapstylhuis*, Puntjie** *Photo: James Walton*

Fig. 4
Cart shed, Heidelberg, Cape *Photo: James Walton*

boat to fish. Eventually they began to build for themselves *kapstylhuise* in which they could stay for longer periods and the *kapstylhuis* was, they assured me, the traditional dwelling of the early settlers in that part of the country.

The framework of the Puntjie *kapstylhuis* consist of eight or more pairs of poles, *kapbalke*, meeting and tied or pegged together at the apex and spaced at regular intervals to cover a rectangular floor measuring about 7,5 m by 5 m. Each pair of *kapbalke* is joined by a tie-beam (*hanebalk*), all pegged together with wooden pegs, and across these couples are secured the battens, to which the bundles of reeds and thatching grass are sewn with *riempies* (thongs), twine or grass rope. The ends of the *kapstylhuis* are rounded, and at one end is a recessed entrance, closed by halved doors (Fig. 3). Illumination is provided by two small window openings, one in the end opposite the entrance and one in the side, which can be closed with wooden shutters. Inside, the *kapstylhuis* is divided by a simple partition into a living-room and a bedroom.

Cooking is done outside, either in the open behind a reed screen (*skerm*) or in a smaller *kapstylhuis*. The living shelter is sited with its closed end facing the sea and the prevailing winds whereas the cooking-hut is built parallel to the shore, thus allowing easy access but preventing through draughts which might cause the fire to burn too fiercely, resulting in the thatch catching alight (Fig. 2).

Kapstylhuise are still used as chart-sheds and farm stores in the Heidelberg-Riversdale districts of the Cape (Fig 4) and occasional examples survived until recently in the eastern Free State, especially in the vicinity of the Platberg (Fig. 5).[2] Larger structures having the same paired-couple framework, serve as tobacco-drying sheds between George and Oudsthoorn (Fig. 6) and in the Gatsrand Hills in the Southern Transvaal.

At Groenland, near Kranskop in Natal, *kapstylhuise* were occupied as dwellings until at least 1875.[3] They had the same basic framework as those at Puntjie but they had an additional strengthening member, the *windlat*, at each side, stretching diagonally from front to back and thus giving added stability. Running along each side on the inside of the shelter were low sod walls, smeared with a mixture of sand and cow-dung (Fig. 7). These not only provided additional support to the couples but they also protected the occupants from draughts and drainage water. The ridge was covered with a mixture of cow-dung and sand which, in later days, was coated with tar to render it more waterproof. The floor was of ant-heap, smeared and made to shine by continued applications of linseed oil or ox blood polished with a smooth stone.

The simple *kapstylhuis*, although a very stable and easily constructed shelter, had two great disadvantages. The usable space was restricted to the central portion and the feet of the couples, being embedded in the ground, tended to rot easily. To overcome these disadvantages, some of the builders of farm sheds in and around Heidelberg pegged the feet of the couples onto the tops of stout upright posts arranged along each side. Although this provided more usable space, it rendered the couple less stable, and they strengthened the couples by the use of sloping forked struts in which the *kapbalke* rest and which are

Fig. 5
Farm shed, Platberg, Ladybrand *Photo: James Walton*

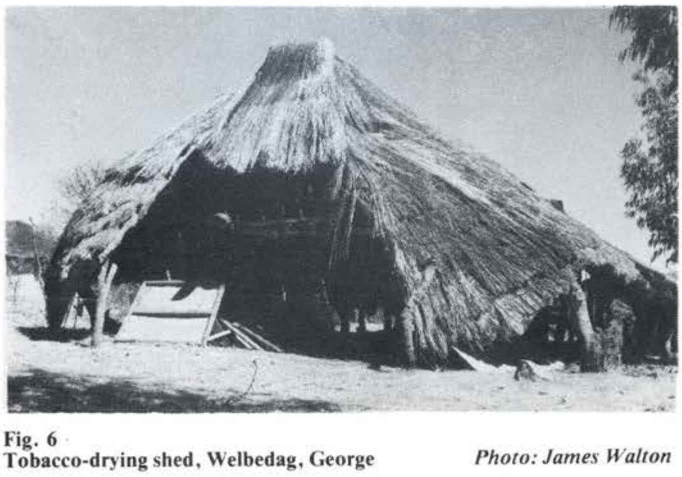
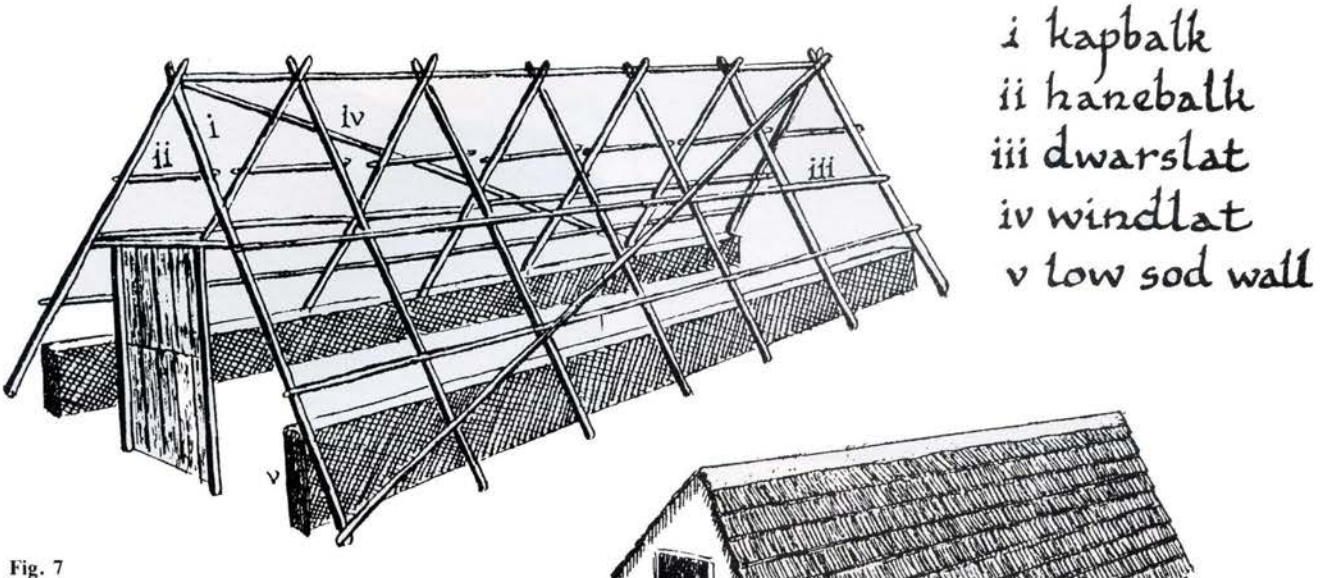


Fig. 6
Tobacco-drying shed, Welbedag, George *Photo: James Walton*



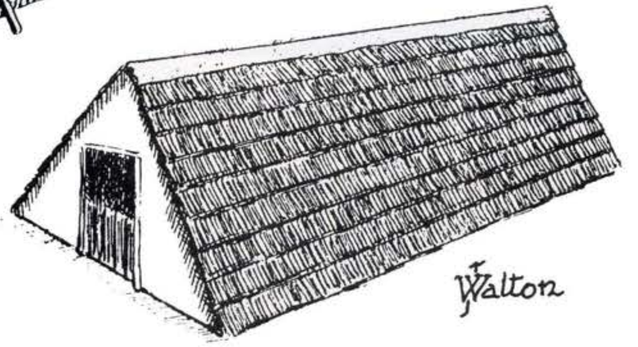


Fig. 7

Kapstylhuis, Groenland
Kranskop, Natal

prevented from slipping by wooden pegs driven into the *kapbalke* (Fig. 8). These served a similar structural function to the low turf walls of the Kranskop *kapstylhuise*.

The treatment of the gables of these Heidelberg farm sheds varies according to the function of the shed. Where it is used as a cart-shed, two upright posts, one on each side of the central opening, are driven into the ground. The remaining space is filled by grass and reeds secured to horizontal laths or thick reeds, and the opening is closed by a reed screen, tied at one end to one of the upright posts (Fig. 4). Where only a narrower entrance is required, as in a store, a single upright post is driven into the ground in the centre of the gable and this and the end couple carry the horizontal laths to which the gable thatch is secured (Fig. 8). These upright posts do not reach the ridge and so afford little support for the roof framework.

A more substantial solution was provided by planting the feet of the *kapbalke* in the tops of two low rubble walls running along each side of the shelter. When this was done, it was customary to also fill in the gables with rubble masonry, as may be seen in several dwellings in Vermaaklikheid and Puntjie. As a result of this development it became possible to have a hearth or a cooking-place inside the dwelling. In such cases, the entrance is moved a little to

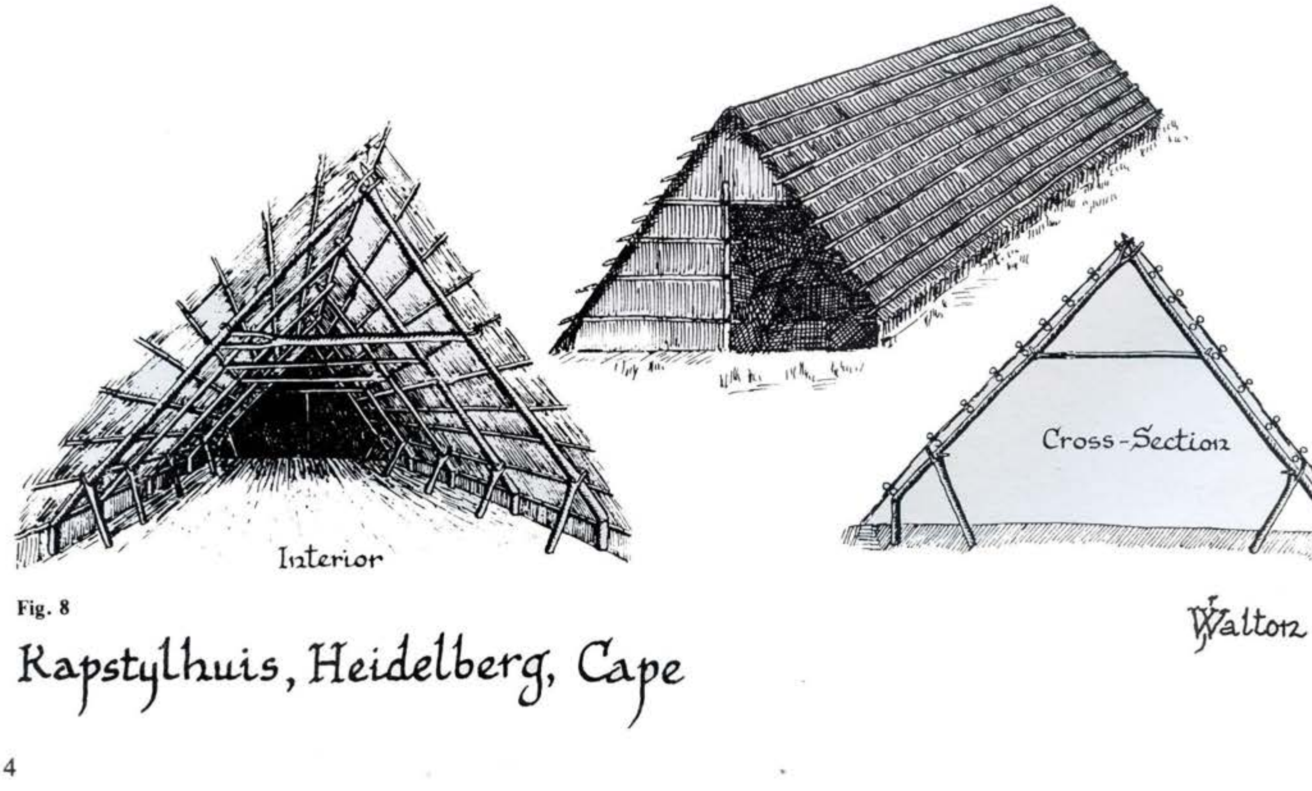


Fig. 8

Kapstylhuis, Heidelberg, Cape

Fig. 9
Kapstylhuis with low rubble side walls and gable hearth, Vermaaklikheid.
Photo: James Walton

Fig. 10
Kapstylhuis with low side walls and gable hearth, Puntjie.
Photo: James Walton

one side of the centre of the gable and the hearth occupies the other side, where it is housed in a massive projecting chimney-stack (Figs. 9 and 10).

The paired-couple roof shelter has a long ancestry in Europe. On a wall of the cave La Mouthe, near Les Eyzies, in the Dordogne, France, a Magdalenian artist painted a tectiform (Fig. 11) which may well represent a roof-shelter such as the Upper Palaeolithic hunters are thought to have built for use in the open during the summer.

'To find support for this in an actual structure', wrote Lacaille, 'we have not far to seek. Outside the cave of La Mouthe there stands a hut (Fig. 12) which appears to be the replica of that represented by the Magdalenian artist inside the cave, a resemblance that is even enhanced by the small size of the modern version. Built by the present owner of the land, the new hut is very skilfully made – as one likes to think – in the Upper Palaeolithic tradition. This modern erection assuredly embodies the same principal elements as its palaeolithic predecessors which, even when reduced to a mere roofing, yet included certain components identical with some of those essential to the stone dwelling house of the present day'.[4].

The shelter at La Mouthe had a paired-couple framework similar to that of the South African *kapstylhuis*.[5] Each couple was joined by a tie-beam (cf. the South African *hanebalk*) and these members were tied together with withes. The framework was thatched and the ridge was reinforced by an additional capping.

Larger roof-houes are depicted on several early European paintings. Such a building is shown on a fifteenth century painting by Rodrigo de Osona, now in the Museo Provincial de Valencia (Fig. 13), and similar structures (*barracas*) may still be seen in the marsh lands of Albufera, to the south of Valencia (Fig. 14). In the country around Valencia the *barracas* show a development similar to that in South Africa, having low side walls (Fig. 15).[6]

A large roof-house with very low side walls appears on a painting of 'Madonna and Child with St. Catherine', the work of 'the Flemish master of 1518', presented by the Lewis family to the Northampton Art Gallery (Fig. 16).

Sheep-shelters (*schapkoven* or *dachhutten*) are distributed throughout the German heath-lands from the Elbe to the moors on the Dutch frontier, and they are

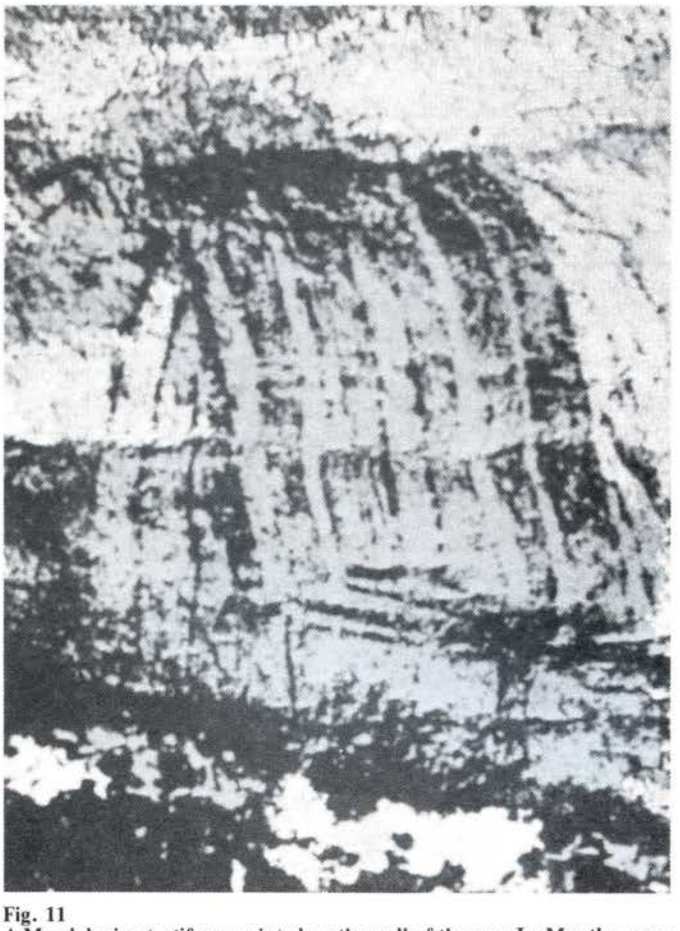


Fig. 11
A Magdalenian tectiform painted on the wall of the cave La Mouthe, near Les Eyzies, Dordogne, France. Considered by some to represent a *kapstylhuis*.

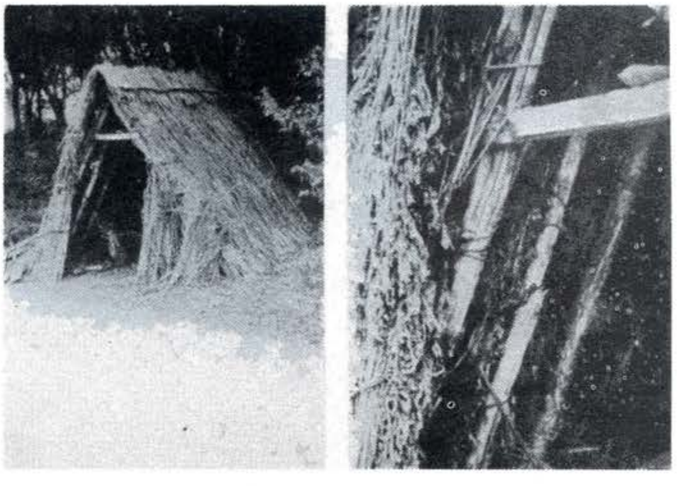


Fig. 12
A *kapstylhuis* erected outside the La Mouthe cave, showing the same construction as the tectiform.

Fig. 13
From a 15th Century painting by Rodrigo de Osona, showing a *barraca* (*kapstylhuis*) (Museo Provincial de Valencia). Similar *barracas* are still standing south of Valencia (Fig. 14).

Fig. 14
***Barracas*, Albufera, near Valencia.**

Fig. 15
***Barracas* with low side walls, near Valencia.**

Fig. 16
From the painting 'Madonna and Child with St. Catherine' by 'the Flemish Master of 1518. Showing a large roof-house with low side-walls. (*Northampton Art Gallery*)

Fig. 17
An Hungarian shepherd's roof-hut ***Photo by Werner Bischof***

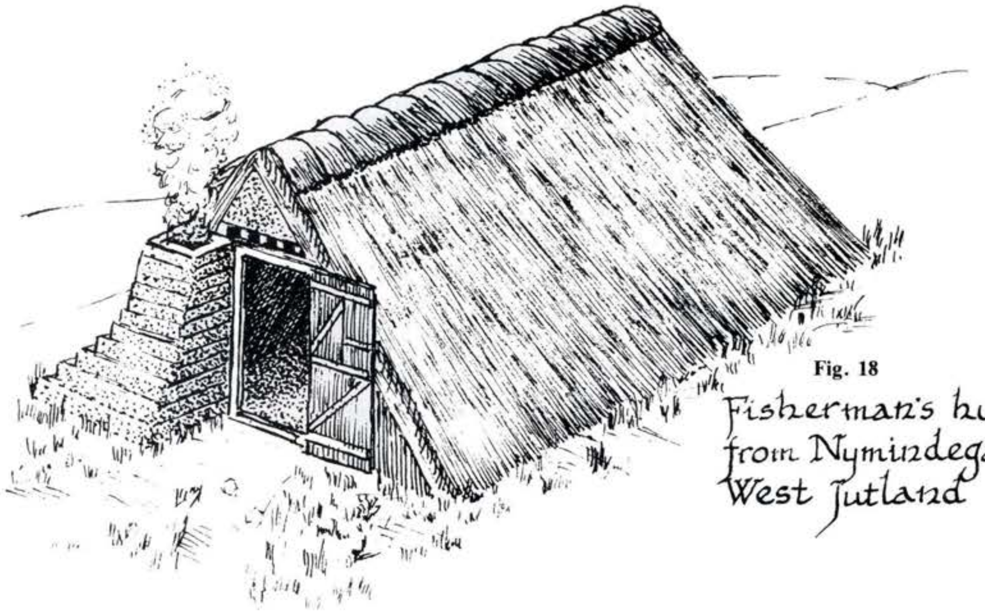

Fisherman's hut
from Nymindegab
West Jutland

Fig. 18


a schapkoven
North Germany
Walton

Fig. 19

favourite subjects for many north German artists and photographers (Fig. 19). According to Theodor Heck, such roof-houses were introduced into Bavaria by the first Bavarian immigrants as early as 500 A.D.[7]

Still farther to the east, in the Hortobagy-Csarda prairies of Hungary, the herdsmen still occupy tall paired-couple roof-houses. An excellent photograph of such a dwelling, taken by Werner Bischof in 1950 (Fig. 17),[8] shows a roof-house having the same construction as the South African *kapstylhuis*. The entrance is in the centre of the gable end, the remainder of which, apart from a window, is enclosed by a wattle-and-daub infilling. As in the later Puntjie and Vermaaklikheid dwellings, the hearth is sited to one side of the entrance and a tall brick chimney carries any sparks clear of the inflammable thatch.

Rectangular paired-couple huts are also built by the nomadic Kara-Kachani and Kara-Walachi, who spend the winter in the warmer valleys of southern Bulgaria but in spring they trek with their flocks of sheep up into the Balkan mountains. Their dwellings are beehives of thatched saplings but they build large rectangular roof-houses to store the *kaskaval* cheese which they make from the milk of their sheep.

On the North Sea coast of Jutland paired-couple roof-shelters are occupied by the fishermen and their families during the spring fishing season and one such shelter from Nymindegab has been re-erected in the Frilandsmuseet (Fig. 18). It is similar in construction to the South African *kapstylhuis* and its hearth is also situated to one side of the gable entrance. The projecting chimney-stack is constructed of sandy turf blocks. Against the rear gable are two primitive bedsteads; one for the fishermen and one for the women who assist by cooking and by digging lugworms for bait.

Probably the finest paired-coupled roof-houses, still serving as permanent dwellings, are those in the north of Madeira, particularly in the vicinity of Santana (Fig. 20). In the simplest, the roof reaches to the ground and it has its entrance in the middle of the front gable, which is slightly recessed to afford a shady sitting-place (Fig. 20a). Usually a window is provided on each side of the entrance. As at Puntjie, the interior is divided into a bedroom at the rear and a living-room in front. Above the rooms is a loft, reached by a ladder from the outside.

In most cases the roof rests on low stone side walls (Figs. 20b and c) but here and there an alternative type may be seen, where the floor of the dwelling, the entrance passage and the forecourt are excavated out of the ground to a depth of up to a metre (Fig. 20d). The roof couples spring from the ground along the sides of the excavation and so the stability provided by the normal roof-shelter, where the roof thrust is taken up by the ground, and the protection of the low walls are both provided.

It will be seen that the paired-couple roof-house has a very early origin and a wide distribution in Europe, and its development there is closely paralleled by that of the *kapstylhuis* in South Africa.

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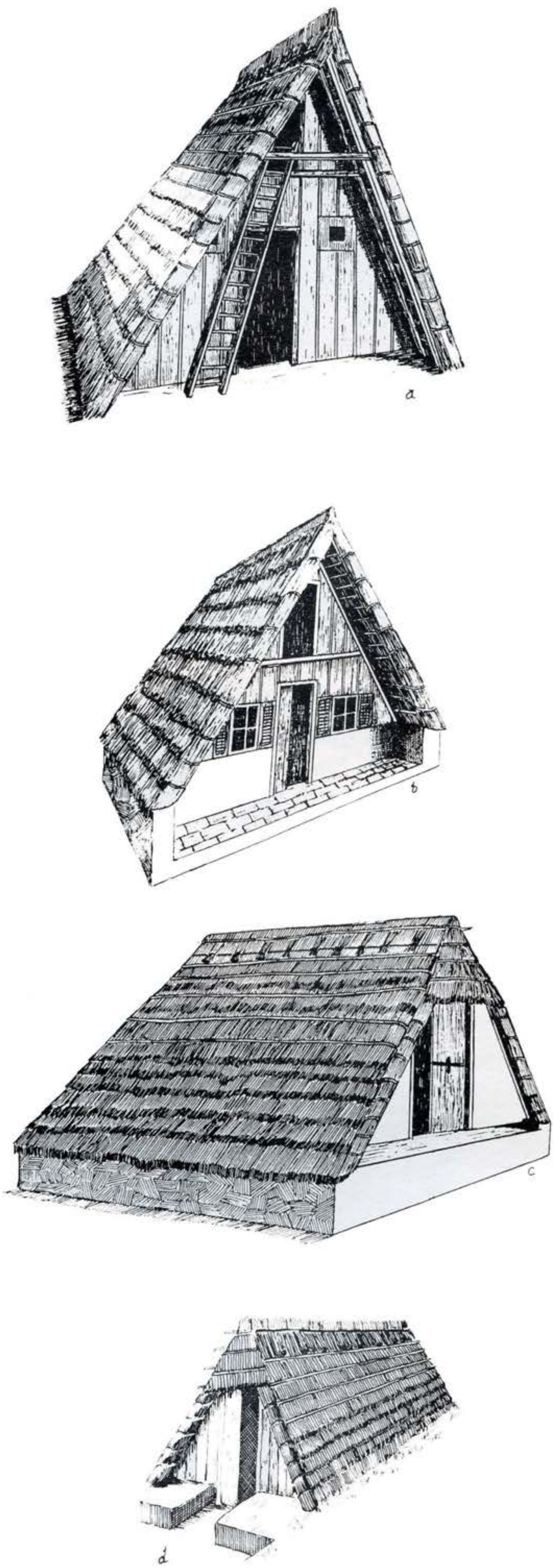


Fig. 20
Madeiran *barracas*.

Van Vrederechterkantoor tot Court House

– Enkele feite oor die oprigting en vroeë geskiedenis van die Ou Landdroskantoorgebou in Markstraat, Bethal

C.F. van R. Zietsman
Streekverteenwoordiger van die Raad vir Nasionale Gedenkwaardighede, Pretoria

Ter inleiding

Voordat behoorlike en doelmatige regeringsgeboue op die Transvaalse platteland opgerig is, het amptenare van die Zuid-Afrikaansche Republiek hulle pligte gewoonlik onder baie moeilike omstandighede uitgevoer. Kantoorakkommodasie was dikwels baie primitief – op Kaapsche Hoop, byvoorbeeld, was die mynkommissaris se kantoor aanvanklik in 'n tent gehuisves.[1] Ook die aanhouding van wetsoortreders het die amptenare hoofbrekens besorg. Voordat tronke op Amsterdam in die huidige distrik Ermelo en Kaapsche Hoop onderskeidelik opgerig is, moes gevangenes per geleentheid in die inwoners se slaapkamers aangehou word[2] en aan blokke in die buitelug vasgemaak word.[3]

Die resident-vrederegter op Bethal, wat onder die jurisdiksie van die landdros van Standerton geressorteer het, het dit ook nie veel makliker gehad nie. In Augustus 1890 het S.F. de Qlercq, toe resident-vrederegter op Bethal, uit eie sak 'n kamer as kantoor gehuur in die hoop dat die staat hom daarvoor sou vergoed.[4] Van 'n gevangenis was daar aanvanklik ook geen sprake nie, totdat 'n klein huisie teen £3.10 per maand gehuur is.[5] Hierdie bouvallige[6] geboutjie, waarin water tydens reënbuie teen die binnemure afgespoel het,[7] het uit twee "kleine smeerige kamertjes" bestaan. Een vertrek het as gevangenis gedien en die ander "als excuus voor kantoor".[8] Met slegs hierdie een sel tot sy beskikking, het 'n latere resident-vrederegter op 'n stadium met sewentien gevangenes opgeskeep gesit.[9] Dit verbaas dus nie dat ten minste een gevangene uit die "tronk" ontsnap het.[10]

Benewens die ontoereikende kantoor- en gevangenisakkommodasie, het die resident-vrederegter op Bethal ook met ander probleme te kampe gehad, aangesien daar ". . . meer kwaad word gedaan dan men ooit verwachten kan."[11] Ter illustrasie meld De Qlercq dat die hotel op Bethal op 1 Augustus 1890 aan die brand gesteek is, maar dat daar drie dae later nog nie vasgestel is wie daarvoor verantwoordelik was nie.[12]

Die Republikeinse periode

Dit is dus te verstane dat De Qlercq in Augustus 1890 'n versoek tot die Staatsekretaris gerig het waarin hy gevra het dat 'n behoorlike kantoor vir die resident-vrederegter en 'n gevangenis op Bethal opgerig word.[13] In hierdie aansoek is hy sterk deur die landdros te Standerton, J.G.F. Backstrom, gesteun.[14]

Die saak is na Sytze Wierda, die Goewermentsingenieur en -argitek, verwys, wat aanbeveel het dat 'n kantoor-cum-gevangenis soos dié te Ventersdorp op Bethal opgerig word.[16] In April 1891 het die plan en bestek, opgestel deur die Z.A.R se Departement van Publieke Werke, gereed gekom.[17]

Die eenvoudige geboutjie, waarvan 'n plan in die Transvaalse Argiefbewaarplek berus,[18] se totale afmetings was ongeveer 8,6 m x 13,8 m en het bestaan uit 'n hofsaal wat deur middel van 'n binnehof aan twee selle, 'n vertrekkie vir 'n konstabel en die nodige toiletgeriewe ('n kloset en 'n urinaal) verbind was. Die "klipsteen"-buitemure van die selle en binnehof[19] sou 457 mm (18 duim) dik wees, terwyl die baksteenbuitemure[20] van die hofsaal as 356 mm (14 duim) dik aangedui is. Die totale koste is op £800 beraam.[21]

Hoewel alle voorbereidingswerk afgehandel was en tenders dus gevra kon word, sou Backstrom skynbaar 'n tyd lank nie op Standerton wees nie en het hy gevra dat die saak nie tydens sy afwesigheid verder gevoer word nie.[22] In Julie 1891 was Backstrom weer terug op sy pos en het hy versoek dat tenders sonder versuim gevra word.[23] Wierda het hierdie aanbeveling gesteun,[24] maar, weens 'n rede wat nie uit die geraadpleegde stukke blyk nie, is besluit om die saak ses maande lank oor te hou.

Op 21 Junie 1892 het Wierda weer aanbeveel dat tenders vir die oprigting van die gebou gevra word.[25] Hy het die Staatsekretaris ook gewys op die huur wat op daardie stadium vir die tweekamerhuisie betaal is. Hierdie keer is sy aanbeveling aanvaar.

Nadat tenders in die *Staatscourant* van 3 Augustus 1892 gevra is, is vyf tenders ontvang, t.w. dié van C. Elenbaas en Ch. von Geyso (£1 020), Jeffrey Brothers (£959), Wilkinson en Pentz van Standerton (£975), P. O'Brien en P. Zivennis (£1 040; indien die kantoorgedeelte ook van klip gebou word, £105 meer) en J.M. Mante (£1 592).[26] Hoewel beide Backstrom en die nuwe resident-vrederegter op Bethal, G.A. du Toit, die tender van O'Brien en Zivennis aanbeveel het,[27, 28] het die tenderkommissie op dié van Wilkinson en Pentz besluit, met dien verstande dat die buitemure van die hofsaal ook van klip gebou word.[29] Hierdie addisionele werk het die tender met £70 verhoog met die gevolg dat die totale tender £1 045 beloop het.[30] Op aanbeveling van Du Toit is Jeffrey Brothers se tender nie in aanmerking geneem nie.[31]

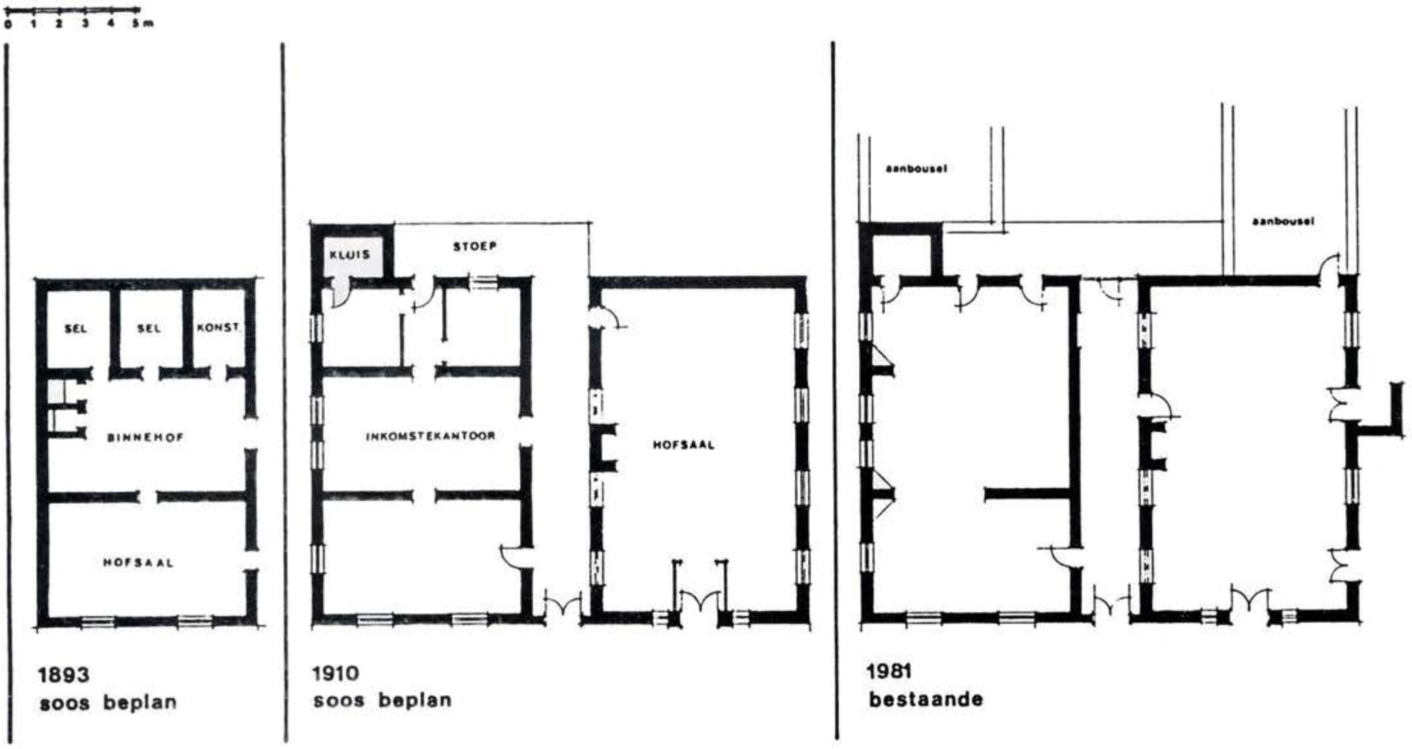
Die aanbeveling van die tenderkommissie het eers op 11 November voor die Uitvoerende Raad gedien.[32] Tydens hierdie vergadering, waar pres. S.J.P. Kruger en J.M.A. Wolmarans teenwoordig was, is Wilkinson en Pentz se tender by Uitvoerende Raadsbesluit nr. 811 aanvaar.[33]

Die kontrakvorm en borgakte is aan Backstrom op Standerton gestuur en hierdie dokumente is vóór 7 Desember 1892 onderteken.[34] G.W. Paddon het as borg geteken; A.I. Kerslake, wat ook vir die aannemers borg sou staan, is weens die feit dat hy nie 'n grondeienaar was nie, nie toegelaat om hierdie funksie te vervul nie.[35] 'n Boukommissie, bestaande uit Du Toit self, Thomas Jarvis Faurie en Gideon Scheepers, is aangestel.[36]

'n Onverwagte vertraging het ingetree toe Backstrom op 13 Januarie 1893 die Goewermentsingenieur en -argitek versoek dat die beplande gebou vergroot word.[37] 'n Sketsplan, opgestel deur Wilkinson en Pentz en wat aantoon hoe twee addisionele selle in die binnehof ingepas kon

Die Ou Landdroskantoorgebou te Bethal, soos hy vandag daar uitsien (*Foto: Raad vir Nasionale Gedenkwaardighede*).

OU LANDDROSKANTOORGEBOU, BETHAL



Die ontwikkeling van die gebou sedert 1893. Aanbousels wat ná 1910 gevolg het, word gedeeltelik met dubbellyne aangedui.

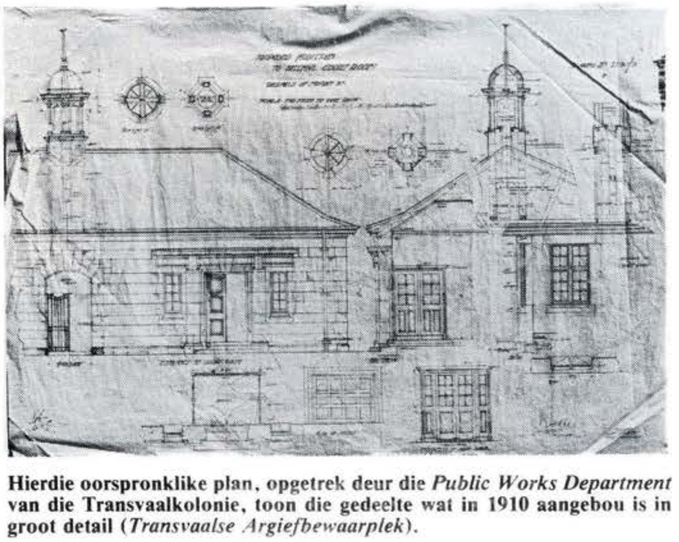
word, het Backstrom se brief vergesel. Die aannemers het onderneem om die vergrote gebou teen die bykomende bedrag van £175 op te rig.[38]

Hoewel Wierda die vergroting goedgesind was en selfs 'n nuwe plan geteken het[39] (Wilkinson en Pentz het onderneem om Wierda se nuwe plan teen 'n bykomende bedrag van £275 uit te voer),[40] het die Staatsekretaris daarop gewys dat die kontrak reeds geteken was en dat 'n wysiging daarvan op hierdie stadium nie moontlik was nie. Indien uitbreiding later "volstrekt vereischt" sou word, kon daar aangebou word.[41]

Die gebou is op 19 Mei 1893 voltooi en die totale koste het £1 070 beloop.[42] Dit is nie duidelik waarom die uiteindelike bedrag effens hoër as die tenderbedrag was nie.

Gedurende dieselfde jaar is 'n kamer vir swart konstabels deur G. Best teen die som van £46.17.0 "aan de Gevangenis . . . aangebouwd".[43] In 1894 word daar nog 'n kamer deur gevangenes aangebou "voor berging van voerder, enz., voor de Gouvernementsmuilen", waarvoor materiaal ten bedrae van £28 aangekoop is.[44] Die volgende jaar, 1895, is £35 spandeer om 'n slaapkamer vir blanke konstabels aan te bou.[45] Dit is onwaarskynlik dat hierdie strukture inderdaad *aangebou* is. Latere planne van die gebou toon geen aanbousels nie, en dit is ook bekend dat die reedsgemelde kamer vir voer 'n afsonderlike sinkgeboutjie was,[46] Daar word dus vermoed dat al die addisionele vertrekke elders op dieselfde erf opgerig is en waarskynlik ook van tydelike aard was.

Nadat 'n pos- en telegraafkantoor en 'n kruithuis onderskeidelik in 1896 en 1898 op Bethal gebou is,[47, 48] het die oprigting van 'n nuwe landdrosgebou in 1898 ter sprake gekom.[49] Teen die einde van 1898 was daar egter nog nie op 'n terrein vir hierdie nuwe gebou besluit nie en die uitbreek van die Anglo-Boereoorlog in Oktober 1899 het waarskynlik verdere planne in hierdie verband in die wiele gery.



Hierdie oorspronklike plan, opgetrek deur die *Public Works Department* van die Transvaalkolonie, toon die gedeelte wat in 1910 aangebou is in groot detail (*Transvaalse Argiefbewaarplek*).

Latere aanbousels aan die agterkant van die Ou Landdroskantoorgebou wat gesloop behoort te word (*Foto: Raad vir Nasionale Gedenkwaardighede*).

Die Transvaalkolonie-periode

'n Nuwe era, nl. dié van die Transvaalkolonie, is in 1903 vir die voormalige resident-vrederegterkantoor ingelui toe die Uitvoerende Raad £1 000 vir die opknapping van die "Court House and Gaol at Bethal" goedgekeur het.[50] Daar was 'n "... urgent necessity of restoring (the building) and also providing necessary latrine accommodation."[51]

Ook hierdie veranderinge het weldra geblyk ontoereikend te wees en omstreeks 1909 is daar besluit om die gebou aansienlik uit te brei. Die aanvanklike skatting van die koste verbonde aan die verbeterings was £600, maar die laagste tender wat ontvang is, was £1 986.9.0.[52] Hierdie uitgawe is in Januarie 1910 goedgekeur[53] en die aanbousels is in dieselfde jaar voltooi.[54]

'n Volledige stel gedetailleerde tekeninge van hierdie aanbousels berus in die Transvaalse Argiefbewaarplek.[55] Die tekeninge is onderteken deur C. Murray, "Chief Engineer, P.W.D. Transvaal", en ook deur P(atrick) Eagle, argitek.

Waar die oorspronklike gebou se straataansig ongeveer 8,6 m lank was, is dit meer as verdubbel na ongeveer 19,48 m. 'n Nuwe hofsaal is voorsien en die oorspronklike gedeelte is omskep om o.a. 'n inkomstekantoor te huisves. Die funksie van gevangenis het heeltemal weggeval aangesien 'n nuwe gevangenis vir Bethal beplan is.[56] Die voorkoms van die gebou het van die eenvoudige na die interessante verander. Dit is van 'n sentrale torinkie op die dak, so kenmerkend van die openbare geboue vroeg uit hierdie eeu, en 'n smal klipluifel oor die ingang na die nuwe hofsaal voorsien. 'n Sentrale dubbeldeur het toegang tot die res van die gebou verleen. Die uitbreiding, hoewel ingrypend, is simpatiek tot die bestaande gebou beplan en die werk is ook netjies in dieselfde materiale as die oorspronklike uitgevoer. Die niksvermoedende verbyganger sal gevolglik nie weet dat die gebou eens veel kleiner was nie.

Konklusie

Die gebou staan vandag as die Ou Landdroskantoor bekend en is 'n bekende en opvallende landmerk in Markstraat, en selfs in die hele Bethal. Dit is voltooi dertien jaar nadat Bethal gestig is[57] en is hoogs waarskynlik die eerste staatsgebou wat op Bethal opgerig is. Dit is vermoedelik ook die enigste staatsgebou uit die Z.A.R.-tyd wat op Bethal behoue gebly het, aangesien navrae daarop gedui het dat die ou pos- en telegraafkantoor en die kruithuis nie meer bestaan nie. Die historiese waarde van die gebou word verder verhoog weens die interessante aandeel wat die owerhede van beide die Z.A.R. en die Transvaalkolonie in die oprigting daarvan gehad het.

Behalwe vir latere onooglike aanbousels aan die agterkant van die gebou, het die eksterieur grootliks ongeskonde behoue gebly en sal dit dus maklik wees om dit na sy 1910-voorkoms te restoureer. Die interieur, daarenteen, is oor die jare aansienlik verander, met die gevolg dat die gebou vandag hoofsaaklik uit twee groot ruimtes bestaan. Dit kan egter daartoe bydra dat die gebou weer funksioneel gebruik kan word, aangesien die omskepping van die interieur met min moeite en teen 'n betreklik lae koste uitgevoer kan word.

