UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

A HERALDIC OVERVIEW OF THE SOUTH AFRICAN ARMY DURING TWENTY YEARS OF DEMOCRACY (1994-2014)

by

Marinda van der Nest

(Student number 15308554)

Submitted as a requirement for the degree

MAGISTER HEREDITATIS CULTURAEQUE SCIENTIAE

CULTURAL HISTORY

In the Department of Historical and Heritage Studies

University of Pretoria

Faculty of Humanities

Supervisor: Dr. Jackie Grobler

February 2017

DECLARATION OF ORIGINALITY

I do hereby wish to declare that the work contained in this dissertation is my own original work, that all sources used or quoted have been indicated and acknowledged by means of complete reference, and that this dissertation was not previously submitted by me or any other person at any other university for a degree. I further cede copyright to the University of Pretoria.

_____   _____

M. VAN DER NEST   **DATE**

ACKNOWLEDGEMENTS

I would like to thank the Department of Defence Logistic Support Formation for giving me the opportunity and support to conduct my research. A special word of thanks to Lt Col Eddie Watson of the Heraldry Section for his wealth of knowledge that he was willing to share with me and for his guidance and insightful contributions that I so appreciate.

I would also like to thank my study supervisor Dr. Jackie Grobler for his willingness to take me on as student in his last year at the university. I appreciate all your time and effort to help me with my project.

A very special word of thanks to my husband, Deon, who encouraged me, guided me, assisted me and was a wonderful help in editing my research document. Thank you for your inspiration.

And then I want to thank God for His grace and countless blessings that I receive daily.

ABSTRACT

Heraldry has been called the "shorthand of history" and with its own specific rules, symbols and shields in use for over eight hundred years, it is still of value today. Heraldry was first used as identification method in battle, but spread to other spheres of society. Heraldry was always part of the military and is still more visible in use by the military than other parts of society. It is these rules, terminology, and symbolism that influenced the choice of topic to understand the meaning of the emblems.

Heraldry is a science that studies the rules and terminology of armorial bearings, as well as the colourful and artistic emblems of individuals, families, communities or nations. In ancient times man used symbols to distinguish and to identify with his world view. Ancient man's symbolic illustrative or carved signs evolved from totems being used as emblems of identification with clan members, to flags, badges and shields used in the army and logos used as trademarks. It grew into a science of heraldry with hereditary and regulating rules and systems.

Symbols can mean different things to different people, the construction and reconstruction of meaning rely on the different cultural contexts in which it is used. It is these cultural contexts and the cohesion between them that will unveil the deeper meaning and worth of heraldic emblems.

The study aims at compiling a catalogue of South African Army military units by presenting the emblems of the different units to understand the significance of the emblem for its users. To achieve this an exploratory and descriptive investigation on heraldry and South African military heraldry was done, defining *esprit de corps,* symbolism, identity, traditions, indigenous elements and totemism.

The study focuses on the period 1994 to 2014 to give a snapshot of emblems in use during this period. It was mostly the emblems of higher headquarters that changed. The colours of the old flag of orange, white and blue changed to

green, gold or yellow, red, blue, black and white. In spite of changes, the unit emblem still forged a strong bond of identity amongst members.

KEYWORDS

Heraldry, armorial bearings, armory, coat of arms, symbols, *esprit de corps*, identity, organisations, military, emblems, totemism, material culture, images, symbolic anthropology, structuralism, shield, tournament, Crusades, traditional elements.

TERMINOLOGY

Achievement – the shield of arms and all the accessories which go with it (Rogers 1955: 18)

Armorial bearings – synonym for an achievement of arms (Brooke-Little 1996: 37).

Armory – science of which the rules and the laws govern the use, display, meaning and knowledge of the pictured signs and emblems appertaining to shield, helmet or banner (Fox-Davies 1954: 1).

Armoury – relating to weapons of warfare and to the place used to store these weapons (Fox-Davies 1954: 1).

Centaur – A creature from Greek mythology with the body and legs of a horse, but with a man's torso, arms and head (Brooke-Little 1996: 61)

Charge – Anything borne on the shield or on another charge. It have been grouped into beasts, birds, monsters, fishes, reptiles, armour (Brooke-Little 1996: 62)

Coat of arms – Originally this meant only the arms borne on the shield and on the coat of armour worn over the armour itself. Today it is commonly used to refer to the full achievement of arms (Brooke-Little 1996: 65).

Dragon – Scaly monster with bat-like wings and an eagle's claws (Brooke-Little 1996: 86).

Enfield – A monster with the head, hindquarters and tail of a fox, the body of a dog and eagle's claws (Brooke-Little 1996: 90).

Griffin – A monster with the hind parts of a lion and the head, breast, claws and wings of an eagle. It has ears and often a short beard. The male griffin has no wings but spikes protrude from his body (Brooke-Little 1996: 109).

Herald – An official performing the double task of minstrel to provide entertainment with song and verse during dinners and also as organiser for tournaments and state ceremonies. When the use of coats of arms became more widespread, heralds became experts in heraldry (Fox-Davies 1954: 28).

Heraldry – A system of decoration and of identification and is a science not only of the past, but also of the present and future, reflecting social practices and artistic norms of the era (Brownell 1984: 138).

Mermaid – A creature with the upper body of a young girl with long hair and a fish's tail replacing her legs (Brooke-Little 1996: 142).

Partition – These are the lines which may be used to divide the shield or charges (Brooke-Little 1996: 157).

Pegasus – A winged horse (Brooke-Little 1996: 161)

Shield – The principle vehicle for the display of the actual arms (Brooke-Little 1996: 190).

ABBREVIATIONS

ASB – Army Support Base

Bfn – Bloemfontein

Bn – Battalion

Capt – Captain

EC – Eastern Cape

FW – Field Workshop

Gar – Garrison

HQ – Headquarters

Inf – Infantry

JSB – Joint Support Base

Kby – Kimberley

Krnstad – Kroonstad

KZN – KwaZulu Natal

LP – Limpopo

L/Smith – Ladysmith

Lt Col – Lieutenant Colonel

Mob Cen – Mobilisation Centre

MOD – Main Ordnance Depot

MOSD Dbn – Main Ordnance Sub Depot Durban

MOSD W/Sthal – Main Ordnance Sub Depot Wallmannsthal

MP – Mpumalanga

MU – Maintenance unit

NCG – National Ceremonial Guard

NCO – Non-Commissioned Officer

Para – Parachute

Potch – Potchefstroom

Regt – Regiment

SAAF – South African Air Force

SANDF – South African National Defence Force

SAASIC – South African Army Specialist Infantry Capability

SAI – South African Infantry

Tech Trg Cen – Technical Training Centre

TSU – Technical Service Unit

Tvl – Transvaal

WC – Western Cape

TABLE OF CONTENTS

LIST OF FIGURES

xvi

CHAPTER 1

METHODOLOGICAL ORIENTATION

1.1 INTRODUCTION

This study originated through a project at the Heraldry section in the Department of Defence Logistic Support Formation to identify and categorize a collection of unidentified unit emblems, shoulder flashes and other insignia. From this project it became evident that reference books and sources on emblems pre-1994 are available, but any literature on badges or emblems post-1994 are lacking.This investigation was also guided to explore symbolism in emblems to understand the meaning behind the emblems and heraldry in general.

Heraldry always had strong military connotations, surfacing at a time when men at war found it difficult to recognise friend or foe. To identify themselves in suits of armour, they decorated their shields with a design unique to their identity that could be seen from afar.Armorial bearings were handed down from generation to generation, showing descent as well as identity. Over time heraldry evolved into a science of heredity with regulating rules and a distinct vocabulary for accurate description (Slater 2002: 9).

Fox-Davies (1954: 1) made a distinction between certain heraldic terminologies for better understanding of the term heraldry. He defines armory as: "That science of which the rules and the laws govern the use, display, meaning and knowledge of the pictured signs and emblems appertaining to shield, helmet or banner." Heraldry he defined as: "The regulation of ceremonials and matters of pedigree". Armory is undoubtedly part of heraldry, but relates only to the emblems and devices, where heraldry covers everything. He also defines "Armoury" as relating to weapons of warfare and to the place used to store these weapons.

Fox-Davies (1954: 2) sees heraldry as the art and technique of insignia, associated with defensive armour, especially the shield. It is primarily symbolic and decorative with a purpose of distinction. Milton (1978: 9) describes heraldry

as a living art of recording human behaviour in an ancient style. He also refers to the distinction made by earlier writers between armory as study of the science of coat armour (a description of the achievement of the shield), and of heraldry (keeping records of existing arms and to hold the responsibility for the granting and designing of all new arms). Wise (1980: 4) indicates that armory is the medieval term for heraldry that is seen as the art or science of armorial bearings. He defines heraldry as a system for identifying individuals by means of distinctive hereditary insignia. According to Brownell (1984: 138) heraldry is a system of decoration and of identification and is a science not only of the past, but also of the present and future, reflecting social practices and artistic norms of the era. Woodcock and Robinson (1988: 1) defines heraldry as the systematic hereditary use of an arrangement of charges or devices on a shield. Brooke-Little (1996: 2) as Clarenceux King of Arms (one of the three chief heralds of England and Wales) gives a circumscriptive definition of heraldry as an ordered system of personal and corporate symbolism following certain rules; it is hereditary in character with the honourably bearing of arms that is principally displayed on the shield. In his book for heraldic designers Hope (1999: 35) defines heraldry as a symbolical and pictorial language of uncertain and undecided origin, which, by the beginning of the thirteenth century, had already been reduced to a science with a system, classification and terminology of its own. Slater (2002: 6) also defines heraldry as a hereditary system of colours and symbols for personal identification.

What all the stated definitions have in common is the consistent view that heraldry is a hereditary identification system. There is also a consistent reference to a system with rules, artistic norms, colours, symbols and decoration. In this regard the definition by Woodcock and Robinson (1988: xii) is more comprehensive when he adds that heraldry is a science with its own rules and terms and is also a beautiful art form. Through symbols heraldry shows the history of distinguished families and through them also of a nation. Coats of arms represent the heroic achievements of our ancestors and thereby perpetuating their memory. It hangs together with the quote of J.R. Planché who describes heraldry as: "The shorthand of history" (Scott-Giles 1957: 2; Woodcock and Robinson 1988: 1; Slater 2002: 6), emphasising the hereditary

element of heraldry keeping it part of the present and future. Brownell (1988: 138) states that nowadays the use of symbols and shields are seen as the science of heraldry with its own traditions and customs spanning over 800 years. Its success lies in its ability to constantly adapt to changes in social and artistic habits of the era.

There are many books on heraldry, dating back to the late nineteenth or early twentieth centuries. Fox-Davies, Boutell and Scott-Giles are the more recognisable authors, concentrating more on English heraldry. Though there are other popular books on heraldry, many of them are based on facts from the mentioned authors. Woodcock and Robinson's book gives a more elaborated version on the history of heraldry with abundant facts and illustrations incorporating heraldic forms of architectural decoration. Von Volbroth concentrated more on heraldry as an international phenomenon highlighting its national traits. All these books describe the heraldic knowledge, historical research and general theories current at the time with illustrations of coats of arms and medieval life.

A nation's heraldry emulates its historical and cultural development. From the origin of heraldry, throughout the history of Europe as the result of war or through marriage or inheritance, borders changed and so did a country's heraldry. This is the reason for remnantsof specific German, Spanish, French and Italian heraldry found inall European heraldry. It is also found in colonial heraldry because of the expansion of European countries. Heraldry is thus an international phenomenon, but with its own national characteristics (Von Volborth1973: 178). The heraldry of South Africa also has a distinct European inheritance and especially an English military heraldry. However unique indigenous elements were also incorporated as will be discussed in chapter two.

The Merriam-Webster Online Dictionary states the origin of the word *herald* is derived from the Frankish word *heriwald,* literally meaning leader of an armed force, *heri* meaning army and *wald* meaning rule. More probablythe origin comes from the Old High German word *heri*meaning army and *waltan* meaning to rule (Webster s.a.: 13).*The Concise Oxford Dictionary* (1982: 466) gives a

3

comprehensive explanation better suited for this study. A herald is described as an officer who made state proclamations and bore messages (forerunner) between princes or officiated in the tournament, or arranged various state ceremonials or regulated the use of armorial bearings or settled questions of precedence or recorded names and pedigrees of those entitled to armorial bearings. He is also an expert in heraldry.

The herald of the Middle Ages was part of the noble households performing the double task of troubadour to provide entertainment with song and verse during dinners and also as organiser for tournaments and state ceremonies. In the thirteenth century military tournaments became more popular and it was essential for a herald to distinguish between the devices of participants (standards, banners, crests and badges), thus becoming an expert in armoury. His knowledge soon had to be written down to keep record and to keep control of all the arms in use (Fox-Davies 1954: 28; Von Volbroth 1973: 8; Milton 1978: 10).These documents were known as "rolls of arms", recording the followers (vassals) of the lords with their brightly illustrated arms. The rolls of arms usually listed men taking part in battles or tournaments, giving the historian useful information on society of a particular era. The military value of men who could identify the different shields and banners became highly recommended and by the mid fourteenth century they were an essential part in the households of royalty and nobility across Europe. Heralds wore the arms of their lords on their livery to identify their office as well as other insignia of rank under the supreme authority of the King of Arms in England (Von Volbroth 1973: 8; Milton 1978: 10; Wise 1980: 6; Slater 2002: 13). In France, Spain and Denmark the king controlled heraldry.In Germany heralds never attained positions at court, andheraldry was handled by clerks under the court chancellor.The setting up of officers of arms and heraldic records led to the rules of heraldry becoming formalised and controlled, to be passed down from generation to generation in the European kingdoms (Woodcock and Robinson 1988: 14). The main work of heralds was to keep record of existing arms and the responsibility for granting and designing of all new arms (Milton 1978: 12). Today it is still the main tasks of heralds internationally, except that military heraldry forms a bigger part than granting personal arms.

1.2   PROBLEM STATEMENT

Cataloguing and illustrating publications of registered heraldic designs were always part of the historical conservation of a small section of a society. In South Africa these designs were mostly not in the care of specialists and they did not always have the means to preserve the designs (Laing 1999: 56; Brownell 1984: 145). During the research only four books illustrating South African military badges and insignia could be found, namely: *The Military Badges and Insignia of Southern Africa* by Colin R. Owen, *Border War Badges* by Andrew Ross Dinnes, *Shoulder Flashes* by Mike Evert and *Starting out – Collecting South African Militaria* by Dudley Wall. No valuable literature on South African National Defence Force badges or emblems after 1994 or any other catalogues or internet sites illustrating these emblems could be found. The internet sites found are mostly for selling badges and do not have knowledgeable information on the history or symbolism of the emblems. The project to identify and categorize the various emblems in the heraldry office also raised questions on camaraderie, if any symbolism is attached to the emblems, do members of a unit have a collective identity that is enhanced through traditions? Some units used indigenous elements on their devices and this also raised the question whether totemism and heraldry have any points of contact. This lack of knowledgeable information and my own interest in the meaning behind the emblem designs directed the following questions to be answered:

- Who decided on the emblem designs of unit badges?
- Is there a symbolic meaning attached to the emblem?
- Does the emblem have value for the unit members?
- What is the significance of the emblem in the military milieu?
- Does heraldry still have a place in the modern world?

In an attempt to address the above research questions this study will focus on both local and international sources that include textbooks, journal articles, legislation, policy documents, data from the Internet, reports, memoranda, letters, standing working procedures and instructions.   The different

documentation unit files with correspondence and some history on the units will also be consulted. Mostly primary sources were used such as approval letters and letters for requests regarding changes in emblems as well as Army Orders as policy documents. These documents are all available in the Heraldry Office at the DOD Logistical Support Formation. No specific archival sources were consulted because the heraldry office maintain all documentation unit files for all SANDF heraldry.

The theoretical study of interpretation is performed from a holistic and comparison perspective.

1.3 RESEARCH AIMS AND GOALS

The general aim of this study is to provide a descriptive catalogue of the heraldic emblems in use by the South African Army Units over a period of twenty years (April 1994 – April 2014) to understand the significance of the emblem for its users.

1.3.1 Main Research Aim

The main research aim is to perform an exploratory and descriptive investigation on heraldry in general and South African military heraldry since 1994 in particular.

1.3.2 Research Goals

To achieve the above-mentioned aim, the following goals of the study are distinguished:
- Heraldry and South African Military Heraldry will be discussed to define *esprit de corps* and understand where heraldry comes from.
- The symbolism, traditions and indigenous elements of the heraldic style will be described to form a comprehensive picture of the emblems.
- A complete catalogue of all unit emblems of the South African Army over the mentioned twenty years period will be compiled.

6

1.4 RESEARCH DESIGN AND METHODOLOGY

1.4.1 Literature Study

The research design for this study is best suited by a literature study (Mouton 2001: 179) where general systems theory and its applications in heraldry are presented as a conceptual framework for the investigation. An overview of the available literature on heraldry, symbolism and identity construction is presented and includes a comprehensive interpretive description of these concepts pertaining to the conceptual framework of the study. In this way, the elements of heraldry in terms of the stated goal of this investigation are explored from a holistic paradigm describing the structural and symbolic perspectives accordingly. With the presentation of the catalogued emblems of the units, heraldry as phenomenon is visually presented, underlining its ability to constantly adapt to social and cultural changes.

1.4.2 Empirical Investigation

The current study is a non-empirical study utilising a qualitative approach. According to Denzin and Lincoln (1994: 2) qualitative researchers study objects in their natural conditions, trying to understand and make sense of it, involving an interpretive, true-to-life approach. For this study the focus is more on historical, interactional and visual text to interpret symbolical meaning of the emblems for categorising purposes.

1.5 DEMARCATION OF STUDY

The study was conducted in the Heraldry office at the Department of Defence, Sub-Directorate Logistical Support Formation. Key role-players and gatekeepers in the Defence Force were identified to provide information and make documents and data available for this study. Emblems are registered in perpetuity and are kept in the documentation unit files at the heraldry office (Draft National Heraldry Bill, 2015: 22).

7

The study covers the period 1994 to 2014, focussing on unit emblems of the South African Army in use during this period. Most of the unit emblems did not change after 1994; it was only the emblems of the higher echelon which replaced the springbuck head and castle emblem with the nine pointed star. The old flag colours of white, blue and orange were also replaced with the colours of the flag that was already in use in the Defence Force, namely green, gold or yellow, red, blue, black and white. Units, who felt that their names or emblems were offensive or not in step with the new democracy, changed it to more appropriate names and designs, eg. The Kaffrarian Rifles changed to the Buffalo Volunteer Rifles.

All the commandos and units under their control were closed by 2009 and will not form part of the catalogue chapter of this study (letter, file reference: SA ARMY/C DIR ARMY F STRUC/502/1, Approval for the phasing out of the area defence capability of the SA Army, 3 December 2003). Some of the commando unit emblems are used as examples where symbolism and indigenous elements are discussed. Emblems of the other arms of service are also used as examples but will also not form part of the catalogue chapter because of the high volume of unit emblems.

1.5.1 Outline of Chapters

Chapter one of the study provides a general introduction to the study. It includes the background to the study, an explanation of the research problem, aims and goals, the research design and research methodology.

Chapter two contains the theoretical framework and its application in literature publications and how it is utilized to discuss the key concepts of heraldry as used in the South African Army units. The history of heraldry in general and of South African heraldry in particular are addressed to understand where heraldry comes from and how it developed, changed and adapted over the centuries to be still useful and meaningful today.

In chapter three *esprit de corps* and narratives of identity are discussed through the application of the conceptual framework presented in chapter two. Attention is devoted to the construction and re-construction of identity and also the exploration of group identity to interpret the deeper meaning of heraldry for its users.

The fourth chapter analyses the symbolism, traditional and indigenous elements of the heraldic emblem as a tangible object of history that can be classified, dated and exhibited. The deeper symbolic meaning of the emblems and what it reflects for its users are also discussed.

Chapter five contains the South African Army Structure and images of the emblems of the different units. Through the visualization of the emblems, the assigned meaning of the images is presented.

Chapter six comprises of a conclusion based on a deduction on the collected data, recommendations for the implementation on findings during the study and concluding remarks where the essence of the study is summarised.

CHAPTER 2

THEORETICAL FRAMEWORK

2.1 INTRODUCTION

This chapter presents the theoretical paradigm relevant to the research, in order to clarify the context within which the research originated. The methodology of cultural history, relevant theories or schools of thought, history of heraldry internationally as well as nationally and the specific laws governing heraldry in our country, will be reviewed and discussed.

2.2 CULTURAL HISTORY METHODOLOGY

We have grown up with heraldry as a symbolic part of our everyday environment without giving it a second thought. Our country has a coat of arms, the city or town we live in has city arms, our schools have badges, all portraying a dominant part of the country, city or school, eg.: Fauna, flora or part of a building. Most of the coins in one's purse bear the National Arms as seal of their authenticity. Likewise our educational degrees and diplomas bear an appropriate coat of arms and or official seal of authenticity (Brownell 1984: 142).

Symbols conveyed for thousands of years deep thoughts, beliefs, views and opinions about human life in prominent images. Long before writing, images were used to communicate ideas. It was usually an object, animal or feature of nature representing a positive human concept. Images that became familiar symbols through repetition were used to inspire loyalty, love, obedience, fear or aggression eg: Lion (courage) or a rock (solidity) (Tresidder 2008: xi). A logical system of symbols embodied in totems, in flags, badges and shields used in the army and in logos and signs used as trademarks, identified people. It is also used as sign of ownership, membership or affiliation to corporate bodies (Rogers 1955: 17; Milton: 1978: 9; Tresidder 2008: xii). Heraldry, being with us for over eight hundred years, withstanding all the cultural, political and social changes over the years, is a cultural product of man worth researching.

10

In her article on the methodology of cultural history (2000: 19), Dr.Mathilda Burden emphasises the study of the culture product, the process of creation, the stimulus that initiated the process, the cohesion between or context of culture products and the dimensions where it came into being, as important to cultural historical studies. All these aspects will form part of my study, starting with the origin of heraldry, describing the characteristics of the emblem as well as the role it plays in *esprit de corps*. Burden describes six dimensions of cultural history that can be studied: Patrician culture or folklore, intellectual (spiritual) or material culture, current or traditional culture. Heraldry, as cultural product, can be perceived as falling under the patrician, material, traditional dimension (Burden 2000: 28). She sees culture as a system of thinking, an abstract concept of man's psyche arising from a need. Other authors, mainly anthropologists (Harris, Keesing and Kottak) define culture as learned patterns of behaviour and beliefs, shared and understood by members of a society (Borofsky 1994: 243). According to Popenoe (1980: 105) culture consists of three main features: The <u>symbols, meanings and values</u> that outline reality and include criteria for good and bad, <u>norms</u> that direct people's thoughts and behaviour, and the <u>material culture</u>, the practical and aesthetic man-made objects that can also reflect nonmaterial cultural meanings. Haviland (2002: 34) agrees with these definitions and add that culture directs people's behaviour and is reflected in their behaviour. It must be remembered that culture is learned and is not inherited biologically. These definitions show the features of culture as learned, shared, dynamic and part of a whole. Culture changes over centuries just as the culture products also change. Heraldry as culture product has the same traits as culture and can also be seen as learned, shared, dynamic and part of a whole. Both Burden and Haviland see culture as an integrated whole with the holistic approach as the main paradigm of methodology the culture historian is to follow to ensure complete interpretation of the research. Burden emphasises the study of cohesion between culture products and culture periods and the importance to indicate the context. This interpretation is of great importance for cultural history (Burden 2000: 17).

Another part Burden named in cultural history methodology is the process of creation and the stimulus that created the process. Here Hans Belting's book,

An anthropology of images: Picture, medium, body (Belting 2001: 1-8) is of interest where he describes the interrelatedness between image, body and medium as parts or components in picture-making. He explains the root understanding of an image as the transforming of an absence into an iconic presence. This transformation of ideas to heraldic emblems will be further discussed in chapter four.

2.3   SCHOOLS OF THOUGHT

Tierney and Painter (1983: v) proposed that studies in other social disciplines can only add to the final study product as the task of the historian is to understand and to explain, therefore studies on structural and symbolic anthropology on the assumption that some objects have a deeper, symbolic meaning are also included. Kaplan and Manners (1972: 171) explain the structuralism theory of Claude Lévi-Strauss as based on the morphological and grammatical rules of language that makes it an understandable communication medium. The basis of his theory lies in the preference of the human mind to observe the world in terms of binary discriminations and oppositions, high and low, male and female, good and evil, sun and moon, fire and water. These logical categories are seen in myths, totems and symbolic objects and can eventually reveal the workings of the human mind, explaining cultural systems and phenomena (Kaplan and Manners 1972: 171-176). Heraldry, as phenomenon of the medieval period, is not exclusively for the rich and nobility anymore and is used for various identification systems nowadays. This research, that will highlight just a small part of modern heraldry, will strive to explain how it is still of use today.

Using symbolic anthropology studies showed how humans make sense of their world through the use of symbols. Clifford Geertz and Victor Turner are major figures in symbolic anthropological theory. Victor Turner was primarily influenced by Emile Durkheim and is mostly concerned with the procedures of society (Ortner 1984: 128). He sees symbols as coupled with human interests and purposes, whether specifically communicated or inferred. Many things and actions are concentrated in a single object. Turner explains (Moore 1997: 233)

that symbols have meanings about functional and natural appearances and about social relationships. Familiar features of the earth or cosmos (animals, birds, fish, insects, plants, stones, rain, clouds) are part of the symbolic selection and are seen as having inherent qualities of the cosmic order (Tresidder 2008: xii). The structure and properties of the symbol become a dynamic entity within different contexts, confirming a group of people's philosophy and their world view.

