

**Taking stock:
A history of collecting collections at the University of Pretoria
(1908-2014)**

by

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Abstract

Until relatively recently the histories of collections across the world was a subject sadly neglected. Generally most research on museums was specifically collections-based, meaning research that focused on the actual or individual objects with no real effort being made to preserve or research the actual collecting or acquiring history in detail. The question then arises, what is the importance of preserving collection history? Besides the pragmatic necessity to keep record of the details of the acquisition from a legal perspective, the actual provenance and historical context is also of relevance. On the one hand it is telling of what a particular society or institution deemed worthy of preservation within a particular time and therefore reflects on that past – while on the other hand, it also speaks to the nature and context of the collections themselves. It is from this perspective that this proposed study considers the range of collections that the University of Pretoria gathered over a period of just over a century.

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Abbreviations

AAA	Art Archives of America
AIC	Academic Information Centre
ANC	African National Congress
ANS	Afrikaans-Nasionale Studentebond
BIC	Bantu Investment Corporation of South Africa Ltd
CHU	<i>Christeljk-Historische Unie</i>
CIK	Centre for Indigenous Knowledge
DMS	Decoration for Meritorious Service
DTD	Dekoratjie voor Trouwe Dienst
ICLA	Institute for Comparative Law in Africa
ICOM	International Council of Museums
NBI	<i>Nederlandsch Beheersinstituut</i>
NHK	Nederduits Hervormde Kerk
NKP	Normal Kollege Pretoria
NUSAS	National Union of South African Students
NWU	North West University
POW	Prisoner of war
RAU	Rand Afrikaanse Universiteit
RGN	Raad vir Geesteswetenskaplike Navorsing
RKD	<i>Rijksbureau voor Kunsthistorische Documentatie</i>
RSA	Republic of South Africa
SABC	South African Broadcasting Corporation
SAMA	South African Museums Association
SAAWK	Suid Afrikaanse Akademie vir Wetenskap en Kuns
SCU UPLS	Special Collections Unit of the University of Pretoria Library Services
SINDEK	Centre for Indigenous Knowledge
SOP-Trust	<i>Stigtingsfonds van die Onderwyskollege van Pretoria Trust</i>
TUC	Transvaal University College
UCT	University of Cape Town
UJ	University of Johannesburg
UK	United Kingdom
UP	University of Pretoria
UPA	University of Pretoria Archive
UPHC	UP Heritage Committee
UPLS	University of Pretoria Library Services
WAM	WITS Art Museum
WITS	University of the Witwatersrand
WPAM	Willem Prinsloo Agricultural Museum
ZAR	Zuid-Afrikaansche Republiek

Introduction

In the last 30 years, the history of the “collecting habits” that forms the broad base of collections across the world has become an object of study. One of the key academic developments in this regard was the launch by Oxford University Press of the *Journal of the History of Collecting* in 1989. The journal was described as follows:

The *Journal of the History of Collections* is dedicated to providing the clearest insight into all aspects of collecting activity. For centuries collecting has been the pursuit of princes and apothecaries, scholars and amateurs alike. Only recently, however, has the study of collections and their collectors become the subject of great multidisciplinary interest.¹

As the University of Pretoria holds more than 80 collections with probably more than 80 different individuals being involved in the collecting, it is imperative that a study of the history of the collection trends of the institution should be investigated. The nature of the collections acquired as well as the habits inherent in the collecting process requires attention. The way the institution managed these collections will also play a large role in the investigation. To investigate the history of the collections at the institution, the concept of “history” in its broadest meaning will be applied. This is defined by the Oxford dictionary as “the past events concerned in the development of a particular place, subject...”.² As this is a history of a subject, in particular collections at a university, the history of the institution will be the broader context to inform the study.

According to the Oxford dictionary “collecting” is defined as “an act of bringing things together into one place”³ and a “collection” as “a group of objects, often of the same sort that have been collected...”.⁴ This study, therefore, concerns itself with the gathering of information concerned with the development of groups of objects brought together over time at the Transvaal University College and the University of Pretoria.

¹ http://www.oxfordjournals.org/our_journals/hiscol/about.html

² J. Turnbull (ed.) et al., *Oxford advanced learners dictionary of current English*, p. 711.

³ J. Turnbull (ed.) et al., *Oxford advanced learners dictionary of current English*, p. 278.

⁴ J. Turnbull (ed.) et al., *Oxford advanced learners dictionary of current English*, p. 278.

Another term which requires attention in the context of this proposed study is “object”. This generally refers to “a thing that can be seen and touched...”.⁵ It is important to note that some definitions of the word “object” do not include live samples. However, for the purposes of this study, plants are included in the definition of objects. As to the University of Pretoria, this will include reference to the Transvaal University College (TUC) 1908-1932, as well as the subsequently constituted University of Pretoria, 1932-2014.

In her article “Appropriating commemoration: The University of Pretoria 1960, 1980 and 2008”, B.L. Strydom sees the writing of a university’s history as “...an important means of lending weight and legitimacy to an institution’s standing...the celebration of a university’s past is one way of adding to its status as a respected institution”.⁶ In the same way as a written history of the University adds legitimacy to the institution, a written history about a collection and its collection trends adds legitimacy to that collection and the collecting thereof.

⁵ J. Turnbull (ed.) *et al.*, *Oxford advanced learners dictionary of current English*, p. 1011.

⁶ B.L. Strydom, “Appropriating commemoration: The University of Pretoria 1960, 1980 and 2008”, *New Contree* 60, p. 113.

Chapter 1: Background

1. Overview

The University of Pretoria was originally founded as the Transvaal University College (TUC) in 1908 and remained active under the name until 1932.⁷ The name was changed to the University of Pretoria in 1932 when the university was officially constituted and granted legal status.⁸ For the purpose of this study the current name University of Pretoria or the acronym UP will be utilised.

When studying the University of Pretoria's collections it is firstly necessary to understand the "University of Pretoria" as an entity within the political milieu in which the institution found itself. After its foundation in 1908, the University essentially operated as an English-medium university (and later bilingual), until September 1932 when a decision was taken by the Council to cater for the Afrikaans-speaking community. This change in the language policy signified a political change that was to have a huge bearing on this study. Along with the change in language policy came a change in the culture of the institution which adopted a largely Afrikaner-orientated political stance. The aforementioned political change ushered in a period where the institution was regarded as the "hot bed of Afrikaner nationalism" followed by the depression and the "lean years"⁹, with the concomitant blossoming of the Afrikaner ideology on campus in a mostly colonial setting that was South Africa then. As the political situation in South Africa changed the nationalistic views within the institution became more aligned and acceptable to a Nationalist party government voted into power in 1948. This political stance and pro-Afrikaner view became the essence of the institution. To demonstrate how intense this situation had become by the mid twentieth century, one only needs to refer to historians F.A. Mouton & A. van Jaarsveld when they write about history academic S.P. Engelbrecht as a, "a powerful censor [who] academically silenced anyone who dared to deviate from what he deemed to be politically acceptable".¹⁰ It is telling to note that this Engelbrecht was also intimately involved in the collecting at the institution.

⁷ A.N.Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, pp. 14, 45.

⁸ A.N.Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, p. 45.

⁹ UPA Timeline, unpublished, 2008.

¹⁰ F.A. Mouton & A. van Jaarsveld, "Angry young Men": F.A. van Jaarsveld, T.S. van Rooyen and the Afrikaner Historiographical Polemic of 1953-1954", *Historia*, vol. 49, 2 Nov 2004, p.167.

With this political change, UP entered an era of large-scale expansion that continued until the early 1980s when the country started to change politically edging towards the end of Apartheid. At this time the University gradually entered a time of transformation creating a platform for an inclusive student and staff body, and changing from being an all-white university to a demographically inclusive institution.¹¹ Symbolically at one level the University takes on a different profile from 2019 when it will revert back to the English language policy of pre-1932.¹² Incidentally this study covers the era from when collections were started officially in 1931 to 2014, coinciding roughly with the period when Afrikaans was the official language at the institution.

To appreciate the pattern of collecting at UP, the framework of the collection should be understood. As early as the University's foundation in 1908, it began informally collecting collections, a practice that has continued up to the present day. As indicated over the past century, it accumulated some 80 collections across a range of subject fields such as history, medicine, natural history, archaeology, art, cultural history and literature. These include objects, documents and books. In line with this variety, the items were also collected in different ways, either through purchase, donations, bequests, excavations or as part of academic endeavours, while they were also collected for various reasons such as prestige, research, teaching and training.

In the light of the extensive nature of these collections and in terms of the parameters of this proposed study, it is necessary to make certain exclusions. The first consideration is the fact that University policy has, in certain cases, led to some of the collections losing not only their provenance, but also their cohesion. Take for example, the University of Pretoria Library Service's (UPLS) Collection Development Policy

The UPLS accepts gifts of materials that fall within the scope of its collecting activities. Before any materials are accepted they will be reviewed for suitability by an appropriate Information specialist, with assistance from academic staff that may have expertise in the subject area. The UPLS reserves the right to reject material that does not meet the demands of the University's programs of teaching and research

¹¹ UPA Timeline, unpublished, 2008.

¹² University of Pretoria, Language Policy, R31/16, 2016.

and to determine issues of retention, location, use and disposal. Disposal can include selling or pulping. The UPLS will not accept materials where the donor places restrictions on the housing or access unless the items are rare and valuable.”¹³

This policy makes it impossible to trace books or collections of books that were donated to the Library as they have been integrated into the larger collection primarily according to the Dewey Decimal System. For this reason, books donated in this capacity will be excluded from this study as they are essentially no longer traceable or identifiable as a cohesive whole. There are, however, collections that fall into the category of “rare or valuable”, which are governed by the Gift Acceptance Policy of the Special Collections Unit of the University of Pretoria Library Service (SCU-UPLS). These collections, brought together under the auspices of this policy (or any previous policy of the same nature), will be included in the study.

A second category that will be excluded due to the scope of this master’s study with the possibility of it being a study on its own will be collections that were collected archaeologically by the University (or any other entity), but are held at the University. It should be noted that the study would include archaeologically collected materials that were donated as part of other collections that were not predominantly archaeological in nature. The most noteworthy collections that will be excluded in this regard will be the Mapungubwe Collection (excavated between 1933 and 2003) and The Kruger National Park Collection (excavated in the 1970s).

A third exclusion will be all the Natural Science Collections which can once again be a study field on its own. These collections include the Geological Museum, Sweickert Herbarium, Sci-enza, Van Wyk Wood, Plant and Soil Science, UP-Cycad, UP Botanical Garden, Geological Fossil, Zoological Sample, WG de Haas Anatomy, Seegers Anatomical Sketch, Arnold Theiler Coin, Animal Anatomy, Entomology and Animal Bone Collections. The fourth and last exclusion will be the UP Archives, as the history of this archive has already been the subject of academic enquiry.¹⁴

If we take these exclusions into account, there are about 33 remaining collections that will be analysed in the study. As some of the 80 mentioned collections have

¹³ University of Pretoria, *Collection Development Policy*, 7.4 Gifts and donations, 2006.

¹⁴ See for example: K.L. Harris & R. van derMerwe, “Accessible Archives: students as active users”, *Esaribica* vol 28, 2009, pp. 13-26; K.L. Harris, “Laying the foundation of UP’s memory bank” in S. W. le Roux & R. C. Fisher (eds), *Festschrift in honour of O.J.O. Ferreira*, Adamastor, Jeffries Bay, pp. 33-37.

been incorporated into others over the years, these incorporations will be made apparent in the text. In order to make the amount and range of information manageable, the collections of the University will be divided into three main categories, namely objects, archival material and books. However, due to the nature of certain collections, items from all three categories can be present in one collection. In instances like this, the collection will be discussed in the category where it is currently managed within the UP management strategy.

The object collections that will receive attention in the study will include the: Van Gybland Oosterhoff; Van Tilburg; Christo Coetzee; President Burgers; President Kruger; Hilgard Muller; Rautenbach Award; Culture Historical Museum; Nel-Blom; Westphal; Velcich; Welman; Sarel & Rita van Wyk; Giraud; Library Map; Aschenborn; Agricultural; Kya Rosa; Normal Kollege Pretoria (NKP); Hansie Visagie; UP-Art; UP-Portrait; Schoonraad Political Cartoons; Mike Edwards; Armando Baldinelli; Anton van Wouw; and Edoardo Villa. The archive and book collections that will receive attention in the study will include: Africana; Nederlandsch Cultuurhistorisch Instituut; Faculty of Theology; Architectural Archive; UP Art Archive; and Africana Music Archive.

It is important to note that not all of these collections still exist or are in the possession of the University. However, it is relevant to get a holistic picture of the collection habits at the institution and to know where these collections have gone to. In some instances, certain collections might have been amalgamated administratively into other collections due to the possibility of better management practice, but only if the donation specifications did not prohibit it.

At the outset, the University had no policy to govern the acquisition or management of collections. The first time an official policy was drafted was in 1972 and this was specifically for one particular collection. That means that for a period of 64 years, there was no official governance of collecting and collections at the University. In 2008, the Council of the University of Pretoria approved *The Corporate Policy for the University of Pretoria Heritage Collections* compiled by S.L. Tiley Nel, G.C. de Kamper and A.E. Duffey.¹⁵ According to this policy, a Heritage Committee had to be brought into effect. The first meeting of this Committee was held in August of 2008.

¹⁵ S.L. Tiley-Nel *et al.*, *Corporate policy for the University of Pretoria Art and Heritage Collections*, 2009.

Thus for the first time the University had a unified collection management policy and a system of controlling it.

This master's dissertation thus aims to assess the collections at the University of Pretoria in the context of the broader framework of the origins and development of collections, and more specifically, collections within the domain of universities. The latter has been a practice since the inception of the university as a learning institution in Western Europe from 1088 with the foundation of the University of Bologna in Italy.¹⁶ The reasons for and methods of collection will be interrogated so as to attain a better understanding of how items came to be part of an institution and in particular institutions of higher learning. This will then lead to an assessment of the future use, status and place of such collections. Much of the information regarding the collections within an establishment, such as a university, is often not recorded, but lies buried in institutional memory, such as former staff members and donors or is entrenched in "myths" passed down from generation to generation. This valuable information regarding origin is therefore transient and could be lost if not recorded and interrogated.

1. 2. Methodology

The study presents the history of the collections accumulated by the University of Pretoria over a period of just over a century. As the bulk of this information was not properly documented in one place, as well as the fact that the management of collections was done according to agreements made with donors and other decisions made in the past, the actual managing of collections within these parameters became impossible. The main objective of the study is to compile this information into a coherent history and analyse the development and trends in this regard.

The dissertation evaluates the collections at UP in a broader South African context. It will speculate as to the future value of collections within an institution such as the University of Pretoria and considers the management of information regarding the

¹⁶ Anonymous, "Università di Bologna, Our History", <http://www.unibo.it/en/university/who-we-are/our-history/our-history>, Accessed 2015-04-21.

future of such collections.

As is evident, not many secondary sources have been published on the history of university collections, and even less on the University of Pretoria's collections. Those that do exist are discussed and assessed in a literature review. Other information was gathered and analysed from fragmented primary sources such as legal documents, letters, interviews, catalogues and newspaper clippings.

Data was collected from various small archives in academic departments, documents accompanying collections, the UP Art Archive, the UP Archive, National Archives, legal documents, UP financial documents and the UP Library. Information that was not part and parcel of these sources was collected by way of interviews conducted with current and retired staff that might have had some connection with one or more of these collections. For this process, permission was obtained from the Registrar of the University of Pretoria and a letter of introduction and informed consent was compiled. Interviews using open-ended questions were conducted with current and retired staff, but were kept to a minimum and only focused on matters relating to their professional capacity.

In doing these oral interviews, one needs to take heed of the concerns related to these types of sources. R.J. Shafer in his book *A guide to historical method* writes:

Authentic evidence may lie or mislead, intentionally or unintentionally...This is the task of internal criticism: to determine the credibility of evidence.¹⁷

In turn, J. Tosh in his book *The pursuit of history* writes on oral evidence:

The problems which arise from the oral method are perhaps most evident in the research project conducted by a professional historian. It is naïve to suppose that the testimony represents a pure distillation of past experience...¹⁸

On the other hand, data collected from UP departments should, if in the form of legal documents, letters, minutes of meetings and official reports, be relatively reliable. All

¹⁷ R.J. Shafer, *A guide to historical method*, p.149.

¹⁸ J. Tosh, *The pursuit of history: Aims, methods and new directions in the study of Modern History*, p. 149.

other information, like newspaper clippings and secondary sources, were analysed, scrutinised and compared for validity. For this a process of historical methodology as outlined by the internal criticism methods referred to by Shafer were followed. All interviews and documents were handled with the necessary internal criticism to validate the authenticity of such sources. Besides the few interviews conducted, the study was essentially document and literary-based.

2. 3. Chapter outline

The second chapter of this dissertation introduces the topic and considers the origin and development of the practice of acquiring and using collections and how these were related to universities across the world. It will also consider both the nature and rationale of this practice. This chapter includes a literature review at both an international and local level to assess the nature of works published in this field. Furthermore it includes the concept of university collections on continents like Asia and the rest of Africa. Based on the literature review the elements of what a good collection history comprises is deduced and this shapes the approach to the rest of the chapters.

The third chapter examines the three large mixed collections at the University. These collections include the Van Gybland Oosterhoff, Van Tilburg and Christo Coetzee Collections as some of the key collections on which the University's collections were built. They are however not compatible with the chapters discussing specific types of collections due to their varied nature.

The fourth chapter focuses on the UP object or artefact collections in other words collections other than books or art. The fifth chapter concentrates on art and while the sixth considers books and archives.

The final part of the study, the conclusion, assesses the status of collections within the domain of the University of Pretoria. It briefly reflects on the nature, place and purpose of these collections in terms of the past but also considers their place in the future.

Chapter 2: Writing on collecting collections

Prior to the past four decades, relatively little research had been published in the field of the history of collections. This literature review considers the key texts and includes journal articles, books, theses as well as more popular publications. It considers the literature under the following subheadings: Collecting collections as a general introduction; objects and inventories; provenance and finance; display and storage; universities and collections; South African universities and collections; and finally the University of Pretoria (UP) and its collections.

1. Collecting collections

The greatest attention given to the research on the history of “collecting collections” is the peer reviewed publication *Journal of the History of Collections* published by Oxford University Press from 1989. This journal represents some of the first academic attention given to collecting and collections and is probably the largest single source in the West of articles written on the subject of collecting.

In its initial issue it contained contributions like “John Woodward and a surviving British geological collection from the early eighteenth century”¹⁹ and “Some curious old instruments: the Assembly of the Royal Microscopical Society’s Collection of Microscopes.”²⁰ These articles generally discuss entire collections, specific collectors or a definite collection theme as well as the reasons why one collects, the museum as a collecting institute, problems faced due to ethics and subsequently the possible future of a collection. Even today these types of subjects still remain topical with, for example, the first issue of 2015 including contributions like “The travels and curious collections of Richard Pococke, Bishop of Meath”²¹ and “Stories from below: Human remains at the Gothenburg Museum of Natural History and the Museum of World Culture.”²²

¹⁹ D. Price, “John Woodward and a surviving British geological collection from the early eighteenth century”, *Journal of the History of Collections* 1(1), 1989, pp. 79-95.

²⁰ G. L’E. Turner, “Some curious old instruments: The assembly of the Royal Microscopical Society’s Collection of Microscopes”, *Journal of the History of Collections* 1(2), 1989, pp. 119-147.

²¹ R. Finnegan, “The travels and curious collections of Richard Pococke, Bishop of Meath”, *Journal of the History of Collections* 27(1), 2015, pp. 33-48.

²² H.B. Lindskoug & A. Gustavsson, Stories from below: Human remains at the Gothenburg Museum of Natural History and the Museum of World Culture, *Journal of the History of Collections* 27(1), 2015, pp. 97-109.

In another initiative, Oxford University Press launched a series called *Studies in the History of Collections*, edited by J. Boardman, C. Brown, A. MacGregor and P. Steward which currently consists of four volumes. The first volume, *The reception of classical art in Britain: An Oxford story of plaster casts from the antique sculptures* by D.C. Kurtz published in 2000, focuses mostly on the collecting methods and collections of the Ashmolean Museum.²³ The second volume authored by S. Sarti titled *Giovanni Pietro Campana 1808-1880* (2001), placed the focus on the collector himself, his personal life, his role in collecting, and in deconstructing a collection.²⁴ The third volume by J. Warren & A. Turpin, takes a look at the history of buying and selling of collections. This volume was published in 2007 under the title *Auctions, agents and dealers: The mechanisms of the art market 1660-1830*.²⁵ The fourth volume, *Greek vases in the Imperial Hermitage Museum: The history of the collection 1816-69*, was published in 2013 by A. Burkina, A. Petrakova and C. Phillips. This volume looks at the history of a small part of a larger collection. Thus the series in general looks at entire museums, collectors, the purchase of collections and parts of a collection and therefore takes into account several of the different facets of the history of collecting.²⁶

Most other published books on the history of collections are essentially inventories or catalogues on what is to be found in a particular museum or collection. Some examples from the 1990s include G. L'E Turner's *The Practise of Science in the Nineteenth Century: Teaching and Research Apparatus in the Teyler Museum*²⁷ and K. Achilles-Syndram, *Die Kunstsammlung des Paulus Praun, die Inventare von 1616 und 1719*.²⁸ Both these studies examine the inventory as the core of the collection.

The most important part of a collection is probably the act of collecting itself. It is therefore fitting to start with literature on the largest collection ever brought together.

²³ D.C. Kurtz, *The reception of classical art in Britain: An Oxford story of plaster casts from the antique sculptures (Studies in the history of collections volume I)*, London, 2000.

²⁴ S. Sarti, *Giovanni Pietro Campana 1808-1880 (Studies in the history of collections volume II)*, London, 2001.

²⁵ J. Warren & A. Turpin, *Auctions, agents and dealers: The mechanisms of the art market 1660-1830 (Studies in the history of collections volume III)*, London, 2007.

²⁶ B. A. Burkina, A. Petrakova & C. Phillips, *Greek vases in the Imperial Hermitage Museum: The history of the collection 1816-69 (Studies in the history of collections volume IV)*, London, 2013.

²⁷ G. L'E Turner, *The practice of science in the nineteenth century: Teaching and research apparatus in the Teyler Museum*, Haarlem, 1996.

²⁸ K. Achilles-Syndram, *Die Kunstsammlung des Paulus Praun, die inventare von 1616 und 1719*, Nürnberg, 1994.

The article entitled “High Art and National Socialism Part 1, The Linz Museum as Ideological Arena”²⁹ by M. Ginzkey Puloy considers the collection of art brought together by Adolf Hitler’s Third Reich before and during the Second World War (1939-1945). The author describes the collection as “Never in the History has a collection so great been amassed with so little scruples...”.³⁰ This drive of Hitler was probably the biggest effort in history to collect art. It is also one of the first times that such an extensive collection - bar all the immoralities committed during the process - was put together. The article looks at the planned layout for such a collection and the act of collecting itself. The second part of the article “High Art and National Socialism Part II, Hitler’s Linz collection: acquisition, predation and restitution”,³¹ focuses on the storage of the collection and the subsequent dissolving and restitution thereof. The two articles reflect on a perfect history of an unimaginable task and collection effort.

Collecting to create a museum is not an unknown task in the museum world and Hitler’s building of a collection by taking from other collections was not unheard of. In D. Jeremiah’s “The formation and legacy of Britain’s first motor museum”,³² the author looks at the process of collecting objects. In this case motorcars from museums across Britain are selected to form a new museum. Although not done on such a large scale and not frowned upon by the broader public as was Hitler’s quest, Jeremiah points out that this process certainly ruffled the feathers of numerous curators and museum boards alike. After having carefully collected these they felt they had been “robbed” of their treasures and all this because motor vehicles were the trend of the time.³³

The trends found in collecting are twofold. One is the trend that is created by the rich and influential and the other the trend as a result of the curator of a said collection. In his article “Art collecting at the English court from the Death of Henry, Prince of Wales to the death of Anne of Denmark, November 1612-March 1619”, T. Wilks

²⁹ M. Ginzkey Puloy, “High art and National Socialism part 1, The Linz Museum as ideological arena”, *Journal of the History of Collections*, 8(2), 1996, pp. 201-215.

³⁰ M. Ginzkey Puloy, “High art and National Socialism part 1, The Linz Museum as ideological arena”, *Journal of the History of Collections*, 8(2), 1996, p. 201.

³¹ M. Ginzkey, Puloy “High art and National Socialism part II, Hitler’s Linz collection: acquisition, predation and restitution”, *Journal of the History of Collections*, 10(2), 1998, pp. 207-224.

³² D. Jeremiah, “The formation and legacy of Britain’s first motor museum”, *Journal of the History of Collections*, 10(1), 1998, pp. 93-112.

³³ D. Jeremiah, “The formation and legacy of Britain’s first motor museum”, *Journal of the History of Collections*, 10(1), 1998, pp. 93-112.

explores the collecting trends of kings and queens and how they influenced other collectors.³⁴ The point is made that these collecting habits can also influence the principals of the creators of the objects that are collected. D. Rebecchini explores the collection of Tsar Nicolas I of Russia and the effect his collecting had on his contemporary artists in “An influential collector”.³⁵ M. Vickers looks at the importance of trends and taste in the changing of the collecting habits of Sir William Hamilton in his article “Hamilton, geology, stone vases and taste”.³⁶ He explores how the smallest discovery can change the interest of the larger populace and therefore the world of collecting trends. In this case it moves from stone vases to ceramic and glass vases. H. Mildemberger explores these trends stretching from Britain at the time to have influences as far as Germany in her article “Hamilton, Tichbein and Philipp Otto Runge”.³⁷ Today in a globalised world we know these influences of taste and trends can have an impact worldwide.

As mentioned, trends can also be attributed to the curator of a collection who has certain influences on the direction of collecting within an organisation. It makes sense if you take the perspective that, a curator of a collection is nothing more or less than a collector in an official capacity. In her article “The Harper Crewe Collection of natural history at Calke Abbey, Derbyshire”³⁸ L. Brewster looks at the influence of the curator on the collecting trends within a collection. Several other authors investigate similar important influence. H. Davis in “John Charles Robinson’s work at the South Kensington Museum”,³⁹ takes a look at the influence the staff of the museum had on collecting and then collecting something that is not even part of what the museum is known for. The curator as an exhibition specialist can also influence the collection. G.F. Waagen of the Royal Museum in Berlin collected art objects so as to enhance his display on the history of the art and the development thereof. C. Stonge explains this influence and its effects on the collection in “Making

³⁴ T. Wilks, “Art collecting at the English court from the death of Henry, Prince of Wales to the death of Anne of Denmark, November 1612-March 1619”, *Journal of the History of Collections*, 9(1), 1997, pp. 31-48.

³⁵ D. Rebecchini, “An influential collector”, *Journal of the History of Collections*, 22(1), 2010, pp. 45-67.

³⁶ M. Vickers, “Hamilton, geology, stone vases and taste”, *Journal of the History of Collections*, 9(2), 1997, pp. 263-274.

³⁷ H. Mildemberger, “Hamilton, Tichbein and Philipp Otto Runge”, *Journal of the History of Collections*, 9(2), 1997, pp. 295-303.

³⁸ L. Brewster, “The Harper Crewe Collection of natural history at Calke Abbey, Derbyshire”, *Journal of the History of Collections*, 9(1), 1997, pp. 131-138.

³⁹ H. Davis, “John Charles Robinson’s work at the South Kensington Museum, part I, The creation of the collection of Italian Renaissance objects at the Museum of Ornamental Art and the South Kensington Museum 1853-62”, *Journal of the History of Collections*, 10(2), 1998, pp. 169-188.

Private collections Public”.⁴⁰ The title of the article by Stonge is very misleading as it does not reflect on the content of the article, but gives good comment on the curator and his role as the ultimate collector.

The relationship between the influence of the collector and the curator is also explored by C. Wainwright when he writes about a collector and a curator collecting together in “Shopping for South Kensington: Fortnum and Henry Cole in Florence 1858-1859”.⁴¹ Here Wainwright looks at a curator who is directly influenced by a collector whilst buying for a museum, in this case the South Kensington Museum, and the two of them purchasing objects together. The other side of this relationship is also true as described in the article “The Rosselino affair”⁴² by J. Warren. Here he describes the breakdown of a relationship between the very same donor that went “shopping” for them in Florence six years earlier and the South Kensington Museum, when the museum refuses a gift from the donor due to their belief that it is a fake. This article cautions the museum about the pitfalls of being too closely befriended with collectors and how this “friendship”, rather than ethics, starts to rule the relationship.

As there are collection trends during specific time periods and the tendency for nearly everyone to follow them, some collectors and curators are regarded as “prophets” of their time, due to them collecting objects not in fashion. In her article “Between patriotism and internationalism contemporary art at the Musée du Luxembourg in the nineteenth century”,⁴³ S. Tas looks at a collection that was brought together against the mainstream fashions of the times and is today seen as an extremely important collection. At the time of the formation of the collection, the French government mostly collected works from local artists, thus looking at the political value of collecting. Against this trend, the Musée du Luxembourg, collected international artists. Another article on this subject is that by R.P. Gray, “Muscovite Patrons of European painting”,⁴⁴ which focuses on important collections in Moscow

⁴⁰ C. Stonge, “Making private collections public”, *Journal of the History of Collections*, 10(1), 1998, pp. 61-74.

⁴¹ C. Wainwright, “Shopping for South Kensington: Fortnum and Henry Cole in Florence 1858-1859”, *Journal of the History of Collections*, 11(2), 1999, pp. 171-185.

⁴² J. Warren, “The Rosselino affair”, *Journal of the History of Collections*, 11(2), 1999, pp. 187-201.

⁴³ S. Tas, “Between patriotism and internationalism contemporary art at the Musée du Luxembourg in the nineteenth century”, *Journal of the History of Collections*, 27(2), 2015, pp. 227-240.

⁴⁴ R.P. Gray, “Muscovite patrons of European painting, the collections of Vasily Kokorev, Dmitry Botin and Sergei Tretyakov”, *Journal of the History of Collections*, 10(2), 1998, pp. 189-198.

which were assembled against the trend of nationalist Russian art which, even today, in the National Tretyakov galleries are the only works displayed. The article “Bucking the tide, the Cone sisters of Baltimore”⁴⁵ by E.B. Hirschland and N.H. Ramage also looks at this aspect which considers the collecting habits of two sisters that “displayed courageous disregard for the public’s lack of understanding...”⁴⁶ and collected art of an exotic nature. These articles, especially the one by Tas, cast the focus on the responsibility of the museum to collect and preserve objects which are deemed unimportant, undesirable or even politically incorrect at the time.

This sword of “undesirably foreign”, cuts both ways. Even in today’s collecting world so called foreign objects that are collected elsewhere in the world are frowned upon by the country of origin, and are actively pursued for repatriation to that country. D. Thornton and J. Warren explore an early example of this in the “The British Museum’s Michelangelo acquisitions and the Casa Buonarroti”.⁴⁷ In this instance the authors show how the British Museum acquired the collection of Michelangelo’s artworks and how the issue became one of “nationalism” and one of “cultural property”, with called for repatriation and the like. The authors also draw attention to aspects of thematic problems in a collection and the future ramifications thereof.

Due to thematic problems in collections, a collection strategy is very important for any institution. J. Thomas explores the creation and existence of institutional strategies in her article “‘Compiling God’s great book [of] universal nature’: The Royal Society’s collecting strategies”.⁴⁸ Thomas emphasises the importance of an overall strategy for an institution, as collections donated or bought should form part of this larger strategy as the original strategy of such a collection might not have the same intention as that of the original owner. In this article, and in “From the Pacific patent office”⁴⁹ by A. Adler, the collection is seen as having been created as a “museum” rather than the other way around. This phenomenon of a collection being

⁴⁵ E.B. Hirschland & N.H. Ramage, “Bucking the tide, the Cone sisters of Baltimore”, *Journal of the History of Collections*, 8(1), 1996, pp. 103-116.

⁴⁶ E.B. Hirschland & N.H. Ramage, “Bucking the tide, the Cone sisters of Baltimore”, *Journal of the History of Collections*, 8(1), 1996, p. 103.

⁴⁷ D. Thornton & J. Warren, “The British Museum’s Michelangelo acquisitions and the Casa Buonarroti”, *Journal of the History of Collections*, 10(1), 1998, pp.9-29.

⁴⁸ J. Thomas, “‘Compiling God’s great book [of] universal nature’: The Royal Society’s collecting strategies”, *Journal of the History of Collections*, 23(1), 2011, pp. 1-13.

⁴⁹ A. Adler, “From the Pacific patent office: The US exploring expedition and the origins of America’s first national museum”, *Journal of the History of Collections*, 23(1), 2011, pp. 49-74.

created and intended for a museum from the start is however quite rare.

Most collections have a major theme, sometimes two or three, but in more instances there are some parts of the collection that make no sense in the broader picture. In “Modern mummies and ancient scarabs, the Egyptian collection of Sir William Hamilton”, the author S. Quirke speculates about an unknown part of a larger known collection.⁵⁰ Without proper histories on collections and their collectors these smaller sections of a collection will always be speculated on. Another interesting phenomenon is when a single collection was collected by more than one person, which can cause confusion in the understanding of the collection. This is made apparent in the article “The patronage and collecting of Aletheia, Countess of Arundel 1606-54” by D. Howarth where he explores the difference in collecting styles between a husband and wife team which to this day still confuses the keepers of the collection.⁵¹ Although the article makes an attempt to try and give structure to a collection of this kind, it explains how impossible this task is.

“Publicly accessible art collections in Copenhagen during the Napoleonic era” by J. Svenningsen, highlights the importance of private collections being accessible to the public and the importance of these private collections’ existence for the development of publically accessible museums. To make this point, he documents four collections from their formation to their dismantling in Denmark.⁵² Today the link between private collections and museums is somewhat frowned upon and is mostly seen as unwanted, although the roots of the modern museum lies herein. No better example can be found than the medieval art collection of the Metropolitan Museum of Art. This collection, brought together by J. Pierpont Morgan, was on loan to the Museum until Morgan’s death after which he bequeathed it to his son who sold most of it. In his article “Medieval art for America”, F. Gennari-Santori unpacks this relationship, the complexity thereof as well as its importance within the collecting domain.⁵³

A further link to collecting that is a trend today is the relationship or friendship

⁵⁰ S. Quirke, “Modern mummies and ancient scarabs, the Egyptian collection of Sir William Hamilton”, *Journal of the History of Collections*, 9(2), 1997, pp. 253-262.

⁵¹ D. Howarth, “The patronage and collecting of Aletheia, Countess of Arundel 1606-54”, *Journal of the History of Collections*, 10 (2), 1998, pp. 125-137.

⁵² J. Svenningsen, “Publicly accessible art collections in Copenhagen during the Napoleonic era”, *Journal of the History of Collections*, 27(2), 2015, pp. 175-198.

⁵³ F. Gennari-Santori, “Medieval art for America”, *Journal of the History of Collections*, 22(1), 2010, pp. 81-98.

between the collector or museum and the artist. J. Zilczer looks at this link in her article “Artist and Patron, The formation of the Hirshhorn Museum’s Willem de Kooning collection”.⁵⁴ The article unpacks the once again complex relationship between the creator of an object and the collector, with the benefits of such a relationship becoming quite clear from the discussion.

“The 3rd Duke of Bridgewater as a collector of old master paintings” by P. Humfrey puts the emphasis on the collector who collected purely for prestige rather than knowledge accumulation. The article itself is a history of the Duke and actually looks at specific objects rather than the collection as a whole.⁵⁵ In “Seeking the bubble reputation”, I. Jenkins writes about Sir W. Hamilton’s collection and its place in society and therefore also Hamilton’s place in society.⁵⁶ K. Sloan also wrote about the reputation aspect of Hamilton’s collection in “Sir William Hamilton’s insuperable taste for painting”.⁵⁷ These three articles all highlight the prestige and reputation the collector builds through the act of collecting. Other articles highlighting the collector and the prestige associated with it include E. Warburton’s “C.D.E. Fortnum, DCL (Oxon), JP, FSA, of Hill House, Great Stanmore”,⁵⁸ A. Tanner’s “The last of the Fortnums”,⁵⁹ and J.D. Webb’s “Golden Age collecting in America’s Middle West”⁶⁰. In Y. Loskoutoff’s article “The ‘Cupid affair (1596)” he combines the ideas of a collector and his reputation as one single idea rather than two.⁶¹ This is indeed a complex relationship and one that has received extensive attention in the literature

A collector that collects for reputation’s sake normally only keeps that reputation if he or she donates what was collected to a museum or similar institution. In “Samuel Rogers’ sword”⁶² A.R.E. North looks at a single object donated to the South

⁵⁴ J. Zilczer, “Artist and Patron, The formation of the Hirshhorn Museum’s Willem de Kooning collection”, *Journal of the History of Collections*, 8(1), 1996, pp. 117-125.

⁵⁵ P. Humfrey, “The 3rd Duke of Bridgewater as a collector of old master paintings”, *Journal of the History of Collections*, 27(2), 2015, pp. 211-225.

⁵⁶ I. Jenkins, “Seeking the bubble reputation”, *Journal of the History of Collections*, 9(2), 1997, pp. 191-203.

⁵⁷ K. Sloan, “Sir William Hamilton’s ‘insuperable taste for painting”, *Journal of the History of Collections*, 9(2), 1997, pp. 205-227.

⁵⁸ E. Warburton, “C.D.E. Fortnum, DCL (Oxon), JP, FSA, of Hill House, Great Stanmore”, *Journal of the History of Collections*, 11(2), 1999, pp. 129-146.

⁵⁹ A. Tanner, “The last of the Fortnums”, *Journal of the History of Collections*, 11(2), 1999, pp. 147-157.

⁶⁰ J.D. Webb, “Golden Age collecting in America’s Middle West”, *Journal of the History of Collections*, 22(1), 2010, pp. 99-113.

⁶¹ Y. Loskoutoff “The ‘Cupid affair (1596): Cardinal Francesco Del Monte as a collector of antiquities”, *Journal of the History of Collections*, 25(1), 2013, pp. 19-27.

⁶² A.R.E. North, “Samuel Rogers’ sword”, *Journal of the History of Collections*, 11(2), 1999, pp. 251-252.

Kensington Museum and speculates about the reasons behind the donation. These reasons are rarely recorded as they are seldom discussed with the receiver. This article contends that the original owner and the collector might not have the same reason for donating or accepting a donation and in some instances the reasons behind the donation and acceptance thereof might be totally unapparent in later years. Other articles worth mentioning about collectors and collecting is certainly W.E. Wilson's "The history of mineral collecting 1530-1799" published in 1994 in *The Mineralogical Record Inc.*⁶³ In this article Wilson focuses particularly on the importance of "personalities and institutions that have shaped the development of mineralogy."⁶⁴ According to this article the persons and the institutions that collected minerals made important strides in the actual academic field due to making available the objects for study purposes. They even created *The Mineralogical Record Inc.* journal, one of the most important publications for the research on minerals, all founded on the principal of publishing about objects from a collection.

From these texts we can determine the importance of asking questions like: who collected, why collect, and the relevance of collection during the time of collection. Therefore when writing a history about a collection these issues need to be considered.

It is of course not just the collecting of collections that is important to look at but also the de-accessioning or discarding of collections that should be considered. If this is a good or ethical idea is still up for debate, but cannot be ignored in the context of museums. Whereas de-accessioning was taboo in museums in the previous century, it became a necessity in modern day museums due to the financial constraints of the exercise to store and maintain works with no value to the collection. This point is made by A. Borg in his article "Confronting disposal",⁶⁵ wherein he claims that the active disposal of objects is a "reality" all museums must face. Ethical questions need to be asked about the donated object along with the ethics of deaccessioning them. On this issue J.W. O'Hagan makes the interesting point in his article "Art

⁶³ W.E. Wilson, "The history of mineral collecting 1530-1799", *The Mineralogical Record Inc.*, 25(6), Tucson, 1994.

⁶⁴ A. MacGregor, "Book reviews, Wendell E. Wilson, The history of mineral collecting 1530-1799", *Journal of the History of Collections*, 8(1), 1996, p. 129.

⁶⁵ A. Borg, "Confronting disposal", *Museums Journal* 91(9), 1991.

museums: Collections Deaccessioning and donations”,⁶⁶ that donations to museums are rewarded with tax benefits and therefore the state in a sense has paid for the said donations. It is important to note here that the process of deaccessioning is not one that is currently accepted practise in South Africa.

2. Objects and inventories

The importance of the individual object and its history is seen as so relevant that the *Kunst Historisches Museum Wien*⁶⁷ started their own journal in 1876 named *Jahrbuch der Kunsthistorischen Sammlungen in Wien*. E. Esau writes about this journal as the oldest on museum objects in her article “Imperial cultural policy and the *Jahrbuch der Kunsthistorischen Sammlungen in Wien*”. Esau points out that this publication is probably the earliest that a national collection started to publish academic journals on their objects.⁶⁸ Some articles in the *Journal of the History of Collections*, are also rather about objects in a collection than the collection itself. For example, K.L.H. Wells writes “Rockefeller’s *Guernica* and the collection of modern copies”, which looks mainly at a single tapestry in the Rockefeller collection. It builds the importance of the collection around this single object.⁶⁹ Other articles about such objects include A. Brooks’, “Richard Symonds and the Palazzo Farnese, 1649-50”⁷⁰ which looks at a collection of travellers’ notebooks on collections and E. Bassani’s “Raphael at the Tropics?, A carved ivory oliphant in the Musée de l’Homme”⁷¹ about an individual object on which the entire reputation of the collection is based. These types of articles are not redundant in the context of the history of a collection, as the singled out object is often the most important part of the whole when looking at the collection.

In his article Wells shows how the individual objects are sometimes responsible for

⁶⁶ J.W. O’Hagan, “Art museums: Collections Deaccessioning and donations”, *Journal of Cultural Economics*, 22(2), 1998, pp. 197-207.

⁶⁷ Vienna Museum for Art History

⁶⁸ E. Esau, “Imperial cultural policy and the *Jahrbuch der Kunsthistorischen Sammlungen in Wien*” *Journal of the History of Collections*, 8(2), 1996, pp. 193-200.

⁶⁹ K.L.H. Wells, “Rockefeller’s *Guernica* and the collection of modern copies”, *Journal of the History of Collections*, 27(2), 2015, pp. 257-277.

⁷⁰ A. Brooks, “Richard Symonds and the Palazzo Farnese, 1649-50”, *Journal of the History of Collections*, 10(2), 1998, pp. 139-157.

⁷¹ E. Bassani, “Raphael at the Tropics? A carved ivory oliphant in the Musée de l’Homme”, *Journal of the History of Collections*, 10(1), 1998, pp. 1-8.

giving importance to an entire collection. The other side of the coin is also true, that an object not being inventoried as part of a bigger collection could go unnoticed and become unimportant. In the same way collections without important renowned objects can go unnoticed in the broader scheme of things. “Harmony and complication, The collection of Victor Goldschmidt, founder of the Ethnographic Museum of the J. u. E. von Portheim-Stiftung in Heidelberg”⁷² by C. Schlichtenberger discusses such a collection of ethnographical objects going unnoticed in a larger context with objects that are of great importance today. The same discussion around early Mexican artefacts in the collection of Pope Clement VII can be found in “From the New World to Bologna, 1533”⁷³ by L. Laurencich-Minelli which highlights important parts of collections which were hidden by time and taste.

The importance of the single object is highlighted in an edition of the *Journal of the History of Collections* published in 2012. The emphasis of this volume moves from a concern with the entire collection and looks at those single select important pieces within collections. It also concentrates on the narrative of an object such as “nationalistic acquisitions”. Examples of this are explored in “The purchase of the ‘Tara’ brooch in 1868”⁷⁴ by P. McEvansoneya and by P. Mason in “*Moai* on the move.”⁷⁵ These two authors consider the prejudices that exist about cultures made from objects collected, such as the view we have today of the Moai of Easter Island based on their sculptures, collected and distributed across the world. A further article highlighting the use of a collection to create national identity is that of T.Z. Robinson, “On the influence of the scientific societies of New Zealand on the character of the nation”.⁷⁶ Although the article gives too much credit to the influence of science on the national identity, the overall point is made that these collections can only be used in this manner if the objects are properly identified and inventoried.

⁷² C. Schlichtenberger, “Harmony and complication, The collection of Victor Goldschmidt, founder of the Ethnographic Museum of the J. u. E. von Portheim-Stiftung in Heidelberg”, *Journal of the History of Collections*, 10(2), 1998, pp. 199-206.

⁷³ L. Laurencich-Minelli, “From the New World to Bologna, 1533: a gift for Pope Clement VII and Bolognese collections of the sixteenth and seventeenth centuries”, *Journal of the History of Collections*, 24(2), 2012, pp. 145-158.

⁷⁴ P. McEvansoneya, “The purchase of the ‘Tara’ brooch in 1868: Collecting Irish antiquities for Ireland”, *Journal of the History of Collections*, 24(1), 2012, pp. 77-88.

⁷⁵ P. Mason, “*Moai* on the move”, *Journal of the History of Collections*, 24(1), 2012, pp. 117-130.

⁷⁶ T.Z. Robinson, “On the influence of the scientific societies of New Zealand on the character of the nation: Collecting and identifying at the Hawke’s Bay Philosophical Institute museum, 1874-1899”, *Journal of the History of Collections*, 25(1), 2013, pp. 87-102.

Inventorying is thus seen as one of the most important actions that gives a collection value in the long run. P. Windows, in “Gabriele Vendramin’s ‘*disegni divini*’: the anatomy of an early collection of drawings”,⁷⁷ writes about the oldest known inventory of a collection dating back to 1567. Although he only discusses a part of the collection, the long standing importance of inventorying becomes evident. In fact inventories are such an important part of collecting that large numbers of articles have been published on the subject. Regardless of whether it is the history of the process of inventorying, as D. Chambers’ “Story of plants, The assembling of Mary Chapel Somerset’s botanical collection at Badminton”⁷⁸ and R.A. Schütte’s “The *Kunst- und naturalienkammer* of Duke Anton Ulrich of Brunswick-Lüneburg at Schloss Salzdahlum”⁷⁹ set out, or the influence of historical inventories on today’s collections, like in C. Gibson Wood’s “Classification and value in a seventeenth-century museum”⁸⁰ and A. Barclay’s “The inventories of the English royal collection, *temp.* James II”,⁸¹ inventories remain an important historical aspect of collecting.

The inventory process leaves valuable information for today’s museum researcher to follow and can even become the most important source on a particular subject. Such an inventory is written about in T. Wilson’s “‘Il papa delle antiche maioliche: C.D.E. Fortnum and the study of Italian maiolica”⁸² and “The contribution of C.D.E. Fortnum to the historiography and collecting of Islamic ceramics”⁸³ by F. Vanke. They both explore the Fortnum inventories and their very important place in the classification and dating of Italian and Islamic ceramics today. They also refer to the pivotal role this plays in reflecting on collections and the making of policies.

In some instances the first documents containing inventories are so early that they

⁷⁷ P. Windows, “Gabriele Vendramin’s ‘*disegni divini*’: the anatomy of an early collection of drawings”, *Journal of the History of Collections*, 26(1), 2014, pp. 1-19.

⁷⁸ D. Chambers, “Story of Plants, The assembling of Mary Chapel Somerset’s botanical collection at Badminton”, *Journal of the History of Collections*, 9(1), 1997, pp. 49-60.

⁷⁹ R.A. Schütte, “The *kunst- und naturalienkammer* of Duke Anton Ulrich of Brunswick-Lüneburg at Schloss Salzdahlum, Cabinet collections, literature and science in the first half of the eighteenth century”, *Journal of the History of Collections*, 9(1), 1997, pp. 79-115.

⁸⁰ C. Gibson Wood, “Classification and value in a seventeenth-century museum, William Courten’s collection”, *Journal of the History of Collections*, 9(1), 1997, pp. 61-77.

⁸¹ A. Barclay, “The inventories of the English royal collection, *temp.* James II”, *Journal of the History of Collections*, 22(1), 2010, pp. 1-13.

⁸² T. Wilson, “‘Il papa delle antiche maioliche’: C.D.E. Fortnum and the study of Italian maiolica”, *Journal of the History of Collections*, 11(2), 1999, pp. 203-218.

⁸³ F. Vanke, “The contribution of C.D.E. Fortnum to the historiography and collecting of Islamic ceramics”, *Journal of the History of Collections*, 11(2), 1999, pp. 219-231.

are part of the collection and can be almost regarded as “rare books”. In the articles “The executors’ account book and the dispersal of Sir Peter Lely’s Collection”⁸⁴ written by D. Dethloff, “Rich remains from Social anthropological fieldwork in eighteenth-century India”⁸⁵ by P.L. Scheurleer and “Vertue, Walpole and the documentation of the Buckingham Collection”⁸⁶ by P. McEvansoneya this phenomenon becomes evident. The perfect inventory is the one written when the collection was brought together, but these are mostly rare and hard to find. J.C.H. King writes about one such inventory in “New evidence for the Contents of the Leverian Museum”, which is about a cabinet of curiosities that was catalogued by the original owner.⁸⁷ Another such inventory is that of William Hamilton discussed by F. Lissarrague and M. Reed in “The Collector’s Books” where the article discusses the extreme importance of these documents today as they are sometimes the only available source on an object.⁸⁸ In the article by R. Isaacs, “Myrryat’s Burmese curiosities”, the provenance information these manuscripts highlight is emphasised as well as their value as inventories.⁸⁹

The importance of these inventories has multiple facets, the one is giving an object, and therefore a collection, a place in history and thus a distinct narrative. This aspect was so important that the *Journal of the History of Collections* dedicated an entire volume⁹⁰ to the narrative provided by a historical inventory. This volume gives an overview of objects inventoried and their narrative in the political playing field of the day, but also how these same objects are seen and used in the political scene today. As the subject of these articles are more or less the same it is only necessary to refer to one example. “The politics of possession”⁹¹ by L. Skogh is about the collection of the Queen of Sweden with an inventory that was drawn up in 1719.

⁸⁴ D. Dethloff, “The executors’ account book and the dispersal of Sir Peter Lely’s collection”, *Journal of the History of Collections*, 8(1), 1996, pp. 15-51.

⁸⁵ P.L. Scheurleer, “Rich remains from social anthropological fieldwork in eighteenth-century India”, *Journal of the History of Collections*, 8(1), 1996, pp. 71-91.

⁸⁶ P. McEvansoneya, “Vertue, Walpole and the documentation of the Buckingham Collection”, *Journal of the History of Collections*, 8(1), 1996, pp. 1-14.

⁸⁷ J.C.H. King, “New evidence for the contents of the Leverian Museum” *Journal of the History of Collections*, 8(2), 1996, pp. 167-186.

⁸⁸ F. Lissarrague & M. Reed, “The collector’s books”, *Journal of the History of Collections*, 9(2), 1997, pp. 275-294.

⁸⁹ R. Isaacs, “Myrryat’s Burmese curiosities”, *Journal of the History of Collections*, 22(1), 2010, pp. 69-79.

⁹⁰ *Journal of the History of Collections*, 23(2) of 2011.

⁹¹ L. Skogh, “The politics of possession, The pretiosa collection of Hedwig Eleonora of Schleswig-Holstein-Gottorp, Dowager Queen of Sweden (1636-1715)”, *Journal of the History of Collections*, 23(2), 2011, pp. 333-347.

Skogh claims that today this collection's inventory is one of the best sources to understand the political struggle in Sweden during the 18th century. Essentially any collection is only as good as its objects and can only exist as a collection if all objects are inventoried as a collective. The date of an inventory in a collection's history can therefore help in establishing the accuracy and the growth of the collection.

3. Provenance and finance

A problematic area in collections is objects with a circumspect provenance. This aspect or concern has also received considerable attention in the literature. K. Hill writes in "Collecting on campaign: British soldiers in China during the Opium Wars"⁹² about objects obtained through the sacking of Yuanmingyuan in 1860 during the Second Opium War. Today this type of collecting would be considered "war crimes", but in this article Hill looks at the objects to determine the "taste of the troops" and overlooks the circumspect collecting practises. Another interesting article in this regard is A. Rosso's "Cortés's objects and the idea of New Spain",⁹³ which takes inventories from multiple collections with objects acquired by now infamous explorer Cortés. These objects were collected via cultural extermination. This subject of circumspect provenance is an aspect quite pivotal to the study of collections throughout the world.