Voetnotas

1. Raad vir Nasionale Gedenkwaardighede-lêer (Pretoria) 3/1/3/Nes/6: *'n Verslag oor staatsgeboue opgerig te Kaapsche Hoop gedurende die tydperk 1882-1899, met spesifieke verwysing na die Derde Regeringsgebou en die Pos- en Telegraafkantoor*, Februarie 1979, p. 2.
2. RNG-lêer (Pretoria) 3/1/3/Erm/6: Verslag oor die geskiedenis van die Ou Tronk te Amsterdam, d.d. 1977-07-13, p. 1.
3. RNG-lêer (Pretoria) 3/1/3/Nes/6: *'n Verslag oor staatsgeboue ...*, Februarie 1979, p. 3.
4. Transvaalse Argiefbewaarplek (TAB); SS2477, R11068/90: Resident-Vrederegter, Bethal – Staatsekretaris, d.d. 1890-08-04.
5. TAB; SS2477, R2870/92 (by R11068/90): Resident-vrederegter, Bethal – Landdros, Standerton, d.d. 1892-03-08.
6. TAB; SS2477, R12118/92 (by R11068/90): Telegram Resident-vrederegter, Bethal – Staatsekretaris, d.d. 1892-10-22.
7. TAB; SS2477, R2870/92 (by R11068/90): Resident-vrederegter, Bethal – Landdros, Standerton, d.d. 1892-03-08.
8. *Ibid.*
9. TAB; SS2477, R11068/90: Landdros, Standerton – Goewermentsingenieur en -argitek, d.d. 1893-01-13.
10. TAB; SS2477, R12118/92 (by R11068/90): Telegram Resident-vrederegter, Bethal – Staatsekretaris, d.d. 1892-10-22.
11. TAB; SS2477, R11068/90: Resident-vrederegter, Bethal – Staatsekretaris, d.d. 1890-08-04.
12. *Ibid.*
13. *Ibid.*
14. TAB; SS2591, R15414/90: Landdros, Standerton – Staatsekretaris, d.d. 1890-11-06.
15. TAB; SS2477, R11068/90: Goewermentsingenieur en -argitek – Staatsekretaris, d.d. 1890-08-19.
16. TAB; SS2477, R11068/90: Staatsekretaris – Goewermentsingenieur en -argitek, d.d. 1890-09-09.
17. TAB; SS2477, R11068/90: Goewermentsingenieur en -argitek, d.d. 1891-04-14.
18. TAB; Kaartversameling S.3/229, d.d. November 1890.
19. TAB; SS2477, R11068/90: Bestek nr. 102 (Bestek en voorwaarden wegens het bouwen van een resident-vrederechter kantoor en gevangenis te Bethel), d.d. 1891-01-14.
20. *Ibid.*
21. TAB; SS2477, R11068/90: Goewermentsingenieur en -argitek – Staatsekretaris, d.d. 1891-04-14.
22. TAB; SS2477, R8928/91 (by R11068/90): Landdros, Standerton – Goewermentsingenieur en -argitek, d.d. 1891-07-11.
23. *Ibid.*
24. TAB; SS2477, R8928/91 (by R11068/90): Goewermentsingenieur en -argitek – Staatsekretaris, d.d. 1891-07-21.
25. TAB; SS2477, R6696/92 (by R11068/90): Goewermentsingenieur en -argitek – Staatsekretaris, d.d. 1892-06-21.
26. TAB; SS2477, R11068/90. Staat van tenders ontvang, d.d. 1892-09-21.
27. TAB; SS2477, R11068/90: Landdros, Standerton – Tenderkommissie, d.d. 1892-08-16.
28. TAB; SS2477, R11068/90: Resident-vrederegter, Bethal – Goewermentsingenieur en -argitek, d.d. 1892-08-13.
29. TAB; SS2477, R11068/90: Staat van tenders ontvang, d.d. 1892-09-21.
30. TAB; SS2477, R11068/90: Telegram Wilkinson – Staatsekretaris, d.d. 1892-09-14.
31. TAB; SS2477, R11068/90: Telegram Resident-vrederegter, Bethal – Goewermentsingenieur en -argitek, d.d. 1892-09-03.
32. TAB; SS2477, R11068/90. Aantekening deur Staatsekretaris, d.d. 1892-11-12.
33. *Ibid.*
34. TAB; SS2477, R11068/90: Landdros, Standerton – Goewermentsingenieur en -argitek, d.d. 1892-12-07.
35. *Ibid.*
36. TAB; SS2477, R11068/90: Goewermentsingenieur en -argitek – Staatsekretaris, d.d. 1892-12-19.
37. TAB; SS2477, R11068/90: Landdros, Standerton – Goewermentsingenieur en -argitek, d.d. 1893-01-13.
38. *Ibid.*
39. TAB; SS2477, R11068/90: Goewermentsingenieur en -argitek – Staatsekretaris, d.d. 1893-01-27.
40. TAB; SS2477, R11068/90: Brief Wilkinson en Pentz, d.d. 1893-01-23.
41. TAB; SS2477, R11068/90: Staatsekretaris – Goewermentsingenieur en -argitek, d.d. 1893-01-27.
42. TAB; ZAR141, Jaarverslag van die Dept. van Publieke Werke, 1893, p. 7.
43. *Ibid.*
44. TAB; ZAR141, Jaarverslag van die Dept. van Publieke Werke, 1894, p. 5.
45. TAB; ZAR141, Jaarverslag van die Dept. van Publieke Werke, 1895, p. 6.
46. TAB; SS2477, R11068/90: Resident-vrederegter, Bethal – Landdros, Standerton, d.d. 1893-08-23.
47. TAB; ZAR141, Jaarverslag van die Dept. van Publieke Werke, 1896, p. 9.
48. TAB; ZAR141, Jaarverslag van die Dept. van Publieke Werke, 1898, p. 7.
49. *Ibid.*
50. TAB; CS232, 846/1903: Assistant Colonial Secretary – Director Public Works, d.d. 1903-02-13.
51. TAB; CS232, 846/1903: Director Public Works – Assistant Colonial Secretary, d.d. 1903-01-22.
52. TAB; CT229, T92/33/32: Secretary for Public Works – Secretary to the Treasury, d.d. 1910-01-12.
53. TAB; CT229, T92/33/32: Secretary to the Treasury – Secretary for Public Works, d.d. 1910-01-14.
54. TAB; PWD480: Annual report for the year 1910, Public Works Department, Union of South Africa, p. 36.
55. TAB; Kaartversameling 2/1551(4), (5), (10) en (11), d.d. Oktober tot November 1909.
56. TAB; Kaartversameling 2/1531 (1-13), d.d. 1909.
57. D.J. Potgieter: *Standard Encyclopaedia of Southern Africa*, Vol. 2. Cape Town: Nasou, 1970, p. 295.

Domestic Arrangements at the Cape as revealed in the Inventories for 1709-1712*

– Carol Woodward

The first century of European occupation at the Cape is, today, a barely tangible presence. Surviving buildings – normally the most imposing legacy of the near past – comprise only the somewhat altered glories of the Castle, the intelligently recreated primitiveness of the Schreuder House in Stellenbosch and the in-the-process-of-being-restored Posthuis at Muizenberg. To this miniscule tally one thankfully adds the illumination offered by the original walls of places like Groot Constantia and the Koopmans de Wet House which have normally been reduced to ghost presences by subsequent alteration. An untimely and now much regretted indifference having made such a tabula rasa possible, our knowledge of this period is, perforce, heavily dependant on documentary evidence. Old maps and sketches and travellers' tales have been consulted again and again as have the old title deeds, but other archival material like the old vendu[tie] rolls and inventories of deceased and confiscated estates contain a mass of fascinating material which has so far barely been tapped. They possess detailed information on costume, jewelry, furniture and kitchen equipment, offer tantalising glimpses of the scale and nature of private trade; and reveal valuable facts about the size, layout and furnishing of the early Cape houses in town and country.

Several years ago I wrote an article on the interior of the town house in the seventeenth century[1] and learnt that the archival material, however fascinating, is frustratingly vague. Of the forty-seven surviving inventories only fourteen have their household goods listed and only one is inventoried room by room; they answer many questions but by no means all. When I moved on to the documents of the early eighteenth century I was delighted to find that the habit of compiling an inventory room by room was growing: and sixteen such documents survive from the period 1700-1712. For the purpose of this article I intend to concentrate on the end of this period, 1709 – 1712, as it is impossible to do justice to the whole period in the limited space available. The period chosen covers the last years of the initial period of expansion brought to an end by the downfall of the Van der Stels, by the abandonment of the policy of immigration and by the disastrous smallpox epidemic of 1713.

Ten inventories compiled room by room belong to this four-year period and between them they throw light on eight different houses – two houses make a second appearance, one after interesting minor alterations. Four of the houses stood in Table Valley, two of them belonged to the Stellenbosch district, and the other two were located at Drakenstein and Rondebosch respectively. It is a small but representative group.

To me one of the most interesting aspects of these inventories is the light they throw on early Cape Dutch architecture which appears to have been a good deal more experimental than has hitherto been supposed. The general assumption that the earliest houses were rectangular – a single line of one or two rooms with a kitchen at one end topped by a loft or zolder under the steep single pitch of the roof – is confirmed except that the loft as such is only mentioned twice and on one occasion the order suggests that it was the loft of the wynkelder [wine-cellar] rather than the woonhuis [residence]. An obvious example of the simple rectangle is the house at Drakenstein [Inv. 49][2] with the description "In de Camer aen de Regterhand . . . In de Kamer aen de Linkerhand . . . In de Combuijs". [In the room on the right . . . In the room on the left . . . In the kitchen.]

Next there comes a fairly substantial group of houses composed of three rooms and a kitchen which are described as follows:-

> In de voorkamer [front room] aen de Regterhand . . . In't voorhuijs [hall] . . .
> In de Camer aen de Linkerhand . . . In de Combuijs [Inv. 58, Stellenbosch].
> In die groote [large] kamer. . .In Slaepkamertje [bedroom]. . .In't Voorhuijs. . .In de Combuijs [Inv. 61, Rondebosch].
> In de kamer aen de Linkerhand . . . In de kamer aan die Linkerhand[3] . . . int Voorhuijs . . . In de Combuijs . . . In't afdakje [lean-to] . . . Op de Solder [Inv. 66, Table Valley].

Here, apparently, one is confronting the first stage of the typical Cape Dutch house with its three front rooms and a kitchen wing at the back, placed to from a ⊥ or an L.

A stage more fully developed in one of the other houses located in Table Valley where the following description occurs:-

> In de voorkamer . . . In de klijne [small] voorkamer . . . In't voorhuijs . . . In de agter Camer [back room] . . . In de Wijnkelder . . . In de Combuijs . . . Op de Plaets [Inv. 28].

The houses mentioned to date then, confirm our expectations, except that at least two of them are impossible to reconcile with the symmetrical front invariably associated with the Cape Dutch Style. A voorhuis flanked by "groote kamer" and "slaepkamertje" or by "voorkamer" and "klijne voorkamer" suggests an asymmetricality a good deal more striking than the subtle irregularity of the restored facade of the Schreuder House in Stellenbosch. This house built originally early in 1710 by the German mercenary Sebastiaan Schreuder displays an off-centre front door with two irregularly spaced windows at either side.

The three houses still to be considered all offer points of special interest. The second Stellenbosch house was inventoried first in 1710, when the lady of the house, Susanna Claas died, and again in 1712 when the husband Matthijs Greef followed his wife to the grave. The Greef house was the original homestead of Nooitgedacht which was granted to Matthijs as early as 1692. The existing house, built by the Hendrik Cloete who was also responsible for the present form of Groot Constantia, is much younger.

The first description of Nooitgedacht "In de Groote Camer aen de Regterhand . . . In't Voorhuijs . . . In the twee Clyne Camers aen de Linkerhant . . . In de Combuijs" reads like a description of the ⊥ shaped Schreuder house.[4] On its second apearance the house had been enlarged by the addition of three lean-tos, an indication that Heemraad Matthijs Greef had enjoyed a prosperous widowerhood. The description now reads: "In't voorhijs . . .In de Groote kamer aen de Regterhand. . .In't afdakje. . .In de Voorste kamer aen de Linkerhand. . .In d'agterste Camer aen de Linkerhand. . .In de Combuijs . . .In't afdakje aen de Regterhand. . .In't afdak aen de

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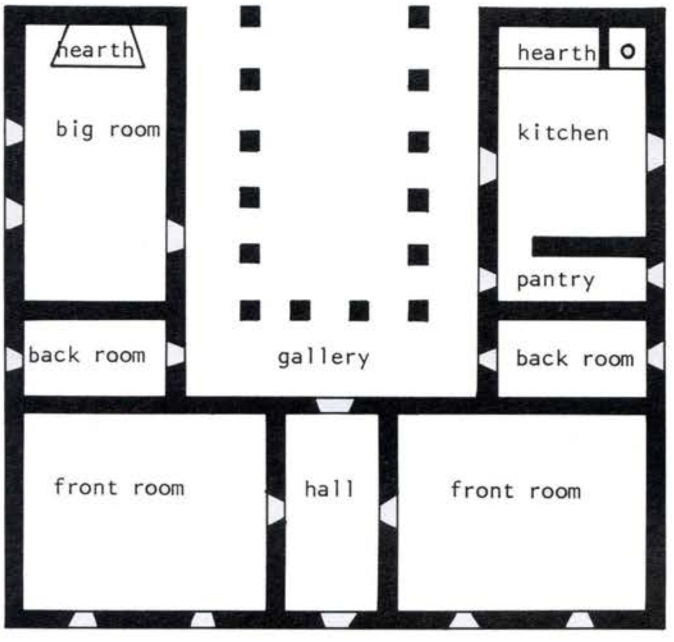
Linkerhand...In de bottelarij [pantry] ...Onder de Trap [stairs]...Op de Solder" and leaves me wondering about the exact position of "D'agterste Camer aen die Linkerhand". There is no certainty but I incline to think that the first description creates the more accurate impression and offer the following *tentative* reconstruction:-



Whatever its shape, Nooitgedacht must have been an important house for its time and place – the contents are impressive – and it would even seem to have been provided with an internal staircase to the loft.

Finally the remaining two houses offer important examples of early town architecture. An interesting feature, which they have in common, is a galderij. A galderij [gallery] or in one instance a gang [passage], occurs in several even earlier inventories – the earliest is dated 1701. This raises the possiblity that the original form[5] of Simon van der Stel's Constantia where an open gallery ran round the inside of a somewhat narrower U-shaped building was exceptional only for its size.

The one house, where Elisabet Loenss lived with her husband, Hendrik Hagedoorn, is actually described in the inventory as "een wel bebouwt huijs". It is inventoried as follows: "In de klijne Voorkamer...In't Voorhijs...In de grote Voorkamer...In de Galderij...In die Slaepkamer...In de Combuijs...Op die plaets binnen d'eerste...Op de tweede binne plaets in de Clijne kamer...Op die tweede binneplaets in de grote kamer" – a description which could well apply to a spacious L-shaped house which, as Dr. Mary Cook has pointed out, is the only shape, other than a rectangle, shown on an early eighteenth-century map of Table Valley. A feature of the house which is difficult to explain satisfactorily, partly because it has no parallel elsewhere, is the plethora of *binnenplaatsen*. These cannot have the meaning of internal courtyards; firstly because no plausible ground plan could give the two front rooms access between them to four different courtyards, and secondly because the contents are wrong. In the big front room only the *tweedebinnenplaats* is mentioned and that held merely two backgammon boards with their ivory and ebony counters, and these no woman in her senses would keep in an open courtyard. In the smaller front room the *binnenplaatsen* held an assortment of items seemingly more suited to a storeroom. In the one we find a small table, a rice block and pestle, a footstool, a copperpan without its handle, a pierced iron spoon, water balies, axes, picks, crowbars and a spade; in the other a wooden inkpot, another table, two chairs, two half-aum barrels, two prints, a glass lamp with its copper cover and chain, a bookmirror[6], an old meat tub, a lidless porcelain vase, two cellarets, one with and one without flasks, a small red chest with copper mounts and an empty silver merchant's chest! If these are unlikely contents for open courtyards, they also seem unattractive items to keep in livingroom alcoves – another possible translation of *binnenplaatsen* and one I prefer. A lapse in taste – by modern standards – is, as we shall see later, a not uncommon feature of the period.

The house, built incidentally somewhere between 1704 and 1709, contains further surprises; and these go some way to support the claim that it was "wel bebouwt". In the small front room, which was much more crowded than its bigger counterpart and clearly the living-room or *woonkamer,* we find a fire-place. Indeed a livingroom fire-place was, contrary to previous suppositions, a normal feature of a substantial town house in the early eighteenth century and it could even be present in quite modest abodes. Clues as to the nature of these early fire-places are meagre. We are occasionally made aware, as here, of a capacious mantelshelf.

Five small powder-blue and gold beakers, a cabinet set of seven beakers and three lidded pots, four dogs of Fo, three teapots, three teacups, a salt cellar and an alabaster flask stood "Op de schoorsteenmantel". Other clues are the frequent mention of a decorative valance, the so-called *Schoorsteenvalletje,* and of one or two "haardijsers" or "ijsere plaaten" which were heavy sheets of iron placed below and behind the open fire. Rightly or wrongly I picture the great hooded fire-places common to so many old Dutch houses.

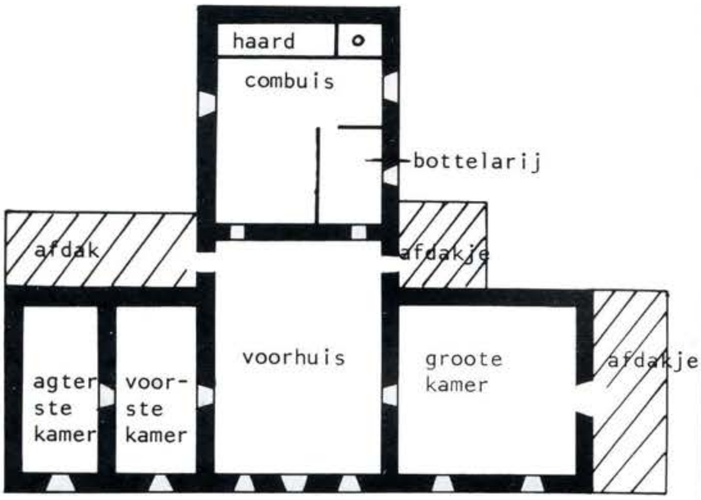
Another interesting feature of the interior architecture is indicated by "I grote schildery over de deur", [in the small front room] and by "II teecopjes en pierings over de deur" [in the bedroom], which is evidence at the very least of a projecting cornice and may mean that fluted pilasters and entablatures framed the interior doors. One final point: the different sized *voorkamers* imply yet another asymmetrical house front.

The second and even larger house, owned by Christina de Beer and her husband, Secretary Helot, is described thus: "In de voorste kamer aan de regter hand...In de voorkamer aan des linker hand...In de galderij...In de groote Kamer...In't eene klijne agter kamertje...Int andere klijne kamertje...In de Kombuijs...In de Bottelerij" A startling omission in a house of this size in the *voorhuis* and this, I suggest with some confidence, is explained by the fact that there was nothing at all in it. In the entrance halls of the three other town houses we find a bench and two bird-cages, three planks, and three small prints respectively, so it does not seem rash to suppose that the Helot's was quite empty. The doors in this house were similar to those in the previous house as the entry "eenig porcelein boven de deur" [in the big room] demonstrates. If it indeed possessed a *voorhuis,* this is one important early house which may have faced the world with a symmetrical facade; it may also be an early example of a U-shaped town house as the less controversial L-shaped would necessitate and overly long back wing.

The very tentative reconstruction sketched on the next page could be varied to show a shorter *galderij* and a wider *groter kamer* and *kombuis* which, though at variance with the original Constantia, would develop naturally into the typical town house of a later period.

One way and another, then, this small group of inventories records certain features which suggest that the path followed by Cape Dutch architecture in the early eighteenth century was neither as straight not as narrow as has been supposed: it was an age of experimentation.

Now let us turn from the architecture to the actual contents of the eight houses under discussion. These houses were recorded for us at a point when the revolution in favour of personal privacy was all but complete in aristocratic



circles. It began in the High Middle Ages when William Langland disapprovingly wrote "Now hath ech riche a rule – to eten by hymselve In a pryvee parlour" and culminated at least symbolically, in 1695 with the invention of the soup ladle by the French Duc de Montausier who found the lick even of his *peers* offensive. It was a revolution that took centuries to develop and then spread downwards very, very slowly. without specialised rooms in which to eat and sleep and defecate, privacy is something of a chimera, but even with these things privacy does not automatically become desirable. In 1700 it was certainly a state doubtfully desirable to the mass of the people and it was to be many years before its motivating force ceased to be aristocratic fastidiousness and became middle-class *pudeur*. In these circumstances it would be foolish to suppose that the type of person living at the Cape in the seventeenth and early eighteenth centuries shared the cultivated disgust of a Duc de Montausier. Personal privacy, as we understand it today, was not a pressing need and the assumption that it was can play havoc with "commonsensical" historical deductions.

"The earliest houses were undoubtedly only two or three rooms in size – in a row: a kitchen, a living room and a bedroom".[7] This harmless looking statement which at first sight seems perfectly obvious is actually rather misleading: one of the features of these inventories is the largely undifferentiated quality of the rooms. Another feature, judged by the standards of our own day, is the absence of a sense of fitness so that were one of our museum curators able to recreate an early eighteenth-century house in every detail, the result would outrage his sensibilities, aesthetic and otherwise, and strike his visitors as an unhappy *mélange*. The past is easy to use but almost impossible to recapture.

Enough of generalisation! Whether these early houses contained three rooms or seven, a bed was out of place only in kitchen and *voorhuis*.[8] Advantage, however, was rarely taken of the *voorhuis* – even in the country houses it was often all but empty. The *voorhuis* at Nooitgedacht in the district of Stellenbosch was presumably fairly spacious but when it was first inventoried in 1710 it held only two chests and a small oval table. Two years later it had acquired a masculine aura with a saddle and a pair of holsters but the furniture was still further reduced to one chest and three small pictures. Yet this estate, in 1710, was not only worth an impressive 55 259 guilders but the rest of the house was overflowing with furniture.

Only one *voorhuis*, that belonging to Roodenburgh, the three-roomed Rondebosch house of Albert Gildenhuijs was properly furnished to modern eyes with nine paintings, a mirror, an oval table, two rusbanks, a large tea-table, a brass coffee can, a couple of tin canisters and a set of little pots. By the standard of its own day Roodenburgh must, despite the limited number of rooms, have been a very superior house for with only fourteen morgen of land it was valued in 1712 at 16 000 guilders. This is an almost incredible sum for a four-roomed house on a moderate piece of land when one considers that three years before Albert's son Barent Gildenhuijs had paid 9 500 guilders for Willem Adriaan van der Stel's Vergelegen with about 100 of the original 400 morgen of land.

Of all the houses in the group Roodenburgh alone reads as if we could reproduce it without doing violence to our feelings, although one feature – twenty-four chairs with their seat cushions in the kitchen – would worry most of us. So great a number is, I hasten to add, unusual: a mere nine chairs graced the kitchen at Nooitgedacht and in some others there were no chairs at all.

Interestingly enough this inventory is one of the two to describe a room as a bedroom and the last of four in the 1700-1712 period to do so. *It would seem an indication that the concept of setting a room apart for sleep was gathering momentum but I am at the moment thoroughly puzzled by the fact that the term virtually disappears again after 1712.* Although I have now covered the period up to 1750 fairly thoroughly I have encountered only one other reference to a *slaapkamer* and this despite the fact that in the larger houses the distinction between sleeping and living accomodation becomes more obvious as the century advances.

Let us return to Roodenburgh where the distinction between bedroom and livingroom is clearer than in any other house in the group. This may in part be due to minor omissions on the part of the compiler of the inventory which reads like a record of a house without inhabitants, free of the fascinating flotsam and jetsam of daily life, and free, too, of humble necessities such as chamber pots.

In the living-room or *"groote kamer"* we find a mouth-watering array of highly priced furniture made from indigenous Cape woods which were obviously not only in use but in fashion – a wood not in fashion was rarely deemed worthy of mention. The most valuable pieces of furniture were the yellowwood cupboard [eighty guilders] and the stinkwood *ledikant* or four-poster bedstead [sixty guilders]. The rest of the furniture consisted of half-a-dozen stinkwood chairs, a yellowwood table, a stink wood tea-table and a couple of small occasional tables of unnamed wood on which some cups and saucers and porcelain dishes were disposed while a garniture of five porcelain vases stood on top of the cupboard. There was also a handsome bible with silver mounts, worth the huge sum of ninety guilders as well as one of the popular backgammon boards. A brass chandelier hung from the ceiling and the walls were decorated with a blackframed mirror three prints and a large painting. An iron sheet, "ijsere plaet", valued like the chairs at eighteen guilders, and brass shovel and tongs establish the presence of a fire-place and it is easy to imagine that the next and last entry, a broom and brush, rested against it.

"In de slaepkamertje" there were two yellowwood beds, *one a ledikant* valued at thirty guilders, the other *a kooi* worth only eighteen guilders; both of which were fitted with hangings. Three beds occur regularly in the inventories, descending in value from the *ledikant* through the *kooi* to the *kadel*. They must range from a four-poster to a simple stretcher, and though it is tempting to link the *ledikant* with the four poster, the *kooi* with the box bed and the *kadel* with the stump bed it is probably rash to attempt such precise distinctions, particularly since hangings, usual with a *ledikant,* were quite common with a *kooi,* and not unheard of with a *kadel* which was occasionally provided with posts or *stijlen*. In addition to the two beds the room was furnished with a small cupboard – also worth thirty guilders – crowned with a set of vases, an octagonal yellowwood table, two chests and a clothes-stand or *kapstok*. Odds and ends were limited to a pewter flask and basin, some books, a "cannebort" which seems to have resembled a modern tray for drinks, and a couple of flat irons.

A comparison of these two rooms draws attention to the complete absence of chairs in the bedroom. Oddly enough there is a similar dearth in three of our other inventories and this makes it easy to distinguish the principal room from the bedroom, moreover as two of these are inventories of estates where there is no possibility of poverty being responsible. We are forced to the conclusion that the absence of chairs was a question of choice – or space. Significance can also be attached to the preponderance of tables in the living-room, and to the second bed in the bedroom. As a rule, then, it is easy to recognise the principal living-room, marked out as it is by the number of chairs and tables and, generally speaking, by no more than one bed. This one bed, however, is not, as I confidently expected, always the finest bed available. For instance the main living-room in the Hagedoorn's superior town house held an exciting collection of K'ang Hsi porcelain with recognisable examples of blue-and-white, *café-au-lait,* powder blue and gold, Imari and *famille-vcerte* but instead of a curtained *ledikant* merely "I gemeence cadel", without so much as a bedspread; not a happy combination to modern eyes.

Although at this period, and for many years to come, people seem to have thought of rooms in terms of their position rather than their function, the above rule of thumb does make a distinction between the main living-room and the other rooms. The living-room, of course, was not only a sitting-and reception-room but a dining-room and bedroom as well, while in larger houses where two or more additional rooms were equipped with beds, the term *slaapkamer,* on the few occasions when it was used at all, was always restricted to one particular room. It is rash to generalise when the evidence is so meagre, nevertheless I have an idea that when the word *slaapkamer* appears, it is used to designate the room in which the master and mistress of the house slept when this was not, as it so often was, the main living-room. A practice like this would undoubtedly explain the Hagedoorn inventory where "slaepkamer" is used for the room with the best bed and a chest of the dead woman's clothes although another obvious bedroom furnished with three ordinary *kadels*, for chairs, two benches, a mirror and a shelf of pewter rejoiced in the name "de grote Voorkamer".

Having drawn attention to some of the pitfalls in the larger houses let us return to the differences between the principal living-room and the second room which for convenience we shall call the bedroom. Most houses possessed only one great cupboard which was as likely to be in the livingroom as the bedroom, and sometimes seems to point to the room in which the master and mistress of the house slept. Paintings and prints were popular and a good deal more plentiful than they were to become in the future, but when the supply was limited they were naturally more in evidence in the living-room. Nearly every living-room also had a wall mirror – often a *large* wall mirror – and there were mirrors in more than half the bedrooms. The *kapstok,* rather confusingly, was of two kinds; "een kleer kapstok" or clothes-stand and a stand on which small articles such as porcelain were displayed. The former could be of use in either room, the latter is more common in the living-room. However many small tea-tables a house might possess, the bedroom was not considered the place for them although, illogically, a little shelf of the concomitant tea-ware was a common piece of bedroom furniture.

In conclusion I propose to take a close look at two houses at more-or-less opposite ends of the social scale. The one house, belonging to Lourens Verbrugge and his wife was situated in the Stellenbosch district. It consisted of three front rooms and a kitchen and in its day probably had something of the primitive simplicity which is such a notable feature of the Schreuder House restoration. Between the contents of the Schreuder House – now furnished in period – and those of the Verbrugge house there is, however, a gulf. This is partly because so much has failed to survive and partly because no-one today wishes to capture the seeming inconsequentiality and unseemliness of a *zeitgeist* long dead.

The Verbrugge *voorhuis* was fitted with three shelves filled with pewter, porcelain and bits and pieces like a copper weight. The only other things there were a round tin or "trommel" and two chairs, so that the general impression must have been bleakly unwelcoming.

The living-room or "voorkamer aen de Regterhand" had *no* bed and *no* table. It was furnished with seven chairs, a small wooden cupboard which held linen, a clothes-stand, one cellaret with flasks, another cellaret without and four chests – a small chest, a small padlocked chest, a small chest with mother-of-pearl inlay and an empty wooden chest. On the walls were "threerakjes", little shelves filled with porcelain, including those popular ornaments the lion dogs of Fo, and additional oddments such as a book, mirror and a round tin. About the room were a pewter chamber pot, a coffee mill, two flat brass candlesticks [*blakers*], a brass brazier, a clothes-brush, two cut-glass beer mugs and two slop basins. Lastly we find a *haardijzer* or fire-plate together with shovel and tongs to demonstrate the presence of a living room fire-place in an unpretentious farm house.

An odd, untypical room, all in all, to which, if we ignore the chamber pot and clothes-brush some vagary of fortune has given the premature appearance of a parlour or sitting-room. The oddness is compounded by the room on the left where a feather bed – the only indication that anyone even slept in the house – a table, a bench, a small table, a cellaret and a tin box brush shoulders with a couple of ladders, a corn-sieve, a mealsieve, a balie, a butter-trough, a brass scale and a teapot with silver lid.

Turning to the kitchen after this, I expected to find a list of the barest essentials and found instead that it was well-equipped and could boast such unusual refinements as a brass grater, a candle box, a bread showel and two tin "worshoorntjes" for the making of sausages. It is the one room a museum staff could take delight in reproducing today.

The second house we are going to examine with care is the spacious townhouse of *Heer Secretaris* Helot and his wife Christina de Beer. Here affluence was responsible for three very similar multi-purpose rooms. The room on the right, the *voorkamer* on the left, and the "big" room were each furnished with eight or nine chairs, with a table, with a *ledikant* or four poster bed, with one or two wall-mirrors and with at least four paintings. These three rooms, then, could offer two people almost identical facilities for sitting, eating and sleeping. They were all *woonkamers.*

What differences there were seem to label the room on the right the principal living-room. With such additional items as a tea-table, painted screen, child's chair, books, sewing-basket, tea-caddies, nappy-tray, etc. it was well-cluttered with the paraphernalia of daily life and was clearly the room in which Christina spent her days. An obvious assumption is that she spent her nights there as well, otherwise the capacious ebony cupboard which held her clothes, her husband's body linen and the household linen and silver was most inconveniently placed.

After two-and-a-half centuries the *voorkamer* on the left has, rightly or wrongly, the aura of a room kept for best. It also held a tea-table, *de rigueur* in a room where guests were received, but no clutter. Additional furniture comprised a brass-mounted chest, a small writing-desk and an ebony rusbank with its mattress – ebony, a wood beloved of the seventeenth century, was obviously still fashionable. A touch of unusual quality for this period is suggested by the church chair with a striped *silk* cushion, by the large, lidded silver bowl and silver salver, subsequently sold for one hundred and twenty and thirty guilders respectively, and by the matching, upholstery, striped cushions on the set of eight chairs, and striped hangings on the four-poster bed.

The "big" room on the other hand gives the distinct impression of being the least favoured. This is due mainly to the fact that desirable things like window curtains, bed hangings and coverings for the tables, which are present in the first two rooms, are absent here, while the chair cushions are considered unworthy of description which means that they were probably made of unglamorous sealskin, a handy, cheap, and durable material in common use. On the other hand there were two mirror hangings which belonged to a pair of gilt wall-mirrors and remind us that mirrors as well as paintings were sometimes provided with protective curtains. Also in the room were a backgammon board with wood and ivory pieces, some porcelain over the door, to which attention has already been drawn, more porcelain, including tea-ware, and a set of brass tongs, shovel and brush to mark the presence of a fireplace. Lastly there were three chests filled principally with children's things which may be the clue to the way the room was used.

At this stage it is necessary to remind ourselves that there were two small back rooms as well. One of these was furnished with two *kadels,* the second of which being a "kinder katelje" and these were, presumably, simple stretcher-type beds. The only other furnishings in the room were a couple of clothes-stands and a gun-rack with a silver-topped cane. It was a barely adequate bedroom, by the sound of it, for a couple of young boys. The other room was to all intents and purposes empty, although two earthenware pots, some beer bottles, a pot for fish oil, some lime and a porcelain butter pot had come, inconsequentially, to rest there. And this near emptiness is enough to tell us that the principal rooms doubled as bed-rooms from choice not necessity.

The *galderij* of this spacious house with one near empty room housed a hugger mugger assortment of this and that. Two shelves were filled with porcelain and copper; among the latter a tartpan, stewpan, ewer, colander and basin. Two other small shelves held drinking glasses and tea-ware, while some beer bottles knocked about the floor. There was a small, mixed assortment of furniture – a linen press, an oval table, a couple of bird cages and two chairs, amidst an array of household and garden implements – a ceiling-mop, a furniture brush, a leather, a window cleaner, a rake, a spade and some iron hoops. Finally, and startingly, we find in this, the most public place in the house, a copper bedpan [*ondersteek bekken*] and a commode [*stilletje*].

With this last example from a domestic world at once touchingly familiar and unexpectedly alien we must end. It is a world still strange to modern concepts of privacy and modesty; a world still fumbling towards specialised rooms furnished with deliberate harmony, a world still delighting in a display cabinet filled with jewel-studded crystals, exotic shells, Renaissance bronzes, Roses of Jericho[9] and stuffed monkeys. It is a world, in short, whose craftsmanship most delights us when it has been mediated through our own aesthetic sensibility.

Notes

[1] "And Pretty Apartments", Tydskrif vir Geesteswetenskappe, September, 1975, pp. 161 – 181.

[2] All inventories to which references are made are located in volume MOOC 8/2 in the Cape Archives.

[3] The repetition of "Linkerhand" is obviously an error.

[4] The Schreuder House in its 1710 format was a simple rectangle.

[5] This was discovered by the restoration architect, F.K. Kendall, after the fire of 1925. See Groot Constantia, Hans Fransen, S.A. Cultural History Museum, Cape Town, 1972.

[6] A popular toy in the 17th and 18th centuries where three or more small mirrors were arranged to reflect upwards of 100 images.

[7] The Old Houses of the Cape, Fransen and Cook, p. XVIII, 1965.

[8] On very rare occasions a bed, even a *ledikant*, appears among the contents of both kitchen and voorhuis.

[9] A cruciferous plant that curls into a ball in dry weather.

Barton Keep – 'n Herewoning in Pretoria

Lili-Mart Pretorius

Barton Keep *Foto: Raad vir Nasionale Gedenkwaardighede*

Inleiding: algemene historiese agtergrond

"Barton Keep", hooggeleë aan die noordekant van Jacob Maréstraat en aan die oostekant van Paul Krugerstraat, Pretoria, dateer uit die periode van die Transvaalse geskiedenis ná die Eerste Vryheidsoorlog van 1881. Reeds vòòr die anneksie van die Z.A.R. deur Shepstone in 1877, was daar aanduidings dat 'n "dorpskultuur" in Pretoria aan't ontwikkel was. 'n Nuwe selfbewustheid van die Republiek se hoofstad is opgemerk, maar die armoede en gebrek aan kapitaal wat tot die middel van die jare tagtig geheers het, het hierdie ontwikkeling gestrem. Die boustyl vanaf die stigting van Pretoria in 1855, was, soos sy bevolking, homogeen, en 'n afspieëling van die vereenvoudigde Kaaps-Hollandse styl soos dit in die Oos-Kaapkolonie aangetref is.

Vanaf 1885 vind ingrypende veranderinge plaas, hoofsaaklik as gevolg van *drie* faktore: groter beskikbaarheid van kapitaal na die ontdekking en ontginning van goud op die Witwatersrand, die vermelde invloei van vreemde bevolkingselemente met nuwe idees en die feit dat die ou styl waarskynlik sy momentum verloor het. President Kruger se besoeke aan Europa het waarskynlik bygedra om Europese norme van waardigheid in staatsgeboue te laat posvat, terwyl die nuwe kapitalistiese klas, wat feitlik geheel-en-al uit 'n vreemde kultuur afkomstig was, verantwoordelik was om die nuwe idees in die burgerlike geboue te vestig. Pretoria kry dus in die skamele twee dekades wat hom in die nuwe bedeling as regeringsetel van 'n onafhanklike land beskore was 'n heeltemal nuwe aangesig – een waar deftige herehuise volgens Engelse, Nederlandse of Franse neo-Renaissance-styl opgerig word.

Jacob Maréstraat, voorheen Maréstraat, en die omgewing rondom Burgerspark, word een van die deftigste woonbuurte in die "hoofstad",[1] gekenmerk deur sierlike woonhuise uit die tyd met hul kenmerkende torinkies, verdiepings en statige binnenshuiseversiering. Voorbeelde is Barton Keep, die Hollardhuis,[2] die Melrosehuis van George Heys en Parkzicht van adv. Kleyn.[3] 'n Buitelandse besoeker tydens die Anglo-Boereoorlog, die Amerikaanse joernalis, H.F. Mackern, was gunstig beïndruk deur die mooi woonhuise met hul rykversierde interieurs. Hy het verklaar dat die boukuns in Pretoria goed met die destydse eietydse geboue in die V.S.A. en Engeland vergelyk het.[4]

Edmund Francis Bourke: Kort lewenskets

Bourke is in Januarie 1852 in Pietermaritzburg gebore waar sy ouers van die eerste Britse koloniste in Natal was. Hy het die hoërskool in Pietermaritzburg besoek en sy praktiese sakeopleiding ook in dié dorp ontvang (by die firma A. Fass & Co.). In Januarie 1877, nog vòòr Theophilus Shepstone se anneksasie van Transvaal, word hy as bestuurder van Henry Russel se sakeonderneming aangestel en vestig hy hom in Pretoria. In 1878 keer hy tydelik na Natal terug om die bestuur van A. Fass & Co. in Durban waar te neem waarna hy hom in 1879 permanent in Pretoria vestig as hoof van sy onderneming, Bourke & Co., met takke op Rustenburg en Lydenburg. In 1889 word die saak 'n beperkte maatskappy.[5] Bourke is in Mei 1881 met Eleanor Griffin van Pietermaritzburg getroud.[6]

Tydens die Shepstone-bewind word Bourke verkies tot die eerste (verkose) stadsraad van Pretoria (1880) maar dit funksioneer nooit effektief nie a.g.v. die oorlog wat in Desember 1880 uitbreek. Hy was ook lid van die nieverkose stadsraad van Pretoria onder Republikeinse bewind. Verder was hy vir 'n paar jaar 'n direkteur van die Nasionale Bank voor die uitbreek van die Anglo-Boereoorlog in 1899. Hy was in 1880 gemoeid met die stigting van die Pretoria-hospitaal, die sg. "Civil Hospital for Pretoria", en sedert 1887 'n lid van die bestuur tot voor die uitbreek van die oorlog. Verder was hy gemoeid met die stigting en onderhoud van die Engelse skole in die Z.A.R. nà 1881. Hy het intens belanggestel in sport en was verantwoordelik vir die besoeke van die bekende Britse krieketspelers Brockwell, Trott en Braund aan Pretoria. Hy was ook voorsitter van die Transvaalse Wildbewaringsvereniging, van die Pretoriase Kunsvereniging, en van die Pretoriase Kamer van Koophandel.[7] Tydens die oorlog het lord Kitchener Bourke per kabelgram uit Londen, waar hy hom toe bevind het, laat kom om as benoemde burgemeester van Pretoria op te tree.[8] Na die oorlog het lord Milner hom as lid van die aangewese Wetgewende Raad van die Transvaal aangestel. Einde 1903 is hy tot die eerste verkose burgemeester van Pretoria verkies, 'n posisie wat hy tot Oktober 1904 beklee het. Hy was ook lid van die Interkoloniale Raad.

Tydens sy termyn as burgemeester is 'n aantal luisterryke funksies en onthale by Barton Keep aangebied, wat sonder twyfel van die hoogtepunte in die huis se geskiedenis was. Die eerste was die eerste amptelike onthaal wat 'n burgemeester van Pretoria gegee het, nl. in Februarie 1904. Dit was terselfdertyd ook 'n afskeidsgeselligheid vir die Britse militêre opperbevelhebber, genl. Lyttelton en sy gade. Van die 750 gaste en hoogwaardigheidsbekleërs wat uitgenooi was, was omtrent 500 teenwoordig o.a. lord en lady Milner self.[9]. 'n Verdere luisterryke funksie by Barton Keep was tydens die Volkskongres in Pretoria toe Bourke die Boereleiers, onder meer genls. Botha, de la Rey en de Wet, op 24 Mei 1904 uitgenooi het en terselfdertyd ook lord Milner en die Britse generaals in Pretoria. Volgens 'n ooggetuie was dit Botha en Milner se eerste ontmoeting met mekaar.[10]*

Bourke het, nadat die gewese Boererepubliek vanaf 1907 selfregering ontvang het en die nuwe politieke bedeling in Suid-Afrika met Uniewording begin het, skynbaar nie meer 'n groot rol in die openbare lewe gespeel nie. In 1916 het sy oudste seun in Frankryk gesneuwel, waarna

*Dit is foutief. Dit is bekend dat Milner en Botha mekaar reeds veel vroeër geken het. (Red.)

Edmund Bourke, eienaar van Barton Keep. *Foto: Pretoria-stadsraad*

Bourke se vrou haar tot haar dood in 1923 heeltemal in die huis terug getrek het.[11] Bourke self is op 30 Augustus 1926 in sy vyf-en-sewentigste jaar in Barton Keep oorlede.[12]

Historiese agtergrond van Barton Keep

Barton Keep is een van weinige voorbeelde uit die belangrike periode uit die Transvaalse geskiedenis, ná die ontdekking van goud aan die Witwatersrand en toe Pretoria die "hoofstad" was van 'n staat waarop die oë van die hele wêreld gerig was, wat nog nie heeltemal vernietig is nie. Omdat dit die woning was van een van die mees gesiene persoonlikhede van die hoofstad, was die huis nie alleen dikwels in die nuus nie, maar het 'n daadwerklike funksie vervul, hoofsaaklik as die plek waar belangrike onthale plaasgevind het. Daar kan met reg beweer word dat Barton Keep een van dié plekke in Pretoria was waar belangrike persoonlikhede uit die openbare lewe, nie alleen uit Pretoria en Transvaal nie, maar ook van elders in Suid-Afrika en die buiteland, sosiaal verkeer het. Dit is treurig dat só weinig uit hierdie luisterryke tyd in hierdie eens so bekende straat, vir ons behoue gebly het. Verskeie bekende persoonlikhede uit die geskiedenis van Pretoria, die Z.A.R. en Suid-Afrika was op een of ander stadium 'n gas in Barton Keep.

Barton Keep is in 1889[13] op erf 756,[14] naby die hoek van die huidige Paul Krugerstraat, destyds Markstraat, opgerig. Volgens die dokumente in die Akteskantoor,[15] was die erf vanaf 3 April 1876 ter beskikking van die landdros van Pretoria, William Skinner.[16] Op 29 Augustus 1877 verkoop Skinner die erf, groot 178 vk. roede 108 vk. voet, aan George Pigot Moodie, vir die prys van £60.[17] 'n Paar jaar later, op 23 April 1880, verkoop Moodie die erf aan Marinus Franken vir £120.[18] Sewe jaar later, op 25 November 1887, word die erf gekoop deur die persoon wat Barton Keep opgerig het en verantwoordelik was vir die bekendheid van die woning, Edmund Francis Bourke. Hy betaal nou £600 daarvoor.[19] Die eerste styging in die prys, wat 'n verdubbeling binne minder as drie jaar was, is waarskynlik toe te skrywe aan die herstel van vertroue in die Transvaal na die Britse oorname, veral by Britse onderdane. Van die tweede styging wat vyf maal die koopprys verteenwoordig, kan afgelei word dat die erf intussen ontwikkel is en miskien 'n bouwerk op gehad het.

Benewens erf 756 het Bourke ook die neweliggende erwe, wat elkeen net so groot as nr. 756 was, aan weerskante daarvan gekoop, nl. nr. 755 (oorspronklik nr. 7, Blok B) en nr. 757 (oorspronklik nr. 9, Blok B). Eersgenoemde erf (nr. 755) tans geleë op die hoek van Paul Kruger- en Jacob Maréstraat, het oorspronklik in 1875 teen 10 sjielings erkenning ("eene jaarlyksche recognitie") in die hande van Johannes Francis Celliers gekom nadat dit op 'n vendusie, gehou op 1 September 1873 deur die Tesourier-Generaal van die Z.A.R., vir £46 gekoop is.[20] Daarna is dit deur Robert Cottle Green in 1878 vir £75 gekoop.[21] 'n Paar dae later bekom Leendert Vuijck dit vir £90,[22] en sy weduwee erf dit in 1883 teen 'n gewaardeerde prys van £550.[23] Die weduwee Vuijck staan dit weer in 1889 aan Marinus Franken vir £500[24] af, wat dit minder as twee jaar later teen die reusagtige bedrag van £3 043.8s aan Edmund Bourke verkoop.[25]

Erf 757 het, net soos erf 756 en erf 755, op 3 April 1876 ter beskikking van Skinner gekom, wat dit in 1877, saam met nr. 756, en teen dieselfde prys, aan Moodie verkoop het.[26] Moodie het dit ook saam met nr. 756 aan Franken verkoop, maar vir £121[27] teenoor die £120 van erf 756. Franken het dit, op sy beurt, weer in April 1886 aan Eleanor Bourke, eggenote van Edmund Bourke verkoop.[28] Die transaksie kon skynbaar nie beklink word nie, en in Junie 1886 handel Henry Calderwood namens Franken die transaksie af teen dieselfde bedrag as wat Franken daarvoor betaal het.[29] Eleanor Bourke se voogde (dit was die tyd voor die ontvoogding van die vrou!), Geo. J. Heys (haar eggenoot se vriend en vennoot) en George Rennie Airth, verkoop dit agt jaar later, in April 1894, aan Bourke. Die prys was £900.[30]

Bourke was nou die eienaar van drie ewegroot neweliggende erwe en was in staat om die tuine van sy woning te voltooi.

Argitektoniese beskrywing

Barton Keep is 'n goeie voorbeeld van die gees van die "verlede" wat Europese argitekte in die laaste dekades van die negentiende eeu besiel het. In Europa het hulle 'n wye keuse van voorbeelde uit die verlede gehad waaruit hulle die styl kon kies wat hulle wou aanhang: Goties, Romaans, Bisantyns, of Renaissance. Hoewel die ideaal meestal was om 'n sogenaamde "suiwer" vorm na te streef, was dit tog ook moontlik om eklekties te werk te gaan en elemente uit verskeie style te kies en die elemente met mekaar te integreer. Jong argitekte wat na Suid-Afrika en ander kolonies "uitgevoer" is, is ook gekonfronteer met plaaslike klimaatstoestande, tradisionele boumetodes en beskikbaarheid van boumateriaal. So vind ons in die voorbeelde van Suid-Afrikaanse bouwerk uit dié tyd die gebruik van sinkplaat vir dakke, asook stoepe en veranda's: almal eienskappe wat 'n eie kleur verleen het.[31]

Toe Bourke erf 756 in 1887 aanskaf, was hy slegs ses-endertig jaar oud. Hy was egter reeds dermate welvarend (en dit in 'n land wat maar twee jaar vantevore nog so-te-sê bankrot was) dat hy sy huis, soos die oorlewering lui, oorsee kan laat ontwerp, en nie alleen bouers uit Europa invoer nie, maar ook van die boumateriaal. Volgens D. Picton Seymour het hy self na Nederland gegaan om die huis te laat ontwerp.[32] Ongelukkig word geen verklaring verstrek waarom hy, as patriotiese Brit, nie na Brittanje gegaan het nie, of minstens 'n Britse argitek gebruik het nie. Verder is dit egter ook moontlik dat Bourke van Nederlandse vakmanne gebruik gemaak het wat op daardie tydstip reeds in Transvaal was. In daardie jare was 'n groot aantal Hollandse vakmanne, asook 'n aantal opgeleide argitekte wat hul opleiding en vorming in Nederland gehad het (bv. Klaas van Rijsse jr. wat Parkzicht vir Kleyn, en De Zwaan wat die Hollardhuis ontwerp het) – sowel as Engelse en Duitse vakmanne en argitekte – in Pretoria (en elders in die Z.A.R. en in S.A.) werksaam. Die Pretoriase munisipaliteit beskik ook oor geen planne wat lig op die saak sou kon werp nie. Picton Seymour beweer slegs dat die vakmanne van Nederland afkomstig was en dat die boumateriaal uit Nederland en Brittanje ingevoer is.[33]

Buitekant

Die oorspronklike heining van smeeyster met steenpilare met 'n dakkiemotief staan nog grotendeels. 'n Paar akkerbome en palmbome en 'n "mayflower" by die trappe na die hoofingang, en "ivy" wat die mure gebroei, het van die oorspronklike tuin oorgebly. Sommige van die jakarandabome dateer ook uit die vorige eeu.