According to Ortner (1984: 129) the main figure associated with interpretive anthropology is Clifford Geertz. He was largely influenced by Max Weber and was more concerned with the processes of culture, of how culture is constructed. For him culture is not embedded in people's heads, but is visible in public symbols, communicating their worldview and value-orientations. A society's philosophy is visible to all through their symbolic actions, operating as vehicles of meaning (Ortner 1984: 129-130). Through their symbolic actions they construct culture, as Dr Burden also implied, to make sense of the world. Heraldry developed to identify, organise and order man's world. Moore (1997: 234) justly states that the construction and reconstruction of meaning rely on the different cultural contexts in which it is used. In this study the cultural context of the military and the cohesion between the military and personal cultural worlds will unveil the deeper meaning and worth of heraldic emblems.

2.4   ORIGIN OF HERALDRY

There has been much speculation about the early origin and development of heraldry with still no general acceptance thereof. Some writers (Fox-Davies, Scott-Giles and Rogers) imply that heraldry was used during biblical times, using the example of Jacob blessing his sons and giving them marks of distinction that were used by the twelve tribes of Israel. The art of Nineveh, Babylon and Egypt are seen as armorial as well as those of the Greek and Roman poets describing the decorations on their heroes' armour. The war scenes on Greek vases depicting shields with animal figures of eagles, lions and griffins, are also seen as armorial (Pastoureau 1997: 16). Using symbols as identification were generally accepted because the population was mostly illiterate. But there is no

13

evidence that the armorial emblems of the ancient civilisations became hereditary or were controlled as true heraldry[1] (Fox-Davies 1954: 2; 14, Rogers 1955: 17; Scott-Giles 1954: 4).

Fox-Davies defines a coat of arms as necessitating the double requirement that the design must be hereditary and it must be connected with armor. If the arms are impersonal, there must be continuity of use, if it is individual arms it must be hereditary. He states further (Fox-Davies 1954: 2) that the mythical creatures found today in heraldry are remnants of the legends of ancient civilisations and the depictions by their artists, eg: Centaurs, dragons, mermaids. Brooke-Little (1996: 174) refers to Egyptian and Assyrian art that also influenced early heraldry as available pictures for decorative purposes. Heraldry adopted these pictures for its exclusive use, depicted in certain positions to suit its decorative purposes. The commonest position of beasts depicted is rampant (facing left) where the left hind-leg is shown on the ground whilst the other legs kick fiercely in the air. Scott-Giles (1954: 3) also sees these emblems as predecessors and not as the ancestors of medieval heraldry.

With no general acceptance of the possible origins of heraldry, I considered some factors that were named as the beginning and growth of heraldry, such as symbols that were used on seals and flags, the feudal system, the tournament, the Crusadesand advances in armour (Woodcock and Robinson 1988: 5).

Woodcock and Robinson (1988: 5) mention the book *Origins of Heraldry* (1980), by Beryl Platts where she claims that heraldry may have developed from the personal seal devices used by a group of ruling families from northern Europe, all descending from Charlemagne. These families were mainly from Flanders and Boulogne. They used symbols like the sun, the moon, the fleur-de-lis (later the symbol of royalty in France), St Mark's lion and St John's eagle (the symbols of the Evangelists) for administrative purposes at Charlemagne's court. Members of these ruling families accompanied William I, Duke of Normandy (William the Conqueror) to England in 1066. His victory at the Battle of Hastings

---

[1]Fox-Davies (1954: 2) defines true heraldry as any adopted pictorial badge which is used by an individual or a family identifying the individual or family and repeatedly used in that sense.

in 1066 is depicted in the Bayeux Tapestry. It consists of seventy two scenes, and depicts recognisable emblems on the standards and pennons used by the senior commanders of the Flemish contingent (Slater 2002:12). These emblems could however not be seen as truly heraldic because the same figures depicted more than once did not bear the same device consistently. However Woodcock and Robinson (1988: 7) feel that these early devices cannot be ignored completely. Some of the depictions could be traced back to descendants of members who were on the accepted list of those at Hastings. Examples are the buckles of the Malet family and the check pattern of the De Warenne family. It is thus highly likely that the followers of William I, whom he granted land after hisconquest of England, incorporated their seal devices on lance flags and later onto shields to become truly heraldic (Woodcock and Robinson 1988: 10).

Changes in the character of European society in the Middle Ages are also seen as influential to the development of heraldry. William I introduced the feudal system[2], as an altered land-tenure law, to England. Armoured knights with warfare skills became vital for kings to defend their land against Viking and Muslim attacks. In return for the services of the lords, the king granted them land (Slater 2002: 14). A new class or gentry of armoured knights arose. People became more influential and richer; lords and knights protected and defended the estates and settlements and through marriage with families of similar or higher status they strengthened their connections. They needed to confirm these contracts with a mark of identity and this is where the use of waxed seals became more in use. Not only the nobility but the guild-masters, the tradesmen and technical specialists needed something to authenticate their work or contracts. They used seals with a mark that was a symbol of their work or their identity. The development of the shield of arms formed a perfect model to indicate descent and heraldic devices became a symbol of the owner's identity and also a mark of his noble rankand bloodline (Slater 2002: 11).

During the eleventh and twelfth centuries these knights took part in the cavalry charges and hand-to-hand battles with lances and shields asthe normal warfare

---

[2]The meaning is derived from the Latin word *feodum* which means knight's fee (Slater 2002: 14)

tactics in Europe. Knights in armour were hard to identify and it became essential for foe and friend, especially after the development of the closed helmet that covered all of the face except for the eyes. Slater (2002: 15) mentions a surviving manuscript from c1264-1300, *The Genealogical History from Bruce to Edward I*, wherein knights in battle are shown with recognisable symbols on their shields, surcoats, banners and pennons to avoid confusion and misidentification on the battlefield. The earliest accepted documented record in Europe by chronicler Jean de Marmentier is the illustration of arms on a shield of Geoffrey (Plantagenet), Count of Anjou. The azure (blue) shield decorated with golden lions was given to him by Henry I of England (his farther-in-law) when he knighted him in 1127. Geoffrey died in 1151 and an enamel depiction of him holding the shield of lions hangs above his burial place (Fig. 1). William Longespee, Earl of Salisbury, (his illegitimate grandson) died in 1226, and on his tomb is a near identical shield with six lions. These two depictions are seen as the earliest examples of shields of arms that were treated as hereditary (Woodcock and Robinson 1988: 12).

Figure 1: Enamelled funeral plaque of Geoffrey Plantagenet, Count of Anjou (Pastoureau 1997: 18)

The tournament, named as another factor, developed between 1150 and 1250. It was here where military status symbols became more popular than actual warfare did. According to Woodcock and Robinson (1988: 3) the tournament originated in France and was designed for routine exercises in managing horses and weapons. It soon progressed with organized rules and extravagant ceremonial splendour. The heralds developed a distinctive terminology, called blazoning, to accurately describe the colours, partitions, proportions and the arrangement of charges on the shield and it is today still internationally accepted (Brownell 1984: 138). Knights travelled around Europe, regularly participating in tournaments, with their heralds announcing their names and titles. They majestically displayed their arms acting out the fighting styles encountered in battles. To be an arms bearer was an essential requirement of participation in a tournament and would have excluded those of lower social standing to meet the costs of participating. This would have helped to restrict the use of arms to the

17

knightly class and came to be seen as a mark of nobility (Slater 2002: 24-25; Woodcock and Robinson 1988: 3).

By the beginning of the twelfth century, with the first Crusades, the Christian world of the Middle Ages was at war with the peoples to theeast of Europe. Nations and individuals were bound by their sacred duty to fight the Islamic threat. The Crusades and tournaments were seen as the vehicles for the spreading of heraldry throughout Europe, resulting in charges and rules of heraldry being near identical in European countries. Rivalry for glory between nations and individuals and the vanity of man aided to the growth of heraldry (Fox-Davies 1954: 17). With the development of cities, the guild-masters, tradesmen and wealthy citizens used everyday symbols of city life in their seals when conducting their everyday business. This developed into a civilian heraldry of especially Western European countries like the Netherlands, Northern France and Western Germany. As in England, they used emblems that were relevant to their surnames, eg the Dutch surname Tulp used a tulip as emblem. They also used emblems derived from their employment, eg Ernst Roetersz, a fish monger, used three hakes as emblems on his coat of arms. The Western European countries did not have strict restrictions laid down by kings and everyone was free and entitled to use coats of arms of their choice. Later on there were no distinctions between civilian and nobler classes and a rich heraldic history developed. English heraldry was more restricted by the College of Arms as governing institution and therefor their heraldry contained its more aristocratic character (Pama 1983: 24-27).

For Fox-Davies (1954: 24) armour always had a military character. It was an integral part of warfare and the development of armour was essential for men to survive the battle field. Armour was also a practical device for decoration to display hereditary nobility and rank. Military men discarded the chain mail for armour plate with loose pieces made custom fit and to protect better. These pieces of armour were taken up as badges by medieval knights on their shields (Fig. 2). Changes in the helmets and the development of the closed helmet used by knights made them unrecognisable and further assisted in the use of heraldry for identification purposes. Armoury and other fighting equipment were

valued highly and personal weaponry became cherished possessions. Fox-Davies (1954: 17) suspects that sons of fathers who fought in the Crusades would have been proud to inherit their fathers' personal weapons, shield and banner to carry on his legacy and good name. With this the inheritance aspect of heraldry became more definitive.
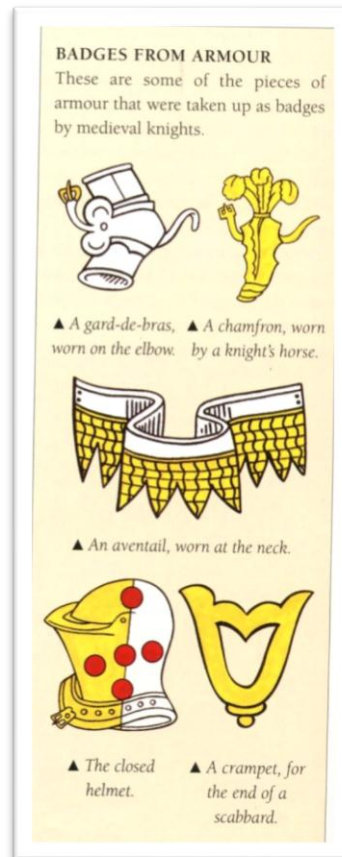
Figure 2: Pieces of armour used as badge designs (Slater 2002: 18)

One of the oldest signs that survived today is the leek on the badges of the Welsh Guards which was used as a "field sign" by the Legions of the Romans as far back as AD 640 (Wilkinson-Latham 2002: 4).

As previously discussed warfare tactics improved, armour covered the whole body, and distinguishing signs became more important. The noblemen displayed their arms on the coats they worn over their armour as well as on their shields and a crest was fitted to the top of the helmet. Each of the soldiers fighting for the nobleman wore the liveries and heraldic devices of their individual leaders, originally for decorative purposes, but during warfare the

19

purpose was to distinguish. National insignia were adopted when wars between nations became more frequent to prevent confusion between the various noblemen fighting on the same side. In 1385 the soldiers in the army of Richard II wore the cross of St George emblazoned on their coats. Other armies followed suit and soldiers fought under the badges of their rulers to be identified by all. It is this practice that eventually evolved into modern military display of uniforms, badges, insignia and decorations. (Wilkinson-Latham 2002: 4).

In the South African Army, Regiment Bloemspruit is one of the units who uses the gauntlet as part of their badge (Fig. 3), Edenvale Regiment uses the helmet (Fig. 4) and Natal Mounted Rifles uses boots with spurs (Fig. 5) (Dinnes 2011: 193-232).

Figure 3: Regiment Bloemspruit
(Unit file of Regiment
Bloemspruit)

Figure 4: Edenvale Regiment
(Unit file of Edenvale Regiment)

Figure 5: Natal Mounted Rifles
(Unit file of Natal Mounted Rifles)

2.5   SHORT HISTORY OF SOUTH AFRICAN HERALDRY

The first European heraldic representations found in Southern Africa, are the stone padrao's inscribed with the Arms of Portugal, erected by Bartholomew Diaz and Diogo Cao on their journey looking for a southern seaway to India (Brownell 1984: 142). These padrao's formed part of the arms of South West Africa, now Namibia, as commemoration of the Portuguese search for a sea route. The Portuguese, however, did not settle in South Africa andSouth Africa eventually became a Dutch settlement. The early Dutch governors, commanders and leading personages used their own personal arms at the Cape. There is still evidence of their arms to be seen at the Cape Town castle,

20

on personal seals, on gravestones and on the funeral hatchments in the Groote Kerk in Cape Town. At that time there were no official body to control the use of arms at the Cape and no official record keeping, although the coat of arms and logo of the *VereenigdeOost-IndiescheCompagnie* (VOC) were used as official symbols at the Cape. According to Radburn (2010: 3) one of the oldest surviving heraldic items of the Dutch colonial period might be a stone beacon with the Dutch coat of arms and VOC logo that was erected at Saldanha Bay in 1670 and recovered in 1960. The Cape was seen as a place of good hope encouraging the use of the symbolic figure of Hope as official silver hallmark in 1715. A silver gorget of 1780 with the figure of Hope on the shield is proof that it was later adopted by the military as part of their emblems (Radburn 2010: 3). In the twentieth century the SA Cape Corps Maintenance Unit (Fig. 6) and, SA Cape Corps Service Battalion (Fig. 7) of the South African Army use the figure of Hope in their coat of arms.

Figure 6: SA Cape Corps Maintenance Unit (Unit file of SA Cape Corps Maintenance Unit)

Figure 7: SA Cape Corps Service Battalion (Unit file of SA Cape Corps Service Battalion)

Cape Town was the first city granted coat of arms on 12 June 1804 by Commissioner-General J.A. de Mist. Brownell (1983: 143) described it as consisting out of an anchor of sable on a field of gold, being the emblem of Good Hope with three gold rings on a red field with the inscription 'Zegel van die Kaapstad'. The three gold rings on red is the coat of arms of Jan van Riebeeck (Fig. 8) (Radburn 2010: 2). Two of the military units who incorporated the three gold rings of Van Riebeeck in their coat of arms are 3 Field Engineer Regiment (Fig. 9) and Cape Field Artillery (Fig. 10).

21

Figure 8: Coat of arms of Jan van Riebeeck (Radburn 2010: 2)

Figure 9: 3 Field Engineer Regiment (Unit file of 3 Field Engineer Regiment)

Figure 10: Cape Field Artillery (Unit file of Cape Field Artillery)

If it were not for the Cape surveyor-General, Charles Davidson Bell (1813-1882), and his brother-in-law, Daniel Krynauw (1840-1912) who collected and recordered many of the coats of arms used by private persons at the Cape during the seventeenth to early nineteenth centuries, there might not have been any record or depictions of it. Together with the collection of wax-seals in the Cape Archives, this collection can be seen as the South African equivalent of the old European medieval Rolls of Arms (Brownell 1984: 143).

After the British annexation in 1806, the Cape had access to the English and Scottish heralds to apply for arms, but there were still no official local body to protect names, uniforms and badges. Not even badges of sporting clubs and educational institutions were protected. In 1923 the Union Defence Force standardised its helmet flashes which later formed the basis for unit coat of arms (Radburn 2010: 5). The South African Parliament passed the Protection of Names, Uniforms and Badges Act in 1935, but it did not protect the registration of the arms of private persons or local authorities. Committees did the design work and provincial administrators, with no knowledge of heraldic matters, approved and registered the designs. In 1955 a committee of enquiry was appointed to look into the heraldic matters of South Africa. After wide-ranging investigations on heraldry procedures overseas, South Africa established a Bureau of Heraldry in June 1963 based on Swedish heraldic tradition. The Bureau was headed by a State Herald with a Heraldry Council composed of knowledgeable persons, governed by the Heraldry Act. The State Herald had

technical control over all representations of a heraldic nature including those of the Defence Force. The Bureau developed an inspiring, indigenous South African heraldic tradition in the words of Frederick Brownell, then State Herald: "… with no boundaries of race, colour or creed – it is colourful but colour-blind!" (Brownell1984: 144).

The unique South African heraldic style included the modification of the Cape-Dutch gable design into lines of partition and heraldic charges as well as South African local wildlife and plant life. The several types of African shields and various cultural items from the different cultures in South Africa were also depicted (Brownell 1984: 145). In chapter four it is discussed in detail.

2.6   HERALDIC ACHIEVEMENT AND HERALDRY TERMS

South African military heraldry today make use of the shield, flag and colour as unit emblems while components of the achievement form part of insignia. The heraldic achievement will be briefly discussed for cognisance purposes and to understand all the unit emblems as a whole. The complete heraldic achievement consists of the motto, shield of arms, helmet, wreath or circlet, mantling, crest, badge banner and liveries. The image in figure 11 shows the different components clearly.
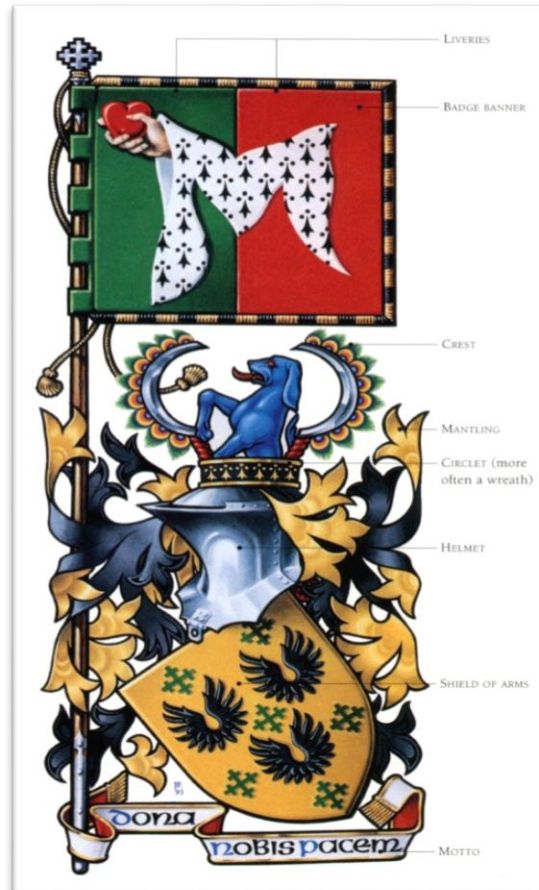
Figure 11: Full achievement of the coat of arms of Stephen Slater (Slater 2002: 52)

The term "Coat of Arms" is mostly used incorrectly to describe the heraldic achievement as it applies only to the shield of arms and not to the complete heraldic achievement. The term is derived from the linen surcoat which was worn over the armor to protect the knight from extreme cold or heat (Fox-Davies 1954: 57; Woodcock and Robinson 2001: 50; Roger 1955: 30; Scott-Giles 1954: 13). The shield of arms was embroidered on the surcoat and on the saddle cloth of a knight's horse. Because the shield became recognisable as way of identification, the term "Coat of Arms" was more widely used when referring to the heraldic achievement (Slater 2002: 52; Fox-Davies 1954: 58).

The plain lines of the thirteenth to fifteenth century shields used in parts of Europe continued to be the standard in heraldic art and are still used today (Fig. 12) (Wise 1980: 10). Because the shield is the more important component in military heraldry and for the purpose of this study in understanding the different unit emblems, the shield will be discussed more in depth.

24
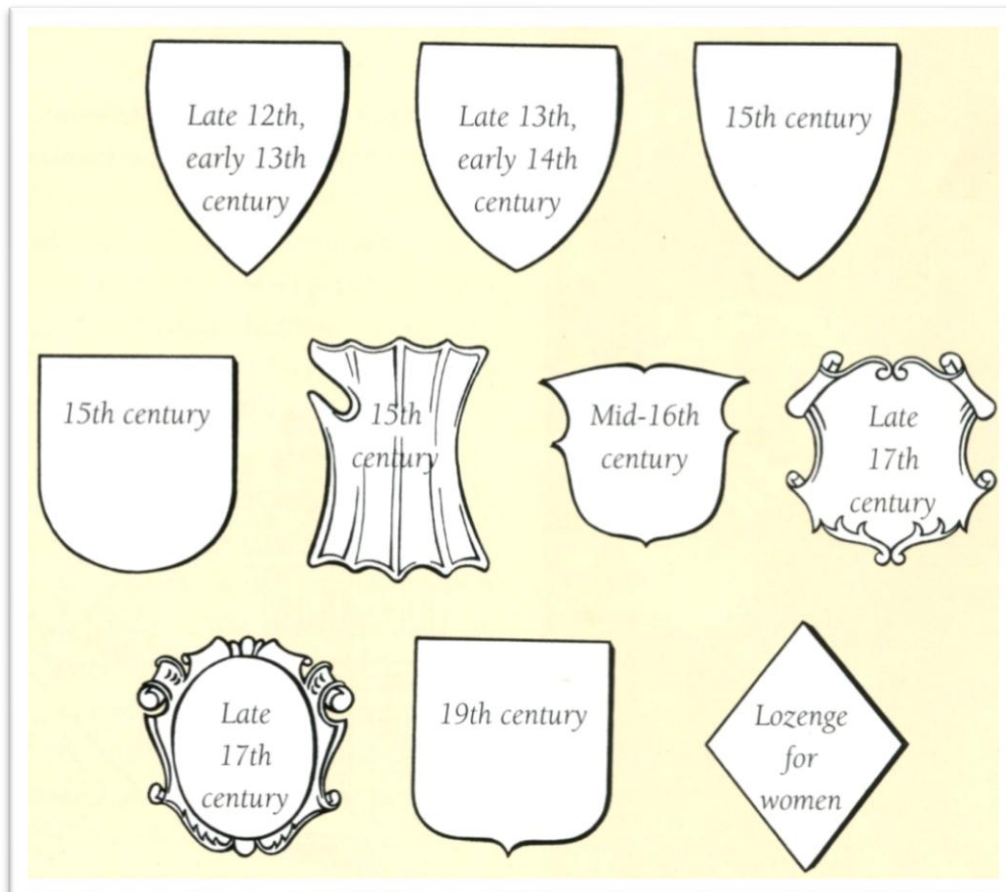
Figure 12: Shield shapes (Slater 2002: 57)

2.6.1 The Shield

The most common type of shield in use was the flat iron or heater shield, named like that because of its resemblance to an iron or heater. This thirteenth century style of shield protected the body better and it had enough space to portray the objects depicted on it clearly (Wise 1980: 10). The heraldic figures and devices placed upon a shield or displayed upon it are named charges and the shield or object is said to be charged with any object placed on it. It is necessary to describe the decorated shield exactly to correctly visualise the shield. This description is known as blazonry using medieval heraldic terminology making use of as little words possible in describing the charge correctly (Scott-Giles 1954: 14). With the spread of heraldry the terminology was also translated to languages of the European countries (Franklyn and Tanner 1970: ix). When the Buro of Heraldry was established in the 1960s in South Africa, the terminology was also translated to Afrikaans.

25

The part of the shield on which the arms are painted, is known as the field or ground. To determine where the various colours and devices (charges) should be placed, the field is divided into a number of points (Fig. 13). The shield is always viewed as if the bearer is holding it, the heraldic right side of the shield is called *dexter* and the heraldic left side is called *sinister*. The *chief* is the top one third part of the shield, the *honour point* was originally the point where the knight aimed for in a joust or contest, the *fess point* is the middle and the bottom is the *base* (Milton 1978: 25; Wise 1980: 10).
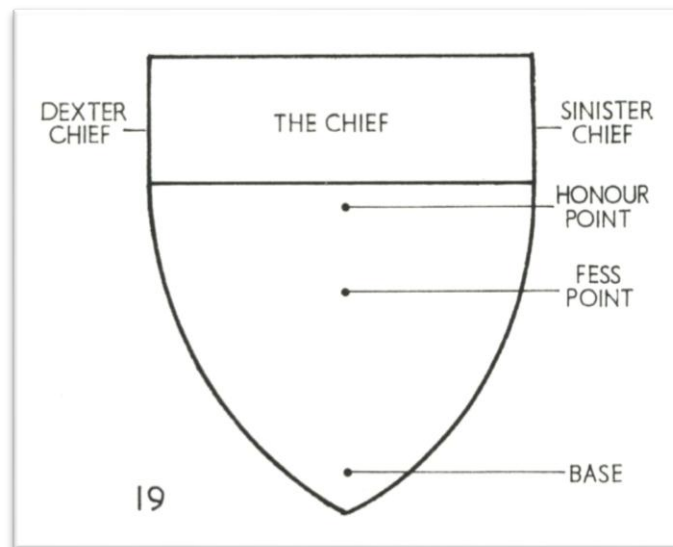
Figure 13: The different divisions of the field (Milton 1978: 25)

The colours on a shield are called tinctures[3] and are divided into groups totalling a number of thirteen (Fig. 14 and 15). The colours are:

- Azure (blue)
- Gules (red)
- Sable (black)
- Vert (green)
- Purpure (purple)
- Murrey or Sanguine (blood red)
- Tenné (orange)

---

[3]Tincture means dye or tint (Slater 2002: 72).

The metals are:

- Or (gold)
- Argent (silver)

The furs are:

- Ermine (black ermine tails on silver ground)
- Ermines (white ermine spots on black ground)
- Erminois (black ermine spots on gold ground)
- Vair (back and front fur of the blue-grey squirrel sewn together)

The tinctures murrey and tenné are not used often. When the shield is illustrated in black and white distinctive shading known as 'hatching' is used (Milton 1978: 26). Ermine, the winter fur of the common stoat or weasel in Europe, changed colour from chestnut brown to white with only the tip of the tail remaining black. It was very rare and expensive and used by royalty and noblemen, squirrel fur was used by knights and rich merchants (Slater 2002: 72).