The importance of provenance in a collection is discussed several times in the *Journal of the History of Collections* as the history of an object forms a very important link with the story thereof. In the article "Material from the 'Musaeum' of Ralph Thoresby (1658-1725) preserved at Burton Constable Hall, East Yorkshire"⁹⁴, D.P. Connell and M.J. Boyd look at the provenance of pieces in a collection tracing them from their first recording in the 17th century up to today. They discuss the life of the objects to create a historical collecting reference for them. They argue that a good provenance can also help in determining if the object is real or not, in other words its authenticity. A provenance can stretch back several hundred years, with

⁹² K. Hill, "Collecting on campaign: British soldiers in China during the Opium Wars", *Journal of the History of Collections*, 25(2), 2013, pp. 227-252.

⁹³ A. Rosso, "Cortés's objects and the idea of New Spain: Inventories as spatial narratives", *Journal of the History of Collections*, 23(2), 2011, pp. 229-252.

⁹⁴ D.P. Connell & M.J. Boyd, "Material from the 'Musaeum' of Ralph Thoresby (1658-1725) preserved at Burton Constable Hall, East Yorkshire", *Journal of the History of Collections*, 10(1), 1998, pp. 31-40.

several written histories. A. Stähli writes “The Fortnum head – a fake”⁹⁵ in which he shows an object with a good provenance being dislodged by science as a fake which places the original collection thereof, as well as the provenance research, in question. Therefore E. Marlowe discusses the dangers of a collector getting the provenance wrong and the problems that this can cause for future research. In her article “Said to be or not said to be, the find spot of the so-called Trebonianus Gallus statue at the Metropolitan Museum in New York”,⁹⁶ Marlowe cautions the writers of the history of collections and objects to make sure they are certain about the facts. This aspect is also highlighted in L. Burns’s article “Sir William Hamilton and the Greekness of Greek vases”.⁹⁷ Here she points to the mistake made as a result of common assumption, which is that Hamilton bought his vases in Italy and therefore they are Italian, but in fact the Italians imported them from Greece at an earlier stage.

Others who write on the topic of provenance include R. Smalley in the article “Identifying provenance, Flinders Petrie’s textile collection at the Victoria and Albert Museum”.⁹⁸ Although the article discusses the history of Egyptian textiles, using the collection as a vague reference, it singles out only those objects with provenance. In the article she states that “[t]extiles with unknown provenance are not discussed”.⁹⁹ In contrast to Smalley’s article, “The Purloined Codex” by P. Mason looks at the problems of objects without written provenance.¹⁰⁰ Provenance is thus deemed crucial, however mistakes made as regards the provenance is an aspect that is prevalent throughout the histories written on objects in museums.

It is also argued that provenance, although important, should not be the beginning and end of all. In his article “The Museum of casts in Athens (1846-1874)”¹⁰¹, A. Gazi looks at the importance of copies or replicas for study purposes. He explores the

⁹⁵ A. Stähli, “The Fortnum head – a fake”, *Journal of the History of Collections*, 11(2), 1999, pp. 247-249.

⁹⁶ E. Marlowe, “Said to be or not said to be, the find spot of the so-called Trebonianus Gallus statue at the Metropolitan Museum in New York”, *Journal of the History of Collections*, 27(2), 2015, pp. 147-157.

⁹⁷ L. Burns, “Sir William Hamilton and the Greekness of Greek vases”, *Journal of the History of Collections*, 9(2), 1997, pp. 241-252.

⁹⁸ R. Smalley, “Identifying provenance, Flinders Petrie’s textile collection at the Victoria and Albert Museum”, *Journal of the History of Collections*, 27(2), 2015, pp. 135-146.

⁹⁹ R. Smalley, “Identifying provenance, Flinders Petrie’s textile collection at the Victoria and Albert Museum”, *Journal of the History of Collections*, 27(2), 2015, p. 135.

¹⁰⁰ P. Mason, “The Purloined Codex” *Journal of the History of Collections*, 9(1), 1997, pp. 1-30.

¹⁰¹ A. Gazi, “The Museum of Casts in Athens (1846-1874)”, *Journal of the History of Collections*, 10(1), 1998, pp. 87-91.

creation of plaster casts of works that are spread throughout Europe and emphasizes their significance. What is important though is the correct historical notation of such a collection. Therefore, the creating of proper documentation when such a work is created and then accessioned into a collection is very important. In P. McEvansoneya's article "The sequestration and dispersal of the Buckingham Collection" he emphasizes the myths created by many writers about this collection.¹⁰² These myths can lead to misconceptions and have ethical and financial¹⁰³ implications for the layman who generally accepts the museum information as correct.

A big taboo in modern day museums is discussing the financial value of objects. It is generally felt that all objects within a museum should be treated equally. In reality some objects are more equal than others, for example the painting of Mona Lisa in the Louvre in Paris will always be more important than a copy of a painting in storage and thus they are therefore handled differently. This can also be said about a painting valued at several million versus a print bought for a couple of hundred rand. F. Portier explores the financial aspect of collecting in his article "Prices paid for Italian pictures in the Stuart Age",¹⁰⁴ taking this debate back to the 17th Century. In the article "Five months before Tut: Purchasers and prices at the MacGregor sale 1922" T. Hardwick explores the price difference between Egyptian objects before and after the discovery of the grave of Tutankhamun in an attempt to show the price fluctuations in museum objects due to trends and fashion.¹⁰⁵

A second aspect of finances which is also considered in the literature is the cost of managing a collection, which is normally forgotten when the collection is brought together. At this early stage, when a public entity starts to collect, they sometimes forget that they will have to look after the collection for eternity. J. Morrison investigates this aspect in his article "Victorian Municipal Patronage, The foundation

¹⁰² P. McEvansoneya, "The sequestration and dispersal of the Buckingham Collection", *Journal of the History of Collections*, 8(2), 1996, pp. 133-154.

¹⁰³ As collectors outside the museum fraternity use museum info when collecting they can, due to mistakes made by museums, purchase an object that is a copy or fake and lose money in this regard.

¹⁰⁴ F. Portier, "Prices paid for Italian pictures in the Stuart Age", *Journal of the History of Collections*, 8(1), 1996, pp. 53-69.

¹⁰⁵ T. Hardwick, "Five months before Tut: Purchasers and prices at the MacGregor sale 1922", *Journal of the History of Collections*, 23(1), 2011, pp. 179-192.

and management of Glasgow Corporation Galleries 1854-1888”.¹⁰⁶ He takes a look at the act of collecting and, when the finances get tough, the resultant mismanagement thereof and also the possibility of having to sell items to redeem costs. In this regard Morrison quotes a letter submitted by the Art Curator of Glasgow, J. Paton, to the Parks and Galleries Committee of the Town Council in 1886:

It is open for the municipality to elect whether a museum shall be established or not, but having made the choice, it has no right to found such an institution on an insufficient basis, nor to maintain it on a scale which deprives it of its most useful function...education.¹⁰⁷

Collections and museums are often well known publicly and are featured in popular publications. The policy of “sale” or “re-gifting” of a collection gives rise to the problem that the public will go in search of a collection or object which has changed ownership without proper documentation of what happened to it. M. Hall Kirch writes about one such collection in “Many kinds of old, heathen, imperial pennies and the like antiquities”¹⁰⁸ describing a very important collection which was used to lay the foundation of most modern German collections and exhibits in museums, but does not exist anymore due to its sale.

It is clear from the abovementioned texts that the provenance of any collection or object are nearly as important as the inventory. The importance stems from the fact that provenance could determine the significance, ownership and ultimately the financial value of the collection.

4. Display and storage

One of the important tasks of a museum today is to exhibit objects from collections for public consumption. In E. Adams’ article “Shaping, collecting and displaying medicine and architecture”¹⁰⁹ the author takes a look at house museums in an

¹⁰⁶ J. Morrison, “Victorian municipal patronage, The foundation and management of Glasgow Corporation Galleries 1854-1888”, *Journal of the History of Collections*, 8(1), 1996, pp. 93-102.

¹⁰⁷ J. Morrison, “Victorian Municipal Patronage, The foundation and management of Glasgow Corporation Galleries 1854-1888”, *Journal of the History of Collections*, 8(1), 1996, p. 99. Out of J Paton, P&G vol. VI June 1885-April 1890.

¹⁰⁸ M. Hall Kirch, “Many kinds of old, heathen, imperial pennies and the like antiquities”, *Journal of the History of Collections*, 25(1), 2013, pp. 29-43.

¹⁰⁹ E. Adams, “Shaping, collecting and displaying medicine and architecture, A comparison of the Hunterian

attempt to defend this dying type of museum and their displays. The author uses the disciplinary nature of the collections to defend why these types of museums are needed and still relevant. The question as to whether house museums are still on the forefront of enlightenment is not answered. “Replicating Palestine and Reversing the Reformation, Pilgrimage and collecting Bobbio, Monza and Walsing” by J. Elsner looks into the importance of exhibitions.¹¹⁰ In the article it is clear that the process of exhibition can be misunderstood and that museum curators often get it wrong. The author tried, in the article, to defend three different collections being displayed in one space. This article could have come to the conclusion that not all collections need always to be on display and some should be stored for future reference and research.

Other literature focuses on the question of how some collections are difficult to display due to their historical narrative or taboo themes. Examples include “Nazi propaganda” or “foetuses of children”. There are also some difficulties in displaying items with an erotic subject, a point of view explored in M. Carske’s article “‘Unwholesome’ and pornographic’: A reassessment of the place of Rackstrow’s Museum in the story of eighteenth-century anatomical collection and exhibition”.¹¹¹ This re-explores a collection deemed as too erotic in nature to be displayed. The article highlights the pitfalls of objects collected, but not deemed displayable. Another article that is worth taking note of in this regard is “Inventoried monsters: Dwarfs and hirsutes at court.”¹¹² These height challenged people were seen as collectable objects and the author, T. Ghadessi, explores this taboo form of collecting indicating that some collections are so controversial that they should never have been collected. Ghadessi calls on museum curators and boards to be aware of such collections and to make an informed decision about their future.

Just as displaying of collections is covered by the literature so too is storage, but in a very limited manner. Storage is thus also a large part of the keeping of objects and

and Soane museums”, *Journal of the History of Collections*, 25(1), 2013, pp. 59-75.

¹¹⁰ J. Elsner, “Replicating Palestine and reversing the reformation, pilgrimage and collecting Bobbio, Monza and Walsing”, *Journal of the History of Collections*, 9(1), 1997, pp. 117-130.

¹¹¹ M. Carske, “‘Unwholesome’ and pornographic’: A reassessment of the place of Rackstrow’s Museum in the story of eighteenth-century anatomical collection and exhibition”, *Journal of the History of Collections*, 23(1), 2011, pp. 75-99.

¹¹² T. Ghadessi, “Inventoried monsters: Dwarfs and hirsutes at court”, *Journal of the History of Collections*, 23(2), 2011, pp. 267-281.

collections as not all collections are suitable for display and some are not suitable at a particular given time. “Jean Naigeon at the Dépôt de Nesle, a collector and culture-broker in the First French Republic” by D.A. Wisner sheds light on collection’s managers and the role they play in the task of keeping a collection.¹¹³ The important role of storage and collections-in-storage are mostly overshadowed by those on exhibition and hence those objects in storage are mostly not researched. E. Dmitrieva writes about one such collection of gem impressions in the Hermitage never exhibited in “On the formation of the collection of gem impressions in the State Hermitage Museum”.¹¹⁴ It is possible, however, that the collection would not make for a great display, but is rather a useful research source in the museum.

An interesting work on the habits of collecting for research rather than display, edited by D. Bleichmar and P.C. Mancall, is *Collecting across cultures, material exchanges in the Early Modern Atlantic World*. This book looks at the early days of collecting when the curiosity cabinet was the “modern museum” and wealth was the key to the acquisition of unfamiliar objects. This book takes an in depth look at the origin and formation of the habit of collecting and considers the essence thereof. It forms an important part of looking at collections and the rationale behind amalgamating them into larger entities. The book covers the essence of why institutions collect and the history of collecting as an actual action.¹¹⁵ It also contemplates collecting for research purposes rather than display, thus collecting to store.

The reasons for this lacuna on storage in the literature might, of course, be multiple. It may range from being ashamed of the ethics of collecting the objects, to not having the knowledge of where or when collections were accumulated or even the destruction of documentation accompanying the collections. These types of publications are rarely found in larger museums, such as the British Museum, which seems to have neglected to produce a definitive work on the display and storage of their collections.

A key concern regarding collections is thus whether to display or store. The life of a

¹¹³ D.A. Wisner, “Jean Naigeon at the Dépôt de Nesle, a collector and culture-broker in the First French Republic”, *Journal of the History of Collections*, 8(2), 1996, pp. 155-165.

¹¹⁴ E. Dmitrieva, “On the formation of the collection of gem impressions in the State Hermitage Museum”, *Journal of the History of Collections*, 25(1), 2013, pp. 77-85.

¹¹⁵ D. Bleichmar & P.C. Mancall (ed.), *Collecting across cultures, material exchanges in the early modern Atlantic world*, Philadelphia, 2001.

collection between display and storage tells the story of a collection's importance, place in history and its political clout at a particular time.

5. Universities and Collections

As this study is primarily about the history of the collections at a university it is important to look at the sources available on the histories of collections at universities across the globe. In 2012, in an article entitled "University Collections" on *European History on Line*, Cornelia Weber writes:

European universities house a variety of collections that played, and continue to play, an important role in the development of academic traditions, in the founding and differentiation of individual disciplines, and in the concrete practice of research and teaching. For a long time historians of science have neglected these collections, but in recent years a growing concern with the material dimensions of knowledge cultures (Wissenskulturen) has awakened a greater interest.¹¹⁶

In this article, Weber states that the importance of these collections should not be underestimated as most large collections in museums across Germany, like the Berlin Museum for Natural History's collection, were originally university collections. The same is true of the natural history collection of the University of Edinburgh that formed the basis for the Industrial Museum of Scotland in 1854. This is discussed in the article "A natural history collection in transition"¹¹⁷ by G.N. Swinney. The collection was of such importance to both institutions that a dispute was declared between the university and the museum about ownership. The article gets quite involved with the politics between the two institutions, but fails to suggest a resolution on how to avoid such problems in the future.

The next section considers literature concerned with what the main focus of the research about collecting and collections at universities is. In an article "The Blaschka collection at the University College Dublin, rebuilding its history" by E. Callaghan, H.J. Doyle and E.G. Reynaud published in 2014, they look at "why" the objects were collected. In this case the objects are primarily laboratory tools, and the

¹¹⁶ C. Weber, "University collections", *European History Online (EGO)*, Leibniz Institute of European History, [accessed 2015-03-28], Mainz, 2012-12-19

¹¹⁷ G.N. Swinney, "A natural history collection in transition: Wyville Thomson and the relationship between the University of Edinburgh and the Edinburgh Museum of Science and Art", *Journal of the History of Collections*, 11(1), 1999, pp. 51-70.

article considers how they were managed and the future plans for the collection which, as we will see, is a major stumbling block for most University collections. The authors conclude that they should: "...display them to the public and to our students; we also hope to see them used by members of staff in teaching...".¹¹⁸ "Marked phrenological heads"¹¹⁹ by M.H. Kaufman and N. Basden continues this train of thought focusing on the usability of collections, but in a more negative sense. The article looks at the phrenological heads¹²⁰ at the University of Edinburgh, which in the 1820s was a very important teaching tool and were collected widely. Today however these heads are nothing more than a curiosity. In the article the authors struggle with finding a practical use of such a collection and in the end focus on the creation of a dating method for these medical devices.

In F. Larson's article "Anthropological landscaping, General Pitt Rivers, the Ashmolean, the University Museum and the shaping of an Oxford discipline" published in 2008 he considers the founding of the Pitt Rivers collection. In his opening statement he refers to the reason for the collection which was to create a space for the "anthropological discipline" within the University of Oxford. He further touches on another important point regarding who the driving force was behind collecting the collection and indicates that this determines a lot about the future of the collection. As in the Callaghan article, this one also concludes with the question of what the collection should be used for and the answer is simply given as: "...to promote anthropology...".¹²¹

In another article on university collections written by M. Wagstaff in 2012, "Colonel Leake's collections, their formation and their acquisition by the University of Cambridge", an exclusive history of the collection is provided. The article does not look at the reason for it having been collected, but rather why it was donated to the specific institution and the history of how the collection was bought by the institution. In the abstract the author does however mention that he thinks the reason for

¹¹⁸ E. Callaghan, H.J. Doyle & E.G. Reynaud, "The Blaschka collection at the University College Dublin, rebuilding its history", *Journal of the History of Collections*, 26(1), 2014, p. 63-71.

¹¹⁹ M.H. Kaufman and N. Basden, "Marked phrenological heads: The evolution, with particular reference to the influence of George Combe and the Phrenological Society of Edinburgh", *Journal of the History of Collections*, 9(1), 1997, p. 139-159.

¹²⁰ Busts with markings of where each organ is located, it was mostly used for medical teaching.

¹²¹ F. Larson, "Anthropological landscaping, General Pitt Rivers, the Ashmolean, the University Museum and the shaping of an Oxford discipline", *Journal of the History of Collections*, 20(1), 2008, p. 85-100.

acquiring the collection was for research, but he makes no mention of the collections importance today or its future use.¹²²

A book by L. Taub and F. Willmoth (eds.) entitled *The Whipple Museum of the History of Science: Instruments and interpretations to celebrate the 60th anniversary of R.S Whipple's gift to the University of Cambridge* is a commemorative publication looking at the history of the collection. The book itself brings to the fore another aspect of the history of writing about collections which is the writing about the history of a single object in the collection rather than the collection as a whole. Of the twenty-three chapters, a mere three are about the history of the collection with twenty weighing in on the history of a specific object.¹²³ An example of an article on a single object is A. Parkin's "A Statuette of Nike from the collection of John Ruskin",¹²⁴ in which Parkin identifies one object from the Newcastle University's Sefton Museum to discuss the provenance of the object. The question arises of whether the history of a single object can be regarded as collection history?

Two main concerns regarding university collections emerge from these articles: Why do universities collect and secondly how do some of these collections end up at a university - in other words what were the donors' intentions when donating the collections.

The "why collect" at universities has been a heated discussion for many years. In "Collecting nature in Genoa 1780-1870"¹²⁵ O. Raggio indicates that this process normally starts out as a small cabinet of collections. He explains that in this instance the collection started out as such in 1780 as part of the teachings at the University of Genoa, but by 1870 was so extensive that it became known as the Civic Museum of Natural History. Another prime example of this type of collection moving from being teaching material to an important collection is discussed in "Perpignan Museum"¹²⁶

¹²² M. Wagstaff, "Colonel Leake's collections, their formation and their acquisition by the University of Cambridge", *Journal of the History of Collections*, 24(3), 2012, p. 327-336.

¹²³ L. Taub & F. Willmoth (eds.), *The Whipple Museum of the History of Science: Instruments and interpretations to celebrate the 60th anniversary of R.S Whipple's gift to the University of Cambridge*, Cambridge University Press, 2006.

¹²⁴ A. Parkin, "A statuette of Nike from the collection of John Ruskin", *Journal of the History of Collections*, 8(2), 1996, pp. 187-191.

¹²⁵ O. Raggio, "Collecting nature in Genoa 1780-1870: From aristocratic patronage to civic patrimony", *Journal of the History of Collections*, 10(1), 1998, pp. 41-59.

¹²⁶ R. Bourgat, "Perpignan Museum: From natural history cabinet to municipal institution", *Journal of the History of Collections*, 7(1), 1995, pp. 73-80.

by R. Bourgat. Here he describes a 1770 collection brought together by the University of Perpignan in France as a teaching aid in the natural sciences, but ending up as a Municipal Museum in 1840.¹²⁷

The second concern of “why donate” is as broad as the collections themselves. A. McClellan gives one such an example in “P.T Barnum, Jumbo the Elephant, and the Barnum Museum of Natural History at Tufts University”.¹²⁸ Although most of the article is about the battle between three museums for the carcass of the elephant and Barnum’s influence to get it for the University of Tufts, McClellan makes the important observation that “...Barnum hoped to secure a positive legacy...”¹²⁹. This “legacy” aspect is probably one of the most enduring reasons for donating by a collector, artist or the family of either. Due to the nature of collections being regarded as a legacy building tool, such collections are mostly un-documented, leaving one of the largest gaps in university collections imaginable: no proper inventories.

Thus, as with other types of collections, the act of inventorying is equally important in university collections. The importance of these inventories is described in the article “Carpathian minerals in the eighteenth-century Woodwardian collection at Cambridge”¹³⁰ by M. Kázmér. This article, although mostly an overview of collectors and locations, also takes a look at one of the oldest mineral collections in existence and its international importance. This importance was only ascribed to the collection due to its proper inventories. Thus the sad truth is that most collections in the care of universities are not inventoried or documented. In Germany, there is a *Coordination Centre for Scientific Collections in Germany*. In 2013, the main researchers of the project, David Ludwig and Oliver Zauzig, wrote an article entitled “The documentation of university collections in Germany”. Although this study is only concerned with the documentation of science collections, what is of importance is the observation that “Unfortunately, many university collections remain insufficiently

¹²⁷ R. Bourgat, “Perpignan Museum: From natural history cabinet to municipal institution”, *Journal of the History of Collections*, 7(1), 1995, pp. 73-80.

¹²⁸ A. McClellan, “P.T Barnum, Jumbo the Elephant, and the Barnum Museum of Natural History at Tufts University”, *Journal of the History of Collections*, 24(1), 2012, pp. 45-62.

¹²⁹ A. McClellan, “P.T Barnum, Jumbo the Elephant, and the Barnum Museum of Natural History at Tufts University”, *Journal of the History of Collections*, 24(1), 2012, p. 45.

¹³⁰ M. Kázmér, “Carpathian minerals in the eighteenth-century Woodwardian collection at Cambridge”, *Journal of the History of Collections*, 10(2), 1998, pp. 159-168.

documented and struggle to preserve their holdings.”¹³¹

It seems that although universities are primarily research institutions, they somehow fail to research the origins of their own collections. If this is true for collections in mainland Europe, how much more is this then a problem in countries such as South Africa with a comparatively shorter collection culture?

6. South African collections

Not much has been written on the histories of South African collections. In the *Journal of the History of Collections* only one article appears on a South African collection. The article is by A. Tietze and is entitled, “Artistically or historically important?: The reception of the Abe Bailey sporting art collection in South Africa”.¹³² It firstly highlights the collection being irrelevant in the museum it was donated to both for the reasons of art quality in an art museum and secondly the theme being that of British sport, a theme relatively unrelated to South Africa. Tietze is however of the opinion that this negative point of view is gradually changing with the reinterpretation of the collection over the years. This concern that collections are unconnected to the country is a theme apparent right through the collecting history of South Africa and therefore also at South African universities.

7. South African Universities and collections

When looking at university collections in South Africa, this study will consider some of the institutions with larger collections such as the University of Cape Town (UCT), the University of the Witwatersrand (WITS), North West University (NWU) and the University of Johannesburg (UJ). In 2000 R. Becker and R. Keene gave short descriptions of university art collections in a publication *Art routes: A guide to South African art collections*¹³³ and although useful, it is merely a guidebook to collections across the country, including universities.

¹³¹ D. Ludwig & O. Zauzig, “The documentation of university collections in Germany”, *eRittenhouse* 24(2) [2015-03-28], p. 1.

¹³² A. Tietze, “Artistically or historically important?: The reception of the Abe Bailey sporting art collection in South Africa”, *Journal of the History of Collections*, 23(1), 2011, pp. 165-177.

¹³³ R. Becker & R. Keene, *Art routes: A guide to South African art collections*, 2000.

The two major collections at UCT are arguably the Irma Stern Museum and the Art Collection. Although there are several books on Irma Stern and several exhibition brochures presented by the Museum, there appears to be no publication dedicated to all the collections at this University. However in 2007, E. Franzidis completed a dissertation at UCT as part of her degree requirements for Master of Arts in Art Historical Studies entitled “Hidden treasures in ivory towers: The potential of university art collections in South Africa, with a case study of UCT”.¹³⁴ The dissertation takes a historical look at the Art Collection at UCT and throws light on the one problem most university collections have: a lack of integration between collections and academics. In chapter six of her dissertation there is a section on collections at other universities which is mostly a description of the major collections of these institutions. In the book *Reflections, UCT at 150*, edited by A. Lennox-Short and D. Welsh, Leonie Twentyman-Jones writes in a chapter called “History comes to life in manuscripts” about the collection of archival documents and manuscripts in UCT’s Jagger library.¹³⁵ The chapter is more a description of rare objects in the collection and examples than a history of the collection.

A major commemorative publication of UJ, (formerly the Rand Afrikaanse Universiteit (RAU) which amalgamated with Witwatersrand Technical College and Vista), entitled *University of Johannesburg, the University for a new generation* by E. Brink includes only four sentences that refer to the history of their collections:

The foundation of the RAU art collection was laid by the historian FA van Jaarsveld who, shortly after the founding of RAU, organized three art exhibitions. Works by Gordon Vorster, Walter Westbrook and George Enslin were exhibited. These artists donated some of their works to RAU, forming the nucleus of the RAU art collection. The collection grew as and when artists who exhibited in the art center donated some of their works, as well as through purchases.¹³⁶

At the WITS Art Museum (WAM), A. Nettleton and L. de Becker edited a book entitled *Activate/Captivate* that was published in October of 2015.¹³⁷ The book, supported by an exhibition in 2015, covers the history of the art and ethnology

¹³⁴ E. Franzidis, “Hidden treasures in ivory towers: The potential of university art collections in South Africa, with a case study of UCT”, unpublished masters dissertation, UCT, 2007.

¹³⁵ L. Twentyman-Jones, “History comes to life in manuscripts”, *Reflections, UCT at 150*, p. 67-70

¹³⁶ E. Brink, *University of Johannesburg, the University for a New Generation*, p. 226.

¹³⁷ A. Nettleton & L. de Becker (eds.), *Activate/Captivate, Collections re-engagement at Wits Art Museum*, 2015.

collections of the institution and emphasizes the ways the collection stimulates creativity of students at the institution. The well-known Adler Museum of Medicine is also a museum based at WITS. It has its own journal covering small parts and objects from the collection, as well as the Rock Art Institute which has several smaller publications, but none specifically on the history of these collections. In B.K. Murray's book *Wits, the early years*, the only collection mentioned is the Kirby musical instrument collection, now part of MuseumAfrica.¹³⁸ The book has no more historical information on the collection but includes the name of the collector, a date of collecting and a brief overview of the academic relevance of the collection. As regards the Kirby collection itself, Oxford University Press published a book entitled *The musical instruments of the native races of South Africa* in 1938 by P.R. Kirby, which is mentioned in Murray's book. This book includes information of the Percival Kirby's collection up until 1934.¹³⁹ This research is augmented by Kirby who also writes about his collection in his autobiography *Wits end* published in 1967.¹⁴⁰

At NWU the book entitled *Looking back while moving forward: North West University Art Collection*, was published by their art gallery in 2013. This publication, along with *The Art and Heritage Collections of the University of Pretoria*, are the only attempts made to document the history of collections at universities in South Africa. The former book looks at the history of art at NWU from as early as 1936 and covers their four major collections namely the Art Collection, the Ferdinand Postma Library Collection, the Educational Sciences Collection and the Conservatory Collection.¹⁴¹ The book is essentially a comprehensive catalogue of the collection and only gives a short historical account of each collection.

It seems that most of the material on South African university collections was either written as a coffee table publication or an unpublished research document. This lack of sources on the subject points to the lack of research done on the topic across the country and highlights the need for more research work in this regard.

¹³⁸ B.K. Murray, *Wits, the early years, a history of the University of the Witwatersrand Johannesburg and its precursors 1896-1939*, p. 145.

¹³⁹ P.R. Kirby, *The musical instruments of the native races of South Africa*, London, 1934.

¹⁴⁰ P.R. Kirby, *Wits end*, Cape Town, 1967.

¹⁴¹ North West University Gallery, *Looking back while moving forward: North West University Art Collection*, Potchefstroom, 2013.

8. University of Pretoria collections

Closer to home at the University of Pretoria (UP), the official historical reference books are the *Ad Destinatum*s. To date, four volumes: 1908-1960; 1960-1982; 1983-1992; and 1993-2000, have been published under the editorship of appointed staff members. In the first volume, no information on any of the early collections was included with the exception of the establishment of the Library.¹⁴² In the second volume, seven collections were discussed, but with several historical inaccuracies. Of these seven collections only five still exist today as separate collections at UP.¹⁴³ The third volume extensively discusses the exhibitions held at the University between 1983 and 1991 along with the art works added to the UP Art Collection. Also in this particular volume is some history of the Van Tilburg Collection, The Van Gybland Oosterhoff Collection, the anthropological collections as well as specific information on the management of these collections.¹⁴⁴ The fourth volume includes a two paragraph mention of the three new museums that opened on campus, as well as an outline of the history of the UP Archives.¹⁴⁵

In addition, there are two unpublished masters dissertations completed at the University of Pretoria that consider some of the collections. In 1989, J. Joubert wrote a history of the art exhibitions held at UP from 1931-1951. This dissertation entitled, "The Art exhibitions held in the Macfadyen Memorial Hall, 1931-1951", is probably the only written work that presents an attempt at recording the art collection of the University. It also stands as the only major attempt to bring together a history of one of the collections.¹⁴⁶ The other dissertation covers, to a small degree, parts of the history of collections. This is the master's dissertation of R. Verwoerd, "A management strategy for the museums and collections of the University of Pretoria" where part 1 of Chapter 4 is concerned with the history of the collections. The history in this dissertation is, however, incomplete and it is largely based on secondary

¹⁴² A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, Johannesburg, 1960.

¹⁴³ F.J. du Toit Spies & D.H. Heydenrych, *Ad Destinatum II, 1960-1982, 'n Geskiedenis van die Universiteit van Pretoria*, Kaapstad, 1987.

¹⁴⁴ J. S. Bergh, O.J.O. Ferreira, F.J. Pretorius, J.E.H. Grobler & W.A. Stals (reds.), *Ad Destinatum III 1983-1992, 'n Geskiedenis van die Universiteit van Pretoria*, Pretoria, 1996.

¹⁴⁵ P.B. Van Der Watt (ed.), *Ad Destinatum IV 1993-2000, Historical developments and events at the University of Pretoria*, Pretoria, 2002.

¹⁴⁶ J. Joubert, "The Art exhibitions held in the Macfadyen Memorial Hall", 1931-1951, unpublished master's dissertation, University of Pretoria, Pretoria, 1989.

sources such as marketing internet sites which include several errors.¹⁴⁷

There are also two commemorative histories that focus on UP's collections. The first published by the University in its centenary year in 2008 is *The art and heritage collections of the University of Pretoria*. This is a coffee table book edited by A.E. Duffey and covers the six major collections of the University, namely: Van Tilburg; Mapungubwe; Edoardo Villa; Anton van Wouw; UP Art and Van Gybland Oosterhoff.¹⁴⁸ The first chapter, "The J.A. van Tilburg Museum" written by A.E. Duffey, contains a lengthy section on the personal history of Van Tilburg and an explanation of the types of objects the collection includes. There is a short paragraph on the history of this collection at the University, but most of the broader history is largely ignored.¹⁴⁹ The third chapter, "The Edoardo Villa Museum" written by G.C. de Kamper, is a short history on the museum and the works contained in the collection.¹⁵⁰ The next chapter was written by J. Ernst and A.E. Duffey, namely, "The Van Wouw Museum" and discusses the life of the sculptor Anton van Wouw and his works. To some degree the donations given to the University are discussed.¹⁵¹ The fifth chapter, "The University of Pretoria Art Collection", written by De Kamper, does not record any of the history of the collection, but rather provides information on separate pieces of art. It relies heavily on the research done by J. Joubert, with additional information on later works acquired by the collection.¹⁵² The last chapter "The Van Gybland-Oosterhoff Collection" also written by De Kamper, used the Honours thesis of C. Gouws¹⁵³ as a source on the history of the collection. The use of this source was problematic as it included several historical errors. The chapter is, however, the first record of the object types that can be found in the entire collection.¹⁵⁴ It should be remembered that this was a commemorative publication

¹⁴⁷ R Verwoerd, "A management strategy for the museums and collections of the University of Pretoria", unpublished master's dissertation, University of Pretoria, Pretoria 2001.

¹⁴⁸ A.E. Duffey, (ed.), *Art and heritage collections of the University of Pretoria*, Pretoria, 2008.

¹⁴⁹ A.E. Duffey, "The J.A. van Tilburg Museum", *Art and heritage collections of the University of Pretoria*, Chapter 1, Pretoria, 2008.

¹⁵⁰ G.C. de Kamper, "The Edoardo Villa Museum", *Art and heritage collections of the University of Pretoria*, Chapter 3, Pretoria, 2008.

¹⁵¹ J. Ernst & A.E. Duffey, "The van Wouw Museum", *Art and heritage collections of the University of Pretoria*, Chapter 4, Pretoria, 2008.

¹⁵² G.C. de Kamper, "The University of Pretoria Art Collection", *Art and heritage collections of the University of Pretoria*, Chapter 5, Pretoria, 2008.

¹⁵³ C. Gouws, "Die keramiek in die H.H.A. van Gybland Oosterhoff-Versameling", ongepubliseerde honours verhandeling, Universiteit van Pretoria, Pretoria, 1987.

¹⁵⁴ G.C. de Kamper, "The Van Gybland-Oosterhoff collection", *Art and heritage collections of the University of Pretoria*, Chapter 6, Pretoria, 2008.

and the main goal thus was not to record the history of the collections, but rather to showcase them. The second commemorative work that briefly refers to the collection is the centenary book *Tukkies oorskou sy eerste honderd jaar: 1908-2008* by P.B. van der Watt. This commemorative edition on the University gives a short preview of some of the collections at the University in the chapter *Ars longa vita brevis*.¹⁵⁵ This is a four page summary mentioning several collections like Mapungubwe, Van Tilburg and the Art collection by describing them in a couple of sentences. It also mentions the Westphal, Geology, WG de Haas, Mimi Coertze, Maritha Napier and FZ van der Merwe collections. As a commemorative publication for the centenary of the University of Pretoria there was very little space for any substantial detailed information.¹⁵⁶

The only UP collection that has been focused on several times in a number of publications is the Van Gybland Oosterhoff Collection. The first source ever produced on this collection was by W. Roosmale Nepveu “Catalogus van de Oranje verzameling bijeengebracht door Mejuffrouw Louise Jeanette van Gybland Oosterhoff the ‘s-Gravenhage”. This is an unpublished work written in 1944, mostly listing the items in the collection.¹⁵⁷ In 1987, the aforementioned Honours thesis produced by C. Gouws, “Die keramiek in die HHA van Gybland Oosterhoff-Versameling, Universiteit van Pretoria” appeared. The difference between the historical content can already be seen in the titles of these first two sources, which attribute the collection to belonging to two different people.¹⁵⁸ Several historical errors are made in the latter study that are perpetuated in all the later publications like the Master’s dissertation of R. Verwoerd and the already mentioned chapter by De Kamper in the *Art and Heritage Collections of the University of Pretoria*. Furthermore, in 1987 an article appeared in the *Pretoriana*, a journal of the Pretoria Historical Society, by Dr C. de Jong entitled “Ter herdenking van Dr H.H.A. van Gybland Oosterhoff, skenker van die Oranjeversameling in die Universiteit van Pretoria”.¹⁵⁹ This article, by way of referencing, shows where the original errors come

¹⁵⁵ Art is long, life is short

¹⁵⁶ P.B. Van der Watt, *Tukkies oorskou sy eerste honderd jaar: 1908-2008*, Pretoria, 2008, p. 108-111.

¹⁵⁷ W. Roosmale Nepveu, W. (red), *Catalogus van de Oranje verzameling bijeengebracht door Mejuffrouw Louise Jeanette van Gybland Oosterhoff the ‘s-Gravenhage*, Pretoria, 1944.

¹⁵⁸ C. Gouws. “Die keramiek in die H.H.A. van Gybland Oosterhoff-Versameling”, ongepubliseerde honeurs verhandeling, Universiteit van Pretoria, Pretoria, 1987.

¹⁵⁹ C. de Jong, “Ter herdenking van Dr H.H.A. van Gybland Oosterhoff, skenker van die Oranjeversameling in die Universiteit van Pretoria”, *Pretoriana* 91, 1987.

from as it cites a magazine article of 1948 in the *Zuid-Afrika* entitled “De Oranje-versameling van het Nederlands Cultuurhistorisch Instituut”.¹⁶⁰ In this citation De Jong points out that the title is incorrect and that the collection belongs to the University of Pretoria and not the NCI, but misses the point that the collection was not donated by H.H.A. van Gybland Oosterhoff. It can be presumed that Gouws, *Ad Destinatum II*, De Kamper, De Jong and Verwoerd’s errors can be traced back to the errors in this 1948 magazine. Very few other histories of collections at the University of Pretoria have been mentioned in anything more than a range of catalogues or brochures.

When researching the history of the collections at the University of Pretoria the literature review has highlighted the most important parameters of what to focus on. The first thereof is a history that contains “the who” (donor or purchasing body), “the what” (the major collection themes) and “the why” (why the donor donated or why it was purchased). Furthermore, one needs to consider the history of the donation itself, as well as the history of the collection at UP from the date of donation or reception to the present day. After this historical narrative has been ascertained the collection itself should be discussed by looking at whether the collections reflect the “trends”¹⁶¹ of the times or not and what factors influenced the collector, the curator or the broad public perception. It is then also important to look at the “reputation” of the specific collection. This research will then rely heavily on current day inventories and will have to comment on aspects like provenance, further donations or purchases, amalgamations with other collections and deaccessioned parts of the collection (if any). It is equally relevant to look at the individual important objects (if any) and a collection breakdown¹⁶² to understand the core importance of a collection. Lastly, the exhibition and storage history of the collection should also be studied and the question of whether the collection warrants storage or exhibition should be answered. All this collated information might then just make clear the possible use of the collection in an academic environment within the current political setting and social climate.

¹⁶⁰ Anoniem, “De Oranje-versameling van het Nederlands Cultuurhistorisch Instituut”, *Zuid-Afrika*, 28(11), 1948.

¹⁶¹ In most publications and in the literature review this is referred to as ‘taste’ which is slightly less academic than trend. It should be understood that these two words are used as synonyms and the understanding of the word should be “the popular perception of what is acceptable”.

¹⁶² An explanation of what objects can be found in the collection as to get a feel for the collection as a whole

If these parameters are followed in the writing of a history of UP's collection a holistic picture of the "why should the university collect" and "how to use these collections in the future" might emerge. The "why" is justified by H. La R¹⁶³ in a book review in the *Journal of the History of collections* about the book by C. Fielding, *Historic musical instruments in the Edinburgh university collection*.¹⁶⁴ Here he explains that in writing "Perhaps it also demonstrates that truth which I have for long suspected: today's laboratory equipment is tomorrow's University collection".¹⁶⁵ The "how" to use the collections is probably a larger and more complex problem to solve and can only be done on a case to case basis. On the other hand, in an article in the journal *BioScience* A.V Suarez and N.D. Tsutsi write, "The use of museum collections is so widespread, and the scope of research they benefit is so varied, that it would be impossible to review even a small fraction of individual cases."¹⁶⁶ This study will thus attempt to address this apparently impossible task.

¹⁶³ Authors complete surname unknown

¹⁶⁴ C. Fielding *et al*, *Historic musical instruments in the Edinburgh university collection*, 1995.

¹⁶⁵ H. la R., "C. Fielding *et al*, *Historic musical instruments in the Edinburgh university collection*, Catalogue of the Edinburgh university collection of historic musical instruments, ed. Arnold Myers, Volume 2, Park K, ancillary equipment, 1995", *Journal of the History of Collections*, 8(2), 1996, pp. 225-226.

¹⁶⁶ A.V Suarez & N.D. Tsutsi, "The value of museum collections for research and society", *BioScience*, 54(1), 2004, p. 71.

Chapter 3: Large mixed collections

The University of Pretoria (UP) owns three collections with such a range of objects that they cannot be strictly categorised into art, objects, archival, book or natural sciences collections as they contain a large selection of at least three of these items. These collections are the Van Gybland Oosterhoff with an object, art, archive and book collection; the Van Tilburg Collection with an object, art and natural sciences collection as well as the Christo Coetzee Collection with an object, art, book and archival collection. This section will discuss these three collections as regards to the history of the donors and their collection criteria and trends, the history of the donation, the history of the collection at the institution, influences on the collection, themes, objects, reputation, provenance, exhibition, storage and current use.

1. The Van Gybland Oosterhoff Collection

To firstly identify the collection in the literature and various documentation series, it must be noted that it has been known by several names, mostly due to misspelling or historical errors. In some instances, the Gybland is incorrectly spelt as, 'Gijbland' or 'Gybrand' and the Oosterhoff is often incorrectly spelt as 'Oosterhof'. In other instances the prefix 'van' is omitted from the full surname.¹⁶⁷ Compounding the problem was the use of the initials added to the name of the Collection, for example 'H.H.A.' for Horace Hugo Alexander Van Gybland Oosterhoff or the initials 'L.J.' indicative of Louise Jeanette. In some instances the collection is only known by its initials 'VGO'. The correct name of the collection is simply Van Gybland Oosterhoff Collection.

Several sources are available on the collection as discussed in the literature review. To recap on the specific publications: the first publication about this collection featured in 1948 in the *Zuid-Afrika* magazine in an anonymous article titled, *De Oranje-versameling van het Nederlands Cultuurhistorisch Instituut* (NCI).¹⁶⁸ There are two major errors with regard to this Collection made in the above publication. First, is that the collection was donated by H.H.A. van Gybland Oosterhoff, rather than his sister L. J. van Gybland Oosterhoff and secondly that the collection is

¹⁶⁷ This is quite important as in several archives and indexes the subject can be under either 'G' or 'V'.

¹⁶⁸ Anoniem, *De Oranje-versameling van het Nederlands Cultuurhistorisch Instituut*, *Zuid-Afrika*, 28(11), 1948.

regarded as the property of the NCI, instead of UP. Following this mistake, several authors on writing about the Van Gybland Oosterhoff collection repeated this error including. C. de Jong in his *Pretoriana* article,¹⁶⁹ C. Gouws in her honours thesis,¹⁷⁰ the *Ad Destinatum II*,¹⁷¹ R. Verwoerd's masters' dissertation¹⁷² and G.C. de Kamper in his chapter on the collection in the commemorative publication, *The art and heritage collections of the University of Pretoria*.¹⁷³

To correct these misconceptions it is thus important that the donor and her relation to all the role players in the donation is understood. Miss Louise Jeanette Van Gybland Oosterhoff, the donor, was born in Batavia in the Dutch East Indies on 1 November 1885.¹⁷⁴ Her brother Horace Hugo Alexander Van Gybland Oosterhoff was born on 26 May 1887. Not much is known about Louise, but as both her father and brother were quite well off it is presumed she spent most of her adult life as a collector. The only photograph of Louise is of her and her collection at an exhibition. Louise never married and died in 1973.

The parents of Louise and Horace were Wybe Jacobus van Gybland Oosterhoff (?-1923) and Diana Suzanna Johanna Frédérique van Gybland Oosterhoff Neys (1854-1946). Diana, as a bored socialite in the East Indies, collected Dutch colonial furniture and amassed one of the most impressive collections known in the region. Diana's collection was probably the major reason her daughter Louise collected. After Wybe passed away in 1923 and Horace in 1937, Diana donated most of her furniture to Queen Wilhelmina, the Colonial Institute in Amsterdam, Den Haagse Gemeentemuseum¹⁷⁵ and the Rijksmuseum between 1939 and 1940.

As indicated the donation of this collection to UP is largely referred to as being donated by Horace van Gybland Oosterhoff (1887-1937). In 1932, Horace van Gybland Oosterhoff visited South Africa and UP and after this visit he made his

¹⁶⁹ C. de Jong, Ter Herdenking van Dr H.H.A. van Gybland Oosterhoff, skenker van die Oranjeversameling in die Universiteit van Pretoria, *Pretoriana* 91, p. 75.

¹⁷⁰ C. Gouws, Die keramiek in die HHA van Gybland Oosterhoff-versameling, Universiteit van Pretoria, ongepubliseerde honours verhandeling, University of Pretoria, 1987.

¹⁷¹ F.J. du Toit Spies & DH Heydenrych, *Ad Destinatum II, 1960-1982. 'n Geskiedenis van die Universiteit van Pretoria*. Pretoria, 1987.

¹⁷² R. Verwoerd, A management strategy for the museums and collections of the University of Pretoria, unpublished Master's Thesis, University of Pretoria, 2001.

¹⁷³ A.E. Duffey, (ed.), *Art and Heritage Collections of the University of Pretoria*, Pretoria, 2008.

¹⁷⁴ Became Indonesia after their independence on 27 December 1949

¹⁷⁵ Translation: City Museum

admiration of the country apparent.¹⁷⁶ He was so impressed with UP that he wrote about his visit in a book entitled, *Indrukken van een reis na Zuid-Afrika*.¹⁷⁷ Whilst visiting, he gave several lectures at UP and met Prof M. Bokhorst, Director of the *Nederlands Cultuurhistorisch Instituut* (NCI).¹⁷⁸ When he passed away on 21 January 1937 in Geulle in The Netherlands, his sister Louise donated her collection, in his honour, to UP. It is largely due to the mention of this in the donation as well as the date coinciding with his passing and his visit to UP, that the erroneous assumption is made that he donated the collection, whereas in fact it was donated solely by his sister.

The major themes of the collection, as collected by Louis, are objects, photographs, books and documents relating mainly to the Dutch Royal House and the Second World War. There are however also several smaller themes covered like the Napoleonic Wars, the First World War, Indonesia and Dutch political history in the 1930s. The Van Gybland Oosterhoff family had no male heirs left to continue the family name, Diana, Louis's mother wanted something by which the family name could be remembered. This wish was probably the major rationale behind her daughter Louise's donating the collection.¹⁷⁹ The donation to UP probably also had more to do with the loss of confidence Louise had in the Dutch government and museum fraternity after they deaccessioned most of Diana's collection, a move Louise fought endlessly in the 1920s and 1930s.¹⁸⁰

Louise needed to first ascertain if UP would be interested in the donation and so approached the South African Embassy on 8 April 1937. Dr H.D. van Broekhuizen, the South African Ambassador to the Netherlands (1933-1940), wrote a letter to Prof S.P. Engelbrecht¹⁸¹ regarding Louise's request. On 7 June 1937, Louise wrote her own letter to UP stating her intention to donate her Dutch Royal House collection to the institution. In the letter she added three conditions to the donation. Firstly that the collection should be kept at one institution; secondly that when the collection or part

¹⁷⁶ C. Plokhooij, "De van Gybland Oosterhoff collectie", *Hollands Weekblad oor Zuid Afrika* 9(6), p. 1.

¹⁷⁷ Translation: Impressions of a voyage to South Africa

¹⁷⁸ H.H.A. van Gybland Oosterhoff, *Indrukken van een reis na Zuid-Afrika*, p. 46.

¹⁷⁹ C. Drieëhuizen, "Objects, Nostalgia and the Dutch Colonial Elite in times of transition, ca. 1900-1970", *Journal of the Humanities and Social Sciences of South East Asia*, 170(4), 2014, p. 515.

¹⁸⁰ C. Drieëhuizen, "Objects, Nostalgia and the Dutch Colonial Elite in times of transition, ca. 1900-1970", *Journal of the Humanities and Social Sciences of South East Asia*, 170(4), 2014, pp. 514-516.

¹⁸¹ Prof S.P. Engelbrecht was from the Department History of Christianity, but was on the Senate of UP and a friend of Dr van Broekhuizen as they studied together at the University of Utrecht.

thereof is exhibited there should be a plaque noting: "*Ter nagedagtenis aan Dr van Gybland Oosterhoff*"; and lastly that an article about the South African Union flag be sent to *De Rijkseenheid*, a journal of which Horace van Gybland Oosterhoff had been the editor.¹⁸² On 20 May 1937 the UP Council made the decision to accept the donation.¹⁸³ On 22 June 1937, Mr J.C. Breytenbach, the Registrar and Secretariat of the Council of UP formally notified Louise van Gybland Oosterhoff of the acceptance of the donation and the collection officially became part of the University.¹⁸⁴ Until the present day UP has complied with the first of the two donation conditions, however the third condition could not be kept as *De Rijkseenheid* closed down in 1940 just a short while after the University took the collection into possession.

The collection was packed into twenty-one crates and sent to South Africa on 20 December 1937, shipped on board the *SS Jagersfontein* from Amsterdam to Durban.¹⁸⁵ A detailed inventory was apparently compiled by Louise and accompanied the shipment of the physical collection.¹⁸⁶ This inventory was however never found as part of the documentation on the collection and is assumed lost. As was apparent in the literature review, this is a problem curators need to deal with and which is repeatedly seen in collections across the world. It is indicated that such a loss can jeopardise the entire collection.

With the opening of the Merensky Library on 14 March 1939, His Excellency W.F. van Lennep, the unofficial Ambassador of The Netherlands in South Africa,¹⁸⁷ formally handed the collection over to UP on behalf of the family. In his speech it was requested that the collection be placed in a dedicated room named after H.H.A. van Gybland Oosterhoff and this was done on the top floor of the new building.¹⁸⁸

After the donation Dr P.C. Coetzee, the director of the Library, became the first curator of the collection. In 1943, due to work pressure, Coetzee appointed Miss W. Roosmale Nepveu as a full time curator and she produced the first catalogue on the collection entitled, *Catalogus van de Oranje verzameling bijeengebracht door*

¹⁸² UPAA VGO boks: L.J. van Gybland Oosterhoff, Brief aan UP 1937/06/07

¹⁸³ UPAA VGO boks: Minutes of the Council Meeting R1596m 1937/05/20, p. 4.

¹⁸⁴ UPAA VGO boks: J.C. Breytenbach, Brief aan Dr H. van Broekhuizen, 1937/06/22

¹⁸⁵ UPAA VGO boks: Onbekend, Brief aan P.C. Coetzee 1938/06/21

¹⁸⁶ UPAA VGO boks: L.J. van Gybland Oosterhoff, Brief aan UP 1937/09/06

¹⁸⁷ In 1939, South Africa was still a British dominion and was not allowed to have an ambassadors of other countries; therefore, The Netherlands had an unofficial ambassador at the time.

¹⁸⁸ UPAA VGO boks: Official opening programme Merensky Library 1939/03/14

Mejuffrouw Louise Jeanette van Gybland Oosterhoff the 's-Gravenhage.¹⁸⁹ As the organisation of the collection was progressing so well Louise donated a second part of the collection she called *Oorlog en besetting in Nederland 1940-45*¹⁹⁰ in 1947 as well as a collection of documents on Indonesia from 1937-49 in 1949.¹⁹¹ It is not known until when Roosmale Nepveu was the curator.

Although the collection was donated to the University, it was housed in the same area of the Library as the collection of the NCI of which Bokhorst was the head and in due course both the collections became his responsibility. In 1940 Bokhorst left for Europe on war leave after the invasion of The Netherlands by Germany and the curatorship of the collection moved from the Library to Mr J. Ploeger¹⁹² and Mr Mulder¹⁹³ who took over the NCI for that period. In 1946, with Bokhorst's return from World War II, he continued with the curation of the collection until his retirement in 1953.¹⁹⁴

In 1951, the UP Library took the decision to split the Van Gybland Oosterhoff collection in two: the first part to include books and the other, the objects and documents. The books remained in the Merensky Library and the objects moved to the Old Library Hall (south wing on the top floor of the Old Arts Building).¹⁹⁵ Prof G. van Alphen became Director of the NCI in 1953 and subsequently inherited the responsibility of curating the collection, a responsibility that remained his until 1972.¹⁹⁶

By 1970, the ownership of the collection was hotly disputed between Van Alphen of the NCI¹⁹⁷ and Prof A.N. Pelzer, Dean of the Faculty of Arts at the University. The dispute centred on the fact that the collection was curated by the NCI since as early as 1944, but was owned by UP.¹⁹⁸ The dispute raged for two years before it was resolved. Pelzer became Registrar of the University in 1970 and made a one-sided

¹⁸⁹ W. Roosmale Nepveu, *Catalogus van de Oranje verzameling bijeengebracht door Mejuffrouw Louise Jeanette van Gybland Oosterhoff the 's-Gravenhage*, 1944.