Opvallend is die rooi baksteenmure wat tans met pleister bespat is asook die versiering van steenwerk onder die dakoorhange en by die versterbanke. Naaste aan die straat is daar 'n ronde toring van gekapte klip gebou met 'n dak van visskubbe uit sinkplaat. Die res van die huis se dak is van gegroefde sinkplaat. Tiperend van die tydperk is ook die erkervenster aan die regterkant, die balkonnetjie en die stoep met (oorspronklik) gestreepte sinkplaatveranda. ('n Veranda met gestreepte bane geverf was destyds hoog in die mode in Suid-Afrika.) Onder die veranda is gedraaide houtversierings, in teenstelling met saagwerkversierings in latere bouwerke uit die tyd. In die dak van die toring is daar 'n skuifraamvenster in 'n pleistergevormde raam met 'n Griekse geweltjie en argitraaf. Die ingang het 'n Romaanse boog. Die opvallende skoorsteen bestaan uit 'n dubbele pyp, diagonaal op 'n reghoekige voetstuk. Die plafon van die veranda is van voorafvervaardigde materiaal met 'n blommotief. Die stoep is van klein vierkantige grondkleurige teëls, wat ook tipies van die periode is. Die geheelindruk is wat Vivien Allen as "sham-medievalism"[34] beskryf en wat, nou, na 'n eeu, 'n tipies-Victoriaanse eenheid vorm.

Binnekant

Die interieur moes kwistig en ryk gewees het. Die sitkamer was met rooshoutmeubels met ivoorinsetsels gemeubileer en gordyne van Brusselse kant het voor die vensters gehang, met bypassende versierings en afwerkings. Ongelukkig het die huis vir byna twee dekades na Bourke se dood onbewoon gestaan en in dié tyd is die interieur erg verwaarloos en is die meublement verwyder. Selfs die ligte is nie meer daar nie.

Die ruim eetkamer kon dertig persone met gemak huisves. Die kamers is groot en goed belig. Al die plafonne is nog in 'n baie goeie toestand: sommige is van geperste staal, dié van die twee toringkamers is van gevormde gips met 'n pragtige ontwerp. Een groot vertrek op die grondvlak het 'n gegroefde houtplafon in 'n patroonvorm waarvan die klem op 'n middelstuk van sneewerk val. Die oorspronklike vloere is van plankies omtrent 400 mm lank, in 'n visgraatpatroon gerangskik en is in 'n goeie toestand. Interessant en eg-tiperend van die tyd is die mooi kaggels wat heeltemal ongeskonde gebly het, twee van hout en twee van marmer. Daar is 'n hooftrap en twee kleiner trappe, almal in goeie toestand. Die hooftrap met sy gesnede houtreëling word deur middel van gekleurde gebrandskilderde glasvensters verlig. Die badkamer is nog grotendeels in die oorspronlike toestand en weerspieël die norme van gemak van die tyd. Langs die badkamer is die linnekamer met sy oorspronklike enorme linnekas van hout.

Volgens die hake wat oral aan die mure verskyn, moes die mure met tapisserieë of draperings bedek gewees het. Bourke het die jong Anton van Wouw in 1890 sy eerste opdrag gegee toe hy hom versoek het om 'n aantal muurpanele vir Barton Keep te skilder. Ongelukkig is daar geen spoor van wat van dié panele geword het nie.[35]

Besluit

Op die huidige geslag, wat reeds vir die vernietiging van soveel kultuurerfenisse verantwoordelik was, rus 'n dure plig om 'n verantwoordelikheid teenoor toekomstige geslagte aan die dag te lê, want hulle het geen reg om geslagte wat ná ons kom van húl deel van hierdie erfenis te berowe nie.

Om hierdie beginsel op Barton Keep toe te pas, beteken om met ander oë na hierdie voorbeeld van laat-negentiende eeuse argitektuur te kyk.

Samevattend kan ons sê dat Barton Keep feitlik 'n unieke voorbeeld is uit die tyd toe 'n groter selfbewustheid by die bewoners van die Z.A.R. posgevat het en dat Barton Keep hierdie nuwe selfbewustheid weerspieël. Histories is dit belangrik omdat dit behoort het aan 'n persoon wat 'n belangrike en leidende rol in die geskiedenis van die hoofstad van die Z.A.R. gespeel het. Esteties is dit 'n uitstekende voorbeeld van die norme wat in die laaste twee dekades van die negentiende eeu gegeld het.

Die ideaal sou wees om Barton Keep, soos Melrosehuis, wat uit dieselfde tydperk dateer, weer met meublement uit dié periode toe te rus, maar twee argumente daarteen kan deurslaggewend wees, nl. die kostefaktor en die funksionaliteit van die gebou. 'n Meer praktiese oplossing word dus voorgestel: om slegs die buitekant van die huis tot sy oorspronklike te restoureer en om die binnekant sover moontlik na die oorspronklike toestand terug te bring, met inagneming van die kostefaktor. Die struktuur van die huis is stewig, daar is min barste, en die restoureerwerk sal hoofsaaklik tot die herstel van "slytasie" (d.w.s. verwering) beperk hoef te bly. Die maak van versierings teen 'n hoë koste sal dus nie nodig wees nie. 'n Gedeelte van die huis (toringkamer, badkamer en toilet) word reeds geruime tyd bewoon deur twee personeellede van die Kantoor van die Administrateur van die Nederduitsch Hervormde Kerk en die res van die ruim dubbelverdiepinggebou reeds jare lank gebruik deur die bekende Musiekkonservatorium van Pretoria. Daar hoef dus nie gevrees te word dat dit tot 'n museumstuk sal verander nie. Barton Keep kan 'n organiese deel van die huidige samelewing bly en so vir toekomstige geslagte bewaar bly.

Die huidige eienaar van Barton Keep, die Nederduitsch Hervormde Kerk van Afrika, wie se administratiewe kantore vir 'n tyd lank ook in dié gebou gevestig was, sorg sedert 1945 vir die instandhouding daarvan. Die nodige verfwerk word gereeld gedoen, terwyl daar huidiglik aandag aan sekere herstelwerk gegee word. Die kerklike owerheid en by name mnr. A.B. van N. Herbst, die Administrateur, is die instandhouding en bewaring uiters goedgesind. Op hierdie tydstip behoort daar, in samewerking met die eienaar, gemotiveerde vertoë tot die Raad vir Nasionale Gedenkwaardighede gerig te word vir die proklamering van Barton Keep tot nasionale gedenkwaardigheid. Sodra dit gebeur het, kan 'n landswye veldtog op tou gesit word vir geldelike en ander bydraes tot die restourasie, instandhouding en moontlike hermeubilering van hierdie kleinood uit ons verlede. Sodoende kan dit van eventuele sloping gevrywaar en vir komende geslagte gered en bewaar word.

Verwysings

1. Kragtens die grondwet van 1858 was Potchefstroom nog die hoofstad van die Z.A.R. en Pretoria die regeringsetel. Vir alle praktiese doeleindes was Pretoria dus wel die hoofstad.
2. Hierdie pragtige huis van adv. Hollard het op die suidwestelike hoek van Maré- en Andriesstraat gestaan.
3. H.M. Rex: Die Neo-Renaissance-boukuns in die Zuid-Afrikaansche Republiek en die Oranje-Vrystaat in J. Ploeger, F.C.L. Bosman, W.H.J. Punt, A. Gordon Bagnall: *Bewaring van ons Erfenis, I*, pp. ongenommerd.
4. *Ibid.*

5. *Men of the Times – Pioneers of the Transvaal and Glimpses of South Africa*, p. 82.
6. Vivien Allen: *Kruger's Pretoria*, pp. 158-159.
7. *Pretoria News*, 12.12.1903.
8. *South Africa*, DEEL 151, 10.9.1926, p. 454. (John Murdoch: The Late Edmund Francis Bourke, A Personal Appreciation).
9. *Pretoria News*, 12.12.1903.
10. *South Africa*, DEEL 151, 10.9.1926, p. 454. (John Murdoch: The Late Edmund Francis Bourke, A Personal Appreciation); kyk ook *Pretoria News*, 25.5.1904, vir 'n kort lys van gaste teenwoordig.
11. *South Africa*, DEEL 151, 10.9.1926, p. 454. (John Murdoch: The Late Edmund Francis Bourke, A Personal Appreciation).
12. *South Africa*, DEEL 151, 3.9.1926, p. 406 (anonieme berig).
13. Vivien Allen: *Kruger's Pretoria*, p. 13; D. Picton Seymour: *Victorian Buildings in South Africa*, p. 299.
14. Akte 803/1877, 29 Augustus 1877, e.v. m.b.t. erf 756. Oorspronklik was dit erf nr. 8, Blok B.
15. Latere aktes verwys na 3 April 1876, maar geen akte van dié datum kon opgespoor word nie. Dit is dus nie duidelik of die landdros eienaar van die erf was nie en of hy in amptelike hoedanigheid opgetree het nie. Die waardevolle bystand en raad van dr. H.M. Rex, Direkteur van die Argiefbewaarplek en Museum van die Nederduitsch Hervormde Kerk van Afrika in Pretoria, en van mnr. Deon Jooste, Direkteur van die Stigting Simon van der Stel, word dankbaar erken.
16. S.P. Engelbrecht, (e.a.): *Pretoria (1855-1955)*, p. 377.
17. Akte 803/1877, 29 Augustus 1877.
18. Akte 461/1880, 23 April 1880.
19. Akte 2771/1887, 25 November 1887.
20. Akte 1570/1875, 28 September 1875.
21. Akte 367/1878, 5 April 1878.
22. Akte 375/1878, 10 April 1878.
23. Akte 1009/1883, 20 Desember 1883.
24. Akte 1784/1889, 13 Mei 1889.
25. Akte 753/1891, 17 April 1891.
26. Akte 304/1877, 29 Augustus 1877.
27. Akte 462/1880, 23 April 1880.
28. Akte 479/1886, 17 April 1886.
29. Akte 775/1886, 29 Junie 1886.
30. Akte 1015/1894, 28 April 1894.
31. Sien D. Picton Seymour: *Victorian Buildings in South Africa*, pp. 3-17.
32. *Ibid.*, p. 299.
33. *Ibid.* Kyk ook Vivien Allen: *Kruger's Pretoria*, p. 153.
34. Vivien Allen: *Kruger's Pretoria*, p. 160.
35. A.N. Pelzer: Pretoria in die Karikatuur. (S.P. Engelbrecht, (e.a.): *Pretoria (1885-1955)*, p. 297); Vivien Allen: *Kruger's Pretoria*, p. 160; Aantekeninge oor Bourke en die muurskilderye deur Anton van Wouw deur H.M. Rex.

Bronne

A. *Argivale bronne* (ongepubliseerd)

Argief van die Hoofregistrateur van Aktes, Sentrale Goewermentsgebou Pretoria.

Akte nr. 803/1877 (erf nr. 756): 29 Augustus 1877:	William Skinner aan George Pigot Moodie.
Akte nr. 461/1880 (erf nr. 756): 23 April 1880:	George Pigot Moodie aan Marinus Franken.
Akte nr. 2771/1887 (erf nr. 756): 25 November 1887:	Marinus Franken aan Edmund Francis Bourke.
Akte nr. 31913/1945 (erf nr. 755, 756, 757: 30 Junie 1945:	Bourke Trust and Estate Company Ltd. aan Nederduitsch Hervormde Kerk van Afrika.
Akte nr. 1570/1875 (erf nr. 755): 28 September 1875:	P.J. Joubert, Staatspresident van die Z.A.R. aan Johannes Francois Celliers.
Akte nr. 367/1878 (erf nr. 755): 5 April 1878:	Johannes Francois Celliers aan Robert Cottle Green.
Akte nr. 375/1878 (erf nr. 755): 10 April 1878:	Robert Cottle Green aan Leendert Vuijck.
Akte nr. 1009/1883 (erf nr. 755): 20 Desember 1883:	Boedel Leendert Vuijck aan Johanna Magdalena Catharina Vuijck (geb. Maré).
Akte nr. 1784/1889 (erf nr. 755): 13 Mei 1889:	Johanna Magdalena Catharina Vuijck (geb. Maré) aan Marinus Franken.
Akte nr. 753/1891 (erf nr. 755): 17 April 1891:	Marinus Franken aan Edmund Francis Bourke.
Akte nr. 304/1877 (erf nr. 757): 29 Augustus 1877:	William Skinner aan George Pigot Moodie.
Akte nr. 462/1880 (erf nr. 757): 23 April 1880:	George Pigot Moodie aan Marinus Franken.
Akte nr. 479/1886 (erf nr. 757): 17 April 1886:	Marinus Franken aan Eleanor Bourke (geb. Griffin).
Akte nr. 775/1886 (erf nr. 757): 29 Junie 1886:	Henry Calderwood (namens Marinus Franken) aan Eleanor Bourke.

B. *Periodieke Publikasies*

Pretoria News:	12.12.1903.
South Africa:	DEEL 151, 3.9.1926 en 10.9.1926.
Transvaal Publishing Company:	*"Men of the Times" – Pioneers of the Transvaal and Glimpses of South Africa*. Londen, 1905.

C. *Literatuur*

Allen, Vivien:	*Kruger's Pretoria – Buildings and personalities of the city in the nineteenth century*. Kapstad, 1971.
Engelbrecht, S.P. (et al.):	*Pretoria (1855-1955)*. Pretoria, 1955.
Ploeger, J., F.C.L. Bosman, W.H.J. Punt, A. Gordon Bagnall:	*Bewaring van ons erfenis*, DEEL 1. Kaapstad, 1966. (Artikel deur H.M. Rex: "Die Neo-Renaissance-boukuns in die Zuid-Afrikaansche Republiek van die Oranje-Vrystaat").
Rex, H.M.:	Verskeie dokumente deur dr. Rex vir publikasie opgestel, en wat vlg. die skrywer inderdaad verskyn het, maar geen aanduiding hiervan verskyn in die betrokke dokumente nie.
Seymour, D. Picton:	*Victorian Buildings in South Africa*. Kaapstad, 1977.
Stadsraad van Pretoria:	*Geskiedenis van die stad Pretoria, uitgegee in die eeufeesjaar 1955*. Pretoria, 1955.

Gedenktekens i.v.m. Suid-Afrika in die Buiteland I

Hierdie aflewering is die eerste van 'n reeks oor bogenoemde onderwerp. Die Redakteur sal dit baie waardeer indien lesers wat bewus is van gedenktekens i.v.m. Suid-Afrika in die buiteland, dit onder sy aandag sal bring.

Die Gedenkteken van Genl. Christiaan De Wet in Nederland

deur C. de Jong

Tussen 1880 en 1930 het Nederland 'n groot kulturele opbloei vertoon wat aan hierdie land 'n deel van sy prestige op kultuurgebied, wat hy gedurende die 17de eeu verwerf het, teruggegee het. Op letterkundige gebied het die Beweging van Tagtig nuwe lewe geskep. Veel bekender is uiteraard die Nederlandse prestasies in die beeldende kunste en boukuns. Enkele van die beste voorbeelde is nog te sien in die nasionale park, de Hoge Veluwe, insluitende van die belangrikste gedenktekens vir Suid-Afrikaners in Nederland.

Die Veluwe is 'n wye, sanderige, en onvrugbare streek afgewissel met digte bosse en in die middel van Nederland tussen Arnhem en die vroeëre Zuiderzee. Wild was daar vanouds volop en die stadhouder-koning, Willem III (1650-1702), het daar 'n jagslot, Het Loo, laat bou wat later die grootste koninklike paleis geword het. In die natuurreservaat van de Hoge Veluwe is daar tans ook heelwat takbokke, wilde varke, vosse en dasse.

In 1908 het die egpaar Kröller-Müller van Rotterdam begin om grond op die Veluwe aan te koop om daar 'n groot natuur- en kultuurpark te vestig. Mnr. Kröller was die hoof van 'n maatskappy wat betrokke was by die skeepvaart en die mynbedryf, en baie welvarend. Mev. Müller was die kunssinnige dogter van 'n Duitse staalfabrikant en die stukrag agter verskeie groot opdragte aan vooraanstaande Nederlandse kunstenaars wat in die kultuurpark uitgestal kon word. Hulle was die laaste groot Maecenasse in Nederland.[1]

Dit is ook aan hulle te danke dat die jagslot, St. Hubertus, opgerig is. Hierdie gebou is deur die bekende boumeester, dr. H.P. Berlage, opgerig en is 'n besondere openbaring van simboliek in steen. Deur die toedoen van die Kröller-Müller-egpaar is die grootste versameling skilderye van Vincent van Gogh ter wêreld ook daar byeengebring. Hierdie versameling sowel as ander voorbeelde van moderne kuns word tans in die Kröller-Müller-museum gehuisves terwyl beelde deur die beeldhouer Mendes da Costa dwarsdeur die park versprei is. Omstreeks 1930 het die Nederlandse regering de Hoge Veluwe van mev. Kröller-Müller teen 'n beskeie bedrag aangekoop, volgens haar wens tot reservaat verklaar en vir die publiek oopgestel.

Een van Joseph Mendes da Costa se beelde stel genl. Christiaan de Wet voor. Da Costa is gebore te Amsterdam in 1963 en daar in 1939 oorlede. Hy verteenwoordig die modernisme in die beeldhoukuns wat hom verset teen akademiese styl en impressionisme wat van die vloeiende, sierlike lyne van die "Jugendstil" (art nouveau, new art) hou. Ook die monumentaal-dekoratiewe styl van sy tyd het Da Costa sterk beïnvloed.

Mnr. en mev. Kröller-Müller was bewonderaars van die Boere en het Da Costa opdrag gegee om 'n beeld van De Wet te maak. Nederland is arm aan ruimte en groot stadspleine en daarom het Da Costa voorheen meesal klein beelde gemaak. Die opdrag om De Wet uit te beeld het hom 'n gulde geleentheid gebied, want dié beeld moet midde op 'n uitgestrekte vlakte onder die wye hemelkoepel staan – tewens monumentaal wees.

[1] *Maecenas was die bekwame eerste minister van Keiser Augustus en 'n groot beskermer van kunstenaars. Daarom het sy naam sinoniem met private kunsbeskermers geword.*

Die beeld van genl. C.R. de Wet deur Joseph Mendes da Costa op die Otterlose Zand in die nasionale park, de Hoge Veluwe.

Die koppe van presidente Kruger en Steyn in die voetstuk van die beeld van genl. Christiaan de Wet in de Hoge Veluwe.

Foto: C. de Jong

Volgens die oorlewering het De Wet tydens sy verblyf in Nederland de Hoge Veluwe besoek en op 'n rit oor die sandvlakte gesê dat hierdie landskap hom die meeste aan die veld in Suid-Afrika herinner. Daarom is sy beeld dáár geplaas, in die groot stilte vêr van die stadsgewoel en snelverkeerspaaie. Volgens Da Costa is hierdie beeld sy indrukwekkendste skepping en een van die monumentaalste beelde in Nederland.

Die Boeregeneraal staan soos 'n vors op 'n suil bo die vlakte en kyk met skerpe blik uit na die vyand in die verte. Hy plaas die linkerhand op sy hart waar moed en trou setel en bal die regterhand in verset. Hy is ongewapen. Sy wapendraers is onder en rondom hom geskaar. Hy staan naamlik op 'n simboliese koppie. In die sykante daarvan het Da Costa die harde, verbete koppe van Boerestryders uitgekap wat met die hand om die geweer geklem ook uitkyk na die vyand. Aan De Wet se voete is die koppe van die presidente Kruger en Steyn sigbaar. Dit is 'n omkering van die hiërargiese verhouding tussen staatspresident en generaal wat Da Costa se kunstenaarsoewereiniteit tipeer.

Hy het die beeld tussen 1916 en '18 gemaak. Dit dra ekspressionistiese trekke, al is De Wet se portret nog duidelik herkenbaar. Toe Da Costa president M.T. Steyn moet uitbeeld het die abstrakte idee by hom sodanig die oorhand geneem dat hy 'n gans ander werk geskep het. Hieroor later.

Victorian Fountain: Ladysmith, Natal

The idea to erect the fountain came from a lady who lived in Ladysmith just after the Boer War. In 1903 she went around town collecting funds from the residents for the erection of the fountain in memory of Queen Victoria. The fountain was cast in Britain in various sections and shipped to South Africa. It was originally erected in the Town Gardens where the Municipal Buildings are today, but was later moved to the old rose garden at the corner of Murchison and Alexandra Streets. The fountain was dismantled around 1959 and strangely enough disappeared without trace. Nobody could remember what happened to it.

A few years ago, during construction work in Residency Road, a bulldozer unearthed a few sections of the fountain. Mr John Hutton, the Waterworks Supervisor, recognised the sections as parts of the fountain. He told Mr Ronnie Noakes about the find who in turn told Mr George Tatham, Chairman of the Ladysmith Historical Society. Mr Tatham, well aware of the historic value of the fountain, immediately started a search for the missing sections. More sections were found at the Waterworks, the Municipal Swimming Bath and the workshops. It was then decided to re-erect the fountain in its present position in front of the Old Library Building. Two of the side panels were still missing, but moulds were made from the original panels and new casts made by an iron foundry near Dundee.

The fountain originally had two bowls into which the water spilled before falling into the main pool as well as a small bowl on one side which used to be a drinking fountain. One of the bowls is still missing, but the drinking bowl will be used in its place so that the fountain will eventually be almost identical to what it was at the beginning of the century.

Inscription on Fountain
To the Pious memory of Her Most Gracious Majesty Queen Victoria

The expense of erecting this fountain was defrayed by means of funds locally subscribed.

1903
Eleaor-M Robinson
Hon. Secr.
Fund Committee

Silver from Five Centuries
or
The Quest for a Silver-mounted Coconut

Being an account of the Republic Festival exhibition at the South African National Gallery in Cape Town, arranged by the Antique Collectors' Society of South Africa, 4 May-14 June, 1981.

by Bryan Lloyd-Pratt

In the Committee minutes of the Antique Collectors' Society of South Africa for 17 May, 1979, under Any Other Business these ominous words appear: "An exhibition of antique silver for the Cape Town Festival next year was suggested." The passive voice and the absence of a record of who had been guilty of dropping this particular pebble into our placid pond make it difficult, more than two years later, to pin the blame on to any one committee member; but from personal knowledge of the people I feel inclined, especially at this safe distance in time, to fix the responsibility firmly on the shoulders of our Vice-Chairman, Major Philip Erskine of Ida's Valley Homestead at Stellenbosch. His restless and fertile mind has been the source of most of our more audacious undertakings, including the most notable one, our publication "Antiques in South Africa", which has been going from strength to strength, and is now published bi-annually by the Cultural Press of South Africa under the able chairmanship of Philip Erskine himself. He is our Ideas Man: and anyway his shoulders are broad.

When it came to the point, though, the Cape Town Festival organizers proved unreceptive to the idea and the project languished until many months later, when a chance remark to Dr. Raymund van Niekerk, the Director of the South African National Gallery, brought it very much to the fore again: "Why not have it here for the Republic Festival?" he suggested. Why not, indeed? The local Republic Festival organizers were as enthusiastic and helpful as their Cape Town Festival counterparts had been negative and unintelligent. The exhibition would take place after all.

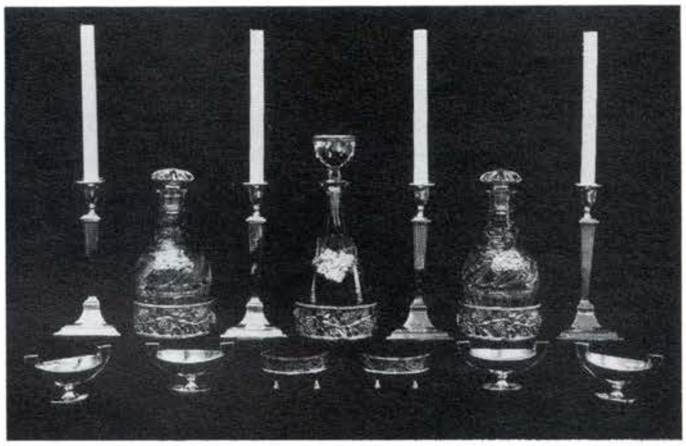
But what sort of exhibition? How large? Would owners be willing to lend their treasures for the lengthy period necessary for cataloguing and planning the display? What about security and manning the exhibition? These and myriad other questions crowded upon us as we patiently set to work.

Luckily, we were able to call on the services of Professor Bull. Arthur Bull had lectured for our Society two years previously and he is a leading local authority on silver. I can safely assert that without him the venture would never have become a reality. He was assisted by Kenneth Anderson and his wife Diana, two knowledgeable collectors of wide experience, and two younger experts, Peter Knox-Shaw and David Boddy; with myself and Peter Michaels as Convenor and Associate Convenor.

Gradually a plan emerged. One advantage of being a society composed of non-professional enthusiasts is that we can put on exhibitions that are far more wide-ranging and less specialized than museum curators and professional experts would want or begin to attempt. "Fools rushing in . . .", perhaps. "English Domestic Silver of the Reigns of George III and George IV" – a vast subject, but basically a neat and tidy one, that would give much pleasure and interest to the *cognoscenti*; but would it have much appeal to non-specialists? Should we, perhaps, aim the exhibition at a specialist public? The general feeling was that for a Republic Festival occasion in the spacious setting of the National Gallery, we ought to try and aim for as wide an appeal as possible. So we decided to borrow what we could, and see what we got. In practice it was not as haphazard as that. Arthur Bull was to be responsible for teapots and chocolate and coffee pots, Kenneth and Diana Anderson would do tankards and mugs, Peter Knox-Shaw would arrange an exhibit of spoons and related flatware, and I Victorian bibelots. Highbrow eyebrows on the exhibition committee were raised about this last category, but I was sure that an attractive display could be assembled from great-grandmamma's dressing-table; and this proved to be the case. Described, accurately, in the catalogue as "A nostalgic miscellany", the pretty Victorian objects were a very popular exhibit.

Lonsdale candelabrum, London, 1888, J.N.M.

George III: two tea urns and a large spirit kettle.



George III: four matching candlesticks, decanter coasters, wine labels, wine funnel, and six salts.

From the end of March the silver began to roll into the National Gallery. It is impossible to record adequately our gratitude to the owners (92 in all) who came forward with their valuable pieces. Very soon the strongroom overflowed and the pieces had to be kept in the working room upstairs; and still more came. As the preparations became known, more interesting collections were offered: a stunning display of wine labels, Swedish silver of peerless quality and interest, Victorian silver jewellery, Hebrew silver amulets of exotic origins like Morocco, Kurdistan, Bulgaria and Syria.

One of the most encouraging aspects was the willingness of collective owners to take part, like the Jewish Museum, St. George's Anglican Cathedral, the three Cape Regiments (the Dukes, Highlanders, and Artillery), and the Cape Turf and the Cape Hunt & Polo Clubs. The House of Assembly sent in an 18th century Cape silver Parliamentary snuff box, and there was a massive display from the Mayor's Parlour of the city's civic silver. These pieces may not be notable for their delicacy or refinement, but they are part of our local life, and it was memorable having them all on view.

There were 550 items in the catalogue, comprising around 1 000 pieces, which ranged, in time from the 16th century (with one exception that is mentioned later) to the 20th century, and geographically over four continents and thirty-one countries. Every piece was solid silver or silver gilt except for a pair of antique Sheffield-plate warmers by Matthew Bolton for two matching George IV solid silver circular covered entrée dishes by John Bridge (London, 1826); the Regimental centrepiece of the Cape Field Artillery, a modern silver-plated 25-pounder Q.F. gun with limber; and three oriental vessels (one iron and two bronze) with silver inlay.

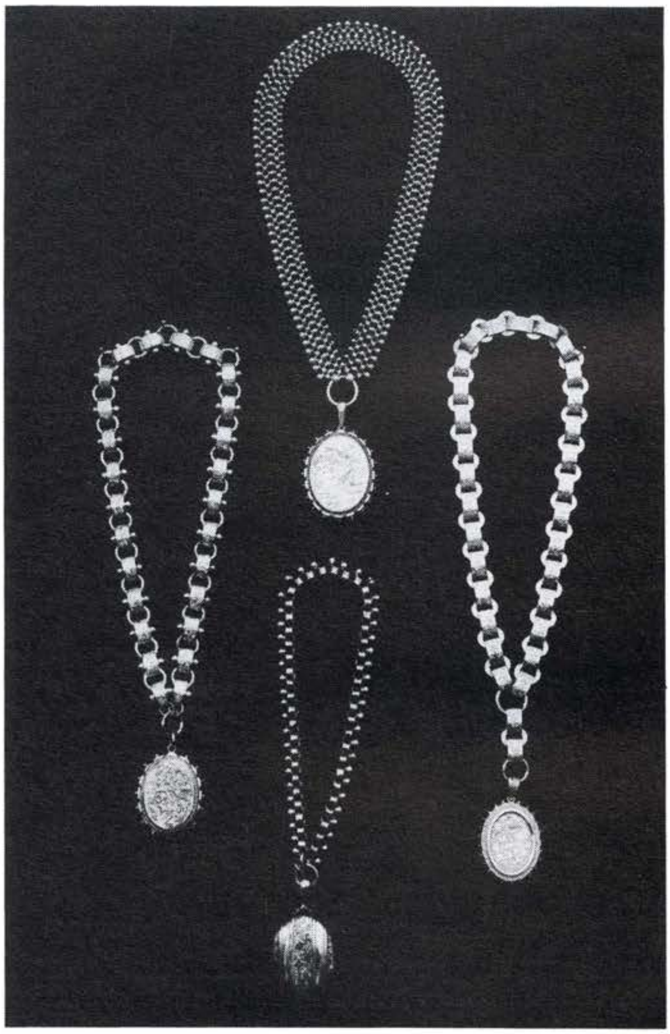
Unlamented absentees were toast racks, sugar tongs, scroll cases, and commemorative trowels. It was amazing, though, what we did amass. In the section of miscellaneous items in the catalogue after the Victorian bibelots and before the Continental silver, an 18th-century Scottish carriage-horse blinker-mount found itself between a silver-mounted lodestone and a Brazilian decorative toothpick holder and among some Victorian despatch cases and a spherical military table lighter.

Very early on we discovered that it was no use making rules: "We won't have any modern copies." And then a fine copy by Thos. Bradbury & Sons (Sheffield, 1929) of the Saffron Walden early-16th century mazer bowl was offered. Surely it was more important to show visitors what a mazer bowl looks like than to adhere slavishly to a self-imposed restriction: so in it went.

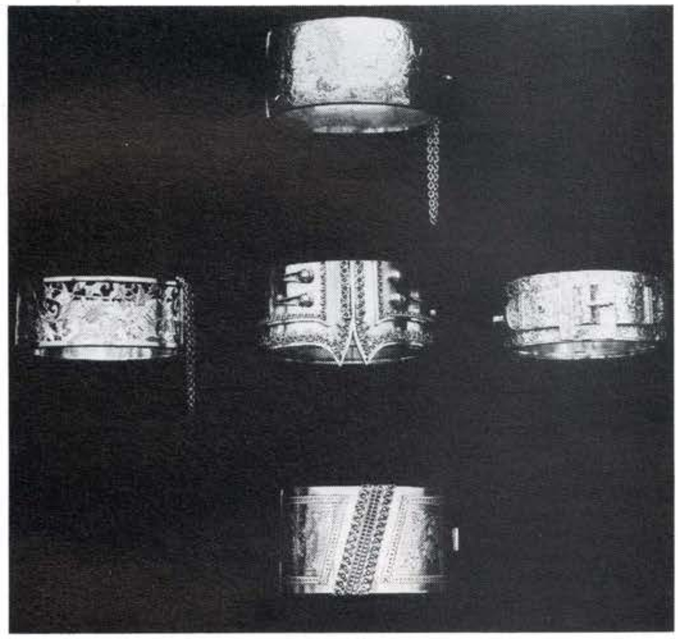
Some recollections from the cataloguing stage: A rather dull-looking small two-handled shallow bowl was sent in from Pinelands as "a bleeding bowl, value R50". "Oh!" exclaimed Arthur Bull in a hushed and awe-struck tone. Work stopped, and the neophytes clustered round. "This may rival our Elizabethan paten and the 16th century

Teapots, George II to Victoria (1737-1879). All the pieces on the second shelf with the ornate circular silver-gilt dish stand are by the famous London silversmith, Paul Storr.

Three Dutch 18th century pieces: *theebusje*, Haarlem, 1732; cow creamer, style of John Schuppe, ca. 1755; *brandewijnkom*, Dokkum, ca. 1750. With, at the back, a fine 19th century copy of a Nuremberg-style *doppel Pokal* or marriage cup.



Victorian silver jewellery of the 1870s. A Lockets and chains.



B Bracelets.

Cape three-piece tea service, early-19th century, H.N.S. Kindly loaned by the Stellenbosch Museum.

Detail from candelabrum on page 23.

spoons in age," he continued. We nodded reverently. "I think it may be a piece of Tudor silver," the Professor said. "We must get Richard Came's opinion."

Richard Came, the head of Sotheby's silver department in London, was providentially in Cape Town at the time and he was most kindly coming to the National Gallery the following afternoon to help with just that sort of query.

The great man arrived: "Ah, yes," he said. "I expect you were hoping that this was a mid-16th century piece." (Grunt). "You know, I think this is South American, 18th century." Collapse of all concerned.

"What's this?" he asked, on seeing an oval late-18th century Monteith punch bowl.

"Peter & Anne Bateman, 1799," was our confident response.

Several grunts later: "Yes. Very nice marks; but I'm afraid they have been transposed from another, probably smaller piece." Further collapse of all concerned.

But we now had (with the owner's consent, of course – and what a trauma it was, having to tell the owner that he had been "sold a pup"!) an interesting example of a forgery.

It was, in fact, highly gratifying to see how accurate our team of cataloguers were when their work was measured by the standards of a world authority of the stature of Richard Came. The National Gallery catalogues go overseas, and the Director was as emphatic as Professor Bull that there must be no amateurishness or misinformation in that department.

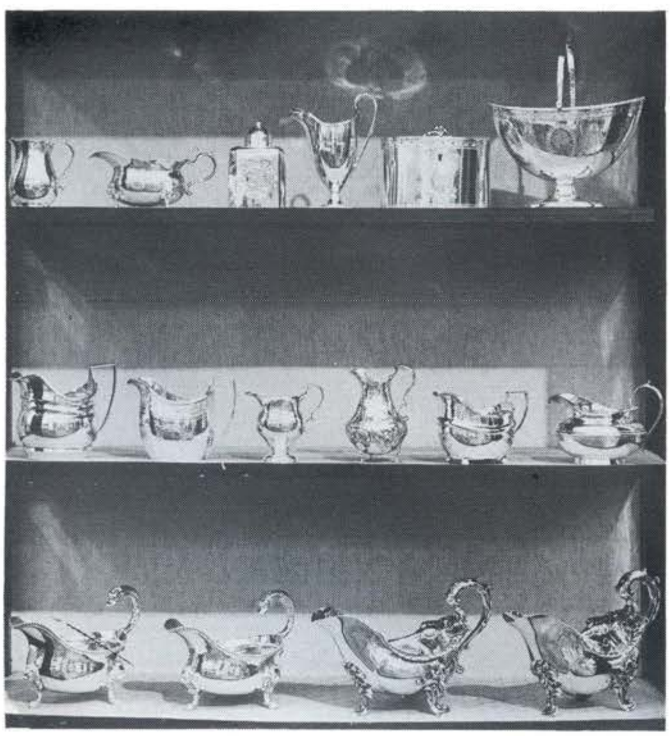
Peter Knox-Shaw, with his expert perfectionism, gave us a few headaches. After the page proofs had been passed: "Bryan, I've found two *superb* Charles II lacey-back spoons in Newlands. They simply *must* go in." A day later, just as the presses were about to roll: "Bryan, a really *fascinating* 16th century hoof spoon" (What on *earth* is a hoof spoon?) "has come to light in Kenilworth, and you know how short we are of 16th century pieces." (Only too true, alas!). "Couldn't it be squeezed in, *please*?"

"Squeezing it in" was not the only problem, it was the renumbering that was such a nightmare. However, Creda Press coped valiantly, and in the end "Peter's spoons" as they had become known were an outstandingly impressive collection – all 167 of them, ranging from 1595-1931.

An indefatigable and ubiquitous socialite claimed that he had noticed that: "Several dinner tables in the Peninsula were more austerely set out from April to June because of the silver exhibition." There were difficulties, certainly – from *our* end, I mean. One well-known hostess, who had been coaxed into parting with a fine George II coffee pot by Augustine Courtauld ("But I use it all the time," she wailed), was highly indignant when she discovered that it had not been put on display. What had happened was that Arthur Bull had unearthed another one of the same style and period but with a more elegant finial, just before the catalogue went to press. "We don't need that other one now," he declared with airy finality. I think that the Convenor's lack of moral courage, in failing to confront the owner with the Professor's decree, can be understood and sympathized with if not excused. Also, frankly, he felt nervous that the good lady might, in a fit of pique, insist on withdrawing all her other generous loans, which could *not* have been spared.

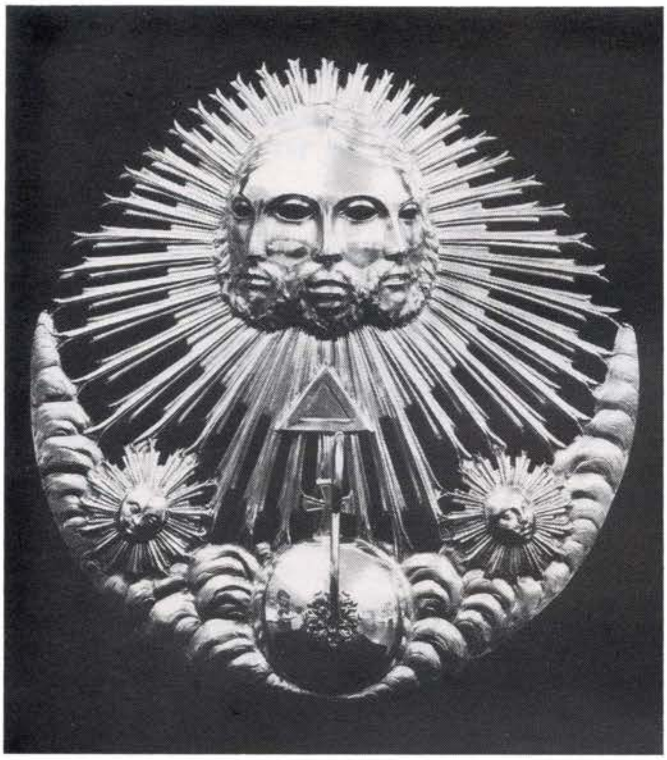
Nearly all the pieces on display came from households where they were in regular use: very few had been taken out of banks and strongrooms. I do not think it is being fanciful to assert that this gave a specially friendly and welcoming atmosphere: visitors to the exhibition found themselves among old friends – friends that had been lived with and cherished for a long time, some of them for more than three hundred years.

One serious drawback to the whole undertaking was the Gallery's lack of show-cases; but an inspiration of Raymund van Niekerk's turned this lack into a positive advantage: he suggested that we should borrow (*steal*, if necessary) old glass-fronted bookcases and vitrines from our members. The fact that they would not be matching ones would help to establish a non-sterile and un-museum-like *ambience*, while a unifying effect could be achieved by hanging some of the Gallery's fine sporting paintings from the Bailey Collection. Readers of this account who have been faced with a mountain of books or a plethora of Dresden figurines on a spare bedroom floor for a week,



Nine milk jugs (1730-1857), two tea caddies (one Queen Anne, one George III), a George III sugar basket, and two pairs of sauce boats (l. by Crespin Fuller, London, 1789; r. by Paul Storr, London, 1820).

English tankards & mugs, made in London, 1683-1738 (Charles II – George II). The second from the left on the middle shelf and the third from the left on the bottom shelf are two of the very few examples in the exhibition of later embossing.



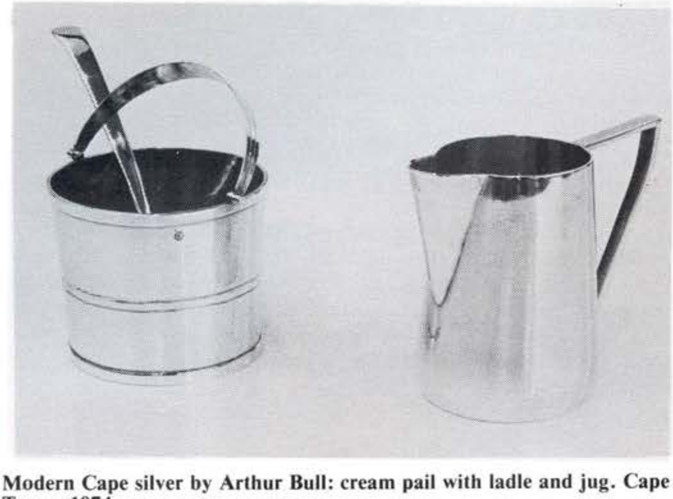
Trinitarian icon or sconce – probably Italian 18th century. Information about this intriguing piece would be welcomed by the Editor.

Five large George III display pieces, made in London: pair of soup tureens (Wakelin & Taylor, 1777), two-handled trophy with cover (Charles Woodward, 1770), and pair of neo-classical (Etruscan style) candelabra (Paul Storr, 1810).

Eight George II & George III coffee and chocolate pots, 1739-1809.

Exhibition centrepiece: the Kimberley Cradle by John Round & Son, Sheffield, 1901, decorated in Victorian style; with the Lonsdale candelabra, London, 1888, J.N.M.

Three charming French mid-18th century pieces: *tasse de vin*, caster, and tea caddy (Paris, 1765) embossed with Watteau-esque *fête champêtre* scenes.



Modern Cape silver by Arthur Bull: cream pail with ladle and jug. Cape Town, 1974.

while their display case is being repaired, will be aware of the difficulties that the exhibition committee had to surmount in wheedling those pieces out of reluctant owners for a period of nearly two months. Our members, though, as so often in the past, did not let us down; and twelve fine antique display cabinets arrived safely at the Gallery by the end of April. I am bound to admit that they looked good: their differing period and styles were a full vindication of Dr. van Niekerk's idea.

The backbone of the exhibition was, naturally, the glorious English Georgian silver. But the 17th century was well represented, and there were a few Elizabethan pieces as well. When it came to the high-Victorian ostentatious display pieces, the Convenor's enthusiasm had to be held in check by the committee; but the fear that the massive flashy pieces would overpower the earlier more reticent ones proved unfounded, as there was plenty of space in which to separate the different categories from each other.

Disappointingly, the Cape silver section was very weak, and so too were the small boxes (snuff boxes, vinaigrettes, etc.); but Stellenbosch Museum nobly helped us out with eleven fine pieces of late-18th and early-19th century Cape silver, that included five interesting boxes.

Asia and the Orient provided some attractive exotica. There was an enchanting North Indian shallow bowl supported by three salamanders, a Persian tea service, a Burmese incense burner, a Ceylonese silver temple decoration mounted on copper, and two interesting examples of Chinese silver wire inlay on bronze. Officers from a Taiwanese ship that was calling at Cape Town were very intrigued by these and the five other Chinese pieces. Besides, their signatures in Chinese characters added an appealing note to our visitors' book.

A touching exhibit, and the only one which was outside the Five Centuries of the title, was a shekel of Israel, year two of the Jewish Revolt (A.D.67). It was, naturally, of great interest to the Jewish visitors, as was the whole of their fine display, but to Christians that tiny coin was of special significance: minted only thirty-four years after the Crucifixion, it had perhaps been handled by people who had experienced the physical presence of our blessed Saviour Himself.

In all, the pleasure and interest taken in the exhibition by the visitors to it, many of whom came back two, and even three, times, made the whole venture worthwhile. The silver-mounted coconut? It goes without saying that the exhibition committee badly wanted at least one example of these very African curiosities – most of the finest examples date from the 17th century. Even Sotheby's were pressed into service to track one down. After the exhibition had opened and it was too late, one came to light in Fish Hoek and another in Elgin. To anyone who has been connected with mounting an exhibition, this outcome must ring a sadly familiar bell.

Note on the contributor

Bryan Lloyd-Pratt (M.A. Cantab.) is the Secretary of the Antique Collectors' Society of South Africa and was founder-Editor of "Antiques in South Africa". He is currently organizing a lecture series in Cape Town, The Victorian Home, and a Victorian Musical Evening. Mr. Lloyd-Pratt was the Convenor of the Republic Festival exhibition "Silver from Five Centuries" ("Silwer van vyf eeue") at the South African National Gallery earlier this year, and he writes a 'behind-the-scenes" account of that venture. The exhibition, which was attended by around 10 000 people, has been described: "Of world class. Certainly the most important and the finest display of silver that has been mounted in South Africa (probably in the southern hemisphere), and arguably the most impressive exhibition ever to have been seen here."

Photographs reproduced in this article were supplied by courtesy of Nigel Fogg.

Dundee-eeufees 1982: Ernest Jansen Gedenkteken

Mev. Sheila Henderson, Voorsitster: Dundee Museum

Dundee se mees vermaarde seun was Sy Eksellensie Ernest George Jansen, B.A., L.L.B., L.L.D. (Hons.), laaste Goewerneur-Generaal van die Unie van Suid-Afrika. Gebore op die plaas "Strathearne" in die Dundeedistrik in 1881, het hy 'n kulturele leier, outeur en uitmuntende politikus geword. Hy en sy vrou Mabel (Pellissier) het in Natal aan die voorpunt van die stryd om erkenning van Afrikaans en die Voortrekkerbydrae aan Suid-Afrika gestaan.