In South African heraldry we use the colour of ox-hides: black, brown, white and dappled according to the colours of the traditional war shields of the Zulu regiments (Brownell 1984: 142). These war shields used during the nineteen century were not the property of the individual, but of the king and the shield was regarded more as an object of benefaction and commitment that bound the army to his service. The war shields were kept in dome-shaped thatched store structures and were only issued when the regiments were mustered (assembled). The shields were made from cattle hides, sorted according to the colour of the hides. There were not always enough shields of a particular colour hide available, but they mostly remained consistent in issuing the shields to specific regiments. Black was associated with youth and vigour and was used by the younger regiments, as was dark brown. White was associated with experience and for those who distinguished themselves in battle. White shields were also later associated with regiments consisting of married warriors. Red-brown shields were used by older members of the regiment. The practical life of a shield was not that long and warriors would have changed shields several times (Knight 1995: 21).
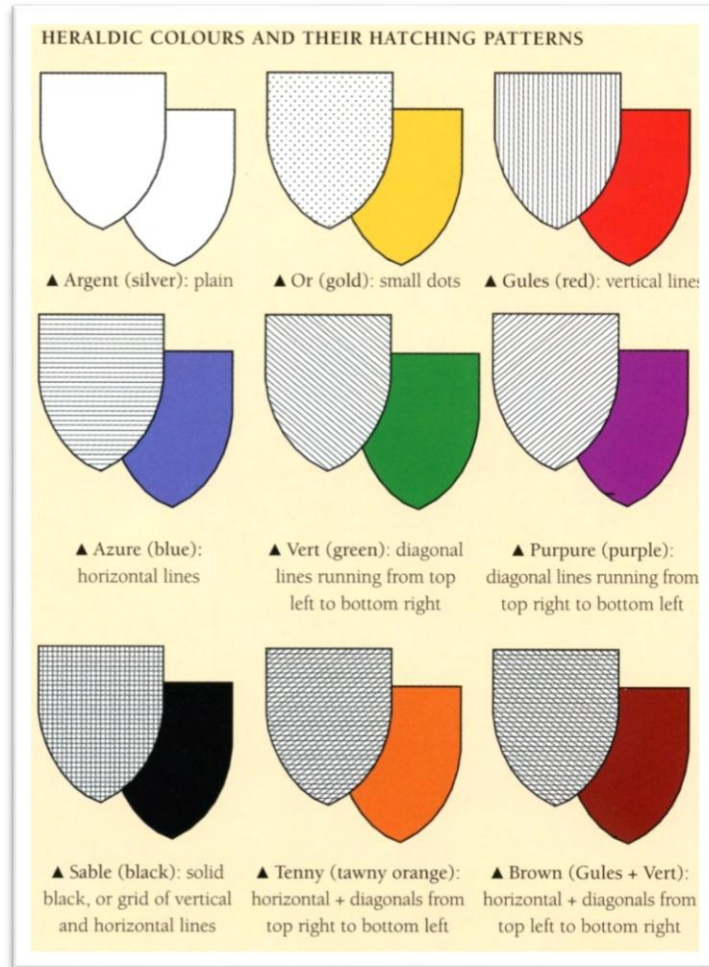
Figure 14: Heraldic colours and their hatching patterns (Slater 2002: 72)
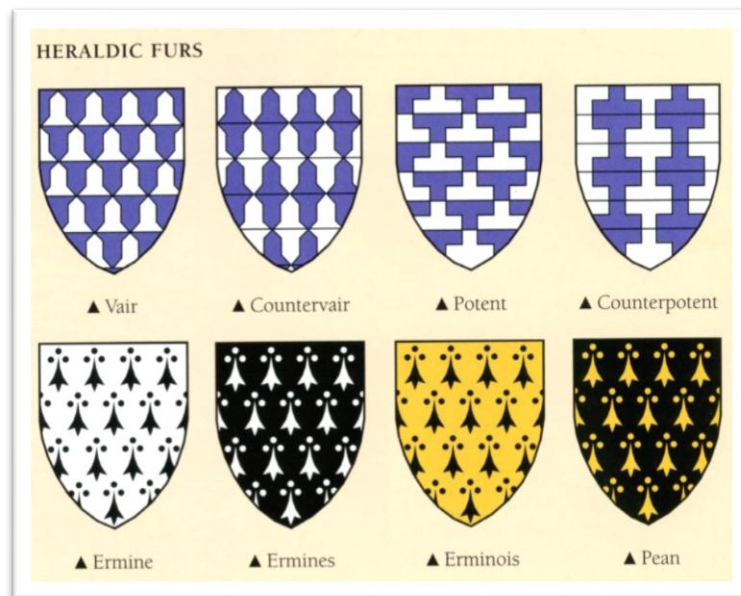
Figure 15: Heraldic furs (Slater 2002: 73)

To allow for numerous variations, the shield is decorated in different ways. It is divided into different coloured patterns or blocks (divisions) (Fig. 16), it is decorated with geometric patterns (ordinaries and sub-ordinaries) (Fig. 17 and 18) or the edges of the ordinaries are divided by lines of partitioning (Fig. 19). These are the most common variation types. To further distinguish the shield, heraldic beasts, human figures, fowl, fish, plants, monsters, inanimate objects and parts thereof are used. An important rule of heraldry is to never use a colour on a colour or a metal on a metal. This will be difficult to distinguish, seeing the aim of heraldry is to identify, therefor clear and visible designs are important (Slater 2001: 72).
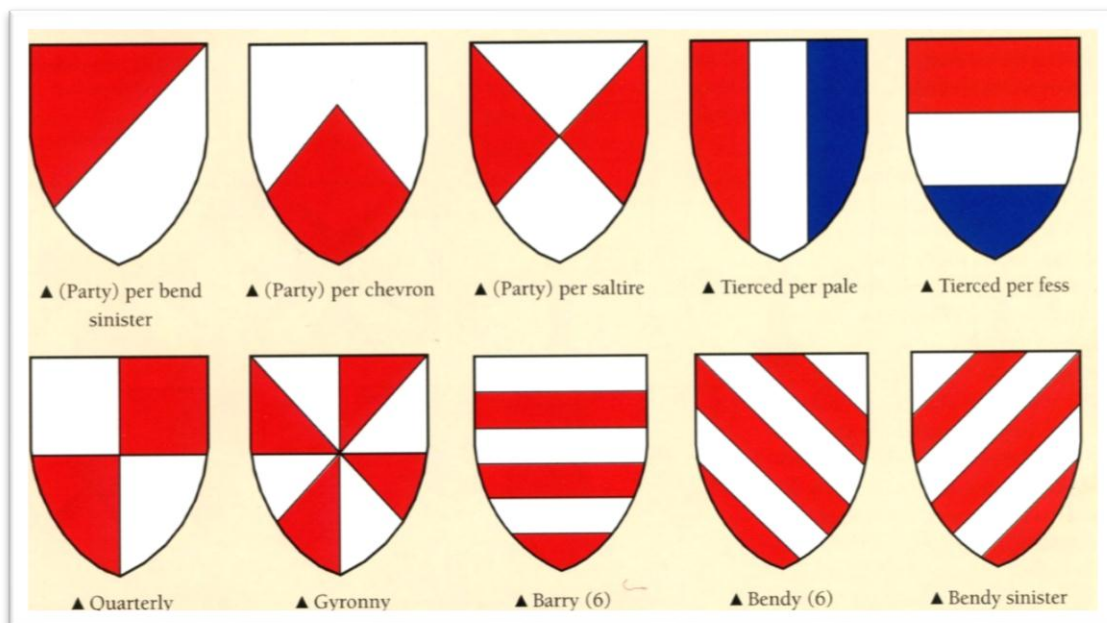
Figure 16: Shield divisions (Slater 2002: 75)
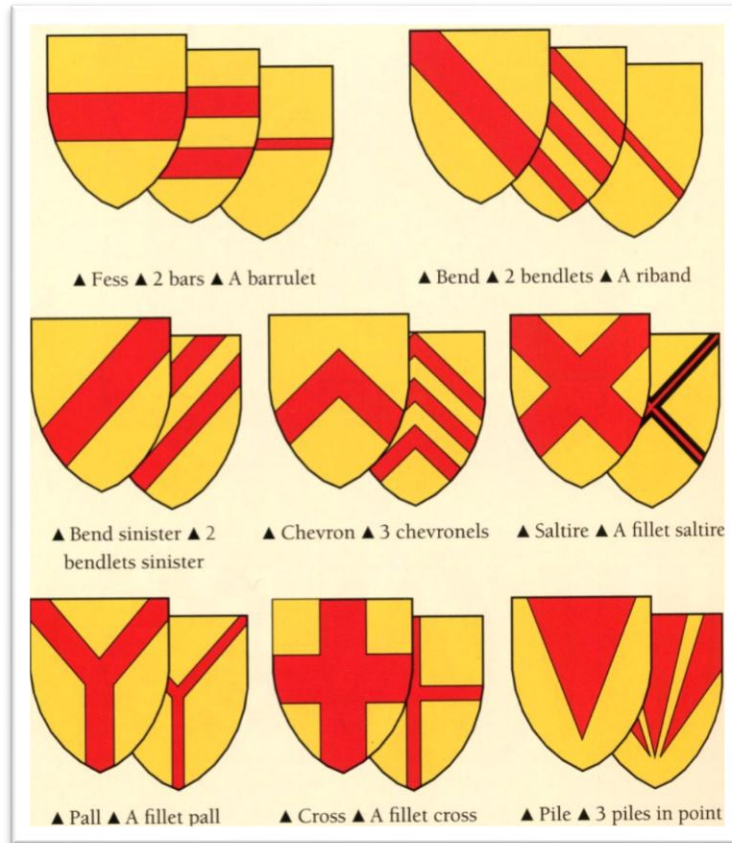
Figure 17: Geometric patterns (ordinaries) (Slater 2002: 76)
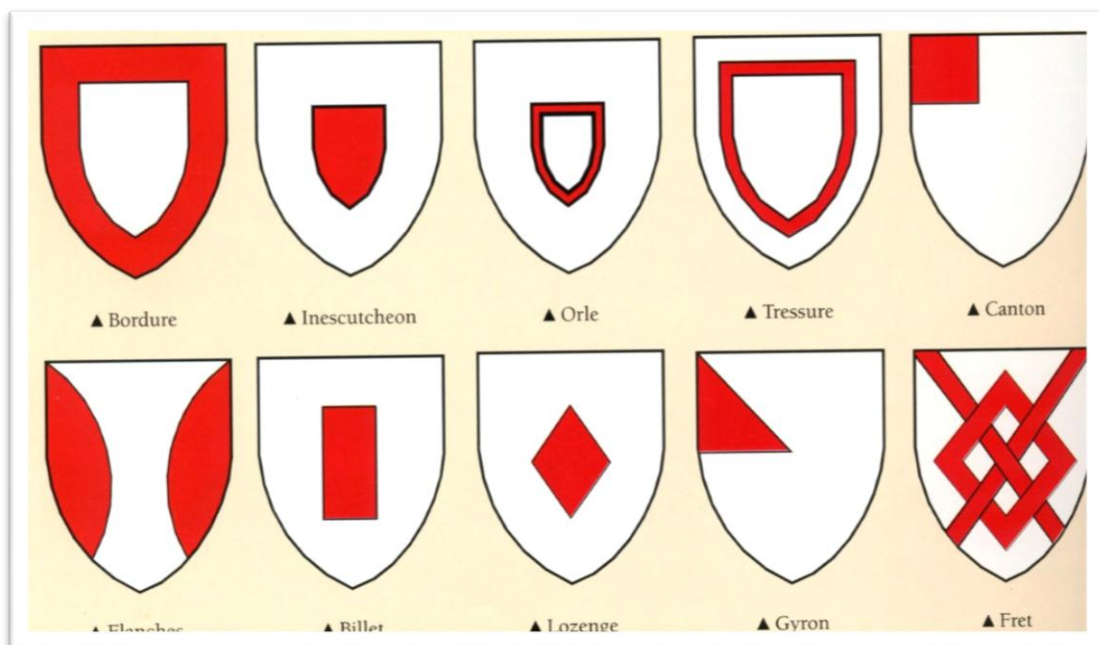
Figure 18: Sub-ordinaries (Slater 2002: 78)

30
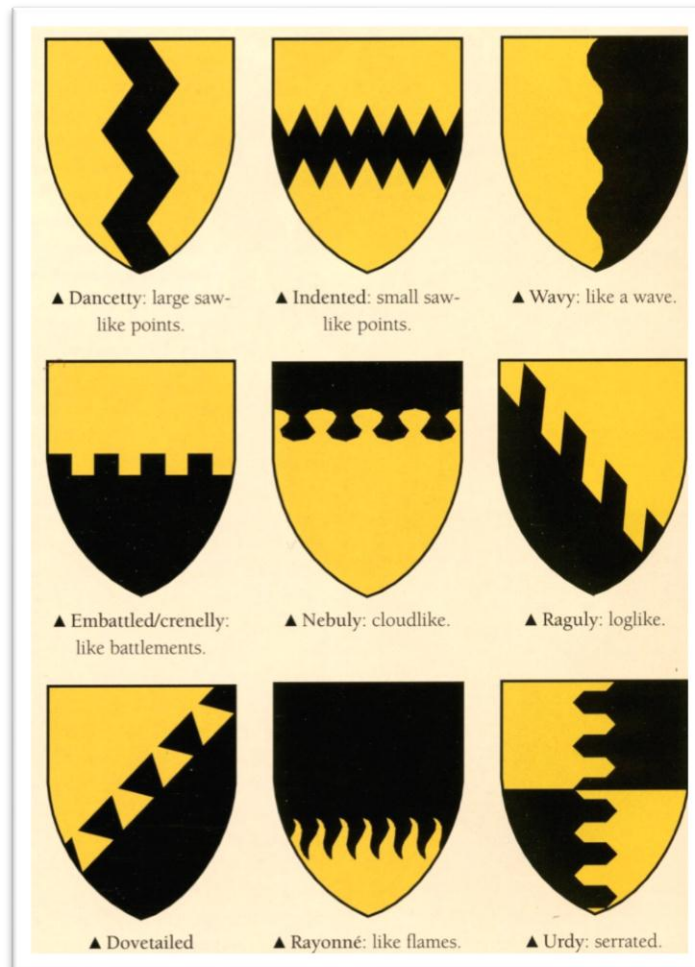
Figure 19: Lines of partition (Slater 2002: 80)

2.6.2 Registration and Legal Aspects

Fox-Davies (1954: 21-24) asserts that originally everyone that owned land bore arms. It was not controlled by the Crown and landowners could assume whatever arms they liked as long as the rights of other people also assuming arms were respected. By 1390 disputes were settled in the Chivalry Court and it was established that (1) a man could obtain a definite right to bear arms, (2) this right could be enforced against another, (3) the Crown and Sovereign had supreme control and jurisdiction over arms and (4) the Sovereign could and did grant arms. From then on until now, in Letters Patent under the Great Seal, the separate Kings of Arms in Great Brittan received delegated powers to grant armorial bearings. Some of the earlier grants were printed in the *Genealogical Magazine* stating that the recipients are made noble and created gentlemen and that the arms are given them as a sign of their nobility.

31

With the 1994 general election and the rising of a new democracy in South Africa, the State Herald became the National Herald with the same duties and responsibilities as before. Any person may apply to the National Herald in Pretoria to register a coat of arms and each application is considered on its own heraldic merits. A coat of arms, as mistakenly believed, does not belong to a family or members with the same surname. It is the property of an individual who can register it properly to guard against illegal use of it. If the design is accepted and does not clash with any other design already on record, a blazon[4] is drawn up and published in the Government Gazette. This gives anyone the opportunity to object to the registration if it would affect his legal rights. It was decided that the Defence Force could, under the terms of the Defence Act, provide its own artwork without publishing it in the Government Gazette and also enjoy the full legal protection of the Heraldry Act. The heraldic representations are then kept as a permanent record in the bureau's official register (Brownell 1984: 146).

The Heraldry Act, Act 18 of 1962, directs the issuing of coats of arms and military emblems and insignia. With every law there are bound to be abuses, therefor the Heraldry Act of 1962 as well as the Defence Act of 2002 regulate the unauthorised use or wear of defence emblems or insignia and misuses will result in fines or even imprisonment (Radburn 2010: 6).

2.7   SUMMARY

This chapter presented a methodological orientation of the study indicating the premises behind cultural historical studies with focus on heraldry as cultural context for research purposes. The study of the culture product, the process of creation, the stimulus that initiated the process, the cohesion between or context of culture products and the dimensions where it came into being, was pointed out as being important to cultural historical studies.

---

[4]Heraldic description (Brownell 1984:146)

Studies of the different schools of thought on structural and symbolic anthropology were mentioned in helping to understand people's philosophy and their world view.

Through discussing all the possible reasons for the origin of heraldry, it was established that the Crusades was the most likely development which helped to spread the phenomenon of heraldry to all the European countries, together with the development of armoury, especially the closed helmet. But this was not the only reason. As discussed a new social order took shape in the western society during the feudal period and it is more likely that heraldry became the vehicle for the new identity and reorganising of this society. The science of heraldry grew from the thirteenth century until modern times, undergoing several evolving changes, but also keeping heraldic traditions. The heraldic achievement or coat of arms was briefly discussed to understand the shield of arms and its different markings and partitions. The reader was also informed of the legal aspects concerning the misuses of a coat of arms.

CHAPTER 3

IDENTITY AND *ESPRIT DE CORPS*

3.1   INTRODUCTION

For a better understanding of the symbolic relevance unit emblems have for an individual, it is necessary to look into the construction of identity and the resocialisation processes individuals can undergo.

The information in this chapter is divided into two subsections. The first part of the chapter consists of a discussion on identity where the nature of identity, identity narratives and group identity will be presented. In the last part of the chapter the attention will be on organisational culture, with special mention of *esprit de corps*, to explore the deeper meaning of heraldry for its users.

3.2   IDENTITY

An awareness of self-identity starts at infancy with the interaction between parents and infants. The development of a self-identity relies upon social interaction to define the self and this keeps on throughout life. We continually learn new roles and through information and responses from interaction with others, we form and reform our self-perception (Popenoe 1980: 137).

Charles Horton Cooley (1864-1929), one of the early sociological theorists, called the self "looking-glass self" (Popenoe 1980: 138), because ideas of the self are reflected onto others. This is learned from a very early age where the child tries to fulfil the parents' expectations of him. Early sociologists like George Herbert Mead, Sigmund Freud, Erik Erikson and Jean Piaget, did research on the early stages of human development and the processes of perceiving self-identity. They found that we assess our own actions through the reactions of others. Through socialisation we learn new roles and new life skills, helping us to achieve independence, expanding our self-knowledge and self-identity (Popenoe 1980: 143-145). We learn how to communicate as daughters, sons, students, friends or parents. When we live our roles and interact with another

34

person, we try to categorise the other person according to known identity groups. These groups are categorised by certain criteria such as gender (male/female), ethnicity (French, Zulu, and English) or personal characteristics (short/tall) (Robbins 2001: 170). We keep assessing ourselves according to certain culturally learned views of ourselves.

Robbins (2001: 172) mentions the distinction Richard A. Schweder and Edmund J. Bourne made between egocentric and sociocentric views of the self. The egocentric view is the more Western view that sees individuals as responsible for who and what they are, capable of acting independently from others. They learn the different characteristics of their different roles or statuses as fathers, or wives, or employees, but still keep their individual character. The sociocentric view sees the individual as part of a specific social group. The individual is identified according to clan members, family ties or place of birth. The social grouping or social role defines the individual and interdependence between the person and the group is more important than independence. It is a more holistic view where an individual is always seen as part of the greater group.

The way in which individuals learn who they are, are mostly done through rites of passage. Certain rituals help or teach individuals to identify with new roles in their lives. Arnold van Gennep, a classic researcher on rites of passage, published his research in 1908 identifying three stages of learning new roles. A person is first separated from his existing identity, then he enters the transition phase where he learns the characteristics of the new identity, and lastly he is integrated into the new identity, living his new role or status (Robbins 2001: 178).

In the military, basic training as resocialisation method strives to create a military identity with certain norms, values and behaviour. By learning new values and new behaviour, people's behaviour can become varying or irreconcilable with former ones (Popenoe 1980: 152). Recruits follow the classic stages of Van Gennep's rites of passage where they are removed from their homes and restricted to military bases. They are equipped with military uniforms and learn a uniform way of living and acting as fellow soldiers. They become part of the

military "family", identified by marks of military domains: Drilling, saluting, uniforms and insignia. All of these are the symbols of their special brotherhood (Dicks 1963: 429).

The new identity can only be effective when people feel emotionally attached to the group (Popenoe 1980: 152). Basic training in the military helps to forge a bond between members and creates an identity narrative. Martin (1995: 13) explains that the social sciences (especially history, anthropology, psychoanalysis, philosophy) suggest that identity only exists in the form of identity narratives. Through the process of resocialising, especially by playing on their affectivity, people are persuaded to be part of the identity narrative and when the narrative corresponds with their ideals, they choose to accept to be part of it.

Identity is not only produced from inside a group, but members outside the group attribute certain features or characteristics to the group with which they identify. A group is thus formed by insiders and outsiders, constructing an identity narrative according to the attributed features to the group (Dicks 1963: 429, Martin 1995: 10). This selection of features is shared by the group as part of their culture and is based on what will divide the group and what will keep them together.

According to Martin (1995: 10) identity narratives are formed around three basic relationships. The first is a relationship to the past. A group must have a history that can be remembered and revisited. Mostly it is connected with violent incidents that can be replayed and reviewed to strengthen the bond between group members.[5] The second is a relationship to space. This can be physical spaces like a club, a school, a military unit, where activities took place and experiences are shared. It can also be a space within their mind, the sense of belonging they feel towards a military unit. The third is relationship to culture where certain practices are transferred into emblems of identity. These practices can be related to food and drink, music, language, decorations,

---

[5]In South Africa we can refer to the Anglo-Boer War, the Border War, and the Struggle to name a few.

uniforms, and also belief systems. Martin (1995: 11) summarises it by explaining relationship to time help to make these identity emblems look continuing by commemorating certain events, relationship to space ensures a physical place where identities can be lived out and relationship to culture can change interpretation of a world view. Rose K. Goldsen states in her book *The Show and Tell Machine* (Popenoe 1980: 155) the following: "It is an ancient insight, not just a newly discovered principle of contemporary psychology, that access to human feelings is through human imaginations. Myth and story, drama and art, music and poetry, play and games and dance and ritual all touch imaginations and form imaginations – the very terrain in which human minds develop ..." The attachment of emotional feelings and association with certain symbols are strong and can be long-lasting.

Woodward and Jenkings (2011: 255) did research on military identities which pointed out that individual military identities are rooted in 'doing' rather than in 'being'. Their research, as an interpretivist approach, confirmed identities are shaped by time and space within complex power relations. This concurs with Martin's viewpoint on the relationships that form identity narratives. Woodward and Jenkings found soldiers' military identities were rooted in their military skills: accurate marksmanship, marching skills, surveillance and observation skills and specific technical knowledge in, for example, repairing military vehicles (refer Dicks 1963: 435). The specific conditions in which they worked enhanced their military identity even if their skills could be compared to civilian individuals. Strong bonds were formed between group members through collective hardships, their training as well as their socializing. They started to see the group as their "family" and kept their military identity alive through constant thinking of and reliving memories (Woodward and Jenkings 2011: 259-262). Participating in ceremonial events like handing and taking over parades, medal parades, commemorative parades, formal dinners and state funerals created memories and enhanced feelings of belonging. Their sense of history, of being part of political or global events, of belonging, forged their bonds and military identity even further. As previously mentioned, to identify with a group means that a person accepts the symbolic system of the group and agree with the system or narrative. The person can still change his identification, he always

has a choice to be part of a group or not. He can and most of the time is part of more than one identity narrative at the same time. Martin (1995: 12) sees identity as a Russian doll with different layers of being, starting as example with being part of the neighbourhood, moving further to be part of the village, the region, a linguistic group, a cultural group and ending with being part of a nation.

Identity narratives can be used to build communities like schools, organisations and workplaces, by mixing ideals with social belongings. This ties in with Martin's idea that people is cultural hybrids (Martin 1995: 14). He agrees with Serres, a philosopher, who sees culture as being linked and connected to different cultures, which allow similar as well as different cultural traits to be circulated. Because of this, knowledge and values are exchanged which lead to cultural innovation that is essential to the development of humanity. We have seen this example of innovation in par 2.4 where the origin of heraldry shows influences from Egyptian and Assyrian art. This idea of interconnectedness of different cultures links up with the methodology of Burden in par 2.2 where the cohesion between cultural products and dimensions must be taken in consideration when researching cultural history.

3.3   ORGANISATIONAL IDENTITY

Studies on organisational culture started to appear around the early 1970s, but it was only in the 1980s that it became more influential. Sørensen's article on the military as a profession refers to Samuel P. Huntington, Moris Janowitz and Charles C. Moskos who started research on the concept of the military as a profession in the 1960s (Sørensen 1994: 599). Sørensen identified five personnel groups working together in the military which are also applicable to the SANDF: Officers, civilian professionals, draftees (in South Africa it will be Reserve Forces), non-commissioned officers (NCO's) and civilian employees. The military is seen as an institutional organisation, where schools, churches and universities are also grouped, and are identified more by their processes than by their outcomes. Institutional organisations usually adapt to social and cultural expectations and the processes of educating, caring and supporting are more significant (Sørensen 1994: 610-611).