¹⁹⁰ War and occupation of The Netherlands 1940-45

¹⁹¹ Onbekend, *De Gijbland Oosterhoff verzameling*, Nederlandse Post, 1986/10, p.29.

¹⁹² Later Dr .J Ploeger

¹⁹³ Initials unknown

¹⁹⁴ UPAA VGO boks: F.G.E. Nilant, Brief aan G.C. de Kamper, 2010.

¹⁹⁵ UPAA VGO boks: H.M. van der Wersthuysen, Brief aan Prof C.H. Rautenbach 1951/11/08

¹⁹⁶ F.J. du Toit Spies & DH Heydenrych, *Ad Destinatum II*, p. 300.

¹⁹⁷ The NCI was a separate entity housed at the University until the 1970s

¹⁹⁸ Anoniem, *De Oranje-versameling van het Nederlands Cultuurhistorisch Instituut*, *Zuid-Afrika*, 28(11), 1948.

decision to remove the collection from the care of the NCI and store it.¹⁹⁹ Due to this decision, Van Alphen recused himself from the collection and retired. Prof F.G.E. Nilant then became the curator of the collection under the Departement Afrikaanse en Nederlandse Kultuurgeskiedenis.²⁰⁰ It is not recorded where the collection was stored under the curatorship of Nilant, but he remained the curator of the collection until 1984 when he retired.

After Nilant's retirement the collection then became the responsibility of Ms M. van Heerden, a lecturer in the then Department Afrikaanse en Nederlandse Kultuurgeskiedenis.²⁰¹ In September of 1986, Ms E. Klopper, the librarian for the Africana section of the Library wrote a report on the collection wherein she made the suggestion that the book section should be indexed and that the remainder of the collection could be housed in the Rectors-hall.²⁰² On 13 October 1986, the Management of the University made the decision to incorporate the book collection into the library index system but to be managed as a separate collection by Special Collections in Africana. Six hundred of these books were incorporated into the library, with about 150 books excluded due to their pro-Nazi and Anti-Semitic content.²⁰³

From 1984 onward the physical collection, excluding the books, shifted from department to department and had several curators. The collection was under the curation of Van Heerden of the Department of History and Cultural History until 1989.²⁰⁴ It was whilst at this Department that the second attempt at documenting the collection was made.²⁰⁵ Under Van Heerden's guidance in 1987 C. Gouws, an honours student in the Department of Afrikaanse en Nederlandse Kultuurgeskiedenis, wrote the first and only historical study on the collection.²⁰⁶ During that time, the *Ad Destinatum II*, the official history book of the University of

¹⁹⁹ UPAA VGO boks: A.N. Pelzer, brief aan Dr P.G. Nel 1972/03/03

²⁰⁰ UPAA VGO boks: G. van Alpen, aan brief A.N. Pelzer 1972/03/24

²⁰¹ The Department later became the Department of History and Cultural History

²⁰² A room in the North East corner of the top floor of the Old Arts Building, today housing the Mapungubwe collection

²⁰³ UPAA VGO boks: A. Pienaar, R. Badenhorst, E. Els, E. Klopper & R. Pretorius, *Van Gijbland Oosterhoff-Versameling – Aanbevelings oor die hantering van die Biblioteekmateriaal*, 1986/10/13

²⁰⁴ In 1988 the Department of Afrikaanse en Nederlandse Kultuurgeskiedenis amalgamated with the Department of History to form the Department of History and Cultural History

²⁰⁵ J. S. Bergh, O.J.O. Ferreira, F.J. Pretorius, J.E.H. Grobler & W.A. Stals (reds.), *Ad Destinatum III 1983-1992, 'n Geskiedenis van die Universiteit van Pretoria*, p.462.

²⁰⁶ C. Gouws, *Die Keramiek in die HHA van Gybland Oosterhoff-versameling, Universiteit van Pretoria*, unpublished honours Thesis, University of Pretoria 1987.

Pretoria, also wrote up a brief history of the collection.²⁰⁷ In 1989, the collection moved from the Department of History and Cultural History to the Division of Cultural Advancement under the management of Prof M.G. Schoonraad and for the first time the collection was made available to post graduate students for research. Later in that year Schoonraad appointed Ms J.A. Rademeyer as curator.²⁰⁸

In June 1992, the collection was moved yet again, this time to the Cultural Bureau, under the curatorship of Ms A. Hertzog who served as curator until 1994. She was succeeded by Ms M. Grobler who was appointed as the curator.²⁰⁹ Her curatorship was crucial for the collection as for the first time a large scale exhibition was mounted, which opened on 15 March 1994.²¹⁰ The exhibition was a great success as large numbers of people visited it. This eventually led to the collection being permanently displayed in the Old Merensky Library from 24 August 1995.²¹¹ In 1998, when the Cultural Bureau was incorporated as the Unit for Cultural Affairs under the Department of Marketing Services, Mrs L.V. Esterhuizen, who was also the curator of the Van Tilburg Collection, became the curator for both of these collections.²¹² The collection was relocated to the Old Arts Building for temporary display until 2001 when it is moved to storage in the Education-Law Building's basement.²¹³

In 2004, Esterhuizen retired and Dr A. Breedt, Head of Cultural Affairs, then moved the responsibility of curation to Mr G.C. de Kamper, who also served as the curator of the Edoardo Villa Museum and the UP Art Collection. From 2014, a large portion of the ceramics, particularly the Dutch tiles of the Van Gybland Oosterhoff collection, were removed from storage and are permanently exhibited in the new UP Museum, Ceramics Gallery²¹⁴ in the Old Arts Building under the curatorship and management of the University of Pretoria Museums in the Department of UP Arts.

The pro-Nazi and anti-Semitic books, as well as the Second World War Collection which was removed from the collection in 1984 were stored in a separate room in the Old Merensky's second basement. No records were kept on where this part of the

²⁰⁷ F.J. du Toit Spies & DH Heydenrych, *Ad Destinatium II*, p. 300.

²⁰⁸ UPAA VGO boks: J.S. Bergh, Van Gijblant Oosterhoff versameling, Brief aan W van Wyk, 1989/11/07

²⁰⁹ UPAA VGO boks: M. Grobler, *Versoek om posverhoging*, Brief aan C.R. de Beer, 1997/04/15

²¹⁰ UPAA VGO boks: Invitation card, *A selection Van Gybland-Oosterhoff*, 1994/03/15

²¹¹ UPAA VGO boks: Invitation card, *Van Gybland-Oosterhoff collection*, 1995/09/24

²¹² F van der Watt (ed), *AD Destinatium IV 1993-2000*, p.330.

²¹³ Today the building is known as the IT-Building

²¹⁴ The mentioned UP Museum, Ceramics Gallery is due to be opened to the public on 29 September 2016.

collection was stored and for several decades it was assumed lost or destroyed. It was only rediscovered in 2009, when a flood in this basement area rotted away the bottom of a shelf standing against a side wall. After the flood the shelves collapsed due to structural failure and a room was uncovered behind it in which the collection was rediscovered. After extensive drying procedures, attempts to rescue damaged documents and further conservation of the documents, they were reincorporated into the object part of the collection.

The question arises as to why UP accepted the donation of a collection with such strong Dutch ties when the institution was clearly not directly related to The Netherlands. The answer lies in the early history of the institution. It is important to note that at its foundation in 1908, UP started out as a predominately English and Dutch institution with English as the medium of instruction. From 1918 however, Afrikaans as language in the institution became an exceedingly hotly contested issue. As the English and Afrikaans debate was continuing Dutch became nearly obsolete in the 1930s.²¹⁵ The idea to start a *Leerstoel vir die Nederlandse Kultuur, Geskiedenis en Letterkunde*²¹⁶ started in the Netherlands in 1927, and by 1929, Bokhorst was appointed by the *Nederlands Zuid Afrikaanse Vereeniging*²¹⁷ (NZAV) as part of an independent Department of Dutch Cultural History. In 1937, the funding for the department was withdrawn and taken over by the University Council.²¹⁸ As part of strengthening the position of Dutch in the institution the donation of the collection was like a blessing for the Department and formed an integral part of the studies in Dutch culture and history at the University.

In 1954, the Departments of Dutch Cultural History and Afrikaans Cultural History were amalgamated as one with the study of both cultures deemed as equally important. This amalgamation slowly deteriorated as did the importance of Dutch. In 1977, due to the South African governments Apartheid policy, the Dutch government embarked on their “cultural boycott” which led to the termination of most of the funding of Dutch projects. This boycott was made official in 1981 with the suspension of the bilateral Dutch-South African Cultural Agreement of 1953.²¹⁹ Due to the

²¹⁵ A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, pp. 48-73.

²¹⁶ Translation: Chair for Dutch Culture History and Literature.

²¹⁷ Translation: Dutch – South African Association

²¹⁸ A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, p. 128.

²¹⁹ O. Terblanche, “Die Nederlandse kulturele boikot teen Suid-Afrika: ‘n ontleding”, *Tydskrif vir*

cancelation of this agreement, Dutch history lost all funding and most of its relevance at UP. In 1988, the Department of History and the Department of Afrikaans and Dutch Cultural History were amalgamated as the Department of History and Cultural History²²⁰ and this led to the complete phasing out of the study of Dutch history and culture.

Since the Van Gybland Oosterhoff Collection is largely based on Dutch history, it is not surprising that the questions about its relevance in South Africa and indeed the University would be brought to the fore especially after UP lost its Dutch connection. In July of 1992, the Department of Marketing Services, under which the collections now resided, requested the law firm, *Couzyn, Hertzog and Horak Incorporated* to provide a legal opinion about the implications of the letter of donation and the possibility of deaccessioning the collection. The legal firm came to the conclusion that although individual items in the collection could be sold, the collection as a “concept”²²¹ should remain within UP. They also concluded that the clause in the donation letter which stated that the collections should be kept in one room as mentioned in the Broekhuizen letter²²² could be construed as a “misinterpretation”. Instead, the clause implied that the collection should be kept at one institution and not be broken up into smaller portions at various institutions.²²³

Even after this legal opinion, a letter was presented by the Department of Marketing Services to the Executive of UP in 2000 with the exclusive notion of returning the collection to The Netherlands.²²⁴ Breedt, and Dr J. Hendrikz, then Director of the Marketing Services Department, were requested by the Executive to look at the possibilities of returning the collection to The Netherlands and to report back on their findings.²²⁵ At this stage, the Dutch government did not want the collection repatriated, and so the collection was therefore left in limbo.²²⁶

Geesteswetenskappe, 54(1), 2014, p. 3.

²²⁰ J. S. Bergh, O.J.O. Ferreira, F.J. Pretorius, J.E.H. Grobler & W.A. Stals (reds.), *Ad Destinatum III 1983-1992, 'n Geskiedenis van die Universiteit van Pretoria*, p.54.

²²¹ The term “concept” was used in the lawyers response probably meaning that although some objects can be sold the collection must be kept in name and some part of it will always have to be in existence.

²²² UPAA VGO boks: H. van Broekhuizen, Brief aan S.P. Engelbrecht, 1937/04/08

²²³ UPAA VGO boks: Couzyn Hertzog & Horak Ing, *Dr H.H.A. Gybland Oosterhoff-Versameling*, Brief aan A. Breed, 1992/07/02

²²⁴ UPAA VGO boks: A. Breedt, *Van Gybland Oosterhoff Versameling*, Brief aan J. Hendrikz, 2000/02/23

²²⁵ UPAA VGO boks: Topbestuur besluit: *Van Gybland Oosterhoff Versameling*, Rt147/00 (Par7.3 van Rt131/00), 2000/02/29

²²⁶ Persoonlike mededeling: A. Breedt, Universiteit van Pretoria, Ou Lettere Gebou, Afgetrede hoof

In 2013 with the redesigning of the Van Tilburg Collection exhibition space, as a ceramics based museum, a part of the Van Gybland Oosterhoff collection became quite relevant again, not due to the Dutch subject matter, but rather the ceramic material types which some of it represented. For the most part though, the collection remains in storage. For this reason there is not much of a public perception of the collection, which in itself probably justifies the notion that the collection is not currently relevant.

The Van Gybland Oosterhoff collection has the reputation of being the largest collection of Dutch Royal House memorabilia outside of The Netherlands.²²⁷ As was apparent in the literature review the provenance of a collection before it is owned by an institution is important as this highlights reputation. The collection was started as early as 1813,²²⁸ however, an annotation in an inventory notebook made by Louise van Gybland Oosterhoff leads one to assume that she only started the collection with the birth of Princess Juliana on 30 April 1909. The assumption made from this is that Louise purchased the original collection, started earlier by someone else. Proof of the purchase of this collection could not be traced. What is known, however, is that Louise purchased the parts of the collection that date later than 1909 from first hand sources such as factories and artists as well as most of the documents connected to the purchases.²²⁹

This collection, as is the case with most collections that have been at an institution, expanded over time. In the nearly 80 years that the Gybland Oosterhoff collection has been at UP there were four additional donations, two amalgamations and some purchases that added to the collection.

As previously mentioned, the original donor added to the collection twice after the first donation. The *Oorlog en besetting in Nederland 1940-45*²³⁰ collection in 1947 and a collection of documents on Indonesia from 1937-49, in 1949.²³¹ De Jong, a Dutch South African historian, donated some objects and documents in 1988,

Kultuursake, 2015/04/23.

²²⁷ F.J. du Toit Spies & DH Heydenrych, *Ad Destinatium II*, p. 300.

²²⁸ UPAA VGO boks: H. van Broekhuizen, *Brief aan S.P. Engelbrecht*, 1937/04/08

²²⁹ This is confirmed by stickers of the sellers on several of the ceramics and other objects, original envelopes objects were delivered in as well as order forms that accompanied objects.

²³⁰ *War and occupation of The Netherlands 1940-45*

²³¹ C. de Jong, *Ter herdenking van Dr H.H.A. van Gybland Oosterhoff, skenker van die Oranjeversameling in die Universiteit van Pretoria*, *Pretoriana* 91, p. 78.

however there is no record kept of what was specifically donated by him and for most part it seems to be a small selection of documents and four or five other individual objects. In 2009 and 2010 Nilant, by this time retired in Australia, donated 11 Dutch tiles to be added to the collection. All these tiles are cloisonné tiles from the Porceleyne Fles factory in Delft. As Nilant was a great admirer of Bokhorst, under whose leadership the collection was first donated, he donated the tiles in the name of Bokhorst.²³²

With the incorporation of the NCI²³³ into the University library the objects that belonged to the NCI, which were donated to them after the Van Gybland Oosterhoff Collection was removed from their care, were also absorbed into the collection. Although there are no formal donation papers, it can be gleaned from the inventory that in 1984 the *Van Ewijk Stigting*²³⁴ donated 34 ceramic pieces to the NCI collection. Furthermore, with the dissolution of the Hilgard Muller collection²³⁵ all pieces were incorporated into other collections.²³⁶ Three ceramic pieces from this collection then became part of the Van Gybland Oosterhoff Collection as they represented Dutch South African relations and fitted in with the general theme.

As the collection was not built on new acquisitions there has been minimal influence by the curators and other collectors on the collection. The only exception was that the UP Art Committee purchased four additional ceramic pieces in 2004, 2012 and 2015 to enhance the collection. All these pieces were about the First World War (1914-1918) which is a research area of the curator, De Kamper. This influence of the curator on collection purchases directly relates back to the article by Wainwright “Shopping for South Kensington: Fortnum and Henry Cole in Florence 1858-1859”²³⁷ discussed in the literature review, which highlights the influences that curators have on collections.

To take into the account what the collection comprises of, the inventories should

²³² UPAA VGO boks: F.G.E Nilant, *Teels vir Van Gijbland Oosterhoff*, Brief aan G.C. de Kamper, 2009/07/28.

²³³ See the NCI Collection for more details

²³⁴ Sippo Johan Van Ewijk van de Bilt (1902-1979) started this foundation in 1978. The foundation gives funds for the promotion and conservation of Dutch Heritage in South Africa.

²³⁵ See the Hilgard Muller Collection for more details

²³⁶ UPAA VGO boks: Notule van die hoofbestuur van die Universiteit van Pretoria gehou op 27 Junie 1995, punt 6.5.

²³⁷ C. Wainwright, “Shopping for South Kensington: Fortnum and Henry Cole in Florence 1858-1859”, *Journal of the History of Collections*, 11(2), 1999, pp. 171-185.

firstly be mentioned. Historically there were several inventory attempts of the collection. The first catalogue done by Louise van Gybland Oosterhoff²³⁸ and the second by Roosmale-Nepveu in 1944.²³⁹ This latter inventory is a list of all the objects and historical documents in the first donation. In 1986, Klopper of the library created a complete list of all the books in the collection, which was later updated on the current electronic library system.²⁴⁰ From 1984 to 1999 all the objects were catalogued with descriptions and other information by Grobler, a process completed by De Kamper between 2000 and 2003.²⁴¹ In 2003, De Kamper started to create an electronic inventory with most of the objects inventoried. The documents and photographs of the two collections added in 1947 and 1949 have not yet been catalogued.²⁴²

The collection includes no specific objects of unique importance, however its strength lies not in its parts, but rather in the whole. The primary source material of this collection also makes it rare as mostly collections of this nature were brought together at a later date and the purchase data is not available. For easier understanding of the larger collection it was divided into several sections namely books, documents, artworks and objects. There are about 600 books in the collection, which are currently managed by the Library in the Africana section. These books consist mainly of Dutch Royal history ranging back as early as the 1580s up to 1948, when Queen Wilhelmina abdicated. They are recorded on the electronic indexing system of the Library and are currently housed in the Old Merensky Library, in the space that was originally created for the entire collection. The Second World War books were never incorporated into any inventory and are currently stored with the rest of the archival documents of the collection in the IT Building basement storage.

There are currently 793 archival documents from the collection recorded electronically and about 400 recorded in a hand-written hard copy inventory. There remains a further 62 un-inventoried boxes of documents and newspapers mostly

²³⁸ These notebooks went missing between 1987, when Gouws made an annotation from them, and 2000

²³⁹ W. Roosmale Nepveu, *Catalogus van de Oranje verzameling bijeengebracht door Mejuffrouw Louise Jeanette van Gybland Oosterhoff the 's-Gravenhage*, 1944.

²⁴⁰ UPAA VGO boks: A. Pienaar, R. Badenhorst, E. Els, E. Klopper & R. Pretorius, *Van Gijbland Oosterhoff-Versameling – Aanbevelings oor die hantering van die Biblioteekmateriaal*, 1986/10/13

²⁴¹ UP Museums: M. Grobler & G.C. de Kamper, VGO katalogus volumes 1-4, 1984-2003.

²⁴² UP Museums: G.C. de Kamper, *Van Gybland Oosterhoff Catalogue*, 2009/09/09.

from the Second World War (1939-1945). Of the photographic collection, 1374 have been inventoried electronically but sixteen photograph albums and two boxes of photographs are still un-accessioned. A single album contains over 600 photographs, so it can be estimated that there are about 10 000 photographs in the collection that have not yet been catalogued. The size of this archival collection has thus created a major backlog of accessioning and inventorying for many years.

The collection comprises of 740 artworks, all inventoried, which are managed as part of the wider UP Art Collection. Of these, 734 are graphic works, three drawings, two watercolours and an oil painting. Most of the graphic works depict the Dutch Royal family. Furthermore there are 1 779 recorded objects which includes 699 ceramics dating from 1784 to 1968 and the largest quantity of them dating from 1923.²⁴³ In addition there are 1 085 objects in various other mediums.²⁴⁴

The last category that should be looked at before the use of the collection can be discussed is the exhibition and storage history of the collection. As far as could be ascertained from old photographs in the collection,²⁴⁵ the collection was originally exhibited in Louise's house. The first large known exhibition of the objects was related to Princess Juliana in 1939, at the *Prinses Juliana Tentoonstelling 30 December-12 Januari*,²⁴⁶ in Amsterdam 1937. During this exhibition 325 pieces were exhibited.²⁴⁷ The collection has never been exhibited as a whole at the University due to the size and nature of the collection. Although a room was created for the collection on the top floor of the Old Merensky Library it was only partially exhibited and the bulk of it was kept in boxes with only one known earlier select exhibition. The collection was later exhibited as part of the collection of Cultural Historical artefacts in the Old Arts Building under the curatorship of Nilant during the 1970s.²⁴⁸ During

²⁴³ In 1923 Queen Wilhelmina had 25 years on the throne. In ceramics this is the most commemorated event in the world.

²⁴⁴ There are 55 wooden objects (This include five piece of furniture, toys, cigar boxes, tiles, advertising candle holders and badges), 104 cardboard advertising boxes and 130 pieces textile (This include towels, posters, brooches, handkerchiefs, clothing items, hand bags, shoes, table cloths, military insignia and flags), of which the oldest is a silk poster from 1872. Furthermore there are 6 coins of which one dates from the Napoleonic wars, 87 medals, 58 tin cans, 90 spoons made mostly of silver, 35 other pieces of metal work, 159 badges, 36 brooches, 7 buttons, 132 Pins, 84 Christmas decorations (All these decorations was made for a national socialistic winter work programme to feed the poor named Winter Hulp Nederland or Winter Help Werk in Germany.), 33 plastic items, 12 items of wax (Including candles and figurines.), 42 objects of glass and 15 plaster sculptures

²⁴⁵ UP Museum objects: VGO 2009.11.11.0015 & VGO 2009.11.11.0016

²⁴⁶ Own Translation: Princes Juliana Exhibition, 30 December-12 January.

²⁴⁷ J.A.J. Jitta & I.W.B. Oudendag, *Catalogus der Prinses Juliana tentoonstelling, Amsterdam, 1937*, p. 17.

²⁴⁸ UPAA VGO boks: G. van Alpen, Brief aan AN Pelser 1972/03/24

the 1980s, several smaller exhibitions²⁴⁹ were hosted by the Museum Science students²⁵⁰ and, as mentioned Grobler, mounted the first large exhibition of the collection which opened on 15 March 1994.²⁵¹ In 1995, the collection was again partially exhibited permanently in room 2-9 of the Old Arts Building under the curatorship of Esterhuizen. This exhibition was only open by appointment and was in a room mostly used for office space. The collection was moved to storage in 2001. Most of the collection is still in storage today with the exception of 11 pieces on the life of Queen Wilhelmina which, since 2004, are on permanent display at the Ditsong Kruger House Museum in Pretoria City centre.²⁵² About 90 pieces of ceramics are also on display in the newly constructed UP Museum, Ceramics Gallery. It would seem that if the question of the collection being exhibited or stored is raised all the deliberations point towards the collection being a research or occasional exhibition collection, rather than a collection meant for permanent exhibition.

The only aspect that remains to consider is that of the future use of the collection. Of the ceramics exhibited, the objects related to the First World War (1914-1918) are currently being used for display and research purposes due to the centenary celebrations of the War. This trend will probably follow with the celebration of the Second World War (1939-1945) as well. The strength of the collection is probably more as a research resource, as the largest part of the collection is the archive, photographs and artworks. The suggestion would therefore be to take the archival collection and digitise it for easy access. It would probably be to the advantage of the collection to take up contact with the Netherlands Institute for War Documentation for assistance in this regard. The art section of the collection seems to largely consist of artworks that are unknown in The Netherlands and the digitization of it could also possibly be pursued.

The two other questions that arise, and are likely to help in determining the future of the collection, are why the collection had so many curators between 1980 and 2000

²⁴⁹ 1980, Queen Wilhelmina, 100 years birthday (Intersaal, Old Arts Building); 1984, Prince Willem I, 400 years after assassination (Intersaal, Old Arts Building); 1986, Exhibition as fund raiser for the collection; 1986, Johannesburg 100 (Rand Afrikaans University)

²⁵⁰ C. de Jong, Ter herdenking van Dr H.H.A. van Gybland Oosterhoff, skenker van die Oranjeversameling in die Universiteit van Pretoria, *Pretoriana* 91, p. 79.

²⁵¹ UPAA VGO boks: Invitation card, *A selection Van Gybland-Oosterhoff*, 1994/03/15

²⁵² These pieces are on loan from the University to the museum with renewal of the loan agreement every 3 years.

and why there has been no research output since the 1990s. The first question is related to the considerable turnover in personnel, mostly due to the curators being appointed on contract basis which leads to staff leaving the University's employment if a permanent position arises elsewhere. The second question of why there is no research output attached to the collection is because of it being an "add-on" to every curator it has had since 1998 and not a collection with its own curator. Thus the curator produces no output, and furthermore the collection disappears from public view (and interest) as it is not showcased.

In its current state the collection has little to no future in the institution and the academic environment. The only way to change this would be getting a dedicated researcher attached to the Van Gybland Oosterhoff collection to work towards making the collection accessible as well as to publish research on it. This just might have interesting possibilities for internationally recognised research output and for postgraduate student scholarship.

2. The J.A. Van Tilburg Art Collection

In most documents the collection is referred to as the Van Tilburg Collection without the initials and the word "art", but according to the original deed of donation the name should be *J.A. van Tilburg Kunsversameling*²⁵³ or J.A. van Tilburg Art Collection. The donor, Jacob Abraham van Tilburg was born on 13 September 1888 in Zoeterwoude in the province Zuid-Holland in The Netherlands. His father was Jacob van Tilburg (1824-1897) and his mother Clazina van Tilburg née Francken (1850-1897). Both his parents died in 1897 when he was only eight and his brothers²⁵⁴ put him and his sister²⁵⁵ in an orphanage. In about 1905 he received an apprenticeship in the building trade and carpentry from a trade school in Dordrecht and started working in the building industry at the age of 18. From 1909 to 1912 Van Tilburg was conscripted into the Dutch Defence Force and formed part of the *Veldartillerie*.²⁵⁶ According to a 1977 newspaper report, his military tenure ends in 1912 as a result of being drunk in public and so he starts his own building

²⁵³ UPAA Van Tilburg boks: Notariele skenkingsakte, K2107/1976D, 1976/07/08

²⁵⁴ Jacob van Tilburg had 11 children from a previous marriage to Maartje van der Marel (1825-1885) who passed away a year before was married to Clazina Francken.

²⁵⁵ Maria Geertruida van Tilburg (1887-1962)

²⁵⁶ Field Artillery part of the *Koninklijke Landmacht* or the Royal Army.

construction company.²⁵⁷ With the advent of the First World War (1914-1918) he becomes an officer²⁵⁸ in the *militaire administratie en intendance*²⁵⁹ being responsible for import and export. He leaves the military in 1916 to again start a construction company and on 1 November 1918 van Tilburg purchased the *Houthandel Stoomhoutzagerij De Nachtegaal*, a saw mill in Dordrecht. By the end of the War he has become a relatively wealthy businessman in the city. His business interests expanded for the next few years and in August of 1931 he founded the *N.V. Dordtsche Hout en Bouwexploitatie Maatschappij (Dohobexmij)*²⁶⁰ under which he consolidated all his construction, wood, steel and other assets.

In 1927 Van Tilburg became a representative of the *Christelijk-Historische Unie*²⁶¹ (CHU) and was the member for the district of Dordrecht until 1939. In that same year he became the Wethouder²⁶² of Dordrecht, a post he kept until the end of the Second World War.²⁶³ The CHU became part of the government in exile,²⁶⁴ but Van Tilburg was asked by the Dutch Secretary, General Karel Johannes Frederiks, as were many other officials,²⁶⁵ to stay in his post after the German occupation so as to soften the blow for the local population. Van Tilburg was arrested twice during the War first in 1943 by the Sicherheitspolizei²⁶⁶ and the Gestapo²⁶⁷ in 1944.²⁶⁸ Both these arrests were for having objects in safe-keeping for Jewish families. He was released after the Nazi mayor wrote some letters on his behalf and was thereafter reinstated in his post.

²⁵⁷ K. Stocks, T. Duff & S. Hannig, “Art treasure starts a row”, *The Star*, 1977/04/20.

²⁵⁸ Van Tilburg claimed that he was a captain but several of the 1977 newspaper articles claimed that he never held a rank. Neither of these claims could be confirmed. See for example: P. Niehorster, “Bloed kleeft aan schat”, *Algemeen Dagblad*, 1977/04/20; K. Stocks, T. Duff & S. Hannig, “Art treasure starts a row”, *The Star*, 1977/04/20; Anoniem, “Vraagtekens rond geschenk van ex-wethouder”, *Haagsche Courant*, 1977/04/20.

²⁵⁹ Military Administration and Stewardship

²⁶⁰ Nationaal Archief, Den Haag, 3.17.01.02, Kamer van Koophandel, Dordrecht, inventarisnummer 430, dossier 8624, 1933-1952.

²⁶¹ Christian Historical Union (1908-1980)

²⁶² A city manager who along with the mayor of a town is responsible for the day to day management of an area (Gemeente) in the Netherlands.

²⁶³ P. Kooij & V. Sleebe (reds), *Geschiedenis van Dordrecht van 1813 tot 2000*, p.86.

²⁶⁴ D.J. de Geer, *Jaarboekje 1939*, Christelijk-Historische Unie, p. 101.

²⁶⁵ If an official was dismissed from the service or resigned he was replaced by a member of the *Nationaal-Socialistische Beweging*, the Dutch Nazi party.

²⁶⁶ German Security Police that formed part of the Reich Main Security office during the 2nd World War.

²⁶⁷ German Secret State Police of Nazi Germany

²⁶⁸ K. Stocks, T. Duff & S. Hannig, “Art treasure starts a row”, *The Star*, 1977/04/20.

After the War, in 1945, Van Tilburg was arrested for collaboration with the Germans. According to a letter²⁶⁹ the then *Nederlandsch Beheersinstituut*²⁷⁰ (NBI), setup in 1945 to find and redistribute traitorous profits made during the War and locate the property of Jewish families stolen during the War, confiscated Van Tilburg's art collection. An auction for his collection, deemed traitorous profits, was arranged by the NBI at Fa. A. Mak Auctioneers in Dordrecht, 1-2 April 1947. However the day before the auction the collection was withdrawn by the NBI as Van Tilburg's tribunal hearing was only scheduled for 1948.²⁷¹

After an investigation by *Het Tribunaal voor het arrondissement Dordrecht*²⁷², seven charges were brought against Van Tilburg on 15 May 1948. Four cases were for him not returning money, jewellery and gold given to him by Jewish families for safe keeping during the War. The tribunal found him not guilty on all these charges, as the owners only returned to The Netherlands after Van Tilburg was already incarcerated and he therefore had no opportunity to give the property back. He was discharged on the other two accounts as he already had an agreement with the owners before the tribunal. The fifth charge was one of Van Tilburg trading jewellery with a German by the surname of Hendriks. This charge was dismissed as Hendriks worked for the Allies and the tribunal could not prove that Van Tilburg did not know of Hendriks' affiliation. The sixth charge was a general charge of Van Tilburg benefiting from trade with the enemy which was dismissed as there was no evidence. The final charge was brought against him for endangering the life of *Dordtse Officier van Justitie*²⁷³ Mr Kröner, by telling the Gestapo that he was holding jewellery in safe keeping for Jews. For this he was found guilty and sentenced to four months imprisonment. As he had been incarcerated from 1945 he was released and his collection was returned to him.²⁷⁴

In 1952 the Dutch Government introduced a wealth tax. This tax would take up to

²⁶⁹ UPAA Van Tilburg boks: R.A. & J. van der Mijle, Brief: E. & L.V. Esterhuizen, 1998/09/30.

²⁷⁰ They existed until 1967.

²⁷¹ Fa. A. Mak Dordrecht, Catalogus veiling 1 en 2 April 1947 te Dordrecht Antiquiteiten Schilderijen oude en modern kunst Ned. Indische kunstvoorwerpen enz., 1947.

²⁷² Tribunal for the district of Dordrecht

²⁷³ The post was much like a state prosecutor in South Africa

²⁷⁴ UPAA Van Tilburg boks: Uitspraak van het *Tribunaal voor het arrondissement Dordrecht*, Dossier No. 1512, Rol no. 717, Tribunaal Dordrecht tegen Jacob Abraham van Tilburg, 1948/05/11.

80% of everything a person owned above 200 000 guilders.²⁷⁵ The amount payable for Van Tilburg when the law was implemented was 700 000 guilders.²⁷⁶ After this dispute and paying 32 000 guilders²⁷⁷ Van Tilburg immigrated to South Africa with his collection of 94 crates and landed in Cape Town in 1957.²⁷⁸ His wife and four daughters stayed behind in Dordrecht. Van Tilburg lived in South Africa for the rest of his life and passed away on 5 October 1980 after an illness of two years.²⁷⁹

The collection has four different main themes. The best known part of the collection is probably the large Asian collection followed by the European art collection. The other lesser known themes are the collection of European furniture and the collection of Eastern carpets and textiles. Van Tilburg started to collect the European artworks first in about 1912 and in 1936 he started to collect Asian objects. The furniture and carpets were probably mostly household objects.²⁸⁰

The run-up to the donation to the University is a long and complex one. Firstly it is a matter of whom not to donate to. Van Tilburg's children had no interest in the collection and, according to Duffey, threatened that they would sell the collection after his death. For this reason bequeathing it to his family was out of the question. Van Tilburg did not have a good relationship with the government of South Africa. In 1957 South African customs officials were made aware of import irregularities and confiscated Van Tilburg's collection. Van Tilburg purportedly smuggled part of his collection into the country by paying other immigrants to declare it as theirs and giving a reduced value. The case between customs and Van Tilburg dragged on until 1959 when the goods were returned to Van Tilburg after settling out of court.²⁸¹ Due to this payment, Van Tilburg had to sell a substantial part of his collection. For this reason he did not see donating the collection to the government as an answer.

²⁷⁵ R. Bekkers & E. Mariani, *Treasury efficiency of the charitable deduction in the Netherlands. Paper presented at the Economics of Charitable Giving conference, Mannheim, October 8-9, 2009.*

²⁷⁶ According to the International institute of social history 700 000 guilders in 1951 would have the same purchasing power as 2,480,904.35 Euro in 2013, R45,254,457.79 in January 2016.

²⁷⁷ About R2,000,000 in today's money

²⁷⁸ A.E. Duffey, "The J.A. van Tilburg Museum", *Art and heritage collections of the University of Pretoria*, p. 7.

²⁷⁹ A.E. Duffey, "The J.A. van Tilburg Museum", *Art and heritage collections of the University of Pretoria*, p. 7

²⁸⁰ Persoonlike mededeling: A.E. Duffey, Universiteit van Pretoria, Ou Lettere Gebou, Afgetrede Kurator Van Tilburg Versameling, 2014/07/11

²⁸¹ A.E. Duffey, "The J.A. van Tilburg Museum", *Art and heritage collections of the University of Pretoria*, p. 7.

His solution presented itself in the form of Prof F.G.E. Nilant visiting his collection and taking note of his predicament. On 2 September 1975 Nilant had a meeting with Mr. J. Kriek from the UP Department of Fundraising. The reason for this meeting was to implore Kriek to do everything in his power to get the collection of Van Tilburg donated or bequeathed to the University. This meeting was followed by a site visit to the collection on 23 September 1975. During this period of time, Prof M.G. Schoonraad from the same Department as Nilant (Afrikaanse en Nederlandse Kultuurgeskiedenis) met with Kriek to try and dissuade the University to take the collection. After this meeting of the 23rd, Kriek and the Head of the Department of Fundraising, Mr. F.J.H. Barnard, had a meeting with Prof A.N. Pelsler, the then Vice Principal of the University. Pelsler then wanted to see the collection and a visit was arranged for 2 October 1975.²⁸²

On 14 November 1975 the Management Committee of the Van Wouw House minuted a proposal of Van Tilburg to bequeath his collection to UP. This request was sent to the University Council via the Council member Mr. C.L. de Bruyn.²⁸³ After the Council met on 12 April 1976 they took the decision to accept the collection that had several conditions attached. Over the next couple of months these conditions changed several times. On 21 June 1976 the Council changed the bequest proposal to a donation and started the process of drawing up a deed of donation.²⁸⁴

On 8 July 1976 the first deed of donation was agreed upon and signed by Van Tilburg (Donor) and Mr. J.P. Nel (for the University of Pretoria). The deed had the following provisions for the donation: the collection would be known as the *J.A. van Tilburg Kunsversameling*; that the exhibition space would be chosen with input of the donor; the collection would allow free access for students; the Department of Visual Arts would be responsible for the collection (in a later document this was changed to Department of Art History);²⁸⁵ the Department was to create a catalogue as soon as possible; the university would frame all unframed artworks; the collection would stay in the possession of the donor until his death; the University would have comprehensive insurance on the collection (at a later date this clause was

²⁸² UPAA Van Tilburg boks: A. Breedts, Memorandum: van Tilburgversameling, pp.1-4.

²⁸³ UPAA Van Tilburg boks: J.P. Nel, Kunsversameling: Mnr J.A. van Tilburg, Brief aan F.G.E Nilant, 1976/04/21.

²⁸⁴ UPAA Van Tilburg boks: M. Smuts, Kunsversameling: Mnr J.A. van Tilburg, verslag 1976/08/30.

²⁸⁵ UPAA Van Tilburg boks: Notariele skenkingsakte, K1017/1979D, 1979/04/02.

removed);²⁸⁶ and the space where the collection was housed should be used for young artists to exhibit from time to time.²⁸⁷ Today the conditions regarding the name of the collection, the free access and the insurance are upheld. The donor passed away before he could choose an exhibition space and the collection stayed in his possession until his death. The clauses that are not upheld are: the care of the collection being part of the Department of Art history, as there is no longer such a Department at UP; although some catalogues were created and an inventory exists no catalogue was published and the unframed works are so many that they were never all be framed.

In 1977 just after the University of Pretoria accepted the donation from Van Tilburg the first rumours surfaced that the collection was partially stolen from Jewish Holocaust victims during the Second World War. Because of these rumours, the University contacted Mr. W. Baron Van der Feitz the *Prokureur-generaal*²⁸⁸ of The Netherlands in The Hague. After some correspondence, the Dutch Minister of Justice Mr. A. van Agt²⁸⁹ did a thorough investigation into allegations and found no proof of war crimes as was the case during the first investigation in 1948.²⁹⁰ The intention of the Dutch Government not to have any further investigation into the matter due to insufficient proof of the alleged misconduct was conveyed to the Principal of the University of Pretoria, Prof E.M. Hamman on 18 July 1977 by Mr C.M. de Jonge the person responsible for the matter from the Embassy of the Royal Netherlands.²⁹¹

In November 1977 the Council decided not to withdraw their intention to obtain the collection, but declared that if any individual could prove that anything in the collection belonged to them it would be returned.²⁹² By the beginning of 1978 a part of the collection was at the University and De Bruyn was made the chairperson of the Management Committee for the collection called the *J.A. Van*

²⁸⁶ UPAA Van Tilburg boks: Notariele skenkingsakte, K2365/1978D, 1978/09/06.

²⁸⁷ UPAA Van Tilburg boks: Notariele skenkingsakte, K2107/1976D, 1976/07/08.

²⁸⁸ Attorney General

²⁸⁹ Onbekend, *Holland los Pretoriase kunskenner*, Oggenblad, 1977/07/11, p. 5.

²⁹⁰ Onbekend, *Pretoria aanvaardt omstreden gift*, Trouw, 1979/05/01.

²⁹¹ UPAA Van Tilburg boks: C.M. de Jonge, *Van Tilburg-kunstcollectie*, brief aan Prof E.M. Hamman, 1977/07/18.

²⁹² UPAA Van Tilburg boks: E.M. Hamman, Van Tilburg Versameling, brief aan Sy Eksellensie Froger, 1977/11/23

Tilburgbeheerkomitee.²⁹³ This Management Committee was disbanded on 1 January 1979 and the management of the collection became part of the newly formed Bureau for Cultural Affairs under the new leadership of Mr C.E. Lampbrecht.²⁹⁴ In 1981 a Management Committee for the collection, called the *Van Tilburg-versamelingkomitee* under the chairmanship of Nilant was set up. On 23 June 1982 this Committee became a sub-committee of the UP Arts Committee.²⁹⁵

During the period between 1978 and 1989 there was no official curator for the collection and the Department of Art History continued to be responsible for the management thereof. In 1989 the Department of Art History and Visual Arts amalgamated²⁹⁶ and the collection was transferred to the Bureau for Public Relations. Prof N.O. Roos, the then Head of the Department of Visual Arts, suggested that someone be trained to manage the collection and do tours.²⁹⁷ In January 1991 Mrs. L.V. Esterhuizen was appointed as the first official curator of the collection.²⁹⁸ The Bureau for Culture was founded on 1 June 1992 with Breedt as the Director and the management of the collection was then moved to this division.²⁹⁹ The Bureau for Culture was officially moved to the Old Arts Building in 1997 and along with this move, the southern wing of the Old Arts Building was prepared for the collection.³⁰⁰

In July 1998 rumours about the Jewish Holocaust victims and the collection being “war loot” resurfaced. Although the University handed the known information to the press, several newspaper articles were published before the South African Jewish Board of Deputies contacted the University of Pretoria. After some correspondence and negotiations the University and the Jewish Board of Deputies came to a resolve on the matter. They agreed that an inventory would be handed to the Jewish Board of Deputies for further research; a description of Van Tilburg’s past, all documents on the collection and media reports be made available to the public; and that the

²⁹³ UPAA Van Tilburg boks: J.A. van Tilburg, Brief aan C.L. de Bryn, 1978/05/02

²⁹⁴ F.J. du Toit Spies & D.H. Heydenrych, *Ad Destinatium II*, p. 270.

²⁹⁵ J. S. Bergh, O.J.O. Ferreira, F.J. Pretorius, J.E.H. Grobler & W.A. STALS (reds.), *Ad Destinatium III 1983-1992, ‘n Geskiedenis van die Universiteit van Pretoria*, p. 261.

²⁹⁶ Department of Art History and Visual Arts was split into two in 1979

²⁹⁷ UPAA Van Tilburg boks: N.O. Roos, Van Tilburg Versameling, Brief aan A. Breedt, 1989/08/24

²⁹⁸ UPAA Van Tilburg boks: M.G. Schoonraad, Prof AE Duffey en die Van Tilburgversameling, Brief aan A. Breedt, 1991/05/08

²⁹⁹ UPAA Van Tilburg boks: A. Breedt, letter aan C. Coetzee, 1992/08/24.

³⁰⁰ Persoonlike mededeling: A. Breedt, Universiteit van Pretoria, Ou Lettere Gebou, Afgetrede hoof Kultuursake, 2016/01/13.

University of Pretoria reaffirms its stance that if any object could be proven to belong to another entity it would be returned.³⁰¹ The Jewish Board of Deputies appointed Miss. L. Engelberg to investigate the records and she completed her research in September 1999 without being able to find a trace of the collection being part of stolen Holocaust art.³⁰²

In 2006 Esterhuizen retired and Prof A.E. Duffey, previously from the Department of Visual Arts, was appointed as the curator of the Van Tilburg Collection. Duffey renamed the collection The Van Tilburg Museum.³⁰³ In 2008 the University founded the Heritage Committee to manage all heritage collections on campus. The Van Tilburg Art Collection was placed under the Museum Committee, one of the sub-committees. In January 2012, the Museum Committee took a decision to amass South Africa's largest ceramic collection. They therefore incorporated the space used by The Van Tilburg Museum into a larger museum encompassing the top floor of the Old Arts Building. In April 2012 Duffey retired and De Kamper became the curator of the collection. The space was upgraded between 2012 and 2014 and a room (called The Van Tilburg Room) was set aside for the art and furniture collection, whereas the ceramics were exhibited with the rest of the University's ceramic collections.

As regards trends, when the collection was donated to UP a collection of Asian art objects was actually quite unique, if not strange in a South African context. If oral sources could be believed, the J.A. Van Tilburg Collection, especially the Chinese ceramics collection, was mostly called "undesirably foreign" or *volksvreemd* at the time of the donation.³⁰⁴ If this was true, the management of the University was quite forward thinking in its acceptance the collection. No proof of this attitude could be found in any of the sources, official or unofficial, during the 1970s or 1980s. In the 1990s several questions were asked about the relevance of the collection, but the collection itself was always quite well received by the public, except for the controversial Nazi reputation. In the current context, the collection is hot property if

³⁰¹ UPAA Van Tilburg box: J.D. Sinclair, letter to S. Kopelowitz, 1998/07/07

³⁰² UPAA Van Tilburg box: L.V. Esterhuizen, letter to Zeitler, 2000/02/09

³⁰³ Persoonlike mededeling: A.E. Duffey, Universiteit van Pretoria, Ou Lettere Gebou, Afgetrede Kurator Van Tilburg Versameling, 2014/07/11

³⁰⁴ Persoonlike mededeling: A.E. Duffey, Universiteit van Pretoria, Ou Lettere Gebou, Kurator Van Tilburg Versameling, 2011/03/22

the international market on Chinese ceramics is followed. In 2010, after some years of steady increase in prices, a Qianlong fish vase was sold at Bainbridges Auctioneers in Middlesex for 53 million pound, the equivalent of about 1, 25 billion Rand.³⁰⁵ This continues and as recently as 2014 a small Meiyintang chicken cup measuring no more than 60mm in height sold for 25 million pound at Sotheby's in Hong Kong the equivalent of 600 million Rand.³⁰⁶ It seems therefore that the trend that moved Van Tilburg to collect was well founded in its time, this same trend that moved UP to take on the collection was just as well-founded. This trend appears to continue until the present.

As the collecting of Asian and European works of art is quite popular throughout the world, it remains a very expensive collection theme. For this reason new acquisitions were not added to the collection. There was also minimal influence from the curators, other collectors or even public taste on the collection. The only exception was that during Esterhuizen's tenure as curator, she did research on Portuguese ship wrecks carrying Chinese porcelain along the South African coast. Although not accessioned, the shards she collected for her doctoral research form part of the collection.³⁰⁷

The reputation of the collection is a key concern, and in particular the issue of provenance and authenticity. As far as can be ascertained, after the 1948 tribunal of Van Tilburg in Dordrecht and the preceding attempt to sell the collection in 1947 mentioned earlier, there was no mention made of the Nazi war loot status of the collection or attempts made to repatriate the collection until 1977. In November of 1976 the *Hoofstad* ran an article³⁰⁸ titled *Tukkies*³⁰⁹ *kry groot kunsskat*,³¹⁰ highlighting the proposed bequest of Van Tilburg. This type of article also ran in several newspapers across South Africa. On 20 April 1977, *The Star*, *Algemeen Dagblad*, *Haagsche Courant*, *Parool* and *De Dordtenaar* all simultaneously ran articles about the collection with titles like: "Art treasure starts a row";³¹¹ "Blood clings

³⁰⁵ Auction catalogue: Bainbridges Auctioneers, Middlesex, November 2010.

³⁰⁶ Auction catalogue: Sotheby's Auctioneers, Chinese Art, Hong Kong, 8 April 2014.

³⁰⁷ L.V. Esterhuizen, *Dekoratiewe motiewe op Chinese porseleinskerwe uit Portugese skeepsrakke aan die Suid-Afrikaanse kus, 1552-1647: 'n kultuurhistoriese studie*, Ongepubliseerde doktorsale tesis, Universiteit van Pretoria, 2005.

³⁰⁸ L. Alheit, "Tukkies kry groot kunsskat", *Hoofstad*, 1976/11/29, p 25.

³⁰⁹ Tukkies is a popular nickname for the University of Pretoria derived from the original name Transvaal University College's abbreviation TUC

³¹⁰ Tukkies gets a large art treasure

³¹¹ K. Stocks, T. Duff & S. Hannig, "Art treasure starts a row", *The Star*, 1977/04/20.

to treasure”;³¹² “Question marks surrounding donation of ex-alderman”;³¹³ “Questions surrounding donation of Jewish art treasures”³¹⁴ and “Art treasure of old alderman, scandal”.³¹⁵ All of these articles contained words like “alleged”, “possibly” and “maybe” which put a sensationalist spin on them. The only exception was the article in *The Star* which set out the entire history of Van Tilburg, but speculated about several things that “might” have happened during the Second World War. Another very interesting phenomenon in the *The Star* article is the access the journalists, K. Stocks, T. Duff & S. Hannig, had to Van Tilburg’s tribunal documents,³¹⁶ documents that were under embargo at the time and not accessible to UP.³¹⁷ Although the team of *The Star* claims they did not have access to the tribunal documents, the details of names and the precise order of the accusers are far too coincidental and accurate for them not to have had access to the information or at least an informant of sorts.

After the first day of negative media publicity the story was picked up by most newspapers and several new allegations appeared along with interviews with people that knew him, or had been disillusioned in business interests and also love relationships. At this stage, the newspapers started to use terms like “Nazi Allegations”, “War loot” and “crimes” mostly in inverted commas, but enough to cause irreparable damage to the collection’s reputation. After the allegations were investigated and said to have no foundation, the hype died down.

However three years later, in 1980, these allegations reappeared, this time with the helping hand of Rabbi A. Soetendorp (1943-) who claimed to have proof that the collection was stolen.³¹⁸ This rumpus subsided when he was asked to present the proof and failed to do so. Again in 1998 *The Mail and Guardian* started the rumours with an article “The Nazi origins of Tuks’s pride and Joy”.³¹⁹ This took far less time to quieten down, but prompted another investigation into the life of Van Tilburg, this time by the South African Jewish Board of Deputies which once again yielded nothing.

³¹² P. Niehorster, “Bloed kleeft aan schat”, *Algemeen Dagblad*, 1977/04/20.

³¹³ Anoniem, “Vraagtekens rond geschenk van ex-wethouder”, *Haagsche Courant*, 1977/04/20.

³¹⁴ Anoniem, “Vragen rond gift ‘Joodse’ kunstschat”, *Parool*, 1977/04/20.

³¹⁵ H. Schröder, “Kunstschat van oud-wethouder in opspraak”, *De Dordtenaar*, 1977/04/20.

³¹⁶ K. Stocks, T. Duff & S. Hannig, “Art treasure starts a row”, *The Star*, 1977/04/20.

³¹⁷ UPA Van Tilburg boks: R.A. & J. van der Mijle, Brief aan E. & L.V. Esterhuizen, 1998/09/30.

³¹⁸ C. van Harten, “Soetendorps strijd tegen de apathie”, *Elseviers Magazine*, 1981/01/10.

³¹⁹ B. Luirink, “The Nazi origins of Tuks’s pride and joy”, *The Mail and Guardian*, 1998/05/08.

This problem of public perception and bad reputation still exists today. As recently as 2015 the magazine *Jewish Affairs Pesach* published an article about German Jewish artists and mentioned the provenance of looted art throughout South Africa. The author of the article used the Van Tilburg collection as an example, but started with the phrase, “it is alleged” and that “The University accepted the gift, claiming it had cleared van Tilburg”,³²⁰ where in actual fact it was the Jewish Board of Deputies that cleared him. The author in this case had not even bothered to research the topic or ask questions, but fuelled the existing negative rumours.

There is also another lesser known negative dimension to the reputation of the collection and that is the issue of authenticity. In 1981 representatives of Sotheby’s, in particular the director in South Africa, Mr. S. Welz (1943-2015), labelled the collection an assemblage of “pile of fakes, copies and inferior pieces”.³²¹ The same company valued the collection R550 000 at the time.³²² However, the provenance of the collection, as indicated above, has been disputed for years.

There are several sources on Van Tilburg’s Collection and its provenance. The first is a statement made under oath by Mr. G. Vermeulen during Van Tilburg’s 1948 Tribunal in The Netherlands about several of the artworks and objects in the collection.³²³ The next document is a list of people Van Tilburg bought objects from found in the court papers drawn up for the Van Tilburg vs Customs court case in 1957.³²⁴ The third is the auction catalogue of Firma A. Mak Auctioneers in Dordrecht, which was put together in 1947 when the *Nederlandsch Beheersinstituut* tried to sell Van Tilburg’s collection as mentioned in a letter by Mr. R. van der Mijle.³²⁵ This catalogue contains none of the old master paintings in the collection, only the collection of drawings, some modern paintings and several pieces of furniture that still form part of the collection today. This 1947 catalogue therefore casts doubt on the claim that certain of the master paintings were looted during the War, as they

³²⁰ G. Schrire, Retrospective recognition of German Jewish artists – local connections, *Jewish Affairs Pesach* 2015, p. 42.

³²¹ Anonymous, “Art ‘treasures’ are fakes, *The Age*, 1980/12/22 quoting Mr S. Welz, p. 9.

³²² Anonymous, “Art ‘treasures’ are fakes, *The Age*, 1980/12/22, p. 9.

³²³ UPAA Van Tilburg boks: *Uitspraak van het Tribunaal voor het arrondissement Dordrecht*, Dossier No. 1512, Rol no. 717, Tribunaal Dordrecht tegen Jacob Abraham van Tilburg, 1948/05/11.