Dit is paslik dat, met die geleentheid van die viering van die eeufees van sy tuisdorp, hierdie groot Suid-Afrikaner vereer word.

Die Talana-heuwel Museum sal die restourasie van 'n ou sandsteen waenhuis soos dié op die Jansenplaas, Sheepridge, te Bonnydoone insluit. Die waenhuis wat in 'n prominente posisie in die museumkompleks staan, sal opgedra word aan Ernest Jansen en sy gade en daarin sal gehuisves word die geskiedenis en oudhede van die Voortrekker-gemeenskap van die Biggarsberg . . . die veterane van Bloedrivier.

'n Komitee, bestaande uit raadslede Piet Kay, Frik Hansen, Fransie Joubert, mnre. Gregory de Jager, Johan Vlok en mev. Letty Eicker, is in die lewe geroep om die projek te loods. Skenkings ten bate van die Ernest Jansen-gedenkteken kan gestuur word aan:

Dundee Museum
Ernest Jansen Gedenkteken
i/a Rdl. Piet Kay
Posbus 76
DUNDEE
3000

Die waenhuis waarin die Ernest Jansen-gedenkteken gehuisves sal word asook voorwerpe uit die Voortrekkerperiode.

Die geskiedenis van die gedenkteken te Lissabon ter gedagtenis aan heengegane Boere-geïnterneerdes in Portugal tydens die Anglo-Boereoorlog

Kol. dr. Jan Ploeger

Inleiding

Namate die Britse opmars in die Zuid-Afrikaansche Republiek vordering begin maak het, het daar – veral na die Britse besetting van Johannesburg en Pretoria – 'n neiging onder vreemdelinge wat aan die kant van die Republiek geveg het, begin ontstaan om uit Transvaal pad te gee. Hierdie neiging was ook bespeurbaar onder gesinne wat dit kon bekostig om 'n tydelike heenkome elders te probeer vind. Dan was daar te Barberton 'n sterk konsentrasie van vrouens en kinders wat, afkomstig van Pretoria en die Witwatersrand, deur die Britse owerhede uit die besette woongebiede verwyder was en deur die Transvaalse regering te Barberton gehuisves en versorg was.

Die enigste kans om aan die toenemende en naderende oorloggevaar te ontkom, was om na Lourenco Marques uit te wyk. Die Transvaalse regering het posmeester-generaal I.N. Alphen en tesourier-generaal N.S. Malherbe op 14 September 1900 gelas om na Lourenco Marques te gaan om daar reëlings in verband met die versorging van vlugtelinge te tref.[1] Daar sou die kommissie sowel vlugtelinge as goewerments-amptenare wat ongeskik was om kommandodiens te verrig, versorg tot tyd en wyl ander maatreëls getref sou word.[2]

Op 24 September 1900 het genl. Pole-Carero die verlate grenspos, Komatipoort, beset. 'n Aantal van die vegtende burgers het noordwaarts beweeg om die oprukkende vyand te ontwyk. Ander burgers – ten einde gevangeneming vry te spring – was genoodsaak om die Transvaals-Mosambiekse grens oor te steek. Teen middernag van 18 September 1900 het meer as 700 burgers hulle wapens op Portugese-gebied afgelê.

Hulle voorbeeld is deur ander gevolg, sodat die totaal tot ongeveer 1400 aangegroei het.[3]

Die werksaamhede van die "Commissie voor de refugees uit de Z.A.R." te Lourenco Marques

Aanvanklik het hierdie kommissie, waarna reeds verwys is, uit tesourier-generaal N.S. Malherbe, ouditeur-generaal I.N. Alphen en W.J. Geerling (assistenthoof Telegraafdepartement) bestaan.[4]

Die kommissie het allereers daarvoor gesorg dat buitelandse vrywilligers met die Oostenrykse skip *Styria* na Triëst verskeep is, terwyl 'n aantal koloniale Afrikaners en oud-amptenare in die geleentheid gestel is om na Europa of die V.S.A. te vertrek. Daarna het die oorblywendes, met uitsondering van 'n handjievol geïnterneerde burgers wat hulle aan die Engelse owerhede in Lourenco Marques oorgegee het, aan boord van die transportskepe *Benguella* en *Zaire* na Portugal vertrek. Die eersgenoemde skip het met ongeveer 700 burgers aan boord op 26 Februarie 1901 van Delagoabaai na Lissabon vertrek terwyl die *Zaire*, waarmee ongeveer 300 mans, vroue en kinders vervoer is, op 2 April 1901 te Lissabon aangekom het.[5] Die selfaangestelde "generaal" F.J. Pienaar is, met sy gesin en 'n paar geïnterneerdes met die Portugese oorlogskip *Alfonso d'Albuquerque* na Portugal oorgebring.[6]

Geïnterneerdes in Portugal

Na hulle aankoms in Portugal is die geïnterneerde mans, vrouens en kinders na verskillende kampe oorgebring, waar hulle goed behandel is. "Generaal" F.J. Pienaar en sy geselskap is te Thomar gehuisves; die ander burgers is oor kampe te Abrantes, Alcobaca en Peniche versprei en terwyl oortreders in die fort, S. Juliao da Barra, opgesluit is. Gesinne het onderdak te Caldas da Rainha gevind. Soos reeds vermeld is, is geïnterneerdes goed versorg. Sowel ten opsigte van hulle geestelike- en medieseversorging, het die Portugese owerhede en die nog steeds bestaande "Commissie voor de Refugees" alles gedoen wat moontlik was. Mediese hulp was beskikbaar, hulporganisasies in Portugal, Nederland en Duitsland het in die vorm van klerasie en ander noodsaaklikhede gehelp, skoolboeke is uit Nederland bekom en kamponderrig is deur onderwysers onder die geïnterneerdes versorg. Danksy die goeie versorging wat die geïnterneerdes te beurt geval het, was die sterfgevalle onder hulle minimaal.

Na die einde van die vyandelikhede van meer as twee jaar in Suid-Afrika is daar besluit om die geïnterneerdes in Portugal te repatrieer. Op 4 Augustus 1902 het die Britse transportskip *Bavarian*, met die oud-geïnterneerdes aan boord, in Tafelbaai aangekom. 'n Deel van die gerepatrieerdes is ontskeep terwyl die oorblywendes met dieselfde skip na Port Elizabeth is. Die *Bavarian* het daar op 7 Augustus 1902 aangekom, die passasiers is na die vroeëre *Boer Exile Camp* oorgeplaas van waar 'n aantal van hulle na 'n paar dae toegelaat is om huis toe te gaan. Vrouens van oud-Kaapse rebelle, wat 'n afsonderlike groep onder die gerepatrieerdes uit Portugal gevorm het, is ook ont-

Sir Charles Hardinge *Foto: National Portrait Gallery, Londen.*

Bostaande is 'n afdruk van die fort, S. Juliao da Barra op 'n poskaart wat deur een van die geïnterneerdes, S.A. Smit, na vriende in Nederland gestuur is. Die poskaart lui as volg: Waarde Vriend. Hiermede de hartelijke groeten van mijne lotgenooten. Allen zijn zeer verlangend naar goed nieuws uit Holland. Bovenstaande een staaltje van oude bouwkunst zoo als die in Portugal bij duizende voorkomen. Geteken S.A. Smit.

Regs
'n Poskaart wat deur 'n geïnterneerde op 20 Januarie 1902 aan sy ouers in Caledon geskryf is en in Caldas da Rainha gewoon het. Dit lui as volg: Aan my Geliefde Ouders, Door Gods genade gaat het met ons nog allen goed. Verwachtende het selfde van uw binnen kort te rug te krijgen.

Wij hebben de kaarten van ma, Johannes en John ontvangen waar voor wij uw hartelyke dank zeggen. Ik schreef uw dit kaart dat uw de post kaart van hier ook kan zien, in de groote gebouw dat hier op is, is een van de gebouwen waar ook van ons ze boeren in is te Alcobaca, ons heef dat ook nog zelfs niet gezien want het is een heele entje van hier.

Lieve moeder wij hebben laaste week van Sarie een brief gehad in (en) hat ga haar ook nog goed. Zelf van Vanie (sic) ook hij in (en) gezin is ook nog wel. Lieve Vader wat is dan de rede dat ons geen brief van u kryg, hebt gij ons dan al vergeten. Wij denken dagelijks aan u en Boetie schryf ook niet. Ons verlang tog zoo veel naar tijding, en denk tog hoe vêr ons van er allen is. Met de koorst gaan het op het oogenblik regte goed want het is nu te kout.

Nu lieve ouders zusters en Broeders zal ik maar sluiten in (en) wees u allen in den Geest gegroet van uw verlangende kinders met kussen der liefde. Stiennie, Otto en Danie. P.S. Antwoord tog dadelik. groete aan Boetie . . .

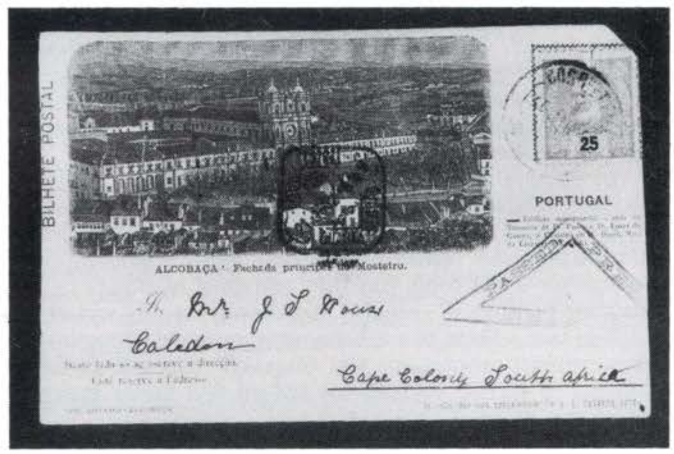
Versameling van mnr. André Bezuidenhout L.P.R.

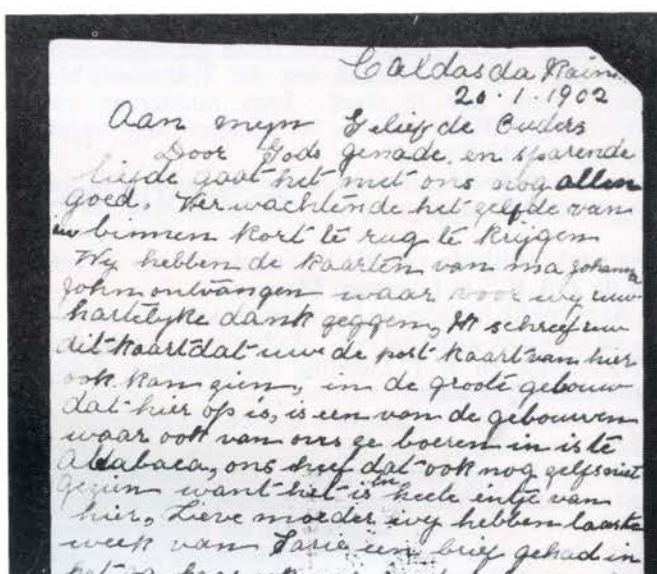
slaan en het hulle vryheid herwin.[7] Tydens die reis van die *Bavarian* is 'n dogter van oud-geïnterneerde Verwey aan boord oorlede. Haar stoflike oorskot is in Kaapstad ontskeep en tydelik in die plaaslike lykshuis geplaas tot tyd en wyl begrafnisreëlings getref kon word.[8]

Vroeër het 'n geringe aantal geïnterneerdes in sowel Lourenco Marques as aan boord van die *Benguella* en die *Zaire* die tydelike met die ewige verwissel. In Portugal is veertien persone oorlede terwyl 'n geringe aantal ontsnap het uit die kampe. Al die ander het veilig teruggekeer.

Die gedagte om een of meer gedenktekens in Portugal op te rig

Na die totstandkoming van die Unie van Suid-Afrika in 1910, het die gedagte in die Britse Departement van Kolonies posgevat om gepaste gedenktekens vir heengegane Boerekrygsgevangenes te Diyatalawa (Ceylon), in





'n Aantal van die Boere-geïnterneerdes te Delagoabaai (Maputo).

Indië en Portugal en op Bermuda en St. Helena op te rig. In antwoord op 'n skrywe van die goewerneur-generaal van die Unie van Suid-Afrika, burggraaf Gladstone, het die Unieregering op 23 September 1910 sy bereidwilligheid te kenne gegee om die koste in verband met die oprigting van dergelike monumente te betaal. Die regering wou graag meer besonderhede oor die aantal gestorwe krygsgevangenes en die koste van elk van die beoogde gedenktekens bekom.[9]

Met betrekking tot die geïnterneerdes wat in Portugal gesterf het en daar begrawe is, het die kol. Candido Augusto da Cunha Vianna op 20 Desember 1910 'n lys aan die Britse regering verstrek waarin die name en vanne van die oorledenes, hulle nasionaliteite, ouderdomme en sterfdatums vermeld was, terwyl terselfdertyd aangedui is waar die genoemdes begrawe was.[10]

Die Britse gesant te Lissabon, sir Arthur H. Hardinge, het op 26 Januarie 1912 die volgende aanbevelings oor die plasing van een of meer monumente in Portugal aan die Britse Minister van Buitelandse Sake, sir Edward Grey, voorgelê.[11] Die gesant het van 'n tweetal moontlikhede uitgegaan, t.w. om klein gedenktekens op elkeen van die vyf begraafplase op te rig of om op 'n sentraal geleë en maklik toeganklike plek 'n groot gedenkteken op te rig. Hy het hierdie moontlikhede met eerwaarde Lithgow, die Presbiteriaanse leraar te Lissabon, bespreek omdat laasgenoemde persoonlik met die destydse geïnterneerdes bekend was, kerkdienste vir hulle gehou en begrafnisdienste vir heengegane geïnterneerdes gelei het. Eerw. Lithgow was van gedagte dat een groot monument 'n meergepaste eerbewys vir die oorledenes sou wees en dat die Engelse kerkhof te Lissabon die aangewese plek vir die gedenkteken sou wees. Verder is die volgende motivering vir hierdie standpunt vermeld. Van die oorledenes was agt Afrikaners en die ander, wie se nasionaliteite (Duits, Amerikaans en Sweeds) bekend was, buitelandse vrywilligers. Die geïnterneerdes is in vyf verskillende begraafplase ter ruste gelê. Hulle sou liewer in die Engelse kerkhof begrawe wou word, maar kanunnik Pope, van die Anglikaanse Kerk, kon hom nie met hierdie begeerte vereenselwig nie omdat die oorledenes geen Britse onderdane was nie en teen Brittanje geveg het. Wat ten gunste van die oprigting van 'n sentrale gedenkteken in die Engelse kerkhof te Lissabon getel het, was dat Britse en ander besoekers die ligging van die begraafplaas ken en dat, in geval van besoeke aan die kerkhof, 'n monument beslis aandag sou trek. Dan is beklemtoon dat die begraafplaas, waarvan 'n deel vir Nederlandssprekendes afgestaan was, oor die afgelope twee eeue die enigste Protestantse kerkhof in Lissabon was. Tewens, 'n gedenkteken in die kerkhof sou 'n simbool van die versoening tussen Boer en Brit wees. Belangrik was ook die oorweging dat die Engelse begraafplaas in Lissabon, in teenstelling met Portugese begraafplase, nie aan onteiening onderhewig was nie. Engelse leraars kon die monument ook oppas. Die plaaslike Anglikaanse kapelaan, dr. Lewis, het hom met hierdie gedagtes vereenselwig. Op 26 Maart 1912 het die Unieregering, by monde van Eerste Minister genl. Louis Botha, met hierdie sienswyses akkoord gegaan en is die regering se opregte dank aan sir Athur Hardinge oorgedra. Verder is gevra dat daar onverwyld met die uitvoering van die beoogde werksaamhede begin word.[12]

Voorstelle in verband met die sentrale gedenkteken te Lissabon

Op 27 Mei 1912 het die Britse gesant te Lissabon die voorstel gemaak dat die beoogde monument, in die vorm van 'n gedenknaald of obelisk van ongeveer vyf meter hoog en met 'n kruis bekroon, naby die kerkgebou op die Engelse kerkhof opgerig word. Naby die Nederlandse gedeelte van die begraafplaas was 'n geïnterneerde begrawe en die gesant het voorgestel dat die stoflike oorskot van hierdie persoon, Johannes Christoffel Nel, wat op 22 Junie 1902 in die Portugese militêre hospitaal te Lissabon oorlede is, herbegrawe word sodat hy onder die toekomstige monument sou rus.

Intussen het die Britse kapelaan te Lissabon paslike tekste uit die Skrif uitgesoek wat op die monument aangebring sou word. Hierdie voorgestelde tekste is, as synde:

> "expressive of the grief and hopes of the Boer people during a dark period in its history, and of thankfulness to heaven for the return of self governments and peace"[13]

deur sir Arthur Hardinge ter oorweging aan sir Edward Grey voorgelê.

Die ontwerp en inskripsies

Op 12 Augustus 1912 het genl. Botha die ontvangs van bogenoemde besonderhede erken en verder verklaar dat sy regering die voorgelegde ontwerp van die monument goedkeur.[14] Die begeerte is uitgespreek dat die gedenkteken van Portugese rooimarmer vervaardig word. Die Unieregering het sy goedkeuring aan die voorgestelde plek gegee en sy instemming met die plasing van die gedenkteken op die toekomstige graf van Johannes Christoffel Nel betuig. Verder is die Britse gesant te Lissabon versoek om reëlings in verband met die uitvoering van die werksaamhede en die toekomstige onthulling en inwyding van die monument te tref.[15]

Goedkeuring is ook verleen aan die voorgestelde tekste wat as inskripsies in Nederlands en Engels op die voetstuk van die monument aangebring sou word.

Die goedgekeurde Nederlandse teks het soos volg gelui:

> "Dit gedenkteken, ter gedachtenis van Boeren-krijgsgevangenen die overleden zijn tijdens hun gevangenschap in het binnenland van Portugal gedurende de jaren 1900 tot 1903, werd opgericht en plechtiglijk in-

Slaapsaal in die klooster te Alcobaca waarin die geïnterneerde Boere gehuisves is.

gewijd in die jaar onzes Heren 1912, op last van de Regering van de Unie van Zuid Afrika, zijnde te dien tijd Viscount Gladstone G.C.M.G. Zijn Majesteit's Goeverneur-Generaal, en de Hoog Edel Acthbare Heer Louis Botha Eerste Minister. De namen der Bovengenoemde krijsgevangenen zijn hieronder ingeschreven".[16]

Hier volg, in Engels, die Bybelse tekste wat op die voetstuk van die gedenkteken te Lissabon aangebring is:

"Turn our captivity O Lord; as the rivers in the South. They that sow in tears; shall reap in joy (Psalm CXXVI: 5 and 6)".

"Lord thou are become gracious unto thy land, thou has turned away the captivity of Jacob (Psalm LXXXV, I)".

"O be favourable and gracious unto Sion; build thou the walls of Jerusalem (Psalm LI: 20)".[17]

Klein spellingverskille in die naamlys is deur die Unieregering reggestel. Die volgende lys is saamgestel uit die gegewens wat deur kol. Candido Agusto da Cunha Vianna aan die Britse gesant te Lissabon verstrek is en op die monument verskyn die besonderhede wat in kolomme twee en ses hieronder vermeld is:

1 Waar oorlede	2 Oorledene	3 Nasionaliteit	4 Ouderdom	5 Sterfdatum	6 Waar Begrawe
1. Militêre hospitaal Lissabon	Johannes Christoffel Nel	onbekend	onbekend	22/06/1902	Engelse kerkhof, Lissabon
2. Caldas da Rainha	Pieter Jurgens Wessels	Afrikaner	3 jaar	17/03/1901	Caldas da Rainha
3. Caldas da Rainha	Nicolaas Johannes Briuja	Portugees	2 maande en 2 dae	15/12/1901	Caldas da Rainha
4. Caldas da Rainha	. . . Pelser	Portugees	2 dae	06/01/1901	Caldas da Rainha
5. Caldas da Rainha	Carl Jacob Voster	Kaapkolonie	6 jaar	16/08/1901	Caldas da Rainha
6. Alcobaca	Walter Harding	Amerikaner	49 jaar	09/05/1901	Alcobaca
7. Alcobaca	Andries Scalk Willem Brits	Kaapkolonie	50 jaar	23/05/1901	Alcobaca
8. Peniche	Stefanus Johannes H. Coetzee	Afrikaner	38 jaar	05/10/1901	Peniche
9. Peniche	Mathias van As Pretorius	Kaapkolonie	55 jaar	01/06/1901	Peniche
10. S. Juliao da Barra	Willem Jacobus Botha	Kaapkolonie	45 jaar	17/04/1902	Oeiras
11. S. Juliao da Barra	John Andrew Odam	Sweeds	47 jaar	10/06/1902	Oeiras
12. Ander ongenoemde kampe	Johannes Petrus du Plessis, P.F. – seun	Kaapkolonie	onbekend	02/04/1901	Westelike begraafplaas Lissabon
13. Ander ongenoemde kampe	Carl Walz	Duitser	onbekend	18/04/1901	Westelike begraafplaas Lissabon
14. Ander ongenoemde kampe	Thomas Barend B. Richards	Afrikaner	46 jaar	05/05/1901	Westelike begraafplaas Lissabon

Uit ander bronne kon vasgestel word: Johannes Christoffel Nel is in 1857 in die Kaapkolonie gebore en tydens die sensus van 24 Desember 1901 te Piniche geïnterneer. Willem Jacobus Botha was van die Kaapkolonie afkomstig en in 1858 aldaar gebore.[18] Die van Briuja berus onses insiens op 'n misverstand wat voortgevloei het uit die Portugese lys. In 'n ander bron is vermeld dat Nicolaas Johannes de Bruyn op 5 Desember 1900 oorlede is.[19] Verder het aan die lig gekom dat John Andrew Odam selfmoord gepleeg het en dat Barend B. Richards wat in 1858 in Transvaal gebore is op 23 Januarie 1902 in die kamp te Peniche was.[20] Tewens vermoed ons dat Voster as Vorster gelees moet word.

Indien daar in aanmerking geneem word dat die aantal mans, vrouens en kinders wat in 1901, met weglating van drie Swartes, in die Portugese interneringskampe op 1001 geskat is, dan was die sterftesyfer besonder laag.[21]

Die gedenkteken wat ter ere van die Boere-geïnterneerdes opgerig is wat in Portugal gesterf het.

Die daarstelling van die gedenkteken te Lissabon. Inwyding en onthulling

Op 2 Oktober 1912 het die Britse saakgelastigde te Lissabon, Charles Wingfield, aan sir Edward Grey meegedeel dat hy, in verband met die toekomstige gedenkteken, die kapelaan van die gesantskap (dr. E. Lewis) sowel as die Portugese klipkapper, H. Miguel Prazeres, geraadpleeg het. Laasgenoemde het voorgestel om die inskripsies oor die vier panele van die voetstuk te verdeel, die letters uit te kap en daarna passende loodletters te giet. Hy het ongeveer £105 vir die vervaardiging van die monument en die bykomstige werksaamhede gevra. Hierdie bedrag was minder as die £150 wat die Unieregering reeds in November 1911 vir die doel beskikbaar gestel het.[22]

Die onthulling en die inwyding van die gedenkteken in die Engelse kerkhof in Lissabon het op 28 April 1913, o.m. in die aanwesigheid van die Portugese Minister van Buitelandse Sake en hooggeplaaste Britse amptenare, plaasgevind.[23] Gesant Hardinge het die inskripsies voorgelees en na 'n gebed is die Britse en Portugese volksliedere deur 'n Portugese militêre orkes gespeel. Sowel die kapelaan van die Britse gesantskap as 'n Skotse leraar het 'n aandeel in die godsdienstige deel van die verrigtinge gehad.

Die Britse gesant, wat 'n belangrike rol in die totstandkoming van hierdie besondere gedenkteken gespeel het, het in sy toespraak o.m. na die oorlog, die internering en die besluit van die Unieregering verwys om die gedagtenis aan die heengeganes te eer. Met verwysing na die lotgevalle van die burgers in die veld in vergelyking met dié van die geïnterneerdes in Portugal het sir Arthur in die loop van sy toespraak verklaar:

". . . theirs was a harder lot, they were destined to taste to the bitter end, the solitude and the weariness of exile, and far from the familiar scenes of home, to find, one by one, their graves in this friendly but foreign land . . ."

Bronneverwysings:

Die volgende bronneverwysings het betrekking op argiefstukke wat in die Transvaalse Argiefbewaarplek, Pretoria bewaar word.

1. LA 732 (G): Assistent-generaal Coetser – Kommandant-generaal, 14.09.1900 (telegram); Kommandant-generaal – Generaal Coetser, 14.09.1900 (telegram).
2. *Ibid.*, Generaal B.J. Viljoen – Kommandant Kemp, 15.09.1900 (telegram); HTD Hectorspruit – Kantoor, 15.09.1900 (telegram).
3. *The Times History of the War in South Africa* (London 1906), deel 4, pp. 476, 482; LA 93 (A), GZR 7765, vermeld ongeveer 1400.
4. LA 93 (A), GZR 7765/00, Memorandums i.v.m. die werksaamhede van die kommissie, 18.09.1900, 27.10.1900.
5. LA 93 (B), GZR 514/01, GZR 2022/01, J.S. Marais e.a. – Dr. W.J. Leyds, 03.04.1900 (telegram).
6. FK 914, CO 2107/01, Consul General – Foreign Office, 13.01.1901; Foreign Office – Macdonell, 23.01.1901, Macdonell – Foreign Office, 20.01.1901; Macdonell – Foreign Office, 21.01.1901 (telegramme).
7. SO/POW 50, PR/A 4704; W 19/2 P.H.S. van Zyl-versameling, waarin herinneringe van Anna Cornelia Kruger vervat is.
8. *Ibid.*, SO/POW – Reverend A.J. Pepler, Leeuwendal, Cape Town, 5.8.1902.
9. GG 1798, GG27/83, M 528, Prime Minister – Governor-General, 23.9.1910.
10. *Ibid.*, GG 27/119, Foreign Office – Colonial Office, 19.1.1911.

(Vervolg op bladsy 45)

Toespraak deur Sy Edele J.C. Heunis, Minister van Binnelandse Aangeleenthede, by geleentheid van die Jaarvergadering van die Stigting Simon van der Stel op Saterdag, 25 April 1981

Geagte meneer die Voorsitter en Raadslede

Baie dankie vir die vriendelike uitnodiging om u vanoggend hier op u jaarvergadering toe te spreek.

Die tema waaroor ek 'n paar gedagtes met u wil wissel, is "Kombinering van bewaring en ekonomiese gebruik".

As aanknopingspunt wil ek u verwys na die ontstaan van die Stigting se naam, "Simon van der Stel". Hierdie naam het reeds in 1958, nog voor die oprigting van die Stigting, ontstaan, na aanleiding van goewerneur Simon van der Stel wat 'n buitengewone bekwame en gewilde goewerneur was. Hy het al vroeg in sy loopbaan besluit om hom hier te lande permanent te vestig; het gedurende sy ampstermyn bewys gelewer van sy omgewingsbewustheid en sensitiwiteit vir die skone. Hy het ook Groot Constantia, een van die oudste en mooiste bestaande voorbeelde van Kaaps-Hollandse argitektuur, gebou.

Ek noem dit omdat bewaring in die breë sin – en ek glo soos dit ook bedoel is in Art 2 van die Stigting se Akte van Oprigting en Statute en ook in Art 3 waar die hoofdoelstelling geformuleer word – drie uitkenbare aspekte of afdelings behels:

(1) natuurbewaring wat betref fauna en flora: in die algemeen is dit goed gevestig en word deeglik bedryf in hierdie land;
(2) historiese en fisiese omgewingsbewaring soos wat dit op die oomblik deur hierdie Stigting, die Raad vir Nasionale Gedenkwaardighede, plaaslike bewaringsliggame en historiese verenigings bedryf word; en
(3) natuuromgewings- of landskapbewaring, wat in hoofsaak verpersoonlik is in die Habitatraad en sy geaffilieerde plaaslike liggame.

Waar dit dus gaan om die kombinering van bewaring en ekonomiese gebruik, glo ek dat die begrip "bewaring" in sy breedste betekenis benader moet word.

In sy belangrike referaat oor die onderwerp "Is die bewaring van ons erfenis ekonomies te regverdig?", verklaar dr. Anton Rupert reeds in November 1976 dat verskeie lande in Europa gevind het dat behuisingsprobleme soms lonend opgelos kan word deur bestaande ou geboue, strate of hele dorpswyke te restoureer en te rehabiliteer, om sodoende weer 'n nuttige, lewende en genotvolle deel van die dorp te word.

Insiggewende vergelykende statistieke blyk uit nege rehabilitasieprojekte in ou stadswyke en ses nuwe behuisingskemas wat so lank gelede as 1967 reeds deur die Greater London Council voltooi is. Daar is gevind dat bewaringskoste 63% van vergelykbare nuwe geboue bedra. Die koste van 'n nuwe wooneenheid het toe R10 400 bedra teenoor slegs R6 000 vir 'n gerestoureerde gerieflike ou wooneenheid wat dieselfde akkomodasie bied.

Nog twee interessante vergelykende studies kom uit Frankryk. 'n Belangrike agterbuurtopruiming- en restourasieveldtog in Avignon het, teen alle verwagtings in, lonender uitgewerk, naamlik R230 per vierkant meter teenoor R260 per vierkant meter vir nuwe akkomodasie. In die Saint Jean-distrik in Lyon wat die vergelykende syfers eweens ten gunste van bewaring, naamlik R200 per vierkant meter teenoor R285 per vierkant meter vir 'n nuwe gebou.

Om die saak tot 'n beginsel deur te trek moet ek u weer verwys na 'n vóorbeeld wat dr. Anton Rupert in 1976 voorgehou het, naamlik die beredeneerde kommentaar oor die winsgewendheid van bewaring deur twee bekende ekonome van die Verenigde Koninkryk; Nigel R. Stocks en prof. A.J. Youngson. Beide Stocks en Youngson bepleit kostevoordeel-ontleding as 'n belangrike metode om tot 'n rasionele besluit oor bewaring te kan raak. Die koste van bewaring is nie slegs die veronderstelde verlies van ontwikkeling op 'n bepaalde terrein nie, omdat as ontwikkeling op só 'n terrein nie plaasvind nie, sal dit normaalweg elders geskied. Die ware koste van 'n projek word gemeet met inagneming van die opbrengs op die beste alternatiewe gebruik van die betrokke middele. Dit is tog 'n belangrike ekonomiese beginsel.

I said earlier that the concept of conservation should be approached within its broadest context. During 1980 South Africa received 702 794 visitors from overseas. These visitors contributed an estimated R476 000 000 in foreign currency to South Africa. I sincerely believe that South Africa has a spectacular natural, environmental and physical heritage that is richly coloured with adventure and ingenuity to attact visitors from all over the world. The advantages of the combination of conservation and economy as far as this is concerned are obvious.

What I do believe should be stressed, is a sense of conservation consciousness among the general public of South Africa. I am well aware that there are thousands of South Africans who are not only interested in disco's, beaches and family entertainment with which to fill their holiday programme; I am well aware that there are tens of thousands of South Africans whose honour and pride it is not to pollute their country; I am well aware that there are many South Africans who do not condone the irrational demolition or destruction of a historical building. But I am also aware that a true heartfelt consciousness of conservation has not yet dawned upon the general public of South Africa.

I know that the Simon van der Stel Foundation does a lot in this regard, but if conservation is to be combined with economy to achieve that which has been achieved other countries, surely "charity should begin at home"!

The fundamental truth of putting this into practice implies a great and very responsible educational task. And gentlemen, it is more than just an educational task, it is also a moral task of instilling a pride in that which has been handed down to us through the ages, and a greater respect for that which we have at present in this beautiful country.

Nature conservation is a generally accepted concept. Historical conservation as well as aesthetic environmental conservation has probably not yet been quite so clearly defined.

We know that modern technology ensures that practically anything, be it a building or an object, can be substituted by something else that is technically more functional. Experience has, however, taught us that technology cannot always be a substitute for a better contribution towards life in general. I am not implying that conservationists are against modern technology. On the contrary, I believe they enjoy air-conditioned offices, they like to travel on freeways and they certainly carry battery operated adding machines with them. (Especially where finances are concerned!)

But the marriage of conservation and economy can only function in practice as a long term investment if certain basic things could be done. Before going on to stating some of there things, I want to state quite categorically that I am aware that a tremendous amount of work is already being done in this very important field. And I do not think I am being presumptuous if I express appreciation towards the many individuals, organisations and other bodies that are involved in conservation work of some kind.

Firstly I think it is important to stimulate local conservation consciousness. This idea could work through regional committees of this Foundation to local historical societies. These could in turn stimulate local museum committees to cultivate a conservation conscious local authority. Naturally, influential and sympathetic people from the private sector should also be encouraged to become involved in the conservation-idea. Once this has been established a number of projects may be undertaken.

(a) The listing of physical heritages. These should be carefully photographed and described.
(b) A local historical project. This would include the documentation of members of memories from the old days. This project could become part of an ever bigger local project. It could, for example, be done during the local fruit festival or flower show or wine exhibition.
(c) A marking project. In practice this would mean the putting up of plaques to identify buildings or sites of some historical significance. This Foundation does this very effectively with ceramic plates.
(d) Encouragement projects. Owners of historical buildings or places could be encouraged to restore their possessions and to keep it neat and tidy.
(e) Reporting projects. Any building, object or site worthy of conservation should be reported to the National Monuments Council.
(f) Educational projects among the general public which include lectures, filmshows, tours and hikes to historical sites and places of aesthetical value.

I think it is obvious that by the successful launching of some of these projects, a particular community may build up a reservoir of suitable publications and other information which will certainly make their town or city an attractive proposition to the occasional visitor. Naturally the whole community would benefit from money left to the town by tourists.

Om egter die kombinering van bewaring en die ekonomie in die regte perspektief te plaas, is daar ook 'n ander sy van die saak wat meer as net die blote finansiële insluit.

Die bewaring en restourasie van fisiese kultuurvoortbrengsels soos geboue, stadsgesigte, straatfronte, forte, passe, kunswerke en omgewings, is tasbare bewys van die beskawing, prestasies en vaardigheid van 'n volk vanaf die verlede tot die hede, en verskaf onweerlegbare bewyse van die volk se geskiedenis wat vir iedereen sigbaar is. Vir ons eie land is die fisiese erfenisse van meer as 300 jaar die ondubbelsinnige, tasbare bewyse van ons eiendoms- en vestigingsreg hier te lande. Dit bied aan die besoeker die geleentheid om eerlike gevolgtrekkings te maak en insigte te verkry ten opsigte van die land en sy mense. Maar dit gaan ook nie net oor die bewaring van die verlede nie. Dit gaan ook om kultuurverryking van die toekoms.

En waar dit vir 'n volk om sy eie kultuurverryking gaan, gaan dit vir hom om sy siel; dit gaan vir hom om hoër geestelike waardes; dit gaan vir hom om weerbaarheid wanneer sy identiteit bedreig word; dit gaan vir hom inderdaad om sy selfrespek.

Waar dit dan vir 'n volk om hierdie dinge gaan, is geen arbeid verniet en is geen premie te groot nie. In dié verband haal ek graag dr. Anton Rupert aan:

> "Elke beskaafde land is trots op die spore wat hy getrap het op sy ontwikkelingspad – en die sigbare spore van ons kultuurerfenis is ons historiese geboue. Laat ons hulle dus sorgsaam bewaar en in pand hou vir die nageslag, want hulle is inderdaad die transport-aktes van dié land wat ons lief het. Mag die geslagte wat kom ons nooit daarvan beskuldig dat ons ons eie voetspore doodgevee het nie."

Met wat ons in die hede inploeg, verseker ons dus ook vir ons 'n toekoms wat ryk is aan waardes wat nie altyd in geld gemeet kan word nie.

En daarom is dit gepas dat waar 'n tema soos "kombinering van bewaring en ekonomie" bespreek word, die mens opnuut bewus sal wees van sy rentmeesterskap op aarde. In die woorde van dr. Mary Cook: "Soos in die geval van alle ou dinge, moet ons onthou dat ons baasskap slegs tydelik is. Die besitter is slegs die beskermheer daarvan. Op hom rus die verantwoordelikheid om die onbedorwe te bewaar vir diegene vir wie dit later baie kosbaar sal wees."

Alleen dan sal die erwe van ons vadere vir ons kinders werklik erwe bly.

Enkele riglynvoorstelle vir die identifisering en lysting van betekenisvolle elemente in die mensgemaakte omgewing

G.M. van der Waal, Sentrum vir Kunshistoriese Navorsing van die R.G.N.

Op die bewaringstoneel het die afgelope tien jaar 'n ongekende toename in belangstelling plaasgevind. Die belangstelling word gereflekteer in die groei van bewaringsliggame, historiese verenigings en 'n klein maar ernstige begin van akademiese navorsing. Die resultate van hierdie aktiwiteite vind veral sy neerslag in lyste van geboue wat vir beskerming in aanmerking behoort te kom. Elke instansie dink anders oor so 'n lys, lê ander maatstawwe aan en giet die resultate in 'n ander vorm. Die vraag ontstaan of so 'n verskeidenheid lyste aanvaarbaar en bruikbaar is. Sonder om voorskriftelik te wees, wil ek in hierdie artikel enkele riglyne gee vir die metode, kriteria en formaat van sulke lyste.

Allereers moet duidelik gestel word wat die rol van bogenoemde lyste kan wees en wie hulle saamstel. Vir die doel van hierdie artikel gaan ek daarvan uit dat ingeligte amateurs die lyste saamstel. Die identifikasie is naamlik die eerste noodsaaklike stap voordat diepere argitektuurhistoriese navorsing onderneem kan word. Die makro-ontsluiting word dus gevolg deur kritiese analise, vergelyking en keuring om uiteindelik te kom tot 'n wetenskaplikverantwoorde en juridies-verdedigbare inventaris. Die eersgenoemde identifikasie-lyste kan gevolglik saamgestel word deur enige groep van belangstellendes, of dit nou argitekte, lede van 'n plaaslike historiese, belastingbetalersvereniging of van die Stigting Simon van der Stel is. Hier is dit belangrik om daarop te let dat lys nie die persoonlike voorkeur van 'n individu moet reflekteer nie, maar dié van 'n groep, verteenwoordigend van minstens 'n deel van 'n plaaslike gemeenskap. Dit gaan immers by so 'n lys om kultuurgoedere van gemeenskaplike belang.

Die metode wat by die saamstel van lyste toegepas word, behoort rekening te hou met die bostaande beginsel. Twee terreine moet ondersoek word: die verlede en die hede. Gerieflikheidshalwe neem ons 'n gebou as voorbeeld. Die geskiedenis van die gebou en die rol wat die gebou in die geskiedenis gespeel het, is ter sprake, maar ook die huidige voorkoms van die gebou en die rol wat dit nou in die stadsbeeld speel. Ook hier sal dus aan beide, die individuele rol en eienskappe en aan die verhouding tot die kollektiewe (dorpsgeskiedenis en dorpsbeeld) aandag gegee moet word.

Hoe gaan 'n mens nou te werk? Ek neem aan dat be-oog word om 'n lys van betekenisvolle elemente in 'n bepaalde dorp saam te stel. Vir 'n begrip van die geskiedenis en visuele karakter van 'n dorp is dit eerstens noodsaaklik om kennis te dra van die ontwikkeling van so 'n dorp. Daar moet 'n kennis wees van die omstandighede by die stigting, van die dorpsplan en sy uitbreidings, van die munisipale groei, van die kulturele, sosiale en politieke veranderings en van boutegnieke en materiale. Hierdie soort inligting is normaalweg moeilik bekombaar, maar munisipaliteite is dikwels bereid om bona fide navorsers en belangstellendes in hierdie verband behulpsaam te wees. Waar daar 'n plaaslike museum bestaan, is die hulp voor die hand liggend. Al is die resultaat van die soektog net 'n globale raamwerk met datums, dan gee dit die ondersoeker nietemin 'n noodsaaklike houvas vir sy verdere taak.

Die volgende stap is die opspoor van soveel as moontlik historiese foto's van die dorp (panoramas), systrate en geboue. Deesdae maak fotostaatmasjiene redelike goeie kopieë van foto's wat onmisbaar is by die identifikasieproses. Meeste plaaslike museums het 'n goeie versameling ou foto's, al is die foto's dikwels nie goed ontsluit nie. Daarmee kan die ondersoeker dan help.

Hierna vind die verkenning van die dorp dan self plaas en moet straat vir straat sorgvuldig gefynkam word. Foto's word geneem van geboue, straattonele, uitsigte en ontroerende voorwerpe waarvan, met die geskiedenis-raamwerk, foto's en feite in gedagte, dit vermoed word dat hulle die moeite werd is. Naas die neem van foto's is dit ook belangrik om adresse en opvallende besonderhede te noteer, bv. die bewoording op gewels en hoekstene asook besondere boumateriale en -tegnieke.

As volgende stap word die gegewens uit die verlede met dié uit die hede met mekaar in verband gebring. Geboue wat met die straatopname ontdek is, kan soms herken word op historiese foto's en geskiedkundige gebeurtenisse kan dalk aan bepaalde plekke op geboue gekoppel word. Met 'n aantal geboue kan dit miskien nie gedoen word nie. Vir hulle kan mens die ondersoek verder voer deur by die munisipaliteit te probeer vasstel of daar argitekplanne beskikbaar is om die boudatum, argitek en oorspronklike eienaar te bepaal. Dié inligting kan 'n historiese status aan 'n gebou verleen. Hierdie soektog kan natuurlik ook vir alle ander geboue onderneem word. Maar hiermee sal daar nog geboue wees waar historiese feite ontbreek. Vir hulle moet mens dan visuele norme toepas.

Die toepassing van visuele norme vorm die tweede been van die ondersoek. Sowel die geboue en onroerende voorwerpe waaroor daar historiese data opgespoor is, as die minder bekende, moet visueel geëvalueer word. Dit beteken dat 'n gebou opsigself en ten opsigte van sy omgewing visueel aantreklik moet wees. Ek besef dat dié term ondefinieerbaar is. Die bestudering van ou foto's is egter van groot hulp om die aanvoeling te begelei. Verder moet die ondersoeker 'n persoonlike sensitiwiteit vir goeie verhoudings en vorme ontwikkel.

Voornemende opstellers van 'n lys mag dalk deur die akademiese benadering van die bostaande afgeskrik word. Ek is egter daarvan oortuig dat sulke lyste met 'n ernstige bedoeling opgestel word, naamlik om ons kulturele erfgoed te identifiseer, sodat inisiatief geneem kan word om dit vir ons nageslag te bewaar. Waar daar so 'n goeie bedoeling is, kan immers met niks anders as 'n goeie geloofwaardige lys volstaan word nie!

Dit is nie moontlik om presiese of spesifieke norme vir algemene gebruik voor te skryf nie: menslike omgewing is daarvoor te gekompliseerd. Maatstawwe wat by een gebou geldig is, staan by 'n ander weer in 'n geheel nuwe verhouding. Maar in die algemeen kan die volgende riglyne opsommenderwys verskaf word:

1. Die historiese aard van 'n gebou en sy rol in die plaaslike geskiedenis. Dit sluit alle historiese feite en verhoudings in, byvoorbeeld boudatum, argitek, eienaars/bewoners, verbouings, die plaaslike sosiale, kulturele en ekonomiese geskiedenis.
2. Die estetiese of boukunstige aard van 'n gebou en sy rol in sy omgewing. Hierby kom ter sprake die skoonheid van die gebou, sy boustyl, die plek van die gebou in die oeuvre van die argitek, die samehang tussen die gebou en sy omgewing in die verlede en die hede.
3. Die boukundige of tegniese betekenis van 'n gebou. Sommige geboue demonstreer bepaalde boutegnieke of -materiale, of die eerste of vroeë toepassing daarvan.
4. Die verteenwoordigende aard van 'n gebou. Bepaalde

streke in ons land is vroeër deur 'n karakteristieke bouwyse gekenmerk en in elke dorp kan geboue gevind word wat kenmerkend is vir 'n sekere groep van die inwoners of bedrywe waarvan dit wenslik mag wees om 'n tipiese voorbeeld te bewaar.

Bostaande kriteria geld nie net vir 'n geïsoleerde gebou nie, maar kan ook toegepas word op 'n groep geboue, voorwerpe of selfs bepaalde uitsig of silhoeët. Natuurlike elemente soos tuine, straatbeplanning, koppies, en dies meer, vorm 'n integrale deel van die kulturele omgewing en moet by die opname betrek word.