© University of Pretoria

As organisational researcher, the work of Schein (Hatch 1993: 657) was especially influential because of his conceptual framework for analysing organisational culture. According to Schein (Hatch 1993: 659) culture consists of three levels: On the surface are artefacts, underneath that lays values and at the fundamental level is basic assumptions. These three levels form his conceptual framework. He sees basic assumptions as implicit beliefs about reality and human nature, values as social morals, with outlooks, objectives and principles reflecting core beliefs and artefacts as the visible, tangible and audible accomplishments founded in values and assumptions. Hatch explains that for Schein basic assumptions were the key to understanding a culture. It is revealed through the views, understandings and feelings of individuals (Hatch 1993: 659-662). Hatch agrees with his model, but feels that it does not explain the links among a culture's artefacts, values and basic assumptions clearly. Therefore she developed the cultural dynamics model, borrowing the term *cultural dynamics* from anthropologists such as Kroeber (1944), Malinowski (1945) and Herskovits (1948). To Schein's model she added another level of existence, namely symbols. She also added certain processes that linked the cultural elements. She proposed that culture is organised by processes of manifestation, realisation, symbolisation and interpretation.   It is the task of the researcher to seek how these processes work and link together (Hatch 1993: 660). A person's perceptions, feelings and thoughts about the world and organisation that like or dislike, and the reaffirmation of basic assumptions confirm his identity. It is ultimately through culture that an individual constitutes individual and organisational identity. The processes of cultural dynamics are simultaneously cognitive and social and it is difficult to separate this interrelatedness. The processes act holistically together to produce and reproduce culture. Hatch's cultural dynamic view identifies both stability and change as part of the cultural processes (Hatch 1993: 661).

Hatch explains her cultural dynamics model by beginning with the manifestation process as the expectations of how cultural values "should be". Basic assumptions (thoughts, feelings, perceptions) act as framework and an individual uses both the proactive and retroactive indicators to realign cultural

values. Cultural realisation is the process of transforming expectations into something tangible. It can be official reports, internal newsletters, jokes, award ceremonies, buildings or art and is seen as artefacts (Hatch 1993: 668). According to this model, the design of a new unit emblem is seen as a new work of art that challenges accepted values and will be accepted or denied. The critical judgement of the masses will decide acceptance. With the symbolisation process it is not so much the physical form of the artefact that matters but more why it is produced. Hatch quoted Cohen (Hatch 1993: 669) saying that through symbols individuals can give extra meaning to artefacts. Hatch explains that an object has a functional (denotative) meaning as well as a symbolic (connotative) meaning which is the extra association given to an object by its users. It stands out among other artefacts because of its increased symbolic significance (Hatch 1993: 672, Jones 1996: v). A shoulder flash has a functional (denotative) meaning of identification in the military, but also a symbolic (connotative) meaning of belonging, of members sharing certain rituals, events and hardships. The meaning of the symbol can only become apparent when interpretation takes place. Through the interpretation process meaning is derived from association and the extra meaning attached to the symbol (Hatch 1993: 674). Members use a broader cultural framework to interpret symbolic meaning to be able to accept symbols as meaningful. Organisations use symbols as identity markers on their newsletters, clothing and for their slogans (Jones 1996: 1). The military uses rites of passage as mentioned in par 3.1 for members who are promoted or going on retirement. They hold ceremonies like handing and taking over parades where new unit commanding officers are welcomed, and medal parades where members are awarded.

Jones (1996: 3-5) concurs with Hatch (1993: 670-671) that symbols and symbolic behaviour induce emotions, affect how people perceive events and influence their actions. Jones (1996: 5) provides a list with certain symbolic artefacts. I only mention some that are of interest for this study. Under verbal expressions he lists:
- Memos
- Mottos

- Traditional sayings

- Nicknames for people and equipment

- Personal experience narratives

- Jokes

- Beliefs

- Songs

- Ceremonial speech

Under activities he lists:
- Celebrations

- Rituals (rites of passage)

- Ceremonies

- Customs

- Conventional techniques for doing a job

Under objects he lists:
- Manuals, newsletters

- Memorabilia on display

- Uniforms and rank insignia

- Architecture, office furnishings

According to Jones (1996: 6) a number of studies have confirmed these activities or artefacts as categories of symbolic behaviour. This helps to identify symbolic behaviour and symbolic objects to see the suggested meaning and the interrelatedness between functional and symbolic objects. Symbolic interpretivism accentuates the idea of "thick" description, a term Clifford Geertz (anthropologist) popularised. Social interaction entails behaviour, intentions and implications that is full of multiple and often conflicting meanings and interpretations (Jones 1996: 13). Jones states that researchers can easily impose meanings to artefacts that may not be correct. They should observe other symbolic constructions like architecture, uniforms, photographs and displayed memorabilia which will provide knowledge on organisational style, beliefs or meanings. Observing behaviour and researching documents can also

41

provide valuable information on meaning making. Documentation sometimes contains information on personalities, experiences, concerns and relationships that provide interpretations of symbolism that should also be taken into account (Jones 1996: 55-56). In some of the unit files in the Heraldry office are letters and documentation serving as motivation to change unit emblems. There is also documentation as supporting evidence for their requests, showing without doubt what the unit's thoughts and feelings about the unit emblem were.

Organisational identity can then be seen as a source by which cultures are created and maintained. Systems of shared meanings are created and upheld through symbolic processes, eg. objects, language, ceremonies and dress. These processes can be used by organisations to convey their philosophy to workers who then deduce and interpret this viewpoint on the organisation in turn (Fuller 2008: 169). The unit emblem in the military is an object of identification and is used by units to form unity and *esprit de corps* among members. The members in turn accept this viewpoint and if not, they have the option to change the emblem to suit their beliefs, viewpoints and expectations. Fuller (2008: 172) states that the way in which personality, values and demography influence meaning making, must also be taken into consideration when members react negatively to organisational symbols.

3.4   *ESPRIT DE CORPS*

Stephen Boyle (2003: 1) defines *esprit de corps* as a sense of communal purpose which offers some sense of loyalty and devotion to the organisation as a whole or to a particular unit within. He feels that it is usually driven by leadership within the organisation and can be intentionally stimulated or influenced to accomplish organisational purposes. Dunkelman defines *esprit de corps* as the collective (shared) mind (spirit) of group members that inspires enthusiasm, devotion and honour for the group (Frawley 2006: 432). Dunkelman's research on *esprit de corps* was done on the 154th New York Volunteer Infantry Regiment during the Civil war in the United States of America. He found that the soldiers were mostly from the same home communities. They usually shared the same cultural background and perceived their regiment as a

42

substitute family that contributed in nurturing a high level of *esprit de corps*. Dunkelman (Frawley 2006: 432) further found that the main reason for *esprit de corps* among soldiers was their shared suffering to overcome physical and psychological problems to survive in battle. The close bonds soldiers formed under difficult and life threatening circumstances drew them closer together as part of their regiment and overall part of their unit. The definition of *esprit de corps* as defined in the *Collins Dictionary* noted by Stephan Boyle (2003: 2)explains the close bond of soldiers more clearly: "…consciousness of and pride in belonging to a particular group; the sense of shared purpose and fellowship".

Van Crefeld (1991: 166) tries to understand why these shared feelings of freedom, justice, honour and equality have such a deep influence that soldiers are prepared to die in wars. He argues that coping with danger and the intense sense of exhilaration, excitement and even the freedom it gives render it so fascinating for man. Therefore, whatever man fights for must be more precious than his own life. This causes him to apply so much symbolical value to all things related to war. He indicated how tribal peoples saw war as the one occasion where they could put on all their ceremonial dress like feathers, plumes, masks, tattoos. As mentioned in chapter 2 par 2.6, medieval armour was also valued more for its decorative purpose than for its practical use. When armour was replaced by uniforms with its own distinct decorations, the ancient military traditions of symbolic function applied to flags, banners, emblems and traditions still prevailed. Feelings of honour, justice, fraternity and equality still encompass the concept of *esprit de corps*.

The nose art on the aircraft of the Royale Canadian Air Force used during World War II, further explains the close bonds soldiers form under difficult, life threatening circumstances (McWilliams 2010: 24). The nose art painted on the bomber aircraft featured Canadian symbols, or devices that referred to the cities or regions in Canada that sponsored the squadrons. These visible symbols helped to reinforce the airmen's shared purpose. It helped to form a collective memory between them, but also displayed where they came from, and in doing so, confirmed their identity further. The designs were mostly Canadian birds or

43

animals, giving the squadron members a feeling of belonging, of ownership in their shared memory of their homeland. The Canadian air force still uses the heraldic badges, official mottoes and unofficial nicknames of the wartime squadrons (McWilliams 2010: 30).

Boyle also suggests that there is a definite relationship between *esprit de corps* and organisational identity (Boyle 2003: 1). Organisational culture consists of the organisation's name, symbols, buildings and products. It is shared by members to form a collective organisational identity. The way members see themselves form part of how others see the organisation for which they work. Boyle states that some studies propose that members share the same objectives and values of the organisation and because of the collapsing of traditional social groupings, members tend to identify more strongly with organisations, enveloping it as substitute family (Boyle 2003: 5). In doing so, individuals enhance their sense of meaningfulness and belonging. To manage the interrelationships between the organisation and the individual, rituals, traditions, symbols and ceremonial occasions are used to enhance identity and *esprit de corps*. The unit emblem forms one of the factors for enhancing these functions.

3.5   SUMMARY

In military heraldry the unit emblem is used as marker to identify a unit. It has embedded symbolic meaning to members of the unit and this chapter tried to explain how this meaning is understood. The first part of the chapter discussed how self-identity develops. Through rites of passage new identity roles are learned and identity narratives are formed through resocialisation processes. People must feel emotionally attached to a group in order for identity narratives to develop. It develops around three basic relationships: Relationships to the past, to space and to culture. People can have more than one identity narrative and always have the choice to be part of a narrative or not.

In the last part of the chapter organisational culture was discussed. It consists of symbols, buildings and products shared by members to form a collective

identity. Objects and actions are interrelated, enhancing a sense of loyalty and devotion to the organisation and its members and so forming a special bond or *esprit de corps* between members. A sense of belonging and meaningfulness exist between members that are bound together through the unit emblem.

CHAPTER 4

SYMBOLISM, TRADITIONAL AND INDIGENOUS ELEMENTS

4.1   INTRODUCTION

The symbolic, traditional and indigenous elements of the heraldic emblem as tangible object will be discussed in this chapter. The deeper symbolic meaning of the emblems and what it reflects for its users will also be discussed. A short discussion on totemism is also included to distinguish between totemism and heraldry.

4.2   SYMBOLS

According to Popenoe (1980: 104) human society is defined by culture where members share ideas, values, meanings and material items. Symbols are one of the components of culture and resemble the ideas of a society. By using symbols a society can make sense of the world around it and in doing so, create and learn more about its culture. Abstract ideas like "God", "justice", "love" and "patriotism" can be understood by comparing them to things that are already understood. Cirlot (1971: xxx) explains that early artists saw every created object as a reflection of God's creation, the visible as well as the invisible. Symbolism linked the supernatural with the material world because early men viewed the world as a symbolic object.   People's ability to create and use symbols to make sense of reality, convey and accumulate intricate information is one of the building blocks of culture (Popenoe 1980: 105).

Symbolic objects can have a certain value and meaning that may differ between cultures or groups, forming part of the nonmaterial culture. Cirlot (1971: xxx) mentions three types of symbols that he could discern: The conventional, the accidental and the universal. Conventional symbols are those that all share and agree to, making it an arbitrary object, for example an element of a code (letters in language) or formal notational system (ciphers). Accidental symbols are temporary due to associations made through casual contact. An example can be the shoulder emblem of Kemptonpark Commando where a Boeing 727 is

depicted, referring to the airport (now O.R. Tambo International Airport) near Kemptonpark (Fig. 20). Universal symbols have an intrinsic link between the symbol and what it represents. This relation is not always vivid and clear and thus makes it difficult to classify symbols with precision. An example can be the Oryx gazella head on the emblem of 8 SAI Bn situated near Upington in the Northern Cape Province (Fig. 21). The emblem symbolises the will to survive of the Oryx gazella, its horns that are dangerous weapons and its aggression when defending its own. These qualities correspond with the qualities that an infantryman should strive for (letter, file reference 8 SAI/R/406/3 dated 18 October 1987: Unit heraldry).

Figure 20: Kemptonpark
Commando (Unit file of
Kemptonpark Commando)

Figure 21: 8 SA Infantry Battalion
(Unit file of 8 SAInfantry Battalion)

D'Alviella (1894: 1), a highly knowledgeable author on symbolism in the late nineteenth century, states that a symbol is a representation of some object, having certain features in common with the object and so conjuring an idea of the object, eg. a missile and lightning, a sickle and harvest time, a pair of scales and the idea of justice. The simplest objects are transformed, romanticised and gain an innovative and boundless value. A flag, being a piece of material on top of a pole, encompasses all the feelings of aspirations and pride towards one's country. Howe (2004: 1) agrees by describing a symbol as something that represents something else by association, resemblance, or convention, and when it refers to something, its shape does not always correspond with its meaning.

47

Clifford Geertz sees symbols as vehicles for ideas. Symbols explain how one sees, feels and thinks about the world, deepening the significance of objects and adding value (Ortner 1984: 129). Cirlot (1971: xiv) agrees with Geertz explaining that although a symbolic connotation does add value to an object, it does not invalidate the material and specific value of an object in favour of the symbolic value. A badge is still an object made out of metal with a painted picture in resin with a certain commercial value. He also feels that everything is in some way related to something else; nothing is isolated inside its own existence. Man in early society became aware of himself in a wide world, rich in meaning, with symbols as a way of explaining the reality of the world. Meaningful images were carved out or painted on wood or stone, or embroidered on clothing and became familiar symbols in people's daily and religious life.

In ancient times images were used to communicate abstract ideas long before writing existed. Many fundamental ideas were reflected in symbols in all the civilisations of the world. Objects were given meaning by painting it with symbols or in different colours or by moulding it into certain shapes. (Tresidder 2008: xi). People used symbolic stories such as myths and legends to portray abstract ideas of wisdom, truth, justice, heroism, courage and love. These stories were used to help develop human personalities and to understand their world. Carl Gustav Jung (1875-1961) complies with this idea by believing the human psyche as having a "collective unconscious" where instinctive thoughts and behaviour of humans, shaped by millions of years' experience, are collected into symbolic images. Jung named these images "archetypes", the common inheritance of man's abstract thought (Fontana 2003: 14).

The search for self-knowledge is part of all the great philosophical and religious traditions. D'Alviella noted that it was largely through religion that man used symbolism, choosing artificial or natural objects to remind him of "the Great Hidden One" (D'Alviella 1894: 2). Man imitated his world to understand it and to give grace to He who inspired him. D'Alviella came to the conclusion that the symbols of the different races have not originated independently among them, but have been carried from one to the other through migration, trade and war.

48

Fox-Davies (1954: 11) notes that in hieroglyphics we see that the sun, moon and stars were used to represent states and empires, kings, queens and nobles. Their misfortunes and defeats were linked to natural phenomena like falling stars, comets, eclipses, thunder and big storms. Here I must distinguish between allegory and symbol. Cirlot points out that an allegory can be seen as a mechanism of a symbol, pointing to the many potential meanings of a symbol. It is used to depict abstract ideas which he explains with the following example: "Zeus hurls a thunderbolt, which on the meteorological plane is a straightforward allegory. This allegory is transformed into a symbol when the act acquires a psychological meaning, Zeus becoming the symbol of the spirit and the thunderbolt symbolising the sudden appearance of an illuminating thought (intuition) which is supposed to come from the god himself." (Cirlot 1971: xli) Allegories are often used in the theatre where abstract ideas must be communicated, like Cruelty that can be depicted as an old witch-like woman, smothering a child in its cradle and laughing wickedly. In symbolism everything has some meaning, although not always clear to see, which is open to investigation and interpretation (Cirlot 1971: xliii).

It was during the Renaissance that symbols began to lose their power when science and reason could explain the wonders of the world. Although Fox-Davies acknowledges a kind of heraldry existed for the ancient civilisations, just as Scott-Giles (1954: 4) also feels that there may have been personal insignia used to establish identity and it may have been hereditary, both agree that it disappeared. Heraldry as we know it today evolved from the twelfth century when a heraldic system came into being. Some of the symbolism denoted to heraldic depictions of ancient times still prevails today. Royal dignity is still described by a crown, a warrior by a sword or a bow, and a judge by balancing weights. Examples in the SANDF are the emblem of the DOD Logistic Support Formation (Fig. 22) and the Defence Legal Service Division (Fig. 23).The description of the emblems and explanation of the symbolic meaning thereof are kept in the files of the respective units in the Heraldry office. The emblem of the DOD Logistic Support Formation comprises of four spears, in the colours red, light blue, dark blue and ruby, two crossed swords all embraced by two elephant

49

tusks on a shield of green background with a gold chain bordering the shield. The four spears symbolises the different services that are serviced and inspected by the division (SA Army - red, SAAF - light blue, SAN – dark blue and SAMHS - ruby). The crossed swords symbolise command, the elephant tusks symbolise wisdom, the green background of the shield represent the colours of the SANDF and signifies the unit as a division of the SANDF and the gold chain represents the identity as a logistical unit. The emblem of the Defence Legal Services Division comprises of a gold rimmed sunburst and gold coloured sword-based scale on a Union Jack red coloured background. The gold rimmed sunburst signifies the Legal Services as a division of the SANDF, the gold colour of the lining and the scales represent integrity, the scales represent the legal aspect of the division and the red and black colour traditionally represent justice. The sword represents the commanding tasks of the division.

Figure 22: DOD Logistic Support Formation (Unit file of DOD Logistic Support Formation

Figure 23: DOD Legal Services Division (Unit file of the DOD Legal Services Division)

In the examples shown above the images used in the badges correspond with the archetypical images of man's abstract thought and thus show that these images and symbolism still prevail in modern heraldry.

As mentioned in chapter 2 par 2.2, Hans Belting describes the interrelatedness between image, body and medium as parts or components in picture-making. The process of creation and the stimulus that created the process is important in

50

cultural history methodology to understand the cohesion between cultural products. Hans Belting (2001: 3-6) describes the technical procedures of transforming an idea into a presentation in his book, *An anthropology of images: Picture, medium, body*. According to him the root understanding of an image is the transforming of an absence into an iconic presence. He distinguishes between a work of art and an image, explaining a work of art as a tangible object with a history that can be classified, dated and exhibited. An image, he feels, does not automatically match with the work of art. We create images through our dreams, imaginings or personal perceptions, which we relate to other images in the visible world. An image forms part of the concept of a work of art; it can be a picture, a sculpture or a print using the medium of photography, painting or video. He discusses in his book the studies of Jean-Pierre Vernant on the history of ancient Greek images where Vernant showed close relations between the history of visual artefacts and the evolution of Greek thought. Because of our access to ancient Greek art as well as their philosophies this interrelatedness between their art and their coeval thoughts are revealed to us. He further explains that images need representation to become visible. An image is fabricated and perceived in our minds and then painted or photographed, sometimes as a realistic depiction and other times as a symbolical representation. He compared the 15th century panel portraits of noblemen by Jan van Eyck and Rogier van der Weyden as intensified versions of coats of arms painted on shield-like wooden panels. With this comparison he portrayed the main function of the coats of arms, namely identification of the noblemen.

The earliest heraldry mainly used simple geometric patterns and different colours for easy identification at a distance. Woodcock and Robinson (1988: 53) and most modern heraldic writers deny any symbolism attributed to the different tinctures and charges of the shield of arms. They refer to the Scottish writer Alexander Nisbet who denied in his *System of Heraldry* (1722) that any representation to moral, political or military virtues can be attributed to the colours and bearers of such arms. Nisbet mentions the early English heraldic writers attributing particular qualities to different tinctures and charges. According to him no virtues or any symbolical meanings can be attributed to the

51

colours. Other English and French writers differ from him. Early in the sixteenth century a French manuscript lists the two metals, five colours and two furs that comprise the basic heraldic tinctures. A list containing the precious stones, planets and virtues attributed to colours are listed below:

Metals	Term of Blazon	Precious Stone	Planet	Virtue
Gold	Or	Topaz	Sun	Faith
Silver	Argent	Pearl	Moon	Innocence
Colours				
Blue	Azure	Sapphire	Jupiter	Loyalty
Red	Gules	Ruby	Mars	Magnanimity
Black	Sable	Diamond	Saturn	Prudence
Green	Vert	Emerald	Venus	Love
Purple	Purpure	Amethyst	Mercury	Temperance

An early heraldic treatise written in Latin by Johannes de Bado Aureo in 1394 attaches a different meaning to the colours and states that white signifies light, black darkness, blue iron, strength, reconciliation and friendship, gold implies obedience and gentility, red cruelty and green had no virtue because it was added later as a heraldic colour (Woodcock and Robinson 1988: 51-54). These different opinions from the early heraldic writers let one to agree with Woodcock and Robinson that no virtues can be attributed to the tinctures of heraldry. In the SANDF the approved heraldic colours used by the different military divisions are green for the Department of Defence, red for the SA Army, sky blue for the SAAF, navy blue for the SAN and ruby for the SAMHS. Badges in the different divisions and departments and units within them are charged with or use these colours to identify the different departments or units (SA Army order, file reference: SAAO/C ARMY CORP SVC/CER/243/01/03, *Management and control of SA Army heraldry*, May 2011). Some units attribute symbolic value to their colours, as seen with the Legal Service Division, but there is no heraldic rule governing it.

As mentioned in chapter 2 par 2.6.1 charges on the shield or badge can consist of beasts, birds, other creatures, divine and human beings, monsters, natural objects, inanimate objects and parts thereof. These objects were used as emblems on shields long before true heraldry were established. The symbolism from ancient times certainly played a role in the early heraldry as the obsession with symbolism throughout the early treatises of heraldry shows where the English and French writers had different opinions on the symbolism of tinctures and charges. Woodcock and Robinson (1988: 63) disagrees and feel the increase in the variety of charges with uses of griffins, lions, leopards, eagles, crows, swans, herons, stags, boars, horses, dogs, dragons, fish, different flowers and part of flowers and foliage was due to the importance of distinctiveness of arms. Although some families used fish on their emblems like barbells for the family of Bar, lucies (pike) for the family of Lucy and hake for the family of Hacket, this was more a pun on their surnames with no traditional symbolism attached to it. Woodcock and Robinson (1988: 64) concluded that the popular belief that coats of arms must have some meaning has no historical basis. Fox-Davies (1954: 5, 11) also agrees with them, but then agrees that swords, spears and bombshells still have a military symbolism in the military sphere as has woolpacks for textile merchants and the eagle for imperial symbolism.

Likewise, in the SANDF certain symbolism is also depicted in the badges. The emblem of the DOD School of Catering (Fig. 24) has a green background, representing the DOD, with a yellow sheaf of corn that represents the catering core in the Army but also symbolises the fertility of the land and the ability to provide food. The badge is bordered by a golden chain that represents the identity of the logistical units; the chain being a symbol of unity (letter, file reference DOD LSF/406/3, *Symbolism: DOD School of Catering emblem*, 16 March 2016).

Figure 24: DOD School of Catering
(Unit file of DOD School of Catering)

The emblem of Special Forces Brigade Higher Headquarters (Fig. 25) consists of a shield in maroon with two crossed swords in gold surmounted by a compass rose in black and gold. Black, white, gold and maroon are the colours used by Special Forces. The compass symbolises the special task of the Brigade to show the way and the two swords symbolise the command function of the Brigade. Two units falling under Special Forces Brigade make use of the same compass rose to identify as a Special Forces unit. 4 Special Forces Regiment (Fig. 26) has a Viking helmet with two wings on either side in the top part of the shield, symbolising the attacks and raids on sea by the Vikings. This corresponds with the main task of the unit, namely attacks from out of the water. The wing motif symbolises the unit's airborne ability (letter, file reference: 4 VK/406/3/38/4/0643, *Skouerkenteken: 4 Verkenningskommando,* 9 January 1980). 5 Special Forces Regiment (Fig. 27) also has a compass rose in the centre of the shield with two wings attached to a parachute in the top part of the shield. The wings and parachute symbolises the mobility of the unit (letter, file reference: 5 VK/514/2/9/1, *Skouerflits: 5 Verkenningskommando*, 10 September 1980).

Figure 25: Special Forces Brigade Headquarters Unit (Unit file of Special Forces Brigade Headquarters)

Figure 26: 4 Special Forces Regiment (Unit file of 4 Special Forces Regiment)

Figure 27: 5 Special Forces Regiment (Unit file of 5 Special Forces Regiment)

Prince Alfred's Guard, stationed in Port Elizabeth and officially established in 1874, is one of the oldest regiments in South Africa that is still functioning. They owe their name to Prince Alfred, the second son of Queen Victoria who visited Port Elizabeth on his sixteenth birthday on 6 August 1860. A guard of the then Port Elizabeth Rifle Corps was assigned to accompany him wherever he went. The Corps later changed their name to Prince Alfred's Guard and fought their first victorious battle during the Ninth Frontier War in 1877 at Umzintzani (Orpen 1967: 24). To commemorate their first battle, the Xhosa shield with a plumed spine, crossed with a knob kierie and assegai with a scroll diagonally bearing the word "Umzintzani", became their unit badge (Fig. 28). The unit still uses this badge although it remustered and is currently an air assault infantry regiment (Engelbrecht 2011: 1). It is the only unit in South Africa that incorporated their battle honours into their unit badge (Lt Col E.J. Watson, personal conversation, 10 May 2016).