³²⁴ Transvaal Archive Depot (TAD), Pretoria: TPD R1125/1959, pp. 1-2: Illiquid case. Return of Goods JA van Tilburg versus the commissioner of Customs and Excise, Pretoria, 1959.

³²⁵ F. Mak, *Catalogus van antiquiteiten oude en moderne schilderijen uit verschillende collecties ... Nederlandsch Beheersinstituut, moderne kunst, prenten en gravures en Ned. Indische kunstvoorwerpen ... van J.A. van Tilburg*, Dordrecht, 1947.

were not in the collection before 1947. There are also three other sets of documents, which could cast light on the subject of provenance. The first is a catalogue supposedly created by Prof Vogelzang of the Art Historical Institute in Utrecht in 1943 with photographs of 600 paintings and 6000 other objects.³²⁶ This however could not be found in the papers of Vogelzang at the University of Utrecht. The second is the sales records of G. Vermeulen & Zoon in Dordrecht 1925-1940 which were lost after the company went bankrupt in 2013. The last is the catalogue of the 1939 auction in England mentioned in the Vermeulen statement.³²⁷ The 1939 catalogue is quite vague and the precise details of the auction could not, as yet, be traced.

According to the abovementioned 1957 court documents between Van Tilburg and the Commissioner of Customs and Excise in South Africa, the collection was in large part purchased from the following institutions or people: Antique dealer Muiselaar, Dennenweg, The Hague; Mr Eterman, Joan van Hoorn Street, The Hague; Mr von Marle, de Sille & Baan, 73 Gouvernes Street Rotterdam;³²⁸ Mr la Pair, Rotterdam; Mr Vermeulen, Dordrecht;³²⁹ Die Nederlands Indiese Kunstsentralen, Groot Hertoginne Road, The Hague; an antique dealer that lived at Larix street in The Hague; The Firma F. Mak with branches in Dordrecht and Amsterdam; the widow Schepens, The Hague; Mr Barkenvisser, The Hague; Mr Chong, Friese street Dordrecht; Mr van Oudtshoorn of the Rotterdam Bank in The Hague; Mr van Wijngaarden,³³⁰ 36 Queen Wilhelmina Road, The Hague; Mr de Biet, Piet Hein Street, The Hague; Mr Dat, The Hague; Mr van Meegeren³³¹, The Hague; Mr Johan de Blij, Deventer; Miss D. van Tilburg, Rotterdam; The Firm van Nierop & Co of the Aziatische Handelsmuseum³³², Amsterdam; Mr van het Hart, Noordeinde, The Hague; Antique dealer in Zee Street, The Hague; Mrs Eterman, 1 Papen street, The Hague; Antique dealer van Kloet, Bezuidenhout street, The Hague; Nieu China, Leydsche Street, Amsterdam;³³³ Mr

³²⁶ UPAA Van Tilburg boks: F.G.E. Nilant, Curriculum vitae: J.A van Tilburg, 1978.

³²⁷ UPAA Van Tilburg boks: *Uitspraak van het Tribunaal voor het arrondissement Dordrecht*, Dossier No. 1512, Rol no. 717, Tribunaal Dordrecht tegen Jacob Abraham van Tilburg, 1948/05/11.

³²⁸ The company moved from this address in Rotterdam in 1940 just before the war in the Netherlands.

³²⁹ Goris Vermeulen en Zoon, Dordrecht

³³⁰ Theo van Wijngaarden (1874-1952) was an artist, restorer and forger and Van Tilburg owned several paintings by him.

³³¹ Van Tilburg owned several paintings of Han van Meegeren (1889-1947), Van Meegeren was a well-known forger of Johannes Vermeer's work.

³³² E.L. van Nierop & Co, *Handelsmuseum van Oost-Aziatische Kunst*

³³³ Nieu China, Leydsche Street, Amsterdam which is probably in Leidsekade a small street in Amsterdam with

Polee, Queen Wilhelmina Road, The Hague; Mr van den Linden, The Hague; Mr van Drunicht, Ademheit Street, The Hague; Mrs van Vliet; Mr J. Kruidenier, South Africa; De Jager's Picture Frame factory, Vermeulen street, Pretoria. Van Tilburg also mentions that there are other antique dealers he bought from in small quantities from.³³⁴

For more details on the provenance of the collection it was divided into three sections: Asian art pieces, European graphic art and paintings. The first section, contains the Asian art pieces, ceramics, furniture and bronzes. Van Tilburg bought Asian art pieces from as early as the 1920s and as late as the 1970s. According to Nilant, the bulk of the collection was from a small museum brought from Batavia to Rotterdam in the 1930s that was never claimed by the original owners.³³⁵ The museum was, according to the tags on the objects, called the "Chin Museum" and for this reason Duffey refers to the museum as the "Chin museum of Oriental Art".³³⁶ No other record could be found of this museum. One of the listed names Van Tilburg bought from was Firma van Nierop & Co.,³³⁷ a shipping merchant that imported ceramics and cotton from Indonesia, Java and Japan to The Netherlands.³³⁸ In 1915-1917, after the Surabaya revolt in East Java where van Firma van Nierop & Co. had their head offices, they moved to Rotterdam.³³⁹ Firma van Nierop & Co moved their collection of Asian Art to Rotterdam and for a time from 1932 it was displayed at the *Handelsmuseum van Oost-Aziatische Kunst*,³⁴⁰ located at Keizersgracht 690 in Amsterdam. In 1936 the museum ran into financial trouble and requested donations from its stakeholders, but the museum could not keep head above water so was forced to close down. The bulk of the collection became part of the *Het Stedelijk Museum* in Amsterdam, but the Van Nierop Collection was returned to the owner.³⁴¹ Somewhere between 1947 and 1951 Van Tilburg bought the Van Nierop Collection as it was not in the 1947 catalogue but was part of his collection in 1951 when it was

Chinese shops as there is no "Leydsche Street" in Amsterdam

³³⁴ Transvaal Archive Depot (TAD), Pretoria: TPD R1125/1959, pp. 1-2: Illiquid case. Return of Goods JA van Tilburg versus the Commissioner of Customs and Excise, Pretoria, 1959.

³³⁵ UPAA Van Tilburg boks: F.G.E. Nilant, *Nota oor die mededelings van Van Tilburg*, 1977.

³³⁶ A.E. Duffey, (ed.), *Art and Heritage Collections of the University of Pretoria*, p. 8.

³³⁷ Transvaal Archive Depot (TAD), Pretoria: TPD R1125/1959, pp. 1-2: Illiquid case. Return of Goods JA van Tilburg versus the commissioner of Customs and Excise, Pretoria, 1959.

³³⁸ L. Grove & S. Sugiyama (eds.), *Commercial Networks in Modern Asia*, p. 187.

³³⁹ Anoniem, *Geïllustreerde Handleiding voor Verzamelaars en Liefhebbers van Japansche en Chineesche Kunst*, Handelsmuseum van Oost=Aziatische Kunst, Amsterdam, 1926.

³⁴⁰ Trade museum of Eastern Asiatic Art

³⁴¹ Anoniem, *Tentoonstelling Aziatische Kunst (Indië, China, Japan)*, Steed. Museum Amsterdam, 1936.

shipped to South Africa.³⁴² The so-called “Chin Museum” is most probably this collection of Van Nierop.

The second section of the collection is the European graphic works and drawings. According to Duffey, Van Tilburg started to buy his first graphic works in 1912, at Friday exhibitions at Muiden near Amsterdam.³⁴³ This was probably whilst he was building houses in Bussum, which is about 13km away. Vermeulen also mentions in his sales records that Van Tilburg bought several graphic works from an auction in England in 1939.³⁴⁴ The collections of drawings found their way to Van Tilburg in several ways. The first is the collection of drawings by M.P. Reus (1865-1938) a Dutch impressionist from the vicinity of Dordrecht. It was said that Reus was an alcoholic and paid Van Tilburg in artworks for room and board,³⁴⁵ but according to R. van der Mijle, the author of *Marinus Pieter M.P. Reus een Dordtse impressionist*,³⁴⁶ Van Tilburg bought them from G. Vermeulen.³⁴⁷ Other artists include Cor Noltee (1903-1967) who drew for Van Tilburg at 25 guilders a day; Louis Apol (1850-1936) who was quite a famous painter by that time; and then some British drawings which are most likely from the 1939 auction. All of these drawings are listed in the 1947 Firma F. Mak catalogue.³⁴⁸

The third section, the collection of paintings is more diverse in provenance as Van Tilburg bought and sold artworks from as early as 1913 when he purchased his first painting.³⁴⁹ Vermeulen describes the buying and selling of artwork in large quantities, but acknowledges that the approximate 500 works that Van Tilburg owned in 1945 are mostly the works he purchased in England. The furniture, carpets, bronze pieces and other knick-knacks in the collection were mostly the contents of Van Tilburg's house and were used for day-to-day things.

³⁴² F. Mak, *Catalogus van antiquiteiten oude en moderne schilderijen uit verschillende collecties ...* Nederlandsch Beheersinstituut, moderne kunst, prenten en gravures en Ned. Indische kunstvoorwerpen ... van J.A. van Tilburg, Dordrecht, 1947.

³⁴³ A.E. Duffey, (ed.), *Art and Heritage Collections of the University of Pretoria*, p. 5.

³⁴⁴ UPAA Van Tilburg boks: *Uitspraak van het Tribunaal voor het arrondissement Dordrecht*, Dossier No. 1512, Rol no. 717, Tribunaal Dordrecht tegen Jacob Abraham van Tilburg, 1948/05/11.

³⁴⁵ Persoonlike mededeling: A.E. Duffey, Universiteit van Pretoria, Ou Lettere Gebou, Afgetrede Kurator Van Tilburg Versameling, 2014/07/11

³⁴⁶ R. van der Mijle, *Marinus Pieter M.P. Reus een Dordtse impressionist*, 1998.

³⁴⁷ UPAA Van Tilburg boks: R.A. & J. van der Mijle, Brief aan E. & L.V. Esterhuizen, 1998/09/30.

³⁴⁸ F. Mak, *Catalogus van antiquiteiten oude en moderne schilderijen uit verschillende collecties ...* Nederlandsch Beheersinstituut, moderne kunst, prenten en gravures en Ned. Indische kunstvoorwerpen ... van J.A. van Tilburg, Dordrecht, 1947.

³⁴⁹ A.E. Duffey, (ed.), *Art and Heritage Collections of the University of Pretoria*, p. 5.

The history of storage and exhibition at UP started in December 1979 when the collection moved to the University when it included everything in Van Tilburg's possession, even those things not specifically donated to the institution.³⁵⁰ In 1979, Van Tilburg's health took a turn for the worse. In conjunction with Van Tilburg's lawyers, the University decided that the collection should move from his house to the University for safe keeping. In December 1979, the collection officially moved to the University and was stored in a house at 1134 Prospect Street.³⁵¹ After Van Tilburg passed away in 1980, his lawyer came to collect several boxes and artworks that were to go on auction as only a selected part of the collection was donated to UP. According to Nilant, several of the objects belonging to the University were accidentally included in the transfer.³⁵² After a letter by Hamman, the then Principal, trying to stop the auction, all Chinese ceramics were returned to the University but several other objects were sold due to a misunderstanding and the wording of the letter, which only stipulated the Chinese ceramics.³⁵³ The content of the remainder of Van Tilburg's estate was sold at Sakkie Maré Veilings, Auctioneers & Appraisers on 22-31 August 1981.³⁵⁴

For the sake of clarity, the objects that were sold included the following: A European bronze jug; an Italian Deruta ceramic bell; two English oval porcelain bowls; two Venetian glass and gold leaf bottles; two Delft cockerel flowerpots; a Czechoslovakian porcelain box; a Chinese carved rosewood table; a wood and ivory inlaid Indonesian merchant chest; a wooden tea chest; three copper lamps; a European wood and gold tray; two biscuit tins; two Indian wood and copper tables; two Indonesian copper cups; a wood and copper pail; a European barometer; two ivory sculptures; a cast iron three-legged pot; a yellow copper Buddha statue; a bronze elephant; a yellow copper watering can; a yellow copper Indian deity Lakshmi sculpture; two Italian inlaid tables; a 1914 Mobach mobilisation plate; a 1939 Delft *De landman spreekt* plate; two 1963-1913 Société Céramique commemorative plates; three English vases; two glass decanters; two Italian glass table centre

³⁵⁰ UPAA Van Tilburg boks: Couzyn Hertzog & Horak Ing, *JA van Tilburg Versameling*, Brief aan Rorich, Wolmarans & Luderitz, 1979/10/11

³⁵¹ UPAA Van Tilburg boks: Couzyn Hertzog & Horak Ing, *J.A. van Tilburg Versameling*, Brief aan Rorich, Wolmarans & Luderitz, 1979/10/11

³⁵² UPAA Van Tilburg boks: F.G.E. Nilant, brief aan G.C. de Kamper, 2010

³⁵³ Persoonlike mededeling: AE Duffey, Universiteit van Pretoria, Ou Lettere Gebou, Afgetrede Kurator Van Tilburg Versameling, 2014/07/11

³⁵⁴ Auction Catalogue: Sakkie Maré Veilings, The deceased estate of late J.A. van Tilburg 22-31 August 1981.

pieces; an Italian tulip vase; two Dutch bronze candle sticks; an Italian fruit bowl; and a Dutch Tichelaar honey pot; and a German cup and saucer. These objects, although accessioned, were never part of the collection.

Another object that never became part of the collection was a large Dutch chest that contained all Van Tilburg's personal documents that was taken to his lawyers.³⁵⁵ According to Duffey, the lawyers claimed they destroyed the documents.³⁵⁶ For further clarity it needs to be mentioned that the soapstone collection of Van Tilburg, which is mentioned in several articles about the collection, was sold during the 1981 auction. Although there is no catalogue for this part of the collection it is mentioned as being sold on 28 and 29 August.³⁵⁷ Furthermore there were also rumours that Van Tilburg gave a collection of Russian silver to UP and that the University returned the collection back to the family which in turn sold it.³⁵⁸ Of this no official reference could be found either in the records of the University outlining such a decision or in auction records of the time. At this stage, this gifting and re-gifting is pure conjecture.

There are also other objects that have been added to the collection. In 1976 UP commissioned a bronze bust of Van Tilburg from the Belgian-South African sculptor Eugene Leon Bouffa.³⁵⁹ Bouffa completed the work in 1977 and it was accessioned into the collection in March.³⁶⁰ In 1997 Chinese watercolours painted on pith were purchased by the University from the estate of Mrs. J. de Villiers Roos (1915-1997) which became part of the collection. De Villiers Roos was the wife of a professor at the University.

There are also six known objects donated at a later stage which were added to the collection. In 1998 Mr. M. Smalle donated two Neolithic era Chinese pots to the collection dating about 2000BC. In 2008 Mrs L. van Zyl donated an English meat platter to the collection which she said was the request of her parents, Percy and Jeanette van Rooijen, who passed away in 2007.³⁶¹ Furthermore in 2010 the Vice-

³⁵⁵ UPAA Van Tilburg box: L.V. Esterhuizen, Catalogue of missing Van Tilburg Pieces, 1991.

³⁵⁶ Persoonlike mededeling: A.E. Duffey, Universiteit van Pretoria, Ou Lettere Gebou, Afgetrede Kurator Van Tilburg Versameling, 2014/07/11

³⁵⁷ Auction Catalogue: Sakkie Maré Veilings, The deceased estate of late J.A. van Tilburg, 1981, p. 4.

³⁵⁸ Persoonlike mededeling: AE Duffey, Universiteit van Pretoria, Ou Lettere Gebou, Kurator Van Tilburg Versameling, 2011/03/22

³⁵⁹ UPAA Van Tilburg box: F.G.E. Nilant, Letter to E.L. Bouffa, 1976/11/22.

³⁶⁰ UPAA Van Tilburg box: F.G.E. Nilant, Letter to C.F. Gunther, 1977/03/16.

³⁶¹ A. Rademeyer, "Ouma se bord museum toe", *Tshwane Beeld*, 2008/04/16.

President of China, Xi Jinping,³⁶² visited the museum during an official visit to South Africa and presented a vase and a stone urn to the collection. In that same year, a vase that formed part of the original donation was stolen and replaced with an English Delft charger purchased with the insurance money.

Three objects have been deaccessioned for various reasons. In 1997 an Afghanistan carpet used at a function in the Rautenbach Hall disappeared.³⁶³ In 2010, during the *101 Ceramics from the Collections of the University of Pretoria* exhibition,³⁶⁴ a Chinese Yuan Dynasty Longquan celadon vase was stolen from the exhibition. In 2014 a research assistant dropped a Yixing purple clay teapot dating from the late 19th Century and it was destroyed.

The Van Tilburg collection as donated to the University was catalogued on two occasions. The first was between 1976 and 1978 by Nilant and Duffey at the house of Van Tilburg on his request. This inventory was done on large inventory cards. The cards of the first inventory are the main source of data, although the collection was loaded onto the university's asset management system, Unicom, in 1984. The second inventory was done in 2001 by Mr. V. Kruger and De Kamper, both from the asset management section of the Department of Finances, who created the first electronic photographic inventory of the Collection. The Collection consists of 7 640 pieces managed in two parts. The first is the art collection divided into paintings, watercolours, drawings and graphic works. The second part consists of ceramics, textiles, wood, glass, stone and metal objects.

The artworks consists of 80 paintings, 200 watercolours, 2 748 drawings and 2 361 graphic works - a combined art collection of 5 389 pieces. Some of the most important paintings include a work attributed to Rembrandt van Rijn³⁶⁵ (1606-1669); a painting by Abraham Storck (1644-1708);³⁶⁶ a painting by Claes Moeyaert³⁶⁷

³⁶² Xi Jinping is President of China since March 2013.

³⁶³ UPA A Van Tilburg boks: A. Breedts, *Verdwyning van Persiese tafellap (UP 9981)*, Report 1997/06/27.

³⁶⁴ A.E. Duffey, *101 Ceramics from the Collections of the University of Pretoria*, UP Arts, University of Pretoria, Pretoria, p. 19.

³⁶⁵ The authenticity of the painting has been an issue of debate for many years. In 2005 the university embarked upon the authentication process but this process is currently still ongoing. It is however most possibly a late 19th Century copy or later.

³⁶⁶ In earlier inventories this work was attributed to Ludolf Bakhuizen (1630-1708) but a signature of Storck was found during restoration.

³⁶⁷ This painting might be a religious work of Johannes Vermeer as created by the notorious fake artist Han ver Meegeren

(1592-1655); a painting by Jan Spholer (1811-1860); and a painting by Balthusar Ommeganck (1755-1826). Along with the old masters there are also some more modern impressionist paintings of artists such as three by Cor Noltee (1903-1967); two by the Scottish artist William Darling McKay (1844-1924); and one by Jan Veth (1864-1925). All of these are important artworks in their own right.

Of the watercolours, 125 are by the painter Giulio Falzoni (1900-1978) one of the last great Italian watercolourists and the largest existing collection of its type in existence. The collection contains works dating between 1931 and 1946. Another important watercolour in the collection is the portrait of Cardinal de Richelieu by Philippe de Champaigne (1602-1674). Other copies of this work are currently in the National Gallery in London. The drawings consist of 2 622 charcoal sketches by the artist M.P. Reus which probably embodies the largest part of his works created during his lifetime. The rest of the drawings were created by artists like Louis Apol (1850-1936) and Cor Noltee. The most important sketch in the collection is a tracing done by Seymour Stocker Kirkup (1788-1880) of the portrait of Dante by Giotto, when it was rediscovered in 1841. The graphic works are more varied with 289 dry needle etchings by Antoon Derkzen van Angeren (1878-1961) and a large collection of historical etchings of buildings and lithographs from *Vanity Fair*.³⁶⁸ In all the collection consists of more than 300 different artists with works from the 17th to the 20th century.

The second part of the collection consists of 2 251 pieces. The most important section is the collection of ceramics consisting of 1 717 pieces, which come from different countries. As indicated the largest section of the collection is from mainland China with the second largest coming from The Netherlands. Other countries represented in the collection include: Japan, Korea, Vietnam, Taiwan, Singapore, Indonesia, the United Kingdom, Italy, Germany, France, Persia, Egypt, Suriname, South Africa, Namibia and the United States. In the ceramics collection there are 692 plates, including three of the largest 16th century Japanese Arita³⁶⁹ plates in the world. There are also 403 vases and pots dating from as early as 2000 BC, 157 bowls with 21 lids as well as 256 cups. There are 67 spouted pots in the collection

³⁶⁸ The magazine *Vanity Fair* included a lithograph cartoon of a famous person in each issue. The collection dates 1869-1910.

³⁶⁹ Arita is the Japanese town where these porcelain pieces were produced.

ranging from teapots to milk jugs to wine ewers as well as 44 tiles mostly of Dutch origin. There are 41 porcelain boxes and 22 sculptures in the collection which include several tomb figures. Lastly, there are 14 objects described as “other ceramics” which would include a granary from the Han dynasty (206BC-220AD) and a large funeral urn from the Song dynasty (960-1279). The key ceramic objects are probably the Swatow or provincial Chinese ceramics in the collection.³⁷⁰

The collection also includes 42 pieces of textile of which 38 are carpets. There are 20 pieces of stone with small sculptures made from jade, amethyst, rose quartz and marble, to name but a few. There are also 30 pieces of glass of which 17 are stained glass windows, and a section of metal objects consisting of 281 pieces. It comprises 66 pieces of bronze, which include a Javanese cannon dating from the 17th century and several 19th century Chinese vases. There are 26 pieces of silver and five pieces of ormolu,³⁷¹ 93 pieces of copper, including a very impressive three tier chandelier made in 1641, 70 pieces of tin and pewter and a large iron chest in the collection.

The final grouping is the furniture and other wooden objects consisting of 171 pieces. Of these, seven are sculptures, three chandeliers, 28 small boxes, five clocks, five shelves, seven trays, 22 stands and 18 other wooden objects. In the furniture category there are 38 chairs, 11 tables and 27 other pieces of furniture that consist of cupboards, chests, display cases, desks and chests of drawers.

A further section of the collection, although it never was part of the main donation, was a collection of Australian opals. These opals were kept separate from the donation in the Geology Museum at the University until August of 2004. Because of security concerns they were moved to the art storage area in 2004 and were counted and weighed. There are 1074 opals and the uncut opals weigh a total of 3,53 kilograms. In 2006 Duffey wrote a proposal to senior management to sell the stones but it was rejected.³⁷² They therefore remain in the art storage.

After the donation, as mentioned before, the collection was initially stored in a house at 1134 Prospect Street. The Van Tilburg Art Collection was subsequently moved in

³⁷⁰ Van Tilburg Object Collection, Inventory 2008.

³⁷¹ Ormolu is gold leaf plated metal

³⁷² UPAA Van Tilburg boks: A.E. Duffey, Verkoop van die Van Tilburg Opale, verslag, 2006/05/31.

1982 to a cellar underneath the Education Law Building³⁷³ which was created especially for the collection when the building was erected. In 1983 official tours through the collection were started and the collection was exhibited for the first time since moving from the Van Tilburg house in 1979.³⁷⁴

In 1997 the collection was moved and exhibited in the Old Library in the southern wing of the Old Arts Building and reopened on 19 May under the name the J.A. van Tilburg Collection.³⁷⁵ The overflow of the collection remained in the cellar of the Education Law Building and several paintings were exhibited in departments and buildings across campus. From 2006 the exhibition space in the Old Arts Building was renamed the *Van Tilburg Museum* and in 2014 it became known as the Ceramic gallery of the UP Museum.

Since 1979 the collection has seldom been exhibited outside the University. There were only three known exhibitions: 1992 Melrose House, Pretoria; 1994 The Media Centre, Department of Education, Pretoria; and 1995 Natal Museum, Pietermaritzburg.

A large part of the ceramic collection, 36 of the paintings and 19 pieces of furniture are currently on display in the museum in the Old Arts Building and are used for teaching and research. The collection in storage is mostly used for research. The other artworks, although used for teaching and research, are used as decoration in buildings and offices around campus from where they are collected, if they are needed for academic purposes. This also applies to the furniture. The large collection of drawings by M.P. Reus is one of the collections that generates the least interest as there are so many of them in the collection. Several graphic works are also not utilised as it is very difficult to locate a specific work from the collection as they are stored in packs. To unlock the potential of these two parts of the collection it would be wise to start off by framing the works and digitizing them for easy research access as was the original agreement with the donor.

³⁷³ Today known as the IT-Building

³⁷⁴ UPAA Van Tilburg boks: A.E. Duffey, Verslag kunsargief, oorsig van werksaamhede tot einde 1982, 1982/09

³⁷⁵ UPAA Van Tilburg boks: E.V. Esterhuizen, Jaarverslag 1997 Van Tilburg versameling, 1997.

3. Christo Coetzee Collection

The Christo Coetzee collection was officially donated by the well-known artist himself, in 1993. It is a mixed collection of artworks by Coetzee as well as several other artists, a small archive of personal documents, several hundred books and a large number of objects which he collected through the years of traveling the globe. As the collection consisted of the contents of his house it was never researched as a collection. Several of the artworks donated by Coetzee were listed in the book by Prof M. Ballot, *Christo Coetzee* and all of them were also included in a catalogue published by UP in 201: *Christo Coetzee (1929-2000) collection*³⁷⁶.

Coetzee was born on 24 March 1929 in Johannesburg. He went to the University of the Witwatersrand between 1947 and 1950 and after graduation received a scholarship to study at the Slade School of Art in London where he worked until 1956 when he obtained a bursary and left to study in Italy for four months. Whilst in Rome, Coetzee got his big break when Anthony Denny, a famous photographer bought one of his paintings. This painting was seen by Michel Tapié de Ceyleran, a well-known French art critic, who invited Coetzee to Paris. Coetzee took up the offer and worked in Paris for at least ten years as part of an art group called the Stadler Stable.³⁷⁷ In 1959 Coetzee was invited to Japan where he became involved in an art group called The Gutai Group³⁷⁸ in Osaka. He worked with them for eleven months before returning to Paris in 1960. In 1965, after the studio he worked in was sold by the owner, Coetzee moved to Finestrat in Spain and in 1972 bought a house in Tulbagh in South Africa. He and his second wife, Ferrie Binge-Coetzee (1926-2010) travelled extensively between the two cities until the early 1990s.³⁷⁹ Coetzee passed away on 12 November 2000 and his ashes were buried in the garden wall at the back of his Tulbagh house.³⁸⁰

The first three donations of paintings received by UP were made specifically for the UP Art Collection. As for the rest of the donation of his personal collection there was

³⁷⁶ G.C. de Kamper **et al**, *Christo Coetzee (1929-200) collection: University of Pretoria Museum Winter Exhibition*, 2011.

³⁷⁷ Galerie Stadler was one of the very famous Parisian Galleries in the 1950s known for postmodern art

³⁷⁸ Today the Gutai Group is one of the most famous postmodern art groups in the world

³⁷⁹ M. Ballot, *Christo Coetzee*, pp. 1-20.

³⁸⁰ A. Breedt, Verlenging van Tuinmuurtjie, brief F.F. Binge Coetzee, 2001/08/13.

no definite theme and it is an eclectic collection of Objets d'Art.³⁸¹ As Coetzee mentioned in a 1999 interview: "Alles het vir my 'n storie... ek versamel enige iets wat my interesseer".³⁸² There is therefore no central theme to the collection.

As indicated, Coetzee was married and divorced twice, first to Marjory Long and later to Ferrie Binge, but he had no children with either of them.³⁸³ As he had no heirs for his collection, he toyed with the idea of donating his collection to several institutions which included the Museum in Tulbagh, the University of Stellenbosch and the Rand Afrikaans University.³⁸⁴ It was only after he formed a friendship with the Principal of UP that he decided on the institution for his bequest.³⁸⁵

Coetzee donated four times to the University. The first donation of paintings was made in 1982 after an exhibition of Coetzee's work at UP. In 1991 Coetzee wrote a letter to the principal, Prof D.M. Joubert and to Prof M.G. Schoonraad requesting them to visit him with regards to a second donation of paintings. Between writing the letter and the next contact in November 1991, Schoonraad passed away and Dr A. Breedt, the then Director of the Bureau for Public Relations was requested to take over negotiations. The first official meeting about the donation was held on 17 November 1991 in Tulbagh.³⁸⁶ On this occasion Coetzee donated about fifty of his artworks to the UP Art collection. In 1998 he donated more paintings, bringing the total of artworks given to UP to 121 paintings and two sculptures.³⁸⁷

On Monday 19 October 1992, Breedt and Prof P. Smit, the then Principal,³⁸⁸ went to meet with Coetzee at his house in Tulbagh.³⁸⁹ At this meeting Coetzee offered his estate to the University.³⁹⁰ In November of that same year the company *Couzyn, Hertzog and Horak Incorporated* was asked to draw up a concept trust deed. One of the pivotal terms of the trust was the establishment of a museum called *The Christo*

³⁸¹ Objects collected for their curiosity or beauty rather than their value

³⁸² Own translation: "Everything has a story for me... I collect anything that interests me"; UP Art Archive: CD006, SABC2 "Christo Coetzee", *Pasella*, Interview with Coetzee, 1999/08/04, 3:19-3:35

³⁸³ M. Ballot, *Christo Coetzee*, pp. 1-20.

³⁸⁴ Today part of University of Johannesburg

³⁸⁵ Persoonlike mededeling: A. Breedt, Universiteit van Pretoria, Ou Lettere Gebou, Afgetrede hoof Kultuursake, 2015/04/23.

³⁸⁶ D.M. Joubert, Besoek aan Tulbagh, brief C Coetzee, 1991/09/02

³⁸⁷ D.M. Joubert, Besoek aan Tulbagh, brief C. Coetzee, 1991/09/02

³⁸⁸ P. Smit took over the role of Principal of the University in 1991

³⁸⁹ A. Breedt, brief C. Coetzee, 1992/10/05

³⁹⁰ A. Breedt, brief C. Coetzee, 1992/10/22

Coetzee Art Museum.³⁹¹ On 16 January 1993, Coetzee changed his will in favour of the University of Pretoria as his sole heir with the stipulations that his ex-wife, Binge-Coetzee, would have lifelong usufruct³⁹² and that the house would be used as a gallery.³⁹³ At that stage the plan was that the house would be managed by the *Oude Kerk Volksmuseum* in Tulbagh³⁹⁴ and this was approved by the Executive of UP in June 1993.³⁹⁵ In January 1994 Coetzee suggested that the collection should be moved from Tulbagh to Pretoria or Cape Town due to the safety concerns he had regarding fires and theft. This was not done due to a personal disagreement between Coetzee and Dr V. Hesse, the chairperson of the University board.³⁹⁶

During 1994, Hesse requested that Coetzee be appointed as the artist for his portrait where after Coetzee declined on the basis that he was not a portrait artist. Hesse however insisted. When the portrait was completed a feud broke out between Coetzee and Hesse due to poor likeness of the portrait. As Hesse had insisted on Coetzee, Coetzee was adamant that the University should pay for the work, but Hesse refused.³⁹⁷ This debacle nearly caused Coetzee to change his will and cancel the donation to the University. After lengthy negotiations between Smit and Coetzee the issue was resolved and UP purchased the painting. Coetzee then finally promised the collection to the institution.³⁹⁸

In November 1997, Breedt and Dr J. Hendrikz, Director of the Department Marketing Services visited Coetzee in Tulbagh on Coetzee's request. This was mostly due to the rumours that the *Oude Kerk Volksmuseum* was going to close down after the 1994 general national elections and the inauguration of the new African National Congress (ANC) government, at that stage, Coetzee no longer saw the museum as a viable possibility.³⁹⁹

On 12 November 2000, Coetzee passed away and his entire estate was bequeathed to UP. The University was officially notified on 29 November 2000 by Coetzee's

³⁹¹ A. Breedt, brief C. Coetzee, 1992/11/11

³⁹² The right of use of property for a time by one party while the property belongs to another party.

³⁹³ Last Will and Testament, Christo Coetzee, 1993/01/16

³⁹⁴ Oude Kerk Volksmuseum, Church Street Tulbagh

³⁹⁵ N.C. Krone, Christo Coetzee Museum, brief A. Breedt, 1993/06

³⁹⁶ C. Coetzee, brief A. Breedt, 1994/01/22.

³⁹⁷ Persoonlike mededeling: A. Breedt, Universiteit van Pretoria, Ou Lettere Gebou, Afgetrede hoof Kultuursake, 2016/01/13.

³⁹⁸ A. Breedt, brief C. Coetzee, 1996/07/15.

³⁹⁹ A. Breedt, Christo Coetzee, verslag: J. Hendrikz, 2001/08/16.

lawyer Mr. J. Rossouw of *Cliff, Dekker, Fuller, Moore Inc.* In essence the bequest technically consisted of four parts: the properties; the objects in the house; some cash; and the copyright to his works.⁴⁰⁰

Between 2000 and 2003 the Unit for Cultural Affairs, responsible for the bequest, realised that managing property over such a long distance was very difficult, if not an impossible task. By the end of 2002 the cost of the collection in Tulbagh already came to about R300 000.00 without it being under UP's management, due to the usufruct right of Binge-Coetzee.⁴⁰¹ As this became a stumbling block, on 13 May 2003 the executive management of UP tasked Prof A. "Tulbagh, advisor to the Principal and Chairperson of the Arts Committee,⁴⁰² to start negotiations for re-donating the immovable properties in Tulbagh to Binge-Coetzee.⁴⁰³ On 4 April 2005 the deal was concluded and plot 170 and 96 (1/3) was transferred to Binge-Coetzee.⁴⁰⁴ On 17 March 2010 Binge-Coetzee forwarded a letter to the Arts Committee of the University requesting UP to give the collection to her and her son so that they could convert the house into a museum, as well as a donation of R500 000.00 to make this possible. Alternatively, if the University could not see their way open to do so, to remove the collection from the house to make it possible to change it into a gallery.⁴⁰⁵ On 10 June 2010 the Art Committee held a special meeting on the future of the Collection at the University and came to the conclusion that they did not want to sell the objects and would rather keep them as a "collection". The reasons given by the Committee for the decision were as follows: That the collection, as a unit, is an art treasure and keeping it would be the best way of insuring the integrity thereof; that the collection at the University would be more beneficial for students and research than the collection housed in Tulbagh; and that the Committee had a responsibility to future generations to keep the collection. It was then promised that the collection would be removed from the property in due

⁴⁰⁰ Last Will and Testament, Christo Coetzee, 1993/01/16

⁴⁰¹ Persoonlike mededeling: A. Breedt, Universiteit van Pretoria, Ou Lettere Gebou, Afgetrede hoof Kultuursake, 2015/04/23.

⁴⁰² To avoid confusion with the naming Arts and Art Committee it must be mentioned that the committee was known since its foundation as the Arts Committee. The name of the committee was changed in 2009 when the Heritage committee was founded due to the committee's responsibility not being the Arts in general but Art specific, as a subject of the arts.

⁴⁰³ A. Melck, Christo Coetzee woning: Tulbagh: verslag: 2003/10/28.

⁴⁰⁴ A. Troskie, Tulbagh erwe: Ferrie Binge Coetzee, epos A. Breedt, 2005/04/05

⁴⁰⁵ F.F. Binge-Coetzee, I.S. Stigting van die Christo Coetzee Museum op Tulbagh: brief A. Melck, 2010/03/17.

course.⁴⁰⁶ To enable UP to follow through on the decision, Binge-Coetzee gave up her usufruct right to the contents of the house. De Kamper, the curator of the Art Collection, was requested to make arrangements for all the artworks to be moved from Tulbagh to Pretoria. The UP Executive gave money towards the cost of the installation of shelves and the considerable cost of moving such a large collection.

When considering the taste and perception of the Christo Coetzee Collection, it can be viewed in two parts. The first would be the works created by Coetzee himself that were in the house. This collection of artwork is probably the largest factor that convinced the UP Art committee to accept the bequest when it was offered to UP by the artist. His art however, was not as popular with the broader South African public at the time when the University made the decision. It was art that would rather suit a European taste, as Coetzee himself said “Niemand stel belang nie...die kritisie [sic] was nie baie gunstig nie en dit was tog iets wat in Europa aandag sou getrek het.”⁴⁰⁷

As for the rest of the collection the objects that came out of the house mostly fitted in with the more popular collecting habits of people of the time, the so called Objets d'Art. Coetzee collected Cape furniture, English porcelain and figurines, crystal glass and all types of knick-knacks. This collection of oddities captured the interest of the people on a more popular level and was described in the popular media with words like “fantastical” and “wonderful”.⁴⁰⁸ This is not to say that some of the objects are not very valuable and important, but the bulk of it was pretty ordinary collectibles and could probably be described as “kitsch”.

As to provenance there are several parts of the collection that need to be considered. The first is the artworks. As most of them were created by the artist himself there is no doubt as to their authenticity. The next part of the collection that needs further inspection is the Cape Dutch furniture. There are 69 pieces of historical furniture in the collection. In 2014 this part of the collection was authenticated by a furniture expert from the University of Stellenbosch and the provenance of each piece was documented. A report was produced and became

⁴⁰⁶ A. Melck, Christo Coetzee Huis: Tulbagh, brief F.F. Binge-Coetzee, 2010/06/10

⁴⁰⁷ Own translation: Nobody was interested...the critics were unfavourable and it was something that would have drawn an interest in Europe; C. Coetzee, *Kuns Kaleidoskoop*, SAUK TV1, 1983/07/27, time 16:27

⁴⁰⁸ M. van Biljon, *Fantasie*, De Kat, 1987.

part of the permanent record of the collection.⁴⁰⁹ Most of the ceramics, silver, glass, puppets, sculpture and other objects in the collection were collected by Coetzee in later years from antique dealers in the Tulbagh and Cape Town areas with a couple of them being bought as souvenirs during his travels.⁴¹⁰

As mentioned previously Christo Coetzee donated four times. The first three donations consisted of 121 paintings and two sculptures that Coetzee donated in 1982, 1991 and 1998 to the UP Art Collection.⁴¹¹ In January 1994 the University started to pay for the insurance of the collection and for this purpose Coetzee donated five paintings to be sold. After one painting was sold, Prof J. van Zyl, the Principal at the time, made a decision that the insurance was to be paid for as part of the University's umbrella insurance and that the remaining four paintings should become part of the UP Art collection.⁴¹² The fourth donation was the bequest of his estate. After the collection moved to UP in 2010 no further donations or purchases were made and no collections were amalgamated with the bequest.

A separate issue though is deaccessioning. Although not the practise of UP to deaccession, the Collection contained a number of badly damaged objects, as well as some objects that were totally beyond the collection parameters of the institution. Before the objects were moved from Tulbagh to Pretoria, the UP Art Committee had a meeting on 10 June 2010 where they studied photographs of the objects in the Coetzee Collection. During the meeting the Committee decided to only make a decision on deaccessioning after the objects arrived at the University.⁴¹³ During the move to UP it was discovered that the Persian carpets were in a very bad condition and were mostly mouldy and bug eaten, to such an extent that they were unusable. Rather than to infect the rest of the collection with insects, the decision was taken by telephone conference with Melck to not include the carpets in the collection and the 15 carpets were disposed of. The same was done with most of the textile doll collection which, when they were first unpacked at UP, were infested with bugs. The objects were so infested that there was little left of them and 88 objects were

⁴⁰⁹ M. Burden, UP Arts Museums University of Pretoria Report on Furniture Collection, 2014.

⁴¹⁰ Personal information: F. Binge-Coetzee, 26 Church Street Tulbagh, 2002/02/05

⁴¹¹ D.M. Joubert, Besoek aan Tulbagh, brief C. Coetzee, 1991/09/02

⁴¹² J. van Zyl, Versekering Christo Coetzee Huis, brief Alexander Forbes Risikodienste, 2010/10/23.

⁴¹³ Minutes of the Special Meeting held by the Art committee regarding the Christo Coetzee collection, 2010/06/09.

removed from the collection.

In the collection there are several important paintings by the artist himself with the most important of these being his portrait of *Ophelia* which he described as the “pinnacle of his work”.⁴¹⁴ Several of the Spanish objects can also be deemed important which include six large 17th century plates and two sculptures. They were deemed to be of enough historical importance that questions on their origin needed to be asked. The plates according to Binge-Coetzee were purchased from local women in Finestrat whereas the two sculptures, of which Coetzee was quite fond,⁴¹⁵ both dated from the 17th century baroque⁴¹⁶ and were bought by Coetzee in Seville, Spain from a church that was burned down during the Spanish Civil War (1936-1939). The congregation was selling old artworks to raise funds for reparations to the church and this purchase was done in 1952 when Coetzee and his first wife were on honeymoon in Spain.⁴¹⁷

The Christo Coetzee Collection consists of a total of 1 733 objects, 825 books and six volumes of archival documents and photographs. In May of 1993 the University embarked on creating the first inventory of the Collection under Ms. C. Moll the Head of the Department of Asset Management.⁴¹⁸ Moll and several students went down to Tulbagh to compile a list with photographs of objects in the house, as well as a list of all the books in the collection.

In September 2001, Mr. M. le Roux the then head of the Department of Asset and Insurance Management, Breedts and two assistants went to Tulbagh to inventorise the collection again, just after Coetzee passed away. A new list was compiled as several objects were sold and several new ones purchased during the eight years between the inventories. Also, by 2001, new technology, namely the digital camera, made an electronic inventory possible, the first such inventory completed at UP.⁴¹⁹ Another inventory check was done in March 2008.

The major object types in the collection would be artworks, ceramics, glass, furniture,

⁴¹⁴ Personal information: F. Binge-Coetzee, 26 Church Street Tulbagh, 2002/02/05.

⁴¹⁵ C. Coetzee, Christo Coetzee, *Kuns Kaleidoskoop*, SAUK TV1, 1983/07/27, time 11:57

⁴¹⁶ M. van Biljon, *Fantasie, De Kat*, 1987

⁴¹⁷ Personal information: F. Binge-Coetzee, 26 Church Street Tulbagh, 2002/02/05.

⁴¹⁸ A. Breedts, *Moontlike Skenking: Christo Coetzee*, brief P. Smit, 1993/05/10

⁴¹⁹ G.C. de Kamper, *Vorderings verslag: Kunsversameling & kunswerke*, 2001/09, p. 3.

books and archival documents. As indicated, all paintings by Coetzee were included in a catalogue *Christo Coetzee (1929-2000) collection*⁴²⁰ published by UP in 2011. There are 67 paintings by him in the collection and 39 other artworks which include artists like Walter Battiss and Esmé Berman. There are also artworks by various European artists in the collection.

An equally important part of the collection, is Coetzee's ceramic collection. There are 718 pieces of ceramics and of these the most are figurines and tea sets which are not deemed important. The Spanish tapas bowls from the 17th century and some of the really early English ceramics are rare and quite valuable in the larger context of the UP Ceramic collection. There are also quite a few interesting Dutch and even a Persian piece. The collection of South African ceramic art should also be mentioned with pieces from well-known artists like Tim Morris, Daan Verwey, Esias Bosch and Hym Rabinowitz. The glass objects number 258 pieces and although large in size, are not of much importance. Most of the pieces are cut or moulded glass which is mostly modern and can still be bought commercially.

Furthermore, the collection contains 69 pieces of furniture reflecting a broad spectrum of South African styles like Cape Dutch, Victorian and Edwardian pieces. It also contains furniture from Spain, as well as some furniture he modified himself. There are 206 other wooden objects which include sculptures such as the two Baroque figurines; works by the South African sculptor Sam Makwala; several Roman Catholic figurines; as well as South African street art. There are also a large collection of jewellery boxes, African and Spanish tools, canes, spears, toy furniture and figurines.

Coetzee had a great love for books and a large number of his works are based on characters and things he read about. He even swapped artwork and some other objects for books.⁴²¹ The 825 books cover subjects like religion, science, art, natural history, history and fiction. Coetzee donated his archival documents to several institutions.⁴²² To UP he bequeathed his personal photograph album of the 1950s

⁴²⁰ G.C. de Kamper et al, *Christo Coetzee (1929-200) collection: University of Pretoria Museum Winter Exhibition*, 2011.

⁴²¹ C. Coetzee, Christo Coetzee, *Kuns Kaleidoskoop*, SAUK TV1, 1983/07/27, 19:05

⁴²² These institutions include the Rand Afrikaans University (Now part of UJ); University of Stellenbosch and the Pretoria Art Museum.

and 1960s, as well as one from 1978. He also bequeathed an archival album with dating from 1992. He donated the albums dating from 1983 and 1985, on an earlier occasion, but the date of the donation was not recorded.

The collection contains metal objects numbering 246 pieces with most of it being copper and electro plated silver. As a collection, the metal objects are once again not very important barring one or two individual pieces with value. The most important part of the metal collection is probably the six sculptures from the sculptors Coert Steynberg, Edoardo Villa, Johan van Heerden, Jean Doyle, Willie Bester and Danie de Jager. There are also 66 pieces made of organic materials,⁴²³ 36 plastic and resin objects as well as 28 stone objects. The most noteworthy of these objects is a tapestry woven of one of Christo's own works and a resin sculpture by the Japanese sculptor Pau Ten-Sen.

The Christo Coetzee Collection was displayed in Coetzee's four roomed house in Tulbagh. After being packed up in 2010, parts of the collection were used to be exhibited in several different places. Most of the furniture is on display in the Institute for Comparative Law in Africa (ICLA) at UP and some smaller parts of it at the Dean of Medical Sciences' offices and in Kya Rosa. Some of the ceramics are currently on display in the Ceramics Museum in the Old Arts Building. The artworks are displayed throughout campus and are managed as part of the UP Art Collection. The rest of the collection is mostly in storage at the University under the management of the Department of UP Arts.

A part of the Collection, probably a third of it, is useful for display, research and general use with the rest of the Art Collection. The rest of the collection, especially the glass and metal sections, are not usable and the suggestion would be for the Art Committee to reconsider the de-accessioning of that part of the collection. The problematic part of this suggestion is the reason given by the Art Committee in 2010 for not selling the collection to them, being the keeping of the collection as a unit.

The next problematic area is the books. It is suggested that the collection should be scrutinised for volumes with information annotated by Coetzee, as those would be archival in nature. The rest of the books should be listed in a small publication, as

⁴²³ Textiles (including the three carpets that survived), bone, shell and ivory

they give insight into the artist's thought process whilst creating his art. The rest should be either absorbed into the UP Library or sold. As to the archive, it should be digitised and incorporated into the UP Art Archive.

When considering all the collections discussed, namely the Van Gybland Oosterhoff collection, The JA van Tilburg Art Collection and the Christo Coetzee Collection, it becomes evident that when following the parameters set out in the literature review a clearer picture of the histories of them emerge. It also shows the areas where the University's record keeping as regards to such collections fell short. By following the parameters it is clear that the University still has a great lacuna with regard to provenance studies within the collections, as well as published catalogues of entire sections of these collections.

Chapter 4: Object collections

Object collections are defined as those collections primarily made up of objects other than art, documents and books. This section includes collections that would have normally been described as ethnographical collections, cultural historical collections and historical collections.⁴²⁴ The collections included in this chapter are clustered into three larger groups namely historical collections which consist of collections with a direct link to a historical personage like Presidents Burgers and Kruger, Hilgard Muller and Rautenbach Award collections. The second cluster would be cultural historical collections namely the Culture Historical Museum, Nel-Blom, Westphal, Velcich, Welman, Sarel and Rita van der Walt and Giraud Collections. The third cluster of collections consists of objects collected for a specific exhibition or museum space on campus namely the Library Map, Aschenborn, Agricultural, Kya Rosa, and NKP collections. At the end of the chapter mention is made of the Hansie Visagie Marionette collection which is no longer at the University. In their respective clusters they will be discussed in chronological order according to the date of the acceptance of the collection.

1. President Burgers Collection

The President Burgers Collection was first mentioned in 1938 when it was donated to the University. In a Council meeting of that year it was recorded that Prof S.P. Engelbrecht was able to secure the collection of objects, books and documents that belonged to Burgers for the Library.⁴²⁵ President Thomas Francois Burgers (1834-1881) was the fourth President of the Zuid-Afrikaansche Republiek (1872-1877). The collection was in the property of Burgers' daughter. The exact reasons for the donation as well as the conditions attached to the donation are not known, but in 1933 Engelbrecht wrote a biography about Burgers where he accessed the family documents and it is presumed that he made contact with the daughter in this way.⁴²⁶

⁴²⁴ Ethnographical and cultural historical collections are one and the same and currently a matter debated within the museum fraternity. The distinction between what is cultural and what is ethnographical is currently divided along racial lines with ethnographical objects being black cultural objects and cultural historical objects white, Indian and coloured cultural objects. For this reason the term cultural historical objects will be used.

⁴²⁵ Universiteit van Pretoria Kuns Argief (UPAA), Boks Versamelings: Notule van die gewone maandelikse vergadering van die Raad, 1938/08/18, p. 10.

⁴²⁶ S.P. Engelbrecht, *Thomas François Burgers: 'n lewenskets*, 1933. In 1946 the book was published in English: S.P. Engelbrecht, *Thomas François Burgers: a biography*, 1946.

By 13 October 1938 the donation was at the University and by May 1939 the entire collection was inventoried.⁴²⁷ In 1955 the Library committee was requested by the Burgers family to give the objects that were donated to the University to the Transvaal Museum⁴²⁸ as they had donated the rest of his objects in their possession to the Museum. The Library Committee agreed to this on condition that it was only the objects and not the documents and books.⁴²⁹ According to a letter dated 1997, the University sent the inventory and documents of the collection to the National Cultural History Museum, who took over the Burgers Collection from the Transvaal Museum.⁴³⁰ When researching the collection, the aforementioned inventory could not be found at the Cultural History Museum, but in a newspaper article of 1938 several of the objects, none of which are left in the collection at UP today, were mentioned.⁴³¹

As this collection has not been at the University since 1955 any attempt to establish trends influences, reputation or provenance would be futile. All that remains at the University Library are 64 books and some sheet music that was inventoried in December of 1939.⁴³² Today the collection of books is generally unused and is stored in the Africana section of the Library. It is a collection that became essentially redundant. This type of redundancy of moving a collection from one institution to the next because it is more compatible is discussed in articles like A. Borg's "Confronting disposal",⁴³³ where the importance and the situation regarding the return of donations, are discussed. This is applicable to the Burgers collection.

2. Kruger Collection

The Kruger Collection hails its name from one of the several smaller collections from

⁴²⁷ Leêr: Skenkings Africana Versameling: Anonieme verslag, Spesiale versamelings in die Merensky Biblioteek, 1964, p. 2.

⁴²⁸ This is probably a mistake in the name of the museum as the Transvaal Museum was the Natural History Museum at the time. The correct museum would probably be the National History Museum.

⁴²⁹ Leêr Skenkings Africana Versameling: Africana Anonieme verslag, Spesiale versamelings in die Merensky Biblioteek, 1964, p. 3.

⁴³⁰ Leêr Skenkings Africana Versameling: M.E. Schulze, President TF Burgers skenking, brief M Stals, 1997/03/27.

⁴³¹ S.P. Engelbrecht, Historiese voorwerpe van President T.F. Burgers aan die Universiteit van Pretoria Geskenk, *Die Volkstem*, 1938/12/09.

⁴³² Leêr Skenkings Africana Versameling: President TF Burgers - Versameling, Dr MM Nolte – Versameling.

⁴³³ A. Borg, "Confronting disposal", *Museums Journal* 91(9), 1991.

which it was established. The “Krugergenootskap”⁴³⁴ that was founded in 1932 was an association involved in conserving the history of the last state president of the Zuid-Afrikaansche Republiek (ZAR), Stephanus Johannes Pauls (Paul) Kruger (1825-1904). A number of students and staff of the University of Pretoria were actively involved in the Association and therefore it gained momentum within the institution. The collection of Kruger objects grew exponentially through the years and gained further momentum when P.G. Nel, with a keen interest in the Association, joined the University staff as a senior lecturer in the Department of Afrikaans and Dutch Cultural History in 1971. As a result, the collection grew faster reaching a peak in 1981 with the Association’s donation of the “Krugermunument”⁴³⁵ (rock) which was placed just outside the Kya Rosa building on the Hatfield Campus.⁴³⁶ At that stage the collection was held in the Department of History which catalogued the collection in the 1990s.⁴³⁷ In 2002 it was transferred to the University of Pretoria Museums.⁴³⁸

Today the Kruger collection is a conglomerate of several collections managed together, namely the “Krugergenootskap Collection”, The Culture Historical Museum Collection, a small bead collection, loose objects from the Library, some objects from the Nel-Blom Collection that were left at UP after the biggest part of it was moved to the Ditsong Cultural History Museum and the Hilgard Muller Collection.⁴³⁹ (All these collections will be broadly discussed within their respective subsections)

The original Kruger collection consisted of 131⁴⁴⁰ pieces of which only one, the Kruger Monument, is accessible to the public.⁴⁴¹ Over the years the interest in the Krugergenootskap waned at the University of Pretoria and along with that, the interest in the collection. The interest declined to such an extent that by 1990 the collection no longer featured, with the only recorded exhibition of the objects being in

⁴³⁴ Kruger Association founded especially for the relocation of the Kruger statue from the Pretoria station to Church Square. It campaigned for the collection of everything Kruger related.