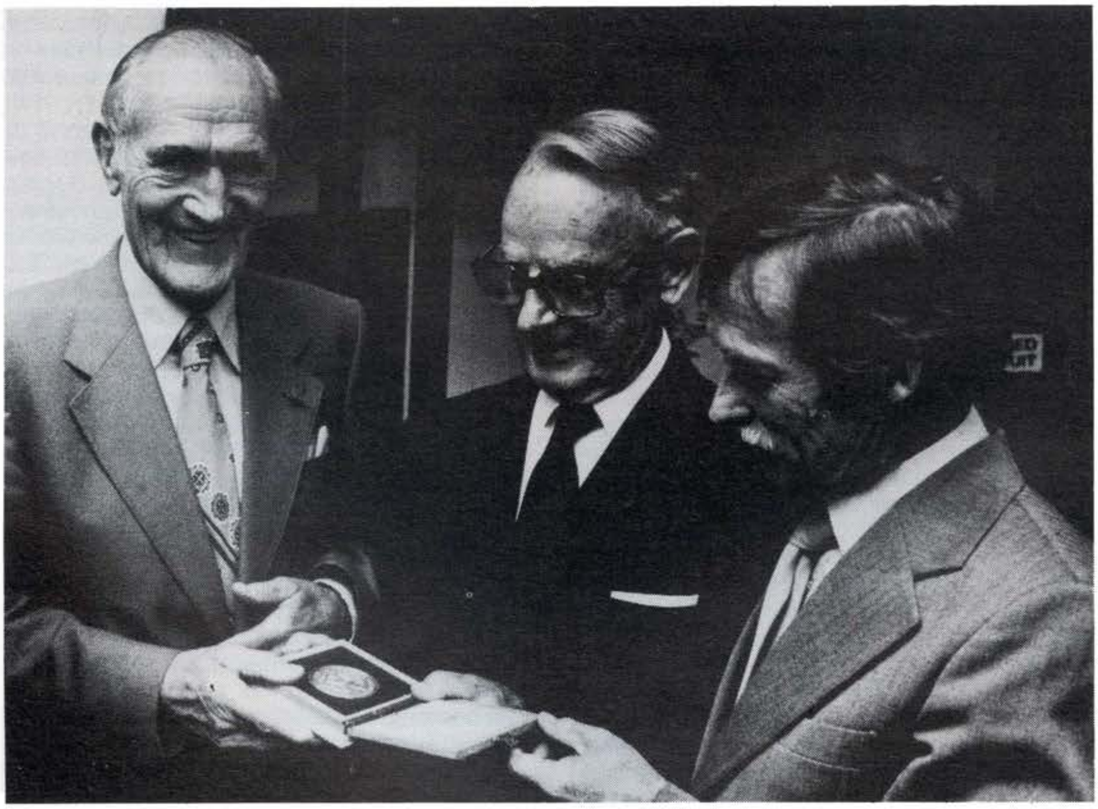
Wanneer die opname met 'n mate van kundigheid gepaard gaan, kan fyner onderskeiding binne en uitbreidings op die kategorieë gemaak word – argitektuurhistorici sal daarvan bewus wees. 'n Bietjie boere-verstand stel mens egter wel in staat om voorstelle en opmerkings oor die moontlike sinvoller benutting en oor die opknapping van die gebou te maak. Vir bewaringsinstansies kan sulke opmerkings van groot nut wees.

Benewens bostaande punte, en feitlike gegewens soos die adres, boudatum, ens., behoort 'n voorlegging of pleidooi vir die bewaring van 'n gebou ten slotte nog foto's en 'n ligging-skets te bevat. Wanneer dit om 'n geïsoleerde gebou gaan, is dit wenslik om ook sy omgewing te fotografeer om sy betekenis in die straat of omtrek te illustreer. By besondere interieurs moet dié verselfsprekend vasgelê word.

Die Sentrum vir Kunshistoriese Navorsing van die R.G.N. het 'n Handleiding vir Foto-dokumentasie in samewerking met verskillende navorsingsinstansies saamgestel. Hierdie Handleiding gee riglyne vir die samestelling van foto-kaarte waarop die foto en feitlike gegewens oor die gebou aangebring word. Die kaarte word mikroverfilm en in mikrofiche-vorm aan navorsingsinstansies oor die hele land versprei. Vir die vergelyking van gebouetipes, style, boutegnieke, boumateriaal en streekseienskappe, om maar net 'n paar te noem, is sulke kaarte onmisbaar. Indien instansies of belangstellendes geïnteresseerd is om hulle lyste volgens aanvaarde dokumentasiepraktyke op te stel, is hulle welkom om vir 'n eksemplaar van die R.G.N. se Handleiding te skryf na onderstaande adres:

Sentrum vir Kunshistoriese Navorsing
R.G.N.
Privaatsak X41
PRETORIA
0001

Kol. I.P.S. Terblanche Tree uit



Vroeër vanjaar het kol. I.P.S. Terblanche as voorsitter van die Kaapstadstreekkomitee uitgetree nadat hy vir etlike jare die amp beklee het.

Gedurende sy ampstermyn het hy 'n toonaangewende rol gespeel i.v.m. 'n groot aantal bewaringsprojekte, o.m. die Sendinggestig in Langstraat, Kaapstad. Hy het hom ook ten doel gestel om die inwoners van die Kaapse Skiereiland bewaringsbewus te maak en die ekskursies na interessante geboue en terreine wat die Kaapse streektak onder sy leiding suksesvol gereël het, het groot bekendheid verwerf.

Kol. Terblanche was ook vir 'n hele paar jaar 'n gerespekteerde lid van die Nasionale Raad van die Stigting. Ook daar het hy waardevolle werk verrig.

Uit erkentlikheid vir sy dienste is die Stigting se silwermedalje vanjaar tydens die jaarvergadering aan hom oorhandig. Op die foto in die gewone volgorde, kyk kol. Terblanche, dr. S Meiring Naudé (nasionale voorsitter) en mnr. Gawie Fagan (huidige voorsitter) en raadslid van die Kaapstad-tak) die medalje wat aan kol. Terblanche oorhandig is.

Nederland as Windmeulland (II)

Dr. C. de Jong

God laat Sy wind waai en die waters loop – Psalm 147:18

Volgens raming het Nederland gedurende die 19de eeu die grootste aantal windmeule in sy geskiedenis besit, naamlik ruim 9 000, waarvan 1 000 in die Zaanstreek, 'n belangrike nywerheidsgebied was. Die meule is meesal van hout gebou maar soms ook van ander brandbare materiaal soos riet. Die lewensduur van heelwat meule was in die algemeen nie baie lank nie omdat slytasie hoog was terwyl die brandgevaar ook altyd 'n bedreiging was. Storms het dikwels ook groot skade aangerig. Daarby het die uitskakeling van meule deur stoommasjiene, elektriese of dieselmotore in die twintigste eeu gekom. 'n Meul wat nie gereeld gebruik en onderhou word nie, raak spoedig in verval. Die getal meule wat doeltreffend kon werk, het dus a.g.v. verskeie faktore voortdurend verminder.

Die twee wêreldoorloë het 'n skaarste of totale gebrek aan steenkool, aardolieprodukte en elektrisiteit in Nederland veroorsaak en die aandag op die windmeul as gebruiker van kostelose en meestal ruim beskikbare windkrag gevestig. Na Wêreldoorlog I het die belangstelling aanvanklik eers aansienlik afgeneem. Die meule het teen 'n versnelde tempo verdwyn en veral gedurende die Groot Depressie (1929-36) het talle ten gronde gegaan weens brand en gebrekkige onderhoud. Die Landsregering se hulp was beperk tot beperkte subsidies om die meule in stand te hou terwyl die laere owerhede ook versoek is om eers te bepaal of meule nie moontlik bewaar kan word voordat hulle gesloop is nie. Hierdie versoek het weinig uitwerking gehad.

'n Deel van die Meullandskap in die Alblasserwaard. Die noorde is aan die bokant van die foto. Die twee ewewydige kanale, deur 'n laagliggende strook land of kade geskei, is die lage boesems van die Nederwaard links en die Overwaard regs.

Gedurende Wêreldoorlog II was die energieskaarste nog ernstiger en op baie plekke het die windmeul gesorg dat graan gemaal is sodat die bakker brood kon bak en die polders droog gehou is. Maar die oorlogsgeweld het 161 meules verwoes omdat 'n windmeul as uitkykpos spoedig die doelwit van kanonne of opblaasspanne geword het. Teen die einde van die oorlog was nog net 1 306 meules oor.

Volgens "De Hollandsche Molen" was daar aan die begin van 1981 ongeveer 950 windmeule in Nederland waarvan 375 windwatermeule was en 575 nywerheidsmeule; die toestand van ongeveer 60% was "draaivaardig", dus goed, 25% nie draaivaardig nie en 15% swak.

Die onverskilligheid wat in Nederland bestaan het i.v.m. die behoud van die windmeule is reeds kort na Wêreldoorlog I deur enkele privaatpersone ingesien. Hulle het besef dat die windmeul besig was om in Nederland te verdwyn en dit as 'n nasionale verlies beskou deurdat kostelose windkrag ongebruik gelaat is terwyl Nederland ook een van sy historiese aantreklikhede as toeristeland sou verloor. Voorts het baie Nederlanders 'n gevoelsband met die watermeul as ou bondgenoot in die stryd teen die water gehad.

Die Bond Heemschut het kragtig vir die behoud van die windmeul begin pleit en op 15 Mei 1923 is in Amsterdam die bekende "Vereeniging tot behoud van molens in Nederland, De Hollandsche Molen" gestig. Die energieke voorsitter was vir tientalle jare mnr. P.G. Tienhoven.

Hierdie vereniging het spoedig aan ledetal en invloed gewen en was aktief in 'n verskeidenheid van bedrywighede. Daarvoor het die vereniging ook geldelike steun ontvang van 'n aantal privaatpersone. liggame en owerheidsinstansies. Danksy die werk van hierdie vereniging het die strewe tot die behoud van die windmeule na Wêreldoorlog II uitgebrei tot 'n volksbeweging, waarin die publiek en owerheid saamgewerk het. Tans is elke windmeul onder beskerming, sloping gebeur selde en groot moeite en koste word aangewend om die bestaande meule in bedryfsklare toestand te bewaar. So is onlangs nog 'n windmeul te Schellingkhout by Hoorn wat vir 50 jaar nie gebruik is nie, gerestoureer sodat dit weer behoorlik kan funksioneer.

Die vereniging "De Hollandsche Molen" het geldelike steun, tegniese en regskundige advies tot die behoud van die meule verskaf, gereeld oor windmeule gepubliseer en uitstappies daarheen georganiseer. Die vereniging het ook in 1924 sy eerste prysvraag vir die tegniese verbetering van windmeule uitgeskryf. Die resultaat was verrassend. Praktiese verbeteringe is veral aan die wieke aangebring na aanleiding van voorstelle deur A.J. Dekker – volgens sy patent is baie meule "verdekkerd". Meul-ingenieurs soos Favel, Van Bussel en Van Riet het ook veel bygedra om die funksionering van die meule te verbeter. Munisipaliteite en provinsies het ook meule aangekoop wanneer hul voortbestaan in gevaar was. Ten spyte van hierdie voorsorgmaatreëls is heelwat meule egter nog deur natuurlike elemente soos brand en storms verwoes soos met die orkaan van 13 November 1972 die geval was.

Deurdat die getal windmeule in Nederland voortdurend minder word en geen nuwes gebou word nie, bestaan die gevaar dat die ambagte van meulbouers en meulenaars in Nederland kan uitsterf. Dit sou noodlottig vir die behoud van die meule wees. Daarom het "De Hollandsche Molen" kursusse in meulbou en veral meulherstel georganiseer. Omdat die beroepmeulenaars (die "mulders") ook verminder en 'n meul wat stilstaan vergaan, het "De Hollandsche Molen" 'n "Gilde van vrijwillige Molenaars" gestig. Sedert 1970 word aan die lede daarvan in aangewese meule veeleisende praktiese en teoretiese eksamens afgeneem. Jonk en oud, mans en vrouens uit alle stande en beroepe, neem daaraan deel.

Die Zaankanters het in die streek met voorheen die meeste meule hul eie vereniging, "De Zaansche Molen," opgerig wat goed saamwerk met "De Hollandsche Molen".

Een aspek is egter duidelik. Die tyd dat die windmeul geldelike wins sal opgelewer is waarskynlik verby in ons tyd van anorganiese energieverbruik en die besonder hoë koste van herstel en onderhoud van die meule. Ten einde sommige meule se bestaan te regverdig, lewer hulle sekondêre hulp aan moderne masjiene. Ander moet ten volle gesubsidieer word. By veldtogte vir hul bewaring word dan ook die nadruk gelê op die tegniese en kulturele erfenis wat hulle verteenwoordig.

Windmeulmuseums

Nederland het baie museums – natuurlik ook meulmuseums. In Koog aan de Zaan staan 'n klein, mooi museum terwyl die Nederlandsche Opeluchtmuseum te Arnhem meule van verskillende vorms besit. 'n Besondere uitstalling is die reeks van vier meule wat in "De Zaanse Schans" aan die Zaan saamgebring is. Die hoogtepunt vir die meulliefhebber is myns insiens die meullandskap in die Alblasserwaard, by die Kinderdyk nie vêr van Rotterdam nie. Hierdie groep van 19 watermeule is die grootste en bes bewaarde ter wêreld. Die waterskap in hierdie waard het hulle in 1950 aan diens onttrek en in 1953 in erfpag oorgedra aan die provinsie Zuid-Holland wat hulle in stand hou. Hulle is almal in uitstekende toestand na hul restourasie in 1954-55.

Ter wille van toerisme word hulle op Saterdae in Julie en Augustus almal in werking gestel terwyl sommige ook oop is vir besigtiging deur besoekers. Voorts word uitstappies gereël terwyl toeriste wandel of vaar langs die meule waarvan die bou en werking verklaar word. Dit is inderdaad indrukwekkende skouspel wanneer al 19 meule tegelyk hulle wieke in die wind draai.

Helaas is een van die agkantige "bovenkruiers" in April 1981 afgebrand. Agkantige meule is met riet gedek en van hout gemaak – dus baie brandbaar. Meulbrande verminder dan ook jaarliks die aantal windmeule in Nederland. Gedurende die afgelope twee dekades word nuwe windmeule as monumente in Nederland gebou; daar word dus verwag dat die verbrande meul weer binnekort herbou sal word as deel van die wêreldbekende groep in die Alblasserwaard.

Die Alblasserwaard is verdeel in die Nederwaardwaterskap in die weste en die Overwaardwaterskap in die ooste. Die landstreek heet ook Nieuw Lekkerland – die voorgeslagte het blykbaar van vleiende name gehou want aan die anderkant van die Lekrivier is 'n streek met die Franse naam Bonrepas wat goeie maaltyd beteken.

Die Alblasserwaard was een van die eerste waarde wat met windmeule bemaal is. Tot 1738 was die aantal meule egter klein en die waterskapsbesture het toe besluit om die bemaling aansienlik uit te brei. Daar is 'n tweede

Gewelsteen in die gebou van die Overwaard se bestuur met die voorstelling van die wieg met baba en kat op die golwe van die St. Elizabethsvloed in 1421. Die Kinderdyk is na hierdie baba vernoem.

bergboezem vir die water, die "*hoge boezem*" aangelê, en in 1738-40 is die meeste meule van die bestaande groep van 19 gebou. Die bygevoegde landkaart gee 'n oorsig van die netwerk van "*lage en hoge boezems*" en meule.

Langs die "*lage boezem*" van die Nederwaard is in 1738-39 'n statige ry van agt ronde bovenkruiers van baksteen gebou. Hulle maal die water uit die *lage na die hoge boezen* vanwaar die water by 'n geskikte vlak in die Lekrivier ingelaat word. Ewewydig aan die *lage boezem* van die Nederwaard en slegs geskei deur 'n lae en smal dyk – *kade* genoem – lê die *lage boezem* van die Overwaard. Daar is in 1739 40 agtkantige *bovenkruiers* wat met riet gedek is, op 'n ry gebou. Hulle maal die water uit die *lage* na die afsonderlike *hoge boezem* van die Overwaard.

Styg die water in die *hoge boezems* bo die vlak van die Lekrivier, dan open die druk van die binnedykse water die deur van die selfwerkende sluise in die rivierdyk en stroom die water in die rivier. Word die waterstand in die Lekrivier hoër as dié in die *hoge boezem* dan sluit die deure van die twee sluise vanself dig.

Die twee meule in die aangrensende polder, Nieuw Lekkerland, is in 1740 en 1741 gebou en maal water in die *hoge boezem* van die polder wat 'n eie sluis in die Lekdyk het. Beide twee meule is agtkantige *bovenkruiers*.

Gedurende die 18de eeu (die presiese jaartal is onbekend) is 'n groot wipmeul met 'n oop skeprat aan die *lage boezem* van die Nederwaard gebou om die agt *bovenkruiers* in die waard te ondersteun en wat as "De Blokker" bekend staan.

Die dyk langs die Noordrivier wat grens aan die Lekdyk, is reeds jarelank bekend as die Kinderdyk. Volgens oorlewering het daar tydens die katastrofale St. Elizabethsvloed in 1421, wat die Alblasserwaard en aangrensende waarde oorstroom het, op die dyk 'n wieg met 'n huilende baba gespoel. Op die wieg was 'n kat wat die wieg in ewewig gehou het. Die dyk is na die kind genoem. Die wieg, baba en kat is afgebeeld op 'n steen in die muur van die vergaderhuis van die Overwaard se bestuur.

South Africa's Oldest Mill

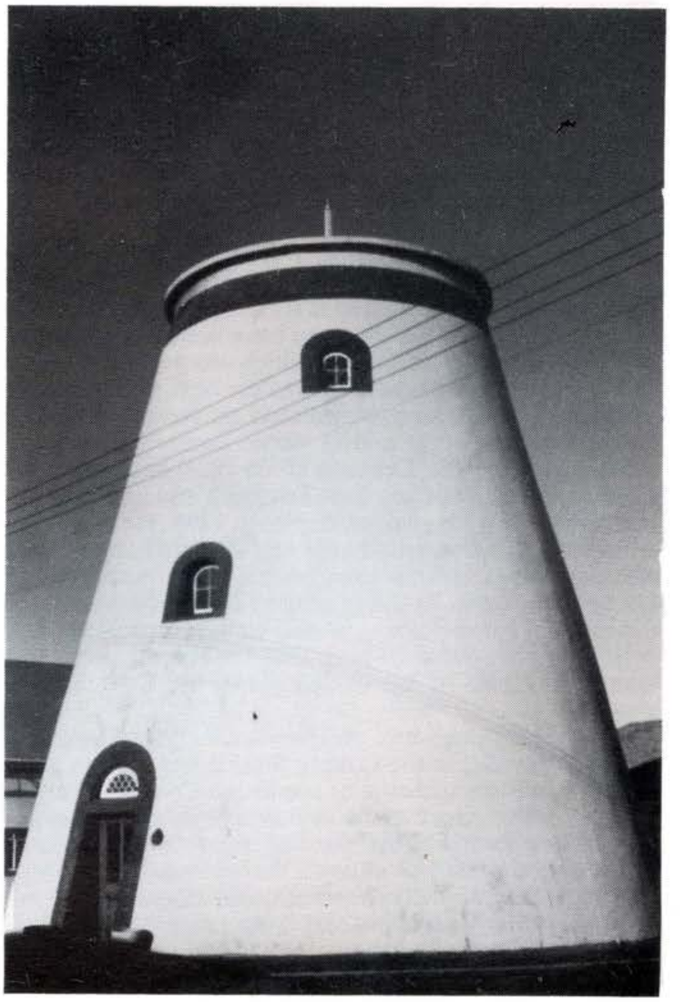
Ivor Dekenah

In a large courtyard in the grounds of the Alexandra Institution, Maitland, Cape, stands South Africa's oldest windmill. Completed in 1782, it will be 200 years old in 1982, fourteen years older than Mostert's Mill on De Waal Drive, Mowbray, known to all Capetonians and tourists. Few people are aware of the older Dutch mill, yet it is well worth a visit.

The mill, marked Nieuwe Molen on the maps of that time, is a massive truncated-cone tower-type structure fully 42 m high, with sides sloping much more steeply than those of other Cape windmills and about a metre thick at the base. In a Government Notice of 4 August 1978 declaring it a National Monument, it is described as "bullet-shaped". With its enormous sails – slightly tilted on account of the sloping sides – proudly turning in the wind and its white walls gleaming in the sunlight it must have been the most prominent feature along the Liesbeek and Black Rivers.

Today it is still in use as a chapel for inmates and staff of the Alexandra Care and Rehabilitation Centre. It can seat about 150 people. The heavy beams in the ceiling, the doors and fanlights are the original timber. In the arches over the doors and windows small, Dutch *geele klinkers* or klompie bricks were used, and from the ceiling hangs a fine chandelier. Outside each of the two entrances lies embedded one of the "granite jaws" – heavy millstones 1,5 m in diameter.

Its history goes back to 1779 when the Burgher Council which owned the land decided to erect the mill since existing mills were no longer able to grind all the grain harvested. In the stone lintel above one of the doors are the words: "Die mool is begonnen in 't jaar 1780 door den burger en baasmetselaar Johan Gottfried Mocke. Voltooyt 1780". An inscription over the other doorway records the names of the president and the two members of the Burgerraad who were presumably detailed to supervise the erection of the mill – C van der Poel, G C E Maasdorp and G H Meyer.



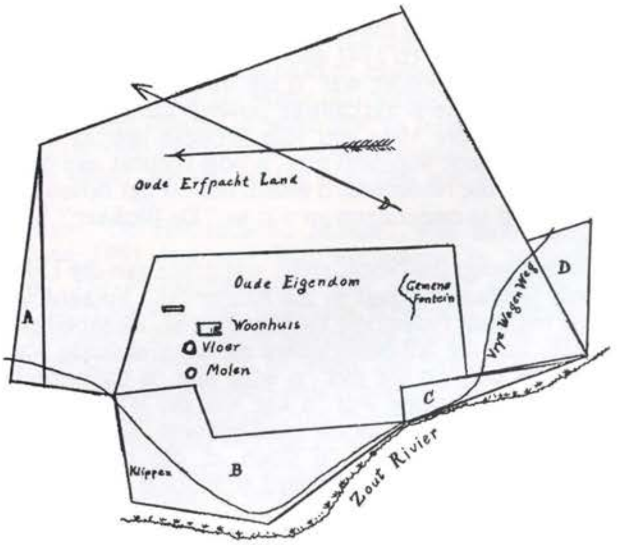


Diagram of K.C. Dekenah's land as at the end of October 1821. The part showing the mill was bought in 1807; the Oude Erfpacht Land was acquired by grant on 23 October 1821.

The mill was called De Nieuwe Windmolen since there was already a Burgher Council windmill on a neighbouring farm Oude Molen in the Valkenberg region between the present Pinelands and the Black River. The Oude Molen appears to have still been in use until the 1860's but has disappeared completely and is only commemorated by the name of a railway station near Pinelands.

In 1801 the Cape Government, on the recommendation of the Burgher Council, decided to sell by public auction both "des Colonies Nieuwe Wind Moole" and the older mill. It is possible that the mills needed certain repairs and that the Council was unwilling to spend money thereon if it could get a satisfactory price. The Nieuwe Windmolen was sold on 21 December 1801 to Barend Carolus van Niekerk (spelt Van Nieuwkerken in one place) and the latter on 20 February 1802 to J. de Vries. Both transfers were registered in the Deeds Office on 21 September 1802.[1] The extent of the Nieuwe Molen property was 17 morgen 36 sq. roods 108 sq. ft.

Van Niekerk was the owner for only a short period, for in 1806 it was bought from Van Niekerk's widow's estate by Jacob Hendriks who had it for only six months.[2] These first two private owners seem to have been more interested in the farming than in the mill which was neglected and fell into a state of labefaction. It was the next owner, Kassien Claasen Dekenah, who immediately set about putting it into full working order and in whose family possession remained for 46 years. Dekenah (1760-1828) had come to the Cape in circa 1793 from East Friesland and had here married Cape-born Magdalena Kepler in 1794. He is mentioned in the early Court Calendar and Almanak, and Theal's Records shows him to have been a churchwarden in the Lutheran Church. Transfer of the 17m36/108 of land with the buildings thereon was passed to him on 1 May 1807.[3]

In a petition dated 10 May 1807 to General Grey, Commander-in-Chief of his Majesty's Forces K.C. Dekenah states:

"Your petitioner has purchased the largest and most useful Wind Mill in the Colony (but) it has been in a state of decay in place of being of use to the Colony for several years . . . The Army and Navy as well as the Inhabitants have often been in great want of flour from the incompetence of the present mills to the ordinary demands, in confirmation of which your Petitioner begs leave to refer Your Excellency to the Chief Magistrate. The Mill can grind three times the quantity of Corn in the same time than any other in the Colony can do".[4] He goes on to request to be allowed to buy four "Teak Wood Beams for an axeltree from the Naval Yard". In a subsequent memorial addressed to the Governor, the Earl of Caledon, on 11 November 1807 he refers to "having spent a lot on repairs he still requires . . . four beams of stink-wood of 15 inches square and 30 feet in length . . . to put the mill in Compleat repair."

All repairs having been effected, the mill became known as *Dekenah's Mill,*[5] and even after it stopped working it remained a prominent landmark along the Liesbeek until 1828 when the Royal Observatory was built.[6]

On 1 May 1810 Dekenah was granted 36 morgen of quitrent farmland contiguous to the 17 morg 36/108 on which the mill stood and which already belonged to him; and on 23 October 1821 this was superseded by a fresh grant of 48-odd morgen of perpetual quitrent land, including the 36 morgen just mentioned. It follows that he then had over 65 morgen in all.[7]

In 1822 Dekenah and his son, Diederich (born 1806), were joined by a nephew, Albert Jacob Dekenah, on the latter's arrival from East Friesland. The census forms (opgaafrollen) in the Archives show that he did not do badly as an agriculturist and miller. It is of interest to note that in July 1835 Sir Thomas Maclear, the Astronomer Royal, tried to arrange boarding facilities for the artist Bowler "with a neighbouring farmer, one Dekenah".[8] The farmer was Diederich.

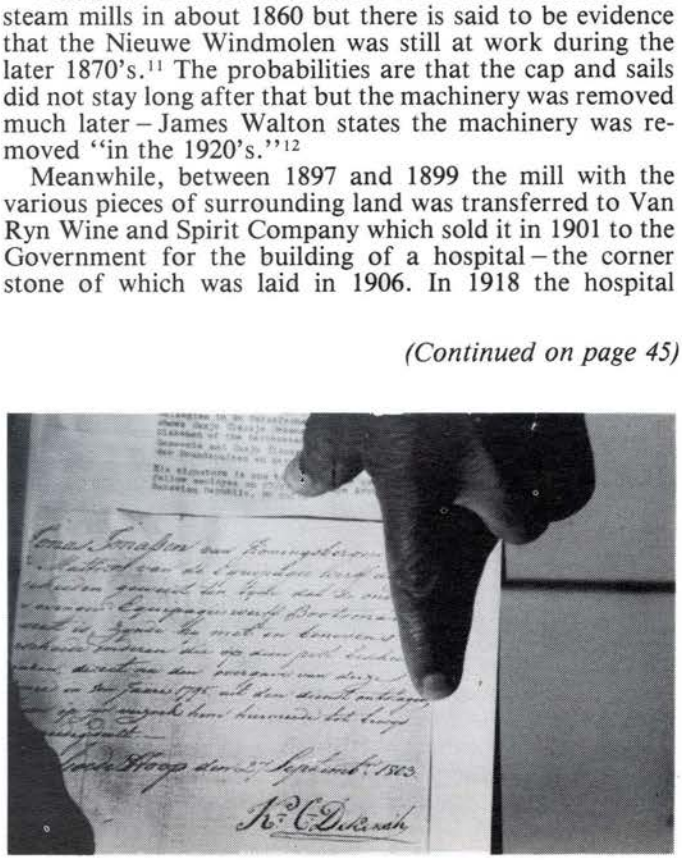
Kassien Dekenah died in 1828, his son in 1840. The following year his widow sold the property to her son-in-law F.B. Stegman.[9] Stegman was the husband of Johanna Magdalena Dekenah, second youngest daughter of Kassien and his wife (born Kepler).

Nieuwe Molen changed hands several times thereafter. Deeds Office records show transfers from Stegman to Charl Marais on 27 April 1847 and from Marais to Michael Joseph Louw on 19 March 1856. Louw who also owned other pieces of land around the mill land made certain subdivisions; the mill and 2 morg 137/120 sq. rds with it went to William Hall on 21 April 1863. Other portions surrounding the mill were sold by Louw to M. Daly and A.J. Zeederberg.[10]

Windmills went out of fashion with the introduction of steam mills in about 1860 but there is said to be evidence that the Nieuwe Windmolen was still at work during the later 1870's.[11] The probabilities are that the cap and sails did not stay long after that but the machinery was removed much later – James Walton states the machinery was removed "in the 1920's."[12]

Meanwhile, between 1897 and 1899 the mill with the various pieces of surrounding land was transferred to Van Ryn Wine and Spirit Company which sold it in 1901 to the Government for the building of a hospital – the corner stone of which was laid in 1906. In 1918 the hospital

(Continued on page 45)



'n Honderd besondere plekke in Italië wat bewaar behoort te word

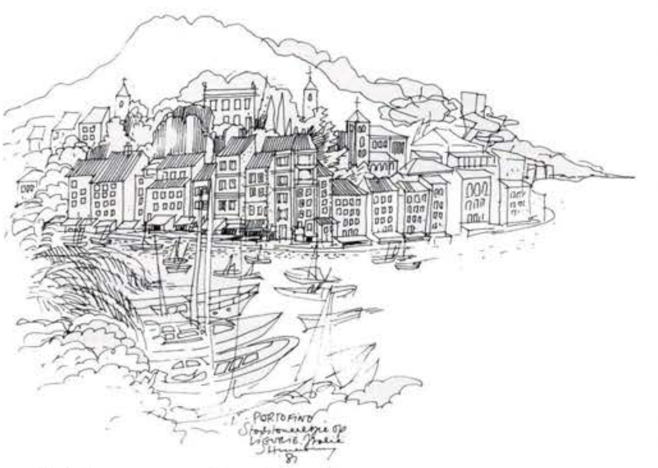
(Vertaal deur Giovanni Scribante uit Italiaans in Afrikaans uit die bekende Italiaanse tydskrif GIUGNO 1-8-81 met illustrasies deur Hannes Meiring)

Hieronder volg 'n lys met enkele voorbeelde van daardie plekke wat van wêreldbelang geag word en wat op internasionale vlak gefinansier sal word.

Teen die einde van 1980, agt jaar nadat Unesco besluit het om 'n lys op te trek van "kultuur- en natuurskatte van buitengewone universele belang", wat bewaar behoort te word, het hy daarin geslaag om 'n tagtigtal sulke plekke aan te wys. Van die vyftig lande wat onderneem het om lyste in te dien het slegs 27 binne die voorgeskrewe tydperk sulke lyste ingedien en is die plekke wat hieronder bespreek word uit daardie lyste gekies. Joegoslawië met sewe goedgekeurde plekke is bo-aan die lys. Die Verenigde State volg met ses terwyl Frankryk en Egipte elkeen vyf gehad het.

Italië het ook nou sy lys van name van plekke wat bewaar behoort te word ingedien en ons bespreek sommige van hulle hieronder. Die Minister van Kultuursake van Italië, Oddo Biasini het hom soos volg oor die onderwerp uitgelaat:

"Dit was nog altyd so dat 'n nasie op homself aangewys is om sy kultuur- en natuurskatte as 'n bate vir sy land te beskou. Dit is waarom 'n kultuurband tussen nasies ontwikkel wat ver buite die grense van daardie land strek."

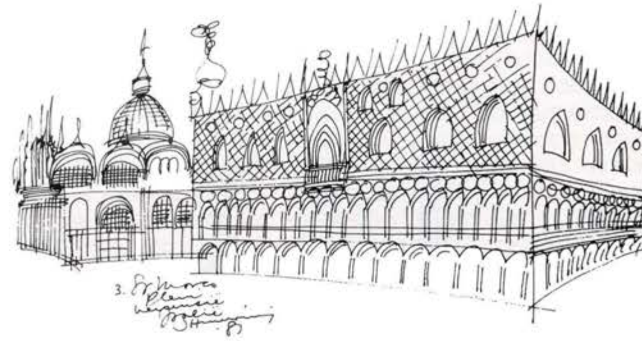


Ligurië: Twee natuurlike juwele

Portofino vind ons aan die einde van die pad – 'n plek waar die baie inheemse bome weelderig groei en waar die pragtige ou huise ongeskonde waghou oor die hawetjie.

Lombardye: Vol van geskiedenis en kultuurskatte

Vanaf die Domkerk in Milaan, die "Certosa" in Pavia en die pragtige geskiedkundige stadsentrum in Mantua, waarvan ons skets 'n uitbeelding gee, strek die grense van Lombardye. Mantua wat geleë is op eilande in 'n grootse moeras beskik oor monumente en geboue van die waardevolste in Italië – vanaf die paleise van "Ragione" en "Podesta" tot die Hertog se paleis wat uit 500 kamers bestaan.

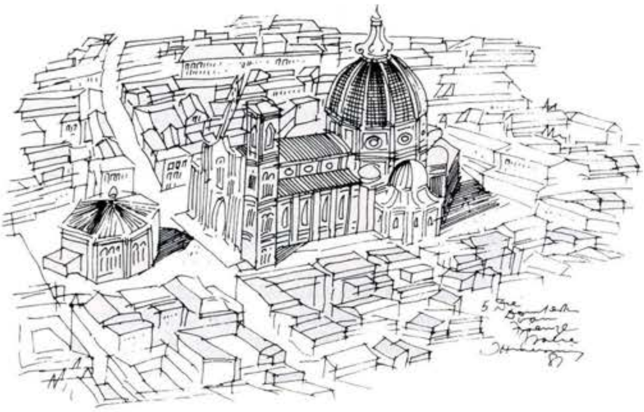


Veneto:

Ses plekke kan in hierdie gebied onderskei word naamlik Venesië met sy beroemde "St Marco"-plein, die geskiedkundige stadsentrum van Vicenza, die Dolomite, die stadsentrum van Verona, die meer en die "Palladinese" wonings. In die skets sien ons 'n gedeelte van St Marco-plein met die St Marco-katedraal en die Doges-paleis op regterhand.

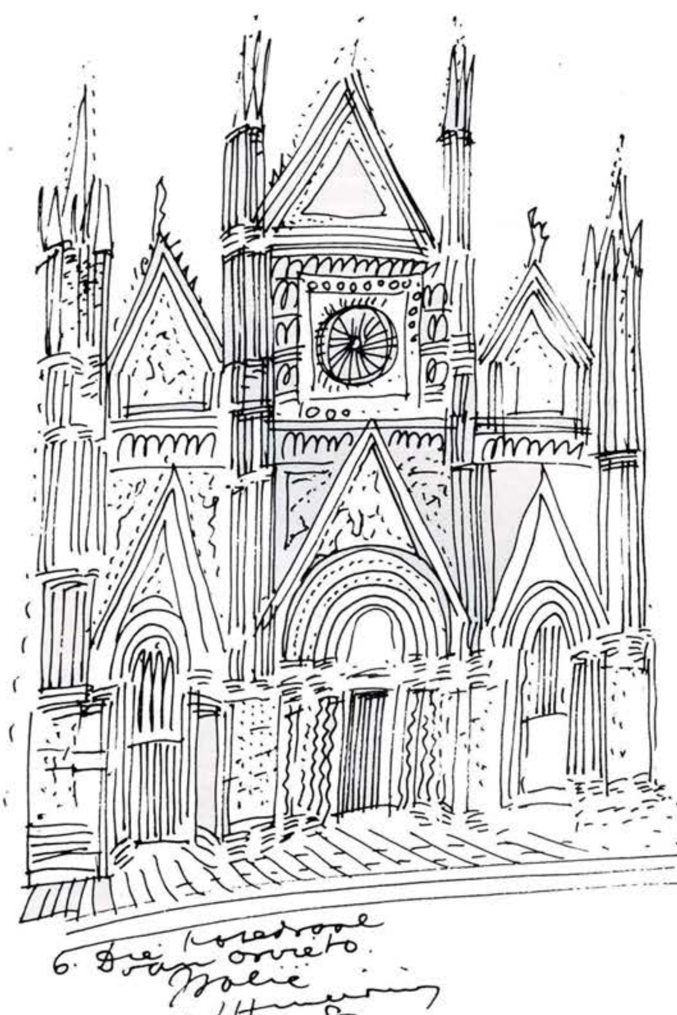
Emilia-Ronagna: Geskiedkundige sentra en Kerke

In hierdie gebied kry ons die geskiedkundige stadsentrum van Bologna, San Vitale, waar Dante begrawe is, Ravenna, die Domkerk van Modena wat in 1099 begin is en die Katedraal van Parma wat reeds in 1046 bestaan het. Ons sien hier die kerk van St Apollinare in Classe in die dorpie San Vitale.



Toscana: Die Hart van Italië

Toscana is so ryk aan kultuur en geskiedenis dat dit moeilik is om enige plekke in hierdie gebied uit te sonder. Florens (Firenze) met sy pragtige domkerk, Ponte Veechio (Ou Brug) en paleise van beroemde families, soos die De Medici's is in die middel van hierdie gebied. Ander ou middeleeuse stede soos Lucca, Sienna en Pisa word hier aangetref. Die skets toon die Domkerk van Florens.



Umbria: Bekend vir sy natuurskoon en tempels

Umbria is veral bekend vanweë sy vredeliewende en Godvresende inwoners. Die beroemdste sentrums in hierdie gebied is Orvieto, Assisi en Todi. Die skets beeld die beroemde katedraal van Orvieto uit. Hierdie katedraal is veral beroemd vanweë die muurskilderye van Beato Angelico en Signorelli.

Marche: Die geskiedkundige stadsentrums van Urbino en Ascoli Piceno

In hierdie gebied is die geskiedkundige stadsentrum van Urbino wat in 1444 begin is en die sentrum van Ascoli Piceno met sy pragtige "pizza del Popolo" (Plein vir die bevolking) die uitstaande bakens. In die skets sien ons die stadsentrum van Urbino.

Sardinië: Kastaaiingbome en parke

Sardinië word beskou as die laaste oorblywende paradys van Italië, waar die natuurskatte van die wêreld in 24 000 vk. kilometers saamgevoeg is. In die skets sien ons die kastaaiingbome van CABRAS wat as besonder groot beskou word. Die kerk van Cabras verskyn op die agtergrond.

Die Griekwahuisies van Philippolis

C.J.P. le Roux

Philippolis verkeer vandag in die besondere posisie dat dit na 130 jaar nog oor uitstaande voorbeelde van die bykans uitgestorwe Griekwakultuur beskik. Op die dorp, hoofsaaklik aan die westekant van die hoofstraat, het daar sedert die Griekwastaatjie in 1862 tot 'n einde gekom het, nog heelwat Griekwahuisies staande gebly om van dié vervloë kultuur te getuig. Daar is minstens vyftien pragtige huisies wat met min moeite en koste gerestoureer kan word. Die huisies met hulle Colesbergse boustyl herinner sterk aan die gerestoureerde slawehuisies agter die Drosdy Hotel op Graaff-Reinet.

Vir 'n herwaardering van die Griekwakultuur, is 'n blik op die ontstaansgeskiedenis van Philippolis noodsaaklik. Die oorsprong van die Nie-Blanke volk aan wie eerwaarde Campbell in 1812 die naam Griekwas gegee het, is in die geheel nie maklik te bepaal nie. Feit is in elke geval dat die volk die resultaat is van die vermenging deur die loop van byna 'n anderhalfeeu tussen Blankes, slawe, Hottentotte en Boesmans. Hulle taal was Griekwa-Afrikaans.

Die Griekwas was gedurende die agtiende eeu hoofsaaklik in die Noord-Kaap woonagtig. Sedert 1800 het die Griekwas hulle noord van die Oranjerivier in Griekwaland-Wes by Griekwastad en Campbell gaan vestig. Tussen die Modder- en Rietrivier, het 'n groep Griekwas, bekend as die Bergenaars, rondgeswerf. Hulle hoof was Adam Kok II. Hy was die kleinseun van Adam Kok I, die vader van die Griekwavolk. Adam Kok II en sy volgelinge het van die hoofgroep op Griekwastad en Campbell weggebreek as gevolg van onenigheid oor die hoofmanskap.

Adam Kok II het in 1825 toestemming van dr. John Philip, die hoof van die Londense Sendinggenootskap in Suid-Afrika, gekry om hom op Philippolis te vestig met James Clarke as hulle sendeling. Philippolis is dan ook na dr. Philip genoem. In 1826 is Adam Kok II deur sir Richard Bourke, die Kaapse goewerneur, as hoof van die Philippolis-Griekwas erken. Die sendingstasie en die grond wat daaraan behoort het, is op 22 Julie 1826 deur James Clarke skriftelik aan die Griekwas oorgedra. Dit was die hele gebied tussen die Oranje- en Rietrivier tot noord van die latere Bethanie en oos van die latere Bethulie.

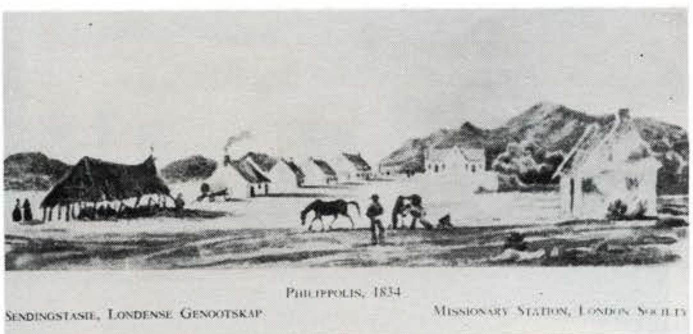
Binne die bestek van 'n kort tydjie, het 'n kerkgeboutjie verrys. Dit het bewys gelewer dat die hart van die Griekwas darem week genoeg was om die evanglie te laat posvat. Hierdie eerste Griekwa-kerkgeboutjie het verrys op die terrein waar die woonhuis van I.A. Malherbe in 1942 nog gestaan het. Die geboutjie het geestelike vrugte ryklik afgewerp. Daar het, volgens 'n verslag van die Sendinggenootskap, 'n opvallende ommekeer in die Griekwa se lewenswyse gekom. Hy het die voet op 'n hoër sport van beskawing geplaas. Die gemeente het so snel aangewas dat 'n ruimer kerkgebou die brandpunt van die Griekwabeskawing op Philippolis geword het. Ook is daar 'n skoolgeboutjie opgerig.

Teen 1834, in die tyd van eerw. James Melville, het die Griekwagemeente tot byna volle wasdom geraak en weer moes die kerkgebou verander en vergroot word. Daar is toe egter besluit dat die ou geboutjie op 'n ondoelmatige terrein geleë was. Die nuwe kerk het verrys op die plek waar die N.G.-Kerk vandag staan. Dit was van klip en volgens die Hollandse boustyl gebou. In hierdie nuwe Griekwakerk het die leraars P. Wright, E. Solomon en W.B. Philip gearbei.

In 1862 is Philippolis tot 'n blanke gemeente van die N.G.-kerk verklaar en op 18 April 1863 is die eerste leraar, in die persoon van ds. Colin Fraser, die skoonvader van pres. M.T. Steyn, aldaar bevestig. Agt jaar lank is die dienste in die ou Griekwakerkie gehou. Toe die Griekwas na Griekwaland-Oos verhuis het, is die pastorie aan die nuwe Blanke kerkraad van Philippolis, vir R3 961 verkoop.

Die Griekwas was in 1825 reeds vir 30 jaar deur die sendelinge bearbei. Hulle was wat intelligensie en onderwys betref het, nie vèr agter die boere van Engeland, wat toe reeds honderde jare van beskawing agter die rug gehad het nie. Die huisie en tuine wat die Griekwas op Philippolis en op hulle plase gebou het en die landerye wat hulle aangelê het, het van hulle westerse beskawing getuig.

In 1839 het Philippolis nog net uit een lang straat bestaan. Daar was toe sestig matjieshutte, gebou van matte wat van biesies en gras gevleg is en op geboë latte wat in die grond geplant is, vasgemaak. Hierdie hutte was in geval van siekte, baie ondoeltreffend, want hulle het nóg koue, nóg hitte gekeer. J. Backhouse berig in 1839 dat Adam Kok se huis die mooiste en stewigste in Philippolis was. "The dwelling was a small thatched cottage, built of clay, but far superior to the mat-huts of the generalty of the people." H.A.L. Hamelberg wat Philippolis ook in die tyd besoek het en by Adam Kok aan huis was, skryf in sy dagboek: "Die huis wat deur Adam Kok bewoon was, was 'n redelike goeie huis wat 'twee ramen aan iedere zijde der deur' gehad het. Kok se 'cottage' het waarskynlik net uit die voortste drie vertrekke bestaan. Later is moontlik verskeie kere aangebou."



Philippolis in 1839. (J.H. Malan: Die Opkoms van 'n Republiek.)

Philippolis in 1839.

In sy *Opkoms van 'n Republiek*, skryf J.H. Malan dat toe die Griekwas Philippolis in 1862 verlaat het nog nie een enkele erf geregistreer was nie. Die eerste erf van Philippolis op Bloemfontein geregistreer, was die van die 25ste Junie 1860; die meeste egter in 1861.

Daar was ook huisies op Philippolis wat van bakstene of klip gebou is. Sommige was selfs gepleister. Die sendingkerk, volgens Hollandse boustyl, was byvoorbeeld van klip gebou. Die eenvoudige huisie van die sendeling was soos meeste ander huisies in die dorp, met biesies en gras gedek, maar dit was 'n steengebou. In die Griekwahuisies was daar byna geen meubels te sien nie. Dit was kenmerkend dat die Griekwahuisies op Philippolis geen tuine gehad het nie. 'n Paar inheemse bome langs die huisies was die enigste versiering. Die baie klipveekrale aan die kant van die dorp, wat vandag nog te sien is, het besoekers destyds ook opgeval. Name soos Kokstraat, Philipstraat, Harveystraat en Huilkoppe herinner mens vandag nog aan die verblyf van die Griekwas destyds op Philippolis.

Die dorp het daardie jare 'n armoedige vertoning gemaak. Die Griekwas in en om Philippolis het in 1861 ongeveer 3 000 siele getel. Hulle kon oor die algemeen darem nie te armoedig gewees het nie, want in 1843 het hulle byvoorbeeld 50 ossewaens vir die gebruik van die Britse troepe beskikbaar gestel. Tydens 'n nagmaal in 1851, het die reisiger J.J. Freeman opgemerk dat daar 45 waens om die kerk gestaan het. Die Griekwas het in 1861, op die vooraand van hulle verhuising na Griekwaland-Oos, waarskynlik oor ongeveer 300 ossewaens, ten minste R30 000 werd, en groot getalle klein- en grootvee, beskik.