Figure 28: Prince Alfred's Guard (Unit file of Prince Alfred's Guard)

Figure 29: Old emblem of Weenen/Kliprivier Commando (Unit file of Weenen/Kliprivier Commando)

Figure 30: New emblem of Weenen/Kliprivier Commando (Unit file of Weenen/Kliprivier Commando)

The Weenen/Kliprivier Commando changed their badge in 1989 to a more politically accepted badge. The former badge had a yellow wagon wheel driving over and breaking a yellow assegai on a blue shield (Fig. 29). The new design has in the top part of the shield a blue chevron representing the Drakensberg with underneath it four blue tear drops on a white background representing Weenen, the town founded by the Voortrekkers after the murder of women and children at Bloukrans. The arched blue band in the centre of the shield represents the Klip River that flows through Ladysmith and sometimes overflowing its banks during the summer months, leading to great damage and grief. The black wagon wheel in the lower part of the shield refers to the area around Ladysmith that is rich in Voortrekker history (Fig. 30) (letter, file reference: WEENEN/KLIPRIVER KOMMANDO/B/406/3/10692, *Motivering van Kommando Skouerflits,* 13 June 1989).

The documentation in the different unit files that were consulted showed how unit members decided on the designs of their emblems and the value that they contribute to it. Out of these examples I can then conclude that there is symbolic meaning to emblems in the SANDF. Some emblems commemorate certain events in a unit's existence and some endow *esprit de corps* and a feeling of identity and belonging to its members.

56

4.3   TOTEMISM

There always was a belief that heraldry is based on totemism. Raglan wrote a note, published in the *Journal of Man* in 1955 to explain why such a belief cannot be true (Raglan 1955: 128). He agrees that heraldry may have used some system of animal symbolism, but denies that heraldry is based on totemism. To investigate if his statement is true, I used the work of J.G. Frazer, *The Golden Bough*, and also some publications of Claude Lévi-Strauss. I did not make an extensive study on totemism, because my main concern is only to give a general overview of this aspect of heraldry for a clearer understanding of the composition of the emblems.

The Concise Oxford Dictionary (1982: 1131) defines a totem as a natural object, especially an animal, which is adopted as an emblem of a clan or an individual on the ground of kinship. Frazer (1890: 697) sees a totem: "…as a class of material objects which a savage regards with superstitious respect, believing that there exists between him and every member of the class an intimate and altogether special relation." The word totem is derived from an Ojibwa word (Chippewa – a Native American tribe) meaning family or tribe. The relationship between a man and his totem is mutually beneficial. The totem protects the man and the man shows his respect by not killing it, if it is an animal or if it is a plant, by not harvesting or damaging it. A totem is generally a species of animals or plants, rarely inanimate natural objects or artificial objects. Totems consist of three kinds: First the clan totem, that is common to the whole clan and are inherited from generation to generation. Second is the sex totem, exclusive for all the males or exclusive for all the females of a tribe. Third is the individual totem, belonging to a single individual and is not inherited by his descendants.

The clan totem is the most important of all and fulfils a religious and social aspect of clan life. The clan call themselves by the name of the totem, believe to be descendants of a common ancestor, of the same blood and is bound together by common obligations to each other and common faith in the totem. The religious aspect consists of the relations of mutual respect and protection between a member and his totem and the social aspects consists of the

57

relations between members and towards members of other clans. The Bechuanas of South Africa is part of the Bakwena or Crocodile clan and for them it is unlucky to meet or gaze on a crocodile, it might cause inflammation of the eyes. When they are near a crocodile they will spit on the ground, while saying the words, "there is sin", as a preventative charm (Frazer 1890: 708).

Not many inanimate objects were used as totems. Some examples are thunder for the Bay tribe of South Australia, rain for the Dieri of South Australia, bone for the Sauk and Foxes Native American tribes and sun and rain for the Damara tribes in Namibia (Frazer 1890: 721). In few cases colours were used as totems. Red and blue are totem colours for the Cherokee clan. Certain colours were also forbidden by some tribes to honour the totems of other clans.

North American tribes and the Zulus of South Africa also use the skin of the totem animal as dress or hang teeth or claws of the animal around their necks to put themselves more under the protection of the totem (Frazer 1890: 723). Other Native American tribes marked their huts and painted their tents with their totems. Totem poles carved with the totem of the inmates of the houses, were erected in front of the leading men of the Haidas tribe in North America. Sometimes several families of different totems lived in a house, and then different totems were carved on a pole, one above the other. The identification of a man with his totem was more visible during ceremonies at births, marriages, deaths and war (Frazer 1890: 729) where ceremonial rites confirmed his identification.

The work of Claude Lévi-Strauss as structural anthropologist corresponds with Frazer's idea of totemism (Stasch 2006: 167). In his research on myths, legends and totemism, Lévi-Strauss tries to discover the hidden inherent meanings of the myths, legends and totemism. Because scholars find it difficult to comprehend Lévi-Strauss' ideas, Karp (1977: 34) tries to explain that Lévi-Strauss uses structures as models and not as empirical objects to study cultural phenomena. He uses the analytical methods of linguistics and applies it to other domains of culture in his investigation. The goal of an analysis in linguistics is to examine spoken units of language to understand of what they are composed

58

of. Language consists of the phonological level (sounds), morphological level (words) and syntactical level (grammar) and together they give meaning to language. Likewise Lévi-Strauss analysed myths, legends and totemism on the different levels of the geographical, sociological and cosmological to encode the hidden meaning thereof. For him the encoded meanings were at the structural level of the phenomena that he studied and the members of societies might not even be aware of the meanings, just as they are not aware of the phonological structure of their language. According to Karp (1977: 35-37) Lévi-Strauss has a "message-centered" perspective where mainly moral obligations are observed and not so much the person. People objectify norms and principles that focus their impression of their social identity and of their obligation to their roles and statuses.

The distinctive identification principle can also be seen in Lévi-Strauss's dualistic perspective for which he is well-known. For him contrast and opposition is a logical process of thought. In totemism the contrast between nature and culture is used to show the differences as well as similarities between social groups, relations, and/or categories. But he also explains it further in that distinctiveness in a natural series can use the same criteria to show distinctiveness in a cultural series. For him totems are emblems. An example Karp (1977: 37) uses is the Eaglehawk and Crow as totems for two neighbouring Australian clans. Both are classed as meat eaters, but one is a hunter and the other is a scavenger. They are not competing for meat, but are working together for survival. Here I can refer to Tresidder (2008: xi) who defines symbols as a living object or feature of the natural world that were chosen to represent a human concept or quality that is usually a positive one. Mostly positive values are represented on emblems and the positive traits of animals are outlined when the symbolism of an emblem is explained. The use of positive traits can explain man's hidden urge to be identified and to be seen as good. The unit emblem of 7 SA Infantry Battalion conveys the use of animal traits as positive human traits on their unit emblem (Fig. 31). The emblem consists of a golden Burger cross surmounted by a lynx. The positive traits of alertness, shrewdness, preparedness and fearlessness of the lynx serve as symbol for the infantry men striving to be fearless fighters with

59

the same aggressiveness as the lynx to be worthy enemies (letter, file reference: F/SD/11/2, *Unit pocket badge and tie*, 20 February 1976).

Figure 31: 7 SA Infantry Battalion (Unit
file of 7 SA Infantry Battalion)

Frazer came to the conclusion that totemism was an elaborate social organisation based on mutual co-operation of many separate groups, aiming for a systematic control of the whole of nature (Frazer 1890: 845). With this conclusion in mind, the resemblance between heraldry and totemism is that both are an identification system to organise society. Heraldry does make use of some animal symbolism, but is not based on totemism. Animals are used in a changed way to suit the identity aspect of the rules of heraldry.

4.4 TRADITION

Any military community has specific traditions, customs and ceremonies that originated long ago without knowing exactly where and by whom. The martial terms, traditions and customs indicate to a soldier that he is part of a group, is bound to the group to uphold the traditions, is proud to belong to such a group, must defend the honour of his country, unit or self and lastly it contributes to the *esprit de corps* or teamwork in the military. Traditions inspire comradeship, pride, love, courage and discipline. Thomas A. Green (1998: 1) sees tradition as a belief or behaviour passed down within a group or society with symbolic meaning or special significance with origins in the past. In 1981 the definition of Edward Shils became widely accepted, defining tradition as anything which is transmitted or handed down from the past to the present (Green 1998: 5). The

© University of Pretoria

word "tradition" comes from the Latin *tradere* or *traderer* which means to transmit, hand over, or give for safekeeping (Green 1998: 2). Tradition can then be described as beliefs, objects or customs that originated in the past, are taught by one generation to the next and are performed and believed in the present. How tradition originated are unknown but research shows that it was passed on orally with the help of poems, sayings and songs that are still in use today, eg. The nursery song Ring a Ring o' Roses (that refers to the Black Death) and the saying "knight in shining armour" (meaning to come to the aid of another in a gallant and courteous manner) (Martin 1996: 1).

Picard (1990: 1) asserts that the general traditional customs in the SANDF, like parades, military funerals and weddings, etiquette and mess traditions, mostly originated from Britain. He could not find any surviving influences in the SANDF from the Dutch period in the Cape, although many of the British customs originated in the Netherlands and other European countries, because of British military involvement since 1572 fighting for Dutch independence and in other wars on the continent. Prince Maurits van Nassau taught the British to drill as tactical movement and other traditions like the colours parade, retreat, *Tattoo*, from the Dutch *Tap toe* (doe de tap toe) also originated from that period.

One of the most important military traditions is granting a unit with regimental colours. A colour is mounted on a pole with a gilded spearhead with two suspended tassels. The field of the colour bore the arms of the unit or regiment, with the name and motto of the unit clearly visible. The colour is usually fringed with gold (Picard 1990: 3) with the bold colours used in heraldry ensuring that the emblem is clearly visible. This tangible object of the unit members' pride, comradeship, discipline and identity is of very dear value to them. In the nineteen century regiments were granted a national colour (the British had the Queen's colour) and a regimental colour. Beckett (1999: 47) wrote that at the battle of Isandlwana on 22 January 1879 two members of The Royal Regiment of Wales (24th/41st Foot) died in trying to carry away the Queen's Colour. It was later recovered on 4 February 1979 in the Umzinyathi (Buffalo) river and they were among the first to receive the Victoria Cross posthumously in 1907 for their effort to hold on to the colour.

Some traditions were intentionally invented to enhance the importance of a certain event or institution, and although it can change over the years, it will still be seen as part of the original tradition. It can be in the form of artistic heritage of a certain culture, or it can be national days with certain traditional beliefs and ways of doing, or it can be religious beliefs and customs shared by religious denominations (Green 1998: 2). Invented traditions can also be to justify a cause and to legitimise a certain set of values. Different groups can strive to establish their own values as the legitimate traditional ones. This can enhance unity between groups, but it can also be used to keep groups distinct from one another (Green1998: 6). This was the case with the origin of heraldry, where the landlord used heraldry to distinguish and identify him from others and to keep the knightly order distinct.

Tradition is supposed to be consistent, justified by ideology and should be distinguished from customs, conventions, laws and routines. These have practical or technical uses, tend to be more flexible and can be changed or improved. Over time they can evolve into traditions, but then their practical purpose must be of no use. For example, wigs used by lawyers were at first fashionable and used by all, but are now impractical and only traditional. The same goes for spurs worn by military officials that are also now impractical and only traditional (Green 1998: 7). Heraldry is flexible enough to withstand changes and improvements and be still of valuable use today.

4.4.1   Indigenous Elements of Heraldry

If heraldry is a social code where the individual can be placed within a certain group and the group within society as a whole, the same can be said of different units in the SANDF (Pastoureau 1997: 75). Just as the different tinctures (colours) and charges (pictures) of a heraldic design can reveal the identity of an individual, its social status and its history, the heraldic design can also reveal the service of arms of a unit, the corps, the division and the region of the unit. Heraldic designs consist mainly of representations of nature making it easier to trace the origin of the design. Designs can also reveal other statistics. A

62

statistical survey of about 25 000 medieval arms bearing the lion and the eagle showed how certain main fiefs[6] and groups of fiefs at the end of the fourteenth century adopted either the eagle or the lion as charge for political reasons. In medieval heraldry the lion and eagle were seen as opposites with regard to power emblems. Fifteen percent more eagle emblems as any other animal emblems were found where Germany and Prussia is today and in the western parts of France. The lion emblem was seventy percent more in use than any other animal emblem in the north western region of Europe where the Netherlands and Belgium is today as well as some parts of France and in Britain. Nowadays the use of these emblems can be traced back to these statistics (Pastoureau 1997: 103).

The emblems for the ammunition depots falling under the DOD Logistic Division are a good example showing the linked units and their distinctive character. Each depot depicts their family line in their unit badge as well as a distinctive emblem identifying the specific unit. The green and yellow colours show that the units are part of the DOD Logistic Division (Fig. 36), the chain represents the logistical tasks of the units, two crossed ammunition rounds in the top half of the badge identify the units as ammunition depots and the distinctive emblem in the lower part of the badge identify the unit's geographical location (Fig. 32-35).

Figure 32: Ammunition Depot De Aar (Unit file of DOD Logistic Support Formation)	Figure 33: Ammunition Depot Jan Kempdorp (Unit file of DOD Logistic Support Formation)	Figure 34: Ammunition Depot Naboomspruit (Unit file of DOD Logistic Support Formation)

---

[6]Land held under feudal system or in fee (*The Concise Oxford Dictionary* 1982: 359)

63

Figure 35: DOD School of Ammunition (Unit file of DOD Logistic Support Formation)

Figure 36: DOD Logistic Division (Unit file of DOD Logistic Division)

South African designs also have a distinctive traditional and indigenous character (Brownell 1984: 144). The Cape-Dutch convex-concave gable design as line of partition can be seen in many South African emblems as well as in the design of the Paarl Commando (Fig. 37). Our rich mining history of diamonds and gold are depicted in units that are geographically situated near such mining regions, like Army Support Base Kimberley (diamond mining) (Fig. 38), Army Support Base Johannesburg (Fig. 39) and Odendaalsrus Commando (gold mining) (Fig. 40). Plants and wildlife inherent to South Africa have been incorporated into various emblems of military units. The units usually can identify with the traits of the animal as identification design for the unit or it is endemic to the region where the unit is stationed. Oudtshoorn Commando has three ostrich feathers in its emblem representing the ostrich farming of the Oudtshoorn district. Ostrich feathers on the emblem of 1 SA Infantry Brigade also represents Oudtshoorn where the brigade first was stationed before it moved to Bloemfontein (Fig. 41). The emblem of Group 36 with the Verreaux's eagle (*Aquila verreauxil*- Witkruisarend) is an example of an endemic animal as identification emblem (Fig. 42). Their area of command stretched along the Lesotho border in the eastern Free State including the towns of Wepener, Fouriesburg and Clarens with Ladybrand as the headquarters. It is also in areas around these towns and in the Korana Mountains where sightings of breeding birds were confirmed (letter, file reference: GP 36/B/406/3/38/4, *Wapen en skouertekeninsinje: Group 36,* 5 November 1987). Group 32 is another example with the Angora goat ram as emblem (Fig. 43). The headquarters of Group 32

64

was situated in Graaff-Reinet and their area of responsibility included the districts of Somerset East, Steytlerville and Jansenville. The first Angora goats were introduced to the area in 1838 and a later batch in 1857. It was the first Angora goats ever to have been exported from Turkey. The Sultans were not keen to part with their goats and after long debates they eventually agreed. The first batch of twelve rams was deliberately made infertile but the one ewe conceived and her little ram was later used to breed with indigenous goats. Unfortunately the mohair was not of good quality. The later batch of pure bred goats that was imported in 1857 was more successful. The vegetation in this area is most suitable for the goats and they have thrived ever since (letter, file reference: GP 32/B/406/3/38, *Heraldiek: Skouerflitse: Groep 32 Hoofkwartier*, 18 May 1988).

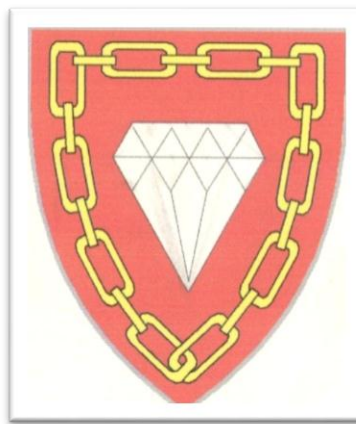Figure 37: Paarl Commando (Unit file of Paarl Commando)

Figure 38: Army Support Base Kimberley (Unit file of Army Support Base Kimberley)

Figure 39: Army Support Base Johannesburg (Unit file of Army Support Base Johannesburg)

Figure 40: Odendaalsrus Commando (Unit file of Odendaalsrus Commando)
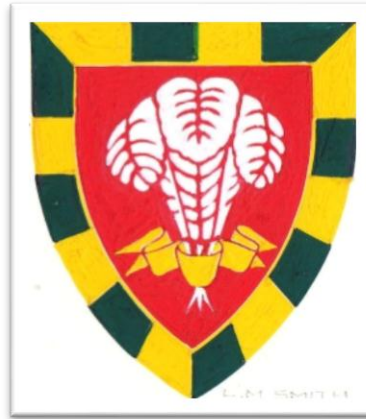
Figure 41: 1 SA Infantry Battalion (Unit file of 1 SA Infantry Battalion)

Figure 42: Group 36 Head Quarters (Unit file of Group 36 Head Quarters)

Figure 43: Group 32 Head Quarters (Unit file of Group 32 Head Quarters)

Figure 44: 44 Parachute Regiment (Unit file of 44 Parachute Regiment)

Figure 45: 15 SA Air Force Squadron (Unit file 15 SA Air Force Squadron)

The lammergeyer is the symbol on the emblem of 44 Parachute Regiment (Fig. 44). It is endemic to South Africa, making it more appropriate for members of the unit to identify with it. According to Cirlot (1971: 92) an eagle is associated with the ability to fly, to rise and dominate and to destroy contemptible forces. This links up with the operational tasks of the unit as an airborne attack unit.

The emblem of 15 SAAF Squadron shows how traditional tasks of units are incorporated in their emblems (Fig. 45). It consists of a black chevron base that represents the Drakensberg Mountains from where four seek beams reach up depicting the roman letter fifteen. A yellow eagle in flight, ready to grab its prey is centred in the top half of the badge, representing the squadron's main tasks of seek and find as bomber squadron in the Second World War. Currently the unit

66

is a transport/utility helicopter squadron based in Durban (letter, file reference: CSL/DLS/R/406/3/38/2415, 15 SAAF Squadron, *Heraldry*, 13 September 1994). Although the squadron is not a bomber squadron anymore, their tasks of seek and find is still applicable today.

Traditional weaponry of indigenous tribes was also incorporated in emblems of units. The emblem of 121 SA Infantry Battalion, stationed at Mtubatuba in KwaZulu Natal, consists of a white Zulu shield with a plumed spine and a crossing assegai and knob kierie (Fig. 46). Traditionally a white Zulu shield was given to the best warriors and the unit saw it fit to adopt the shield as emblem, striving to be the best as the emblem suggests (letter, file reference: 121 BN/B/406/3/38/4, *Voorgesteldeskouerteken: 121 Bn*, 31 July 1981).

Figure 46: 121 SA Infantry Battalion (Unit file of 121 SA Infantry Battalion)

Figure 47: 151 SA Infantry Battalion (Unit file of 151 SA Infantry Battalion)

Figure 48: 1 Special Services Battalion (Unit file of 1 Special Services Battalion)

The emblem of 151 SA Infantry Battalion, situated in Thaba Nchu, consists of a Basotho shield with a plumed spine and two crossed assegais (Fig. 47). The emblem represents the warrior aspect of the Basotho making it a fitting emblem for a modern army unit (letter, file reference: CSL/DLE/R/406/3/38/0316, 151 SA Infantry Battalion, *Heraldry: Unit emblems*, 19 September 1990). The new Army policy of 1994 prescribed a smaller defence force which urged the unit to amalgamate with 1 SA Infantry Battalion by 1997.

© University of Pretoria

The protea as indigenous flower and also the national flower of South Africa is the emblem of one of the oldest armour corps units of the SANDF. On 1 May 1933, 1 Special Service Battalion was incorporated into the Permanent Force of South Africa. Three flowering heads of protea with beneath a scroll inscribed with the motto: "Eendrag maak Mag", became their badge around July 1934 (Fig. 48). No information on why this depiction was used or who decided on it could be found (Otto 1973: 24).

4.5 SUMMARY

For thousands of years symbols were used by sculptors, painters and craftsmen to transfer deep thoughts and beliefs of human life to fellow members. Symbols are a part of culture and resemble the mental outlook of a culture. It conveys the visible and invisible information of objects in an imaginative, sometimes complex meaning. Heraldry appropriated these ancient symbols and symbolism to grow into a social code and system of signs as part of a modern science that is still useful and understandable in our modern society.

There always was an idea that heraldry was based on totemism because it is also an ancient system of identification. Most scholars and writers deny this view, because there is no substantial evidence found in heraldic emblems to confirm this viewpoint. Although heraldry is also an identification system it has strict heraldic rules, distinguishing it from systems of identification and organisation used by other cultures.

In an organised society certain traditions, customs and ceremonies are upheld and members of societies are urged to take part in it. Military traditions are kept to enhance *esprit de corps*, discipline, pride and identity of a military unit. Traditions should be consistent, but also flexible and justifiable by ideology to withstand the changes and improvements of time.

SANDF units have a rich history of traditional and indigenous aspects of heraldry shown in the different examples where it was incorporated into various

emblems. A distinct identity and line of family could be seen in the example of the emblems of the DOD Logistic Division's Ammunition Depots.

Through studying the symbolism, traditional and indigenous elements of heraldry we see that the initial purpose of heraldry to be an identification system has withstand the test of time. Heraldry can none the less be seen as a system of signs, a flexible code, that have adapted to social change to be continually viable even today.

CHAPTER 5
SOUTH AFRICAN ARMY STRUCTURE AND UNIT EMBLEMS

5.1   INTRODUCTION

This chapter presents the South African Army structure and all the unit emblems of units and formations under the command and control of the South African Army. The macro organisational design of the Department of Defence is shown to understand where the South African Army fits into the organisation (Fig. 49). The chapter then introduces the different corps colours, followed by the South African Army structure with the formation emblems and then the different formations with their unit emblems.[7]

The SANDF is devided into four levels of command. Starting at level 0 the Ministry of Defence and Military Veterans is located with different Control Boards for dicision making. At level 1 the Department of Defence is located with the Secretariat of Defence and the SA National Defence Force that consist of various divisions and services, responsible for policy development in the SANDF at level 2. The divisions and services are further divided into various formations at level 3 who are responsible for the monitoring of policy implementation and execution. At level 4 units implement and execute the policies (PAIA 2015: 5). Although the different command levels have their own distinctive heraldry, this study only focuses on the heraldry of the SA Army structure consisting of its various formations and units.

---

[7]All the unit emblems are from the unit files in the DOD Logistic Support Formation, Heraldry Section.

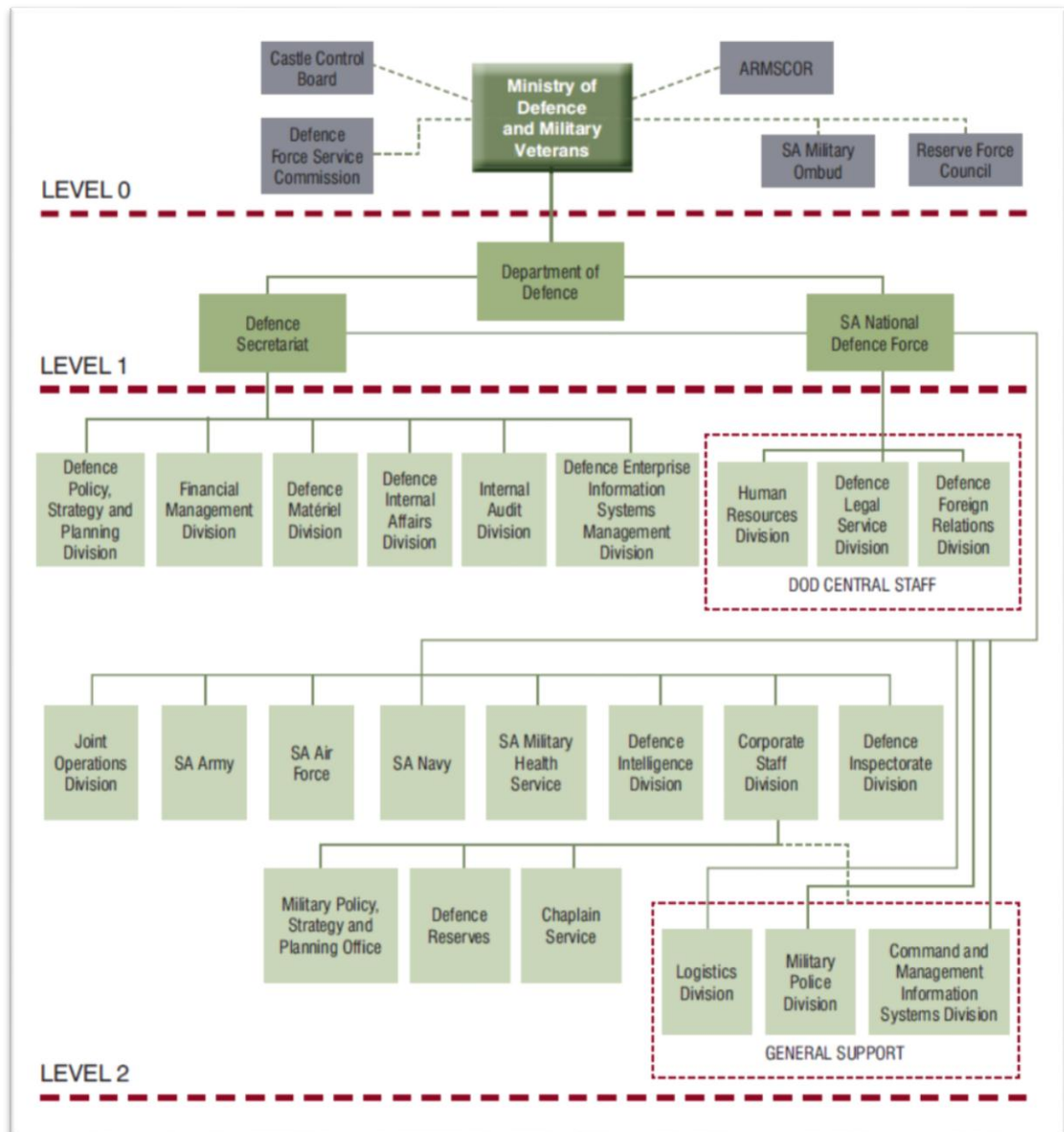# DEPARTMENT OF DEFENCE MACRO ORGANISATIONAL DESIGN

Figure 49: Department of Defence macro organisational structure (DOD Promotion of access to information manual for the Department of Defence 2015: 2 (PAI Manual))

5.2 SA ARMY CORPS COLOURS

The SA Army Corps Colours are shown according to seniority with the abbreviation of the corps in brackets as well as their corps colours.[8]

Figure 50: South African Artillery (SAA) (Oxford blue and guardsman red)
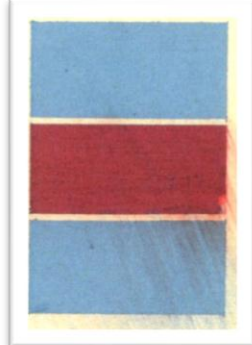
Figure 51: South African Air Defence Artillery (SAADA) (Arctic blue and guardsman red)

Figure 52: South African Infantry Corps (SAIC) (Rifle green and black)
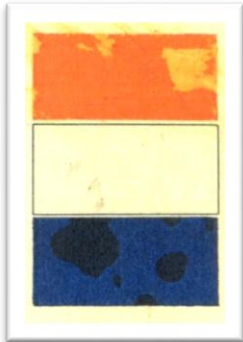
Figure 53: South African Armoured Corps (SAAC) (Spectrum orange, white, Union Jack blue)

Figure 54: South African Engineer Corps (SAEC) (Guardsman red and oxford blue)

Figure 55: South African Corps of Signals (SACS) (Spectrum green, pompadour blue and royal blue)

---

[8]SA Army Order, file reference SAAO/C ARMY CORP SVC/CER/243/01/03, *Management and control of SA Army Heraldry*, May 2011, p. 2A1-5, and the art card on *Approved Colours of the South African Defence Force*, Heraldry Office of the DOD Logistic Support Formation, 30 September 1985.