⁴³⁵ This is a rock which was brought along with the trees from Kruger’s Farm “Boekenhoutfontein” near Rustenburg and was adorned with a small plaque of Kruger created by the sculptor Mike Edwards.

⁴³⁶ Persoonlike Mededeling: A Breedt, Universiteit van Pretoria, Ou Lettere Gebou, Afgetrede Hoof Kultuur Sake, 2016/10/21.

⁴³⁷ Anoniem, Inventaris: Stoorkamer Geesteswetenskappegebou, 18-30, 1991.

⁴³⁸ UPAA, Boks Verslae 2000-2005: G.C. de Kamper, Jaarverslag, Edoardo Villa Museum en UP Kunsversameling, 2002.

⁴³⁹ See the Hilgard Muller Collection.

⁴⁴⁰ The collection is made up of 26 framed newspaper clippings, 3 framed documents, 2 packs of cards, 11 printing blocks, 3 matchboxes, a pen holder, a tread spool, a tin carriage, 13 voting pins, a drinking glass, a sculpture, 2 snuff boxes, 8 relief panels, 2 plates, 5 photographs, a coffee tin and 48 Kruger Monument medals.

⁴⁴¹ Managed as part of the UP Sculpture collection

1982 when a collection of “cultural objects” were exhibited on the 50th anniversary of UP’s “Afrikaanswording” in the Intersaal of the Old Arts Building.⁴⁴² For this reason the collection has no reputation and after 1990 it stagnated. The collection is thus in permanent storage. Interestingly enough there is no literature to be found on any collections gathered in this way at an institution. It is unknown if it is because they are rarely collected in this way or just because they are seen as such unimportant collections that no one takes the time to do research on them. Again, this collection has become essentially redundant.

3. Hilgard Muller Collection

Dr Hilgard Muller DMS (1914-1985) studied at the University of Pretoria, was mayor of Pretoria (1953-1955), Chancellor of UP (1964-1984) as well as Minister of Foreign Affairs in the Republic of South Africa (1964-1977). In 1976 he was honoured with the Decoration for Meritorious Service (DMS) by the State President of the Republic. Muller was probably one of the most decorated⁴⁴³ and honoured individuals to work and study at the University.⁴⁴⁴

On 10 September 1980 Mr F.J.H. Barnard, the Head of the Bureau for Public Relations, wrote a letter to Mr W.L. Kok, the Registrar of the Department of Financial Administration at UP, informing him about a visit to the home of Muller, where Muller requested that a large collection of his objects be donated to UP. In this letter Barnard is of the opinion that the University should not accept the collection due to a space problem and also because many of the items are of a personal nature. He requested though, because of the relationship between UP and Muller, that the decision should be taken at the executive level.⁴⁴⁵ On 23 September 1980 the Management decided to accept the collection with the provision that they would only be able to take it in 1981 after the completion of the Education Law Building⁴⁴⁶ as they planned to change the Old Arts Building into a Museum.⁴⁴⁷ On 8 October Muller

⁴⁴² Anoniem, “Kultuurhistoriese Erfenis”, *Tukkiewerf*, 5(8), November 1982, pp. 16-17.

⁴⁴³ In his lifetime he received 8 decorations (2 from South Africa, 1 from Paraguay, 2 from Portugal, 1 from Central African Republic, 1 from Israel and 1 from China), Freedom of the city of 7 cities (Paris, Taipei, Miami, San Francisco, New Orleans, Detroit and El Paso) as well as 33 other medals local and abroad.

⁴⁴⁴ Leêr 3.14.1 Africana Versameling: M. Van Heerden, Biografiese Besonderhede, Hilgard Muller, 1985/05/20.

⁴⁴⁵ Leêr 3.14.4 Africana Versameling: F.J.H. Barnard, Bestemming allerlei persoonlike artikels van die kanselier Dr Hilgard Muller, brief W.L. Kok, 1980/09/10.

⁴⁴⁶ Today the Information Technology Building

⁴⁴⁷ Leêr 3.14.4 Africana Versameling: E.M. Hamman, Bestemming verkeidenheid van persoonlike artikels van

agreed on the condition that the room where the collection was to be displayed be named the “Dr Hilgard Muller-kamer”.⁴⁴⁸ The collection was officially donated at the end of 1981 and Miss M. van Heerden was appointed the curator.⁴⁴⁹

Between 1981 and 1984 Van Heerden did a great deal of preparation for the exhibition which opened on 20 June 1984.⁴⁵⁰ Muller died a year after the opening and the collection remained in the room for the next 10 years. On 27 June 1995 the Executive of the University decided to break up the collection with the two provisions that it be given back to the family and whatever they did not want be amalgamated with other collections where appropriate.⁴⁵¹ The family declined the “re-gifting” of the collection with the exception of one silver candelabra which was then deaccessioned.⁴⁵² Subsequently the rest of the collection was divided up after this with the objects being managed as part of the Kruger Collection. The books were incorporated into the Library and the documents kept as a “H.M. Muller Documents collection” stored in the Africana section of the Library. In 2014 the documents collection was transferred to the UP Archive (UPA).⁴⁵³

The collection itself was never expanded due to the limited nature of the theme of the collection. For this reason trends in collecting and outside influences play no part in the collection. The collection also had very little reputation to consider until the disbandment thereof in 1995. The timing of this decision⁴⁵⁴ had much to do with the changing political situation in South Africa.⁴⁵⁵ After 1994 the reputational state of a collection connected to an Apartheid era Minister⁴⁵⁶ in the John Vorster⁴⁵⁷ (1915-1983) cabinet was not acceptable to the University. The major reason for the

Usself, brief H. Muller, 1980/09/29.

⁴⁴⁸ UPAA, Muller File: H. Muller, i/s Skenking aan die Universiteit, brief EM Hamman, 1980/10/08.

⁴⁴⁹ UPAA, Muller File: J.S. Bergh, Prof M.G. Schoonraad, letter A. Breed, 1989/05/11.

⁴⁵⁰ Leër 3.14.3 Africana Versameling: M. van Heerden, Lewe en Werk van Dr Hilgard Muller, Uitstillings brosjure, 1984/06/20.

⁴⁵¹ UPAA, Muller File: Notule van die hoofbestuur van die Universiteit van Pretoria gehou op 27 Junie 1995, punt 6.5.

⁴⁵² UPAA, Muller File: N Muller, letter P Smit, 1995/07/14

⁴⁵³ G.C. de Kamper, Inventory: H Muller Collection, 2006.

⁴⁵⁴ In 1994 South Africa had their first democratic elections which saw a change in government from the National party that came into power in 1948 to the African National Congress.

⁴⁵⁵ In 1995 several changes to remove political symbols from the campus was discussed and executed. Especially those political names and objects directly connected to the National Party, this included things like the changing of the name of the JG Strydom (previous Prime Minister of South Africa) building; removal of the Student Representative Council ox-wagon and voortrekker cannon from campus; as well as the disbanding of the Muller collection.

⁴⁵⁶ Muller was the Minister of Foreign Affairs between 1964 and 1977 in the height of Apartheid.

⁴⁵⁷ Vorster was the Prime Minister of South Africa from 1966 to 1978

disbandment however was not the political situation, but a rather peculiar problem the collection started to pose. After the donation and exhibition of the collection several other previous Chancellors' and Principals' families started to expect the same treatment and came very close to demanding that the University create similar dedicated spaces for them.⁴⁵⁸ This apparently prompted the Executive to close the exhibition.

The most important pieces in the collection are probably the eight decorations Muller received, in particular the DMS which is a very rare decoration and seldom seen in any medal collection. The collection furthermore consists of 120 objects, 608 books, 29 boxes of documents, 14 framed certificates and three cartoons.⁴⁵⁹ Of these objects three of the ceramic pieces were displayed in the UP Museums and the four paintings were distributed on campus with the rest of the UP Art collection. The remainder of the collection was in storage and from 1995 it was kept in a safe in the Administration building until 2004 when it was moved to the Museum collections. The pieces of the now separated collection have never been exhibited as a unit again.

The use of a political collection like this is quite limited and cannot be exhibited in its original form of donation. It might however be used to understand the political actions and ways in which the National Party used the politicians of the day to manipulate the world political stage as discussed in the article "The politics of possession" by L. Skogh.⁴⁶⁰ He claims that a collection's inventory is one of the best sources to understand the political "struggle" in the time the collection was created, and for this reason alone the collection may be of use for research.

4. Rautenbach Award Collection

In the 1980s the idea of creating a "Tukkiana collection"⁴⁶¹ was decided upon by the Management of the UP Library.⁴⁶² This decision prompted the writing of letters to all

⁴⁵⁸ Persoonlike Mededeling: A Breedts, Universiteit van Pretoria, Ou Lettere Gebou, Afgetrede Hoof Kultuur Sake, 2016/10/21.

⁴⁵⁹ The cartoons were moved to be managed as part of the Schoonraad Political Cartoon Collection in 2005.

⁴⁶⁰ L. Skogh, "The politics of possession, The pretiosa collection of Hedwig Eleonora of Schleswig-Holstein-Gottorp, Dowager Queen of Sweden (1636-1715)", *Journal of the History of Collections*, 23(2), 2011, pp. 333-347.

⁴⁶¹ The word "Tukkiana" was derived from the word *Africana*, meaning from Africa, whereas *Tukkiana* means from *Tukkies*, the nickname for the University of Pretoria.

⁴⁶² Skenkings Leêr *Africana* Versameling: E. Gerryts, *Tukkiana*-Versameling: M.C.H. Rautenbach-Skenking,

alumni personnel to donate books, research articles and photographs. One of the categories for the collection was trophies, medals, degrees, certificates and other such objects from prominent personnel at UP. Many previous personnel responded, one of which was Professor M.C.H. Rautenbach DMS (1902-1988), a former UP principal from 1948 to 1970. Rautenbach bequeathed his personal medals and certificates as well as some other UP related objects.⁴⁶³ These objects came to the University in 1988 but were kept in a safe at the UP Department of Finance until 1991 when they were transferred to the safe of the Library.⁴⁶⁴ It stayed in the safe until 2008 when it was transferred to the management of UP Arts.⁴⁶⁵

The gathering of this type of collection was a definite trend of the time as two other⁴⁶⁶ such collections were also brought together. These collections were created to try and start a historical collection of the institution which would create a sense of pride in its past. As regards outside influences on the collection, after the first donation there were none as the collection was about one person and only included his objects. Furthermore, the collection has never been out of storage and therefore there is no reputation nor problems with the provenance. When the collection was donated no inventory was compiled and this only happened after the move to UP Arts in 2008.⁴⁶⁷

The only really valuable object in the collection is the DMS which is probably the reason for the collection always being in secure storage, as the medal is worth quite a lot in scrap metal value alone.⁴⁶⁸ The collection itself consists of 27 medals or decorations, two trowels used for the laying of cornerstones of buildings on campus, 11 certificates and four pieces of textile⁴⁶⁹ - in all 44 objects. The collection has never been exhibited or used. Like several of the other smaller collections, it is of such limited use that no academic articles were written on the subject.

brief A. Breedt, 1991/11/19.

⁴⁶³ Persoonlike Mededeling: A Breedt, Universiteit van Pretoria, Ou Lettere Gebou, Afgetrede hoof Kultuur Sake, 2016/10/21.

⁴⁶⁴ Skenkings Leër Africana Versameling: E. Gerryts, Tukkiana-Versameling: M.C.H. Rautenbach-Skenking, brief A. Breedt, 1991/11/19.

⁴⁶⁵ UP-Art Archive, Box: Management 2005-2010: R. Maropa, Rautenbach Medals, e-mail GC de Kamper, 2008/08/18.

⁴⁶⁶ Hilgardt Muller and Danie Joubert (The Joubert collection was only loaned and therefore not used in the study)

⁴⁶⁷ G.C. de Kamper, Inventory: MCH Rautenbach Collection, 2008.

⁴⁶⁸ The DMS is 16 carat gold, platinum and set with 5 diamonds.

⁴⁶⁹ The whereabouts of the textiles is unknown.

The collection of the Rautenbach awards, as well as the previous three collections namely the President Brand, Kruger and Hilgard Muller collections, are probably a very close resemblance to what Skogh portrayed in the journal article, “The politics of possession”.⁴⁷⁰ All four of these collections were first seen as “owning the politics of the day”, but now are seen as a “burden” as museums are increasingly not wanting to “own the politics of those days” by maintaining relics of the former political dispensation.

5. Culture Historical Museum Collection

In a report to the Council in June 1933, Prof S.P. Engelbrecht wrote that the Department of Afrikaans Art and Culture⁴⁷¹ collected cultural objects, but had no funds to exhibit them. He explained that the major function of the collection was to give students a better idea of the subject matter of Afrikaner culture. In the report the Department requested a space to display these objects as they wanted to attract more donations, but argued that donors were reluctant to contribute due to the insufficient exhibition space.⁴⁷² Consequently, after the New Merensky library was opened in 1937, a space was given to the collection in the Library section of the Old Arts Building. The first time any other mention was made of this collection of cultural artefacts was in 1972 whilst it was under the curatorship of Nilant.⁴⁷³ The objects were catalogued in the 1990s in the Department of History.⁴⁷⁴ In 2002 the collection was transferred to the University of Pretoria Museums Unit.⁴⁷⁵

The main focus of the Culture Historical Museum Collection is Afrikaner cultural and related historical objects. These include objects from the Great Trek, the South African War (1899-1902) and the 1914 Rebellion. The date of the collection’s foundation, 1933, and the rapid growth of the collection until 1981, is not surprising, as this time span coincides with the period of the establishment and growth of

⁴⁷⁰ L. Skogh, “The politics of possession, The pretiosa collection of Hedwig Eleonora of Schleswig-Holstein-Gottorp, Dowager Queen of Sweden (1636-1715)”, *Journal of the History of Collections*, 23(2), 2011, pp. 333-347.

⁴⁷¹ Department Afrikaanse Kuns en Kultuur

⁴⁷² S.P. Engelbrecht, S.P., Rapport in verband met die werksaamhede van die Department Afrikaanse Kuns en Kultuur, 06/1933.

⁴⁷³ UPAA: Boks VGO: G. van Alpen, brief A.N. Pelsler 1972/03/24

⁴⁷⁴ Anoniem, Inventaris stoorkamer Geesteswetenskappe gebou, 18-30, 1991.

⁴⁷⁵ UPAA: Boks Verslae 2000-2005: G.C. de Kamper, Jaarverslag, Edoardo Villa Museum en UP Kunsversameling, 2002.

Afrikaner Nationalism in South Africa and also at UP. As early as 1921 Advocate Davis referred to the Transvaal University College (TUC) as “A Hot-bed of Nationalism”.⁴⁷⁶ This trend continued with the institution creating a department of “Afrikaanse Kuns en Kultuur-geskiedenis” in 1931 and the medium of instruction of the entire institution becoming Afrikaans in 1932, making UP an ideal place to create such a collection. The collectors of these objects were the lecturers themselves, and it was done in the quest to bolster a greater understanding of the establishment of Afrikaner Nationalism as an ideology.⁴⁷⁷ This collection is reminiscent of the object discussed in P. McEvansoneya’s “The purchase of the ‘Tara’ brooch in 1868”.⁴⁷⁸ In this article he discusses the cultural prejudice created by objects collected in museums. This collection’s aim was to create a positive attitude towards Afrikaner culture among the students at UP who were the main audience of the Museum. This positive enforcement of cultural ideals was also addressed in T.Z. Robinson’s article, “On the influence of the scientific societies of New Zealand on the character of the nation”.⁴⁷⁹

In the establishment of this ideology, provenance seemed to have been a secondary concern, as the authenticity of objects in the collection did not appear to be of any real concern to its collectors. Documentation on the objects was never kept when the objects were donated, only lists of who donated the objects were made. The donors to the collection were P.W. Botha,⁴⁸⁰ H. Broekhuizen,⁴⁸¹ N.D.C. de Wet Nel,⁴⁸² M.B. Els, S.P. Engelbrecht,⁴⁸³ P. Groenewald, J.J. Groeneweg, P.A. Hafner, E. Heath,⁴⁸⁴ M. Koekemoer, J. Laubser, G. Leith,⁴⁸⁵ M.E. le Roux,⁴⁸⁶ F.W. Leyds,⁴⁸⁷ G.

⁴⁷⁶ C.H. Rautenbach (red.), S.P. Engelbrecht, A.N. Pelzer, F.J. du Toit Spies, W.J. de Kock & C.H. Cilliers, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria, 1910-1960*, p. 54.

⁴⁷⁷ F.A. Mouton, “F.J. du Toit Spies, *Afrikaner Nationalism* and *Volksgeskiedenis* at the University of Pretoria”, *South African Historical Journal*, 51, 2004, pp. 88-89.

⁴⁷⁸ P. McEvansoneya, “The purchase of the ‘Tara’ brooch in 1868: Collecting Irish antiquities for Ireland”, *Journal of the History of Collections*, 24(1), 2012, pp. 77-88.

⁴⁷⁹ T.Z. Robinson, “On the influence of the scientific societies of New Zealand on the character of the nation: Collecting and identifying at the Hawke’s Bay Philosophical Institute Museum, 1874-1899”, *Journal of the History of Collections*, 25(1), 2013, pp. 87-102.

⁴⁸⁰ Prime minister and President of the Republic of South Africa

⁴⁸¹ Hendrik Broekhuizen was the Founder of the “Suid Afrikaanse Akademie vir Wetenskap en Kuns”

⁴⁸² Daan de Wet Nel was also the donor of the Nel-Blom collection

⁴⁸³ S.P. Engelbrecht was a lecturer and member of council at UP.

⁴⁸⁴ Edward Heath was a South African Judge.

⁴⁸⁵ Gordon Leith was a famous South African Architect.

⁴⁸⁶ Miertjie le Roux was a major donor to the University of Pretoria. She donated one of the two experimental farms currently owned by UP.

⁴⁸⁷ FW Leyds was the Secretary of the last President of the Zuid Afrikaansche Republiek, Paul Kruger.

Moerdyk,⁴⁸⁸ S. Naude,⁴⁸⁹ O. Retief, J.C. Roos, R.H. Rosenstrauch, F. Scheepers, D. Schoeman, M. Schulze, J.L. Smit, P.G. Spies, C. Theron, J.H. Theron, C.B. van der Merwe, G. Wolmerans and The National Cultural History Museum.⁴⁹⁰

There are very few unique objects in the collection and it can be said that it is a conglomerate of objects with no real historical significance. The Afrikaner cultural objects were documented, but today the collection is no longer complete.

The 1933 report includes a list of donations: photographs of churches, photographs and brochures of towns and cities donated by Dr Leyds, Dr Broekhuizen, Prof Moerdyk and Mr Leith. All these objects landed up in the Architecture Archive which is discussed in the chapter on book and document collections. Ten artworks were mentioned in the report which are believed to form part of the UP Art Collection today, but which artworks these are, was never recorded.⁴⁹¹ A photograph in *Die Brandwag* of 1945 shows two paintings by the artist P.A. Hendricks⁴⁹² and a linocut by J.H. Pierneef⁴⁹³ which are currently in the UP Art collection.⁴⁹⁴ Listed as donated by J.J. Groeneweg, are several brochures and twelve medals as well as a standard of the Dutch Men's Choir in Pretoria, of which only the banner still exists. Other objects that are no longer in the collection, but appear on the list are: four Voortrekker bonnets, a hat, a fingerless glove, two silk veils, a dress and another dress donated by P.A. Hafner, a head, (presumably a sculpture), of Ms van Heerden donated by S. P. Engelbrecht and a bonnet dating to 1820 donated by P. Groenewald.⁴⁹⁵ Nearly all the documents mentioned in the collection report are missing, including newspaper clippings, programmes and brochures.

Furthermore, in the collection there are several objects with an unknown origin which

⁴⁸⁸ Gerard Moerdyk was a South African Architect and later the Chancellor of UP.

⁴⁸⁹ S. Naude was a chair of Council and a pastor

⁴⁹⁰ De Wet Nel, Els, Engelbrecht, Groenewald, Groeneweg, Hafner, Koekemoer, Laubser, Le Roux, Moerdyk, Naude, Retief, Roos, Rosenstrauch, Scheepers, Schoeman, Schulze, Smit, Spies, C. Theron, J.H. Theron, Van der Merwe and Wolmerans were alumni or spouses of alumni of the University of Pretoria.

⁴⁹¹ UPAA Boks Versamelings: S.P. Engelbrecht, Rapport in verband met die werksaamhede van die Department Afrikaanse Kuns en Kultuur, 06/1933.

⁴⁹² The paintings are of Koos de la Rey and Christiaan de Wet, both Generals during the South African War (1899-1902). The CR de Wet painting went missing between 1980 and 1990.

⁴⁹³ The Linocut print is of Paul Kruger, the last President of the ZAR.

⁴⁹⁴ R.P. Visser, "Ons kultuur in sy Dietse verband, die skatkamer aan die Universiteit van Pretoria", *Brandwag*, 8(382), 1945/06/06

⁴⁹⁵ UPAA Boks Versamelings: S.P. Engelbrecht, Rapport in verband met die werksaamhede van die Department Afrikaanse Kuns en Kultuur, 06/1933.

include a photograph of President Burgers with the *Vrije Wapen Broeders*,⁴⁹⁶ the standard of the *Vrije Wapen Broeders*, an original flag of the Zuid-Afrikaansche Republiek, two chairs, a pillow and a globe. Today the collection consists of 90 pieces.

The Cultural History Museum, after which the collection was named, was exhibited in the Old Arts Building from around 1937 to the early 1980s, but was removed when the Library started to use the space for book storage.⁴⁹⁷ Today the collection is managed as part of the Kruger Collection and is in storage. It has also become essentially redundant.

6. Nel-Blom Collection

The Nel-Blom collection is commonly known as the Daan de Wet-Nel or the De Wet-Nel Collection. Dr Michiel Daniel Christiaan (Daan) de Wet-Nel (1901-1984) was born in the district Stockenstroum near Winburg in the Free State. He studied at the University of Pretoria from 1925 to 1927, after which he studied the anthropology of the Ndebele near Mokopane.⁴⁹⁸ From 1958 he became Minister of Bantu Administration and Development and held this portfolio until 1966. In 1960 the University of Pretoria bestowed an honorary doctorate on him. In 1966 he was appointed as the Commissioner-General of Venda⁴⁹⁹ a post he occupied until his retirement in 1975. De Wet-Nel passed away in Pretoria in 1984.⁵⁰⁰ Miss Maria Blom was a friend of Nel, but no further information on her could be found.

In 1934 De Wet-Nel and Miss Maria Blom decided to donate their collection of Sotho-Ndebele objects to the University of Pretoria. On 20 April 1934 the Council of UP accepted the donation request and asked that Nel give the collection a name.⁵⁰¹ At a meeting held on 14 May 1934 a Deed of Donation was tabled. In this document Nel and Blom dedicated the donation to Prof W.P. de Villiers and his wife on the

⁴⁹⁶ The Vrije Wapen Broeders was Pretoria's first fencing club. It seems that the banner was sent to Europe during the South African War (1899-1902) and was returned to South Africa during the Second World War (1939-1945) for safekeeping.

⁴⁹⁷ Persoonlike Mededeling: A Breedt, Universiteit van Pretoria, Ou Lettere Gebou, Afgetrede Hoof Kultuur Sake, 2016/12/13.

⁴⁹⁸ Originally known as Piet Potgietersrust, the name changed in 2003

⁴⁹⁹ Venda was one of the infamous Homelands put together by the Apartheid government with an independent government, 1973-1994

⁵⁰⁰ Departement Volkekunde Universiteit van Pretoria, *Die Venda gister en vandag*, 1974, pp.2-3.

⁵⁰¹ UPAA, Boks Versamelings: Notule van die gewone maandelikse vergadering van die Raad, 1934/04/20.

following conditions: That the collection would be the unalienable⁵⁰² property of UP; that the donors keep the right to research and publish on the collection until written notice is given; the donors would be able to add objects to the collection; that the collection may be exhibited in buildings of the University or the Transvaal Museum;⁵⁰³ the University will have the right to divide up the collection between different buildings at UP or the Museum but not both; the donors would have the sole right to take photographs; the donors would be provided with a copy of the contract between UP and the Transvaal Museum if the objects were to be exhibited there; and a catalogue must be created.⁵⁰⁴ The University could not accept these terms without consulting the Transvaal Museum and so the Principal, Prof A.E. du Toit, took it upon himself to negotiate with Mr Swierstra, the Transvaal Museum curator.⁵⁰⁵ Subsequently, in July of 1934 the Deed of Donation was accepted and the collection became the property of the University.

The collection was housed at the University's Department of *Bantukunde*⁵⁰⁶ which occupied three huts or rondawels⁵⁰⁷ situated to the east of the "Lettere II Gebou".⁵⁰⁸ It was kept in crates as there was no exhibition space.⁵⁰⁹ In 1934 Nel requested a change to the Deed of Donation which read: "The University would be obligated to house the collection of Ethnographical objects at the Transvaal Museum as long as the Museum authorities [were] prepared to do so".⁵¹⁰ Nel's reasoning behind this change was that he wanted to add several objects to the collection, but he was no longer prepared to donate them to the University as he was against some of the new "anti- Afrikaans" policies emerging at UP.⁵¹¹ This clause would technically mean that Nel would donate the collection to the Transvaal Museum. UP refused to accept the change of the clause in the Deed.⁵¹² In August of 1935 they did however accede to

⁵⁰² Unalienable is a legal term meaning "not being able to separate or taken away"

⁵⁰³ Today the Ditsong National Museum of Natural History.

⁵⁰⁴ UPAA, Boks Versamelings: M.D.C de Wet Nel, Akte van Donasie, 1934.

⁵⁰⁵ UPAA, Boks Versamelings: Notule van die gewone maandelikse vergadering van die Raad, 1934/06/15.

⁵⁰⁶ This would roughly translate to "Science of Blacks". The term Bantu is seen as an offensive way of referring to South African Black people especially during the Apartheids regime.

⁵⁰⁷ These three huts or rondawels were situated behind the Old Merensky Building on the site of the Merensky 2 Library.

⁵⁰⁸ Today this building is known as the Theology Building

⁵⁰⁹ UPAA boks versamelings: Anoniem, Verslag van die komitee i/s huisvesting: Fakulteit van Lettere en Wysbegeerte, undated.

⁵¹⁰ Own translation: UPAA VGO boks: M.D.C. de Wet Nel, Brief aan C.F. Schmidt, 1935/02/16

⁵¹¹ De Wet-Nel never states in his letters what policies he refers to, it is known however that he was a great supporter of the Pro Afrikaans movement and "Afrikaans wording" in the 1930s

⁵¹² UPAA, Boks Versamelings: Notule van die gewone maandelikse vergadering van die Raad, 1935/03/22, p. 3.

sign a loan agreement and the collection was moved to the Transvaal Museum.⁵¹³

In 1966 during a rally of previous chairs of the Student Representative Council⁵¹⁴ at UP in the Rautenbach Hall, Nel announced that he was going to donate the rest of his collection to the University. He followed this announcement up by writing a letter to Mr C.H. Cilliers, at the time a Public Relations Officer at the University. In 1968 he requested the University to visit him and decide which objects they wanted as part of the donation. In March 1975 Prof R.D. Coertze, the then head of the Department of Anthropology,⁵¹⁵ went to Sibasa where De Wet-Nel was living to create a catalogue. Later in the same year the collection was transferred to the University.⁵¹⁶

In 1997 Prof J.B. Hartmann, the then head of the Department of Anthropology and Archaeology that was responsible for the collection, wanted to transfer ownership of the collection to the African Window Museum.⁵¹⁷ The status of this “donation” is unclear as the Ditsong National Cultural History Museum claims it was a donation⁵¹⁸ whereas the documents of Prof J.A. Boon, the then Registrar, refers to it as a “permanent loan”.⁵¹⁹ The agreement between the two parties could not be found.

The Nel-Blom Collections’ two major themes were objects from the Ndebele and Venda communities in South Africa. It also included objects given to Nel by the Zulu, the Xhosa and some of the indigenous people from South West Africa.⁵²⁰ In broad terms the collection theme could be described as ethnological or cultural historical in nature. De Wet-Nel donated the collection to the Department of *Volkekunde*⁵²¹ to be a tool of learning for students studying the cultures of African blacks.⁵²²

As far as trends go the collection’s history is quite astounding. When it was first donated in 1934 and in 1966 it had apparently no interest or relevance due to the prevailing political climate. Another take on this is that in collecting the Nel-Blom

⁵¹³ UPAA, Boks Versamelings: Notule van die gewone maandelikse vergadering van die Raad, 1935/09/16.

⁵¹⁴ Voorsitters van die Studente Raad

⁵¹⁵ Departement Volkekunde

⁵¹⁶ F.J. du Toit Spies & D.H. Heydenrych, *Ad Destinatum II*, pp. 306-307.

⁵¹⁷ Ditsong National Museum of Cultural History

⁵¹⁸ Persoonlike Mededeling: A Carelson, Ditsong National Cultural History Museum, Versamelingsbestuurder, 2016/11/23.

⁵¹⁹ J.B. Hartman, Letter: E. Gardiner, 1997/08/01.

⁵²⁰ Modern day Namibia

⁵²¹ Volkekunde was the Afrikaans derivative of Anthropology with a political undertone of separate development and ultimately Apartheid.

⁵²² Departement Volkekunde Universiteit van Pretoria, *Die Venda gister en vandag*, 1974, pp.2.

collection, the University was subscribing to the government's idea of a "paternalistic protector" shielding the black communities and their cultures from Western society. At that time, the collection was probably used by the Department to further the segregatory political agenda that was expressed by Prof P.J. Coetzee, the then Head of *Volkekunde* who claimed: "It is necessary for us to take all measures to ensure the diversity and the separate development of different ethnic groups..."⁵²³ However, when South Africa became a democratic country in 1994, the collection would have relevance beyond politics, yet at this stage it was seen as fitting to alienate the collection.

The collection itself was heavily influenced by De Wet-Nel's work as he collected wherever he was working. After the collection came to UP, due to the aforementioned space problems, it was never added to. There was also never a curator for the collection that could work on adding to the collection. The collection itself, although relatively unknown because of its study collection status, is probably one of the most comprehensive collections of its kind and, as it was collected during the time it was used, the provenance thereof is very good.

As stated earlier, the collection was "donated" or "permanently loaned" to the Ditsong National Cultural History Museum and for this reason there is no inventory at UP nor any collection breakdown and no information on important pieces. About 20 or so objects were left at UP when it was moved to Ditsong. These objects were transferred to the Kruger Collection for management. The collection consisted of more than 300 objects including five drums (of which two are still at the University), 100 canes, 87 pieces of wickerwork and several Zulu artworks.⁵²⁴

The history of this collection reminds one vaguely of the "The Rosselino affair"⁵²⁵ by J. Warren who makes mention of a breakdown in relations between a donor and a curator. In this instance there was a breakdown between the donor and the institution with nearly the same consequences. In the latter part of the history of the collection it is once again reminiscent of the article by J. Morrison, "Victorian Municipal Patronage, The foundation and management of Glasgow Corporation

⁵²³ J.S. Sharp, The Roots and Development of *Volkekunde* in South Africa, *Journal of Southern African Studies*, 8(1), p.16.

⁵²⁴ F.J. du Toit Spies & D.H. Heydenrych, *Ad Destinatum II*, p. 307.

⁵²⁵ J. Warren, "The Rosselino affair", *Journal of the History of Collections*, 11(2), 1999, pp. 187-201.

Galleries 1854-1888”,⁵²⁶ where the institution did not necessarily think through the implications of the collection of objects and overlooked that they would have to care for it for prosperity.

A further article that should be kept in mind when the history of this collection is considered is that of S. Tas, “Between patriotism and internationalism contemporary art at the Musée du Luxembourg in the nineteenth century”.⁵²⁷ In the article, Tas writes about the almost prophetic collecting habits of curators, in other words, collecting things before they are popular or considered important. Although UP was maybe prophetic in accepting the collection, a total lapse in judgement led them to give it away just when it would gain prominence. In short, it seems that the history of this collection is riddled with bad judgement calls and uninformed decision making. Perhaps the legalities of the transfer need to be revisited.

7. Westphal Collection

In 1984, Mr Kobus Schutte from George donated a collection of copied African masks by the German- South African sculptor Theo⁵²⁸ Westphal (1907-1970) to the University of Pretoria.⁵²⁹ Westphal emigrated from Germany to South Africa in 1950 as a political refugee. He was a wood carver and later became the furniture restorer at the National Cultural History Museum in Pretoria. Westphal developed a keen interest in masks of Africa and he copied them from originals and photographs from all over the continent.⁵³⁰ His collection was donated to the UP department of *Volkekunde*⁵³¹ which became the Department of Anthropology and Archaeology in 1993. In 2000, the collection was transferred by the Head of the Department, Prof Hartman, to Mr F.U. Gunther, the Curator of the UP-Art Collection at the Cultural Bureau.⁵³²

The donor, Schutte, believed that the masks would be of great research value to an

⁵²⁶ J. Morrison, “Victorian municipal patronage, The foundation and management of Glasgow Corporation Galleries 1854-1888”, *Journal of the History of Collections*, 8(1), 1996, pp. 93-102.

⁵²⁷ S. Tas, “Between patriotism and internationalism contemporary art at the Musée du Luxembourg in the nineteenth century”, *Journal of the History of Collections*, 27(2), 2015, pp. 227-240.

⁵²⁸ *Ad Destinatum II* has his first name as Leo not Theo

⁵²⁹ UPAА boks Versamelings: Anoniem, Uitstalling Departement Volkekunde, verslag: 1984.

⁵³⁰ F.J. du Toit Spies & DH Heydenrych, *Ad Destinatum II*, p. 307.

⁵³¹ Departement of Ethnology

⁵³² UPAА boks Versamelings: Anoniem, Uitstalling Departement Volkekunde, verslag: 1984, added as a hand written note on the front cover with a signature.

ethnology department due to the rarity of original masks in South Africa. Eastern and Western African culture was never really a field of study pursued in the Department and in the end it had little or no academic value. For this reason, as well as the fact that they were only copies of masks, the collection was never really extended and was mostly used for decoration, which in turn was not conducive to creating a good reputation for the collection. This phenomenon was previously discussed by A. Gazi in the article “The Museum of casts in Athens (1846-1874)”⁵³³, where copies were created for research purposes and then exhibited but never became objects of actual importance. These factors resulted in the collection having rather more artistic value than academic ethnological value and thus in 2000 it was transferred to the UP Art Collection.

The collection consists of 48 masks and a large collection of drawings and some photographs. It was exhibited once after the donation in 1984 with a catalogue but has been in storage since the 1990s.⁵³⁴ The collection has very little artistic value, as already mentioned, the masks are essentially copies and thus are used for decoration in office spaces across campus. The collection is slightly reminiscent of K.L.H. Wells article “Rockefeller’s *Guernica* and the collection of modern copies”, in which the importance of making copies of artworks is underlined, but concludes that these copies will ultimately become decorations and will never be seen as important objects.

8. Velcich Collection

The Velcich collection was named after Ms Agnes Velcich the person who bequeathed the collection. Her first name is misspelled in some documents as Agnus, while her surname is often also misspelt as Velchich.

In January 2001 Mr Johann Kriek, Head of Fundraising and Alumni, received a letter from the executors department of First National Bank. It stated that a collection of artefacts of an African nature had been bequeathed to the University of Pretoria by Ms Agnus Velchich [sic]. The decision was taken that the collection was to be taken to the Centre for Indigenous Knowledge (CIK) at the Department of Anthropology

⁵³³ A. Gazi, “The Museum of Casts in Athens (1846-1874)”, *Journal of the History of Collections*, 10(1), 1998, pp. 87-91.

⁵³⁴ UPAA boks Versamelings: Anoniem, Uitstalling Departement Volkekunde, verslag: 1984.

and Archaeology so as to determine its value.⁵³⁵ The CIK appointed Miss Jackie Roos to compile an inventory of the collection.⁵³⁶ On 24 May 2001 a report from Prof Herman Els from the CIK indicated that the collection was collected over a period spanning from 1928 to 1982 and was of great value to research. Els recommended that the book collection should be placed in the Library whereas the slides and objects would be taken care of by the CIK itself.⁵³⁷

The “In Natura Donation” committee of the University approved the donation at their meeting of 12 July 2001. Mr Marius le Roux, Head of the Section for Insurance and Asset Management, was informed and the collection was photographed and the inventory was put onto the University’s asset system.⁵³⁸ In 2003 the CIK closed down and the collections management resorted directly under the Department of Anthropology and Archaeology, while the slide and photograph collections were moved to the Library.

With the establishment of the Heritage Committee in 2008, the collection became part of the management function of the Human Sciences sub-committee.⁵³⁹ In 2013 it was decided that the collection was to move from the management of the Department of Anthropology and Archaeology to the Department of UP-Arts as part of the museum managed collections.

The collection itself consists of African cultural artefacts mostly collected in Mpumalanga and KwaZulu Natal. It is a mix between good examples of cultural objects and curios, but as it was un-curated after the donation, no internal influences can be traced on the collection. It is however apparent that the collector did show a particular interest in Zulu culture when collecting. The collection is totally unknown in the African art segment of collectors and has therefore no reputation to speak of. There were no extra donations or acquisitions, although the Sarel and Rita van der Walt collection (discussed later) follows the same collection pattern. There is also a

⁵³⁵ UPAA boks Versamelings: J. Kriek, Nalating Wyle Mev Velchich, brief S. Marx 2001/02/08.

⁵³⁶ J. Roos, Inventaris Velchich [sic], Versameling, 2001/03

⁵³⁷ UPAA boks Versamelings: H. Els, Velchich [sic], Skenking, brief J. Kriek, 2001/05/24.

⁵³⁸ UPAA boks Versamelings: R. van der Laan, Skenkings in Natura aan die Universiteit van Pretoria 2038631, 2001/07/12.

⁵³⁹ UPAA boks Versamelings: S.L. Tiley-Nel, **et al**, Corporate policy for the University of Pretoria Art and Heritage Collections, 2009.

small donation by the De Vaal family⁵⁴⁰ that is managed along with the Velcich collection. When the collection was transferred to UP Arts about half of the listed objects were unaccounted for.⁵⁴¹

The most interesting pieces in the collection are probably the five panels of the Zulu artist Ntziyanga Qwabe and a sculpture by the artist Hezekiel Ntuli. The collection consists of five important parts: 99 artefacts for day to day use; 21 sculptures; 69 ceramic objects; books and photographs. The books were incorporated into the general book section of the Africana collection.⁵⁴² The collection is in storage and currently being researched, as the photographs and slides were recently reunited with the objects.

As this collection is mostly unused and not seen as an important section of the collection at UP it might be useful for the University to investigate the claims A. Nettleton and L. de Becker make in the book entitled *Activate/Captivate* about the same sort of collection at the University of the Witwatersrand. In this book, they claim that the collection stimulates the “creativity of their students”⁵⁴³ and it might be worthwhile for the future of the collection to investigate how this was done to use the collection for the same purposes at UP.

9. Welman Collection

Nic Welman (1947-2010) was the Chief Financial Officer of Kaross Hotels and a bookkeeper. Since the early 1980s he collected historical bottles in Pretoria and by 2005 he started collecting South African factory ceramics. In 2005 Welman started to come to the meetings of the UP Ceramics Forum⁵⁴⁴ in the J.A. van Tilburg Collection exhibition space. It was then that he started to develop a keen interest in ceramics and in December of that year he started collecting South African ceramics. This collection grew quickly and by 2007 Prof A.E. Duffey hosted the “Tale of Two Cities”⁵⁴⁵ exhibition which mostly consisted of ceramics from Welman’s collection. In

⁵⁴⁰ About 25 objects, not inventoried and with no donation information

⁵⁴¹ 2014 Inventory shows 49 missing objects from the collection.

⁵⁴² P. van der Merwe, personal communication, 2014/07/23.

⁵⁴³ A. Nettleton & L. de Becker (eds.), *Activate/Captivate, Collections re-engagement at Wits Art Museum*, 2015.

⁵⁴⁴ The UP Ceramics Forum was started by Prof A.E. Duffey and G.C. de Kamper in 2005 to create an interest in Ceramics in general in Pretoria

⁵⁴⁵ The Exhibition exhibited ceramics of Pretoria and Johannesburg in the Van Tilburg Collection

2010 Welman committed suicide by means of a self-inflicted gunshot and bequeathed his collection of ceramics to the UP Museums.⁵⁴⁶

An interest in South African ceramics had just started to bloom at about the time of the donation. This upward trend in the collectability thereof can be seen in the publication of a number of books on the subject matter during that time.⁵⁴⁷ As De Kamper, the curator of the collection and Welman were friends, the curator of the collection had a large influence on the purchase of pieces and on which pieces were donated to UP. De Kamper made sure that the pieces to be donated were a good representative collection of objects.⁵⁴⁸ This donation resembles the situation set out in the article by C. Wainwright, "Shopping for South Kensington: Fortnum and Henry Cole in Florence 1858-1859"⁵⁴⁹ mentioned in the literature review where a curator and collector collect together.

The collection has a good reputation. In her book *Scorched Earth*, Wendy Gers used several pieces from the collection as examples to illustrate certain developments.⁵⁵⁰ As for provenance, the pieces were mostly purchased from second-hand stores, antique shops and collectable fairs. There were no extra purchases, donations or deaccessions from the collection. There were however three loose pieces of South African ceramics bought by the Art Committee in 2006 that were added to the collection in 2010 for management purposes, as well as a piece from the Elizabeth Rautenbach bequest (mentioned in the Kya Rosa Collection section). This was done in 2013 when the museums embarked on a management revamp and several objects with no particular home were moved to more compatible collections. These pieces were all good additions to the collection.

The collection's importance is not because of single individual objects, but can rather be ascribed to the holistic view it represents of the South African ceramic industry. The collection consists of 81 pieces of which 73 are South African ceramics, five Japanese, one English, one Dutch and one Mozambican. The Collection was

⁵⁴⁶ Persoonlike mededeling: C.N.J. Welman, seun van C.N. Welman, 2016/11/22.

⁵⁴⁷ *Scorched Earth* by Wendy Gers and *South African Pottery Marks and monograms* by Justin Kerrod

⁵⁴⁸ University of Pretoria Museums, Annual report 2014, Department of UP-Arts, Faculty of Humanities, pp. 15-18.

⁵⁴⁹ C. Wainwright, "Shopping for South Kensington: Fortnum and Henry Cole in Florence 1858-1859", *Journal of the History of Collections*, 11(2), 1999, pp. 171-185.

⁵⁵⁰ W. Gers, *Scorched Earth*

catalogued in 2014⁵⁵¹ and was first exhibited in the entrance to the World Ceramic exhibition in the Old Arts Building during 2014 and then about half of it moved to the top middle foyer of the same building at the end of that year.⁵⁵² The collection is currently used for training purposes for student visits to the museums and in 2016 a brochure was published on it.⁵⁵³

10. Sarel & Rita van der Walt Collection

In 1969 Mr Sarel van der Walt worked for the Bantu Investment Corporation of South Africa Ltd (BIC). The Corporation's main aim was to do development work in the rural communities and aid them in bringing their works of art and craft to market.⁵⁵⁴ His main focus was beadwork, wood carving and pottery. He worked mostly in the Venda, Zululand and the Transkei regions.⁵⁵⁵ Between 1970 and 1974 Van der Walt exhibited works he purchased, mostly from Zululand, on three occasions at the South African Arts Association, at that stage housed in the Old Dutch Bank⁵⁵⁶ in the centre of Pretoria. He was assisted in this endeavour by Zandberg Jansen, Elbie Kachelhoffer and Bettie Cilliers-Barnard.⁵⁵⁷

In 1975, before Van der Walt left the service of the BIC, he was asked by the Department of Information to put together an exhibition of Zulu artefacts and the art of Cecil Skotnes. Along with objects of other museums, the Zulu objects of Van der Walt's own collection were exhibited. This collection was exhibited at the Royal Museum for Central Africa in Tervuren Belgium and The Museum of Ethnology in Vienna.⁵⁵⁸ A write-up of this exhibition was done in the Belgian Magazines *Beelden* and *Images* but unfortunately no copies of these publications were available or dates were provided.⁵⁵⁹ However articles by Jenny Basson in South Africa appeared in the

⁵⁵¹ University of Pretoria Museums, Annual report 2014, Department of UP-Arts, Faculty of Humanities, p. 15

⁵⁵² S.L. Tiley-Nel & G.C. de Kamper, *South African Ceramics*

⁵⁵³ S.L. Tiley-Nel & G.C. de Kamper, *South African Ceramics*

⁵⁵⁴ W.B. Perry, Letter of introduction: Mr Sarel van der Walt, 1975/04/14

⁵⁵⁵ During the time period, 1913-1994, there were Black homelands or reserves setup through South Africa. Today these homelands form part of South African with Venda being part of the Limpopo Province, Zululand part of KwaZulu Natal and Transkei part of the Eastern Cape.

⁵⁵⁶ Ou Nederlandse Bank

⁵⁵⁷ J. Basson, Zulu Tentoonstelling is groot treffer in Europa, *Rapport*, 1975/09/01

⁵⁵⁸ J. Basson, Zulu Tentoonstelling is groot treffer in Europa, *Rapport*, 1975/09/01

⁵⁵⁹ Onbekend, Tentoonstelling van Zoeloe-Kultuur, brief Sarel van der Walt van Sekretaris van Inligting, 1975/09/09.

Rekord and the *Suid Afrikaanse Panorama*.⁵⁶⁰ These closely resemble the article of P. Mason in “*Moai on the move*”⁵⁶¹ which discusses objects and collections used to influence the perception of the world about a culture by means of traveling collections.

In August 2012 Dr A. Breedt, working at that stage for the Department of Alumni Relations, was contacted by Van der Walt to view the collection with a possibility to donate. Breedt invited De Kamper, the Curator of the Art Collections to attend the viewing. The viewing of the collection was in an office of the Urological Hospital at 1162 Grosvenor Street in Hatfield Pretoria, where Sarel van der Walt was employed. On 3 September 2012 Sarel and Rita van der Walt donated their collection to UP with the only provision that the collection could not be sold.⁵⁶²

The major focus of the collection is art objects by Black South Africans. The collection was influenced over the years by the collector’s involvement in the BIC. The collection has a very good reputation internationally as can be seen from the exhibition history as well as the fact that the provenance is quite well documented for a small private collection such as this. The collection is managed along with the Velcich collection due to the similar collecting trends. An inventory for this collection has not yet been completed.

When individual objects are considered the most interesting are the wood carved Zulu objects, as they are in very good condition with a solid provenance. It is therefore one of the better collections in museum hands currently as it can be compared to collections like that of the KwaZulu Cultural Museum. There were 17 objects donated, 11 of them of Zulu origin and other objects that were from the Shangaan, Tsonga, Masai, San, Tsumkwe and Ovambu cultures.⁵⁶³ Most of the objects are made of wood. The collection is currently still being inventoried and researched.

11. Giraud Collection

Madame Juliette Jeanne Marie Giraud, née Girodon (1923-2014) was a French

⁵⁶⁰ J. Basson, Zoeloe uitstalling, *Suid Afrikaanse Panorama*, 20(1), 1975/01, pp.10-11.

⁵⁶¹ P. Mason, “*Moai on the move*”, *Journal of the History of Collections*, 24(1), 2012, pp. 117-130.

⁵⁶² S.J. van der Walt, Sarel en Rita van der Walt-versameling, brief Universiteit van Pretoria, 2012/09/03.

⁵⁶³ S.J. van der Walt, Sarel en Rita van der Walt-versameling, brief Universiteit van Pretoria, 2012/09/03.

diplomatic corps member who was with the French Foreign Ministry from 1951. Giraud was stationed in Paris, Buenos Aires and Tripoli before she got married to Raymond Giraud in 1956. After that they were stationed in Karachi, New York and Quito before her husband passed away in 1973. After his passing, Juliette Giraud was stationed in Saigon, Montreal and then Pretoria from March 1979. During her time in the diplomatic corps she went on several archaeological excavations and collected objects from local markets and objects discarded from the excavations. After retiring from the French Foreign Ministry, Giraud stayed on in South Africa, but was repatriated to France in July 2013 due to her bad health.⁵⁶⁴

In October of 2013 Ms Joelle Barrier and Jeanine Vueghs contacted the University through Mrs I. McGinn, the conservator at the UP Conservation Laboratory, a division of UP Arts, Museums. Due to the international laws on the export of objects from Central America and Mexico,⁵⁶⁵ Colombia⁵⁶⁶ and Latin America,⁵⁶⁷ as published by the International Council of Museums (ICOM) the collection could not be exported from South Africa to France. D. Thornton and J. Warren explore this concept of “national property” in their article “The British Museum’s Michelangelo acquisitions and the Casa Buonarroti”⁵⁶⁸ of which this collection is a prime example. The University was requested to take these objects on a long-term basis loan basis for safe keeping.⁵⁶⁹ This was approved in August 2014 by an ad hoc decision of the Museum Committee and signed off by the Acting Director of UP Arts, G.C. de Kamper. In November 2014 Giraud passed away in France and the French court made the decision, after consultation with the executor of the estate, Mrs Caillon, and Giraud’s children to bequeath the collection to the University of Pretoria.⁵⁷⁰ The original court letter was translated from French and a certified English copy was received by the Chief Curator Museum Management, S.L. Tiley-Nel on 20 February 2015.

⁵⁶⁴ UPAA, Box Collections: J. Barrier & J. Vueghs, Re: Request for temporary curation by the University of Pretoria Museums, Letter: I. McGinn, 2013/10/16.

⁵⁶⁵ ICOM, Red List of Endangered Cultural Objects of Central America and Mexico, 2009

⁵⁶⁶ ICOM, Red List of Colombian Cultural Objects at Risk, 2010

⁵⁶⁷ ICOM, Red List of Latin American Cultural Objects at Risk, 2003

⁵⁶⁸ D. Thornton & J. Warren, “The British Museum’s Michelangelo acquisitions and the Casa Buonarroti”, *Journal of the History of Collections*, 10(1), 1998, pp.9-29.

⁵⁶⁹ UPAA, Box Collections: J. Barrier & J. Vueghs, Re: Request for temporary curation by the University of Pretoria Museums, Letter: I. McGinn, 2013/10/16.

⁵⁷⁰ UPAA, Box Collections: J. Barrier & J. Vueghs, Re: Archaeological Collection of Mrs. Juliette Giraud, Letter S.L. Tiley, 20/02/2015.

The UP exhibition of ceramics, called “World of Ceramics”, was the single largest factor in accepting the original loan for safe keeping as well as the subsequent acceptance of the bequest. The major theme of the collection is ceramic wares from Native American groups and this fitted in very well with the exhibition that was being constructed in the Old Arts building.

The collection was essentially a small private collection consisting of 53 South American artefacts with no reputation to speak of, but it did have a good provenance, as Giraud documented all the objects and where they were found.⁵⁷¹ Furthermore, as the collection only came to the University in 2014, there has been no time for the collection to grow nor has sufficient research been done on the collection to ascertain if there are individually important pieces in the collection. Parts of the collection are currently exhibited in the recently constructed “World of Ceramics” exhibition with several fragments or incomplete pieces in storage. The collection is therefore mostly used for exhibition purposes.