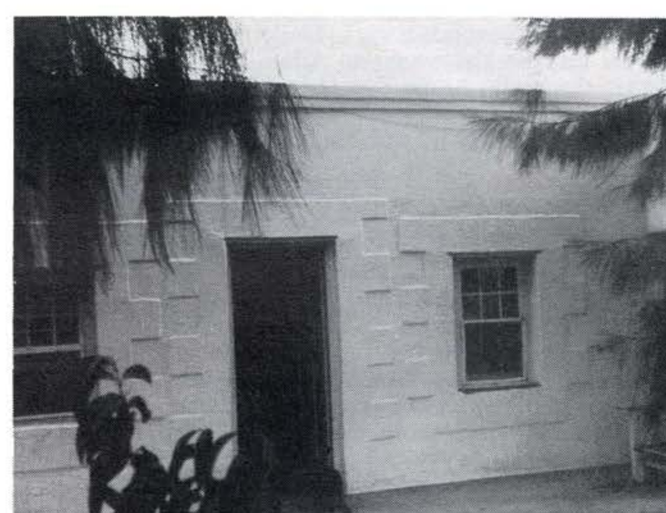
Die Griekwas het op hulle plase stewige huise en buitegeboue opgerig. Daar was wingerde, vrugtebome en bewerkte landerye. Hierdie tuine en landerye is dikwels met klipmure omring. Goeie klipkrale, soos byvoorbeeld aan die buitewyke van Philippolis en een of twee damme, is op die meeste plase aangetref. Dit het die reisiger, James Backhouse, wat Transgariep in 1839 besoek het, egter opgeval dat die Griekwas van Philippolis besonder traag was. Hulle het reeds 'n gebrek aan algemene lewensnoodsaaklikhede wat vir Blankes moeilik sou wees om te ontbeer gehad, maar desnieteenstaande het dit geskyn asof hulle enige verskoning sou aanvoer om enige fisiese inspanning vry te spring. Voortvloeiende uit hierdie traagheid van gees en liggaam, was die Griekwas van Philippolis traag om verbeterings op hulle plase aan te bring. Dit het Backhouse opgeval dat hulle tuine gedurende die wintermaande onbewerk gelê het. Die mure om die tuine het vervalle geraak terwyl die beeste en bokke van die geleentheid gebruik gemaak het om enige groenigheid wat daar nog in die tuine kon wees, af te wei. In die proses het die vrugtebome ook deurgeloop. Die vee het Philippolis se fonteinwater vuil getrap. Baie van die kosbare water wat vir landboudoeleindes aangewend kon word, het nutteloos weggesyfer.

Ten spyte van hierdie negatiewe prent wat van die Transgariepse Griekwas geskilder is, was dit egter ook duidelik dat hulle op 'n hoër trap van beskawing en gemak gestaan het as die Griekwas in Griekwaland-Wes. Faktore wat hiervoor verantwoordelik was, was byvoorbeeld die feit dat Transgeriep beter deur die natuur begunstig was; Adam Kok se geledere is voortdurend versterk deur Basters en oud-slawe uit die Kaapkolonie en laastens het die intrekkende Boere die Griekwas op 'n kleiner grondgebied laat konsentreer; gevolglik is minder gejag, meer gevestigde gewoontes is aangeleer, sodat die sendelinge beter geleentheid gehad het om hulle te bearbei. Die feit dat die Transgariepse Griekwas grond individueel en privaat besit het, het waarskynlik ook tot die hoër lewenstandaard bo die Griekwas van Griekwaland-Wes, bygedra. In Griekwaland-Wes was die grond die eiendom van die stamhoof en was winste gemeenskaplik. Privaat eiendomsreg het die Griekwas in staat gestel om hulle grond aan die boere te verhuur. Die inkomste aan huurgeld het hulle hoër lewenstandaard moontlik gemaak.

Die Griekwas was nie landbouers soos die Betsjoeanas nie, maar veeboere soos die Arabiere. Hulle was ook jagters. Hulle het aan handelaars uit die Kaapkolonie, ivoor, velkarosse en volstruisvere verkoop. Hulle het op hul plase in Transgariep troppe van 20 tot 100 perde, dieselfde getalle beeste en honderde goeie wolskape aangehou. Baie van hierdie Griekwaboere om Philippolis was in staat om na 'n skeersel, sy tien, vyftien, twintig en vyf en twintig bale wol te koop aan te bied. Die Griekwas het veral baie waarde aan hulle perde geheg, want op hulle perde en met geweer in die hand, het hulle oorlog gemaak.

Kort na die vestiging van Adam Kok op Philippolis, is 'n aanvang gemaak met die bestuursorganisasie van die nuwe Griekwastaatjie. Dit is tot 'n groot mate op die blanke model geskoei. Adam Kok, met uitgebreide magte, het aan die hoof gestaan. Die koloniale regering het sy hoofmanskap erken. Adam Kok is in sy regering bygestaan deur 'n uitvoerende raad wat uit "rasegte" Griekwas bestaan het. Hierdie raad het ook oor die finansies beheer gehad. Die wetgewende mag het by 'n volksraad berus. Dit het uit 12 lede bestaan, twee uit elke wyk en het 12 keer per jaar vergader. Die volksraad het ook as hooggeregshof opgetree. Dit het kriminele en siviele sake wat nie deur die magistrate hanteer kon word nie, verhoor.

Die regbank was in die hande van die sogenaamde magistrate. Hulle is op grond van hulle regskapenheid en gesonde oordeel aangestel. Hulle uitsprake was op hulle



'n Tipiese Griekwahuisie in Philippolis.

Foto: N.A.L.N., 1980

Griekwahuisies in Philippolis met nuwerwetse ysterraamvensters.

Foto: N.A.L.N., 1980.

begrip van regverdigheid gegrond en nie soseer op geskrewe wette of hofuitsprake nie. Die boetes en hofgelde wat ingesamel is, is gebruik om die magistrate en hulle amptenare vir hulle dienste te vergoed. In die wyke was daar veldkornette om wet en orde te handhaaf. Burgerskap is aan alle Griekwas wat 20 jaar en ouer was, verleen.

Hierdie beskrywing van die maatskaplike en staatkundige ordening van die Griekwas van Transgariep, toon duidelik dat die goeie invloed van die godsdiens en onderwys, voortdurend in stryd met die negatiewe invloed van sterk drank en tabak gewikkel was. 'n Genotsugtige lewe en die regerende Kokfamilie wat nie daarin kon slaag om die Transgariepse Griekwas tot hoër lewensideale aan te spoor nie, het oënskynlik die stagnasie van die Griekwas veroorsaak. Hierbenewens het die bestaan van 'n Griekwastaat binne die grense van die Vrystaatse Republiek, 'n onbestaanbare toedrag van sake geskep, veral met betrekking tot grondeise van Blank en Griekwa. In 1861 het Adam Kok en sy volk gevolglik besluit om na die huidige Griekwaland-Oos te verhuis en die oorblywende Griekwagronde aan die Vrystaatse regering vir R8 000 te verkoop.

Philippolis is die enigste dorp in die Oranje-Vrystaat waar voorbeelde van die Griekwas se lewenswyse in die vorige eeu, behoue gebly het, byvoorbeeld die huis van Adam Kok, ander Griekwahuisies en klipkrale. Dit is 'n Griekwa-erfenis wat verdien om bewaar te word voordat dit ook, soos die eertydse Griekwabewind in Transgariep, verlore gaan.

Restourasie is nie net van toepassing op enkele huise nie. 'n Hele gebied of omgewing kan bewaar word en 'n historiese sentrum só geskep word. Goeie voorbeelde is Pelgrimsrus in Oos-Transvaal, Matjiesfontein in die Groot Karoo en Williamsburg in die V.S.A. Sulke huise is nie net monumente of museums nie, maar word bewoon en kan gerieflik gemaak word om by moderne omstandighede aan te pas. Daar bestaan geen rede waarom Philippolis nie ook in hierdie verband 'n voorbeeld kan stel nie.

Bron: P.R. Kirby: The Diary of Dr. Andrew Smith, director of the "Expedition for exploring Central Africa", 1834-1836. Van Riebeeck Society nos. 20, 21, Cape Town 1939-1940.

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Die Geskiedenis van die gedenkteken te Lissabon *(Vervolg van bladsy 32)*

11. GG 1799, GG 27/169, Sir Arthur H. Hardinge – Sir Edward Grey, 26.1.1912. Na ontvangs van hierdie skrywe op 10.2.1911 het die Goewerneur-Generaal die betrokke korrespondensie aan die Unie-regering deurgestuur.
12. *Ibid.*, GG 27/182, M 762, 26.3.1912.
13. *Ibid.*, GG 27/211, Sir Arthur Hardinge – Sir Edward Grey, 27.5.1912.
14. GG. 1798, GG 27/222, M 697, 12.8.1912. Die ontwerptekening is nie by die betrokke dokumente gevind nie.
15. GG 1798, GG 27/222, M 697, 12.8.1912.
16. *Ibid.* In verband met die latere verdeling van die tekse en die name van die oorledenes oor die vier vlakke van die voetstuk van die gedenkteken is "hieronder" verander in "hier". Die jaartalle is nie juis nie aangesien die geïnterneerdes in 1901 in Portugal aangekom en in 1902 na Suid-Afrika teruggekeer het. In Engels is die teks gewysig "are inscribed below" na "are here inscribed".
17. Die Nederlandse tekse is in GG. 1798, GG 27/222, 12.8.1912 vermeld.
18. LA 71/2, Sensuslys Peniche, 24.12.1901.
19. FK 663, CO 18112.
20. GG 1799, GG 27/232; LA 71/2 (Richards).
21. SO/POW 81 (lyste).
22. GG 1799, GG 27/232, C. Wingfield – sir Edward Grey, 2.10.1912; GG 1798, GG 27/127, M 1372, 27, 11, 1911.
23. 'n Afbeelding van 'n latere kranslegging en 'n deel van die gedenkteken kom voor in *Lantern*, jg. 14, nr. 3, Maart 1965, p. 103. Die derde persoon van links: Vivian C. Wood, redakteur van *Lantern*.
24. GG 1799, GG 27/272, Sir Arthur Hardinge – Sir Edward Grey, 29.4.1913; *ibid.*, GG 27/316, M 1158, 11.12.1913, i.s. betaling vir die gedenkteken, t.w. £105:7:4.

South Africa's Oldest Mill *(Continued from page 40)*

became an institution for the area and treatment of mentally defective patients.

In 1928 the mill was fitted out as a chapel; on a plaque on the wall inside is incribed: "*A D 1928*. This mill was renovated for the worship of Almighty God by the benefaction of the late Helena C. Steytler . . ."

It is gratifying to know that the mill has escaped the ravages of time and the destroying hand of man.

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1. Folio 343-345.
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4. Cape Archives: Colonial Office Records Vol. 20, Memorials Vol. 2, Folio 207.
5. Die Burger, 5 en 7 Julie 1960. Sien die rubriek Van Alle Kante.
6. Farmer's Weekly, 28 November 1973.
7. Cape Quitrents 1/2, Folio 113 and Cape Quitrents 3/1, Folio 31/1921.
8. F. Bradlow: Thomas Bowler of the Cape of Good Hope, p. 30.
9. Transfer Deed 18 May 1841, Folio 105.
10. Transfer Deeds Vol. T. 11/209 and Vol. 20/420.
11. Cape Times, 21st September 1927.
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Towards an Ideology for Conservation

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Conservationists are urged to adopt considered tactical approaches as opposed to emotional outbursts in the face of 'laissez faire' attacks on conservation. It is argued that theories martialled to counter such attacks must be judged not in terms of their own internal merits, but in terms of the extent to which they are likely to advance the interests of conservationists. The theory of public goods from welfare economics is proposed as a particularly appropriate framework in the South African context for building an ideology which can be used to effectively ward of the 'laissez faire' assault.

The widespread recognition that all theory is in some sense ideological marks a major shift of mainstream thinking in the social sciences. After the unbridled positivism of the 1960's and 1970's, an increasing minority of scholars have come to realize that it is either naive or ideological to assert that scientific objectivity is possible in the endeavour to explain, understand and manipulate the human condition. (Bailey, 1975). Theory and material interests are inextricably bound together and it would indeed be quite surprising if this were not the case. Social theory then is not the presentation of universal truths by objective and detached social scientists as the positivists would have us believe but is instead the generation and martialling of knowledge in support of particular material interests. Hence a developer who attacks conservation on the grounds that it violates the principles of "free enterprise" will martial the sophisticated calculus of neoclassical micro-economics to support his case. Furthermore, if expedient, the same developer is likely to invoke the unrelated (from a theoretical point of view) concepts of social justice to show how conservation leads to hardships for the poor.

This paper is not however an attack on developers, but it is accepted that conservation and development are very often (but not necessarily) contradictory and conflicting activities. Nor is it the purpose of this paper to defend conservation. *What the paper does aim to do is to initiate the development of a framework of ideas which can be used to counter the materially motivated use of Adam Smithian of 'laissez faire' micro-economic theory to attack conservation.* Conservationists have traditionally respond to the 'laissez faire' attack by delivering pious sermons on the importance, nobility and sanity of conservation. While self-righteous rhetoric of this kind has drawn spontaneous applause and much mutual back-slapping at conservation conventions it has not gone down nearly so well in the city hall and other forums where the decisions affecting conservation are actually made. A fresh approach is required, one which involves a shift in emphasis from naive piety to the Machiavellian construction of an ideology which will successfully promote the interest of conservationists. This paper then, is an explicit attempt to set the building of such an ideology in motion by drawing attention to a body of theory from welfare economics which can provide its basis.

The paper is organized as follows: The first section briefly outlines the theoretical basis of the 'laissez faire' attack on conservation. In accordance with the aim of adopting a more political approach in dealing with attacks of this kind, the second section discusses the properties which any opposing or countering ideology should possess. This is followed in the third section by a very brief summary and review of the ideas which have in the past been used to defend conservation. An attempt is made to isolate the most useful of these ideas by evaluating them in terms of the properties of a "good ideology" specified in the preceding section. The purpose of the fourth and final section is to introduce the theory of public goods from welfare economics and to show how it has the potential to provide the foundations upon which an ideology for conservation can be built.

The 'Laissez Faire' attack

Collectively enforced conservation measures are attacked by 'laissez-faire' theorists as unnecessary and harmful government intervention in the operation of the market. They base their assertion that such intervention is unnecessary on a wider theory of the role of government in society which dates back to the pioneering works of Adam Smith. The basic idea underlying Smith's theory of government *is that the unhindered pursuit of self-interest by rational-utility-maximizing individuals leads to outcomes which are socially or collectively desirable.* This notion is perhaps best summarized by his well-known comment that it is not out of kindness that the butcher makes meat available for us to purchase, but out of his own self-interest. Smith felt that the role of government should be limited to the definition and enforcement of property rights and the physical protection of individuals. He argued that, under these circumstances, trade would arise spontaneously between individuals; that the ultimate needs of consumers would be met; and that the entire process would be coordinated by the self-interest of consumers and producers (Buchanan, 1971). These ideas have been considerably refined through time but remain the foundations upon which the impressive and highly technical theoretical edifice of micro-economics has been built. 'Laissez-faire' theorists can now demonstrate, using calculus and other witchcraft, that given certain restrictive assumptions, the rational pursuit of self-interest leads to the efficient allocation of scarce resources.

In attacking conservation, 'laissez-faire' theorists argue that by preventing individuals from doing what they want with their property, conservationists are putting a stumbling block in the way of the engine that drives society towards desirable outcomes – rational self-interest. They argue that socially suboptimal outcomes are far more likely with conservation than without it. The crux of their rationale is that if individual owners value the architectural, aesthetic or ecological attributes of their property sufficiently, then they will not destroy them. Furthermore, should any other individuals value these attributes so highly that they want to ensure that they are conserved, then they should either purchase the property from the owner or compensate him for any losses hy may sustain as a result of conservation. But if an owner wishes to make changes to these attributes and other individuals are not prepared to purchase the property at market price, then the owners should be free to make these changes. Any attempt to constrain him through government regulation, it is argued, will unambiguously reduce social welfare (which is defined as the sum of individual utilities) because it is clear that in this case the owner values changes to his property more than others value the preservation of its existing attributes. *The thrust of the 'laissez-faire' argument then, is* *that conservation should not be achieved by government regulation but through the operation of the free market.* It is this notion that any ideology, which claims to defend collective intervention in the market in the name of conservation, must confront.

The elements of a good counterideology

The usefulness of theories used by conservationists to counter the 'laissez-faire' critique must be judged not on their own internal merits, but on the extent to which they are likely to favourably influence those who make conservation-relevant decisions. If follows then that the construction of any counterideology for conservation must begin with a consideration of the requirements that such an ideology must fulfil if it is to be successful. The following are suggested for the South African context.

1. The ideology must directly confront the 'laissez-faire' critique. Furthermore, because the free-enterprise ideology is widely embraced in this country, such confrontation should not stray too far from the same terms of reference. For example, the martialling of the Marxist critique of the 'laissez-faire' position, however penetrating, is clearly not going to be favourably received by decision makers in South Africa.
2. The ideology must be internally consistent and logical and stand up to the logical attacks of those whose interests it would oppose.
3. It should be relatively technical so as to imbue it with the plausibility of scientism. Decision makers in this country are still very influenced by technical arguments.
4. It should, if possible, reinforce some unrelated but popularly-held ideology (nationalism for example). In this way it is likely to win the support of those who embrace this unrelated ideology.
5. Where possible it should probably include some kind of disaster element. Decision makers tend to react more swiftly and efficiently to the threat of impending disaster than in cases where the consequences of not acting are likely to be less dramatic.

Armed with the above set of guidelines, a logical starting point to the actual construction of an ideology for conservation is to briefly review those arguments which have in the past been presented to justify conservation of the built environment and to select from them those components which are useful. Such a review is taken up in the section that follows.

Arguments for conservation – A Review

Arguments for conservation have taken many forms. Nonetheless most fall into one or more of the following categories:

1. *Psychological well-being*: In this category most arguments emphasize the durability of a very visible physical environment which by providing a historical record of previous ages symbolizes continuity and permanence as against the transcience of a human lifetime. (Dobby 1978). In essence then, it is argued that the preservation of important aspects of the built environment provide the individual with sense of place and history both of which, it is assumed, promote the psychological welfare of individuals. (Webb, 1928).
   Arguments of this kind are likely to have limited success in countering the 'laissez-faire' attack largely because they do not directly confront the theoretical arguments of the latter. However, given the metaphysical nature of the arguments, it is difficult to disprove them and their restatement in a form which directly addresses the 'laissez-faire' critique may be effective. The possibility of such restatement will be taken up later.
2. *Nationalistic or Cultural Symbolism*: Here the preservation of certain components of the environment as symbols of a cultural or nationalistic heritage is emphasized. South Africa has a long-standing infatuation with nationalism, English, Afrikaans and Black. In fact, is it probably fair to say that the initial impetus for conservation in this country came from a concern for cultural and nationalistic symbols. The symbolism argument is consequently a powerful one but it is limited in a number of respects. First the range of conservation phenomena to which the argument can be applied is limited to those which have nationalistic symbolic relevance. Nor does it confront the 'laissez-faire' critique directly. It deals with it by appealing to an unrelated ideology. Recent developments on the political scene in South Africa indicate that nationalist ideology is losing ground to a "free enterprise" ideology which further suggests that the nationalistic symbolism argument may become increasingly ineffective in South Africa.
3. *Art and Aesthetics*: Arguments in this category are advanced for conservation by appealing to the importance of "art" for "art's sake". Unfortunately arguments of this kind are very difficult to uphold and are very susceptable to the 'laissez-faire' attack. The latter would argue that 'beauty is in the eye of the beholder' and that the only way to get beholders to reveal the extent to which they value what they behold is to leave the preservation or destruction of aesthetics to the market.
4. *Education*: In this category the educational value of various components of the built environment are stressed. (Ashworth, 1974). In architectural education, for example, the principles of architecture are often taught with reference to important buildings of the past. Similarly, Town Planning education relies heavily on some well preserved examples from the past such as the garden city of Letchworth. While this argument is relevant it clearly cannot be pushed too far and by no means does it provide a useful counter to the 'laissez-faire' position.
5. *Economic Efficiency*: Arguments in this category stress the way in which conservation can either economize the use of resources in a society or even generate additional wealth. For example it is sometimes argued that it is cheaper to renovate and restore an existing building than to replace it. Arguments of this kind are easily disposed of by the 'laissez-faire' school. They argue, quite correctly, that if it was indeed cheaper to renovate and restore rather than replace and still be in possession of a structure that serves the purposes its owner envisages, then rational individuals would opt for this solution and there would be no need for government intervention (unless of course owners were unaware of such cheaper options, in which case conservation becomes an education process).
   Arguments for conservation as a generator of wealth often stress the increase in tourism that sensitive conservation can bring. Again this kind of argument cannot be pushed too far especially in cities which do not rely on tourism or which have a tourist base unrelated or perhaps antithetical to conservation (such as the beachfront in Durban).

Most of the arguments presented in the five categories above have some useful ideas which could be integrated into an effective ideology. Unfortunately, most are also essentially metaphysical. With the exception of the economic efficiency category, none of the above are sufficiently technical to acquire the credibility that usually goes along with scientism. But perhaps the fundamental problem with all of the above is that none of them directly confront the 'laissez-faire' attack. Yet there is reason to believe that a body of theory from welfare economics has the potential for providing the rudiments of an ideology that will achieve such confrontation. It is this body of theory that is the focus of the next section.

Public Goods and Externalities – towards an Ideology for Conservation

It is a little ironic, as Moore (1978) points out, that those who would "proffer a pump" are the ones to 'scuttle the scow'. For it is from within the micro-economic paradigm that a framework of ideas can be found to counter the 'laissez-faire' attack. A number of authors (Harrison, 1977, Oxley, 1975, Moore, 1978) have drawn attention to the significance of the theory of 'public goods' from welfare economics for justifying urban planning intervention in the land market and it is this body of theory that can likewise provide the basis for the defence of conservation. The theory of public goods directly confronts the 'laissez-faire' attack by challenging its central premise, the notion that rational self-interest leads to socially-desirable outcomes. Public goods theorists argue that such outcomes will only result if the costs and benefits of pursuing self-interest are *fully* appropriated by the pursuer.

Furthermore they maintain that such full appropriation cannot always be achieved and as a consequence they distinguish between private goods on the one hand and public goods on the other. In the case of private goods, property rights can be fully specified so that the individual owner is forced to face the full costs and is able to enjoy all benefits associated with its production or consumption. In the case of the consumption of public goods, however, it is either impossible or very difficult and costly to specify such rights. It is for example difficult to exclude individuals from the consumption of the clean air in a city resulting from a pollution abatement programme even if they have not contributed to its production. Where large numbers are involved rational individuals acting independently and in their own self-interst will underallocate resources to the production of public goods for two reasons. Firstly should any individual produce a public good then he cannot exclude non-contributing individuals and therefore he becomes the "sucker" who is left carrying all the costs of production. Second, there is always the possibility that others will produce the good in which case the individual will be able to enjoy a "free ride". The result, of course, is that no-one provides the good – a social outcome which is clearly inefficient and in certain instances something of a social disaster.

Now if we can establish that our built environment is at least in some sense a public good, then we can argue that we cannot leave the conservation or destruction of this environment to the market. Furthermore we will be able to show that in the absence of collective intervention, society will under-allocate resources to conservation. In other words, it could be argued that if individuals were left free to pursue their own interests with respect to the built environment less conservation will result than is socially optimal.

Consider the following social tragedy. Imagine a city with three or four neighbourhoods each of which derives its character from its distinctive Victorian architecture. Individuals are free to do with their property what they like. Assume further that a developer decides to buy up some of the houses and develop a shopping-centre in the area. To do this he offers individual homeowners a good price for their house which he aims to demolish. Each homeowner, while aware that a shopping-centre development will adversely affect the neighbourhood, also knows that he can replicate his current living environment by moving to one of the other neighbourhoods. Furthermore each homeowner who has received an offer, knows that if he turns the offer down, others in the neighbourhood are likely to take it up and he will be left carrying the costs of their action.

Given a structure of 'payoffs' of this kind, individuals have a dominant incentive to sell their homes and leave their neighbours to consume the unpleasant effects of changed land use on the property. On the other hand if individuals in the other neighbourhoods are going through the same calculus in response to offers of the same kind there, then the possibility exists that all the desirable neighbourhoods will be destroyed. In the face of potential tragedies of this kind, rational individuals will not leave the conservation of neighbourhoods or other parts of their cities to uncoordinated and independent self-interest. Given the implausibility of a property rights solution, the most likely alternative is to make decisions which concern changes to the *built* environment the responsibility of the collectivity. In other words, conflicts regarding changes to the built environment should be resolved by a political process of some kind and not by the market because it is impossible to ensure that individuals will fully internalize the costs and benefits of such changes.

As a consequence these changes will impose what economists call external costs or benefits on others, i.e. costs or benefits for which they pay or receive no compensation. Where externalities are present, markets will not operate efficiently and rational pursuit of self-interest will not lead to socially desirable outcomes. All that remains then is to show either in general terms or on a case-by-case basis, that significant externalities may be involved when the built environment is changed. Here the psychological well-being, nationalistic symbolism, art and aesthetics and education arguments discussed earlier can be martialled in addition to other costs that particular changes may impose. For example, the development of a shopping centre may not only involve the demolition of components of an aesthetically-pleasing environment but may in itself be aesthetically offensive. Furthermore it may impose traffic, noise and pollution externalities on the neighbouthood. The important point is that conservationists very often over-emphasize positive reasons for keeping the environment the way it is and give insufficient framework for thinking about conservation, conservationists are able to move outside of "pure conservation" type arguments in their attempts to preserve the environment.

A public goods ideology for conservation meets many of the requirements for a good ideology specified in an earlier section. First it does not stray too far from the free enterprise ideology in that it asserts that where private goods are concerned private enterprise should be the norm. Furthermore, the theory itself derives from the same paradigmatic framework as the 'laissez-faire' doctrine itself and as such cannot be dismissed by conservation opponents as ideological. The theory is rigorous, its internal logic consistent and it can be couched in very formal and scientific terms. It includes a disaster element in the sense that it shows that rational pursuit of self-interest with respect to the built environment can lead to social tragedies such as the destruction of livable or urban environments. It can also be adapted to include unrelated ideologies. It can be argued for example that nationalistic or religious symbolism is a public good and as such preservation of components of the buil environment is desirable. But perhaps most important, the theory of public goods confronts directly the 'laissez-faire' assertion that independent pursuit of rational self-interest necessarily leads to socially-desirable outcomes.

While there is a strong case for the assertion that conservation is a public good, there are, however, some problems with its collective provision which are not necessarily associated with the production of other kinds of public goods and which are likely to be exploited by its opponents. The production of a public good such as national defence does not involve placing restrictions on the production of other private goods, except insofar as societal resources allocated to its production are not available for the production of other goods. The production of conservation, however, often involves restricting the production of goods which are to a large extent private but which also involve negative external costs. The developer of our shopping-centre, for example, appropriates many of the costs and benefits associated with its production and consumption, such as the building costs and the profits from sales. He does not, however, face the costs of destroying the character of a neighbourhood.

In general terms, then, collective action undertaken to produce the public good of conservation, will improve social welfare (defined as the sum of individual utilities) only if the benefits, accruing to the public, exceed the costs which conservation restrictions impose on individuals. Whether or not the benefits of conservation are likely to exceed its costs will depend on the nature of the activities restricted (garden gnomes versus nuclear power stations), the conservation value of the affected environments, and significantly the specific form that collective intervention takes. The latter point is an important one in that it provides a number of significant opportunities and challenges for conservationists. If conservationists can devise ingenious methods of reducing the costs to individuals of conserving the environment, then it can be argued strongly that conservation will substantially improve social welfare. Techniques such as the transferring of development rights, bonus-bulk systems and tax incentive systems are examples of such methods. While the elaboration of these techniques is outside the scope of this paper, it is clear that there is a need for conservationists to explore possibilities of this kind and to develop a range of techniques appropriate for various types of conservation problems in the South African context. Conservationists should recognise, however, that 'technical' solutions of this kind may not always be possible and that they should arm themselves with the appropriate theoretical and empirical weaponry for dealing with the conflict that is likely to arise in such situations.

Conclusion

The theory of public goods derives from within the same paradigm as the 'laissez-faire' micro-economic theory which has been used so extensively in the attack on conservation. Given that this paradigm is becoming increasingly influential with legislators and decision-makers in South Africa, it is clear that the theory of public goods provides a useful framework for building an ideology for conservation. Its major contribution lies not so much in its justification of conservation per se, but in its refutation of the 'laissez-faire' argument that conservation should be left to the market. Given that conservation is a public good, it can be shown that rational individuals acting independently and in their own self-interest in the property market, will underallocate resources to the production of this good. Furthermore, it can be shown that collective action undertaken to produce the public good of conservation will improve social welfare (and therefore be justifiable), provided that the social benefits of such action do not exceed the costs that conservation regulations may impose on individuals.

It should be noted, then, that a public goods ideology does not provide a blanket justification for conservation. Its merits will still have to be argued on a case-by-case basis. But the theory of public goods does at least justify such case-by-case consideration, i.e. if nothing else it does justify collective consideration of whether or not conservation should be effected. Provisions for such considerations are not explicit in the existing development control process at national, provincial and local levels and conservationists should use the public goods ideology to ensure that they are included. While, at the level of implementation, case-by-case justification of conservation will probably be necessary, there is however both the need and potential for a general externality theory of conservation which spells out in general terms those instances in which conservation is likely to be more beneficial than costly. Furthermore there is a need for the development of a number of techniques for reducing the costs of conservation. Hopefully this paper will stimulate further work in this direction.

One final comment on the material interests this paper has purported to serve is perhaps appropriate at this point. Conservation has been assumed to be in the interests of conservationists. Of course this begs the question "who are the conservationists?" It is well known that conservation is often acused of being an elitist activity serving the interest of the rich and powerful and that it is therefore a socially regressive activity. The author regards the above argument to be an example of the popularization of an ideology meant to serve the interests of those who benefit from 'laissez-faire' with respect to the built environment. The author also believes conservation is an activity which is generally in the interests of the disadvantaged in society. The assertion that conservation is socially regressive is one of two major materially motivated attacks on conservation. The author is the 'laissez-faire' attack which has been the subject of this paper. The 'social regressiveness' attack will be given fuller consideration in a paper that is currently being developed.

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Zastronstraat 103 in Bloemfontein

deur dr. C.J.P. le Roux, NALN

In Bloemfontein loop 'n besondere huis gevaar om gesloop te word. Dié huis wat in Zastronstraat 103 geleë is, is 'n pragtige dubbelverdiepinggebou. Mev. Tibbie Steyn, vrou van president M.T. Steyn, is in die Tweede Vryheidsoorlog (1899-1902) in dié huis deur die Britte aangehou. Dit sal waarskynlik nou vir 'n kantoorgebou moet plekmaak. Die rekenmeestersfirma, Dekker, Wandrag en Vennote, wat die eienaars van die huis is, begin nou aan nuwe kantore op die erf agter die huis bou.

In dié dubbelverdiepinghuis uit die Laat-Republikeinse tyd, met sy Victoriaanse boustyl, het mev. Steyn vanaf ongeveer Julie 1900 tot Junie 1902 gewoon terwyl president Steyn te velde by sy burgers was. In Julie 1900 is sy in Fouriesburg gevange geneem en na Bloemfontein gebring. Sy het toe eers 'n paar weke in die huis van Regter M. de Villiers, wat nou die munisipale kliniek is, gewoon. Toestemming om in die Steyns se plaaswoning op Onze Rust te gaan woon, is geweier. Die huis in Zastronstraat 103 is bewaak en wagte het haar oral in die openbaar vergesel. Hoewel sy deur luitenant-goewerneur Goold-Adams met bedagsaamheid behandel is, is sy deur die owerheid in die algemeen aan allerlei lastige en onnodige maatreëls onderwerp. Ten spyte van alles het sy haar waardigheid behou. Die besoekende argitek, Herbert Baker, wat haar by Government House ontmoet het, het haar as "'n woman of great dignity" onthou. Dit is gedurende hierdie twee jaar dat sy onder die Afrikaner die posisie ingeneem het wat sy meer as 'n halfeeu lank sou beklee.

Ongelukkig het mev. Steyn se gesondheid ook in dié tyd wat sy in Zastronstraat 103 woonagtig was, veel te wense oorgelaat. Sy het die gevreesde koorssiekte onderlede gehad. Haar huisdokter het onder andere baie vars lug en elke dag 'n rit uit die dorp uit, voorgeskryf. Toe sy aansoek daarom gedoen het, is dit haar toegestaan, maar alleen op voorwaarde dat 'n wag saamgaan. Dit het haar derhalwe veel moed gekos om met die reëling deur te druk. Dit was vir haar bitter om in haar eie stad as gevangene rond te ry.

Advokaat Gladys Steyn van Bloemfontein, tans 90 jaar oud, het in die oorlogsjare saam met haar ma in dié huis gebly. Sy was toe tien jaar oud en onthou hoe haar broer Colin altyd met die trapreëling afgegly het en deur sy ma gestraf is. Agter in die erf was groot vrugtebome. Die dubbelverdiepinghuis het toe aan mev. Van Reenen behoort en was een van Bloemfontein se spoghuise.

Hoewel die huis baie verander is deur die jare, het baie van sy karakter, veral aan die binnekant, behou gebly. Die pragtige houttrap is nog ongeskonde. In die huis is ook nog verskeie outydse kaggels. Die meeste van die oorspronklike houtdeure en vensterrame word nog gebruik.

Dit was met verontwaardiging dat die bewaringsbewuste inwoners van Bloemfontein kennis geneem het dat dié pragtige huis afgebreek kan word. Volgens mnr. J.L. Wandrag is daar gelukkig nog nie finaal besluit oor die lot van die huis nie. By die Stadsraad is egter reeds aansoek gedoen om die hersonering van die erwe agter die huis. 'n Geleentheidsprogram oor die lewe van president M.T. Steyn, is op 10 Oktober 1981 oor televisie gebeeldsaai. Kykers is in staat gestel om die huis in Zastronstraat, wat probeer behou gaan word, te sien. Graag wil die Vrystaatse Bewaringsraad van die Stigting Simon van der Stel dan ook aanbeveel dat die huis tot nasionale gedenkwaardigheid verklaar word.

Bronnelys
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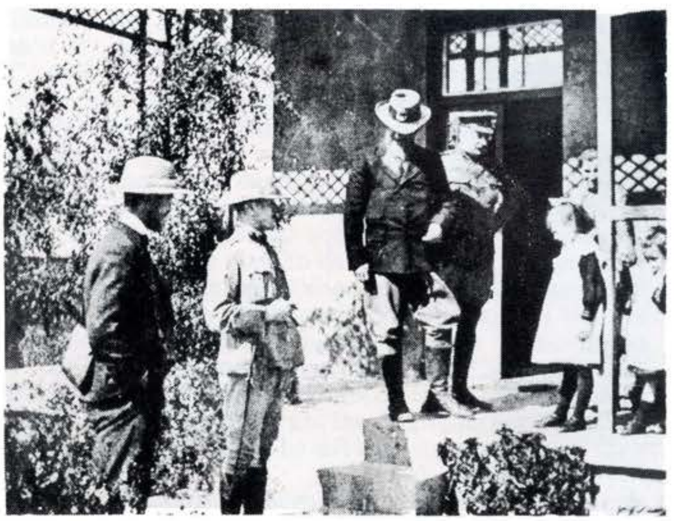


Genl. C.R. de Wet, Genl. Knox en ander Britse offisiere besoek mev. Steyn by Zastronstraat 103, Bloemfontein. Twee van die Steyn-egpaar se dogters, Tibbie en Emmie, staan op die stoep.
Foto: N.J. van der Merwe, Theunis Steyn, deel II.

Zastronstraat 103, Bloemfontein in 1981. Dit is die dubbelverdiepinghuis waarin mev. Tibbie Steyn gedurende die Anglo-Boereoorlog (1899-1902) gewoon het.
Foto: N.A.L.N., 1981.

The Old Rectory, Plettenberg Bay

An Important Link with the Dutch East India Company

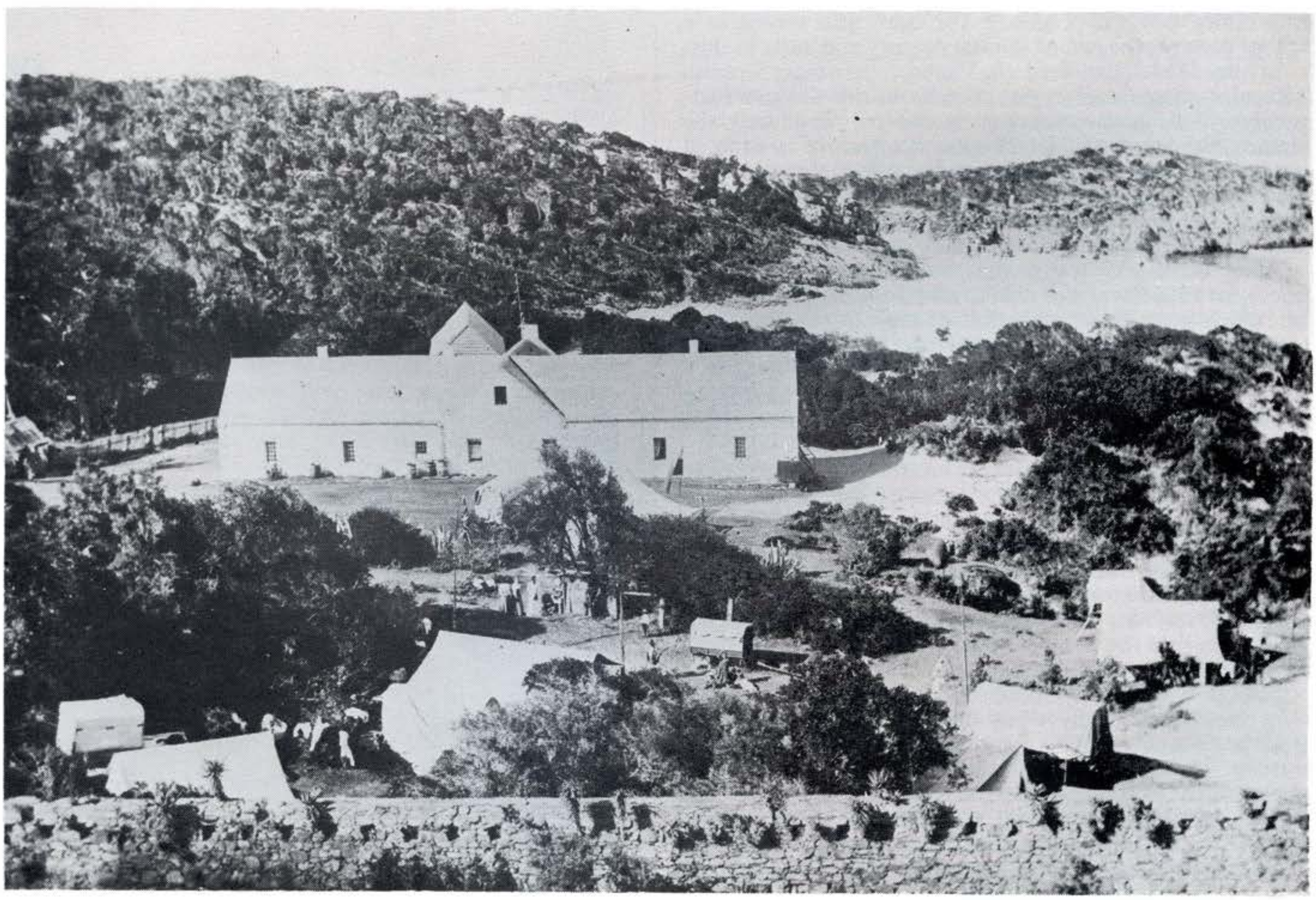
Patricia Storrar

Historically speaking, by far the most important building in Plettenberg Bay is the one known today as the Old Rectory. It is one of the few substantial structures in the Eastern Cape remaining virtually intact from the days of the Dutch East India Company. It adjoins the Old Timber Shed, which was proclaimed a National Monument in 1964[1] but is older than the latter by 10 years. It is at least 205 years old.

The first evidence that there was a fairly large building on this site in 1777 appears on a map of that year by an unknown cartographer, on which it is marked as "Verblijf voor het volk".[2] On J.C. Frederici's better-known map of the "Platte Grond van S.E. Compagnies Post in de Plettenberg's Baay", drawn 12 years later,[3] the structure is marked as "Project tot de Militaire Logies" and on another Frederici plan of the same period as "Militaaren Logies".[4]

It was not surprising that it was thought necessary to house some military personnel at the Bay (then thought to be a promising harbour) towards the end of the 18th century, because of the unsettled state of affairs in Europe. Holland's declaration of war on Britain in 1780, Britain's attempt to capture the Cape in 1781, the French Revolution in 1789, the Revolutionary Wars of 1792 and finally the occupation of the Cape by the British in 1795 – all these events would have made those controlling the affairs of the Dutch East India Company nervous about the possibility of an attempted landing by a hostile power on this lonely stretch of coast.

All indications are that from the time the timber shed was reconstructed in 1787 (it is shown as an "ingevalle hout huis" on the map of 1777) the substantial house next to it was used to house employees of the Company, who supervised the storing of timber in the *hout huis* and arranged for its shipment to the Cape. There is no mention in the records of any alterations being made to the *militaaren logies* (the house which is the subject of this article) until 1887, when the two wings of the building were joined and a new roof of corrugated iron replaced the worn-out thatch.[5] Everything indicates, therefore, that the



The Old Rectory, Plettenberg Bay, about the turn of this century. The thatched roof has been replaced with corrugated iron and the gable built over the centre of the long structure. Tents, wagons and washing-lines probably indicate an overflow of visitors.

Photo by courtesy of A. Kingston Gore Cuthbert

main structure stands today very much as it did two centuries ago.

It is quite likely that the house may have fallen empty during the first British occupation (Johann Friedrich Meeding, the Postholder had by then built his own fine house[6] but it was reoccupied early in the 19th century and from the time of the First British Occupation onwards became known as The Barracks.[7]

The most noteworthy occupant of the house in the first half of the last century was John Archibald Sinclair, the first man to undertake whaling professionally in Plettenberg Bay. He and his wife, Julia Maria (eldest daughter of the first Government Resident of the Bay, Captain Robert Charles Harker[8]) seem to have lived here from the time they were married until his death in 1859.[9] Both Sinclair and his wife were keen supporters of the first chapel to be built in Plattenberg Bay, St. Andrew's Chapel, Redbourn (built 1850/51)[10] and it was understandable that they, being owners of the only roomy, important house in the Bay, should be among the first to entertain Bishop Robert Gray, first Bishop of Cape Town, on some of his visits to the isolated little community.[11].

In 1850, for instance, the Bishop and the local catechist, Charles Bull, had an early breakfast with the Sinclairs before riding to Redbourn where the Bishop was to conduct a service.[12] In 1855, on his next visit, the Bishop recorded: "I then proceeded to Captain Sinclair's, where Divine Service is now held, and who had prepared dinner for us".[13] The story has long persisted that the Bishop actually held services in the little barn, or stables, on the north side of the house, but there does not seem to be documentary evidence for this. This barn was, however, definitely used for church services after mid-1875, which was when the small wooden St. Peter's Chapel, built on the hillside where the stone Church of St. Peter now stands, was blown down in a gale.[14] The barn also served as a school towards the end of the last century and early in this.

In May 1854 Johan Frederik Victorin, the young Swedish naturalist who spent several months in the Knysna/Plettenberg Bay area collecting specimens, described the already-old house thus: "The dwelling-house is situated only a few hundred alnar from the beach, so that you hear the rather overwhelming thunder of the breakers."[15] The noise of the surf is still, of course, a background to all activities in the house.

After Sinclair's death, the Government bought this house for £1000, but was able to let it for only £80 a year.[16] In 1869 Bishop Gray, on behalf of the Church, bought it together with 18 acres of land along the foreshore, commanding access to the landing ground, for a mere £220.[17] "The property will even yet, I trust, become valuable to the Church", wrote Bishop Gray. "At all events it offers an excellent residence for our Missionary."[18]

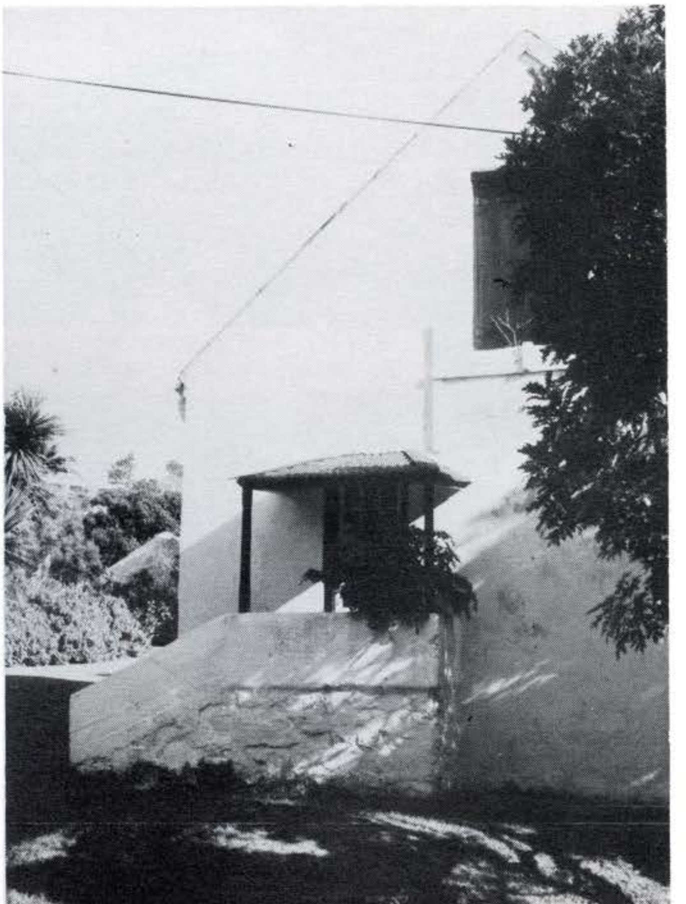
From this date onwards it was known as The Parsonage or The Rectory.[19] A long succession of gentlemen of the cloth, supporting their families on stipends of £100 a year or less, were to call this building "home" for the next 70 years. The Rev. Edwin Gibbs occupied it briefly with his wife and children and then on a more permanent basis from 1870 until his death in 1891.[20] It was during his tenancy that we find the first reference to the fact that the thatched roof badly needed repair.