72
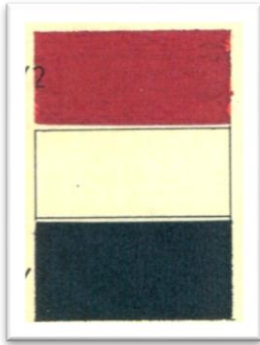
Figure 56: South African Army Intelligence Corps (SA Int C) Signal red, white and rifle green)

Figure 57: Technical Service Corps (TSC) (Royal blue, yellow and guardsman red)
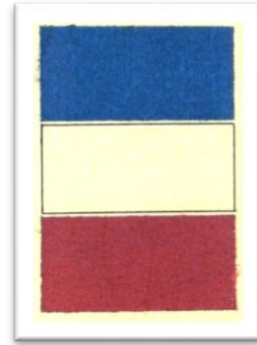
Figure 58: Ordnance Service Corps (OSC) (Royal blue, white and guardsman red)

Figure 59: South African Corps of Military Police (SACMP) (Poppy red, yellow and black)

Figure 60: South African Caterers Corps (SA Cat C) (Royal blue and yellow)
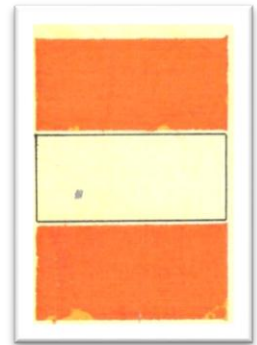
Figure 61: Personnel Services Corps (PSC) (Spectrum orange and white)
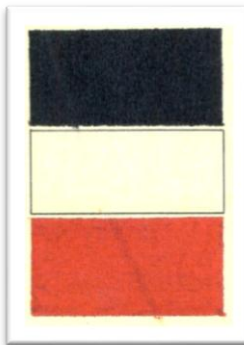
Figure 62: South African Corps of Bandsmen (SACB) (Black, white and chilly red)
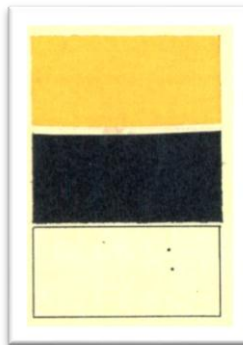
Figure 63: South African Ammunition Corps (SA Ammo C) (Yellow, black and white)

Figure 64: South African Parabat Brigade (Para Brig) (Maroon)

73
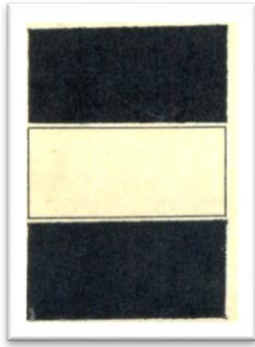
Figure 65: Special Forces (SF) (Black and white)

Figure 66: South African Chaplains Services (SACS) (Purple and yellow)

Figure 67: Military Legal Services (MLS) (Union Jack red, yellow and black)

Since 1994 the Infantry Corps removed the yellow colour from their corps colours due to the connotation to political party colours. The Armoured Corps kept their colours of orange, white and blue because it is the colours associated to the armoured corps internationally (Lt Col E. Watson, personal conversation, 21 June 2016).

To enhance *esprit de corps* as well as to promote organisational image, the heraldic devices of the different command levels are used on Army insignia such as shoulder flashes, stable belts and buckles, nametags, cap badges, beret badges, lanyards, ties, cravats, scarves, blazer badges, and on sportswear (SA Army Order: Dress Regulations, 2011: 2/4-1). It is also used on letterheads and on promotional items. The everyday use of unit devices helps to identify the unit or individual members of a unit. At parades and other ceremonial events colours, flags and pennants are used with the distinctive heraldic devices of the units and or formations. These events further enhances feelings of companionship and belonging amongs members of the group.

5.3 SA ARMY STRUCTURE

```
                        ┌──────────────────┐
                        │     SA Army      │
                        │   Headqaurters   │
                        └────────┬─────────┘
                                 │
                        ┌────────┴─────────┐
                        │     SA Army      │
                        │     Infantry     │
                        │    Formation     │
                        └──────────────────┘
                        ┌──────────────────┐
                        │     SA Army      │
                        │     Support      │
                        │    Formation     │
                        └──────────────────┘
                        ┌──────────────────┐
                        │     SA Army      │
                        │    Artillery     │
                        │    Formation     │
                        └──────────────────┘
                        ┌──────────────────┐
                        │  SA Army Air     │
                        │    Defence       │
                        │    Formation     │
                        └──────────────────┘
                        ┌──────────────────┐
                        │     SA Army      │
                        │     Armour       │
                        │    Formation     │
                        └──────────────────┘
                        ┌──────────────────┐
                        │     SA Army      │
                        │     Engineer     │
                        │    Formation     │
                        └──────────────────┘
                        ┌──────────────────┐
                        │     SA Army      │
                        │     Signal       │
                        │    Formation     │
                        └──────────────────┘
                        ┌──────────────────┐
                        │     SA Army      │
                        │   Intelligence   │
                        │    Formation     │
                        └──────────────────┘
                        ┌──────────────────┐
                        │     SA Army      │
                        │     Training     │
                        │    Formation     │
                        └──────────────────┘
                        ┌──────────────────┐
                        │   Headquarters   │
                        │  43 SA Brigade   │
                        └──────────────────┘
                        ┌──────────────────┐
                        │   Headquarters   │
                        │  46 SA Brigade   │
                        └──────────────────┘
```
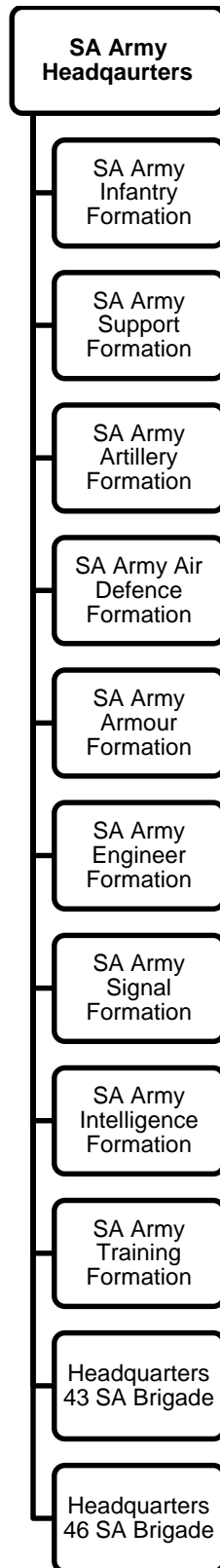
Figure 68: South African Army Structure (*DOD intranet portal*. 2016. [Online]. Retrieved from: http://www.army.mil.za:8080/SA_Army_Structure.pdf[2016, May 5])

75

Figure 69: SA Army Headquarters

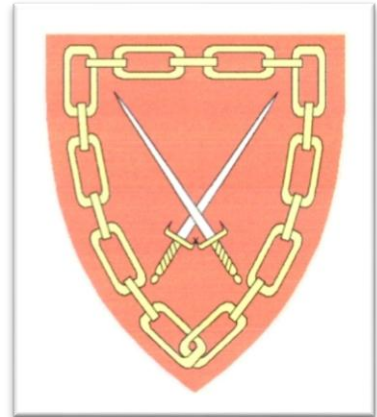Figure 70: SA Army Infantry Formation

Figure 71: SA Army Support Formation

Figure 72: SA Army Artillery Formation

Figure 73: SA Army Air Defence Artillery Formation

Figure 74: SA Army Armour Formation

Figure 75: SA Army Engineer Formation

Figure 76: SA Army Signal Formation

Figure 77: SA Army Intelligence Formation

76

Figure 78: SA Army Training Formation

Figure 79: 43 SA Brigade Headquarters

Figure 80: 46 SA Brigade Headquarters

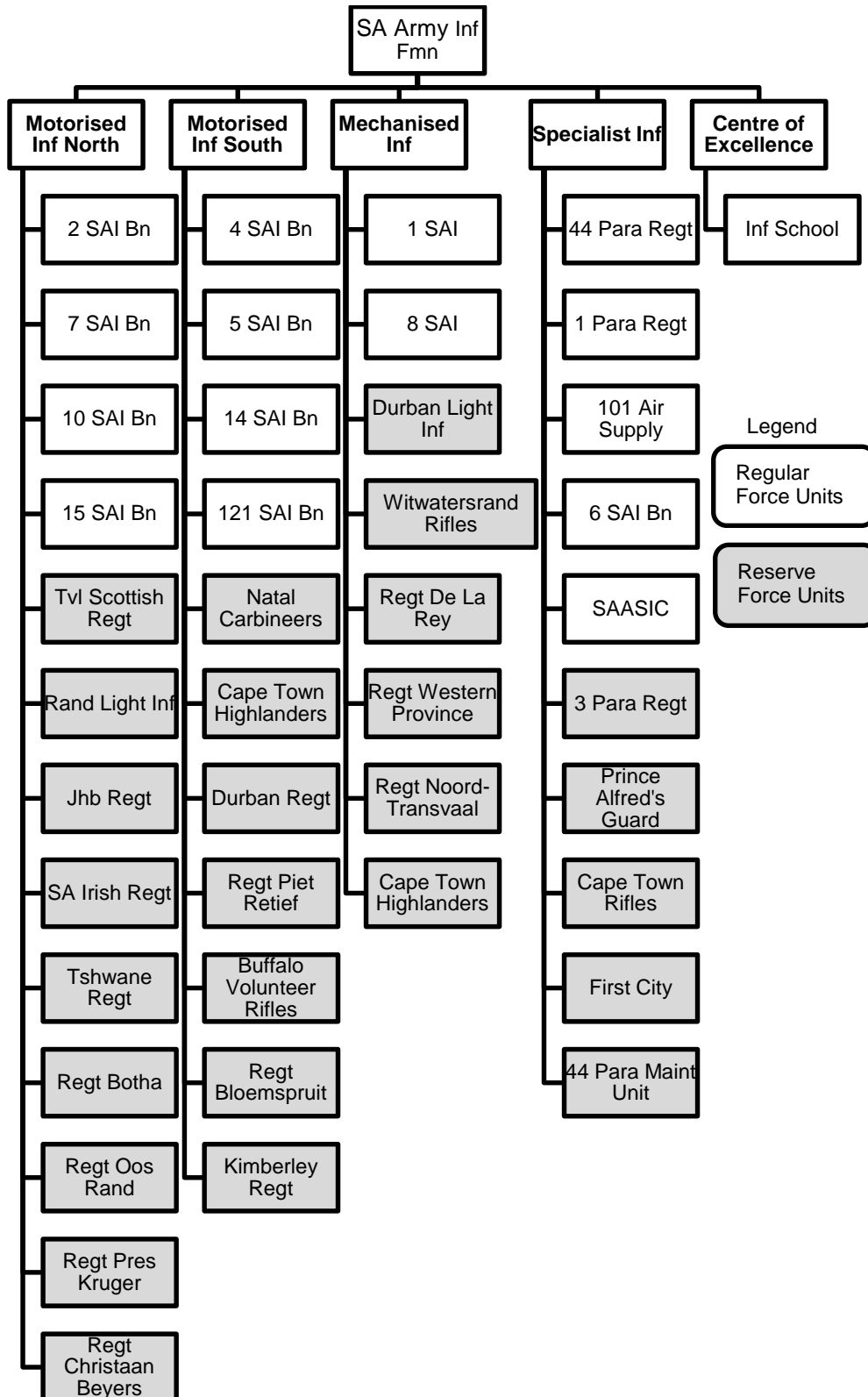## 5.4   SA ARMY INFANTRY FORMATION

Figure 81: SA Army Infantry Formation structure (*DOD Intranet portal*. 2016. [Online]. Retrieved from: http://www.army.mil.za:8080/SA_Army_Structure.pdf. [2016. May8])

Figure 82: SA Infantry Formation

Figure 83: 2 SAI Bn (Cap Badge)

Figure 84: 7 SAI Bn

Figure 85: 15 SAI Bn

Figure 86: 10 SAI Bn

Figure 87: Transvaal Scottish Regt
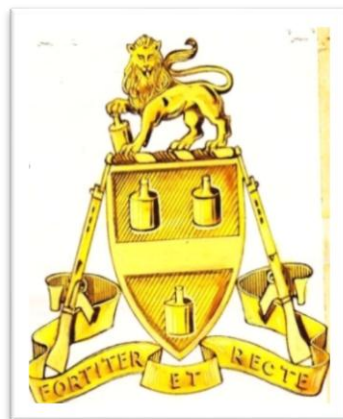

Figure 88: Rand Light Infantry

Figure 89: Johannesburg Regt
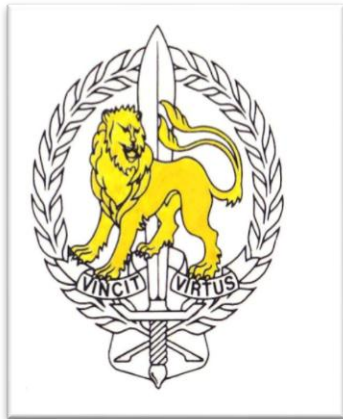

Figure 90: SA Irish Regt

Figure 91: Tshwane Regt
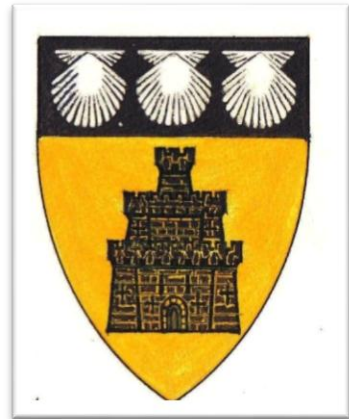
Figure 92: Regt Botha

Figure 93: Regt Oos Rand

Figure 94: Regt President Kruger

Figure 95: Regt Christiaan Beyers

Figure 96: 4 SAI Bn

Figure 97: 5 SAI Bn

Figure 98: 14 SAI Bn

Figure 99: 121 SAI Bn

80

Figure 100: Natal Carbineers

Figure 101: Cape Town Rifles

Figure 102: Durban Regt

Figure 103: Regt Piet Retief

Figure 104: Buffalo Volunteer Rifles
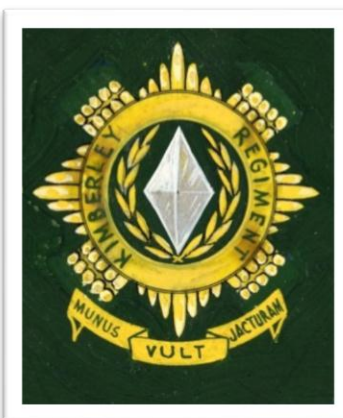

Figure 105: Regt Bloemspruit

Figure 106: Kimberley Regt

Figure 107: First City

Figure 108: 1 SAI Bn

81
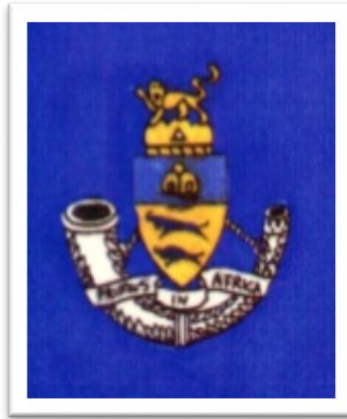
Figure 109: 8 SAI Bn

Figure 110: Durban Light Infantry

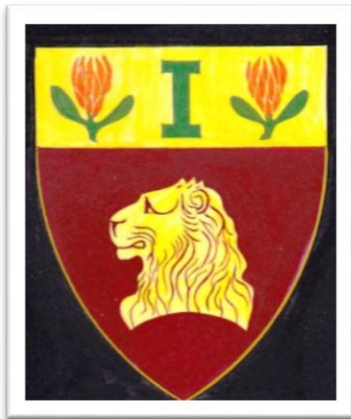Figure 111: Witwatersrand Rifles

Figure 112: Regt De La Rey

Figure 113: Regt Western Province

Figure 114: Regt Noord Transvaal

Figure 115: 44 Para Regt
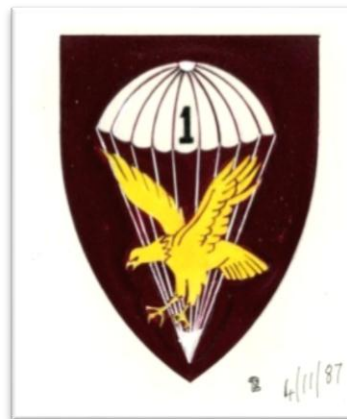
Figure 116: 1 Para Bn

Figure 117: 101 Air Supply Unit

Figure 118: 6 SAI Bn

Figure 119: 9 SAI Bn

Figure 120: 21 SAI Bn

Figure 121: SAArmy Specialist Infantry Capability

Figure 122: 3 Para Regt
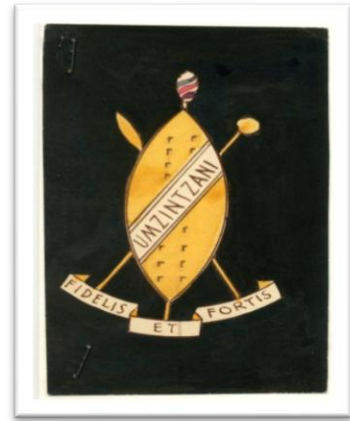
Figure 123: Prince Alfred's Guard
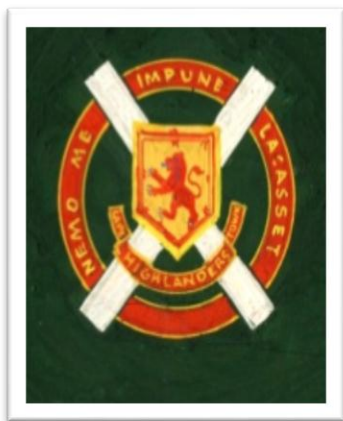
Figure 124: Cape Town Highlanders

Figure 125: Infantry School

Figure 126: 44 Para Maintenance Unit

83

5.5   SA ARMY SUPPORT FORMATION
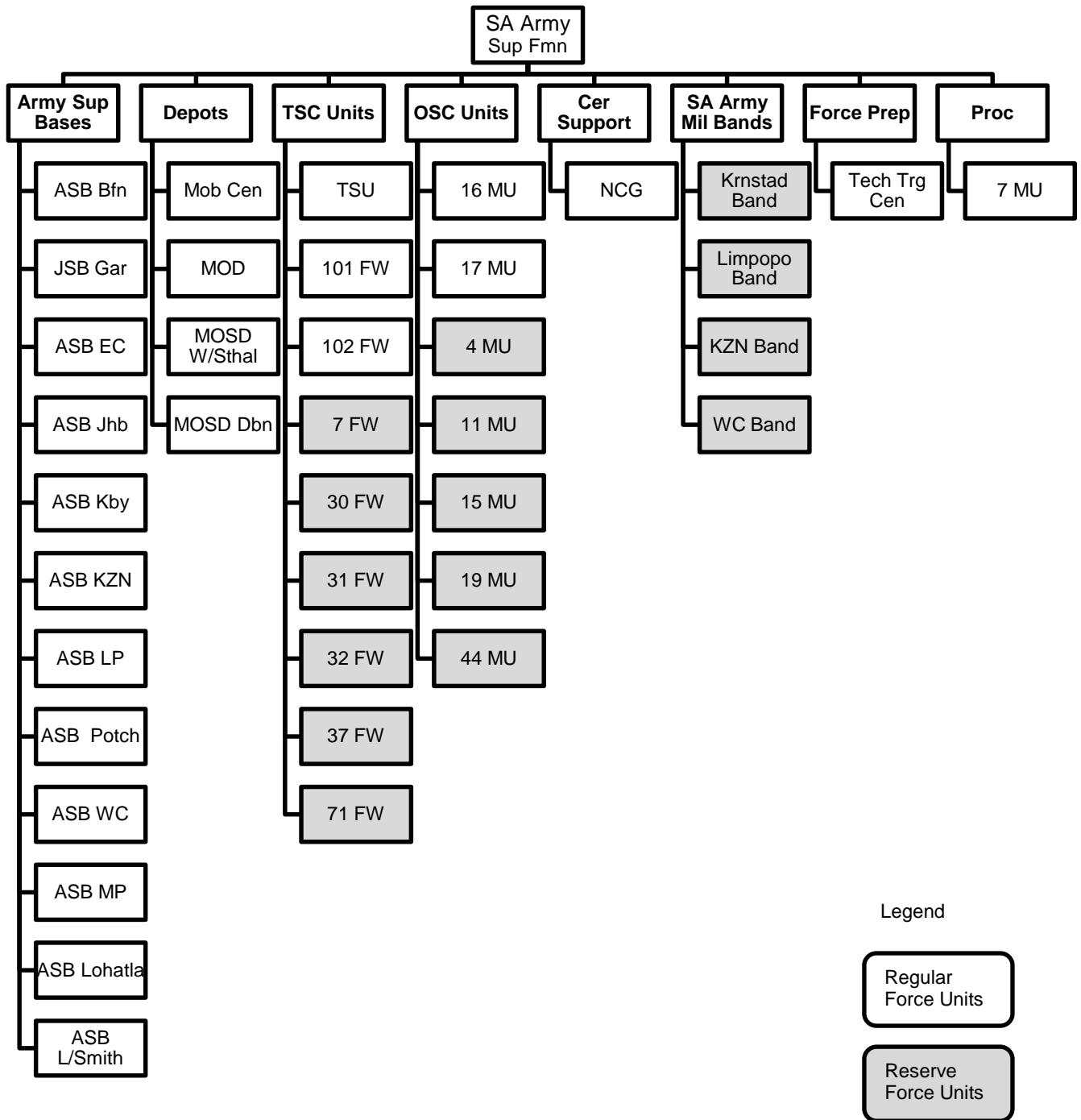
Figure 127: SA Army Support Formation Structure (*DOD intranet portal.* 2016. [Online]. Retrieved from:http://www.army.mil.za:8080/SA_Army_Structure.pdf. [2016, May 6])
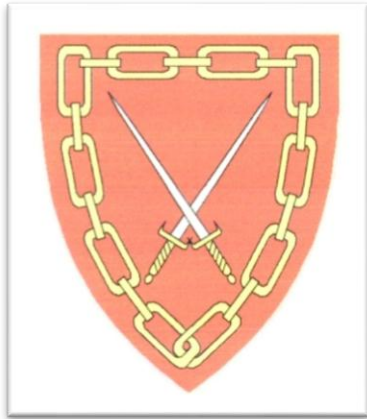
Figure 128: SA Army Support Formation