12. Library Map Collection

According to the original numbering system of the maps, this collection appears to have started in the 1930s. However, how the first maps in the collection were bought or who donated them, is unknown. The first mention made of the maps is in a report which dates from the 1980s looking at the management of maps in the Library. The only other two references to the collection are an undated inventory of the 60 maps in the collection named “Catalogue of the Maps in the Library of the University of Pretoria 1517-1880”⁵⁷² and a 1979 inventory of 20⁵⁷³ maps acquired from Dr Willem Punt in 1979.⁵⁷⁴ Therefore we know that 20 of the 60 maps were purchased by the Nederlandsch Cultuurhistorisch Instituut.⁵⁷⁵

The collection of maps was catalogued officially on the financial system of the University of Pretoria in 2004 when the University, under the auspices of the

⁵⁷¹ This documentation, mostly in French and Spanish, was donated along with the collection of objects.

⁵⁷² Landkaarte Leêr, Africana collection 4.14: Inventory: Catalogue of the Maps in the Library of the University of Pretoria 1517-1880.

⁵⁷³ These 20 maps are part of the 53 maps

⁵⁷⁴ Landkaarte Leêr, Africana versameling 4.14: Inventaris: “Kaarte van Dr Willem Punt aangeskaf in 1979.

⁵⁷⁵ Landkaarte Leêr, Africana versameling 4.14: Nederlandsch Cultuurhistorisch Instituut aan de Universiteit van Pretoria, Zeven en veertigste jaarverslag over de periode van 1 Januari – 31 December 1979

Department of Asset and Insurance Management, a sub-division of the Department of Finances, undertook a large scale inventory of object collections not under the management of the museums on campus. In the beginning the collection was named the AIC Collection⁵⁷⁶ (Academic Information Centre) but after 2008 it changed to the Library Objects Collection.

The Map Collection is in line with a worldwide trend of interest in maps of Africa. African maps are probably one of the most collectible map types, a trend that has prevailed for many years. Unfortunately the influences from collectors, or curators on this collection could not be determined due to a lack of a collecting history. It is not certain if these were bought as one batch or over a period of 50 years.

The collectable value of maps, like these, are usually only recognised at a later date. The University of Pretoria Map Collection has generally no reputation to speak of as its existence is also essentially unknown. There is an explanation for this. In 2001 the University of the Witwatersrand (WITS) had its collection of maps stolen at gunpoint. This incident prompted the University of Pretoria to remove their maps from open storage in the Africana section to the Library safe and to take the maps off the open access inventory.⁵⁷⁷ Subsequently the Map Collection disappeared into obscurity and never left the safe for the next 16 years.

The collection itself, although locked in a safe, has a “good” provenance, as in the 1980s a map expert recorded all the maps in the collection and commented on the rarity and importance of some of them.⁵⁷⁸ Of the 40 maps in the original collection, 39 are original copper etchings and one is a copy.⁵⁷⁹ As for the 20 maps acquired from Punt, 14 are original and six are copies.⁵⁸⁰ The problem of this collection and the provenance thereof is similar to that discussed in “The Purloined Codex”⁵⁸¹ by P. Mason. Here he looks at the problems of objects without documented provenance, of

⁵⁷⁶ The AIC or Academic Information Centre was the name of the University of Pretoria Library in the late 1990s until the centenary in 2008 when it returned to the original name, given in 1938, The Merensky Library.

⁵⁷⁷ V.E. Esterhuizen, Universiteit van Pretoria, Ou Lettere Gebou, Afgetrede Kurator Van Tilburg Versameling, 2016/05/29.

⁵⁷⁸ Landkaarte Leêr, Africana collection 4.14: Inventory: Catalogue of the Maps in the Library of the University of Pretoria 1517-1880, p.1.

⁵⁷⁹ Landkaarte Leêr, Africana collection 4.14: Inventory: Catalogue of the Maps in the Library of the University of Pretoria 1517-1880.

⁵⁸⁰ Landkaarte Leêr, Africana versameling 4.14: Inventaris: “Kaarte van Dr Willem Punt aangeskaf in 1979.

⁵⁸¹ P. Mason, “The Purloined Codex” *Journal of the History of Collections*, 9(1), 1997, pp. 1-30.

which these maps definitely an example. He highlights the difficulties of an expert being the only source of provenance as that would rather be seen as an “opinion” and not really provenance.

After the 1979 purchase, it does not appear that there were any further accessions or deaccessions to the collection. The 40 maps from the original collection have been stored since 2001, first in the Library and currently with the Art Collection. The 20 Punt maps were purchased with frames and remain on display on the walls of the upper floor of the Old Merensky Library.

13. Aschenborn Collection

The Aschenborn Collection was started by the University’s Library in 1955 during the centenary celebrations of the City of Pretoria. At that stage it was called “Museum oor Skrif en Skryfmateriaal”⁵⁸² and was brought together by Dr Hans Aschenborn who worked at the Merensky Library between 1952 and 1959.⁵⁸³ The collection was created by Aschenborn who wrote “hundreds” of letters to countries across the world requesting material. These letters resulted in the donation of the objects in the collection which were placed in a room, called a “miniature museum” at the time, in the Merensky Library.⁵⁸⁴ The purpose of the museum was to portray to students the history of writing through the centuries and this is therefore the main theme and the reason for the collection being brought together.

Institutions that donated included the University of Patna in India, the South African Embassy in Cairo, the Greek Minister in South Africa and the Consul General of Japan. After these initial donations, the collection has never been extended or curated and therefore there was no development in trends or external influences on the collection. As the collection was only used for a small exhibit, it also never built any kind of reputation or gained academic importance.

When considering the provenance of the collection, it might be slightly suspect in some cases. As in the article of Stähli, “The Fortnum head – a fake”,⁵⁸⁵ discussed in the literature review, the collection is deemed original due to the provenance, i.e.

⁵⁸² Own translation: Museum for writing and writing materials

⁵⁸³ V. du Plessis, Dr H.J. Aschenborn – ‘n Waardering, *SAMAB*, 17(5), 1987/03, p. 244.

⁵⁸⁴ Anoniem, Die Biblioteek, *Skakelblad*, 6(3), June 1959, p. 19.

⁵⁸⁵ A. Stähli, “The Fortnum head – a fake”, *Journal of the History of Collections*, 11(2), 1999, pp. 247-249

donated by several countries. This might be true for some objects, but in the 1959 *Skakelblad* there is an article that indicates that the objects that could not be sourced, such as papyrus, were actually “created” by the personnel members of the library themselves.⁵⁸⁶ Only five objects in the collection were directly linked to donors,⁵⁸⁷ which leaves scant records for developing a history of the collection. It is thus nearly impossible to single out objects of importance as the provenance of each piece remains unknown.

There are 52 objects in the collection and the only known inventory of the collection was created in 1994 by Miss L. Marais. In this inventory it shows that two objects, a palm leaf document and manuscript were donated by the University of Patna in India. Furthermore a papyrus scroll was donated by the South African Embassy in Cairo, a wax tablet by the Greek Minister in South Africa and a Japanese scroll by the Consul General of Japan (1955). The collection is partly exhibited on level six of the library and partly stored on level five. This excludes three of the ceramic objects that were exhibited in the UP museums and the copy of the Rosetta stone that has always been displayed at the entrance to the Library (now next to the lifts). The Collection, although on display in the Library, currently appears to have no continued use for staff or students.

14. Agricultural Collection

The collection of Agricultural implements was started by Prof Barend Jacobus Gert Wessel Grobler, the Head of Agricultural Science after he was given a steam tractor as a gift in 1960.⁵⁸⁸ It is not mentioned anywhere who gave him the tractor. By 1977 the collection consisted of 120 pieces and it was opened as a museum by Prof A.N. Pelsner, the then Vice Principal and curated by Mr D. Niesing.⁵⁸⁹ Several donations were subsequently made to the museum, but no record of who donated what exists. In 1999 the then Head of the Department, Prof H.M.L. du Plessis, had to make several cuts to the departmental budget due to a large drop in student numbers.⁵⁹⁰ Although not documented, it is presumed that this was the reason why a part of the

⁵⁸⁶ Anoniem, Die Biblioteek, *Skakelblad*, 6(3), June 1959, p. 19.

⁵⁸⁷ L. Marais, Aschenborn Versameling, Inventaris, 1994.

⁵⁸⁸ F.J. du Toit Spies & D.H. Heydenrych, *Ad Destinatum II*, p. 213.

⁵⁸⁹ Anoniem, Ingeneurswese, *Skakelblad* 24(1), 1977, p.2.

⁵⁹⁰ P.B. Van Der Watt (ed.), *Ad Destinatum IV 1993-2000, Historical developments and events at the University of Pretoria*, Pretoria, 2002, p. 170.

collection was donated to the Willem Prinsloo Agricultural Museum (WPAM).⁵⁹¹

This donation from UP to WPAM was thus made “off the books” and caused several problems with the original donors in 2004 who began enquiring about pieces donated by family members.⁵⁹² This was further complicated by the fact that the asset numbers of objects were not removed from the asset management system of the University and caused large scale finance problems.⁵⁹³ This type of problem was one of the reasons for the founding of the UP Heritage Committee (UPHC) in 2008. By 2010 only about 30 objects of the initial collection remained at the University and a decision was taken by the UPHC to donate the rest of the collection to the Willem Prinsloo Agricultural Museum.

As no documentation of the museum exists, nothing can be said about inventories, donors, trends, important objects or the use of the collection in future. This re-donation of a museum collection to another institution due to financial reasons is in line with what J. Morrison discusses in his article “Victorian Municipal Patronage, The foundation and management of Glasgow Corporation Galleries 1854-1888”.⁵⁹⁴ Here he states that the decision of creating a museum is more important than any other decision before and after its creation, as after the decision was made it is very difficult to take it back and un-create the collection. In this article Morrison warns of the financial loop holes and dangers of the practise, as is evident in the history of the Agricultural museum at UP.

15. Kya Rosa Collection

This collection is also known by the names: “*Bond van Oud Tukkies*”⁵⁹⁵ Collection, the “*Bond van Oudstudente*” Collection or the Kya Rosa House Collection.

In 1985 the Kya Rosa House, one of the original buildings where the University was

⁵⁹¹ Persoonlike Mededeling: A. Carelson, Ditsong National Cultural History Museum, Versamelings Bestuurder, 2016/11/23.

⁵⁹² Persoonlike Mededeling: A. Breedts, Universiteit van Pretoria, Ou Lettere Gebou, Afgetrede Hoof Kultuur Sake, 2016/12/13.

⁵⁹³ G.C. de Kamper, Vermiste trekkers op bate sisteem, e-pos Mr M. le Roux, 2007/09/10.

⁵⁹⁴ J. Morrison, “Victorian municipal patronage, The foundation and management of Glasgow Corporation Galleries 1854-1888”, *Journal of the History of Collections*, 8(1), 1996, pp. 93-102.

⁵⁹⁵ The *Bond van Oudstudente* was a separate entity from UP, it later became the *Bond van Oud Tukkies* and stayed a separate entity until 2005 when it became the Department of Alumni. It is today known as the Department of Alumni Relations, a part of the Department of University Relations.

founded in 1908, was “moved” from Skinner Street in the centre of the city and reconstructed at the Lynwood Road entrance of the Hatfield Campus, on the north-western corner of Lynnwood and Roper Streets. After the re-erection of the building, it needed to be furnished and this was done by means of several donations and loans from museums and alumni. These loans and donations were made to the “*Bond van Oudstudente*” and did not form part of the University of Pretoria collections. The record keeping of the objects was quite inadequate and several of the loan objects were sold or went missing.⁵⁹⁶

In 2005 UP took over the collection without any documentation from the “*Bond van Oud Tukkie*”. The collection stayed under the management of the Department of Alumni Affairs until the Kya Rosa House was restored in 2013-14. During this restoration process, the Human Sciences Collections Committee⁵⁹⁷ decided that the collection be moved to the management of the Museums Committee, also a sub-committee of the Heritage Committee.

The major reasoning behind the development of the collection was the furnishing of the Kya Rosa house in the Victorian era style, the period from which the house dated. The collection itself was influenced by the historical contractor that moved and installed everything in the house, a Mr A. Jansen, in 1986.⁵⁹⁸ At that stage the house had the reputation of being a complete replica and historically correct Victorian home. When the collection was first brought together, most of the objects were on loan from other museums. These loans included objects from the Sabie Museum, part of the Transvaal Provincial Administration Museums, and included a buffet, a mirror over the fireplace, a fire screen, a desk, two very large display cases and four chairs.⁵⁹⁹ Other objects came from the National Culture Historical and Open Air Museum⁶⁰⁰ and included two dining room chairs, a record cabinet, a display case, a mirrored buffet, a plant stand, a hall coat hanger, a children’s chair, an organ and a

⁵⁹⁶ G.C. de Kamper, *Vermiste tafel uit Kya Rosa*, 2008

⁵⁹⁷ This sub-committee of the Heritage committee tasked with the management of several collections under which the Kya Rosa collection is one.

⁵⁹⁸ Persoonlike Mededeling: A. Breedts, Universiteit van Pretoria, *Ou Lettere Gebou, Afgetrede hoof Kultuur Sake*, 2016/10/21.

⁵⁹⁹ The Transvaal Provincial Administration Museums was dissolved in 2006, they donated several objects to UP which included the furniture that is part of this collection

⁶⁰⁰ Now the Ditsong Museum of National Cultural History

ceramic plant pot.⁶⁰¹ All these objects were returned to the Ditsong National Cultural History Museum in about 2001.⁶⁰² Other objects on loan from the Myerson family included a large table (was the property of President S.J.P. Kruger) and six replica chairs, which are still part of the Kya Rosa collection.⁶⁰³

Other objects donated to the collection during these years were all the carpets, the large dining room table and twelve chairs, three riempies chairs from the UP Council hall, the dining room set, seven other chairs and three tables all from the University of Pretoria. Prof Anna Neethling Pohl donated a large round table, a painting of porcelain, a hand painted tray and a table cloth;⁶⁰⁴ Mrs Heyman a small side table;⁶⁰⁵ Dr Mike Slotow donated some Africana; Mrs Engela van der Merwe, a carved registrar's chair, a small clock, five small pieces of ceramic, a painting of an old building, some portraits, books and three UP flags; Dr Viktor Hesse and Mrs Hesse, donated a green and silver flower pot and two small tablecloths; and the "Weenensteenmakery",⁶⁰⁶ the large flower pots standing outside the building. In 2001, with the passing of Miss Elizabeth Rautenbach, the sister of a previous Principal Prof C.H. Rautenbach, she bequeathed her entire estate to the house which included art, ceramics and furniture.⁶⁰⁷

With the restoration of the building in 2013-14 most of the collection was moved from the house and is now in storage. In "Shaping, collecting and displaying medicine and architecture" E. Adams discusses the house museum as a concept, which Kya Rosa⁶⁰⁸ is an example, and asks the question as to whether house museums were "still on the forefront of enlightenment".⁶⁰⁹ The storage of the content of the Kya Rosa is probably evidence that Adams is correct in his assumption that house museums are a thing of the past.

⁶⁰¹ U.S. Küsel, *Gebruik van Museum Materiaal, Kontrak Bond van Oud Tukkies en die Nasionale Kultuurhistoriese en Opelug Museum*, 1987/03/06

⁶⁰² Persoonlike Mededeling: A. Carelson, Ditsong National Cultural History Museum, Versamelings Bestuurder, 2016/11/23.

⁶⁰³ T. du Plessis, *Bruikleen van Artikels, Kontrak Bond van Oud Tukkies en die Myerson family*, 1988/07/28.

⁶⁰⁴ B.C. Alberts, brief: A Neethling-Pohl, 1986/09/16

⁶⁰⁵ V.E. Hesse, brief: Mev LM Heymans, 1986/01/23

⁶⁰⁶ Weenen Steenmakery (Edms.) Bpk. from Polokwane, Limpopo

⁶⁰⁷ Persoonlike Mededeling: A. Breedt, Universiteit van Pretoria, Ou Lettere Gebou, Afgetrede Hoof Kultuur Sake, 2016/10/21.

⁶⁰⁸ See the Art Collections, Anton van Wouw Collection for the other example.

⁶⁰⁹ E. Adams, "Shaping, collecting and displaying medicine and architecture, A comparison of the Hunterian and Soane museums", *Journal of the History of Collections*, 25(1), 2013, pp. 59-75.

16. NKP Collection

The *Pretoria Normal School* was founded in 1902. The Pretoria and Johannesburg Normal Schools merged in 1903 and became the “Transvaal Normal College”. In 1909 the College changed its name again to “Normal College Pretoria” (NKP). In 1954 they were renamed, the Teachers College Pretoria and the *Onderwyskollege Goudstad* in Johannesburg was incorporated into NKP with its closure in 1992.⁶¹⁰ In 2000, NKP became part of the University of Pretoria.⁶¹¹

During the 98 years of its existence, NKP built up a collection of artworks as well as historical memorabilia that had significance for the College. Documentation of the formation of the collection has not survived the incorporation of NKP into the University of Pretoria. At the time of the incorporation of NKP in 2000 the collection was curated by Ms Raubenheimer, a NKP lecturer in Visual Arts. The collection was divided into three distinct entities. The first is the Art collection of the *Stigtingsfonds van die Onderwyskollege van Pretoria* Trust (SOP-Trust);⁶¹² the second, the College’s own art; and lastly the memorabilia collection.

According to the 1999 inventory of the SOP-Trust, the Art collection consisted of 143⁶¹³ artworks (of which three⁶¹⁴ were never transferred to UP).⁶¹⁵ The 1964 inventory, created by the UP-Art Archive added eight works to this list that were not included in the transfer.⁶¹⁶ The management of these works was taken over by the Art Collection of the University in 2000 and the ownership in 2006. This part of the collection then became part of the UP Art collection that will be discussed under the section on Art Collections. The same goes for the 28 works from the collection of the NKP and three works from *Goudstad*.⁶¹⁷ There was no pattern to the collecting of art

⁶¹⁰ D.R. Jansen van Rensburg, *Die verhaal van die Onderwyskollege Goudstad: 1961-1992*, 2015.

⁶¹¹ J. van Wyk, Report: A Chronological History of the Education Library, University of Pretoria: 1902-2012, pp. 6-14.

⁶¹² *Stigtingsfonds van die Onderwyskollege van Pretoria* was a trust that was created as a bursary fund.

⁶¹³ With further study it seems that three of the works that were on the list namely the two works by Raymons Andrews as well as a painting by Nerine Desmond, originally belonged to Goudstad and were erroneously added to the inventory by the trust.

⁶¹⁴ The three works that were not transferred included paintings by Rosemarié Lacante (originally from the Goudstad collection), Kobus Louw and Sidney Carter, who’s painting was reported as stolen in 1997.

⁶¹⁵ UPA, Groenkloof Leër: Inventaris: Die volgende is die wettige eindom van die stigtingsfonds van die Onderwyskollege Pretoria, 02/02/1999.

⁶¹⁶ The works not included are paintings by George Enslin, Gregoire Boonzaier, Eugene Wannenburg, M. Lenz, Raymond du Bois, Hans Schroeder, M. Schiestl, and Blatt.

⁶¹⁷ Seven works from the Goudstad collection were never transferred to NKP, namely a painting by Anna Vorster, two by Gordon Vorster, Ulric Schwaneke, Dirk Meerkotter, Johan van Heerden and Walter Battiss.

at NKP and it is presumed that most of it was merely for decoration.

The memorabilia collection on the other hand is still managed as the “NKP collection”. It was brought together in March of 1989 and consists mostly of wares used in the dining hall of the college.⁶¹⁸ This collection, along with the furniture of Natie du Toit,⁶¹⁹ one of the first students of NKP and the designer of the coat of arms of the institution, was used in the NKP library to instil a sense of history and tradition in the students. The collection was thus influenced by the personnel in the library who wanted to convey the history of the institution to the students.⁶²⁰

Strangely enough the collection had no reputation before the College was closed. Today however, the collection is widely sought after by Alumni of the original College. The provenance of most of the collection is not under question, however there are no documents accompanying the furniture that belonged to Du Toit, and although these date from the period, it is not known if they were really her property. Currently the collection is a closed collection and no additions have been made since it was inventoried in 2001 when the Cultural Bureau took over the management thereof.

The Memorabilia collection consists of 206 pieces. The two most important parts are the two ceramic dinner sets comprising of a total of 157 pieces. The first set with a coloured coat of arms and an English motto was used between 1910 and 1920. In 1920 the College became an Afrikaans medium institution and the motto was changed to Afrikaans and the coat of arms printed only in green. This second set was used between 1920 and 1970.⁶²¹ The rest of the memorabilia consists of 31 metal objects, eleven glass objects, two photographs, four books, a sculpture and a piece of textile.

As stated earlier, the Collection was exhibited in the Library on the Groenkloof Campus from 1989 to 2001. In 2001 the Dean of the Faculty of Education, Prof Jonathan Jansen, after a meeting with the staff of the campus requested the

⁶¹⁸ UPAA, Groenkloof Leër: H.P van Niekerk, Onderwyskollege Pretoria Amptelike ingebruikneming, 1989/03/16.

⁶¹⁹ Ms du Toit had a historical presence at the institution, although just a student there was two sculptures (one a large sandstone sculpture), some of her furniture and several of her private possessions at NKP. Du Toit was a sort of “mythical” historical figure at NKP – someone to look up to.

⁶²⁰ Raubenheimer, persoonlike Mededeling, NKP Kampus, 02/2000.

⁶²¹ H.P. van Niekerk, Onderwyskollege Pretoria Amptelike ingebruikneming, 1989/03/16.

Department of Asset and Insurance Management to remove the collection and it is now in storage.⁶²² The Collection will probably lose any importance it might have for individuals within the next 60-80 years. It is presumed that after the Alumni of the College all pass away, the collection and the historical importance thereof will fade from memory.

As this collection would be classified as a sort of corporate collection, having no collection or management policy other than mere decorative value, it is not the sort of collection academics see as important and is glossed over in academic pursuit. The academic disinterest in this type of collection is not without reason as there is very little study value. For this reason a collection of this nature has not been described in any known academic literature.

17. Hansie Visagie Marionette Collection

The Little Marionette Company was started by Hansie Visagie and Reinette Kruyswijk in 1975 to design and create shows for puppet theatres around South Africa. In 1980 the company started to create television shows for the South African Broadcasting Corporation (SABC)⁶²³ that was looking for new or uniquely South African content for the local market. As the focus moved from creating productions for theatre to television productions, the company relocated to the SABC property. From 1980 to 1996 the company did most of their work for the SABC.⁶²⁴

On 2 February 1996 the SABC was restructured due to the new political dispensation in the country⁶²⁵ and the company's contract was terminated by the broadcaster. For this reason the company, which still owned the props and puppets used since 1974, needed to find a new home for them. Visagie was, at this stage, a part time lecturer in Visual Arts at the University of Pretoria and friends with Melanie Grobler the Curator of the Van Gybland Oosterhoff Collection. Due to this, low level negotiations were started and the collection was temporarily stored in the basement of the Information Technology Building at the University. In 1997, in a letter to Vice

⁶²² UPAA, Boks Versamelings: J. Jansen, Removal of NKP Assets, Letter M. le Roux, 2001/10/18.

⁶²³ Television in South Africa started in 1976 and new content was searched for, especially for local language children's programming.

⁶²⁴ Z. Badenhorst, Puppetry for the Theatre since 1975. M.Tech Thesis, Tshwane University of Technology, 2005.

⁶²⁵ The African National Congress came into power in 1994.

Rector Prof C.R. de Beer, Grobler brought the idea of the University taking on the Marionette Collection to the attention of the Vice Principal.⁶²⁶

At the end of 1997 a verbal agreement was reached between Visual Arts, Drama, the Cultural Bureau and the Little Marionette Company. The agreement was that the collection was to be donated to the University of Pretoria, that the University would be able to exhibit the collection and use it for training of students and that Visagie would be responsible for the maintenance of the collection. No curator was ever appointed for the collection and no official documentation was ever drawn up. For the first couple of years this agreement worked well, but problems with the status of the collections started as early as 2000 due to the unofficial donation status of the collection. The University refused to spend money on a collection they did not officially own and Visagie was too busy to manage the maintenance. In 2002, after a personal tragedy, Visagie relocated to Cape Town and all maintenance ceased.⁶²⁷

On 4 August 2009 Visagie wrote a letter to the University to address certain concerns he had regarding the collection. A meeting was called by the University with Visagie to try and resolve some of the issues. Visagie sent three representatives and after the meeting one of them, Mr Balthi du Plessis, made a recommendation in a report dated 15 September 2009. He recommended that the University take responsibility for the collection in its entirety, but that the collection remains the property of The Little Marionette Company.⁶²⁸ The University was not happy with this report as the responsibility without ownership was unacceptable, a fact communicated to Visagie in a letter in January of 2010.⁶²⁹ In May of 2010 Visagie wrote a letter stating the intention to donate the collection to the University after they met certain criteria. By this time, due to space implications, the UP Heritage Committee had already decided not to store the collection any longer and to inform the owners to take it back. The collection was removed by the owners between September 2010 and January 2011.⁶³⁰

This collection was stored at the University of Pretoria for nearly 15 years without a

⁶²⁶ M. Grobler, Brief aan C.R. de Beer versoek om Posverhoging, 1997/04/15

⁶²⁷ Persoonlike Mededeling: A. Breedts, Universiteit van Pretoria, Ou Lettere Gebou, Afgetrede Hoof Kultuur Sake, 2016/12/28.

⁶²⁸ G.C. de Kamper, RE: Marionette Collection, e-mail H. Visagie, 2009-05-22

⁶²⁹ M. Hoeane, RE: Marionette Collection, e-mail H. Visagie, 2010-01 (exact date unknown)

⁶³⁰ H. Visagie, The Little Marionette Company, Letter Dr M. Hoeane, 2010-05-05

clear indication as to why the University would want to keep it or whether the collection was a long-term desirability at the institution. Thomas' article "Compiling God's great book [of] universal nature: The Royal Society's collecting strategies",⁶³¹ he discusses institutional strategies where things go wrong when allowing a collection, like this, to be stored without formal procedures. This is case that should serve as an example to the University to avoid similar situations in the future.

As can be seen through the history of these small collections, mostly collected by departments other than the official museums, it is advisable for the University to implement an overarching policy like the "Art and Heritage Policy of the University of Pretoria" 2009.⁶³² Further steps during collecting by an institution like the University would be to create a policy to establish what is to be collected and also have an integrated policy on the management of such collections before they are collected. By implementing correct policies and procedures, unnecessary complications impacting negatively on budgets and the University's reputation can be avoided. The poor management of the President Burgers, Nel-Blom and Agricultural collections, are all a case in point.

An advantage of deciding what to collect, eliminates the situation where collections end up in storage, become redundant or unused. One example is historical collections that consist of objects or documents with a direct link to a historical personage like the President Burgers, Kruger, Hilgard Muller and Rautenbach Award collections. All collections in this cluster are unused and stored with no use in the foreseen future. To take note of this trend might help the University in future not to look favourably on collecting collections such as these.

⁶³¹ J. Thomas, "Compiling God's great book [of] universal nature': The Royal Society's collecting strategies", *Journal of the History of Collections*, 23(1), 2011, pp. 1-13.

⁶³² UPAA boks Versamelings: S.L. Tiley-Nel, **et al**, Corporate policy for the University of Pretoria Art and Heritage Collections, 2009.

Chapter 5: Art collections

The University of Pretoria owns several art collections. In Chapter 3 the works of art that form part of the Van Tilburg, Van Gybland Oosterhoff, and Christo Coetzee collections were already discussed. Currently the five art collections at UP are managed as one entity, namely: the UP Art, UP Portrait, Schoonraad Political Cartoon, Mike Edwards and Armando Baldinelli collections. They will be discussed in chronological order from the date of collection. The Van Wouw and Edoardo Villa Trust collections are managed separately and also include the Van Wouw House property which is not on the University campus. These will be discussed last.

1. UP Art Collection

The UP Art Collection includes artworks that were purchased or donated to the University of Pretoria from 1908 to the present. The actual origin of the collecting of the UP Art Collection remains unclear. It most likely began unofficially in the first decade and a half of the twentieth century. The purchase or date of obtaining several artworks could not be traced, but it appears that they were already at the University as early as 1922. It is thus possible that artworks were collected by individuals or departments before the collection was officially recorded in 1931. This occurred after the first art exhibition in the Macfadyen Memorial Hall which was on the first floor of the extra-mural building of the University situated at 239 Vermeulen Street.⁶³³ In 1930 Prof M.L. du Toit was appointed as Head of the newly found Department of Afrikaans Art and Culture. He started promoting the arts in Pretoria by arranging art exhibitions in this hall.⁶³⁴ In his position as Head of this Department he started the official Art Collection of UP with the first artwork *Arum Lilies* by Maggie Laubser.⁶³⁵ At this early stage the collection was not actually curated, but rather kept in the Department and administrated by the Head of the Department. When Du Toit passed away in 1938, he was succeeded by Prof H.M. van der Westhuizen who continued the tradition of exhibitions in the hall.⁶³⁶ In 1946, the Council of the University took the official decision that an artist could hire the Macfadyen Memorial Hall for £2 a

⁶³³ Currently Madiba Street

⁶³⁴ J. Joubert, "The Art exhibitions held in the Macfadyen Memorial Hall, 1931-1951", p. 1.

⁶³⁵ J. Joubert, "The Art exhibitions held in the Macfadyen Memorial Hall, 1931-1951", p. 9.

⁶³⁶ J. Joubert, "The Art exhibitions held in the Macfadyen Memorial Hall, 1931-1951", p. 62.

day or, alternately, if invited to exhibit by UP, rather donate one or more artworks to the University as selected by Van der Westhuizen and another colleague, Prof M. Bokhorst.⁶³⁷

In 1949, as part of an attempt by the institution to create their first asset register, the art collection was recorded by C.H. Cilliers, a senior administrative clerk. The University subsequently started to actively acquire capital assets from 1951 of which the acquisition of Art might have been part.⁶³⁸ To control these acquisitions, the “Committee for Exhibitions and the Collection” was constituted by the Council of the University in 1957, the first of its kind at UP.⁶³⁹ The activities of this Committee do not appear to have been recorded, but if they were, none of the records between 1957 and 1974 survived. Somewhere during the 1970s the Committee changed its name to the “Art Purchasing Committee” under the chairmanship of Prof F.G.E. Nilant of the Department Visual Arts and Art History. This Committee was awarded their first budget of R4000.00 for the purchase of art works in 1974 after some correspondence between the UP Council and Nilant. This budget would thereafter make provision for an annual expenditure of R2600.00.⁶⁴⁰

In early 1979 the Council of the University created a new committee to purchase art, the “Arts Committee”. This Committee held its first meeting on 9 March 1979 with Dr C.L. de Bruyn as chairperson and members including Dr A. Werth of the Pretoria Art Museum, Nilant and Prof N.O. Roos, the Head of the Department of Visual Arts and Art History. Although several attempts were made to formulate a constitution for the Committee this only happened in 1996. The Arts Committee functioned as a loose entity until 2008, when it became a sub-committee of the larger Heritage Committee called the Art⁶⁴¹ Committee.⁶⁴²

As for management of the collection, Dr U.M.U. Scholz was appointed as the UP Art Collection’s first curator in 1982 and for the first time in more than 40 years a full

⁶³⁷ Notule van ‘n gewone vergadering van die Raad, 1946/05/28.

⁶³⁸ A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, pp. 97-99.

⁶³⁹ J. Joubert, “The Art exhibitions held in the Macfadyen Memorial Hall, 1931-1951”, p. 122.

⁶⁴⁰ J.P. Nel, Aankoop van Kunswerke, brief 1979/05/14

⁶⁴¹ The Arts changed to Art as it was argued that the committee was not responsible for the oversight of all the forms of the Arts at UP but rather Art.

⁶⁴² S.L. Tiley-Nel, A.E. Duffey & G.C. de Kamper, *Corporate Policy for the University of Pretoria Art and Heritage Collections*, 2009.

audit of the Collection was done.⁶⁴³ In the middle 1980s, Prof M.G. Schoonraad became the curator of the Collection which formed part of the Department of Visual Arts at that stage. In 1991 Schoonraad passed away and M. van Wyk was appointed as curator at the beginning of 1992. Due to some restructuring, the Collection moved to the Bureau for Culture that was founded on 1 June 1992 with Dr A. Breedt as the Director.⁶⁴⁴ This post was held by Van Wyk until 1996, when due to large-scale retrenchment at UP, the positions of curator of the UP Art Collection and the Edoardo Villa Museum were amalgamated. Mr F.U. Günther became the curator of the collection with Van Wyk leaving the employment of the institution. Along with the retrenchments at the University, the Bureau for Culture was closed down and the collection was moved to the Department of Marketing Services, in a newly formed Unit for Cultural Affairs. In 2001 Günther resigned and G.C. de Kamper was appointed as curator of the collection. In 2006 the Collection itself was moved into the Department of UP Arts, under the Directorship of Dr M. Hoeane, after the management of arts was restructured once again. In 2014 the Department of UP Arts became a Department in the Faculty of Humanities where the Art Collection has been accommodated ever since.⁶⁴⁵

The question as to why the University would collect art was first answered on 17 June 1975 by Prof Nilant, when he referred to these purchases as “laboratory equipment” for post graduate students.⁶⁴⁶ Today this is still the case with the added benefit that the Collection is managed as a corporate collection. In other words, the collection is displayed across the campuses of the university and exhibited in offices, foyers, board rooms and other public spaces. This means the art is used to create a more pleasant environment for staff, students and visitors. It furthermore enhances the learning experience and exposes students that are not necessarily studying Art to the Collection.

Initially it was decided that the UP Art Collection should for the most part, collect the art of white English and Afrikaans South African artists especially in the time when

⁶⁴³ A.E. Duffey, Verslag kunsargief, oorsig van werksaamhede tot einde 1982, 1982/09, p.3.

⁶⁴⁴ A. Breedt, Brief C. Coetzee, 1992/08/24.

⁶⁴⁵ Persoonlike mededeling: A.E. Duffey, Universiteit van Pretoria, Ou Lettere Gebou, Afgetrede Kurator Van Tilburg Versameling, 2014/07/11.

⁶⁴⁶ J. Smalberger, Aansoek om Laboratoriumapparaat van Kleinere kapitale aard vir voorgraadse opleiding, brief FEG Nilant, 1975-06-17

the Department of Visual Arts and Art History was responsible for it. During this time the then Head of the Art Committee refused, for example, to purchase works from artists of other institutions as well as black artists.⁶⁴⁷ This collection pattern continued until 1980 when the University hosted the *Phafa-Nyika* exhibition of black South African graphic artists,⁶⁴⁸ and resulted in the first collection of black artists. Even in the early 2000s the idea of collecting mostly work by Alumni persisted, giving the Collection a distinctively Pretoria and UP identity.⁶⁴⁹ The Collection themes never included international art, although a few earlier pieces can be found in the Collection.⁶⁵⁰ Today the collection mostly consists of artworks by early South African masters and artists famous during the 1960s to 1980s. The collection is generally perceived by the art market as “good art” and includes paintings that today receive top prices at national auctions, such as Irma Stern (1894-1966), the current South African price record holder⁶⁵¹ and Jacob Hendrik Pierneef (1886-1957).⁶⁵² If the taste of the average staff member of the University is taken into account, about nine out of every ten people will be able to find an artwork in the collection that caters to their “taste”. However, an art collection should not be collected based on the taste of the viewers, but rather on that of the curator and the collecting body.

The Collection is therefore heavily influenced by the curator, as the curator is expected to make informed suggestions to the collecting body. In the literature review this is discussed at length with the specific mention of the curator, made by C. Stonge in “Making Private collections Public” where the curator is referred to as the “ultimate collector”.⁶⁵³ When the collection areas are inspected more closely, these distinct influences become more evident. When Du Toit was the first curator he collected artworks by South African artist that studied in Europe as well as Dutch artists.⁶⁵⁴ Van der Westhuizen who succeeded him was more inclined to collect works by local artists, but did not specifically take their education into account and

⁶⁴⁷ Persoonlike mededeling: A.E. Duffey, Universiteit van Pretoria, Ou Lettere Gebou, Afgetrede Kurator Van Tilburg Versameling, 2014/07/11.

⁶⁴⁸ U.M.U. Scholz (Ed.), *Phafa-Nyika*, p. 1.

⁶⁴⁹ Andre Breedts, persoonlike mededeling, 2011-06-06.

⁶⁵⁰ G.C de Kamper, Inventory UP Art Collection, 2011.

⁶⁵¹ Stern holds the record for 8 of the top 10 artworks sold at auction. The top price for a work by Stern is R21,166,000.00

⁶⁵² Pierneef holds the record for 2 of the top 10 artworks sold at auction. The top price for a work by Stern is R10,583,000.00

⁶⁵³ C. Stonge, “Making private collections public”, *Journal of the History of Collections*, 10(1), 1998, pp. 61-74.

⁶⁵⁴ J. Joubert, The Art exhibitions held in the Macfadyen Memorial Hall, 1931-1951, pp. 17-45.

then he also included works by artists from Europe into the collection. After Van der Westhuizen came Schoonraad, who collected in the field of his research.⁶⁵⁵ Schoonraad did large-scale research on the sculptor Anton van Wouw, which resulted in the largest part of the budget being spent on the purchasing of Van Wouw sculptures.⁶⁵⁶ During Schoonraad's tenure, the Principal, Danie Joubert, also had an interest in the art collection and he influenced the collection by purchasing artworks from artists he befriended like Gregoire Boonzaier and Zakkie Eloff, to name but two.⁶⁵⁷

After the death of Schoonraad the next curator was Van Wyk. She did not serve on the Art purchasing body and the Collection was then mainly influenced by Prof N.O. Roos. During this time, artworks of UP Alumni as well as artists from Namibia, which Roos affiliated with were primarily focused on.⁶⁵⁸ When Van Wyk left and Günther took over the collection he also had very little influence on the collecting aspect. The Collection was rather determined by Breedt, the Head of the Unit for Cultural Affairs. Breedt also knew a large contingent of artists personally and thus the works of these artist enjoyed preference, but as the country was changing towards a more racially inclusive society, Breedt also started to include the collection of black art, sculpture and ceramics.⁶⁵⁹ After Günther retired and De Kamper became the curator, he compiled a policy to try and steer the art purchasing body into collecting artworks from well-known South African artists that were not already included in the Collection. As he was also the curator of the Edoardo Villa museum he persuaded the Committee to purchase at least one sculpture a year and two pieces of South African ceramics.⁶⁶⁰

The Collection is generally perceived of by the public as an older collection with art works that date from earlier in the previous century. This is apparent when historical exhibitions are held at other institutions, works from the Collection are almost always present. In the 2015 J.H. Pierneef retrospective exhibition at Standard Bank in Johannesburg, six works from UP were exhibited and at the *Zuid Afrika in Den Haag*:

⁶⁵⁵ J. Joubert, *The Art exhibitions held in the Macfadyen Memorial Hall, 1931-1951*, pp. 65-120.

⁶⁵⁶ G.C. de Kamper, *Inventory: Van Wouw Collection 2015/05/05*.

⁶⁵⁷ Andre Breedt, *persoonlike mededeling*, 2011-06-06.

⁶⁵⁸ *Persoonlike mededeling*: A.E. Duffey, Universiteit van Pretoria, Ou Lettere Gebou, Afgetrede Kurator Van Tilburg Versameling, 2014/07/11.

⁶⁵⁹ Andre Breedt, *persoonlike mededeling*, 2011-06-06.

⁶⁶⁰ *Minutes of the Meeting of the Museum Committee*, 2013-07-18.

Den Haag Sculptuur 2012 / Beelden aan Zee exhibition, five of the earlier works from the Collection were on display. This list of examples continues with exhibitions of artists like Irma Stern and Alexis Preller. The contemporary artworks that form part of the Collection are mostly not recognised in the public domain. This is evident when exhibitions of contemporary artists are hosted. Works from the UP Art collection are mostly absent from such exhibitions as the hosts do not expect UP to have contemporary work. For example, retrospective exhibitions of artists like Judith Mason, Stanley Pinker, Jack Lugg, Anton Karstel and Erik Laubscher where works from the UP Collection were not presented.

In the eyes of the broader public there is a misconception that the Collection is essentially an “Afrikaner Nationalistic” collection. This perception might have been valid before the 1980s, but Breedts did a lot of hard work during the 1990s and early 2000s to break this “nationalistic trend” in the Collection by managing donations in such a way that it reflected more diversity in date range, race, gender and geographic location of artists. In 2013 the Art Committee took the resolution to purchase works in such a way that it filled gaps in the current Collection when it came to older artists and then also to purchase works of up and coming South African artists.⁶⁶¹

The Art Collection has a very peculiar reputation. It is a “mix-up” between its real reputation and that of the J.A. Van Tilburg Art Collection with its purported “Nazi origin”. Furthermore, the University of Pretoria has no gallery in which the Collection can be exhibited and therefore it is a lesser known Collection in the broader art world, as it is out of the public eye. In short, the Collection has not built a widely recognised reputation due to it not being publically accessible. The provenance of the Collection has a very good reputation. Most of the works in the UP Art Collection were purchased from or donated by the artists themselves. This positions the Collection as an important resource in the identification of art works from a historical, as well as a scientific and technical perspective.⁶⁶²

After the first round of donations through the Macfadyen Memorial Hall, the Collection expanded with each passing year and went through several donation and

⁶⁶¹ Andre Breedts, persoonlike mededeling, 2011-06-06.

⁶⁶² G.C de Kamper, Inventory UP Art Collection, 2011.

purchase phases. When looking at the list of donations many of the artworks were donated by artists during exhibitions, but there were also 17 artists that donated larger portions of their own oeuvre to the University. The Collection was furthermore boosted by the donations or bequests from collectors or other institutions of which ten donations were recorded. Several smaller donations by student groups to Faculties or by individual artists for the opening of new buildings on campus, are also included in the Collection.

The most notable donations were the first official ones made to the Collection between 1931 and 1951 from the artists exhibiting in the Macfadyen Memorial Hall. These donations consisted of 61 works.⁶⁶³ Included amongst them were several works of which the origins could not be determined and were not recorded as part of exhibitions. These include two works by Ruth Prowse (1883-1967);⁶⁶⁴ a work by Enslin du Plessis (1894-1978);⁶⁶⁵ a work by Erich Mayer (1876-1960);⁶⁶⁶ and a work by the British artist John William Brooke (1913-1984). Brooks' work was recorded, but is not present in the collection anymore.⁶⁶⁷

This pattern of donating art works continued after the closure of the Macfadyen Memorial hall in 1951. All exhibitions with donations between 1951 and 1990 were very poorly documented, if at all. During the 1990s and early 2000s there was a gallery in the Intersaal in the Old Arts Building which hosted exhibitions, but this was privately owned and did not generate donations.⁶⁶⁸ During the years 2002 up to 2009 exhibitions were hosted in the Edoardo Villa Museum in the Old Merensky. During these exhibitions several artists again donated works. These would include, for example, an artist like Thjis Nel (1943-), a painter and ceramicist from Oudtshoorn in the Western Cape who, after the University bought three of his works, donated a further four sculptural works, eight paintings and the *Fountain for Peace in Africa* on the east side of the Musaion theatre in 1993.⁶⁶⁹ Other artists who donated in this way

⁶⁶³ J. Joubert, *The Art exhibitions held in the Macfadyen Memorial Hall, 1931-1951*, pp. 1-121.

⁶⁶⁴ R. Prowse, *Woman*, 420720; R Prowse, *Hawkers*, 474622

⁶⁶⁵ E. du Plessis, *View on Lincoln's Inn London*, 407890

⁶⁶⁶ E. Mayer, *Hovesdrift*, 407754

⁶⁶⁷ S.P. Engelbrecht, *Rapport in verband met die werksaamhede van die Department Afrikaanse Kuns en Kultuur*, 06/1933.

⁶⁶⁸ Andre Breedt, *persoonlike mededeling*, 2011-06-06.

⁶⁶⁹ A. Breedt, *Verslag: Kunswerke Universiteit van Pretoria 1993*, 1993.

include Bettie Cilliers-Barnard (1914-2010) and Christo Coetzee (1929-2000)⁶⁷⁰ who, as was seen earlier, donated large numbers of art works. Smaller donations include works by artists like Gregoire Boonzaier (1909-2005);⁶⁷¹ Esias Bosch (1923-2010);⁶⁷² Erik Laubscher (1927-2013);⁶⁷³ Andrew Walford (1940-);⁶⁷⁴ Ian Redelinghuys (1949-);⁶⁷⁵ Ardmore studios;⁶⁷⁶ Karol Felix (1961-);⁶⁷⁷ Monika von Moltke (1929-);⁶⁷⁸ and Armando Baldinelli (1908-2002).⁶⁷⁹

Large scale donations by living artists or their bequests, are not unknown to the University. The earliest bequest is that of the sculptor Fanie Eloff (1885-1945). Although Eloff donated several sculptures before his death,⁶⁸⁰ like the Dr W.J. Leyds bust in the Library in 1937,⁶⁸¹ in his will he bequeathed four sculptures and a copy of a painting by Rembrandt van Rijn⁶⁸² to the collection.⁶⁸³ The earliest large donation by an artist is probably that of Erich Mayer, who donated his sketch books to UP in 1955 which included 324 works, mostly watercolours and drawings.⁶⁸⁴

The next large donation by an artist is that of Bettie Cilliers-Barnard in 1988. Although Cilliers-Barnard donated two works during her exhibitions in the Macfadyen, she donated a further 58 works after a retrospective exhibition in the Intersaal, Old Arts Building, bringing the number of works she donated directly to the Art Collection to 60. The Collection itself boasts 90 of her works of which she donated three to other collections⁶⁸⁵ at the University. One was donated by someone

⁶⁷⁰ See chapter 3 on the Christo Coetzee Collection

⁶⁷¹ After the exhibitions in the Macfadyen he exhibited at the university in 1985 and in 1993 in the Intersaal, Old Arts Building. Boonzaier donated 27 works to the University of which 4 after the Macfadyen Hall exhibitions and 1 for a bursary which the university bought from the fund in 2000. Of the 42 works owned by UP 12 were bought, 3 were part of the NKP Trust.

⁶⁷² Exhibited in the Intersaal, Old Arts Building in 1991, donated 3 works.

⁶⁷³ Exhibited in the Intersaal, Old Arts Building in 1993, donated 2 works.

⁶⁷⁴ Exhibited in the Van Tilburg Museum, Old Arts Building in 1998, donated 3 works.

⁶⁷⁵ Exhibited in the Intersaal, Old Arts Building in 2000, donated 1 work.

⁶⁷⁶ Exhibited in the Van Tilburg Museum, Old Arts Building in 2004, donated 1 work.

⁶⁷⁷ Exhibited in the Edoardo Villa Museum, Old Merensky Building in 2005, donated 4 works, exhibition brought to South Africa by Embassy Slovakia.

⁶⁷⁸ Exhibited in the Edoardo Villa Museum, Old Merensky Building in 2006, donated 1 work.

⁶⁷⁹ Exhibited in the Edoardo Villa Museum, Old Merensky Building in 2007, family donated 3 works.

⁶⁸⁰ The sculpture of a *Boxer* as well as the work *Loves Anguish* can be seen in photographs of the library and visual arts respectively during the 1930s.

⁶⁸¹ G.C. de Kamper & C. de Klerk, *Sculptured, The Complete works of Fanie Eloff*, p. 41.

⁶⁸² This copy of a painting of “a man with a golden Helmet” is not attributed to van Rijn anymore but rather one of his students.

⁶⁸³ C.H. Cilliers, hand written inventory book, s.d.

⁶⁸⁴ Erich Mayer Red Album, book cover, UP Art Collection, University of Pretoria, 548252.

⁶⁸⁵ See NKP Art Collection and Residences Art Collection

else⁶⁸⁶ and the University bought 26.⁶⁸⁷ In 2010, just before she passed away, she also donated her medals and awards that she had received over the years, to the University. There was some controversy over the matter between UP and her family but this complication seemed to have dissipated after her death.⁶⁸⁸ Cilliers-Barnard also donated her personal archive to the University which forms part of the UP-Art Archive.

In 1993, after the University purchased a bronze and steel sculpture from the sculptor Edoardo Villa (1915-2011), he donated ten large steel sculptures to the University. These sculptures are dotted around the Hatfield campus. After this donation, the University bought a further two in 2001 and another was donated.⁶⁸⁹ More large donations were made by Elly Holm who donated 292 works in her life time, one during her exhibition in Macfadyen in 1949 and the rest between 1992 and 1995. Alice Elahi (1926-) donated eight works in 2015 and according to her daughter, Nushin Elahi, she plans to bequeath her entire sketch and watercolour archive to the University.⁶⁹⁰ Finally, since 2014 Hannatjie van der Wat (1923-) has donated 32 works up to date along with her archive.⁶⁹¹ The donation by artists of a part of the body of their work to a museum or a university, is not unknown in the art world as can be gleaned from the article of J. Zilczer, "Artist and Patron, The formation of the Hirshhorn Museum's Willem de Kooning collection" in the literature review discussing the relationship between a museum and the artist who donates.⁶⁹² This could, in some instances, be an easy relationship and easily understandable, but sometimes be a very complex relationship as discussed in the Zilczer article.

Besides these large donations, there were also some smaller donation made by artists like Marie Vermeulen Breedt (1954-) who donated portraits of Nelson Mandela, Oliver Tambo and Thabo Mbeki in 2006; Ezekiel Madiba (1948-) who donated two small woodcuts in 2008; Angus Taylor who donated three large stone sculptures in the same year; Anton Smit (1954-) who donated three sculptures,

⁶⁸⁶ See Hilgard Muller Collection

⁶⁸⁷ 21 of these during the Bettie Cilliers Barnard Graphic Art exhibition held in the Van Wouw House in 1978.

⁶⁸⁸ Andre Breedt, *Persoonlike mededeling*, 2011-06-06.

⁶⁸⁹ The Edoardo Villa Museum will be discussed separately as part of chapter on trust and lone collections

⁶⁹⁰ Nushin Elahi, *Persoonlike mededeling*, 2015-11-19.

⁶⁹¹ Chris de Klerk, *Persoonlike mededeling*, 2014-08-13.

⁶⁹² J. Zilczer, "Artist and Patron, The formation of the Hirshhorn Museum's Willem de Kooning collection", *Journal of the History of Collections*, 8(1), 1996, pp. 117-125.

one in 2006 and the other two in 2013; and Jaco van Schalkwyk one large art work in 2015.

There are also those small artwork donations made by collectors like the sculpture of Zoltan Borberekí on the A.E. du Toit Auditorium donated by Prof A.L. Meiring in 1956;⁶⁹³ a portfolio of original cartoons by D.C. Boonzaier donated by a Mrs Jacobs in 1987; a sculpture by Laurika Postma donated by Davina Lemmer in 1992;⁶⁹⁴ a print by Larry Scully donated by Frieda Haremsen van Proostdij in 1992; an antique Dutch cupboard that was donated on 29 March 1994 by Dr Lena Strating;⁶⁹⁵ a painting of Velaphi Mzimba donated by Dr Dawie Theron in 1996;⁶⁹⁶ a collection of 22 American graphic works by Jan van Schaik in 2001; a small collection of watercolours by Maud Sumner donated by Sumner's private secretary Albie Kaggelhoffer in 2004;⁶⁹⁷ and a large sculpture of horses by Danie de Jager donated in 2008 by the National Department of Arts And Culture.⁶⁹⁸

The reasons for these donations are varied, but three trends emerge from these donations by artists and collectors alike. The first is a trust that the donor holds in the institution. The donor trusts the University to be the place to look after their art objects after they themselves are no longer capable of looking after them. Nushin Elahi,⁶⁹⁹ Hannatjie van der Wat,⁷⁰⁰ Bettie Cilliers-Barnard, Davina Lemmer⁷⁰¹ and Elly Holm all reported this as the reason for their donations. The second reason is an enhancement with, or appreciation of the University as a continuation of their own experience. For example, donors such as Meiring and Strating, who donated because the University played an important part in their lived experiences. The third important reason for donating has always been prestige. This trend is discussed in several articles in the literature review, with the article by I. Jenkins "Seeking the

⁶⁹³ G.C de Kamper, Inventory UP Art Collection, 2011.

⁶⁹⁴ G.C de Kamper, Inventory UP Art Collection, 2011.

⁶⁹⁵ G.C de Kamper, Inventory UP Art Collection, 2011.

⁶⁹⁶ Dr Dawie Theron bought the painting from an exhibition at the Intersaal in 1996, after taking it home he realised that it could not fit into his office and therefore he donated it to UP.

⁶⁹⁷ This collection was brought from Ms Kaggelhoffer to UP by Professor Duffey. There are no official documentation on the donation.

⁶⁹⁸ G.C de Kamper, Inventory UP Art Collection, 2011. It is important to note that some of these donations are only noted on the original inventory cards as a name and a date with no further information.