Bishop West Jones, successor to Bishop Gray, stayed with the Gibbs family when he came to consecrate St. Peter's Church on 14 August 1881 and here suffered a mishap. He ventured up a ladder to examine one of the gables of the house and suffered a fall, hurting himself so badly that he was not able to consecrate the Church of St. Michael's and All Angels at The Crags the following day.[21] The Bishop promised on this occasion to pay half the cost of re-roofing the house with corrugated iron, as the thatch was badly rotted and was leaking seriously. At the same time as the roof was repaired in 1887, the courtyard between the two sections of the house was roofed over and the long building on a continuous plan, the one seen today, emerged.[22] A passage runs the full-length of the building from east to west, with the rooms running off it on the south side.

After Gibbs's death, the Rectory was occupied by the curate, William Breach (who was never ordained) and his large family until his death in June 1909. For the following decade the Rev. W. Gratton Sharples was the occupant. It was during his tenancy, in October 1913, that the famous author, Pauline Smith, and her aunt stayed in the Rectory.[23] Miss Smith left a detailed description of the house, the approach to it down a precipitous hill, the garden, the furniture and the built-in features. Of the working quarters she wrote: "The kitchen has no stove but a fireplace about four yards wide and two deep, and about two feet raised, making it a sort of platform. In the middle of this two big stones across which are two flat iron bars under which the fire is made." The opening of this fireplace is still to be seen, although a coal stove now fills it.

From the time that the present-day Rectory, near to the church was built in 1939,[24] the historic building below became known as the Old Rectory. The present owner has called the whole property (part of which has recently been sold for town-house development) "Van Plettenberg Park" but the name "Old Rectory" lingers on.

The Anglican Church sold the building with several acres of land in 1940[25] (some of the 18 acres bought by Bishop Gray in 1869 had already been sold off). The purchaser, Mr Fletcher, owned it briefly, until the late Mr Robert John Crawford Brunt became interested in the building. He began negotiations to purchase it in 1942 but the deed of transfer was not registered until the 16th September 1946.[26] In the almost 40 years she has occupied the house, Mrs Grawford Brunt has made only one struc-



The door in the east wall of the house, thought to have been the original main entrance.

tural alteration (knocking out a section of the passage wall to increase the size of the sitting-room) but has covered the rotting yellowwood ceilings and floors, repaired broken sections of the 60 cm walls and generally done valuable work in keeping the two-centuries-old building in good repair. In 1981 Mrs E. Crawford Brunt sold 1,8 hectared of the land to Rengus Development Corporation.

The steadily-increasing section of our populace which is interested in conserving buildings of historic importance such as this one, will surely take steps to ensure that this house with its fascinating history is not lost to the nation.

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11. Visitation journals of Robert Gray, Bishop of Cape Town. Muniments Room, St. George's Cathedral, Cape Town.
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17. Ibid.
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Die Ou Presidensie, Bloemfontein

Prof. L. Roodt, van die Dept. Argitektuur van die Universiteit van die Oranje-Vrystaat skryf as volg:

Met verwysing na die artikel in Restorica 9 op bl. 28 "Die Ou Presidensie word gerestoureer" deur prof. P.J. Nienaber, is dit miskien wenslik dat die volgende regstellings aangeteken word:

1. In die paragraaf oor "Historiese Agtergrond" word gemeld dat 'n spesiale kunskomitee die ontwerp van Lennox Canning en Goad, 'n Johannesburgse firma, aanvaar het. Aangesien die planne is 1884 aanvaar was kon dit nie 'n Johannesburgse firma gewees het nie. Dié stad is eers 'n jaar of drie later aangelê.
2. Wat die foto betref as synde 'n interieure van die Presidensie, het ons hier te doen met 'n afbeelding van 'n ryk versierde Rococo interieure van 'n ander onbekende gebou. Dit sou jammer wees as die publiek van Suid-Afrika hieruit sou aflei dat die Vrystaatse presidente in 'n gebou met so 'n weelderige afwerking gewoon het. Die teendeel is eintlik waar. Die plafonne was wit-geverfde strookplanke en die sypanele op die mure, wat bedoel was vir tapisseriewerk is eenvoudig kaal gelaat. In die algemeen gesien was die Viktoriaanse interieure van die Presidensie slegs uit te ken aan sy meublement en nie aan enige dekoratiewe muurpanele of plafonne wat nooit hier voorgekom het nie.
3. Wat die heersende boustyle van die Viktoriaanse tydperk betref, was dit argitektonies gekenmerk deur 'n stryd tussen die klassieke en gotiese herlewings. Die argitektuur van die Ou Presidensie toon iets van die vertwyfeling van hierdie stryd van style, waarin die argitekte nie-homogene elemente opgeneem en eklekties gebruik het. Die Presidensie portiek het sekere definitiewe Renaissance motiewe wat bo-oor afgewerk is met Romeinse boë en Griekse versieringselemente. As Lennox Canning se ander geboue in Suid-Afrika in oënskou geneem word was hy blykbaar nie 'n "Gotiese" man nie.
4. Met die meubelstyle was die toneel nie minder kompleks nie. Die progressie van style of herlewings van style het die Presidensie se meubilering slegs sydelings geraak. Die aangekoopte meubels wat deel uitgemaak het van die Volksraad se verpligtinge teenoor die gebou was beperk tot enkele stukke. Hoofsaaklik het die agtereenvolgende presidente self die nodige meubels voorsien en moes hulle weer verwyder word na die afsterwe of ontruiming deur die inwoners. In alle gevalle was die meubels laat-Viktoriaans en was die aankope deur Kaapstad gedoen vanaf katalogusse en moontlik ook na aanleiding van persoonlike besoeke.
5. Dit is debatteerbaar of daar Kaaps-Hollandse meubels teenwoordig was. Die waardering vir hierdie stukke was 'n kenmerk van 'n latere geslag wat weer bewus geword het van sy kulturele erfenis. Wat smaak betref was daar 'n sterk angliseringsproses aan die gang en die dienlike selfvervaardigde meubels van die Kaap sou in die Viktoriaanse sitkamer vreemd voorgedoen het. Die drang om die waardering van ons eie tyd terug te lees in 'n vorige tydvak is begryplik maar nie altyd juis nie. Erfstukke het in mindere vertrekke diens gedoen totdat hulle vervang was deur "goeie" meubels met "behoorlike stoffering."

Dit is ook duidelik uit historiese dokumente dat die inwoning van die presidente en hulle gesinne allerweë gesien is as 'n tydelike gebeurtenis en die besuinigingsmaatreëls van die Volksraad was gekenmerk deur 'n afkeer van enige ostentasie. Hierdie beleid is deur die presidente self onderskryf omdat hulle buitengewoon sensitief was vir enige klagtes van oordadigheid of weelde terwyl die Republiek 'n moeisame finansiële stryd gevoer het. Die enigste uitsondering hierop was die aankoop van 'n heroïse vergulde vrouefiguur wat 'n lamp omhoog gehou het in die groot ontvangsvertrek. Die inkongruensie van hierdie item in die sobere binneruimtes van die Presidensie is moeilik te verklaar maar moet as 'n koddige feit aanvaar word.

The Restoration of Overpark House, Pietermaritzburg

by Rev. Charles Scott-Shaw

In the past few years there has been ever increasing public interest in the restoration of historic buildings and Natal has not lagged behind the rest of South Africa in this regard. In the Pietermaritzburg area the regional branch of the Simon van der Stel Foundation has always encouraged both companies and private individuals to participate. The most recent private project of this nature in Pietermaritzburg has been the restoration of Overpark House built by the Presbyterian church in 1860-61. This was carried out at considerable expense to the owners who wish to remain anonymous.

The following quotation is from the report of Mr Gordon Cunningham, the architect largely responsible for the work.

"Since 1964 the house stood empty. The grounds became the haunt of vagrants and tramps and the alleged suicide by hanging of a mental patient gave rise to the rumour that the house was haunted."

Over the years the house was vandalised until in 1980 it was virtually a ruin. All the internal doors had been ripped off their hinges, fittings destroyed and hardly a pane of glass remained. Only the beautiful friezes on the 18 foot high ceilings gave a hint of the elegance of the old building.

The recent purchase of the property by a patron and preparations for its restoration have been the focus of much public interest. The firm of architects, Franklin, Garland, Gibson and Cunningham have spent a great deal of time in attempting to refurbish the building to its previous state. The systematic restoration will include the replacement of all rotten roof timbers, roofing iron and roof slates. Much of the interior plaster is being redone. An old fireplace and surround has been purchased to replace the one ripped from the wall by vandals.

The restorers are placing great emphasis on detail and every effort is being made to match wall-paper, door and window fittings and light fittings."

The person who knew most about this mysterious derelict mansion is a leading local historian, Mrs Shelagh Spencer, and she it was who asked me to research the background of the old manse. My research took me to the Presbyterian church records, to the archives, the Deeds Office and elsewhere with the result that this interesting record of the old house came to light.

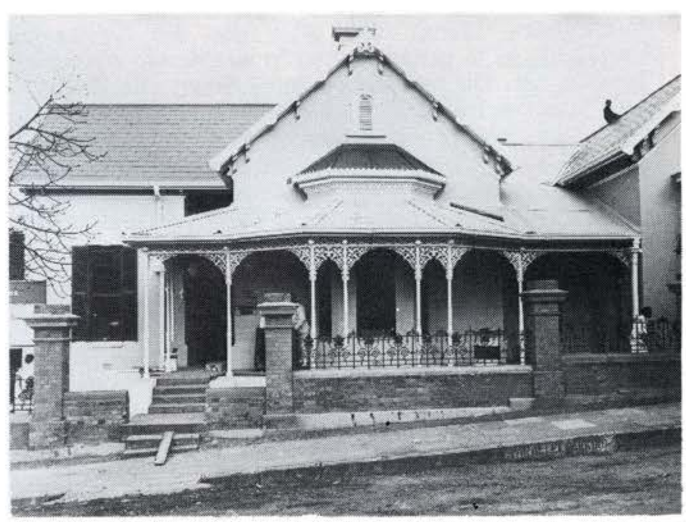
In 1850 Rev. W. Campbell, the first Presbyterian minister and chaplain in Pietermaritzburg formed a congregation and two years later in 1852 he build a church, today a national monument. In the years 1854-1858 he travelled abroad to Great Britain, Canada and the United States of America on a fund raising mission. His object was to raise monies sufficient to pay off the debt on the church and to build a manse. In addition to funds collected abroad very generous donations were made to the Natal church by Presbyterians in both Cape Town and Port Elizabeth. From Scotland Rev. Campbell brought back plans for the building of the church manse.

From M. Marquard, the first government appointed teacher to Pietermaritzburg, the church bought Erf 12 Burger Street, a choice property. By 1862 the manse was built and Mr Campbell and his family took up residence. It appears, however, that the church had overspent on the building of the house and three valuable plots in the city centre alongside the church had to be sold to meet the debt.

When Mr Campbell died in the 1870's his successor was Rev John Gould Smith and he, finding the country work in addition to his city duties too much for one man acquired an assistant minister from Scotland called Rev. John Smith. Soon afterwards there was a split in the congregation between the followers of Rev. Gould Smith and those of Rev. John Smith. The John Smith faction built a second Presbyterian church in Longmarket Street and called it St John's. This unfortunate split led to dire financial problems especially for the original congregation known as the First Church. A crisis came in 1897 when the First Church tried to dispose of all the church property. The house was sold to Mr John Freeman and the church clock to the Greytown Queen's Diamond Jubilee celebration committee. (See Restorica No. 8 "The Story of the Clock" by Dr John Pringle).

The new owner of the house spent a considerable amount of money on repairs, renovations and additions to the old house and, since it overlooked Alexandra Park, he named it Overpark House. It remained the property of Mr Freeman's heirs until it was sold by his granddaughter in 1980. Today it stands, a gracious Victorian dwelling and an asset to Pietermaritzburg.

Overpark the dilapidated 'ghost' house in Loop Street, has been sold to a local buyer for an undisclosed sum.
Photograph: By kind permission of The Natal Witness.



2 October 1980. The renovated Overpark which is considered one of the finest examples of Victorian architecture in Pietermaritzburg.
Photograph: By kind permission of The Natal Witness.

Centenary of Dundee 1982: Talana Hill Museum

Mrs Sheila Henderson, Chairman: Dundee Museum

A Town rescues its past

National Monuments Council decided to mark Dundee's Century by restoring the famous battlefield of Talana Hill (1899). Thereafter the generosity of members of the Smith family in guaranteeing R20 000 to restore the cottage home of the founder of the town has triggered off a massive rescue operation.

Talana Hill, like Impati and Indumeni, dominates the beautiful vale of the Sterkstroom and overlooks the Steenkoolstroom where Andries Pretorius and the Wenkommando burnt coal in 1838. Across the main Dundee-Vryheid road lie the shafts and addits of Natal's first commercial coal company, the Dundee Coal Company Ltd. In 1899 the first battle of the Anglo-Boer War was fought on the site.

Peter Smith and his brother Tom, with Dugald McPhail and Charles Willson, had lived through the total onslaught of the Anglo-Zulu War of 1879. Yet, in 1882 these frontiersmen had the courage and faith to proclaim a private township on the farm Dundee and to set to and found the Natal Coal Industry. It is proper to mark the Century by preserving the home of Peter Smith, the leader of these men.

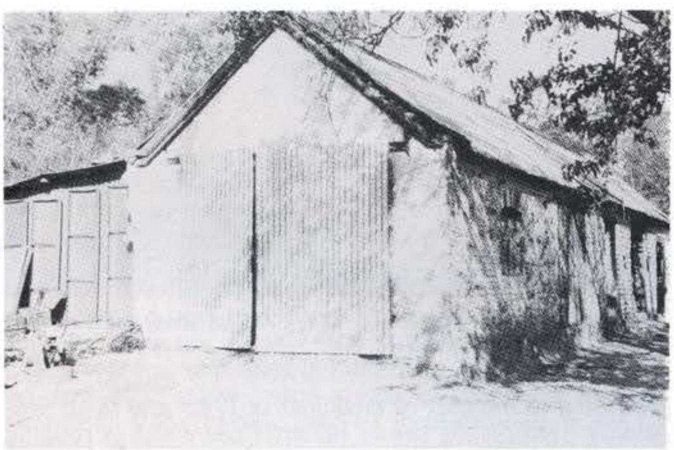
The Museum scheme is the brainchild of the Dundee Museum Committee. It now has the support of the Natal Provincial Council, the Dundee Town Council, the Chamber of Mines, Natal Colliery Owners' Association, Natalse Landbou-Koöperasie, McAlpine, Consol Limited, Sentrachem, Rumevite, Stockowners, Johnson & Keith, Everite, N.N.I., N.N.T. and many other local businesses.

The rescue operation is a community effort involving Dundee Service Clubs, pioneer families, baanbrekers of the Biggarsberg and school children.

The cost is high. The farmstead has been derelict for many years and restoration will be a mammoth task. However, an active Steering Committee and several subcommittees are at work and are determined to succeed. It is vital to raise a further R50 000 before the end of the year to ensure the success of the scheme which will embrace cultural, military, agricultural, commercial and industrial displays as well as a new Coal and a new Glass and Brick Museum. There will be audio-visual programmes and guided tours of the battlefield, a modern coal mine and a modern glass factory.

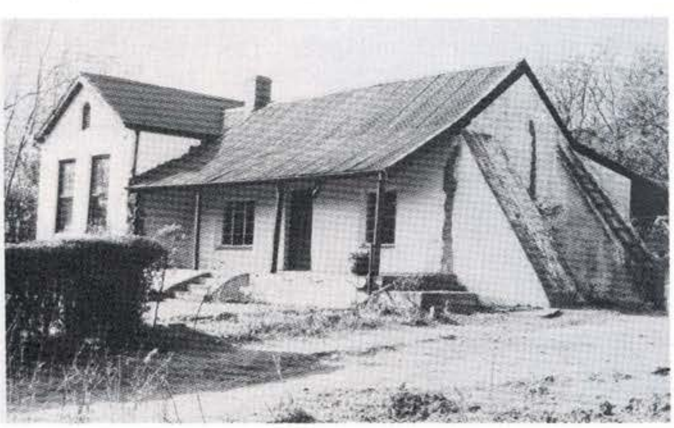
Should any members of the Simon Van der Stel Foundation wish to donate in cash or kind to this small town's brave effort at preservation, they should send their contributions to:

Dundee Museum – Talana Hill Project
c/o Mrs. S. Henderson
P.O. Box 76
DUNDEE
3000

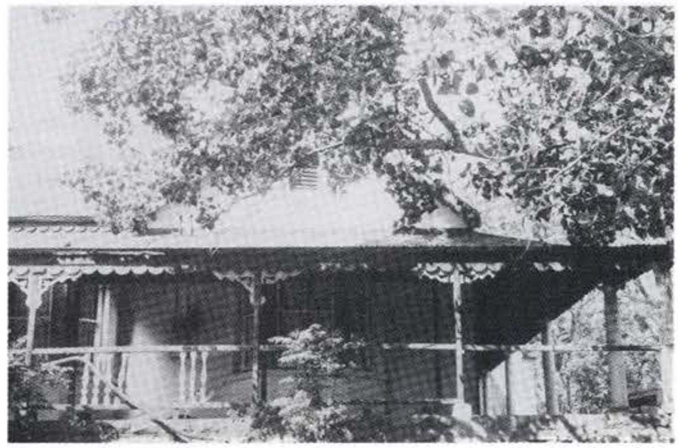


Old Hay Barn – to house Military Display.

Stone Dairy Barn – to house Agricultural Exhibit.



Peter Smith's Cottage – to house relics of Dundee's pioneers.
Home of founder of Dundee.
Home of founder of Dundee Coal Co.

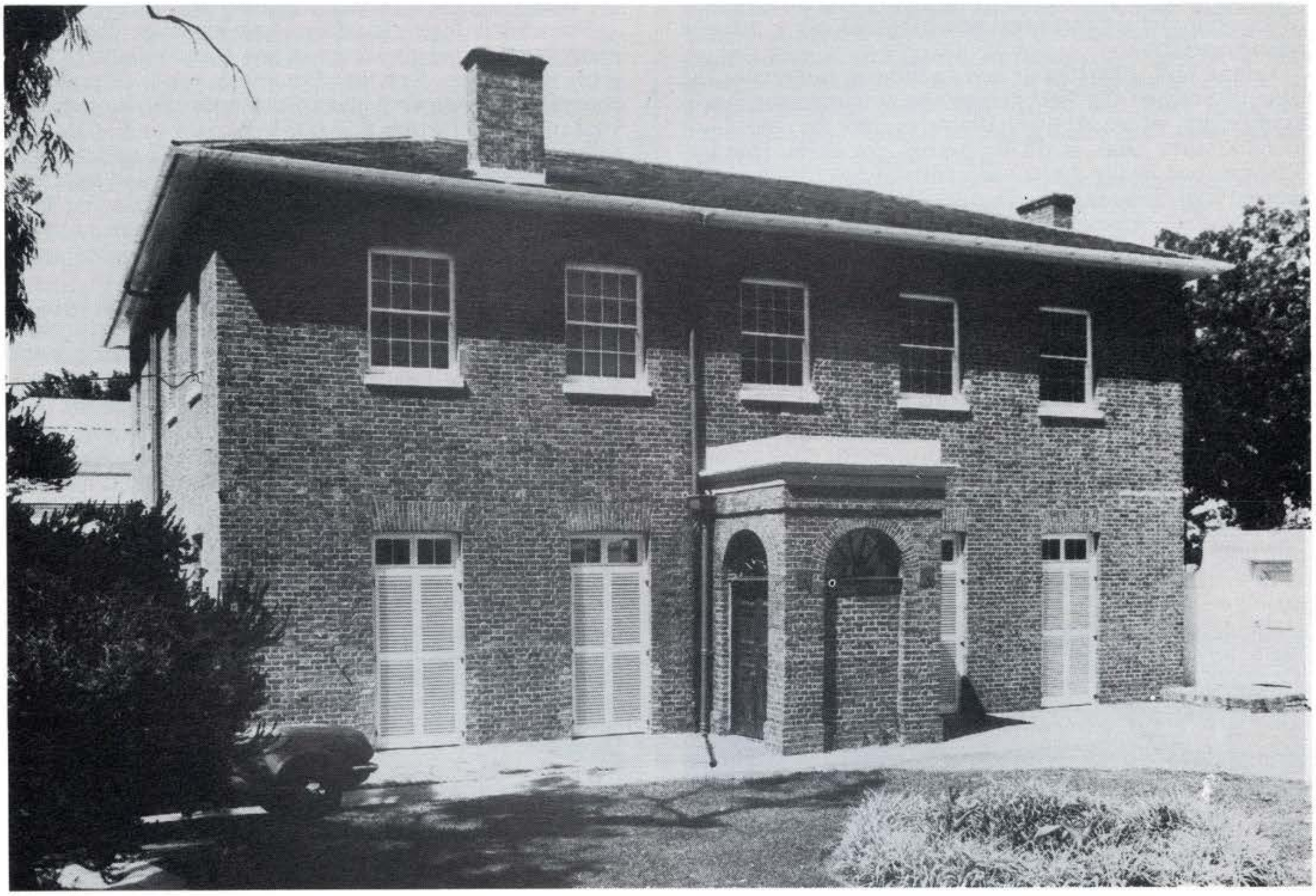


Thomas Smith's House 1899.
Museum administration.

Bertram House

Margaret Cairns

Tucked away and noticed by few in the grounds next to the Government Health Laboratory at the top of the Avenue, Cape Town lies Bertram House. A declared National Monument it now holds a beautiful collection of antiques bequeathed for the purpose by the late Mrs. Ann Lidderdale. The house now typifies an English home of the most elegant period a counterpart of the Dutch style so tastefully displayed in the Koopmans de Wet House. Both recapture for the citizens of today the manner in which their forbears conducted their lives.



Bertram House in 1981 *Photo: Revel Fox & Partners*

When van Riebeeck established his settlement at the Cape, the primary object was the supply of fresh fruit and vegetables to calling ships. With this end in view many morgen of land extending roughly from the present Wale Street upwards towards the mountain were laid out in gardens. The upper eastern section of this also housed a mill later known as Hope Mill and on the western side the dairy was located.

By 1782 the dairy was under the care of Andreas Momsen who, in 1794, as 'Momsen de melkboer' received in his private capacity 'een stukje lands annex 't Comps. melkhok' in extent 368 sq. rds. 68 sq. ft.[1] This land bordered on what became Orange Street and lay below the canalised Platteklip stream and today it accommodates the University of Cape Town Orange Street complex and the Government Laboratories and Bertram House. The official date of origin of this last named property is therefore 1794.

Momsen appears as 'Andries' in Deeds Office records, the Dutch form of the German 'Andreas' and he was born in Tönning, Holstein in 1746 and died at the Cape sixty-six years later. Originally a wagon driver in 1775, he graduated to the post of melkboer in 1782[2] and in all probability lived on the site of his activities which is roughly on that of the present Museum. This is borne out by a picture in the Koopmans de Wet House tentatively dated at 1804 in which a Cape Dutch style house to the right of the avenue is captioned 'De melkboer'. This is identified in the accompanying key as the Museum site, and was not the house which came to stand on the land Momsen was granted in 1794 but must have been his official residence. The private land he was granted was probably used for agricultural purposes.

Momsen disposed of his garden in 1799 for 6 200 guilders[3] and died on 11.4.1812. His widow, Dorothea Ackerhuys and a son, Andries Bernardus survived him.

The second owner of the property was Hermanus ter Hoeven who was at one time a 'sieketrooster' in the service of the Company. From the documents filed in his insolvent estate he was an owner of several other properties in Cape Town in addition to this one. In 1810, when the enquiry into ter Hoeven's affairs was commenced there was apparently no house on the land for Nicolaas Russouw who was appointed as investigator handed in the following enlightening report which indicates that there was a still incomplete building. The land had:

"een tuin en erf met de daarop onvoltoogde gekonstruckteerde gebouwen staande en gelegen in deses Tafelvalley en aldaar agter de governments menagerie, belast met 4 000 gulders by den heer Nicolaas Russouw, voorts een party houtwerk, boumateriaalen en, meubelare goederen, benewens een slaaven jongen gen: Cero de Timor synde een tuin jongen als mede 10 dosyn silvere lepels en vurken, ditto teelepelen, suikerdoes en tavelkast met silver beslag een cabinet met (illegible) benewens een tafel horologie".[4]

The above items do seem to suggest that the building was intended as a home.

When ter Hoeven's affairs were finalised this property had to be sold and the purchaser was a relative, another Hermanus ter Hoeven, Hendrik's son who paid 6 500 guilders for his acquisition.[5] What use Hermanus II made of the property during his four years of ownership is not known, presumably the house was completed as the transfer deed described it as 'a piece of land with the buildings thereon' when it passed to the Widow Smuts in 1815.

Gertruida Anna de Kock, the widow Smuts, took over the same area that had been granted to Momsen namely, 368 sq. rds. 68 sq. ft.[6] She was the daughter of Josias de Kock and had married Michiel Smuts in 1778. He died in 1797 leaving her with six surviving children all of whom were already married when she made her purchase. Here on what the transfer deed called 'the Garden Molenvliet' she settled down at the age of 55 years in her new home. The property remained registered in her name until 1839 when it was transferred to John Barker who paid £1381.17.6 for it.[7] Some time before this date advancing years dictated that Gertruida make her home with one of her family and she went to Riebeeck Kasteel to live with Michiel Nicolaas Smuts where she died on his farm aged eighty-six years in 1845.[8] This Michiel was the great-great-grandfather of General J.C. Smuts.

The problem with Bertram House is was it built by the Widow Smuts or was the next owner, John Barker responsible for its construction? No diagram was filed with any transfer deed which might be of assistance in establishing this, the earliest which shows a house is that of 1854, which shows it as it substantially now is. Two early maps of Cape Town do however indicate a building on this site but it does not tally with the diagram of 1854. These two maps are one drawn by the surveyor P.G. Elemans in September 1818 and the other that appears in Travels and Adventures in Southern Africa by George Thompson as published by the Van Riebeeck Society and with a tentative date of c.1824-6. It was published in London in 1827, which makes the date of its compilation a year or two prior to that. Thompson seems to have been an accurate observer for his diagram of Hope Mill opposite is substantially what it actually was; what he showed for the Bertram House site was a simple long building at right angles to the Avenue., which must surely have represented what stood there at that date

Taking all facts into consideration it seems as if Barker was indeed the builder in 1839-39 or even a year or two later. Mrs Smuts was fifty-five years old when she went to live in whatever stood on her purchase of 1815. Would she, at that age, and alone, have embarked on building a large new house, and further, would she have favoured the Georgian style rather than the Cape Dutch with which she had been familiar all her life? Elderly people do not like change; surely she would have settled down happily in the house of her choice which could not have been more than a few years old when she took over the property.

Barker on the other hand had every reason for building a home. He had acquired the property some time in 1838 which is borne out by letters in the Fairbridge Collection in the South African Library. Up till the death of his wife in November 1838 the Barkers had lived at Helmsley Cottage and then Helmsley Place in Hof Street, but had obviously contemplated moving. On 14.12.1838 Barker wrote to his friend, Dr. J.W. Fairbridge at Uitenhage from Helmsley Place ". . . from which, under the circumstances, as notified in the gazette, I think of removing to my late purchase at the top of the Garden, the opposite corner to Colonel Bell" (He lived at Hope Mill). The sale must have been concluded before Ann's death and Barker had named, or decided to name the house for her, Ann Bertram Barker. The statement that it was so called by Robert Granger the owner between 1867 and 1871, after his friend James Bertram the lighthouse keeper at Mouille Point is incorrect for it appears as Bertram House in official records in 1842, twenty-five years before Granger appeared on the scene.

Barker was, according to himself, an enthusiastic architect/builder for he had written to Fairbridge on 5.2.1836, "I am much engaged with bricks and mortar, being my own architect/builder . . . with my new slate roof, the front of English brick with a granite cornice and blocking course. The house, by building over the front rooms and passage as increased by four additional rooms, three in front and one at the back". The alterations described show that Barker was quite at home with architectural terms and also that work mentioned does not apparently refer to Bertram House for on 21.7.1837 he once again wrote to his friend, "I am involved in the lawsuits of others and the bricks and mortar of Helmsley Place". Perhaps, emboldened by his success he later busied himself with Bertram House.

That he may indeed have been responsible for this house in its Georgian style . . . is rendered more probable by preserved city records of valuations and assessments together with those of the Deeds Office. In 1839 Barker paid £1381.17.6 for the property which he insured for £1 100. The first available valuation in 1842 assessed the house at £2 000, surely an indication of considerable additions/alterations within that period. At the same date the Mount Nelson was valued at £2 500.[9]

Interior of the entrance porch and hall of Bertram House
Photo: Revel Fox & Partners

With regard to the actual building of the red brick house the suggestion has been made that the builder was Edward Durham, 'builder, timber merchant and ironmonger' at the Cape. Durban was established as such in Cape Town for twenty-five years before he returned to England in 1835, to die there the same year. His firm, which was situated at 3 Grave Street was taken over by George Findlay, Barker's brother-in-law. Whereas it seems very unlikely that Durban himself was the builder Findlay as his successor in business could have when the relationship too is taken into consideration. Findlay was an executor in Durban's estate and on Barker's purchase of the property Findlay and his co-executor, John Chisholm advanced £900 from the estate to Barker on mortgage towards the purchase price.[10] Barker undertook to insure the building for £1 100 in order to secure the debt which was not to be called in within two years provided the annual 4% interest was duly paid. Under these circumstances it is more than likely that the Findlay firm would have had a hand in any alterations and/or additions made to the property.

John Barker (1797-1854) as owner from 1839 until 1854 must now be considered. He was an attorney and notary public and arrived at the Cape in 1823 from Yorkshire and his integrity was vouched for by Charles Meckenzie, a saddler of 1 Shortmarket Street and Johan Daniel Klink of the same address.[11] Barker's name appears in the almanacs for the first time in 1826 and his notarial protocol also dates from this year.[12] Further he is listed as "acting for S. Witham, on leave of absence". Up to and including 1832 he appears only as an attorney/notary public with no residential address then in 1837, this is given as Helmsley Cottage, Hof Street with an office at 4 Hout Street which later changed to 53 St. George's Street.[13]

In the early 1830's he married Ann Bertram Findlay, daughter of Captain John Findlay who spent three quarters of his life afloat. At one time he was master of the brig Knysna belonging to George Rex.[14] This maritime connection via his wife may have been responsible for the fact that the bulk of Barker's notarial work was connected with the sea. On the other hand he may have met the Findlay family through his dealing with this type of business. The young Barkers apparently led a gay life of fancy dress parties and balls at Government House, as described in the Findlay Letters, 1808-1870, which depict the social life of the professional class of the day. Their married life was short for Ann died after several serious illnesses on 7.11.1838.[15] There were no children. A memorial tablet to her memory is to be found in the crypt of St. George's Cathedral.

Barker remarried in 1845 in the above church, his bride being Maria Johanna Silberbauer; again there were no issue. He died at the age of 57 "at his residence Government Gardens,,.[16] One clause in his will is worthy of mention, it reads thus:

"As I am horrified at the idea of being buried alive it is my express will and desire that my coffin shall not be fastened or screwed down until certain signs of decomposition have taken place"!

He did not specify the nature of or the extent to which this process should have advanced, which, as a legal man, he should have made quite clear. Whether this instruction was complied with and where his body was housed in the interim, if his executors were obedient to his wishes, is a matter for conjecture. He was buried next to his wife in St. George's burial ground.

Barker made full provison for Maria, settling £1 000 on her and in addition making her his sole and universal heiress, with a charge to pay £20 annually to his sister, Elizabeth Burgess. His entire library was to be sold. Possibly fearing that his widow fall a victim to unscrupulous suitors he stipulated that should she remarry, her inheritance "be secured to herself free from the debts and control of such husband". Maria may indeed have remarried for no death notice nor will has be been found in either the name Barker or Silberbauer.[17]

The property known as Bertram Place was dealt with in the provisions of will. Barker stipulated that the "estate known as Bertram Place" was to be sold after division into five lots which were described as follows:

(1) the dwelling house, coach-house and garden,

(2) and (3) the vineyard,

(4) and (5) the cottage and a piece of ground.[18] The resulting sale actually divided the property into two main lots namely lots 1, 2, 3 and lots 4, 5. Before any transfer of these lots was passed the Municipality of Cape Town by Transfer 280 21.12.1854 transferred to Barker;s estate a slip of ground measuring 37 sq. rds 84 sq. ft. extending from the top of the Avenue along Orange Street to the western extremity of the original property. This meant that each of the give lots was increased slightly by the relevant narrow strip next to the canal.

The main section of Barker's holding was lots 1-3; 200 sq. ft. in extent leaving lots 4 and 5 of 77 sq. rds. 34 sq. ft. (these two areas included the extra strip). What remained as "Bertram Place" namely lots 1-3 will now be considered. (Lots 4/5 are available if required. M.C.)

If Barker is excluded, the following owner, Augustus Frederick Carrew, was the first person connected with the sea to own or occupy Bertram Place; others were to come, namely Captain Robert Granger and Captain Francis Rennie. Transfer was passed to Carrew on 30.12.1854 and he paid £2 700 for his purchase[19] which was considerably in excess of the municipal valuation for that year, which stood at £1 400.[20] (In this year all valuations had fallen) Carrew's death notice discloses that he was a master mariner and shipowner and as he was only thirty years old at the date of the sale his prospects must have seemed reasonably good to have justified the transaction.[21] He paid £1 5000 down and raised a bond with the Cape of Good Hope Bank for £1 200. His estate account reveal that he died insolvent to the extent of £41.7.7¾ and among the assets which were sold were two ships the 'Eliza Carrew'

The main staircase inside the house *Photo: Revel Fox & Partners* and the 'Hebe Augusta' and two other properties one of which was Cremorn (Cremona) Villa at Green Point where he died. Despite the fact that he died at Green Point, the almanacs and official records indicate that he lived in "Orange Street".[23] His estate inventory mentions quite an amount of furniture including one article delightfully listed as a "wotmot"![24] In all probability these goods were from Cremorn Villa and not from Bertram Place and it has not been found possible to establish what type of furnishings this house did possess.

Carrew died on 7.6.1857 leaving a wife and minor daughter. Elizabeth Ann Clarke Carrew, born Buck was, like her husband from England. According to their will they were married in St. Helena and under the provisions of this document she inherited half of the estate with the child receiving the other half. The widow was sole executor.[25] Not very long after Carrew's death she married Abraham Jozua de Villiers and their first child was born in February 1859. In 1861 "the property, Bertram Place, was taken over by Elizabeth Ann Clarke Carrew, born Buck, executor of the late Augustus Frederick Carrew and now married to Abraham Jozua de Villiers for the sum of £2 250 paid into the estate".[26] The assessment rolls for 1860 to 1865 record de Villiers as owner of Bertram Place with a valuation of £2 000.[27] Unfortunately these years do not state whether the property was owner occupied or not so there is no indication of how the house was used or by whom from 1860 to 1864.

Between 1865 and 1867 the Almanacs record three occupiers, namely John Frederick Bourne, Colonial Railway Engineer and the Widow John Tye(a)rs, Elizabeth Tyers and G.W. Tyers. Was this the first of the several occasions on which Bertram Place was a lodging house? Or was it perhaps shared by the widow and her son on the one hand and Bourne on the other with the widow possibly acting as housekeeper?

The widow Tyers presents an intriguing study. The only death notice for a John Tyers is one in 1845[28] which reveals that his widow's maiden name was Elizabeth Parkes and that she was the daughter of William and Elizabeth Parkes who for many years were the proprietors of Parkes Hotel which stood on the corner of Adderley Street and Strand Street, the present site of Woolworths.[29] Elizabeth was thus eminently suited by reason of her early experience to have run a lodging house. The above John Tyers also had a son, George, so the contention that the two Elizabeths were the same person can perhaps be entertained, although not actually proved.

The year 1867 saw the sale of Bertram Place by Elizabeth de Villiers to Captain Robert Granger for the sum of £1 800.[30] The lower price obtained for this property within six years might be of significance. Was it perhaps now a less desirable residence after years of tenants and/or a lodging house, or was the difference due to prevailing economic conditions? Elizabeth de Villiers and her husband went to live in Beaufort West where he died in 1876 on the farm Steynkraal leaving her with seven children.[31]

Robert Augustus Granger to give him his full name was born at Brighton, England, and had spent many adventurous years at the Cape before he bought this town property. He was a merchant sea captain and had five ships registered in his name in the 1867 Cape Almanac but he had other interests as well. Whether he himself ever actually lived in Bertram House is uncertain. He had a house at Mouille Point and the almanac for the above year describes his place of residence as "seabeach Mouille Point" which was apparently the literal truth. Marischal Murray in his "Under Lion's Head" says of this: "His little house with striped verandah looked north-west directly from Mouille Point lighthouse" (not to be confused with the Green Point light near Three Anchor Bay). Granger Bay which lay in front of this dwelling was so named after the gallant rescue he performed there in February 1857 when he rescued nine men from a schooner which capsized in heavy seas. This was not an isolated act and for these heroic rescues he received various awards, two of which have been returned to Cape Town the city of his adoption, namely the Royal Humane Society's medal and a lamp in the form of a silver lighthouse. This latter stands in the office of the present Town Clerk of the city, H. Granger Heugh who is descended from a sister of Granger and is therefore a most appropriate person to display this treasure.[32]

Granger left the Cape and returned to England where he died at Southampton on 19.9.1870 at the age of forty-six, leaving a widow and two sons.[33] The administration of his estate presented many complications as before it was finalised the widow and the second executor died, while the third, Captain J. Spence, became insolvent and was therefore unacceptable.[34] Bertram Place, still the 299 sq. rds. was sold from his deceased estate on 20.9.1871 to Esau Harrington for £1 300.[35]

If the purchase price is a reliable indication the property had now deteriorated still further. The buyer, Harrington was a general dealer/merchant and first appears in 1861 in the Almanacs at the corner of Castle and St. George's Streets. Later he became more specialised as a Draper and Haberdasher at 13 Plein Street in 1866 where he had quite an imposing establishment of which there is an existing illustration.[36] For him Bertram Place was an investment and during the four years of his ownership he ran it as "Bertram Place a board and lodging house at the top of the Government Gardens".[37] In 1875 he sold the property to James Wiley for £2 400[38] (in 1873 the municipal valuation was £1 650) and returned to his native England where he died at Coventry in 1886.[39] According to his papers his only remaining asset at the Cape was a share in the General Estate and Orphan Chamber.[40] Collateral descendants are still resident in Cape Town.

Wiley and his son, Robert were the last two private owners of this property. James Wiley was an Irishman who established himself in Cape Town in the 1870's as an ironmonger in Darling Street. During the ensuing years he built up a prosperous family business and became the owner of numerous properties throughout the city. About 1896 he retired to England where he died two years later[41] leaving the business at the Cape in the hands of his sons. Between the years 1875 and 1883/4 he lived in Bertram Place according to municipal records which state that he was the owner and occupier.[42] He then bought a property in New Kloof Street where he lived until his retirement, again according to the records preserved. Bertram Place he proceeded to let first to T. Hill followed by Captain Francis Rennie for a few years and finally to Tiberias Benjamin Kisch who remained the tenant until the Wiley ownership of both father and son came to an end.

Kisch is perhaps one of the most interesting persons connected with Bertram House as it later came to be known. His story is fully dealt with in Secure the Shadow by Bull and Denfield as the first Jewish professional photographer at the Cape. Does any example of his work showing this house still exist? Tiberias was the son of Dr. Benjamin Kisch and Cornelia Neser his first wife and after the death of his mother he was sent to Scotland for his education. Returning to South Africa be became a general dealer, and auctioneer in Colesberg; then turned his attention to photography and was involved on the Kimberley diamond fields in the 1870's but neither there nor anywhere else did he make a fortune. Finally he came to Cape Town and leased this property which he advertised in the directory as "Bertram House, in the Avenue, boarding and lodginghouse." His clientele was important enough to have their separate names printed in the directory which indicates that this was indeed a select establishment, not merely a common lodging house. The names appearing for 1890 make interesting reading, namely, Lieutenant J. Purvis R.E., W. Crawford, clerk; C. Bruce Sellar, wine merchant; R. Christie Sellar, wine merchant; W. Baxter, bookkeeper; G. Baxter, manager; and J.A. Cooper, clerk.

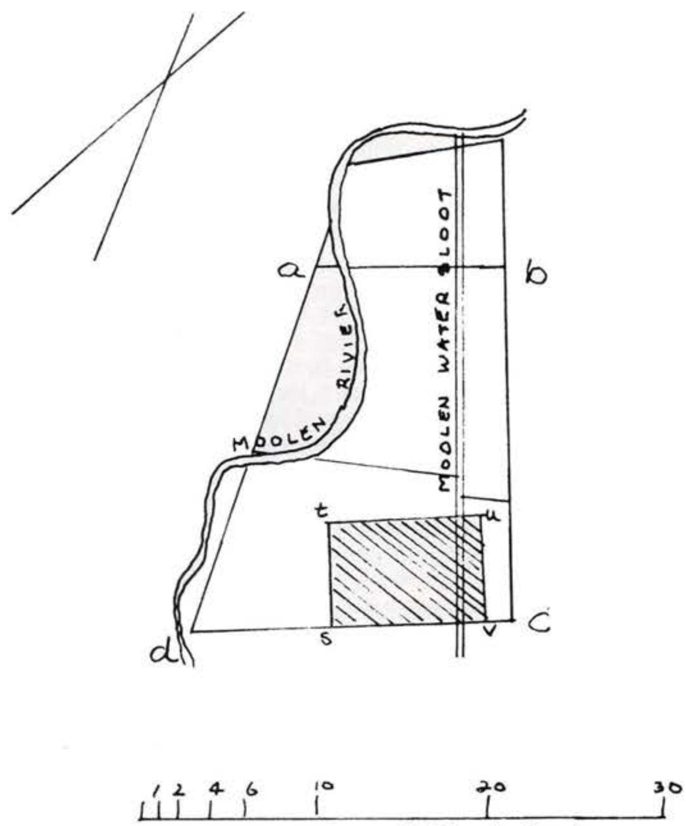
Meanwhile on the adjoining plot another house had taken shape. Retaining Bertram House for investment purposes to be let, James Wiley sold a newly surveyed section of the property measuring 176 sq. rds. to his son Robert by Transfer 163 12.12.1885. Here Robert proceeded to build and his efforts resulted in the present Victorian dwelling behind Bertram House. This was occupied at various times over the next few years by Robert John, William Thomas, Walter and James Jr. and was known as Bertram Cottage, the name Bertram Place having disappeared completely.

Robert's wife, Sarah now entered the field and in 1891 bought what was originally known as lots 4 and 5 from the estate of Isaac Lewis.[43] She and Robert now owned the Victorian house, (Bertram Cottage) and the smaller dwelling fronting on Orange Street and facing Rheede Street which was known as Perivale Cottage and also as Oakvale (cottage) while old James Wiley still owned Bertram House which was let to Kisch. The almanac for 1890 demonstrate this clearly listing the Robert Wileys in Bertram Cottage, Kisch at Bertram House and E. Aukett at Perivale Cottage which Sarah was to acquire the next year. Two years later the entire estate as had been granted to Momsen in 1794 was in the hands of the Robert Wileys when Robert bought the 136 sq. rds on whch Bertram House stood from his father for £2 500.

Ten more years of total Wiley ownership were to remain then in 1903 Robert sold lots 1-3 to the South African College for £27 000. It was not until 1929 that Sarah Wiley, by Transfer 11820/27.11.1929 sold lots 4 and 5 to the University of Cape Town, successors to the South African College. The fortunes of Bertram House have not been followed after 1903 when it left private ownership for ever.

Throughout this article the name Bertram House has been used to avoid confusion in the mind of the reader for this is how the property is designated today. However, the name given to it in 1839-1840 by the owner John Barker who evolved the present Georgian-type dwelling from that which formerly stood on the site was Bertram Place. As Bertram Place the property appears in both Deeds Office and Cape Town local records from 1842-1891 when suddenly Bertram House was substituted in municipal records. This has now become the accepted form even in the Deeds Registry. As Bertram House, erf 95161/Cape Town at Gardens, 8 457 sq. ft. the property was declared a National Monument in 1962 but it seems unfortunate that the original name was not then recognised and utilised.

References
1. CV 5, p. 20, 22.1.1794.
2. Hoge, Personalia of the Germans at the Cape, p. 279.
3. Transfer 293/25.6.1799.
4. MOIC 2/40 no. 337, 1811. A curious situation has just been discovered with regard to this property. A plan of Cape Town allegedly made on 12.11.1806 shows a rectangular building in the extreme bottom corner of this site thus which seems to indicate that some type of building was there at that date despite the fact that nothing of the sort was mentioned in the transfer between the ter Hoevens in 1811.
5. Transfer 142/1.3.1811.
6. Transfer 311/20.10.1815.
7. Transfer 53/8.3.1839.
8. DN. 7821/45, 16/232, MOOC 6/9/45.
9. CT. 7/1/2/1/1, 1842.
10. Bond 1839 in Vol. 8 transfer deeds, p. 76.
11. CO 6055 no. 3972/14.3.1823.
12. NCD 54.
13. Almanacs.
14. Findlay Letters, Joan Findlay, pp. 31-50.
15. DN. 3009/38.
16. DN. 2688/54 MOOC 6/9/67.
17. MOOC 7/1/220 nos. 91-93.
18. Ibid.
19. Transfer 426/30.12.1854.
20. CT 7/1/2/1/11.
21. DN. 4530/57, 32/68 MOOC 6/9/79.
22. MOOC 13/1/171 no. 66, 1.3.1858.
23. CT. 7/1/2/1/14.
24. MOOC 13/1/171 no. 66 1.3.1858.
25. MOOC 7/1/234 no 112.
26. Transfer 164/9.12.1861.
27. CT. 7/1/2/1/19-23.
28. DN. 7754/45 13/426 MOOC 6/9/35.
29. Cradle of Commerce, Margaret Cairns.
30. Transfer 200/18.10.1867.
31. DN. 2651/76 62/490 MOOC 6/9/155.
32. Information form H.G. Heugh and Cape Town Municipality.
33. MOOC 7/1/312, 6.12.1865.
34. MOOC. 13.1.273, 19.10.1871.
35. Transfer 195/20.19.1871.
36. Information from Marjorie Bull.
37. Almanacs.
38. Transfer 714/25.3.1875.
39. DN. 1608/87, 89/175 MOOC 6/9/249.
40. ibid.
41. DN. 515/98, 109/800 MOOC 6/9/373.
42. CT. 7/1/2/1/44-45.
43. Transfers 2677/25.6.1891.