Figure 129: Army Support Base Bloemfontein

Figure 130: Joint Support Base Garrison

Figure 131: Army Support Base Eastern Cape

Figure 132: Army Support Base Johannesburg

Figure 133: Army Support Base Kimberley
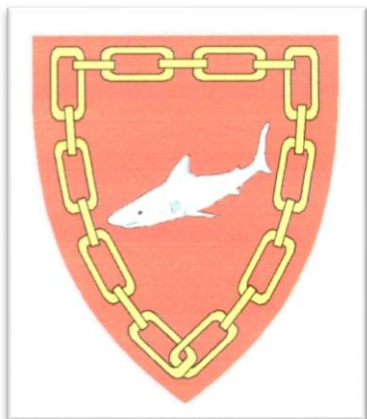
Figure 134: Army Support Base KwaZulu Natal
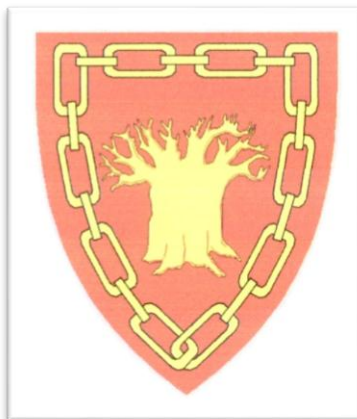
Figure 135: Army Support Base Limpopo
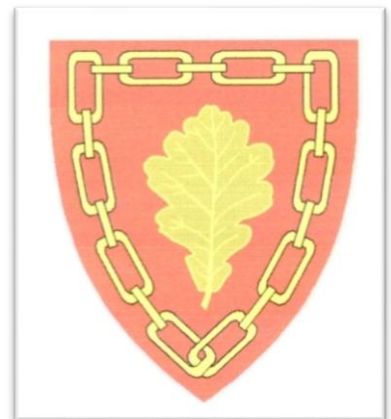
Figure 136: Army Support Base Potchefstroom

85

Figure 137: Army Support Base Western Cape

Figure 138: Army Support Base Mpumalanga

Figure 139: Army Support Base Lohatla

Figure 140: Army Support Base Ladysmith

Figure 141: Mobilisation Centre

Figure 142: Main Ordnance Depot

Figure 143: Main Ordnance Sub Depot Wallmannsthal

Figure 144: Main Ordnance Sub Depot Durban

Figure 145: Technical Service Unit
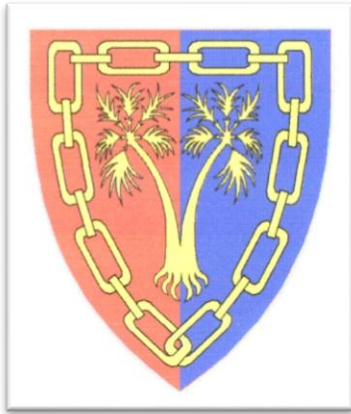
Figure 146: 101 Field Workshop

Figure 147: 102 Field Workshop

Figure 148: 30 Field Workshop

Figure 149: 31 Field Workshop

Figure 150: 32 Field Workshop

Figure 151: 37 Field Workshop

Figure 152: 7 Field Workshop

Figure 153: 71 Field Workshop

Figure 154: 16 Maintenance Unit

87

Figure 155: 17 Maintenance Unit

Figure 156: 4 Maintenance Unit

Figure 157: 11 Maintenance Unit

Figure 158: 15 Maintenance Unit

Figure 159: 19 Maintenance Unit

Figure 160: 44 Maintenance Unit

Figure 161: National Ceremonial Guard

Figure 162: Technical Service Training Centre

Figure 163: 7 Maintenance Unit

88

5.6 SA ARMY ARTILLERY FORMATION

Figure 164: SA Army Artillery Formation Structure (*DOD intranet portal*. 2016. [Online]. Retrieved from: http://www.army.mil.za:8080/SA_Army_Structure.pdf. [5 May 2016])

Figure 165: SA Artillery Formation

Figure 166: School of Artillery

Figure 167: Mobilisation Regt

Figure 168: 4 Artillery Regt

Figure 169: Cape Field Artillery

Figure 170: Natal Field Artillery
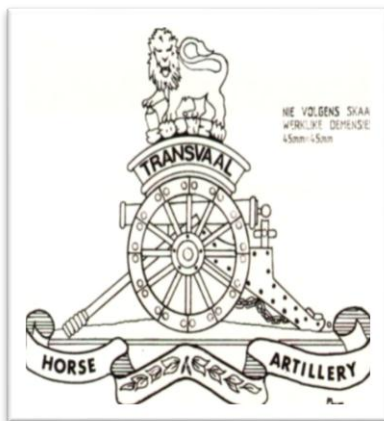
Figure 171: Transvaal Horse Artillery

Figure 172: Free State Artillery Regt

Figure 173: Transvaal Staatsartillerie

90

Figure 174: Regt Potchefstroom University

Figure 175: 18 Light Regt

5.7   SA ARMY AIR DEFENCE ARTILLERY FORMATION
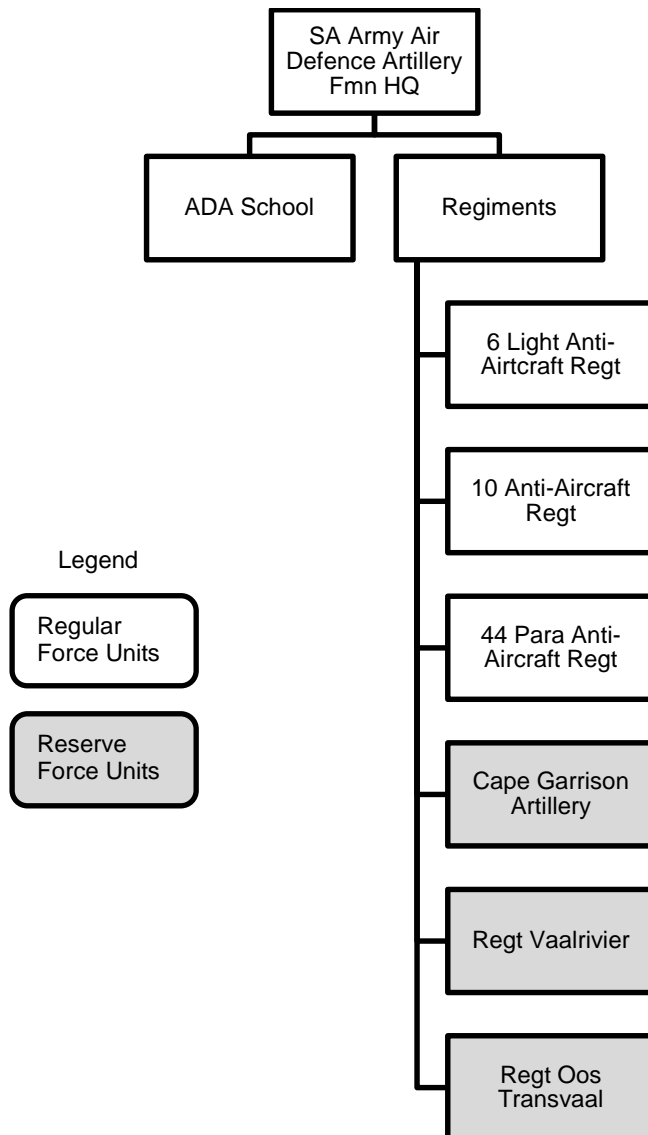
Figure 176: SA Army Air Defence Artillery Formation Structure (Letter, file reference ADA FMN/R/303/3, *South African Air Defence Artillery Strategy*, pA-2, 17 January 2011)

Figure 177: SA Army Air Defence Artillery Formation Headquarters

Figure 178: Air Defence Artillery School

Figure 179: 6 Anti-Aircraft Regt

Figure 180: 10 Anti-Aircraft Regt

Figure 181: 44 Para Anti-Aircraft Regt

Figure 182: Cape Garrison Artillery
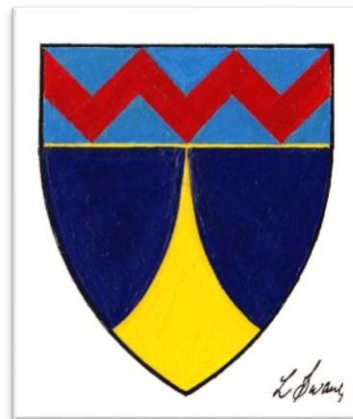
Figure 183: Regt Vaal River

Figure 184: Regt Oos-Transvaal

93

5.8 SA ARMY ARMOUR FORMATION

Figure 185: SA Army Armour Formation Structure (*DOD intranet portal.*2016. [Online]. Retrieved from: http://www.army.mil.za:8080/SA_Army_Structure.pdf. [8 May 2016])

94

Figure 186: SA Army Armour Formation Headquarters

Figure 187: 1 Special Service Bn

Figure 188: School of Armour

Figure 189: 1 SA Tank Regt

Figure 190: Umvoti Mounted Rifles

Figure 191: Regt Mooirivier

Figure 192: Regt Oranjerivier

Figure 193: Light Horse Regt

Figure 194: Natal Mounted Rifles

95

Figure 195: Pretoria Regt

Figure 196: Regt President Steyn
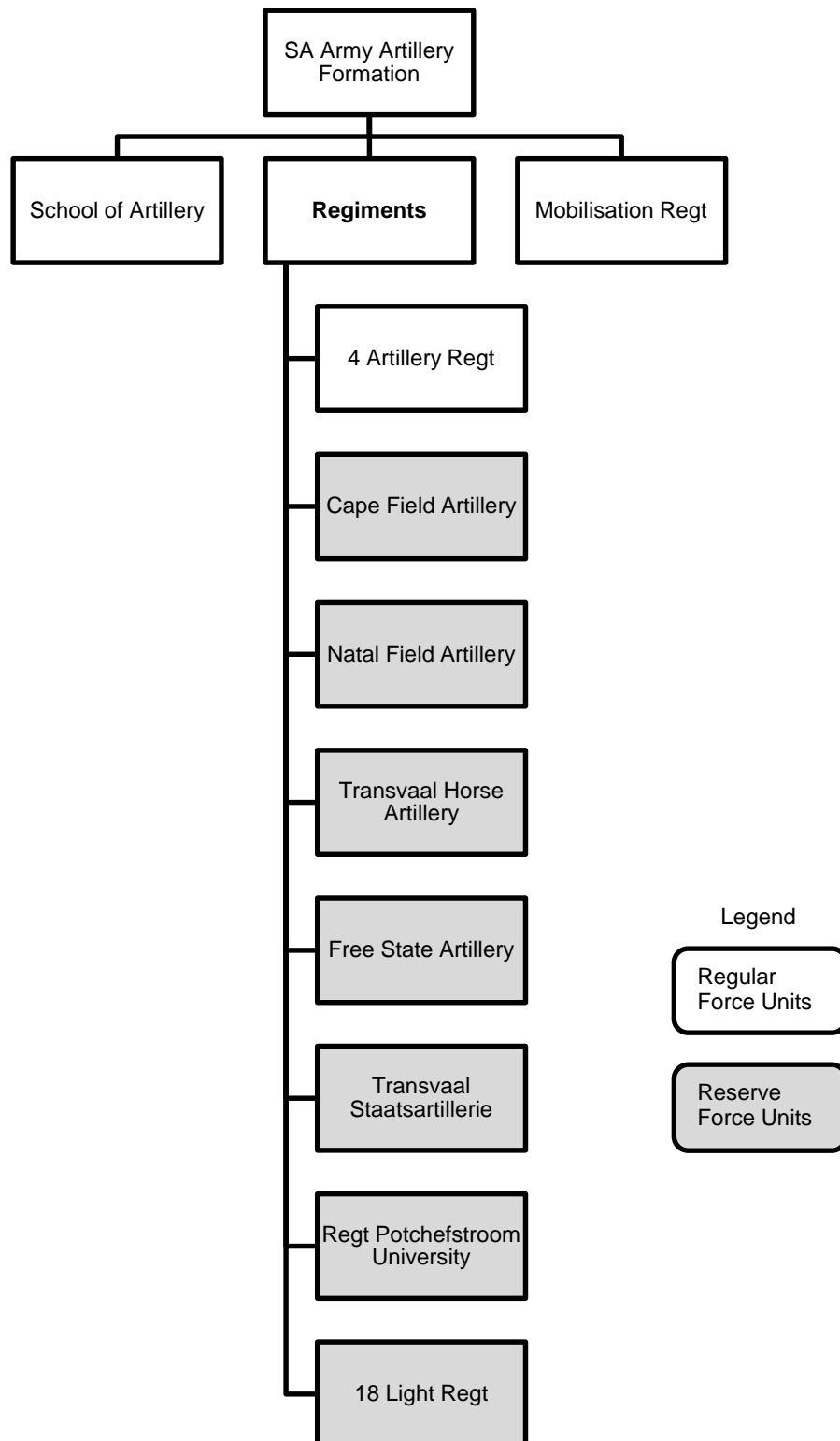
96

5.9   SA ARMY ENGINEER FORMATION

Figure 197: SA Army Engineer Formation Structure (*DOD intranet portal.* 2016. [Online]. Retrieved from:http://www.army.mil.za:8080/SA_Army_Structure.pdf. [2 June 2016])

97

Figure 198: SA Army Engineer Formation Headquarters

Figure 199: School of Engineers

Figure 200: 2 Field Engineer Regt

Figure 201: 3 Field Engineer Regt

Figure 202: 19 Field Engineer Regt

Figure 203: Engineer Terrain Intelligence Regt

Figure 204: 1 Construction Regt

Figure 205: 35 Engineer Supply Regt

Figure 206: 44 Para Field Engineer Regt

Figure 207: 4 Survey and Mapping Regt

Figure 208: 1 Military Printing Regt

99

5.10 SA ARMY SIGNAL FORMATION

```
                        ┌──────────────────┐
                        │ SA Army Signal   │
                        │ Formation HQ     │
                        └──────────────────┘
        ┌──────────────────────┼──────────────────────┐
   ┌─────────┐          ┌──────────────┐        ┌──────────────┐
   │  Units  │          │ School of    │        │ 2 Signal Regt│
   └─────────┘          │ Signals      │        └──────────────┘
        │               └──────────────┘               │
```

Units		2 Signal Regt
1 Signal Regt		Gauteng Signal Unit
3 Electronic Workshop		Dequar Road Signal Unit
4 Signal Regt		Limpopo Signal Unit
5 Signal Regt		Mpumalanga Signal Unit
JSB Wonderboom		KwaZulu Natal Signal Unit
6 Signal Group		Eastern Cape Signal Unit
7 Signal Group		Western Cape Signal Unit
11 Field Postal Office		Northern Cape Signal Unit
71 Signal Unit		North West Signal Unit
84 Signal Unit		Free State Signal Unit
		Combat Training Centre Signal Unit
		21 Signal Unit

Legend

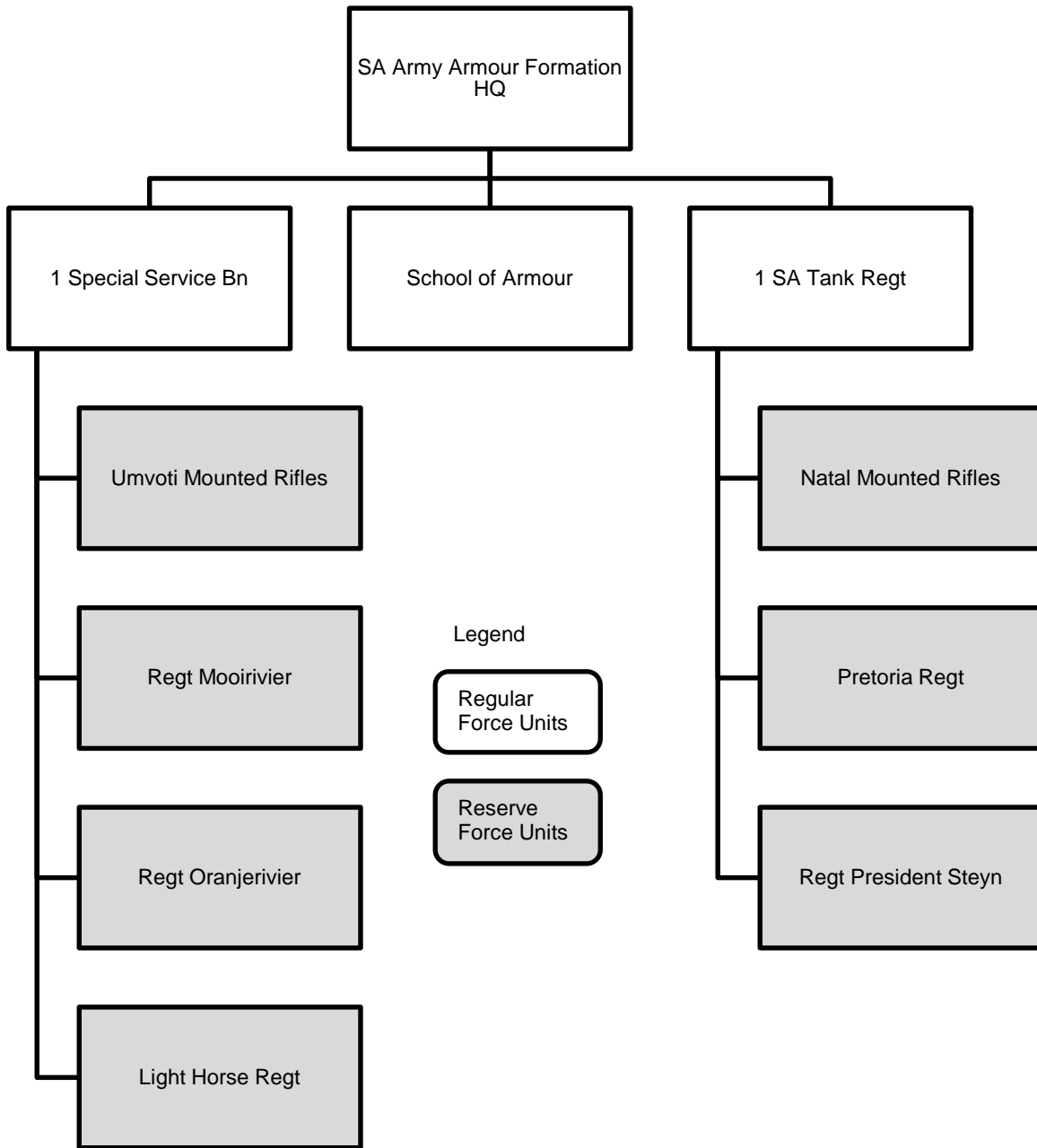Regular Force

Reserve Force Unit

Figure 209: SA Army Signal Formation Structure (*DOD intranet portal.* 2016. [Online]. Retrieved from:http://www.army.mil.za:8080/SA_Army_Structure.pdf.[8 June 2016])

100

Figure 210: SA Army Signal Formation Headquarters

Figure 211: 1 Signal Regt

Figure 212: 3 Electronic Workshop

Figure 213: 4 Signal Regt

Figure 214: 5 Signal Regt

Figure 215: Joint Support Base Wonderboom

Figure 216: 6 Signal Group

Figure 217: 7 Signal Group

Figure 218: 11 Field Postal Office

101

Figure 219: 71 Signal Unit

Figure 220: 84 Signal Unit

Figure 221: School of Signals
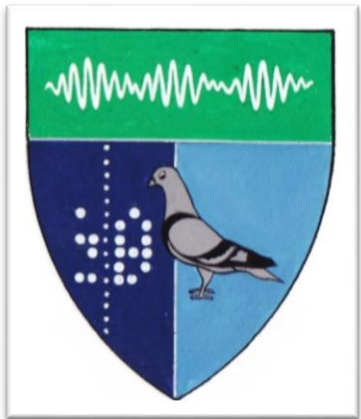
Figure 222: 2 Signal Regt

Figure 223: Gauteng Signal Unit

Figure 224: Dequar Road Signal Unit

Figure 225: Limpopo Signal Unit

Figure 226: Mpumalanga Signal Unit

Figure 227: KwaZulu Natal Signal Unit

102

Figure 228: Eastern Cape Signal Unit

Figure 229: Western Cape Signal Unit

Figure 230: Northern Cape Signal Unit

Figure 231: North West Signal Unit

Figure 232: Free State Signal Unit

Figure 233: Combat Training Centre Signal Unit

Figure 234: 21 Signal Unit
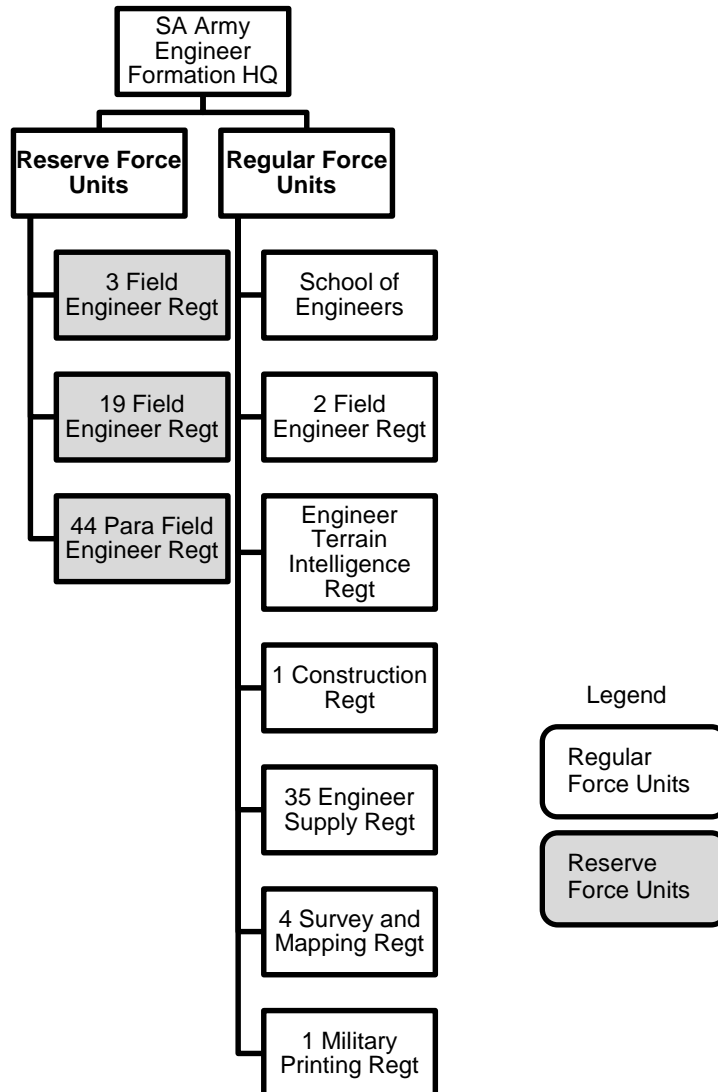
103

5.11   SA ARMY INTELLIGENCE FORMATION
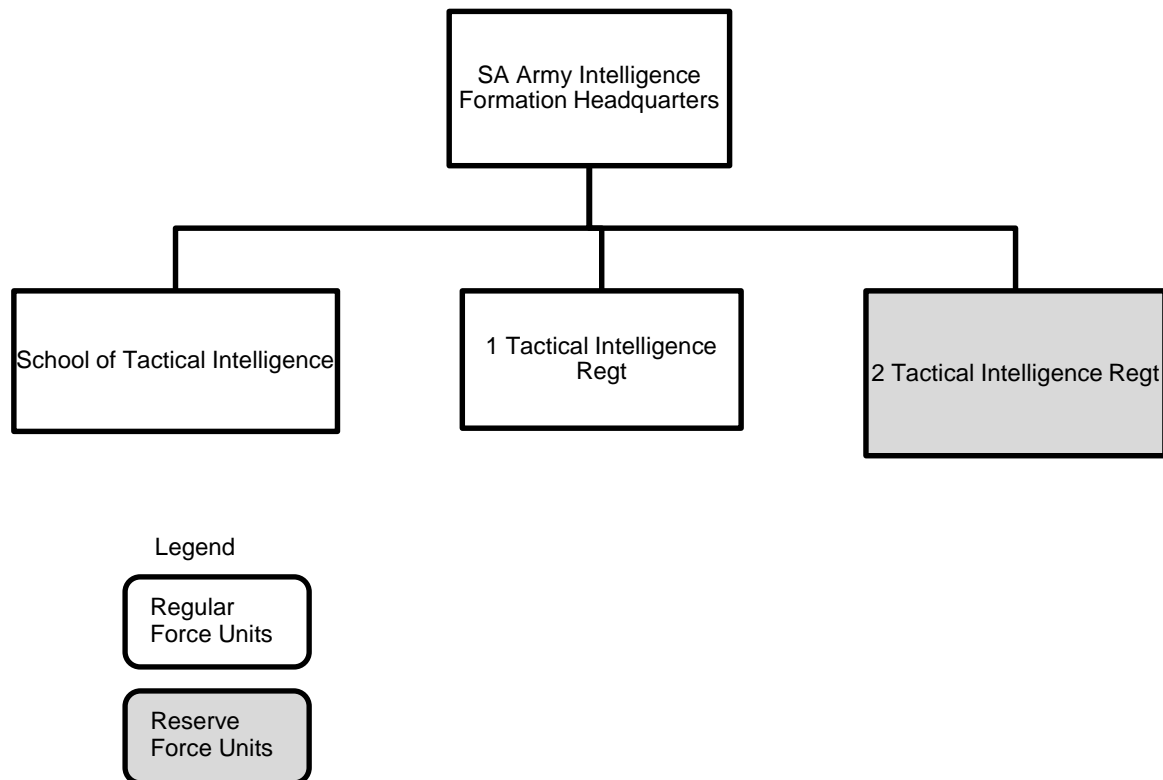
Figure 235: SA Army Intelligence Formation Structure (*DOD intranet portal.* 2016. [Online]. Retrieved from:http://www.army.mil.za:8080/SA_Army_Structure.pdf. [9 June 2016])

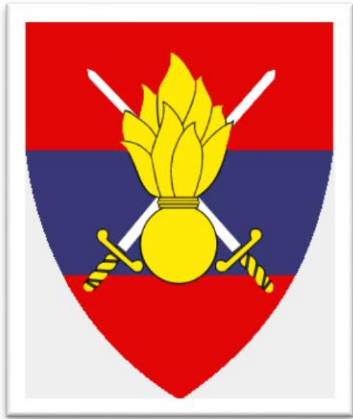Figure 236: SA Army Intelligence Formation Headquarters