⁶⁹⁹ Nushin Elahi, Persoonlike mededeling, 2015-11-19.

⁷⁰⁰ Chris de Klerk, Persoonlike mededeling, 2014-08-13.

⁷⁰¹ G.C de Kamper, Inventory UP Art Collection, 2011.

bubble reputation”,⁷⁰² being the most telling. Some artists and collectors need the reputational boost while others need academic validation and donating to an institution like a University can give them just that. There are always other, more intricate and personal reasons for donating, but those fall outside of a general trend.

There were also several other transfers of artworks to the Collection. In 1992 when the Hammanskraal Campus merged with UP, a totem pole by Lucky Sibiyi was transferred to UP holdings and in 2001, with the Mamelodi Campus merger with UP, a portrait bust created by Danie de Jager was transferred. For a few years the final year Theology students have been donating small artworks to the Faculty after their studies were completed - four such works were recorded between 1980 and 1996. Furthermore, during the inauguration of the Arnold Theiler Building at Onderstepoort, 46 works were donated by artists for the opening and lastly 28 works were transferred from University residences to the UP Art Collection in 2012 for security reasons.

As can be seen the University has received a large number of donations since as early as 1931. This amounts to 43% of the Collection being donations, with 48% having been purchased and about 9% of unknown origin.⁷⁰³ Nothing has apparently been published on this topic in terms of international trends nor as regards to the way in which other South African universities acquire their works. All that is known is that at the University of South Africa (UNISA) the donated works amount to as little as 5% and in the last 10 years, no donations have been added to the collections.⁷⁰⁴

As mentioned earlier, the first Council allocation for the purchase of artwork was in 1974, to an amount of R4000.00. The first artworks that were bought to the value of R1290.00 were not described and it is unknown how many works were purchased. They are merely documented as “[k]unswerke van E Schweickerdt”.⁷⁰⁵ Of the purchased works, there are three notable purchases. The first is the 1973 purchase of an entire exhibition by the artist Enslin du Plessis consisting of 15 works.⁷⁰⁶ The second purchase was of the works of South African artist and author Dr Barbara

⁷⁰² I. Jenkins, “Seeking the bubble reputation”, *Journal of the History of Collections*, 9(2), 1997, pp. 191-203.

⁷⁰³ The collection consists of 2388 works as of end 2015 with known donations standing at 1031 and 1146 catalogued as purchased. There are 211 that there is no mention if they were purchased or donated.

⁷⁰⁴ B. Mkhonza, Unisa Art Collection, email, G.C. de Kamper, 2017/06/22.

⁷⁰⁵ Anoniem, verslag aankope voor 1978, 1983.

⁷⁰⁶ Anoniem, verslag aankope voor 1978, 1983.

Eleanor Harcourt Tyrrell (1912-2016) which was requested in 1987 by the Department of Anthropology and Archaeology.⁷⁰⁷ The purchase was of 38 paintings for which the Council gave R32 100.00 in January 1988.⁷⁰⁸ In 1989 the Art Committee added some of their funds to buy 21 more paintings from the same series.⁷⁰⁹ The paintings in the collection were done by Tyrrell for her book *African Heritage*⁷¹⁰ and were originally housed in the Department of Anthropology and Archaeology. In 2000 the Department was scaling down on their collections and they were transferred to the UP Art Collection. The third such collection is the Clare Abbot and Dick Findley Collection of Animal etchings. These works were commissioned by the Department of Zoology for the first (1983) and second (1990) editions of the book *The Mammals of the Southern African Sub region*.⁷¹¹ After the publications, the artworks were transferred to the Art Collection. There are 31 works by Clare Abbot and 32 by Dick Findley.

The UP Art Collection is not known for de-accessioning objects, but several had to be made due to damage and some due to certain legal issues. In 1976 the artist J. Wynand Steyl (1923-2015) donated 41 woodcut blocks to the UP Art Collection. According to the artist he also lent the University an unknown amount of woodcut prints. The aforementioned woodcut prints could not be traced or any documented proof found that they were at UP. In a letter dated 2005, Steyl claimed that the works were given to De Kamper in 1976 and threatened to take the University and De Kamper to court about the matter. As De Kamper was born in 1978 the handing of the objects to him in 1976 could not have been possible. In the end the University settled out of court⁷¹² for R25 000.00 and the return of the wood blocks.⁷¹³ As Steyl passed away before the blocks could be delivered, the box of blocks was returned to the University where they are still in safe keeping, although de-accessioned. Other works that had to be de-accessioned were three works by Solly Molohe, Jacobus Kloppers and Bettie Cilliers-Barnard destroyed by a flood in the storage area in

⁷⁰⁷ J. S. Bergh, O.J.O. Ferreira, F.J. Pretorius, J.E.H. Grobler & W.A. Stals (reds.), *Ad Destinatum III 1983-1992, 'n Geskiedenis van die Universiteit van Pretoria*, p.462.

⁷⁰⁸ Anoniem, Finansiële verslag: Kunsankope:1988, HLP/BK, 1989/02/21.

⁷⁰⁹ Anoniem, Finansiële verslag: Kunsankope:1989, HLP/BK, 1989/06/30.

⁷¹⁰ B.E.H. Tyrrell & P. Jurgens, *African Heritage*, 1983.

⁷¹¹ Anoniem, "Unieke boek oor Soogdiere", *Tukkiewerf*, 1982/11, p. 48.

⁷¹² In an interview Prof A.E Duffey mentioned that there was a possibility that he was given the artworks but that he did not know what happened to them. Because of this it was decided, when Steyl's lawyers offered a R25, 000.00 settlement, to accept.

⁷¹³ G.C. de Kamper, Verslag Wynand Steyl kunswerke, 2006/10/12.

2010,⁷¹⁴ and the sketch book by Carel Ossman that “disappeared” from the Library between 1979 and 1990. In 1996 two works by Gregoire Boonzaier were stolen from the offices of the Bureau for Cultural Affairs⁷¹⁵ and in 2016 two bronze portrait sculptures were stolen from the Medical Campus.⁷¹⁶ There might be several works that are not on the official system that were de-accessioned, but as no records exist this is not known. It might be pertinent for the University to consider a de-accessioning policy as prescribed by A. Borg in the literature review in the article “Confronting disposal”.⁷¹⁷

By 2015 the UP Art Collection owned 2 139 artworks of which 869 were paintings, 504 graphic works, 441 drawings, 275 sculptures 35 ceramics and 15 textile and various other mediums.⁷¹⁸ These amounts exclude anything from the large mixed collections discussed in Chapter 3, the works from the Mike Edwards, Armando Baldinelli, Theo Westphal (Chapter 4), Frans Esterhuyse, UP Portrait and the NKP Collections (Chapter 4).⁷¹⁹

The exhibition history of the UP Art Collection comprises a long line of smaller exhibitions. Through the years, like in 1950⁷²⁰ and 1980, large exhibitions were held for a month or more focusing on the UP Art Collection, but for the most part it was never exhibited as a whole. During the first years up to about 1974, the collections of works were stored and displayed in the Department of History and Cultural History and associated departments in the Faculty of Humanities. In 1974 the decision was taken by the then Committee for Art to display the art in buildings across campus, in the same manner as it is currently utilized.⁷²¹ The storage of the Collection itself was also fluid. In the 1930s, the Collection was originally stored in the Department of Afrikaans Art and Culture as it was no more than a hundred works.⁷²² In 1972, whilst it was under the curatorship of Nilant, the Collection was stored on the upper floor of the Old Arts Building along with the Cultural History Museum Collection (discussed in

⁷¹⁴ Kuns Argief: GC de Kamper, Report on the water damage in the Art storage facility, 2010/12.

⁷¹⁵ Andre Breedt, persoonlike mededeling, 2011-06-06.

⁷¹⁶ G.C de Kamper, Report on stolen artworks from Medical Campus, 2016.

⁷¹⁷ A. Borg, “Confronting disposal”, *Museums Journal* 91(9), 1991.

⁷¹⁸ It is quite possible that a fair amount of what is called “paintings” is mixed media or installation works as the medium might be misleading in the inventory.

⁷¹⁹ This is important to note as all these collections are managed as a single entity currently.

⁷²⁰ J. Joubert, The Art exhibitions held in the Macfadyen Memorial Hall, 1931-1951.

⁷²¹ J.P. Nel, Aankoop van Kunswerke, brief 1979/05/14

⁷²² J. Joubert, “The Art exhibitions held in the Macfadyen Memorial Hall, 1931-1951”, p. 1.

the previous chapter).⁷²³ In 1989, the Collection, under the curatorship of Schoonraad, was kept on the bottom level of the Old Arts Building, in the Southern wing. It is uncertain when it was moved from the top to the bottom floor.⁷²⁴ When the Van Tilburg Art Collection moved into the cellar underneath the Education Law Building in 1982, the Art Collection was accommodated on the lower floor of the building.⁷²⁵ In 1997 when the Van Tilburg collection was moved to the Old Arts Building, the Art Collection was moved to the top floor, where it remains today.⁷²⁶

When discussing the future use of the Collection it is imperative to understand that currently there is no gallery on the University of Pretoria campus. The use of the Collection is for research and training, but also for display in spaces on campus. This display of artwork from the official Collection on campus does not seem a common practise for universities internationally. Locally, according to the published works, it also seems not to be common at least where the University of the North West, University of Johannesburg, University of the Witwatersrand and the University of Stellenbosch are concerned. This can be derived from the publications on these collections discussed in the literature review. The question is then, if it not common practise for a University to display their works on campus, why is the UP Art collection displayed in this way? This has two more practical reasons: the first being that it saves storage space which is an ever growing concern on campus; the second is that it saves the University money, as it prevents departments from spending money on art, which they might not be well versed in, nor aware of the current trends and prices of art. The financial impact on the University can only be explained thoroughly when one considers the article by F. Portier who, in his article “Prices paid for Italian pictures in the Stuart Age”,⁷²⁷ indicates exactly how important the knowledge of the current art market is so as not to over spend.

2. UP Portrait Collection

Today the UP Portrait Collection only exist in the records. For quite some time, the

⁷²³ G van Alpen, brief AN Pelsler 1972/03/24

⁷²⁴ Persoonlike mededeling: A.E. Duffey, Universiteit van Pretoria, Ou Lettere Gebou, Afgetrede Kurator Van Tilburg Versameling, 2014/07/11.

⁷²⁵ Today known as the IT-Building

⁷²⁶ UPAA Van Tilburg boks: E.V. Esterhuizen, Jaarverslag 1997 Van Tilburg versameling, 1997.

⁷²⁷ F. Portier, “Prices paid for Italian pictures in the Stuart Age”, *Journal of the History of Collections*, 8(1), 1996, pp. 53-69.

Collection has been made part of the UP Art Collection. It is however important to understand the origin and history of the collection and the future of the collected pieces.

The first recorded portrait of a UP staff member in the possession of the University, is the sculpture bust of Sir Arnold Theiler, founder of veterinary science in South Africa and first Dean of the Faculty of Veterinary Science at UP. It was created in 1939 by the artist Coert Steynberg and recorded as part of the UP Collection in 1954. The first painting recorded was of Prof L.J. te Groen, Dean of the Faculty of Health Sciences, which also dates from 1954. The official collecting of portraits and the foundation of the Collection only began on 9 September 1974. Prof A.N. Pelzer, the Registrar of Academic Affairs, wrote a letter to Mr J.P. Nel the Registrar of Finances suggesting that the University start a collection of portraits of previous Chancellors, Chairs of the Council and Principals.⁷²⁸ On 7 November 1974 the Financial and Property Committee of the University approved the suggestion and the Collection was officially founded.

From its foundation, the Collection was loosely managed by the Curator of the Art Collection as well as the Department of History. There were no clear management guidelines and therefore no real documentation on the management. The Portrait Collection in name was eventually subsumed by the larger UP Art collection. This seemed to have been a gradual, rather than forced inclusion and it remained there until 1994 when the UP Archive was founded. The collection then moved from being a loosely managed entity to being part of the Archive collection. The Collection was still mostly managed as part of the UP Art Collection, and therefore in 2001 the management thereof became exclusively part of that Collection.

Since its foundation in 1974 the mandate of the Collection was only to collect portraits of Chancellors, Chairs of the Council and Principals and the major reason for the purchase or commission of these works was to build institutional history. When the collection was formed, Pelzer, Nel and Mr M.G. Schoonraad of the Department Art History and Visual Arts were asked to enter into negotiations with the South African portrait artist Irmin Henkel (1921-1977) to create the historical

⁷²⁸ Both the terms Rector and Principal was used for this position during the years.

portraits. Henkel painted 11 portraits⁷²⁹ before he passed away in 1977. From 1978 to 1980 several other artist including Neil Rodger (1941-2013);⁷³⁰ Nico Roos (1940-2008);⁷³¹ and Mike Edwards (1938-)⁷³² were asked to create portraits of the office bearers that were still outstanding.⁷³³ By 2004, of the Principals, only the portraits of Prof N.M. Hoogenhout and Prof C.F. Schmidt were not completed and Prof M. Slabbert⁷³⁴ was asked to paint these portraits.⁷³⁵ The portraits of the earlier Chairs of Council W.F. Lance; J.W. Wessels; H.L. Malherbe; J.E. Adamson; H.P. Veale and A.P. Brugman were never painted.

Between 1980 and 2010 a system was put in place whereby the portraits were painted as the Chancellor, Chair of Council or Principal completed their term of office. Several artist were used to paint these paintings during the years namely Louis van Heerden (1941-);⁷³⁶ Marie Vermeulen Breedt (1954-);⁷³⁷ Frans Esterhuyse (1926-);⁷³⁸ Frikkie Eksteen (1973-);⁷³⁹ Christo Coetzee (1929-2000)⁷⁴⁰ and Cyril Coetzee (1959-).⁷⁴¹ The saga around the 1994 Chair of the Council, Prof V.E. Hesse and the artist Christo Coetzee was discussed in Chapter 3. The portrait of Hesse was thus never repainted and hence the collection of portraits of the Chairs of Council was not continued after 1994.

In 1998 the Executive of the University took the resolution that good quality photographs could replace the portraits of Chancellors, Chairs of the Council and Principals.⁷⁴² Furthermore, on 11 June 2010, De Kamper submitted a policy to the

⁷²⁹ Henkel painted five chairs of council (G. Moerdyk, F. Meyer, W. Nicol, H.O. Mönnig and S.M. Naude); two Principals (Profs Rautenbach and Hamman); and four Chancellors (A. Louw, H. van der Bijl, C.T. te Water and H. Muller)

⁷³⁰ Rodger only painted the portrait of Prof Patterson, the first principal. The committee was not satisfied with the work and he was not asked to paint another one.

⁷³¹ Roos did the paintings of Principals Du Toit and Botha.

⁷³² Edwards made two sculpture busts of the earlier Chairs of the council, G.J. Maritz and J.S. Smit as well as a bust of the Chancellor Roos.

⁷³³ FJ du Toit Spies & DH Heydenrych, *Ad Destinatum II*, pp. 305-306.

⁷³⁴ Prof M. Slabbert was the Head of Fine Arts in the Department of Visual Arts. She signed her paintings with her maiden name M. Gradwell.

⁷³⁵ 410145, UP Art Collection, Dr NM Hoogenhout, object catalogue information.

⁷³⁶ Van Heerden painted the portrait of Prof D.M. Joubert as they were very good friends.

⁷³⁷ Vermeulen Breedt painted the Chancellor A. Rupert and two Chairs of Council (P.W. Hoek and J. Howell)

⁷³⁸ Esterhuyse painted C. du P. Kuun as a personal favour to A. Breedt

⁷³⁹ Eksteen painted the Principals P. Smit and J. van Zyl and the Chancellor C. Stals

⁷⁴⁰ Christo Coetzee painted the Chair of Council V.E. Hesse

⁷⁴¹ Cyril Coetzee painted Chancellor W. Nkuhlu and Principals C.W.I. Pistorius and C. de la Rey. He was also asked to repaint the portraits of A. Rupert as the work of Vermeulen Breedt was seen as substandard as well as the portrait of P. Smit as he requested and paid for it.

⁷⁴² Notule van die Hoofbestuur van die Universiteit van Pretoria gehou op 13 Januarie 1998, punt 10.1.3

Art Committee on the painting of portraits of the Chancellors and Principals which was accepted on 12 May 2010.⁷⁴³ This policy required the functionary of any of these two posts to sit for their portraits at the beginning of their term. This policy was updated in September of 2014 to include the Chairs of Council.⁷⁴⁴

Thus in 1974 the University started to consciously commission and collect artworks of the previous Heads of the institution. In 1960 the University's first commemorative history was written by A.N. Pelzer titled *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*,⁷⁴⁵ which was the first official step taken by the University towards recording its own history and heritage. This is evident in the letter by Prof A.N. Pelser on 9 September 1974 where he wrote:

As gevolg van sy invloed en die respek wat die Universiteit in wye kringe afdwing, het hy 'n bepaalde waardigheid waarvan ons waarskynlik nie altyd bewus is nie. Vir my is dit belangrik om daarmee rekening te hou dat oor die jare heen hier 'n bepaalde tradisie ontstaan het en dit is ontstellend dat ons nie genoeg doen om die tradisie vas te lê nie.⁷⁴⁶

Due to the influence and respect that the University has in the wider society it has a certain dignity of which we are not always aware. It is therefore important to me that we take into account that over the years this tradition was established and I find it upsetting that we do not do enough to capture the tradition.⁷⁴⁷

This letter therefore created a trend within the University which started to treasure its own history and heritage. This was also apparent in later years with the idea for the foundation of a University of Pretoria Archive being suggested in 1978 but which only realised in 1994 under the archival leadership of Prof O.J.O. Ferreira.⁷⁴⁸

The Portrait Collection, as indicated, was influenced by Prof Pelser, but the creators of the portraits were influenced by Schoonraad and subsequent curators of the Art Collection who were responsible for the collection. Another influence, especially in

⁷⁴³ Policy and Procedure regarding the Portrait of the Vice-Chancellor and Principal as well as the Chancellor of the University of Pretoria, 2010/05/11.

⁷⁴⁴ Policy and Procedure regarding the Portrait of Senior Management of the University of Pretoria, 2014/09/17.

⁷⁴⁵ A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, Johannesburg, 1960.

⁷⁴⁶ FJ du Toit Spies & DH Heydenrych, *Ad Destinatum II*, p. 305.

⁷⁴⁷ Own translation

⁷⁴⁸ K.L. Harris, "Laying the foundation of UP's memory bank" in S. W. le Roux & R. C. Fisher (eds), *Festschrift in honour of O.J.O. Ferreira*, Adamastor, Jeffries Bay, pp. 33-37.

the earlier years, was the cost of such commissioned artworks, and therefore UP staff were sometimes requested to do the portraits.⁷⁴⁹ It is quite possible that the idea for starting the Collection could have come from Pelzer's tenure as a student at the University of Amsterdam. Published articles on university portrait collections are strangely absent from journals which makes the placing of trends regarding the influence of them quite difficult to pinpoint.

The reputation of a portrait collection like this which was started in the Apartheid era in South Africa is a hotly debated subject. The first argument is for the removal of such collections from public display. At the University of Pretoria this was prompted by the violence and subsequent destruction of artworks, in particular historical portraits, at the University of Cape Town (UCT) during the #Rhodesmustfall campaign in February 2015.⁷⁵⁰ At UCT this action was condemned and UP's solution was to temporarily remove these paintings. This temporary removal became semi-permanent as no return date was stipulated. The reputation thereof then becomes one of being a "relic of apartheid". On the other hand, UP is still commissioning said portraits and adding to the collection with the latest addition being a portrait of a Principal, added in 2010.

There has been another developing trend in the growing of the Collection and that is the addition of portraits done of Deans and Heads of Departments, being given to the UP Art Collection by the Faculties and Departments that commissioned them.⁷⁵¹ The problem related to this is, due to the race and gender, these paintings represent mostly white men previously in charge of the University. This has become an area of taboo within the University much like the situation referred to in the article by Ghadessi, "Inventoried monsters: Dwarfs and hirsutes at court",⁷⁵² in the literature review. In this article he discusses the secrets which collections and their keepers would rather keep hidden from public view, although everybody knows they exist. Collections like these are only discussed in hushed tones in hallways.

The collection of portraits then have no individual important trend, but the importance

⁷⁴⁹ This include Roos, Edwards, Eksteen and Gradwell.

⁷⁵⁰ F. Langerman, "On the destruction of art and the loss of collective histories", University of Cape Town website, <https://www.uct.ac.za/dailynews/?id=9590>, accessed 2017/03/18.

⁷⁵¹ Most of these portraits were commissioned by the specific faculty or department.

⁷⁵² T. Ghadessi, "Inventoried monsters: Dwarfs and hirsutes at court", *Journal of the History of Collections*, 23(2), 2011, pp. 267-281.

rather lies within the whole collection as a historic record of the leadership of UP. It might be said that the portraits of the Chancellors and Principals are more important than that of the Chair of Council. The University admits this itself as it allows them to be merely photographed.⁷⁵³ The portraits of other office-bearers are not policy and therefore seen as add-ons to the collection.⁷⁵⁴

To date, the Portrait Collection consists of 116 portraits of which 34 are official portraits of Chancellors, Principals and the Chairs of Council. Of the rest of the collection, 40 were incorporated from the NKP collection and 42 from other Departments and Faculties. The 34 official portraits were on display in the Administration Building until 2005 when the chancellors were removed to storage on instruction from the Principal Prof C.W.I Pistorius and were stored with the rest of the Art Collection.⁷⁵⁵ By December of 2015 only 19 of these portraits were still on display on campus. The storage of the portraits became such a problem that the Curator of the Art Collection had to create a separate storage space for them.⁷⁵⁶

As this collection is currently regarded as a “hot potato”, the future of the Collection is at risk and therefore planning or even speculating at what the use of the Collection would be is a futile exercise. University portrait collections themselves seem like an exclusively Western phenomenon, with portrait collections being found at most American and European universities and being mostly absent from African, South American and Asian universities. The question to pose regarding the further development of this Collection should then be if this is not what the call for decolonizing is all about? Should the University not take the opportunity to study trends at other non-Western entities and see how they take on the problem of preserving their history in a non-colonial way?

3. The Schoonraad Political Cartoon Collection

In some documents the Schoonraad Political Cartoon Collection is also referred to

⁷⁵³ Policy and Procedure regarding the Portrait of Senior Management of the University of Pretoria, 2014/09/17.

⁷⁵⁴ The quality of some of these portraits are questionable and reinforce the believe discussed in the section on the UP Art Collection that artworks should not be bought by departments

⁷⁵⁵ UP-Art Archive, Box Art committee: C.W.I. Pistorius, Verwyder van die kansliers uit die raadsaal, e-mail G.C. de Kamper, 2005/07/14

⁷⁵⁶ UP-Art Archive, Box 2014-2017: G.C de Kamper, Report on the use of storage spaces in the new Letlotlo Building, Report 2016/8/18

as the Frans Esterhuysen Collection. The reason for this mistake will be made apparent below.

In 1991 Prof Murry Schoonraad, Director of the Bureau for Culture at the University, passed away after a short illness. After his passing, his widow, Elzabe Schoonraad, donated the political cartoon collection that the two of them had collected over the years for their joint publication *SA Spot- en Strookprent-kunstenaars*, to the UP Art Archive (to be discussed in Chapter 6, Archives and Book Collections). The publication is on the artists involved in the cartoon art of South Africa with a very specific focus on the artists represented in the South African newspaper industry.⁷⁵⁷ Due to the possibility of developing the collection, Dr A. Breedt from the Cultural Bureau was requested to approach some cartoon artists to enquire about the possibility of donating or bequeathing their collections to the UP Art Archive. He contacted the artists Frans Esterhuysen (1941-) the political cartoon artist of the *Transvaler* and later the *Beeld* newspapers as well as Andre de Beer (1933-) the cartoon artist for the *Hoofstad* newspaper (1975-1977).⁷⁵⁸ On 22 November 1991 Esterhuysen donated his collection to the University during a small ceremony in the Club Hall where the collection was handed to Prof Flip Smit, the then Principal of UP.⁷⁵⁹ De Beer however never donated his collection. In 2011, after Breedt retired from UP he negotiated a further donation of cartoons by the cartoonist Erik Thamm, better known as 'Etam' who was the official cartoonist of the *Transvaler* between 1946 and 1973. This collection was donated to the University by Stephan Welz (1943-2015) the co-owner of Strauss Auctioneers in Johannesburg.⁷⁶⁰ The bulk of the collection (Schoonraad and Esterhuysen) was kept at the Department of Visual Arts from the time of the donation in 1991 to 2005 when it was transferred to the UP Art Collection. The Etam collection remained in the UP Archive.⁷⁶¹

As can be ascertained from the name of the collection, the major theme is political cartoons, more precisely South African political cartoons from the 1800s, but with a major focus on South Africa between the Second World War (1939-1945) and 1990. The original collection was brought together due to the interests of Schoonraad, the

⁷⁵⁷ M. & E. Schoonraad, *Suid Afrikaanse Spot en strookprentkunstenaars*.

⁷⁵⁸ A. Breedt, personal communication, 2017/03/27.

⁷⁵⁹ R. van der Merwe, Frans Esterhuysen [sic], email G. de Kamper, 2017/03/29.

⁷⁶⁰ A. Breedt, personal communication, 2017/03/27.

⁷⁶¹ R. van der Merwe, Frans Esterhuysen [sic], email G. de Kamper, 2017/03/29.

curator of the collection, who was also the curator of the Art Collection as well as the UP-Art Archive before he became Director of the Bureau for Culture. This phenomenon is not uncommon in museums as can be derived from the article by L. Brewster “The Harper Crewe Collection of natural history at Calke Abbey, Derbyshire”.⁷⁶² In this instance the reason why the collection was collected, the trends and the influence on the collection is one and the same thing. The only other influence on the collection might have been the relationship between Breedt and Esterhuyse, which was the main reason why Esterhuyse was approached about donating his work.⁷⁶³

The collection of cartoons has little or no reputation in or outside of the institution, as the collection had originally been a small part of a larger archive collection. The provenance of the collection is however very good. The Schoonraad collection was collected from the source by the donor and the Esterhuyse collection by Breedt. The Etam collection was donated by Welz, but he served as an intermediary for the Thamm family.⁷⁶⁴ After the collection was brought to UP Arts in 2005 the cartoons from the Kruger Collection, a portfolio of D.C. Boonzaier (1865-1950) cartoons donated in 1987 to the UP Art Collection by Mrs Jacobs and some cartoons from the Hilgard Muller Collection were added to the Cartoon collection. It might be pertinent to also add the Etam collection to this collection. The collection consists of two filing cabinets filled with cartoon related information donated by Schoonraad; 73 sketchbooks, 720 loose sketches and 8 blocked sketches donated by Esterhuyse; 612 cartoons by Etam; 28 sketches by D.C Boonzaier; 3 cartoons of Hilgard Muller and; 25 cartoons from the Kruger collection.

The collection is stored with the UP Art Collection in the storage facility in the Information Technology Building. The collection has not been used, but it might be a good project to digitise the collection and make it accessible to the broader public and researchers.

⁷⁶² L. Brewster, “The Harper Crewe Collection of natural history at Calke Abbey, Derbyshire”, *Journal of the History of Collections*, 9(1), 1997, pp. 131-138.

⁷⁶³ A. Breedt, personal communication, 2017/03/27.

⁷⁶⁴ A. Breedt, personal communication, 2017/03/27.

4. The Mike Edwards Collection

In 2007 the artist and sculptor Prof Michael (Mike) Henry Keith Edwards started negotiations with the University of Pretoria to hold an exhibition at the University during the 2008 Centenary celebrations of the institution.⁷⁶⁵ This exhibition took place at the Edoardo Villa Museum⁷⁶⁶ on 8 September 2008. Part of this negotiation was the publication of a book⁷⁶⁷ about the portrait sculpture by the artist at a cost of R60 000.00, that the University will purchase four works and the artist will donate a further 26.⁷⁶⁸ Earlier, the University had already acquired 20 works by the artist that formed part of the UP Art Collection.⁷⁶⁹ At the exhibition in September, Prof Edwards announced the donation to the public and Dr Andre Breedt of the Department of Institutional Advancement was requested to draw up a deed of donation.⁷⁷⁰ The four works UP purchased were the statuette of Nelson Mandela and the busts of Nelson Mandela, Edoardo Villa and Frans Claerhout.

The deed of donation was signed between 2 and 4 September 2009. It required the University to conserve the sculptures as a single unit, exhibit the sculptures, make them available for teaching and research and preserve them in accordance with the generally accepted best practise as prescribed by the South African Museums Association (SAMA). All intellectual property rights, including the right to reproduce,⁷⁷¹ were transferred to UP. The deed further stipulated the manner in which these sculptures could be reproduced, and marked⁷⁷² and that 25% of the received price (the deed did not stipulate price) should be given to the artist's family. The University was also expected to provide the donor with an annual report on the revenue of the sculptures as well as the advancement of portraiture in general.⁷⁷³

The University of Pretoria's decision to accept this collection might appear strange or contradicting given the negativity surrounding the UP Portrait Collection discussed

⁷⁶⁵ The University of Pretoria was founded in 1908 and a centenary celebration took place in 2008.

⁷⁶⁶ See Edoardo Villa Collection.

⁷⁶⁷ M.H.E. Edwards **et. al.**, *Mike Edwards: 50 years of portraiture, 1958-2008*.

⁷⁶⁸ Minutes of the Art Committee Meeting, 2008/04/04.

⁷⁶⁹ G.C. de Kamper, Report University of Pretoria Art Collection, 10-2007.

⁷⁷⁰ Minutes of the Top Management Meeting of the University of Pretoria held on 4 November 2008, Par 7.2.

⁷⁷¹ 21 casts of the full Nelson Mandela figure, 4 of the Mandela portrait, 13 of the Danie Craven full figures, 5 of all the other portraits.

⁷⁷² UP Museum edition 1/5 or Posthumous cast UP Museum Edition 1/5

⁷⁷³ Deed of Donation Entered between The University of Pretoria and Prof Michael Henry Keith Edwards, 4/09/2009

earlier in this section. The major reason for accepting this donation was the suggestion by the Curator of the Art Collection, De Kamper, to make “sculpture” one of the focus areas of the collection strategy of the University.⁷⁷⁴ He argued that the sculpture collection at the University was already one of the most substantial collections in the country and needed to be built upon and expanded.⁷⁷⁵ The collecting of this collection is therefore actually against the trends of the time, which aligns with what E.B. Hirschland and N.H. Ramage discussion in their article “Bucking the tide, the Cone sisters of Baltimore”⁷⁷⁶ which considers collecting objects when the public opinion is set against it. This Collection also relates to the issue of the curator influencing collection habits of a museum as was discussed in the literature review in the article by L. Brewster “The Harper Crewe Collection of natural history at Calke Abbey, Derbyshire”.⁷⁷⁷ The theme was the curator influencing the trend of a collection. As the collection was made part of the UP Art Collection in February 2010, it has no individual reputation and the provenance, as the collection was donated by the artist, is not questioned. No additional purchases or de-accessions were done and only one sculpture was donated to the collection by the family of Prof Kris Adendorff (1931-2014), a former lecturer at the University of Pretoria (1959-1991) and the founder of the UP Department of Industrial Engineering.⁷⁷⁸

Regarding individually important sculptures, it is pertinent to note that Edwards might be seen as the only “official” sculptor of the University of Pretoria. The two most important groups of sculptures in the collection are the sculptured busts of officials at UP which he created⁷⁷⁹ and the collection of portraits of other artists done by him.⁷⁸⁰ The Collection totals 43 busts, with Edwards donating 30 along with the original collection already containing 12 and the one donated by the Adendorff family.

Most of the Collection is in storage, with only two on public display: the statue of

⁷⁷⁴ UP Kuns Argief boks skenkings: A. Melck, Skenking van beelde deur Mike Edwards, Brief S. Grey, 2011/10/05.

⁷⁷⁵ Minutes of the Arts Committee Meeting, 2007/03/29.

⁷⁷⁶ E.B. Hirschland & N.H. Ramage, “Bucking the tide, the Cone sisters of Baltimore”, *Journal of the History of Collections*, 8(1), 1996, pp. 103-116.

⁷⁷⁷ L. Brewster, “The Harper Crewe Collection of natural history at Calke Abbey, Derbyshire”, *Journal of the History of Collections*, 9(1), 1997, pp. 131-138.

⁷⁷⁸ University of Pretoria Museums, Annual report 2014, Department of UP-Arts, Faculty of Humanities, p. 15.

⁷⁷⁹ There are 14 of these busts.

⁷⁸⁰ There are 12 of these busts.

President Nelson Mandela and the bust of Prof Edoardo Villa. The collection is currently used selectively for exhibitions.

5. The Armando Baldinelli Collection

On 1 February 1994, Dr A. Breedt then Director of Bureau for Culture, and Prof N.O. Roos Head of the Department of Visual Arts and Art history, visited the house of the Italian South African artist Armando Baldinelli (1908-2002). During this visit they selected a hundred paintings that the University might be interested in for donation. On 7 February, Baldinelli visited UP to inspect possible venues for the permanent exhibition of these works and on 16 February 1994, Breedt informed the Principal, Prof P. Smit, who was chairperson of the Art Advancement Committee, about the possible donation of the artworks that included paintings and mosaic works.⁷⁸¹ On 19 February Smit cautioned against this, explaining that permanent exhibitions and occupancy of buildings could become a burden to the University, and so referred the matter to the Art Advancement Committee for further deliberation.⁷⁸² On 7 June 1994, the Committee accepted the donation in principle and Smit was asked to take the negotiations further.⁷⁸³ After some discussions surrounding the location of exhibiting the works, Couzyn, Hertzog & Horak Inc. set up a concept deed of donation on 11 November 1994. In this deed of donation the issue about the housing of the collection was referred to in the following terms: "...sole discretion of the donee [UP] and without limitation on the donee as owner of the donation...".⁷⁸⁴ At that stage UP did not want to create a dedicated room named after an individual, but as this was not acceptable to Baldinelli he withdrew the donation.⁷⁸⁵

In 2000 Baldinelli passed away and the collection was bequeathed to his granddaughter Ms L.S. da Silva. In 2007 Ms E. D'Onofrio, a lifelong friend of Baldinelli, contacted UP to request an exhibition of his works. The University accepted the request and an exhibition was held in the Edoardo Villa Museum during 2007. At the exhibition opening D'Onofrio officially requested UP to restart the negotiations for the donation. The University was still keen on owning some of the

⁷⁸¹ A. Breedt, Skening Armando Baldinelli, Brief P Smit, 1994/02/16.

⁷⁸² P Smit, Note A Breedt, 1994/02/19.

⁷⁸³ A. Breedt, Voorgenome skening Armando Baldinelli, Brief P Smit, 1994/10/11.

⁷⁸⁴ Couzyn Hertzog & Horak Inc., Deed of Donation entered into by and between Armando Baldinelli and the University of Pretoria, Drafted by J.A. Venter, 1994/11/24.

⁷⁸⁵ A. Breedt, personal communication, 2015/04/23.

works by Baldinelli but was adamant that they could not establish a new permanent museum or gallery. After some negotiations between Breedts, Prof A.E. Duffey, the Curator of the Van Tilburg Collection and De Kamper, the Curator of the Art Collection and Da Silva and D’Onofrio, a storage deal was reached. UP would store the collection, (which at that stage was stored at a tyre dealership in Krugersdorp), and receive three paintings a year as payment for the storage. In October 2011 this was accepted by the Art Committee and on 17 February 2013 the agreement between UP and the Estate of the late Armando Baldinelli was signed.⁷⁸⁶

According to the agreement, in addition to the three paintings already donated to UP in 2007, after the exhibition mentioned earlier, the University would get 36 paintings in lieu of 12 years of storage. These paintings would become part of the UP Art Collection at the end of the 12 years.⁷⁸⁷ However, when the deal comes to an end in 2023 there will no longer be a separate stand-alone Baldinelli collection.⁷⁸⁸

6. The Anton van Wouw Collection

Over the years, the Anton van Wouw collection has been referred to by several different names: Van Wouw House, Van Wouw and The Van Wouw Museum. The use of the name “Van Wouw House” would be incorrect due to the fact that the house was originally acquired as an exhibition space and not a house museum. The house is however an important part of the collection as it was one of the key factors in the University’s acquisition of the Anton van Wouw Collection.

Anton van Wouw (1862-1945) was a Dutch-born South African sculptor. He was born in Driebergen in the Netherlands and immigrated to South Africa in 1890. In South Africa he started as a gunsmith in Pretoria and later owned an art studio in Johannesburg. In 1939 he moved back to Pretoria where Norman Eaton, a well-known South African architect designed a house and studio for him in Brooklyn. Van Wouw became well known in South Africa for his design of several Afrikaner Monuments such as the Kruger Monument in Pretoria (1899); the Women’s

⁷⁸⁶ G.C De Kamper, Report on Armando Baldinelli agreement, 2008/07/17.

⁷⁸⁷ Van Hulsteyns Attorneys, Memorandum of Agreement between The Trustees for the time being of the Armando Baldinelli Trust and The Estate of the Late Armando Baldinelli, and Laura Da Silva, and Elizabeth D’Onofrio and The University of Pretoria, Drafted by C. Christos, 2012/01/17.

⁷⁸⁸ Although the deal was only signed in 2013, the artworks were stored at the university since 2011 and the signed deal was ex post facto.

Memorial in Bloemfontein (1913); Louis Botha equestrian statue in Durban (1919); Jan Hofmeyr in Cape Town (1915); and the Woman and children sculpture at the Voortrekker Monument in Pretoria (1945).⁷⁸⁹ In 1936 the University of Pretoria awarded Van Wouw an Honorary Doctorate, effectively the first known connection between UP and the artist.⁷⁹⁰

Since as early as 1970 the University had been looking at acquiring an exhibition space or gallery for the University. The Anton van Wouw House was one of the options for this purpose. On 1 February 1973 Dr Anton Rupert telephonically contacted Mr Martin Smuts, the Head of the Department of Finances and Operations Administration at UP, about the possible purchase of the Van Wouw House and the donation thereof to UP. After Smuts discussed the issue with the Principal, Prof E.M. Hamman, as well as the Chairperson of the Finance committee, he answered Rupert via telegram on 2 February 1973, informing him that: “Die Universiteit van Pretoria sal so ‘n aanbod gunstiglik aansien”.⁷⁹¹ Translated: The University of Pretoria would look “favourably” on such an offer.

On that same day Rupert donated an amount of R41, 500.00 to UP to purchase the Van Wouw House, Plot number 701, 299 Clarke Street in Brooklyn Pretoria. This purchase included seven sculptures that were on the property.⁷⁹² The house was bought through Syfets Trust & Danie Ruthven (Pty) Ltd. The arrangement with Rupert was that the University would create a room at the venue for Van Wouw’s artworks which they could purchase with his financial assistance; that the house could be let to a couple; two rooms should be set aside for exhibitions; and that the house should be renovated.⁷⁹³

The plot of land on which the Van Wouw house was situated was scheduled to be subdivided. On 3 February 1973, Prof S.F. Oosthuizen, the owner of the house at that stage promised that, if UP bought the second piece of land for the amount of

⁷⁸⁹ J. Ernst, *Anton van Wouw, ‘n Biografie*, pp.1-128.

⁷⁹⁰ Honorary doctorate, Anton van Wouw Collection, University of Pretoria, 301999.

⁷⁹¹ F. Van Zyl, Skenking vir die aankoop van die van Wouw-Huis – Dr A.E. Rupert, Memo 1974/05/07, p. 1.

⁷⁹² The works that was on the property when purchased was the two weeping women from Dundee; the *History of Transport* panel created for the Johannesburg station; a fountain figure by Van Wouw; sculptural embellishments on the front door of the house; a fountain figure titled *Putto with Dolphin* by the artist Andrea del Verrocchio (1470) and a print of Sarah Bernhardt by the artist Alphonse Mucha.

⁷⁹³ F. Van Zyl, Skenking vir die aankoop van die van Wouw-Huis – Dr A.E. Rupert, Memo 1974/05/07, p. 1.

R15, 000.00⁷⁹⁴ he would bequeath that amount in his will to the institution. In April 1973 the Council of the University approved the purchase and on 19 April 1973 the property was registered in the name of the University.⁷⁹⁵

The Anton van Wouw house was officially opened on 21 May 1974 with an exhibition of Van Wouw's works. It included permanent accommodation for the curator,⁷⁹⁶ Mr J. Jacobs who was appointed about a month prior to the exhibition.⁷⁹⁷ On 16 September 1974 the Council of the University constituted the first management committee for the house⁷⁹⁸ and on 11 November the first committee meeting of the Van Wouw House Management Committee⁷⁹⁹ was held.⁸⁰⁰ In 1979 this committee amalgamated with the committees for the Aula and the Van Tilburg Collection⁸⁰¹ as the Committee of Cultural Affairs, and a new working committee was established on 25 September 1979⁸⁰² called the Van Wouw Working Committee.⁸⁰³

Several important decisions were made during the years about the house and collection: i.e. that the entrance hall of the house, no matter the use thereof, will always commemorate Van Wouw;⁸⁰⁴ in 1974, with the official opening, it was decided to purchase plaster of Paris works by Van Wouw and to have bronze copies cast for the sake of posterity;⁸⁰⁵ and in 1975, Ms van der Hooven, one of Anton van Wouw's children, bequeathed the copyright of Van Wouw to the University.⁸⁰⁶ As per arrangement with Rupert, after the purchase of the house, the University started to collect works by Van Wouw in all earnest to add to the first seven works that were purchased with the house. This practise continues up to the present day.

In 1975 Jacobs resigned as curator of the Van Wouw House and Mr Dirk Kotzé was

⁷⁹⁴ This amount is sometimes recorded as R1, 500.00

⁷⁹⁵ F. Van Zyl, Skenking vir die aankoop van die van Wouw-Huis – Dr A.E. Rupert, Memo 1974/05/07, p. 2.

⁷⁹⁶ C.H. Cilliers, Opening van Wouw-Huis: 21 Mei 1974, Brief M. Smuts, 1974/04/08, pp. 1-2.

⁷⁹⁷ Notule van die bestuursvergadering Van Wouw-Huisbeheerkomitee, 1975/06/17

⁷⁹⁸ Bylae 11 tot die notule: Raad R388/74 van 16 Sept. Reglement waarvolgens die verantwoordelikheid van die beheerkomitee van die van Wouwhuis gereël word, 1974/09/16.

⁷⁹⁹ Van Wouw-huisbeheerkomitee

⁸⁰⁰ Notule van die dagbestuursvergadering Van Wouw-Huisbeheerkomitee, 1975/03/17

⁸⁰¹ Notule Gesamentlike vergadering: Aulakomitee, Van Wouw-Huisbeheerkomitee en die JA van Tilburgkomitee, 1978/10/19.

⁸⁰² Notule van die eerste en vergadering van die Van Wouwwerkkomitee 1979/09/25.

⁸⁰³ Van Wouwwerkkomitee

⁸⁰⁴ Notule van die dagbestuursvergadering Van Wouw-Huisbeheerkomitee, 1975/03/17

⁸⁰⁵ CH Cilliers, Opening van Wouw-Huis: 21 Mei 1974, Brief M Smuts, 1974/04/08, p. 3.

⁸⁰⁶ Notule van die dagbestuursvergadering Van Wouw-Huisbeheerkomitee, 1975/07/28

appointed from 1 October 1975.⁸⁰⁷ Kotzé resigned in 1980⁸⁰⁸ and on 1 January 1981 a temporary curator, Mr Gert Kok, was appointed.⁸⁰⁹ On 3 June 1983 Mr D.P. Veldsman was appointed as permanent curator.⁸¹⁰ On 25 October 1983 the management of the Anton van Wouw Collection and house was transferred from the Van Wouw Working Committee to a subcommittee of the Overarching Committee: Visual Arts.⁸¹¹ This subcommittee was called the UP-Art Collection, JA van Tilburg Art Collection and Anton van Wouw House,⁸¹² and was managed by the Cultural Bureau.⁸¹³ On 1 June 1992 the Bureau for Culture was founded at the University with Prof Murry Schoonraad as the Director and the management of the collection was placed under the Bureau.⁸¹⁴ By this time the collection was curated as a full time museum. Ms J. Ernst became the curator in 1998 and the museum went through a phase where it was managed as a museum and restaurant. The “Van Wouw restaurant” closed in 2002 due to complaints by the neighbours and a warning from the Pretoria City Council. After the restaurant closed, the number of museum visitors started to decline steadily. In 2007 Mr D.R. Mosako was appointed as the curator, but by this time the museum received less than 10 visitors a month. This decline and an increasing security problem at the house forced UP in 2008 to move the collection to the Hatfield campus and it was exhibited in the Edoardo Villa Museum. The house was once again returned to the Department of Visual Arts for exhibition purposes.⁸¹⁵

When the University started to collect the works of Anton van Wouw, sculpture was not seen as the major medium of collection of any of the art museums in South Africa. Possible reasons for this include: the Calvinistic view of sculptures, described by Gerard Dekker, the first chairperson of the South African censorship board, as a “reaction phenomenon” towards the Roman Catholic “icon devotion”.⁸¹⁶ Another reason is most probably the large-scale space implications of collecting sculpture. This collection was therefore, at that time, the only one dedicated exclusively to

⁸⁰⁷ CL de Bruyn, *Van Wouw Huis verslag*, 1974/75

⁸⁰⁸ Notule van die vierde en vergadering van die Van Wouwwerkkomitee 1980/10/16.

⁸⁰⁹ Notule van die vyfde en buitengewone vergadering van die Van Wouwwerkkomitee 1981/08/24.

⁸¹⁰ EJV Hoon, Benoeming as kurator: Anton van Wouw-woning, Brief Mr Veldsman, 1983/06/03.

⁸¹¹ Oorhoofse komitee: Beeldende Kunste

⁸¹² UP-kunsbesit, J.A. van Tilburg-kunsversameling, Anton van Wouwhuis

⁸¹³ Riglyne ten opsigte van reglemente vir die Sub-Komitees, beleid deur Oorhoofse komitee: Beeldende Kunste, 1983/10/25.

⁸¹⁴ A Breedt, Brief Christo Coetzee, 1992/08/24.

⁸¹⁵ A. Breedt, personal communication, 2017/03/27.

⁸¹⁶ G. Dekker, “Die Calvinisme en die kuns”, *Standpunte* 7(3), 1953, p. 3.

sculpture in South Africa. One can however not ignore the influences of the staff of the collections in this case. Before becoming the Director of the Bureau for Culture, Schoonraad, was the curator of the UP Art Collection. As indicated, one of his two main focusses was research on sculpture, specifically that of Anton van Wouw. His interest in the subject surpassed his tenure at UP and even when he was a lecturer at the University of KwaZulu Natal, he continued his collection of documentation on the sculptor.

The reputation of Schoonraad's collection varies. When it comes to the authentication of artworks by or research on the artist, the collection is the first to be consulted by collectors, auction houses, museums or laymen. However, the collection itself contains many posthumous replicas of the sculptures, as can be seen from the collection history and as a collection this sometimes taints the reputation. The same problem arises when the provenance is discussed. The Anton van Wouw collection should however be viewed in the same light as the museum in Athens, mentioned in the article by A. Gazi "The Museum of casts in Athens (1846-1874)".⁸¹⁷ Here the importance of copies in museums for the purpose of study was raised. This however does not prevent the purist collector from criticizing the provenance and importance of the collection. The University of Pretoria however prides itself in the fact that the provenance of every object in this collection is thoroughly documented so as not to confuse the public as to what is original and what is a copy for research or the sake of posterity.

There are some claims that state that Rupert donated the Van Wouw house to UP due to its practise of collecting Van Wouw sculptures. It is however quite clear that UP did not own a single sculpture by Van Wouw before 1974. The collection was therefore donated and purchased from 1974 over the years by several benefactors. The donors in order of contribution are: J.M. van der Hoven;⁸¹⁸ Mr J.J. de Swardt;⁸¹⁹ Mr F. Reitz;⁸²⁰ The Department of Public works;⁸²¹ Ms E. Schady;⁸²² Mr J. Couzyn;⁸²³

⁸¹⁷ A. Gazi, "The Museum of Casts in Athens (1846-1874)", *Journal of the History of Collections*, 10(1), 1998, pp. 87-91.

⁸¹⁸ 1974, Daughter of the artist Ms. van der Hoven donated the Honorary Doctorate certificate of van Wouw, his Dutch knights cross, silver serviette rings from his wedding, three hand plasters.

⁸¹⁹ 1974, Clay and plaster holders from the artist's studio.

⁸²⁰ 1974, Clay holder from the artist's studio.

⁸²¹ 1974, Prime Minister B.J Vorster donated the bust of Koos de la Rey to the University from the Government Collection.

Dr T. Wassenaar;⁸²⁴ Ms M.E. Stegman;⁸²⁵ Ms Pijper;⁸²⁶ Mr Schweikert;⁸²⁷ Prof R. Bain;⁸²⁸ Prof M. Schoonraad;⁸²⁹ Philatelic Services;⁸³⁰ Dr A. Rupert;⁸³¹ Prof Levin & Mr Berman;⁸³² and the Transvaal Education Department (TED) Museum.⁸³³ In 1976 Schoonraad also purchased 56 plaster sculptures from the Renzo Vignali Artistic Foundry in Pretoria North for the University.⁸³⁴ In 2006, UP made a decision to cast the plaster of Paris works in bronze as the plasters were starting to deteriorate rapidly. A local donor was interested,⁸³⁵ and the process to create the bronze works was started in 2007 and four of the works were cast. In 2009 a deal was reached with the owner of the Homestead Trust, Mr Louis Norval, to cast the rest of the uncast plaster of Paris sculptures in the collection in bronze.⁸³⁶ In 2015 most of the plasters in the possession of the UP were cast in bronze, excluding four of the large busts.

Today the most important part of the collection is probably the Schoonraad Archive as it represents the University's reputation with regards to the collection. The most important object in the collection is probably the marble sculpture of the "Dopper Voortrekker"⁸³⁷ donated by Rupert in 1995, which was the artist's only work in marble. The other works of importance include the seated figure of MT Steyn (1928) and the unique collection of plaster of Paris sculptures that was acquired from the family. Since 1974 the collection of objects has been thoroughly catalogued with the first known inventory by Prof Alex Duffey in 1978 published in 1981 in book form,

⁸²² 1974, Van Wouw's paint box and easel.

⁸²³ 1974, Van Wouw's sculpting tools.

⁸²⁴ 1975, plaster bust of Jopie Fourie.

⁸²⁵ 1975, cow painting by Van Wouw.

⁸²⁶ 1976, Painting of Van Wouw's backyard

⁸²⁷ 1981, in the field bronze Marquette.

⁸²⁸ 1982, Small Bad news bronze sculpture bequest.

⁸²⁹ 1991, Prof Schoonraad bequeathed his entire archive on Anton van Wouw which he collected during his lifetime to the University. The archive consist of over 5000 documents and photographs

⁸³⁰ 1992, Anton van Wouw stamps and day cards

⁸³¹ 1995, Dopper Voortrekker marble sculpture; It can also be said that Rupert probably gave the money for most of the purchases between 1977 and 1995 but this is only hearsay and could not be proven or confirmed by any sources.

⁸³² 2001, Self-portrait relief in Bronze by Van Wouw, donated with the help of Mr Bernardi.

⁸³³ 2008, two clay panels, Farewell to Piet Retief.

⁸³⁴ J. Ernst, Die verkryging van V. Wouw-beelde, Navorsings verslag, 2006.

⁸³⁵ His name was not recorded.

⁸³⁶ Minutes of the Art Committee Meeting, 2009/10/17.

⁸³⁷ Dopper was a derogative name for someone of the Reformed Church, a conservative protestant church group in South Africa

Anton van Wouw en die Van Wouw Huis.⁸³⁸ Every curator thereafter kept the inventory up to date and the last thorough inventory was created in 2015 by De Kamper.⁸³⁹ By the end of 2015 the collection consisted of 166 sculptures, 14 other artworks⁸⁴⁰ and 14 personal objects.⁸⁴¹

The collection is exhibited in the Edoardo Villa museum in the Old Merensky Library and is one of the collections accessible to visitors on week days. The archive is also accessible by appointment. Although several books have been written on the artist, this collection is one of those with enormous research potential for art students and lecturers.