Schaal van 30 Rhynl. Roeden.

Erf 95140 Cape Town at Gardens.

Bovenstaande figuur is gelegen in deze Tafelvalley annex S.E. Comps. melkhok en aldaar groot in synen grond 368 quadt. roeden 60 gelyke voeten.

Gemeeten voor de opsiender van gem, Comp. Melkhok door my

J.W. Wernich E.Gez. Landmeter.

Translation of the Nederlands above: The above diagram lies in Table Valley adjoining the dairy of the Honorable Company and is 368 sq. rds 60 sq. ft in area.

Measured by me for the overseer of the dairy

J.W. Wernich Sworn Surveyor.

The above diagram is that of the original grant, Old Cape Freeholds vol. 5 p. 20, 2.11.1794 to Andreas Monsen, 'the overseer of the Company's dairy'.

The shaded portion, s t u v represents a National Monument, Bertram House as appearing in the Government Gazette no. 336 of 21.9.1962, 8/6910/24, p. 85, now erf 95161 Cape Town at Gardens.

The 'Moolen Rivier' later became canalised to run outside the north-west boundary of the property in Orange Street and the 'moolen water sloot' disappeared.

Internasionale Handves vir die Instandhouding en Restourasie van Monumente en Historiese Terreine

Venesië, 1964

In Restorica 8 (p. 75) het 'n artikel verskyn met die opskrif Changing views of Changing Monuments deur mnr. C. Gerneke. Hierdie artikel het reaksie van verskeie lesers ontlok en 'n aantal het meer inligting versoek i.v.m. die "Charter of Venice" waarna op p. 83 verwys is.

Mnr. Gerneke het die dokument vertaal en dit word hieronder aangebied. Aan die einde van die dokument lewer hy kortliks kommentaar, veral oor sekere terme wat i.v.m. bewaring in Suid-Afrika gebruik word. Lesers wat hieroor sekere menings het, word uitgenooi om daaroor met die Redakteur in aanraking te kom.

Besiel met 'n boodskap uit die verlede bly die historiese monumente van vorige geslagte tot vandag 'n getuienis van eeue-oue tradisies. 'n Groter bewustheid van die eenheid van menslike waardes het gaandeweg ontwikkel, monumente van ouds word nou waardeer as gemeenskaplike erfgoed en 'n gedeelde verantwoordelikheid word daarvoor erken teenoor toekomstige geslagte, aan wie dit nagelaat moet word in al die onvervalste rykdom daarvan.

Dit is noodsaaklik om op internasionale vlak ooreen te kom en beginsels vas te lê as leidraad by die instandhouding en restourasie van monumente, waarna die toepassing aan elke land oorgelaat word binne die raamwerk van eie tradisie en kultuur. Deur hierdie grondliggende beginsels vir die eerste keer te definieer, het die **Handves van Athene** van 1931 bygedra tot die ontwikkeling van 'n uitgebreide internasionale beweging wat vaste vorm aangeneem het in nasionale dokumentasie, werk van die **UNESCO** en die stigting van die **International Centre for the Study of the Preservation and Restoration of Cultural Property** in Rome. Toenemende aandag is gewy aan probleme wat steeds meer kompleks en uiteenlopend word en kritiese gesindheid is daarop gerig. Die tyd het aangebreek om die Handves te hersien, en sodoende die uitgangspunte 'n dieper sin en wyer trefkrag te gee.

Gevolglik het die **Tweede Internasionale Kongres van argitekte en tegnici vir historiese monumente,** vergader in Venesië van 25 tot 31 Mei 1964, die volgende teks goedgekeur.

Bepalings

Artikel 1 Die begrip **'historiese monument'** sluit nie net alleenstaande argitektoniese werke in nie, maar ook stedelike of landelike omgewings wat getuig van 'n besondere kultuur, 'n betekenisvolle ontwikkeling of 'n historiese gebeurtenis. Dit geld vir sowel grootse kunsskeppings as meer beskeie werke uit die verlede wat met verloop van tyd 'n kulturele betekenis verwerf het.

Artikel 2 Vir die instandhouding en restourasie van monumente moet die wetenskap en alle tegnieke wat kan bydra tot die studie en beveiliging van die monumenterfenis ten volle benut word.

Doel

Artikel 3 By die instandhouding en restourasie van monumente gaan dit oor die behoud van sowel die kunswerk as die historiese getuienis.

Artikel 4 Gereelde versorging is die eerste vereiste vir die instandhouding van 'n monument.

Artikel 5 Die instandhouding van 'n monument word die beste gedien deur dit te gebruik tot nut van die gemeenskap, mits die uitleg of versiering nie verander word nie.

Artikel 6 Die instandhouding van 'n monument impliseer die behoud van 'n omgewing wat in verband is daarmee. Waar die tradisionele omgewing nog bestaan moet dit bewaar bly. Geen nuwe konstruksie, gedeeltelike sloping of verandering wat die verhouding van volumes en kleur verander is toelaatbaar nie.

Artikel 7 'n Monument is onafskeidbaar van die geskiedenis waarvan dit getuig en die milieu waarin dit geleë is. Dus kan die verskuiwing van die geheel of 'n deel daarvan slegs geduld word indien die behoud van die monument self dit vereis of allerbelangrike redes van nasionale of internasionale belang dit regverdig.

Artikel 8 Beeldhouwerk, skilderkuns of versiering wat integrerend deel is van 'n monument mag slegs verwyder word indien dit die enigste manier is om die voorbestaan van die kunswerke te verseker.

Restourasie

Artikel 9 Restourasie is 'n hoogs gespesialiseerde handeling. Die doel daarvan is om monumente in stand te hou en die estetiese en historiese waarde te beklemtoon en dit is gebaseer op respek vir die oorspronklike substansie van die monument en, wat meer is, noodsaaklike aanvullende werk moet 'n eietydse stempel dra. In elk geval moet die restourasie voorafgegaan en vergesel word deur 'n argeologiese en historiese ondersoek van die monument.

Artikel 10 Waar tradisionele tegnieke nie toereikend is nie, is dit toelaatbaar om 'n monument te konsolideer deur enige hedendaagse tegnologie vir instandhouding en konstruksie, mits die doelmatigheid daarvan deur wetenskaplike data en praktiese ondervinding bewys is.

Artikel 11 Waardevolle toevoegings, uit watter periode ook al, tot die bou van 'n monument moet respekteer word, aangesien restourasie nie styleenheid nastreef nie. Indien 'n gebou werk van verskillende tydperke deur- en oormekaar heen bevat, is die blootstel van 'n vroeëre toestand alleen regverdigbaar by wyse van uitsondering, en wel op voorwaarde dat die verwyderde elemente van geringe belang is, terwyl die ontblote deel daarenteen van groot historiese of argeologiese waarde en in 'n bewaarbare toestand moet wees. Die evaluasie van sulke elemente kan nie slegs by die individu in bevel van die projek berus nie.

Artikel 12 Elemente wat vermiste dele vervang moet harmonieus in die geheel verwerk word, maar terselfdertyd duidelik van die oorspronklike onderskeibaar wees, sodat die restourasie nie die artistieke of historiese getuienis vervals nie.

Artikel 13 Byvoegings kan slegs aanvaar word as dit nie afbreuk doen aan belangrike onderdele van die monument of die tradisionele kader daarvan nie, en ook nie die balans van die komposisie of die verhouding met die omgewing versteur nie.

Gebouegroepe

Artikel 14 Historiese gebouegroepe verdien besondere aandag om hul integriteit te beveilig en te verseker dat hul sanering en aanbieding op 'n gepaste wyse uitgevoer word. Instandhouding en restourasie in omgewings met historiese gebouegroepe moet veral inspireer word deur die voorafgegaande artikels.

Opgrawings

Artikel 15 Opgrawings moet uitgevoer word in ooreenstemming met wetenskaplike norme volgens die

'Recommendations and International Principles applicable to Archaeological Excavations' soos aanvaar deur die Algemene Konferensie te Nieu-Delhi (1955) in opdrag van die UNESCO.

Noukeurige aandag moet gegee word aan die ruimtelike ordening van 'n ontdekte ruïne; maatreëls moet getref word vir die beskerming van agitektoniese en blootgestelde voorwerpe. Verder moet alles in die werk gestel word om die samehang van 'n monument te openbaar sonder om die betekenis daarvan te vervals.

Enige rekonstruksie is by voorbaat uitgesluit. Slegs anastylose, dit wil sê heropbou met oorblywende reste op die terrein, kan oorweeg word. Aanvullende dele wat nodig is vir die goeie bewaring van die monument en om die samehang van die vorms te herstel, moet altyd herkenbaar wees en tot 'n minimum beperk word.

Dokumentaise en Publikasie

Artikel 16 Alle instandhoudings- en restourasieprojekte of opgrawings moet noukeurig en volledig gedokumenteer word deur analitiese en kritiese verslae, toegelig deur tekeninge en foto's.

Elke stadium van ontgrawing, konsolidasie, herrangskikking of integrasie, sowel as enige vraagstukke wat betref tegniek of uiterlike vorm wat blyk tydens die werk moet ingesluit word.

Hierdie rekord moet in 'n openbare argief geplaas word en beskikbaar wees vir navorsers. Dit word aanbeveel dat verslae publiseer word.

Kommentaar

Die handves is onderteken deur 23 deskundiges uit 16 lande. Die Angelsaksiese lande was afwesig, moontlik omdat monumentesorg daar tradisioneel meer pragmaties benader is eerder as om, soos op die vasteland, soveel daaroor te filosofeer. Buitendien is omvattende monumentewetgewing baie later in Brittanje aanvaar as in die meeste Europese lande.

Die werk van ICOMOS (International Council for Monuments and Sites) staaf die internasionale benadering waarna verwys word in die inleiding van die handves. Lidmaatskap strek van die Wes-Europese lande tot Rusland en Oos-Europese state, die Nabye- en Verre-Ooste, die Amerikas en lande van die Derde Wêreld. (Al het 'n bekende Britse akademikus onlangs in Suid-Afrika na die organisasie verwys as "that Franco-Italian clique').

Die Titel. Beide die Franse en die Engelse teks verwys net na **monuments and sites (monuments et sites);** die Nederlandse net na **monumenten,** terwyl die Duits lees; **Denkmälern und Denkmalgebieten. Historiese terreine** is moontlik 'n geskikte vertaling in Afrikaans.

Artikel 1 Die afleiding van die woord **monument** uit Latyn is welbekend. Definisies in Afrikaanse woordeboeke is elementêr. Dit is interessant dat definisies hedendaags meer omvattend is as voorheen – soos gesien kan word in die jongste monumentewette in Europa.

Die definisie uit die Grote Winkler Prins ensiklopedie is gangbaar: **term ter aanduiding van een bouwsel of beeld dat dient om een persoon of feit te gedenken; alsmede van overblijfselen uit perioden welke van algemeen belang zijn wegens hun schoonheid, wetenschappelijk betekenis of volkekundige waarde. Tot de laaste groep reken men mede al dan niet gecultiveerde terreinen (parken, fonteinen, landschappen).** Hierdie definisie stem baie ooreen met dié in die Nederlandse Monumentewet van 1961.

Dit is 'n ope vraag hoe aanvaarbaar die benaming **historiese gedenkwaardigheid** in die Suid-Afrikaanse wet is, veral aangesien die Engelse teks in elk geval **monument** gebruik. (Afrikaanse Woordeboek: **gedenkwaardigheid** – werd om herdenk te word).

Fredrich Mielke wy 'n hele hoofstuk **Versuch einer wissenschaftlichen Definition** in sy boek **Die Zukunft der Vergangenheit** aan in 'n poging om **Denkmal** te definieer.[1]

Artikel 2 Die Engelse en Franse teks gebruik die woord **instandhouding** en **Erhaltung.** Hoewel **conservation** en **preservation** in Engels nie dieselfde beteken nie, word die woorde soms vir een begrip gebruik. (Kyk HARVEY: Conservation of Buildings, bls. 15, vir die korrekte definisies).[2]

Byvoorbeeld: Centre for the Study of the **Preservation** of Cultural Property, Rome, maar Centre of the **Conservation** of Historic Towns and Buildings in Brugge, dan weer die Amerikaanse National Trust for Historic **Preservation.**

Beide **preservasie** en **konservasie** kom in Afrikaanse woordeboeke voor. Odendaal et al in H.A.T. dink aan vrugte inlê **(konserveer:** van bederf bewaar; verduursaam, inlê – **preserveer:** teen bederf bewaar). Kritzinger en Labuschagne se definisie is meer aanvaarbaar – **konservasie:** bewaring, behoud, beskerming, instandhouding, terwyl **perservasie** ook beskryf word as **bewaring.**

Bewaring word in die Afrikaanse Woordeboek definieer as beskerming, hoede; **bewaar as onder beskermende toesig hou. H.A.T. beskryf bewaar** as (3) beskerm.

Monumentesorg behels meer as net bewaring, dus is die woord **instandhouding** in die Afrikaanse vertaling gebruik. **Instandhouding:** handeling van iets teen vernietiging, verdwyning, ondergang of verval te bewaar. (Afrikaanse Woordeboek).

Artikel 4 Hier is **versorging** gebruik na aanleiding van die Duitse **Pflege** (vgl. **Denkmalpflege)** en die erkende Nederlandse **monumentezorg** hoewel die Nederlandse teks **onderhoud** lees.[3]

Artikel 9 Restourasie volgens H.A.T. is: opknapping, herstel, herbouing van die hele of 'n belangrike deel van 'n ou kunswerk om dit so presies moontlik terug te bring na die vorm wat dit in 'n vorige tyd gehad het. (Hierdie is so te sê identies aan die definisie in VAN DALE: Groot Woordenboek der Nederlandse Taal).

Die Grote Winkler Prins beskrywing is al minder negentiende-eeus: 'het geheel van Procédés en bewerkingen waaroor getracht wordt geschonden of gewijzigde kunstwerken in hun oorspronklijke staat te herstellen op een wijze die historisch, technisch en natuurwetenschappelijk verantwoord is . . . hedendaagse stelregel: *behoud gaat vóór hernuwing'.*

1. *Miekle, Friedrich: Die Zukunft der Vergangenheit: Grundsätze. Probleme und Möglichkeiten der Denkmalpflege* Stuttgart: Deutsche Verlagsansalt, 1975 3 421 02456 1
2. Harvey, John: *The Conservation of Buildings* London: John Baker, 1972 0 212 98420 9
3. Lank voordat *conservation* of *preservation* die aanvaarde terme geword het, is *monument care* in Engels gebruik na aanleiding van *Denkmalpflege.* Brown gebruik ook samestellings soos *monument administration* en gee voorkeur aan *preservation* bv. *preserving* the aspect of historical cities in die subtitel van sy boek. Kyk: Brown, Baldwin *The Care of Ancient Monuments* Cambridge:University Press, 1905

De Fonteijn of die sg. Jan van Riebeeckhuis in Culemborg – Verwikkelinge en Woelinge

Deon Jooste, Direkteur Stigting Simon van der Stel

In die jongste tyd het daar berigte in die pers verskyn i.v.m. die sg. Jan van Riebeeckhuis in Culemborg Nederland – berigte wat nie altyd vleiend teenoor die Stigting was of die werklike posisie weerspieël het nie. Die Nasionale Raad van die Stigting het gevolglik besluit dat die lede van die Stigting volledig ingelig moet word oor die jongste verwikkelinge en die huidige stand van sake.

1. Die restourasie van die sg. Van Riebeeckhuis

Die gedagte om die sg. Jan van Riebeeckhuis, ook bekend as De Fonteijn te restoureer, kan teruggevoer word na die belangstelling wat in 1952 met die Van Riebeeckfees opgewek is en die verwantskap tussen Suid-Afrika en Nederland beklemtoon het. In hierdie tyd is die aandag ook gevestig op die bouvallige toestand van die huis waarin, so is daar destyds gemeen, Jan van Riebeeck gebore is en het die gedagte mettertyd ontstaan dat die gebou gerestoureer moet word. Hierdie gedagte het vir die eerste keer konkrete gestalte gekry toe dr. W.H.J. Punt in 1953 Nederland besoek het. Tydens daardie besoek het hy kennis gemaak met die destydse burgemeester van Culemborg, wyle mnr. H.A.J. van Koningsbruggen, wat ewe entoesiasties was oor die moontlike restourasie van De Fonteijn.

Aanvanklike pogings om fondse in sowel Suid-Afrika as Nederland vir die restourasie in te samel, wou egter nie vlot nie. Teen die einde van die vyftigerjare is die huis as onbewoonbaar verklaar en was daar gevolglik 'n wesenlike gevaar dat dit gesloop kon word. Op hierdie tydstip het die stadsraad van Culemborg ingegryp en in 1959 die woning aangekoop. In 1960, tydens 'n besoek aan Nederland, kon dr. Punt vir mnr. van Koningsbruggen meedeel dat 'n komitee onder beskerming van die Pretoria-streekkomitee van die Stigting Simon van der Stel in die lewe geroep is om 'n praktiese optrede te bedink ten einde fondse in te samel vir die restourasie.

Dit was eers in 1964 dat die Pretoria-streekkomitee begin het om aktief fondse in te samel. Dit het daartoe gelei dat daar op 20 Februarie 1965 'n vergadering in Pretoria gehou is waar besluit is dat regter V.G. Hiemstra, vanweë die feit dat hy voorsitter was van die Pretoria-streekkomitee van die Stigting, ook die voorsitter van die restourasie-fonds sou wees.

Aangesien die Stigting Simon van der Stel op daardie tydstip nog besig was om sy voete te vind, is daar geoordeel dat 'n tweede organisasie gestig moes word wat hom primêr besig sou hou met die fondsinsameling vir De Fonteijn. Op 6 Augustus 1966 het die Stigting Jan van Riebeeck toe tot stand gekom in wie se naam die fondsinsameling daarna sou geskied.

Terselfdertyd is in Nederland ook 'n Stichting Jan van Riebeeckhuis in die lewe geroep. De Fonteijn is deur die stadsraad van Culemborg aan laasgenoemde Stigting oorhandig. Daarna is 'n aanvang gemaak met die restourasiewerk. Daar is bereken dat die totale restourasiekoste ongeveer R180 000 sou beloop waarvan R30 000 aangewend sou word vir die aankoop van meubels. Gedurende 1968 is sowat R32 000 uit Suid-Afrika oorbetaal vir die restourasiewerk – die res van die restourasiekoste sou deur Nederlandse bronne bygedra word. Uiteindelik in 1971 was die restourasiewerk voltooi en is 'n verdere R1 000 uit Suid-Afrika bygedra.

Uit die voorafgaande is dit duidelik dat die Stigting Simon van der Stel ten nouste betrokke was by die aanvanklike pogings om De Fonteijn te bewaar. Nie net was 'n amptenaar van die Stigting, dr. W.H.J. Punt, aktief by die beplanning betrokke nie maar is die takke van die Stigting ook aangewend om fondse in te samel. Sy betrokkenheid en jurisdiksie sou spoedig 'n nog méér konkrete vorm aanneem.

2. Die Nederlandsche Stichting Jan van Riebeeckhuis kom tot stand

Daar is reeds kortliks verwys na die totstandkoming van die Nederlandsche Stichting Jan van Riebeeckhuis in Culemborg in 1966. Die doel van hierdie organisasie was om om te sien na De Fonteijn en in dieselfde jaar is die gebou en nog twee aangrensende strukture aan die Nederlandsche Stichting Jan van Riebeeckhuis deur die stadsraad van Culemborg oorgedra vir die simboliese bedrag van een gulde.

Volgens die statute van die Nederlandsche Stichting Jan van Riebeeckhuis, moet die bestuur uit verteenwoordigers van die volgende liggame saamgestel word: die stadsraad van Culemborg, Stigting Simon van der Stel, Stigting Jan van Riebeeck (Suid-Afrika) en die Stichting Heemschut Restauratie Hulpfonds. Ten tye van die totstandkoming van die Nederlandsche Stichting Jan van Riebeeckhuis het wyle prof. F.C.L. Bosman sowel die Stigting Simon van der Stel as die Stigting Jan van Riebeeck verteenwoordig. Kort daarna, op 1 Mei 1968, is dr. W.H.J. Punt deur die Nederlandse Stichting Jan van Riebeeckhuis as die Stigting Simon van der Stel se verteenwoordiger op die bestuur aangewys met mnr. Ton Koot, sekretaris van die Bond Heemschut in Nederland, as sekundus. Vanweë praktiese oorwegings, het mnr. Koot altyd die Stigting Simon van der Stel verteenwoordig tydens die bestuursvergaderings van die Nederlandsche Stichting Jan van Riebeeckhuis en later was hy selfs die ondervoorsitter – 'n amp wat hy tot twee jaar gelede beklee het. So het die Stigting Simon van der Stel se verteenwoordiger in der waarheid 'n senior posisie ingeneem op die bestuur in Nederland. Dit is opvallend dat niemand in Suid-Afrika, ook nie die plaaslike Jan van Riebeeckstigting, deur al die jare die Stigting Simon van der Stel se inspraak en verteenwoordiging bevraagteken het nie.

3. Gebeurtenisse sedert Desember 1980

Nadat De Fonteijn gerestoureer is, is 'n aantal meubels uit die sewentiende eeu aangekoop met fondse wat deels uit Suid-Afrika byeengebring is en daarna is die woning as 'n museum ingerig.

Soos dit dikwels met hierdie soort onderneming gaan, het die belangstelling van die betrokkenes getaan nadat die projek afgehandel is. De Fonteijn was nie op die gewone toeriste-roetes in Nederland nie en weinig Suid-Afrikaners het jaarliks die museum besoek. Hierdie en ander redes het daartoe gelei dat De Fonteijn finansieel 'n verlies was wat die Nederlandsche Stichting Jan van Riebeeckhuis nie voortdurend sou kon dra nie. Skakeling met die Suid-Afrikaanse stigtings was ook minimaal – teen 1980 het die Nederlandsche Stichting Jan van Riebeeckhuis nie eers meer oor die adres beskik van die Jan van Riebeeckstigting in Suid-Afrika nie en was slegs die adres van die Stigting Simon van der Stel aan Culemborg bekend.

Op 26 November 1980 het die voorsitter van die Nederlandsche Stichting Jan van Riebeeckhuis, dr. L.J. Hermans, per brief die Stigting Simon van der Stel verwittig dat die bestuur op 19 November 1980 besluit het dat vanweë die bedenklike finansiële posisie die museum gesluit en 'n ander funksie vir die woning gevind moet word. Voorts is ook voorgestel dat die meubels wat in De Fonteijn was, oorgeplaas word na Het Elisabeth's Weeshuis, die plaaslike museum in Culemborg.

i. *Samesprekings op 17 Desember 1980*

Op ontvangs van hierdie brief het die Stigting Simon van der Stel dadelik in aanraking gekom met die Stigting Jan van Riebeeck en is 'n vergadering vir 17 Desember 1980 belê. Die inisiatief om die vergadering te belê, het uitgegaan van die Stigting Simon van der Stel en die *motief daaragter was dat die twee Suid-Afrikaanse organisasies in die onderhandelinge met die Nederlanders, uit een mond moes praat* – 'n motief, so sou dit later blyk, net by die Stigting Simon van der Stel aanwesig was.

Tydens die vergadering is die volgende besluit aanvaar, nl. dat beide Suid-Afrikaanse organisasies graag wou sien dat die museum bly voortbestaan, dat verskillende pogings aangewend moes word om die tekort aan fondse te oorbrug en dat 'n gesamentlike brief van beide Suid-Afrikaanse organisasies na Nederland gestuur word waarin bogenoemde besluit aan hulle oorgedra word.

Ten spyte van verskeie pogings deur die Direkteur van die Stigting Simon van der Stel om met mnr. W. Punt, sekretaris van die Stigting Jan van Riebeeck, tot 'n reëling te kom oor die brief, was daar van sy kant geen reaksie nie. Gevolglik is 'n brief toe op 22 Desember 1980 in die naam van die Stigting Simon van der Stel na Nederland gestuur waarin die besluit van 17 Desember aan hulle oorgedra is en terselfdertyd is ook versoek dat 'n finale besluit eers oor drie maande geneem moet word.

Op 3 Februarie 1981 antwoord dr. Hermans uit Culemborg dat hulle bereid is om 'n finale besluit uit te stel tot 1 April 1981 maar merk hy op dat geld vanuit Suid-Afrika onwelkom sou wees om die museum te red. Hy stel egter twee alternatiewe voor vir die gebruik van De Fonteijn. *Een moontlikheid was dat die woning aan die stadsraad van Culemborg oorgedra word wat dit kon inruim as 'n argief. Die meubels sou in hierdie geval in die gebou kon bly terwyl die gebou ook oop sou wees op gereelde tye vir die publiek om te besoek. Hierdie voorstel het dus beteken dat De Fonteijn 'n bykomende funksie sou kry, nl. as 'n argief maar dat hy ook sy museumfunksie sou behou.* 'n Ander moontlikheid was dat die huis aan die Vereniging Hendrik de Keyser, 'n Nederlandse bewaringsliggaam, oorgedra word.

Op ontvangs van hierdie brief is weer 'n vergadering op inisiatief van die Stigting Simon van der Stel belê. Die vergadering het op 20 Februarie 1981 plaasgevind en is bygewoon deur dr. S. Meiring Naudé, Hoofregter V. Hiemstra, mnre. H. de Graaf, W. Punt (laasgenoemde twee persone as voorsitter en sekretaris onderskeidelik van die Stigting Jan van Riebeeck) en Deon Jooste. Tydens 'n uitvoerige bespreking het mnr. Punt gepleit vir die voortbestaan van die De Fonteijn slegs as 'n museum m.a.w. vir die behoud van die status quo. Dit was die eerste standpunt van mnr. Punt. *Die ander persone het geoordeel dat die gedagte dat die gebou as 'n museum en 'n argief aangewend word, baie meer meriete het.* Uiteindelik het mnr. Punt die sin van hierdie standpunt ingesien en is die volgende besluit *eenparig* aanvaar:

i. dat saamgestem word met die voorstel van die Nederlandsche Stichting Jan van Riebeeckhuis dat De Fonteijn aangewend word as 'n museum en argief vir die stadsraad van Culemborg;
ii. dat die meubels wat deur die toedoen van Suid-Afrikaners in die huis byeengebring is, in die huis behou word;
iii. dat die meubels onder geen omstandighede uit die huis verwyder mag word sonder die verlof van die Stigting Simon van der Stel en die Stigting Jan van Riebeeck nie;
iv. dat indien hierdie aanbevelings nie aanvaarbaar is nie, die meubels na Suid-Afrika teruggestuur word, en
v. dat dit genotuleer word dat dit met groot spyt is dat De Fonteijn op hierdie wyse 'n ander funksie moet kry.

Na die aanvaarding van die besluit het mnr. Punt versoek dat die besluit ook deur die volle bestuur van die Stigting Jan van Riebeeck bekragtig moet word.

Gedurende Maart 1981 is hierdie bestuursvergadering toe gehou. *Hier het mnr. Punt heeltemal die teenoorgestelde standpunt ingeneem as die besluit wat hy op 20 Februarie onderskryf het en dus teruggekeer na sy oorspronklike standpunt, nl. dat De Fonteijn slegs as 'n museum behou moes bly.* By hierdie vergadering het die bestuur van die Stigting Jan van Riebeeck toe besluit om nog verdere uitstel te vra vir 'n finale besluit i.v.m. De Fonteijn sodat fondse nog gevind kon word om die museum te red. *Die Stigting Jan van Riebeeck was dus nie op daardie tydstip bereid dat die woning ook as 'n argief aangewend word nie.*

Ten einde 'n eenheidsfront uit Suid-Afrika te bewaar, het die Stigting Simon van der Stel toe besluit om voorlopig hierdie standpunt te steun. Voorts is ook ooreengekom dat die twee Suid-Afrikaanse Stigtings gesamentlik aan Nederland vertoë sou rig.

Mnr. Punt het hom weer nie gehou aan die ooreenkoms om 'n gesamentlike brief na Nederland te stuur nie. Verskeie pogings om 'n reëling met hom te tref het weereens abortief geblyk. Gevolglik het die Direkteur van die Stigting Simon van der Stel op 24 Maart 1981 aan Culemborg geskryf waarin twee voorstelle gemaak is nl. dat pogings aangewend moet word om in Nederland fondse te bekom om die finansiële posisie van De Fonteijn op 'n deurlopende grondslag te verseker. Indien dit nie aanvaarbaar was nie, was die Stigting bereid om saam te gaan met die oorspronklike voorstel uit Nederland, nl. dat die woning tot 'n argief en 'n museum omskep word, onderhewig aan die voorwaardes volgens die besluit van 20 Februarie 1981.

Tot die diepe teleurstelling van die Stigting Simon van der Stel, moes op 7 Mei 1981 uit Nederland verneem word dat die Stigting Jan van Riebeeck die Stigting Simon van der Stel se handelingsbevoegdheid bevraagteken. Hierdie onverwagse dolksteek van 'n mede-Suid-Afrikaanse organisasie, sonder dat hy ooit vooraf daarmee gekonfronteer is, het sake tot 'n punt gedryf. Die Stigting Jan van Riebeeck is 'n verduideliking aan Suid-Afrika verskuldig hoe hy dit regverdig om mede Suid-Afrikaners se bedingingsvermoë te ondermyn met persone wat openlik Suid-Afrika vyandiggesind is.

Die antwoord uit Nederland op hierdie bedenklike poging was kort en bondig – die Stigting Simon van der Stel moet in al die onderhandelinge geken word.

Uit bogenoemde blyk dit verder dat die Stigting Simon van der Stel die mening toegedaan was dat De Fonteijn as 'n museum en 'n argief omskep kan word terwyl die Stigting Jan van Riebeeck, en spesifiek mnr. Willem Punt, die huis slegs as 'n museum wou behou. Hierdie standpunt word verder bevestig deur 'n koerantberig van 13 Junie 1981 waarin mnr. Punt gesê het dat die Stigting Jan van Riebeeck nie bereid is om enige onderhandelings wat die status van die huis sal verander, met Culemborg aan te knoop nie.

"Ons kapituleer nie so maklik soos die Stigting Simon van der Stel nie. Die Stigting Jan van Riebeeck het dit op sy laaste vergadering onomwonde gestel dat geen toegewings aan Culemborg gemaak sal word nie". (Beeld, 13 Junie 1981).

Dit is sterk taal hierdie en 'n besliste standpunt wat vir onderhandelinge weinig ruimte gelaat het. Maar was dit? 'n Maand later op 13 Julie 1981 blyk dit uit 'n koerantberig *dat mnr. Punt in Culemborg ingestem het dat De Fonteijn* *as 'n museum sowel as 'n argief aangewend kan word!* In 'n telefoniese gesprek met die Direkteur van die Stigting Simon van der Stel, stel dr. Hermans, burgemeester van Culemborg, dit so: "Mr Punt has accepted all your proposals". Die vraag kom na vore wat mnr. Punt eintlik in Culemborg gaan soek het? *Of hy nou daar was of nie, die beginsel van De Fonteijn as 'n museum – argiefkompleks was toe reeds maande tevore deur die Nederlanders en die Stigting Simon van der Stel aanvaar. In elk geval, alle aansprake deur mnr. Punt dat sy aanwesigheid en onderhandelinge met Culemborg die plaaslike stadsraad tot die nuwe standpunt oorgehaal het, strook nie met die feite nie en moet dus verwerp word.* Tot en met Junie 1981 was hy immers nie eers bereid dat die status van die woning verander word nie. Vanwaar nou die skielike ommeswaai en wel in die kleed van die redder? Die Stigting Simon van der Stel is weliswaar dankbaar dat mnr. Punt uiteindelik die Stigting se standpunt aanvaar het – maar beteken sy instemming dat hy nou óók "gekapituleer" het? *Miskien kan mnr. Punt ook mettertyd verduidelik hoe sy vroeëre onversetlikheid rym met sy nuwe standpunt wat voorheen vir hom so onaanvaarbaar was.*

Sekere koerantberigte met opskrifte soos "Punt weer gevaar af in Culemborg" kan die indruk by lesers geskep het dat die Stigting Simon van der Stel 'n speek in die wiel wou steek en dat mnr. Willem Punt tot die redding van die huis gekom het. In hoeverre dit waar is, sal lesers nou self kan oordeel.

Daar is nog enkele aspekte waarop gewys moet word.

i. Die woning self was nog nooit in gevaar nie. Dit is 'n verklaarde monument wat nie gesloop mag word nie. Die probleme wat tans bestaan wentel rondom twee aspekte, nl. die gebruik van die huis en of die twee Suid-Afrikaanse organisasies hulle seggenskap kan behou.

ii. Lesers sou opgemerk het dat skrywer hiervan konsekwent na die woning verwys het as De Fonteijn en nie as die Van Riebeeckhuis nie. Die rede is omdat daar goeie rede bestaan om te dink dat Jan van Riebeeck nooit in die betrokke huis gebore is nie. Reeds in 1965 het die destydse Minister van Onderwys, Kuns en Wetenskap, wyle senator Jan de Klerk, in 'n brief versoek dat die fondsinsamelingsveldtog in Suid-Afrika gestaak moes word, o.m. vanweë die onsekerheid of De Fonteijn wel die geboortehuis van Jan van Riebeeck is. Ook in Nederland bestaan daar baie twyfel. Op 16 Mei 1981 skryf die bekende (ook in Suid-Afrika) Nederlandse historikus aan die Vrije Universiteit van Amsterdam, dr. G. Schutte, hieroor aan die Direkteur van die Stigting Simon van der Stel en sê hy die volgende: "Culemborg is niet een stad om van een dergelijk museum *(dat tog al slechts door wat historische foefjes alleen maar met Van Riebeeck in connectie kan worden gebracht)* tot een succes te maken". Die bekende Suid-Afrikaanse historikus, dr. Anna Boëseken en biograaf van Jan van Riebeeck, wys in haar werk, Jan van Riebeeck en sy Gesin, daarop dat daar nie dokumentêre getuienis bestaan wat bewys dat Jan van Riebeeck in De Fonteijn gebore is nie.

iii. In die lig van bostaande kan dan tereg die vraag gestel word waarom die Stigting hom nog met die woning bemoei. Die rede is dat onder die vleuels van die Stigting heelwat fondse vir die restourasie ingesamel is. So het die Pretoriase streektak reeds in Julie 1965 sowat R8 000,00 ingesamel; meer as 'n jaar voordat die Stigting Jan van Riebeeck tot stand gekom het. Dit, terloops, bewys hoe verkeerd mnr. W. Punt se stelling is dat die Stigting Simon van der Stel geen sent bygedra het tot die restourasie van De Fonteijn nie. Die Stigting is dus gebonde om om te sien na die struktuur waarvoor sy lede bygedra het. Voorts word die Stigting Simon van der Stel, soos reeds aangetoon pertinent genoem as een van die bestuurslede van die Nederlandsche Stichting Jan van Riebeeckhuis en sou dit onverantwoordelik wees indien die organisasie hom onttrek.

iv. Ten slotte moet lesers daarop gewys word dat die gedagte dat De Fonteijn wel as 'n museum en argief gebruik sal word, tans maar nog net 'n voorstel is. Die stadsraad van Culemborg sal eers in die loop van 1982 besluit of hy bereid is om De Fonteijn as 'n argief aan te wend – dit is dus nog geensins 'n voldonge feit nie. Indien dit wel gebeur, kom die vraag na vore tot welke mate die Suid-Afrikaanse instansies nog inspraak in die beheer daarvan sal hê. Tot welke mate dit die geval sal wees, moet nog besin en beding word.

Dr. W.H.J. Punt †
– Dr. S. Meiring Naudé, nasionale voorsitter van die Stigting Simon van der Stel

Willem Henry Jacobus Punt is op 26 April 1900 te Germiston gebore. Hy woon die volgende skole by:
Staatsgimnasium, Pretoria – 1906
Jan Pieter Heyerskool, Amsterdam – 1908
Eendrachtskool, Pretoria – 1909-1916
Oost Eind Hoërskool, Pretoria – 1917-1918

In 1925 behaal hy die Tweedeklas Onderwysersertifikaat aan die Normaalkollege in Pretoria, daarna die B.A.-graad in 1923 aan die Transvaalse Universiteitkollege (TUK) en die M.A.-graad in aardrukskunde in 1932 aan die Universiteit van Pretoria. Hy slaag ook in die kapteinseksamen in 1933 aan die Militêre Kollege in Pretoria.

Hy begin sy loopbaan as klerk in die Staatsdiens 1919-1920 en lê hom daarna toe op die onderwys in Brits (1920), Die Normaalkollege (1921-22), Randjesfontein (1923), Brakpan (1924-26), Voortrekkerhoogte (1926-28), en Suidskool, Pretoria (1929-35). Hy word skoolhoof van die Voortrekker Laerskool (1936-46) en die Danville Laerskool (1947-58). Intussen gee hy ook nauurse lesings aan TUK in 1925 en 1928 en aan die Tegniese Kollege, Pretoria van 1934-45.

Van 1953 tot 1968 was hy lid van die Historiese Monumentekommissie en van 1960 tot 1970 lid van die Raad van Heraldiek.

In 1958 slaag hy daarin om met die hulp van die S.A. Akademie vir Wetenskap en Kuns die Stigting Simon van der Stel op te rig om ons Kaap-Hollandse erfenis asook die pionierswonings in die binneland vir die nageslag te bewaar. Op die stigtingsvergadering in die Kasteel de Goede Hoop in April, 1959 word hy tot die eerste direkteur benoem. Hierdie amp het hy tot September 1974 beklee en daarna was hy tot 1978 die kultuur-historiese adviseur van die Stigting.

Gedurende die tyd dat hy direkteur van die Stigting was, is vyf eiendomme in Kaapland, twee in Transvaal en een in Natal aangekoop en gerestoureer, duidende rand vir bewaring ingesamel en 4300 lede gewerf. Die eiendomme is Coornhoop in Kaapstad, twee huise in Tulbagh, die Bradshaw-meul naby Bathurst, 'n huis in Graaff-Reinet, die Krugerplaas, Boekenhoutfontein, naby Rustenburg, die Botshabelo-sendingstasie naby Middelburg, Tvl. en die Macroriehuis in Pietermaritzburg. Dr. Punt het veel bygedra om Suid-Afrika bewaringsbewus te maak.

Reeds in 1914 toe hy nog 'n seun was het hy begin belangstel in die vasstelling van die roetes waarlangs die Voortrekkers die binneland ingetrek het maar in 1928 het hy in alle erns die taak aangepak. Hy het veral die trekke van Louis Trichardt, Johannes van Rensburg en Hendrik Potgieter nagevors. Dit was die eerste keer dat terreinnavorsing oor die geografiese aspek van die Groot Trek in Suid-Afrika aangepak is. Hierdie navorsing is saamgevat in 'n proefskrif "Louis Trichardt se Laaste Skof" waardeur die Ph.D-graad in 1952 deur die Universiteit van Stellenbosch aan hom toegeken is.

In 1945 het hy die begraafplaas van die Trichardt-trek in Lourenço Marques vasgestel. In 1953 kom 'n Louis Trichardt-monumentfonds tot stand en R70 000 word daarvoor ingesamel. Daarmee word die begraafplaas gekoop en 'n Gedenktuin word met behulp van die argitek J. de Ridder in 1963 voltooi.

As lid van die Historiese Monumentekommissie het hy 'n groot aantal historiese plekke en geboue nagevors en vir proklamasie aangeveel. Sodoende is die Staatsmodelskool in Pretoria gered en die Militêre Hoofkantoor en huise in Artillerieweg geproklameer. In Natal het Bloedrivier, Congella en Elandshoogte sy aandag geniet, en in Noord-Transvaal Schoemansdal en die verskillende paaie na die Ooskus. Ook het hy vasgestel waar die Van Rensburg-trekkers aan die Limpopo in Mosambiek vermoor is.

In 1945 het hy met behulp van dr. Jan Ploeger die feestelike herdenking van die opening van die ZASM-spoorlyn na Delagoabaai in 1895 deur die Staat in Pretoria gereël.

Die volgende publikasies het uit sy pen verskyn: Louis Trichardt se Laaste Skof; The White Walled Beauty of the Cape; Our Cape Gables; Voortrekker Routes in Africa; Die Anglo-Boere Oorlog Teëlalbum en Die Eerste Europeane in die Nasionale Krugerwildtuin.

Hy het hom beywer vir die behoud van die Jan van Riebeeckhuis in Culemborg, Nederland en is die oprigter van die Van Riebeeckstigting in Suid-Afrika.

Deur sy toedoen is die unieke teëlpanele van die Anglo-Boere oorlog in Rotterdam in 1971 vir Suid-Afrika gekoop en ontbrekende teëls in Nederland vervaardig. Hierdie versameling word tans in die Oorlogsmuseum in Bloemfontein uitgestal.

Hy het ook die portrette van goewerneur en barones van Plettenberg asook van die goewerneur de Chavonnes en sy vrou vir die Kasteel de Goede Hoop opgespoor.

Die waterverfskilderye van Oud-Pretoria (1885-1890) deur Whitehead is deur hom in St. John, Newfoundland aangekoop en is tans in die besit van die Stadsraad van Pretoria.

Hy het goue pennings vir kultuurprestasie van die S.A. Akademie vir Wetenskap en Kuns en vir dienste i.v.m. bewaring in Suid-Afrika van die Stigting Simon van der Stel ontvang. Hy het silwerpennings ontvang van die Historiese Monumentekommissie vir 15 jaar diens i.v.m. historiese bewaring, van die Stigting Simon van der Stel vir die koop en restourasie van Boekenhoutfontein asook silwerpennings van die Stadsraad van Lourenço Marques, vir die organiseer van die ZASM-fees in 1945 en die Ton Koot-penning vir die bewaring van ons Hollandse erfenis in Suid-Afrika en Nederland.

In 1981 is die Dekorasie vir Voortreflike Diens postuum deur die Staatspresident aan hom toegeken vir sy groot bydrae tot bewaring in Suid-Afrika.

Hy was getroud met mej. De Ridder. Uit die huwelik is 3 seuns en 2 dogters gebore. Dr. Punt is op 22 Mei 1981 in Pretoria oorlede.

Mary Alexander Cook *Foto: Stellenbosch Museum*

Dr. Mary Cook †

Die oorlye van dr. Mary Baker Alexander Cook op 2 Augustus 1981 het in bewaringskringe in Suid-Afrika 'n leemte gelaat wat nie maklik gevul sal word nie.

Sy is op 4 Augustus 1902 in Barnsley, Yorkshire gebore waar haar vader 'n regspraktyk gehad het. Reeds as skooldogter het haar akademiese gerigtheid na vore gekom en aan die einde van haar skoolloopbaan het sy besluit om 'n kursus in die geneeskunde te volg. Sy skryf haar gevolglik in by die Mediese Skool van die Universiteit van Leeds waar sy mettertyd die grade MB en Ch B verwerf het.

Na die voltooiing van haar studie het sy met 'n Engelse predikant in die huwelik getree en teen 1926 het die egpaar besluit om hulle in Suid-Afrika te kom vestig. Aanvanklik het hulle eers op Rustenburg gewoon en later in Pretoria.

Dit was tydens 'n besoek aan Groot Constantia dat Mary Cook bewus geword het van die skoonheid en betekenis van die Kaapse kultuur-historiese erfenis. Haar toenemende belangstelling in hierdie kultuuruiting het meegebring dat die egpaar besluit het om na die Kaap te verhuis.

'n Tyd nadat hulle aankoms in die Kaap is haar man oorlede en moes dr. Cook omsien na die belange van haar twee jong kinders. Sy besluit terselfdertyd om die medisyne vaarwel toe te roep en haar te wy aan haar nuutontdekte belangstelling. Gevolglik aanvaar sy 'n betrekking as historiese navorser by die Suid-Afrikaanse Museum.

Deur die loop van jare het dr. Cook bekendheid verwerf vanweë haar publikasies en verskeie restourasie-projekte.

Nog voor haar aanstelling by die Suid-Afrikaanse Museum, het sy reeds in 1947 begin met 'n aantal inbsiggewende artikels oor Kaapse gewels en aanverwante onderwerpe in **Africana Aantekeninge en Nuus.**

Dit was egter die verskyning van **The Old Houses of the Cape** wat sy saam met Hans Fransen geskryf het wat veral bygedra het tot haar bekendheid. In die loop van 1973 verskyn nog 'n boek uit haar pen, **Die Kaapse kombuis.** Gedurende 1965 is dr. Cook aangestel as kuratrise van die Drostdy-museum op Swellendam wat sy toegewyd verder ontwikkel het. Na die aardbewing Tulbagh geskud het, het sy een van die beskadigde huise aangekoop en gerestoureer waar sy na haar aftrede gaan woon het.

Die baanbrekerswerk wat dr. Cook verrig het, het nie ongemerk by die Suid-Afrikaanse publiek verbygegaan nie. In 1949 het sy die medalje van die destydse Historiese Monumente-kommissie ontvang. Die Kaapse Drie-eeue Stigting het haar ook vereer terwyl die S.A. Akademie vir Wetenskap en Kuns se ere-penning ook aan haar toegeken is. Gedurende 1971 ken die Universiteit van Stellenbosch aan haar 'n ere-doktorsgraad toe. Haar eie dorp het haar egter ook nie vergeet nie – in 1973 het Swellendam haar 'n ere-burger van die dorp gemaak.

Suid-Afrika was besonder gelukkig om Mary Baker Alexander Cook in ons midde te hê. Sy laat 'n pragtige erfenis en geordendende kennis agter waarop huidige en toekomende geslagte met vrug sal kan werk en bou.

– Redakteur

VOOR JY JOU VASLOOP MET AFBETALINGSVERKOPE OF HUUR GESELS MET VOLKSKAS.

Moenie jou handtekening op die eerste die beste afbetalingsverkoop- of huurkontrak plaas wat jou aangebied word nie. Kom gesels eers met Volkskas se geldmense, want hulle is net so besorg oor hul eie naam as oor joune.
Praat met Volkskas. Hul aandeel in die Suid-Afrikaanse ekonomie is jou waarborg. Deur hul skakeling met die handelswêreld kan jy die beste toerusting, voertuie, implemente of apparaat bekom sonder om aan jou bedryfskapitaal te raak.
Jy kry dus altyd die beste – en slegs die beste, of dit nou afbetalingsverkope of huur is.

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