Figure 237: School of Tactical Intelligence

Figure 238: 1 Tactical Intelligence Regt

Figure 239: 2 Tactical Intelligence Regt
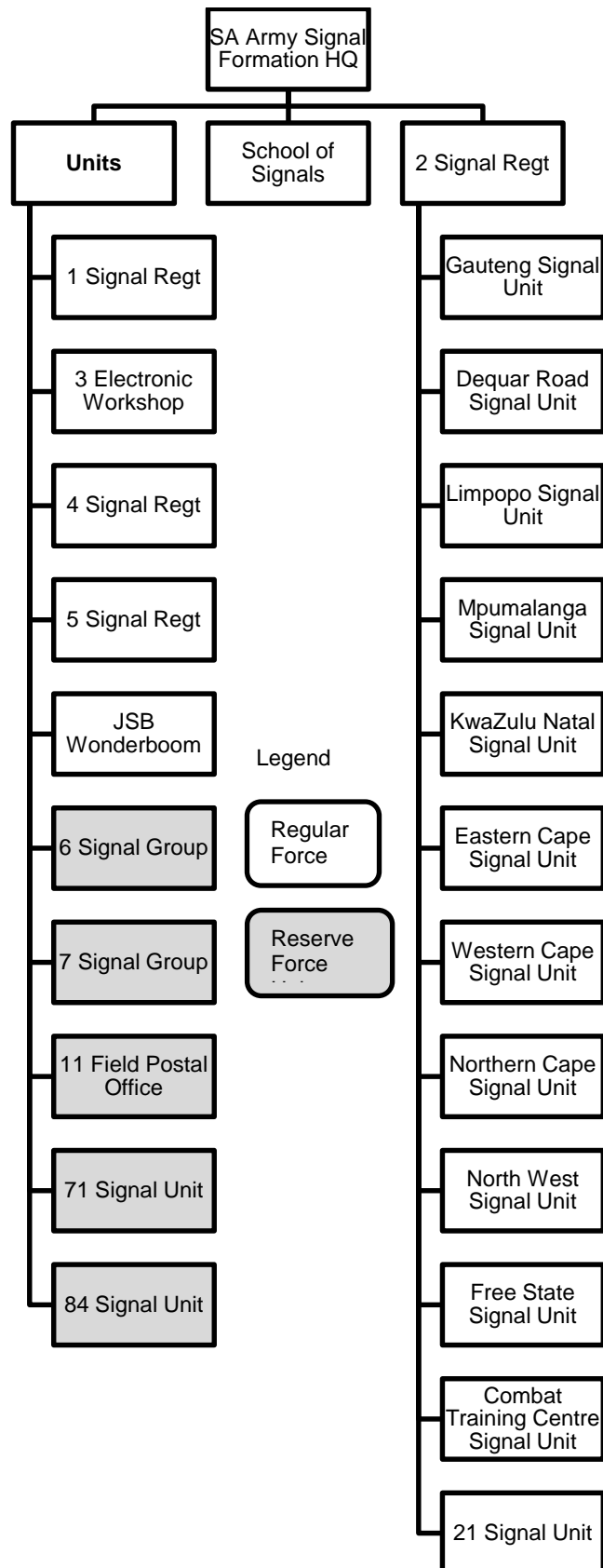
105

5.12   SA ARMY TRAINING FORMATION
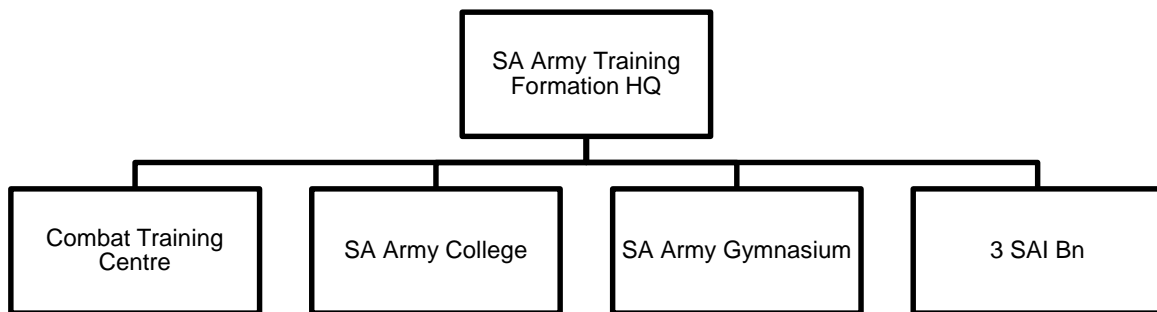
Figure 240: SA Army Training Formation Structure (*DOD intranet portal.* 2016. [Online]. Retrieved from: http://www.army.mil.za:8080/SA_Army_Structure.pdf. [9 June 2016])

Figure 241: SA Army Training Formation Headquarters

Figure 242: Combat Training Centre

Figure 243: SA Army College

Figure 244: SA Army Gymnasium

Figure 245: 3 SAInfantry Battalion

107

CHAPTER 6
CONCLUSION AND RECOMMENDATIONS

6.1   INTRODUCTION

For the purposes of this study, a literature study was done initially in which heraldry as cultural product of cultural history was explored. A holistic approach as framework for the study was used with emphasis on cohesion between culture products and culture periods and the importance to indicate the context. Seeing that heraldry falls under the patrician, material, traditional dimension of cultural history, it reflects nonmaterial cultural meanings, directs people's behaviour and is reflected in their behaviour. The literature study analysed five components of heraldry, *viz. esprit de corps,* identity, symbolism, totemism and traditional and indigenous elements to explore and describe heraldry as cultural product.

To supplement the literature study, a chapter was devoted to cataloguing the different emblems of the South African Army during the period April 1994 to April 2014 (*cf*. chapter 5). Through the literature study and cataloguing of the emblems, an attempt was made to investigate and map out heraldry within the South African military context. Conclusions and recommendations of both the literature study and cataloguing chapter are presented in this chapter.   Conclusions are formulated with regard to achieving (or not) the research aim and some recommendations are made on the basis of the research findings.

6.2   RESEARCH PROBLEM AND AIM OF THE STUDY

The research problem of this study was to focus on the cataloguing of the different emblems of the South African Army during the period April 1994 to April 2014 to make a comprehensive reference study available for researchers or interested individuals. To achieve the research aim, heraldry and South African Military Heraldry was discussed. *Esprit de corps* and identity narratives were defined and discussed to understand where heraldry comes from. Symbolism, totemism, traditions and indigenous elements of the heraldic style were described to convey a wide-ranging view of heraldry.

108

6.3   CONCLUSIONS

A number of conclusions are formulated to establish whether the aim of the study has been achieved and if the research questions were answered.

6.3.1   The Holistic Perspective as Conceptual Framework

The holistic perspective is of value to this study because it ensures complete interpretation of the research by making use of the cultural history model of Dr Mathilda Burden. The study of heraldry as a culture product, the process of creation, the stimulus that initiated the process, the cohesion and connection between culture products and the dimensions wherein it came to being, were indicated (*cf.* 2.2). The study showed that heraldry as identification system is the result of interactional processes that occur between the individual, social-structural systems (identity) and socio-cultural systems (organisations) (*cf.* 3.2 and 3.2).

6.3.2   Origin of Heraldry

Although there is no general acceptance of the possible origins of heraldry, some factors were named as the reasons for its origin, namely the symbols used on seals and flags, the feudal system, the tournament, the Crusades and the development of military equipment. Each of these factors were discussed in chapter two (*cf.* 2.4) starting with symbols and figures used in Egyptian, Greek and Roman art. It was argued that heraldry adopted these figures and adapted some for its exclusive use to suit its decorative purposes. The personal seals used by prominent families and the changes of the European society to organise and identify individuals in groups were seen as one of the main reasons contributing to the origin of heraldry. The Crusades and the development of weaponry, especially the use of the closed helmet, further contributed to spread heraldry throughout European countries and establish it as system of identification. The earliest hereditary coat of arms were pointed out as those of William Longespee, Earl of Salisbury, who used the same coat of arms as his grandfather, Geoffrey, Count of Anjou, around 1220.

Examples of modern military unit badges show that armoury became cherished equipment and was even used as emblems on personal badges. Troops of feudal armies were fitted out with liveries and heraldic devices of their lords, which led to the modern military display of uniforms, badges, insignia and decorations.

6.3.3   South African Heraldic History

Examples of the unit emblems of SA Cape Corps Maintenance Unit and SA Cape Corps Service Battalion bear witness that the figure of Hope, used at the Cape as silver hallmark, was later incorporated into the military as unit emblems (*cf.* 2.5). The three golden rings from the coat of arms of Jan van Riebeeck was incorporated into the unit emblems of 3 Field Engineer Regiment and Cape Field Artillery.

It was noted that the only surviving recorded examples of coat of arms and wax seals used by private persons at the Cape was recorded by the Cape surveyor-General, Charles Davidson Bell and his brother-in-law, Daniel Krynauw. These recordings dated from the seventeenth to the early nineteenth centuries. Official heraldic documentation developed slowly in South Africa and it was only in 1955 that a committee of enquiry was appointed to investigate heraldic matters. The study shown that from then on, with the establishment of a Bureau of Heraldry, heraldry in South Africa developed with an interesting indigenous heraldic character. Military heraldry comprises the biggest part of South African heraldry and uses of indigenous South African fauna and flora and traditional cultural symbols make it sought after emblems.

6.3.4   The Heraldic Achievement

Although South African military heraldry comprises of the unit emblem, flag, colour, cap badge and insignia, the focus of the study was on the unit emblem as identification mark. The heraldic achievement was discussed (*cf.* 2.6) briefly to understand the shield as central device of the unit emblem in military heraldry. The different shield shapes were shown and the different divisions of the field were

discussed, distinguishing between the ordinaries, sub-ordinaries and lines of partition. This indicated the endless distinguishing markings that can be used on the shield as identification mark.

To ensure that a design belong to an individual or military unit, the necessity to register it with the Bureau of Heraldry was pointed out (*cf.* 2.6.2). The research showed that, since medieval times, the legal right to bear arms was controlled by the Crown in Great Britain. European countries were not so strict, but in modern times mostly all countries have laws that regulate legal rights to bear arms. It was pointed out that arms bearers in South Africa are protected by the Heraldry Act, Act 18 of 1962, and together with the Defence Act of 2002, military emblems are also protected against unauthorised uses and misuses.

6.3.5   Identity and *Esprit De Corps*

To understand the deeper meaning of heraldry for its users, identity, resocialisation processes, organisational identity and *esprit de corps* were discussed. The study indicated that identity is learned from a very early age through interaction with others. Different roles as daughters, sons, parents or friends are learned and persons are categorised according to different identity groups. The role of rites of passages as resocialisation process to learn new identity characteristics was pointed out (*cf.* 3.2). It was established that identity narratives is formed around three basic relationships: Relationship to the past, relationship to space and relationship to culture. These relationships are based on emotional feelings and associations with certain symbols of identity which can be long-lasting.

Military training as resocialisation method was pointed out, where individuals become part of a military family, forging special bonds of *esprit de corps*. The study showed how military skills like accurate marksmanship, marching skills and specific technical knowledge confirm military identities. Participating in special events like ceremonial parades, formal dinners and state funerals affirm memories and enhance feelings of belonging.

Symbolic behaviour or activities like songs, jokes, rituals, and symbolic objects like architecture, uniforms and rank insignia demonstrated identity symbols and markers of group identity. It was established in par 3.3 that the unit emblem, as identity symbol, has a functional meaning of identification in the military, but also a symbolic meaning of belonging because members share certain rituals, events and hardship to forge strong bonds. The definition of *esprit de corps* noted as the shared spirit of group members that inspires enthusiasm, devotion and honour for the group is demonstrated in the example of the nose art on the aircraft of the Royal Canadian Air Force of World War II. These visible symbols of Canadian wildlife gave the squadron members a shared feeling of belonging and ownership, confirming their identity as Canadians and their shared purpose in warfare (*cf.* 3.4).

6.3.6 Symbolism, Totemism and Traditional and Indigenous Elements

This study confirmed that symbols are one of the components of culture and resemble the ideas of a society (*cf.* 4.2). People create and use symbols to convey and accumulate intricate abstract ideas like wisdom, truth, justice and love, helping them to understand their world. The definition of symbolism as note in par 4.2 describes it as representing an object with certain features in common, calling up an idea of the object. The view of Clifford Geertz that symbols are vehicles for ideas was discussed, noting that symbolic connotation adds value to an object, making it rich in meaning. The focus on the symbolic meaning of unit emblems indicated how members of a unit identified with the features of the object used as unit emblem. Examples used illustrated the functions of units, geographical locations of units or the noble features of animals or abstract ideas unit members should strive for.

Totemism was briefly discussed to understand the difference between totemism and heraldry. It was indicated that totemism was used especially by traditional peoples to indicate descent and also to identify with certain features of mostly animals. The research of Claude Lèvi-Strauss and Frazer was discussed to demonstrate that although totemism and heraldry are both identification and

organising systems, heraldry has certain rules and regulations that define it as social code and system of signs that are not the same as totemism (*cf.* 4.3).

The study indicated how military traditions like parades, military funerals and weddings, etiquette and mess customs contributed to the feeling of belonging and *esprit de corps* of the individual. The use of indigenous elements on the badges of units enhanced the pride, discipline and feelings of connection (*cf.* 4.4.1). This was demonstrated in the explanation on the symbolism of unit emblem designs. The distinct identity of units was indicated through the designs of their emblems as well as those of units falling under their command. Although heraldry writers deny any symbolic connotation to heraldry, whether in design or colour, the old archetypical symbols that Jung named in his research, are still used to reflect fundamental ideas. It was pointed out that the use of these elements with symbolic connotations on unit emblems, confirmed the feelings of aspiration, pride and identity unit members share.

6.4   ACHIEVING THE RESEARCH AIMS

On the basis of the above-mentioned data, the conclusion is formulated that the aim of the research has been achieved. There has been success through an exploratory and descriptive investigation to register a catalogue of the heraldic emblems in use by the South African Army units over a period of twenty years from 1994 to 2014.

In the investigation, it clearly emerges that although heraldry is more than eight hundred years old and originated in a changed society where members needed to be identified and organised, it stood the test of time and is still in use today. Heraldry could adapt to cultural changes but is still used for its original purpose of identification in the military as well as enhancing *esprit de corps* (*cf.* 2.4, 2.6, 3.2 and 3.4). The use of symbolic, traditional and indigenous elements in unit emblems indicated the way in which unit members make sense of their world. The study showed how objects and actions are interrelated, forming a special bond between members leading to a sense of belonging and meaningfulness that bound members together through the unit emblem (*cf.* 4.2, 4.4 and 4.4.1).

113

The chapter containing a descriptive record of South African army units with their unit emblems gives a unique overall register of unit emblems that can be used as reference guide or for individuals interested in military heraldry. Through cross-referencing the researched data with the visual image of the emblem, the assigned meaning of the symbols used will present better understanding of the added value to the emblem as identity object.

BIBLIOGRAPHY

<u>Books</u>

Becket, I.F.W. 1999. *Discovering British Regimental Traditions*. Buckinghamshire: Shire Publications Ltd.

Borowsky, R. 1994. Rethinking the cultural. In Borofsky, R. (ed).*Assesing Cultural Anthropology.* New York: McGraw-Hill.

Brooke-Little, J.P. 1996. *A Heraldic Alphabet*. London: Robson Books.

Cirlot, J.E. 1971. *A Dictionary of Symbols*. 2nd ed. London: Routledge.

D'Alviella, G. (Count) 1894. *The Migration of Symbols*. London: A. Constable and Co.

Dinnes, A.R. 2011. *Border War Badges. A Guide to South African Military and Police Badges 1964-1994.*Wandsbeck, South Africa: Reach Publishers.

Denzin, N.K. & Lincoln, Y.S. 1994. Introduction: Entering the field of qualitative research. In: Denzin, N.K. & Lincoln, Y.S. (eds.) *Handbook of Qualitative Research*. Thousand Oaks, California, USA: Sage Publications.

Fontana, D. 2003. *The Language of Symbols. A Visual Key to Symbols and their Meanings*. London: Duncan Baird Publishers Ltd.

Fox-Davies, A.C. 1954. *A Complete Guide to Heraldry*. London: Thomas Nelson and sons Ltd.

Franklin, J. and Tanner, J. 1970. *An Encyclopaedic Dictionary of Heraldry*. Oxford: Pergamon press Ltd.

Frazer, J.G. 1890. *The Golden Bough*. Edinburgh: Canongate Books Ltd.

Green, T.A. 1998. *Folklore: An Encyclopedia of Beliefs, Customs, Tales, Music and Art*. Santa Barbara: ABC-Clio.

Haviland, W.A. 2002. *Cultural Anthropology*. London: Wadsworth/Thompson.

Kaplan, D. and Manners, R.J. 1972. *Culture Theory*. Englewood Cliffs, N.J.: Prentice-Hall.

Knight, I. 1995. *Zulu 1916-1906*. Oxford: Osprey Publishing Ltd.

Milton, R. 1978. *Heralds and History*. Newton Abbot: David & Charles.

Moore, J.D. 1997. *Visions of Culture: An Introduction to Anthropological Theories and Theorists*. California: Alta Mira Press.

Mouton, J. 2009. *How to Succeed in Your Master's and Doctoral Studies: A South African Guide and Resource Book*. Pretoria: Van Schaik Publishers.

Orpen, N. 1967. *Prince Alfred's Guard. 1856-1966*. Cape Town: Cape and Transvaal Printers Limited.

Pama, C. 1983. *Die Groot AfrikaanseFamilienaamboek*. Kaapstad: Human & Rousseau.

Pastoureau, M. 1997. *Heraldry. Its Origins and Meaning*. London: Thames and Hudson.

Popenoe, D. 1980. *Sociology*. 4[th]ed. New Jersey: Prentice Hall, Inc.

Robbins, R.H. 2001. *Cultural Anthropology – A Problem-based Approach*. Belmont: Wadsworth/Thomson.

Rogers, H.C.B. *The Pageant of Heraldry: An Explanation of its Principles and its Uses today.* London: Seeley Service and Co. Ltd.

Scott-Giles, C.W. 1957. *The Romance of Heraldry*. London: J.M. Dent & Sons Limited.

Slater, S. 2002. *The Complete Book of Heraldry. An International History of Heraldry and its Contemporary Uses*. London: Lorenz Books.

Stasch, R. 2006. Structuralism in anthropology. In *Encyclopedia of Language and Linguistics*, 2nd ed. Vol 12. Oxford: Elsevier.

Sykes, J.B. (ed). 1982. *The Concise Oxford Dictionary*. 7th ed. Oxford: University Press.

Tierney, B and Painter, S. 1983. *Western Europe in the Middle Ages 300-1475*. 4[th]ed. New York: Alfred A. Knopf.

Tresidder, J. 2008. *The Watkins Dictionary of Symbols.* London: Watkins Publishing.

Van Crefeld, M. 1991. *The Transformation of War*. New York: The Free Press.

Von Volborth, C.A., Chesshyre, D.H.B. (ed). 1973. *Heraldry of the World*. Dorset: Blandfort Press Ltd.

Wilkinson-Latham, R.J. 2002. *Discovering British Military Badges and Buttons*. 3rd ed. Oxford: Shire Publications Ltd.

Wise, T. 1980. *Medieval Heraldry*. Oxford: Osprey Publishing Ltd.

Woodcock, T. and Robinson, J.M. 1988. *The Oxford Guide to Heraldry*. Oxford: University Press.

Thesis

Otto, W. 1973. *Die Spesiale Diensbataljon. (1933-1973).* (Published M.A. thesis). Sentrale Dokumentasiediens, SAW, Pretoria.

Department of Defence publication

Department of Defence. 2015. *Section 14 Manual. Promotion of Access to Information Manual for the Department of Defence*. (DOD PAI Manual 2015/16) Pretoria.

SA Army Orders

South African Army Order: Chief Army Corporate Services. 2011. *Management and Control of SA Army Heraldry*. Pretoria.

South African Army Order: Chief Army Corporate Services. 2011. *Management and Planning of Dress Regulations and Dress Instructions in the SA Army, Men and Women.* Pretoria.

Letters

Letter, file reference 8 SAI/R/406/3 dated 18 October 1987: Unit heraldry.

Letter, file reference DOD LSF/406/3, *Symbolism: DOD School of Catering emblem*, 16 March 2016.

Letter, file reference: 4 VK/406/3/38/4/0643, *Skouerkenteken: 4 Verkenningskommando,* 9 January 1980.

Letter, file reference: 5 VK/514/2/9/1, *Skouerflits: 5 Verkenningskommando*, 10 September 1980.

Letter, file reference: WEENEN/KLIPRIVER KOMMANDO/B/406/3/10692, *Motivering van Kommando Skouerflits,* 13 June 1989.

Letter, file reference: F/SD/11/2, *Unit pocket badge and tie*, 20 February 1976.

Letter, file reference: GP 36/B/406/3/38/4, *Wapen en skouertekeninsinje: Group 36,* 5 November 1987.

Letter, file reference: GP 32/B/406/3/38, *Heraldiek: Skouerflitse: Groep 32 Hoofkwartier*, 18 May 1988.

Letter, file reference: CSL/DLS/R/406/3/38/2415, *Heraldry*, 15 SAAF Squadron, 13 September 1994.

Letter, file reference: 121 BN/B/406/3/38/4, *Voorgesteldeskouerteken: 121 Bn*, 31 July 1981.

Letter, file reference: CSL/DLE/R/406/3/38/0316, *Heraldry: Unit emblems*, 151 SA Infantry Battalion, 19 September 1990.

Personal communications

Lt Col E.J. Watson, personal conversation, 10 May 2016

Lt Col E. Watson, personal conversation, 21 June 2016

Journal articles

Brownell, F. 1984. Heraldry in South Africa. *Optima*, 32(4): 138-146.

Burden, M. 2000. Die Metodologie van Kultuurgeskiedenis. *SA Tydskryf vir Kultuurgeskiedenis* 14(2): 13-30.

Dicks, H.F. 1963. National Loyalty, Identity, and the International Soldier. *International Organization.* 17(2): 425-443.

Jones, M.O. 1996. Studying Organisational Symbolism. What, How, Why? *Sage Series on Qualitative Research Methods*. 39: 1-72.

Karp, I. 1977. Lévi-Strauss and Tallensi Totemism. A reanalysis. *Anthropology*1: 33-40.

Laing R.A. 1999. South African Heraldic Writers of the 20th Century: Enthusiastic amateurs. *SA Journal of Cultural History* 13(2): 56-82.

Martin, D. 1995. The Choices of Identity. *Social Identities* 1(1): 5-16.

McWilliams, C. 2010. Camaraderie, Morale and Material Culture. Reflections on the Nose Art of no.6 Group Royal Canadian Air Force. *Canadian Military History*. 19(4): 20-30.

Ortner, S. 1984. Theory in Anthropology since the Sixties. *Comparative Studies in Society and History*. 26(2): 126-166.

Sørensen, H. 1994. New Perspectives on the Military Profession: The I/O Model and *esprit de corps* Re-evaluated. *Armed Forces and Society*. 20(4): 599-617.

Woodward, R. and Jenkings, K.N. 2011. Military Identities in the Situated Accounts of British Military Personnel. *Sociology* 45(2): 252-268.

World Wide Web

Belting, H. 2001. *An Anthropology of Images: Picture, Medium, Body. A new Introduction for the English Reader*. [Online]. Retrieved from: press.princeton.edu/chapters/i9550 [2015, Aug. 13].

Boyle, S. 2003. *Organizational Identity or esprit de corps? The Use of Music in Military and Paramilitary Style Organisations*. 3rd International critical management studies conference pp 1-14. [Online]. Retrieved from: www.mngt.waikato.ac.nz/...boyle.pdf [2015, Oct. 26].

Department of Defence intranet portal. [Online]. Retrieved from: http://www.mil.za:8080/ [2016, May1].

Frawley, J.M. 2006. Brothers One and All: *Esprit de corps* in a Civil War Regiment (review). *Civil War History* 52(4): 432-433. [Online]. Retrieved from: https://muse.jhu.edu/journals/civil_war_history/v052/52.4frawley.html [2015, May. 06].

Fuller, S.R. 2008. Organizational Symbolism: A Multi-dimensional Conceptualization. *The Journal of Global Business and Management*. Vol 4: 168-174. [Online]. Retrieved from: www.jgbm.org/page/22%20Sally%20Riggs%20Fuller.pdf   [2015, Nov. 11].

Engelbrecht, L. 2011. *Prince Alfred's Guard*. [Online]. Retrieved from: www.defenceweb.co.za/index/php?option=com_content&view=article&id=12889:fact-files&Itemid=159 [2016, April 21].

Howe, J. 2004. *Myth, Ritual and Symbol*. Course 21A.212. Spring 2004. Massachusetts Institute of Technology [Online]. Retrieved from: https://ocw.mit.edu [2014, Aug. 18].

Martin, G. 1996. *The Phrase Finder*. [Online] Retrieved from www.phrases.org.ul/meanings/nature-phrases.html [2016, Feb. 08].

Merriam-Webster: Dictionary and Thesaurus. [Online]. Retrieved from: www.merriam-webster.com/.../ [2015, Sep. 29].

Picard, J.H. 1990. Military Traditions with Special Reference to South Africa. *Scientia Militaria, South African Journal of Military Studies*. 20(1): 1-12. [Online]. Retrieved from: http://scientiamilitaria.journals.ac.za. [2015, Feb 19].

Radburn, A. 2010. *History of South African Heraldry*. [Online]. Retrieved from: http://hwmw.met46.net/sahw/hersa.html. [2015, Mar. 18].

Raglan. 1955. Totemism and Heraldry. *Man* 55: 128. [Online]. Retrieved from: http://www.jstor.org/stable/2793576. [2015, Aug. 13].