7. The Edoardo Villa Trust Collection

The Edoardo Villa Trust Collection is better known as the Edoardo Villa Museum or simply the Villa Museum, housed on the third floor of the Old Merensky Library. Edoardo⁸⁴² Daniele Villa (1915-2011)⁸⁴³ was born in Bergamo, Italy and studied sculpture at the *Scuola D'Arte Andrea Fortini*.⁸⁴⁴ In 1937, due to a work shortage he volunteered for the Italian Army and studied to become an officer. Just before the end of the Spanish Civil War (1936-1939) he was sent to Spain, but only reached it after the Armistice. He ended his service with the military in 1939. Because he was qualified as an officer and carried the rank of Captain⁸⁴⁵ he was recalled to the Army when the Second World War (1939-1945) broke out, and sent to North Africa.⁸⁴⁶ On 9 December 1941, during a reconnaissance mission by the Allied forces just before the Battle of Sidi Barrani, Villa, along with three other Italians, was captured.⁸⁴⁷ He was wounded and spent some time in Egypt recuperating from his wounds. Later in that year he was shipped, with thousands of other prisoners of war, to South Africa and was interned at Zonderwater, a prison camp just outside Cullinan. Villa lied

⁸³⁸ A.E. Duffey, *Anton van Wouw en die van Wouw Huis*, pp. 45-47.

⁸³⁹ G.C. de Kamper, Inventory: Van Wouw Collection 2015/05/05.

⁸⁴⁰ This include 2 drawings, 3 oil paintings, 7 watercolours and two prints.

⁸⁴¹ G.C. de Kamper, Inventory: Van Wouw Collection 2015/05/05.

⁸⁴² Edoardo is misspelled as Eduardo quite often.

⁸⁴³ In various sources the date of the birth of Edoardo Villa is wrongly noted as 1920 which is according to his intake record at the Prisoner of War camp. Villa lied about his age after he was captured so that the enemy would not realise he was a NCO and interned him with the non-ranking troops.

⁸⁴⁴ G.C. de Kamper, "The Edoardo Villa Museum", *Art and heritage collections of the University of Pretoria*, Chapter 3, p. 50.

⁸⁴⁵ On his Red Cross and POW records he is referred to as a Lance Corporal

⁸⁴⁶ Zonderwater Museo: E. Villa Registro militare, 1937-1963.

⁸⁴⁷ The National Archives, UK: Daily Action Report: Location Sidi Barrani, 09/12/1941.

about his rank and age so as not to be imprisoned with the officers who were housed in a higher security prison. Due to this lie his records were misplaced in the Italian military record system and only reunited with his military file in 1953. The loss of his military file made his repatriation to Italy impossible.⁸⁴⁸ From 1951, with his first exhibition in Johannesburg and first commission for the University of the Witwatersrand, Villa started to make a living for himself in South Africa and when he could finally be repatriated to Italy he rather decided to stay.⁸⁴⁹

During the 1950s, Villa became an important artist in the Johannesburg art scene and represented South Africa at the Venice Biennale and São Paulo Biennales. In 1952 he became a lecturer at the Polly Art Centre, the only art school for black sculptors in South Africa. In 1961 Villa, Cecil Skotnes, Sidney Kumalo, Giuseppe Cattaneo and Cecily Sash created the “Amadlozi⁸⁵⁰ Art Group”.⁸⁵¹ In 1974 Villa was appointed as an external examiner at the University of Pretoria’s Department of Fine Arts and Art history and in 1980 he instituted a bursary for sculpture at the institution. In 1991 he was awarded the Chancellor’s Medal by the University and an honorary Professorship was bestowed on him.⁸⁵² Edoardo Villa passed away on 1 May 2011.

The University of Pretoria Art Collection purchased its first bronze work by Edoardo Villa in 1981,⁸⁵³ and a further twelve large steel works between 1984 and 1990, which as indicated, were placed at several locations on the Hatfield campus of the University.⁸⁵⁴ Due to Villa’s relationship with Prof Nico Roos, the Head of the Department of Fine Arts and Art History, discussions about a museum and a larger donation started in early 1993 and by 15 July 1993 the “Edoardo Villa Trust” was created for this purpose.⁸⁵⁵

The first trustees were Edoardo Villa (Chairperson); Claire Villa, the artist’s wife; Dr Andre Breedt, Director of the Bureau for Culture; Prof Phillipus (Flip) Smit, the principal of the University of Pretoria; and Prof Nicholas (Nico) Oswald Roos, Head

⁸⁴⁸ Zonderwater Museo: E. Villa Registro militare, 1937-1963.

⁸⁴⁹ K. Nel et.al., Villa at 90, p. 2.

⁸⁵⁰ Amadlozi is the Zulu for “The Ancestors”

⁸⁵¹ K. Nel et.al., Villa at 90, p. 124.

⁸⁵² G.C. de Kamper, “The Edoardo Villa Museum”, *Art and heritage collections of the University of Pretoria*, Chapter 3, p. 50.

⁸⁵³ Standing Figure, Bronze, 1981.

⁸⁵⁴ F.U. Günther, Edoardo Villa Museum catalogue / katalogus, pp. 40-44.

⁸⁵⁵ Memorandum of Agreement entered between Edoardo Villa and the University of Pretoria, 15-07-1993.

of the Department Visual Art and Art History. In the trust the purpose was stipulated as: "...to perpetuate the name, reputation and work of the donor and his contribution to sculpture in the Republic of South Africa and generally to promote the art of sculpture in the Republic."⁸⁵⁶ The Edoardo Villa Trust document stipulates the following main conditions: That the donor (Edoardo Villa) irrevocably donates the donation and that the trust will be entitled to reproduce and dispose of not more than six reproductions of any single donated item, provided it is a sculpture. The deed of donation included 143 artworks by Villa.⁸⁵⁷ From 1993 to 2003 the original trustees were responsible for the management of the Trust.

After the initialisation of the trust, Roos and Smit started to work in earnest to get a museum established on the Hatfield Campus. On 31 May 1995, on the 80th birthday of the artist, the museum was opened under the curatorship of Fritz Uwe Günther.⁸⁵⁸ Günther was the curator of the museum until 2001 when he resigned from UP and the post was filled by De Kamper in January 2002. In 2003 the Trustees was officially changed to: "Claire Villa; Edoardo Villa; Margaret Louise Slabbert, Head of Fine arts in the Department of Visual Arts; Anthony Patrick Melck, Chairperson of the Art Committee; Nicholas Johannes Grové, the Registrar of the University of Pretoria; Duart Godfried Kleyn, Dean of the Faculty of Law; André Breedt, Head of Cultural Affairs; and Gerard Christiaan de Kamper, Curator of the Edoardo Villa Museum".⁸⁵⁹ In 2009 Mr. Mosako took over the curatorship of the museum and the collection. In 2010 Claire Villa passed away followed in 2011 by her husband Edoardo Villa. Furthermore Melck resigned as a trustee in 2012, when he moved to Austria. Currently Slabbert, Grové, Kleyn, Breedt and De Kamper are the remaining trustees.

As mentioned in the section on the Anton van Wouw collection, sculpture was not a very popular item to collect in the 1970s. By the 1990s, however, it seems to have become a theme of collecting in the city of Pretoria, with the Coert Steynberg Museum⁸⁶⁰ in Pretoria North opening in 1993 and the Edoardo Villa Museum in 1995. There are also several other private collections of sculpture that can be seen, including the Phil Minnaar collection at the Voortrekker Monument; The Anton Smit

⁸⁵⁶ Memorandum of Agreement entered between Edoardo Villa and the University of Pretoria, 15-07-1993.

⁸⁵⁷ F.U. Günther, Edoardo Villa Museum catalogue / katalogus, p. 39.

⁸⁵⁸ F.U. Günther, Edoardo Villa Museum catalogue / katalogus, p. 9.

⁸⁵⁹ Department of Justice, Letter of Authority, Trustees of the Edoardo Villa Trust, 21/10/2003.

⁸⁶⁰ The museum was active from 1993 To 2005

Sculpture Garden near Bronkhorstspruit; and the Tienie Pritchard Museum near Hartbeespoort. Therefore the exhibiting of sculpture was already a rising trend when the Edoardo Villa Museum opened its doors in 1995. It is therefore quite easy to say that this trend was one of the influencing factors that gave rise to the museum at the University of Pretoria. Several other factors should be taken into account as well, namely the teaching of sculpture at the University's Department of Visual Arts and Art History as well as the friendship between Prof Danie Joubert,⁸⁶¹ Roos, Prof Viktor Hesse⁸⁶² and Villa. To substantiate the reality of this influence, when Joubert opened the museum in 1995, he called the creation thereof "...a monument to the legacy of Nico Roos..."⁸⁶³

Since the start of the collection it has had a very good reputation and even today it is the port of call for collectors, buyers and sellers to authenticate their works. It is, however, important to mention for the sake of clarity, that after the artist passed away there was a testamentary trust established named "The Claire and Edoardo Villa Trust." This trust is sometimes referred to as "The Villa Trust". This confusion might cause some reputational damage as their activities might be confused with that of the trust managing the Edoardo Villa museum.

The provenance of the collection is very good as the first 143 works were donated directly by the artist to UP and all subsequent donations were checked by him. After the first donation in 1993, the artist and some individuals also donated works to the trust. In 1997 the Lupini Brothers (Pty) Ltd. donated six sections of an architectural wall done by Villa that was erected in front of the Old Merensky Library;⁸⁶⁴ Ms Kirby donated the portrait he did of her father Prof Percival Kirby (1887-1970) in 2000; Renzo Vignali Artistic foundry donated several of his 1940 plasters in 2006; Edoardo Villa himself donated several plasters and three steel works from 1995-2010; Rodger Butinski bequeathed three sculptures by Hennie Potgieter, Hezekiel Ntuli and Stanley Nkosi respectively to the trust in 2010 to exhibit or to sell. The Trust also purchased four bronze sculptures by Edoardo Villa through the years and from 2008-2010 cast several of the Villa plasters in its possession to refine and upgrade the

⁸⁶¹ The Vice-Chancellor and principal of the University of Pretoria between 1982 and 1991

⁸⁶² Dr Hesse was the chairperson of the University Council at this stage

⁸⁶³ UP-Art Archive: D. Joubert, Edoardo Villa Museum opening address, 31 May 1995.

⁸⁶⁴ The wall was originally in ten parts but the other four were damaged beyond repair when it was moved from the centre of Johannesburg to a farm in the 1980s. The six surviving parts were donated to the museum.

collection.⁸⁶⁵

As with many other collections of this nature the collection as a whole is more important than the smaller parts thereof. It can however be said that the Killarney Shopping Centre Fountain in Johannesburg can be seen as one of the key objects in the collection as the one that was installed at the shopping centre was destroyed in the 1980. Other important works in the collection are the four African masks as well as the mother and child, Edoardo Villa's first work as a free man in South Africa. The collection consists of 185 sculptures, 16 drawings, a tapestry and the museum entrance sign by Cecil Skotnes - 203 in total. It is also important to note that the museum's stock register (objects that can be sold) consists of 32 sculptures.⁸⁶⁶

The Edoardo Villa Trust Collection has been on display in the Old Merensky since 1995. The museum hosted several extra exhibitions on the work of Villa in 2001, 2006, 2008 and 2012. There are more publications on this collection than any of the art collections at the University. The first publication at UP was the museum catalogue by Günther,⁸⁶⁷ followed by the chapter by De Kamper in the *Art and Heritage collections of the University of Pretoria*⁸⁶⁸ and finally the book *Villa in Bronze*, by Chris de Klerk and De Kamper.⁸⁶⁹ The catalogue compiled by Gunther is much like that referred to in J.C.H. King's article, "New evidence for the Contents of the Leverian Museum." Here King writes that the perfect inventory is the one written when the collection was brought together for the first time, and that inventories like that are mostly rare and hard to find. In this case the inventory of this collection is the perfect example of how collection recording should be done.

The final questions that arise are: what is the purpose of the collection twenty years after its foundation and what is its relevance. In my opinion the collection is quite valuable for study and research purposes, but forms a small part of a larger picture - a museum for sculpture on campus. The "Edoardo Villa Museum" or "Edoardo Villa Museum for Sculpture" can become an important source of research on South African sculpture as well as a resource for the discussions surrounding sculpture

⁸⁶⁵ G.C de Kamper, Inventory: Edoardo Villa Trust Collection, 2013.

⁸⁶⁶ UP-Art Archive: G.C de Kamper, Stock and inventory list, report to the auditor PWC, 2017/04/07.

⁸⁶⁷ F.U. Günther, Edoardo Villa Museum catalogue / katalogus

⁸⁶⁸ G.C. de Kamper, "The Edoardo Villa Museum", *Art and heritage collections of the University of Pretoria*, Chapter 3, Pretoria, 2008.

⁸⁶⁹ Chris de Klerk & Gerard de Kamper, *Villa in Bronze*.

which is currently a hot topic in South Africa. It includes subjects like the abovementioned removal of sculptures such as the Cecil John Rhodes statue during the #Rhodesmustfall movement;⁸⁷⁰ the management of sculptures like the Edoardo Villa sculpture at the Port Elizabeth City Hall;⁸⁷¹ the erecting of new sculptures like the statue of President Jacob Zuma in Groot Marico;⁸⁷² the political impact of sculptures as seen in Durban and the ANC-IFP row over three elephant sculptures that resembled the IFP logo;⁸⁷³ and the historical apartheid's narrative of sculptures such as the "secret removal" of the Dr H.F. Verwoerd Bust in Meyerton.⁸⁷⁴

The seven collections discussed in this chapter are today managed as two separate collections. The UP-Art collection that incorporates the UP Portrait collection, the Schoonraad Political Cartoon Collection, the Mike Edwards Collection and the Baldinelli Collection. Some of the collections in other chapters are also managed as part of the UP Art Collection, namely the paintings from the Van Tilburg and Christo Coetzee Collections considered in Chapter Three on large Mixed Collections; The Westphal, NKP painting and Library Map collections focused on in Chapter Four on Object Collections; and the watercolours from the Birch collection in Chapter Six on Book and Document Collections. The second collection is the sculpture collection, managed as a single entity in the Edoardo Villa Museum, which includes the Anton van Wouw and the Edoardo Villa Collections.

After looking at the majestic scope of the art collections at the University of Pretoria I am of the opinion that all these collections are underutilized in the broader context of the University of Pretoria's research output, with researchers often electing to research art outside of the University. Although the collection is used by some departments as part of the training curriculum, it could be used to a much larger extent by departments such as Visual Arts, Architecture and even the hard sciences like chemistry and physics.

⁸⁷⁰ A. Salava, "Students deface more colonial statues on Cape Town Campus", *The Citizen*, 2016/02/16, p. 3.

⁸⁷¹ M. Matavire, "Richaerds lashes out at Herbst over sculpture", *The EP Herald*, 2007/06/08, p. 4.

⁸⁷² Anonymous, "Huge Zuma statue praises corruption", *The Citizen*, 2017/02/17, p. 6.

⁸⁷³ N. Mbuyazi, "Elephant sculptures to be destroyed", *Daily News*, 2010/09/17, p. 1.

⁸⁷⁴ G. Edwards, R. Nel & L. Ferreira, "Beeld verwyder", *Beeld*, 2011/05/06, p. 6.

Chapter 6: Book and document collections

This penultimate chapter which focuses on the book and document collections is divided into three sections. The first is the Africana Collection which is a mixed book and document collection; secondly the other two book collections on campus namely the Nederlandsch Cultuurhistorisch Instituut (NCI) collection and the Theology collection. This then excludes book collections belonging to the Main UP Library collection. The third section will look at document collections, but it will exclude the University of Pretoria Archive except for those collections that had their origin in one of the other collections. These document collections include the Architectural Archive, the UP Art Archive and the Music Collections.

1. Africana Collection

To understand the history of the Africana collection it is necessary to start with the history of the Library of the University of Pretoria because in essence the collection originated there. The Library was established in 1909 shortly after the founding of the University and eventually moved to the top floor of the southern wing of the Old Arts Building.⁸⁷⁵ Over the years many plans were made, including closing a part of the passage in the building with the TUC doors to house the ever-growing collection. In 1939 the new library building, today the Old Merensky, was inaugurated but within ten years the new building also ran out of space. The building was expanded twice in 1955 and again in 1975 with additions that added to the building, known today as the Merensky II. Initially the Library was managed by two honorary librarians: first Prof J. Purves (1909-1917) and then Prof W.A. Macfadyen (1917-1920). In 1917 the first Library committee was appointed, namely Macfadyen, Prof H.T. Reinink, Prof A.E. du Toit, Dr L.C. de Villiers and Ms B. Faure.⁸⁷⁶ In 1920 C. Spruce was employed as the first full-time librarian. In 1930 P.C. Coetzee was named interim librarian and he became a permanent appointment in 1938. Coetzee stayed on at UP until 1959 where after A.J. van den Bergh became the librarian.⁸⁷⁷ Van den Bergh remained the librarian until 1975 when he retired and the post was taken over by Prof E.D. Gerrys

⁸⁷⁵ Originally only called the Main Building on the Hatfield site.

⁸⁷⁶ A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, p. 312-314.

⁸⁷⁷ A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, p. 312-314.

who was the Director of the library until 2006.⁸⁷⁸ In 2006 Mr Robert Moropa took over this position. In a period of a century the Library has therefore had only five leaders or directors reflecting on a solid degree of continuity in terms of management.

The Library did not originally collect special historical books and documents, but essentially bought up-to-date new books and journals. It mostly relied on donations for older books. Before the collecting of Africana was considered by the UP Library there were several collections of books that were already acquired, including: The Loquela-Association⁸⁷⁹ Library donated in 1923, a collection of Dutch and Afrikaans literature; the Dutch Reformed Church Library purchased by Dr S.P. Engelbrecht in 1923, a collection of 716 theology books; the purchase of the law book collection of Prof Macfadyen in 1925; and the purchase of more law related volumes from the collection of Judge Mason in 1925.⁸⁸⁰ In August 1932 the University took the decision to actively start to collect books for an Africana section of the Library. This decision was taken after the Library failed to secure the Africana historical book and document collection of John Gaspard Gubbins⁸⁸¹ in 1930, probably due to the fact that they did not have a special collection for rare and valuable books. This collection was regarded as so valuable, that when part of it burned down in a fire on 24 December 1931 it was described as a “national disaster”.⁸⁸² The first decision made was to remove books that would form part of such a collection from previous donations and thereafter purchase books. An amount of £100 was put aside for this endeavour and a committee was established. This Africana Liaison Committee comprised of Prof M. Bokhorst, Prof E.H.D. Arndt, Prof H.G. Viljoen, Prof G.P. Lestrade, Prof M.L. du Toit and Prof S.P. Engelbrecht.⁸⁸³

One of the first collections donated in 1930 came from Ms Susanna Henrietta van Reenen (née de Villiers) (1847-1930), the wife of Albert Johannes van Reenen (1848-1930). She donated one box of personal documents as well as newspaper clippings dating from 1903-1929. A.J. van Reenen was a government official in the

⁸⁷⁸ F.J. du Toit Spies & D.H. Heydenrych, *Ad Destinatum II*, pp. 261-262.

⁸⁷⁹ The Loquela-Association was founded in 1910 with the goal to work in Dutch and Afrikaans as the university was still an English medium institution.

⁸⁸⁰ A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, p. 318.

⁸⁸¹ Today the Gubbins library is at the University of the Witwatersrand (WITS) in Johannesburg.

⁸⁸² P. Aucamp, Review of *Wits Library: a centenary history*, *South African Journal of Libraries and Information Science*, 66(4), 1998, p. 186.

⁸⁸³ A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, p. 319.

district Tulbagh as well as a Justice of Peace in Tulbagh and Paarl. His son Reenen Jacob van Reenen (1884-1935) was a civil engineer, amateur artist and rock art researcher. The personal documents emanated from both the father and son. This was the first document collection that the library received.⁸⁸⁴

In 1932 Dr Nicolaas Marais Hoogenhout (1876-1932) donated his collection which became the first books donated as an Africana Collection. From 1904 Hoogenhout was very involved in education in the Transvaal Colony. He was the Vice Chancellor and Principal of the University of Pretoria from 1930 to his death in 1932. The collection consists of one box which mostly contains information about the Eendracht School in Pretoria as well as the education measures of Lord Selborne⁸⁸⁵ and 1 100 book volumes. He also bequeathed his father's collection of the "Genootskap van Regte Afrikaners",⁸⁸⁶ a society that was established on 14 August 1875 in the Paarl, Western Cape Province. The main aims of the society at that stage were to translate the Bible into Afrikaans, as well as convince the Afrikaners that Afrikaans is indeed their mother tongue. The people responsible for the establishment were C.P. Hoogenhout, Dr A. Pannevis, D.F. du Toit and Rev. S.J. du Toit. The society published the first Afrikaans newspaper in 1876. This collection consisted of the documentation of the first years of the society from 1875 to the closure in 1878, including minutes, correspondence and policies. The collection is numbered A2 in the Library and the collection consists of two boxes of documents.⁸⁸⁷ After the acceptance of this donation the Library also bought the collection of Sir Christoffel Joseph Brand (1797-1875) the first speaker of the Legislative Assembly of the Cape Colony and President Johannes Henricus Brand (1823-1888) the 4th President of the Orange Free State. These purchases amounting to £50 were made by the Library Africana Liaison Committee between 1932 and 1934.⁸⁸⁸

The Africana Collection was allocated its first designated area in the Library in December 1934. This provided them with more space and autonomy to collect for the collection.⁸⁸⁹ The new space received its first donation in 1935 and 1936 from Dr

⁸⁸⁴ E. Klopper & J. Coetzee, *Gids op aanwinste in die Merensky – Biblioteek, Universiteit van Pretoria*, p. 6.

⁸⁸⁵ Lorde William Waldegrave Palmer, 2nd Earl of Selborne was the second governor of the Transvaal and Orange River colonies 1905-1910.

⁸⁸⁶ Society of Real Afrikaners

⁸⁸⁷ E. Klopper & J. Coetzee, *Gids op aanwinste in die Merensky – Biblioteek, Universiteit van Pretoria*, pp. 1-2.

⁸⁸⁸ A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, p. 319.

⁸⁸⁹ A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, p. 319.

Willem Johannes Leyds (1859-1940), the State Attorney of the ZAR (1884-1889) and State Secretary (1889-1898). He donated a part of his library to Africana. Today this collection forms part of the Pamphlet collection. Leyds also donated a bust of himself by the artist Fanie Eloff, which today forms part of the UP-Art Collection.⁸⁹⁰ Until 2015 this bust was exhibited at the entrance of Africana.

In 1937, after the Committee for the Africana collection received the go-ahead for more vigorous collecting of objects dating from the ZAR, they bought the collection of Johannes Anthonius Moesman (1859-1937) who was an art printer from Utrecht in the Netherlands. He created a large collection with large amounts of advertising materials for companies and published media during the time of the ZAR ca. 1890-1899.⁸⁹¹ The collection consists of 16 boxes with photographs, sketches, advertisements, newspaper clippings, illustrations, correspondence and cartoons. In the same year, Prof D. Pont, whilst working at the Department of Roman-Dutch Law, was instrumental in the purchase of the library of Judge Jan Hendrik Frederik Eduard Rudolf Claudius Gey van Pittius (1879-1931).⁸⁹² The Gey van Pittius collection was catalogued in 1941 and consisted of 530 books.⁸⁹³ Today this collection is housed in the O.R Tambo Law Library.

In 1939, the book collection of Prof Johannes du Plessis (1868-1935) was bought by the Library. This purchase was made after he was dismissed by the University of Stellenbosch, due to his "liberal views".⁸⁹⁴ Du Plessis was a Protestant Missionary and founding member of the South African Institute of Race Relations. His library contained about 6 000 volumes and was bought for the amount of £3 000 and £160 for the catalogue. The Carnegie Corporation of New York pledged \$5 000 to assist with the purchase, the Nederduitse Hervormde of Gereformeerde Kerk of Transvaal⁸⁹⁵ granted £500 over a period of 5 years, but Mr Postmus offered to give an amount that equalled the \$5 000 of the Carnegie Corporation if they did not

⁸⁹⁰ A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, p. 319.

⁸⁹¹ E. Klopper & J. Coetzee, *Gids op aanwinste in die Merensky – Biblioteek, Universiteit van Pretoria*, p. 2.

⁸⁹² A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, pp. 319-320.

⁸⁹³ Africana, Stamboek: ZV1, NVA, ZHL & ZBH Versamelings.

⁸⁹⁴ The "Liberal views" referred to the dismissal of du Plessis for alleged heresy by the Dutch Reformed Church, Faculty of Theology. His heresy included teaching that the Scripture was not divinely inspired and that it was fallible.

⁸⁹⁵ According A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, p. 164, the Nederduitse Hervormde of Gereformeerde Kerk was the original name from 1885 to 1957 for the Nederduitse Gereformeerde Kerk.

honour their pledge.⁸⁹⁶ Dr E.G. van der Merwe, the Director of the Education Bureau, a government department, assisted UP to obtain the collection at a reduced price.⁸⁹⁷ On 18 August 1938 the Council of the University decided that a plaque in two languages, Afrikaans and English, should be placed at the collection.⁸⁹⁸ This plaque should read:

The Prof J. du Plessis Collection. The Purchase of this collection was made possible by the generous monetary gifts from the Carnegie Corporation of New York and the Synod of the Ned Herv. of Geref Kerk of Transvaal.⁸⁹⁹

The first section of 3 505 books were inventoried in 1935,⁹⁰⁰ and the second part of 1 900 books in 1940⁹⁰¹ and the last part of 3 428 books in 1985.⁹⁰² This collection consists of a large amount of Africana books and rare pamphlets and doubled the size of the collection already owned by the Library at that stage.⁹⁰³

In 1939 the NUSAS-ANS⁹⁰⁴ Collection was bequeathed by Dirk Willem Rÿk Hertzog (1856-1939), the oldest brother of the then South African Prime minister General J.B.M. Hertzog. The collection of one box marked A13, contained correspondence, agendas, programmes, reports, newspaper clippings, magazines and the manual of the National Union of South African Students (NUSAS) between 1927 and 1936. It also contained a motivation for the resignation of the University of Pretoria from NUSAS. Furthermore, it consists of correspondence, agendas, minutes, letters and financial documents of the Afrikaans National Studente Bond (ANS) between 1934 and 1936.⁹⁰⁵

In 1946, J.H. Coetzee donated the Dicendo Discimus collection to the Africana section. Dicendo Discimus was a debate association established at the state

⁸⁹⁶ Notule, Gewone maandelikse vergadering van die RAAD, 1938/08/18.

⁸⁹⁷ Verslag van die Senaat oor die Jaar 1939, pp. 4-5.

⁸⁹⁸ A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, p. 319.

⁸⁹⁹ Notule, Gewone maandelikse vergadering van die RAAD, 1938/08/18.

⁹⁰⁰ Africana, Lys van boeke in Biblioteek van Prof. J. du Plessis D.D. Litt.D., 1985.

⁹⁰¹ Africana, Stamboek, ZP & ZPA Du Plessis Versameling, 1940.

⁹⁰² Africana, Lys van boeke in Biblioteek van Prof. J. du Plessis D.D. Litt.D., 1985.

⁹⁰³ A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, p. 319.

⁹⁰⁴ NUSAS is the abbreviation for Nasionale Unie van Suid Afrikaanse Studente and ANS for Afrikaans-Nasionale Studentebond.

⁹⁰⁵ E. Klopper & J. Coetzee, Gids op aanwinste in die Merensky – Biblioteek, Universiteit van Pretoria, p. 6.

gymnasium in 1896 and closed in 1898. The collection consisting of one box, contains the books on all the debates, commentary on the authors and an index.⁹⁰⁶ In the same year, on 28 May, the Council of UP approved the storage of the Huguenot Genealogical Archive in the safe of the Library and gave about £50 for the building of storage cabinets. This collection belonged to the Huguenot Committee and the deal between them and UP was for them to donate the collection or pay back the £50.⁹⁰⁷ It seems that either the collection was never at UP or they paid back the £50 as the collection is not at UP anymore. In 1947 the Viljoen Collection (numbered A4) donated by J.H.M. Viljoen, the editor of *Die Huisgenoot* was received by the Africana section. The collection consisted of one box of manuscripts and letters.

The Sandberg Collection (numbered A7) came to the University in 1949. Christoph Georg Sigismund Sandberg (1866-1954) was the secretary of Dr W.J. Leyds and F.W. Reitz as well as military secretary of General L. Botha.⁹⁰⁸ The collection consists of one box with letters between Sandberg, F.M. van Schoor and W.J. Leyds as well as some facts surrounding the Kruger ultimatum⁹⁰⁹ of 10 October 1899. It is not known if the University purchased the collection or if Sandberg donated it.⁹¹⁰ In 1958 the Advocate Jacob de Villiers Roos (1869-1940) collection was donated to UP by his daughter, Ms D.C. Malan.⁹¹¹ De Villiers Roos was a journalist, secretary of the Judicial Department of Transvaal, Secretary of Justice, Director of Prisons and Auditor General. The archival part of the collection consists of private correspondence, documents of the Hobhouse trust, documents on his coin collection, documents on the first years of the Mapungubwe archaeological excavations,⁹¹² historical manuscripts, his law statutes and documents, lectures, telegrams on the South African War, articles on the war, photo albums (1894-1930) as well as maps.⁹¹³ There are 22 boxes in the collection and the earliest document

⁹⁰⁶ E. Klopper & J. Coetzee, *Gids op aanwinste in die Merensky – Biblioteek*, Universiteit van Pretoria, p. 5.

⁹⁰⁷ Notule van 'n gewone vergadering van die Raad, 1946/05/28.

⁹⁰⁸ E.J. Verwey, (ed.), *New Dictionary of South African Biography Volume V*, p. 673.

⁹⁰⁹ President S.J.P. Kruger, the President of the Zuid-Afrikaansche Republiek, send an ultimatum to the British Government on the 9th of October 1899 giving them 48 hours to pull their troops back from the ZAR border of a declaration of war. This sparked the South African War or Anglo Boer War (1899-1902)

⁹¹⁰ E. Klopper & J. Coetzee, *Gids op aanwinste in die Merensky – Biblioteek*, Universiteit van Pretoria, p. 3.

⁹¹¹ A.M. van Ryneveld, *Die Adv. J. de V. Roos – Versameling 1884-1940*, 1969.

⁹¹² This collection was transferred to UP Arts that manages the Mapungubwe collection in 2017

⁹¹³ The maps was badly damaged due to improper storage in the basement of the Old Merensky Library in 2015/16.

dates from 1884.⁹¹⁴ There is also a collection of books from his library that is managed by Africana.⁹¹⁵

It seems that the collecting of Africana-orientated books tapered off during the 1960s and early 1970s. However it may be possible that the donations received during this period were not as well recorded. After 1958 the first recorded donation of books to Africana is that of Dr Aart Jurriaans (1872-1970). The book collection consisted of 1 300 books and was described as a “collection of leather bound volumes with gold lettering”. On 20 March 1975 Prof Willem François Joubert Steenkamp (1905-1993) contacted the University about the possibility of donating the Aart Jurriaans collection. The donation of the collection entailed that it should be displayed in a “separate unit” in the library and as this was against the prevailing Library policy it was discussed at a Council meeting on 21 April 1975. The Council requested the Principal and one of the Vice Principals to negotiate the donation with Steenkamp. The report back on the collection was that 500 of the books were rare French manuscripts, bound in parchment (rare even in France), while the bulk of the rest of the collection was Africana books. The Linschoton series⁹¹⁶ was part of the collection and the shelves made for the collection were also included in the donation. Apparently the collection was bequeathed to Steenkamp by Jurriaans, but Steenkamp wanted to donate it to UP.⁹¹⁷ The Council accepted the donation and today it occupies the room between the Old Merensky and Merensky II, the room carries the name of the donor.⁹¹⁸

At this stage it seems that the Africana section started to concentrate on document collections. In 1958 or 1960, the family of Servaas de Kock (1858-1933), the assistant Surveyor General of the ZAR from 1884 and a surveyor for the Department of Lands of the Transvaal Colony, donated one box consisting of personal documents.⁹¹⁹ In 1894 De Kock was part of the Transvaal Portuguese demarcation commission.⁹²⁰ Later in 1963, Dr H. Pet, wife to Dr Matys Megiel Nolte (1893-1956)

⁹¹⁴ E. Klopper & J. Coetzee, *Gids op aanwinste in die Merensky – Biblioteek*, Universiteit van Pretoria, p. 4.

⁹¹⁵ A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, p. 319.

⁹¹⁶ The Linschoton series are rare volumes of French maps.

⁹¹⁷ Bylae II tot die Notule van die Raad, R182/75 van 21 April 1975.

⁹¹⁸ Universiteit van Pretoria Biblioteekdiens, *Aart Jurriaanse versameling*, 1976.

⁹¹⁹ E. Klopper & J. Coetzee, *Gids op aanwinste in die Merensky – Biblioteek*, Universiteit van Pretoria, p. 5.

⁹²⁰ The Portuguese-Transvaal demarcation commission marked the border between Mozambique and the ZAR.

an attorney based in Ermelo, donated her husband's book collection to UP.⁹²¹ The collection consisted of 502 volumes, 57 pamphlets and 45 journals.⁹²² Subsequently the family of Pierre Abraham Hafner (1871-1961), a clerk and a translator in the Rustenburg court and a captain in the commando of General L. Botha during the South African War, donated a box of documents in 1965. Hafner was sent to St. Helena as a prisoner of war (POW) during the War and was given the DTD⁹²³ in 1920.⁹²⁴ The collection contains seven newspapers from St. Helena POW camp, letters, photographs, programmes and all the signatures and addresses of the captives.⁹²⁵ The Wessels collection (numbered A16) was donated by the Wessels family between 1967 and 1968. It contained a scrapbook of US newspaper clippings on the South African War. Sir Cornelius Hermanus Wessels (1851-1924) was the *Volksraad* member for Boshof in the ZAR government from 1885 to 1899. He visited the United States of America (USA) in 1900 on a peace mission during the South African War (1899-1902).⁹²⁶ In 1981, F.Z. van der Merwe⁹²⁷ donated a collection of postage stamps commemorating the centenary of the Great Trek (1938)⁹²⁸ as a theme.⁹²⁹

In 1977 Prof Geoffrey Cronjé (1907-1992) who was a sociologist, criminologist and founder of the Department of Drama at the University of Pretoria⁹³⁰ donated his collection of documents pertaining to the Committee on the funding of voluntary welfare organisations (1951-1954) and the Commission regarding undesirable publications (1955) to the University. The collection (numbered A19) consists of 12 boxes.⁹³¹ On 4 December 1984 Cronjé wrote a letter to the then Principal, Prof D.M. Joubert, informing him that he also intended to donate a bronze portrait of himself made by the sculptor Naomi Jacobson⁹³² to the University. He informed Joubert that

⁹²¹ Africana, President T.F. Burgers - Versameling, Dr M.M. Nolte – Versameling.

⁹²² Africana file: Provenance of some collections in doc.: Spesiale versamelings in die Merensky Biblioteek, date unknown.

⁹²³ Dekoratie voor Trouwe Dienst was given to 591 Boer combatants in 1920 for their role during the South African War.

⁹²⁴ D.R. Forsyth, "Dekoratie Voor Trouwe Dienst (The D.T.D.)", *Military History Journal*, 1(1), 12/67.

⁹²⁵ E. Klopper & J. Coetzee, Gids op aanwinste in die Merensky – Biblioteek, Universiteit van Pretoria, pp. 5-6.

⁹²⁶ E. Klopper & J. Coetzee, Gids op aanwinste in die Merensky – Biblioteek, Universiteit van Pretoria, p. 7.

⁹²⁷ See the Music Collection for more information on the donor.

⁹²⁸ The Great Trek was the historical movement of the Voortrekkers or Farmers from the Cape Colony to Natal that was in broad terms between 1836 and 1838, ending in the Battle of Blood River (16 December 1838)

⁹²⁹ E. Klopper & J. Coetzee, Gids op aanwinste in die Merensky – Biblioteek, Universiteit van Pretoria, pp. 6-7.

⁹³⁰ Anoniem, "Prof Cronje (84) dood na siekte", *Beeld*, 1992/01/24.

⁹³¹ E. Klopper & J. Coetzee, Gids op aanwinste in die Merensky – Biblioteek, Universiteit van Pretoria, p. 8.

⁹³² N. Jacobson, Geoffrey Cronjé, Bronze, Sculpture, UP Art Collection, 1980, 454703.

he had visited the University on that day and wanted the sculpture to be placed on the fireplace in Kya Rosa. He explained that Miss D. Craffert, working in the building at that stage, had taken him on a tour of the house.⁹³³ Joubert informed him that it would not be possible to display the bust in Kya Rosa, but suggested that it could be placed in the Department of Drama once a building was built for it.⁹³⁴ This bust is currently at the Department of Sociology and is managed as part of the UP Art Collection. In the same year, George Adolf Carl Kuschke (1892-ca. 1977), a teacher, principal, director of Education in the Northern Transvaal and a member of the Council of the University, donated a copy of his autobiography and two volumes of notes on the biography to the University. The inventory in the Library states that the collection was donated in 1975,⁹³⁵ however this is not accurate as the two volumes of notes are dated 1977.

The next collection of documents to be donated was the Arndt Collection, the collection of Prof Ernst Heinrich Daniël Arndt (1899-1983) who was a professor at the University of Pretoria from 1925 to 1942.⁹³⁶ He became the Registrar of Banks in 1942, the Deputy Manager of the Reserve Bank in 1951 and the Director of the Land Bank in 1962.⁹³⁷ He donated his collection of documents dating from 1922 to 1977 to the Library of the University in 1978. The collection consists of manuscripts, speeches, reports, seminars, letters and notes. On 13 June 1979 the family of Chief Justice Jacob de Villiers (1868-1932), a South African judge (1920-1932) and Chief Justice of South Africa (1929-1932) donated his book collection to the University.⁹³⁸ The collection had been housed in the Library since 1938.⁹³⁹ At first the collection was given on loan to the Africana section for 20 years.⁹⁴⁰ The loan was renewed for another 20 years in 1958.⁹⁴¹ Today the collection consists of 1 305 books and it was first inventoried in 1941. The collection is numbered ZV1 or sometimes ZVI.⁹⁴² On 2

⁹³³ G. Cronje, Borsbeeld G. Cronjé, Brief D.M. Joubert, 1984/12/04.

⁹³⁴ D.M. Joubert, Borsbeeld, Brief G. Cronje, 1985/03/07.

⁹³⁵ E. Klopper & J. Coetzee, Gids op aanwinste in die Merensky – Biblioteek, Universiteit van Pretoria, p. 7.

⁹³⁶ Economics 1925-1935, Dean of the faculty of Commerce and public administration 1926-1936, Professor in banking 1936-1942

⁹³⁷ E. Klopper & J. Coetzee, Gids op aanwinste in die Merensky – Biblioteek, Universiteit van Pretoria, p. 1.

⁹³⁸ Africana, Jacob de Villiers – Boekery, 1980.

⁹³⁹ R. Zimmermann & D. Visser, *Southern Cross: Civil Law and Common Law in South Africa*. p. 122-123

⁹⁴⁰ Raadsverslag vir die jaar eindgende 31 Desember 1938.

⁹⁴¹ A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, p. 320.

⁹⁴² Africana, Stamboek: ZV1, NVA, ZHL & ZBH Versamelings.

June 1982 the Ambassador H.K Yang (also known as Yang His-kun)⁹⁴³ of the Republic of China donated 102 volumes of selected works of Chinese scholars to the University on behalf of General Huang Chieh (1902-1995).

On 13 December 1985 the University received a letter from the curator of the estate Prof Hermanus Marthinus van der Westhysen (1904-1987), who was the first Head of the Department of Art History⁹⁴⁴ in 1939, as he was too ill to look after his own affairs at that stage. The letter informed the head of the Library that the last will and testament of Ms van der Westhysen and Prof van der Westhysen is that their library of books should be bequeathed to the University. On 23 January 1986 the Library accepted the donation.⁹⁴⁵ The donation stated that although the books can be placed anywhere in the Library, none of them may be sold until the death of Prof van der Westhysen. It also stated that a separate record should be kept of these books.⁹⁴⁶

In 1989 Nicolaas Jacobus van Warmelo (1940-1989) donated 540 manuscripts, all written on different South African, African groups and collected whilst he was in the employment of the Department of Bantu Affairs as the “State Ethnologist”. These included manuscripts on the Xhosa, Zulu, Swazi, Tsonga, South Sotho (Sesotho), Tswana, North-Sotho (Sepedi) and Venda (Tshivenda).⁹⁴⁷ Most of these manuscripts were written in the original vernacular languages. With the assistance of Prof Roelf Coertze and Mr L.C. van Gass, the collection was donated in 1989 after Van Warmelo’s death. It was received by Prof Flip Smit, the Principal, on 5 February 1989.⁹⁴⁸ In that same year Kenneth Stanley Birch (1914-2010), who was an architect to a mining group since 1946 and participated in the development of mining for many years, donated his collection of books, documents, maps and watercolour paintings to the Africana section.⁹⁴⁹ Prof A.E. Duffey, then Head of the Department of Art History, helped the Library’s Africana section to secure the collection. On 8 November 1989 Prof M. Schoonraad requested that the watercolour paintings in the collection should become part of the Art Collection. The idea was not accepted due

⁹⁴³ Yang held an honorary doctorate from the University of Pretoria

⁹⁴⁴ It was not a separate department but a section of the department of Afrikaans and Dutch Cultural History.

⁹⁴⁵ F.P. Brooks, In Sake: Prof H.M. van der Westhysen – Kuratorskap, Direkteur Biblioteekdienste, 1986.

⁹⁴⁶ W.W. Duminy, Brief: E. Langkilde, 1986.

⁹⁴⁷ Anoniem, Lys van Manuskripte versamel deur Dr N.J. van Warmelo.

⁹⁴⁸ Africana file: Provenance of some collections in doc.: Rare Skenking gemaak, onbekende tydskrif artikel, 1989.

⁹⁴⁹ K.S. Birch, The Birch Family, Unpublished memo, 1993/06/30.

to the fact that Schoonraad, at that stage the curator of the Art Collection, wanted to frame the works and disseminate them on campus.⁹⁵⁰ As this was against the wishes of the donor, the collection remained in the care of the Library. In 2013, after a proposal from the Africana section that had several concerns about the keeping of the paintings, to the Documents Committee, a subcommittee of the Heritage Committee, reached a decision that the paintings be moved to the Art Collection for better preservation. The documents remained in the care of Africana.

There was one final donation to the Africana Collection. In 1990, UP in association with Mr H.C. Woodhouse, set up an exhibition of 54 colour photographs from the collection of photographs, slides and drawings of South African rock art that were collected by Woodhouse during his lifetime.⁹⁵¹ In 1995, UP took the decision to purchase the collection as part of the Department of Anthropology and Archaeology collections. In 2000 the collection was managed by the Centre for Indigenous Knowledge (SINDEK). In 2003 the Centre for Indigenous Knowledge closed down and the collection resorted directly under the Department of Anthropology and Archaeology who transferred the collection to the Library in 2005.⁹⁵²

There are four other collections of which the origin is not well known. The first is the Rompel collection (numbered A6) which is a single box with film related objects. The collection consisted of the supporting documentation for the film *'n Nasie hou Koers*, created for the Voortrekker movement during the 1938 centenary Great Trek. Dr Hans Rompel was the official photographer for the movement and an important person in the national film industry. It is unsure if he actually donated the collection himself. The film was first screened in 1940 and the collection donated sometime afterwards.⁹⁵³ The second collection is known as the POW Bermuda collection (numbered A5) and originally named "Krygsgevangenes op Bermuda". The collection consists of one box with nine letters written from the South African Prisoners of War in Bermuda to families in the Transvaal. The authors of the letters are G.P. Brits, J. de Lange, C.M. de Lange and L.C. Blom. The Rompel and the Bermuda collections may have been donated between 1947 and 1949 as the numbers A5 and A6 would

⁹⁵⁰ E.D. Gerryts, Skenking Mnr Birch, brief Dr V.E. Hesse, 1989/11/08.

⁹⁵¹ J. S. Bergh, O.J.O. Ferreira, F.J. Pretorius, J.E.H. Grobler & W.A. Stals (reds.), *Ad Destinatum III 1983-1992, 'n Geskiedenis van die Universiteit van Pretoria*, p.462.

⁹⁵² A. Breedt, personal communication, 2017/03/27.

⁹⁵³ E. Klopper & J. Coetzee, Gids op aanwinste in die Merensky – Biblioteek, Universiteit van Pretoria, p. 3.

suggest, however, neither the chronological order of the numbers nor the dates these numbers were given have been verified. The third collection of which the history is unknown is the collection of papers from the Delmas Treason Trial (1985-1988) donated by Judge President Frans Lourens Herman Rumpff (1912-1992). This trial was held in Delmas and Pretoria and was the longest running political trial of the Apartheid era in South Africa. The trial lasted 437 court days, consisted of 14 425 documents in evidence and 459 volumes of arguments.⁹⁵⁴ The fourth and last collection is that of Gabriël Stephanus (Gawie) Nienaber (1903-1994) whose collection of books, awards and documents were donated to the Department of Afrikaans by his wife after he passed away in 1994.⁹⁵⁵ The collection was moved to the Africana section in 2016.

Several collections that were donated to Africana, but were never kept separately include: the Matthys Stefanus Benjamin Kritzinger (1896-1977) collection donated in 1960; the Prof Barend de Loo (1900-1962) collection donated in 1962; and the Andreas Daniel Wynand Wolmerans (1857-1928) collection donated on 16 April 1963.

Establishing the trends in the collection of the Africana material by the University is quite obvious from the donations. With the first donated collection in 1923 there was no real policy on what to collect and the Library seems to have worked on a “take-what-we-can-get” basis. This trend changed in 1937 when the Africana section officially started and the collection of Afrikaans literature and documents on the history of South Africa, but particularly the Afrikaner, became a priority.⁹⁵⁶ This Afrikaner-based trend continued until the 1980s where after several other collections were acquired or donated. Of the about 30 donations, 26 of them can be linked directly to either the Afrikaner or the colonial British history of South Africa, five of them are law related, one French and two on black South African history. That amounts to 85% of all the collections in the Africana section that could be categorized as “colonial history”. Until 1985 all the collections were solely based on colonial history, where-after the collections of Van Warmelo, Woodhouse and Rumpff were added. There is however another aspect to consider. In the compiled

⁹⁵⁴ Wits Historical papers archive: Delmas Treason Trail AK2117, Brief history of the Delmas Treason Trail, <http://www.historicalpapers.wits.ac.za/?inventory/U/collections&c=AK2117/R/8206>, Accessed 2017/10/03.

⁹⁵⁵ J.L. Marais, Persoonlike Mededeling, Universiteit van Pretoria, 2017/09/16.

⁹⁵⁶ A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, p. 319.

history of the University *Ad Destinatum* volumes III and IV that records the eras 1983-1992⁹⁵⁷ and 1993-2000⁹⁵⁸ respectively, the Africana collection is merely acknowledged in no more than one line. This clearly shows a decline in the importance of the collection. The decline of donations, which is normally influenced by the personnel, is also quite evident after 1985, if the donation dates of collections are considered. The decline also coincided with the change of the name from “Library service” to the “Academic Information Service” in 1990.⁹⁵⁹ This strategic change in the Library also changed the collecting strategy from books to electronic and other media which essentially ended the “trend” of collecting Africana in the Library of the University of Pretoria.

When the collection started there was the obvious influence of the emerging Afrikaner at the institution. It is very clear from the collections in the 1930s and 1940s that the emerging trend of moving UP towards an Afrikaans institution after “Afrikaanswording” in 1932, was the biggest influence on the collecting policy of the Library Africana Liaison Committee.⁹⁶⁰ It should also be taken into consideration that P.C. Coetzee, who was the Head Librarian during those days, was a staunch supporter of Afrikaans in the institution as the following quote from the June 1931 *Trek* illustrates:⁹⁶¹

...dat ons Alma Mater as Noordelike Universiteit met die nouste bande gebind is aan die nageslag van die Voortrekkers;⁹⁶² dat ons reg het op die naam, Voortrekker Universiteit.⁹⁶³

...that the Alma Mater of our Northern University are the descendants of the Voortrekkers and therefore the university can proudly be called the Voortrekker University.⁹⁶⁴

⁹⁵⁷ J. S. Bergh, O.J.O. Ferreira, F.J. Pretorius, J.E.H. Grobler & W.A. Stals (reds.), *Ad Destinatum III 1983-1992, 'n Geskiedenis van die Universiteit van Pretoria*, Pretoria, 1996.

⁹⁵⁸ P.B. Van Der Watt (ed.), *Ad Destinatum IV 1993-2000, Historical developments and events at the University of Pretoria*, Pretoria, 2002.

⁹⁵⁹ J. S. Bergh, O.J.O. Ferreira, F.J. Pretorius, J.E.H. Grobler & W.A. Stals (reds.), *Ad Destinatum III 1983-1992, 'n Geskiedenis van die Universiteit van Pretoria*, p. 411.

⁹⁶⁰ A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, p. 319.

⁹⁶¹ The *Trek* was the student magazine of the 1930s.

⁹⁶² Voortrekkers is the historical name for the Boers that moved from the Cape Colony to Port Natal (overland) in during the years 1836-1838.

⁹⁶³ A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, p. 332.

⁹⁶⁴ Own translation.

The trend seems to continue during the tenure of the next head Librarian, Van den Bergh, but ends during the time of his successor Gerrits. After Moropa was appointed Director, the Africana section started to gain a little more momentum again, but the number of donations never exceeded their former intensity.

The Africana section in the library has a very good reputation regarding collections, as the book collections are some of the best on early South African history. The Collection has a bad reputation with regards to its conservation. It seems the areas where the collection was kept never included facilities that were ideal to preserve documents and manuscripts. This created the problem of documents being misplaced or damaged due to the mishandling of curators. The provenance of the Africana collection has never been disputed and was mostly collected at the source.

When looking at the individual importance of pieces in the collection, there are two collections that are extremely significant. The first is the Johannes du Plessis Collection of books which has more than 40 books that are unique in the world. The second collection is that of Van Warmelo. These 57 000 documents on early Black history in South Africa is the only such resource in existence and might be one of the most important archival collections in the country.⁹⁶⁵ As regards numbers, the entire collection of Africana books amounted to 43,670 volumes in 1976.⁹⁶⁶ The Library never again counted the books, but it can be speculated that the collection doubled in size. The document collection consisted of 127 boxes, the pamphlet collection numbered 11 000, the Woodhouse Collection contained over 70 000 slides, the Birch Collection contains 540 watercolour paintings and there are over 800 maps in the collection.

The storage of the book and document collection has always been a problem. The documents in the Africana collection have continuously been moved to several places and are currently spread across the basement of the Old Merensky, Africana and the UP Archives. The books and other items are stored on level five of the Merensky II. This is an aspect that needs to be addressed as a matter of urgency. One possible way of sorting out this problem would be for the Documents

⁹⁶⁵ Africana file: Provenance of some collections in doc.: Rare Skenking gemaak, onbekende tydskrif artikel, 1989.

⁹⁶⁶ F.J. du Toit Spies & D.H. Heydenrych, *Ad Destinatum II*, p. 261.

Subcommittee of the Heritage Committee to discuss each individual collection and find a solution for each. For example, the following collections could be moved to the UP Archive: Arndt, NUSAS-ANS, Hoogenhout and Dicendo Discimus. The UP Museums should manage the Moesman, POW Bermuda and Hafner collections. Another consideration is to create a new archival section as part of the Africana collection housing all the Apartheid era document collections. This could include collections like the Genootskap vir Regte Afrikaners, Rompel, Sandberg, J de Villiers Roos, De Kock, Van Reenen, Wessels, Kuschke and Cronje collections.

2. Nederlandsch Cultuurhistorisch Instituut

In 1931 Prof Matthjis Bokhorst, a Professor in Dutch Cultural History at the University, established a Nederlandsch Cultuurhistorisch Instituut⁹⁶⁷ (NCI).⁹⁶⁸ The NCI was inaugurated in 1932 and started to collect a large number of Dutch books which were originally housed in a room on the ground level of the Old Arts Building, at the main entrance. When the Merensky Library Building (Old Merensky) was built, four rooms on the south side on the top floor were especially built for this collection.⁹⁶⁹ From its inception, Bokhorst was the Director of the NCI up until 1 February 1953 when he resigned. Prof van Alpen was his successor and was the Director from 1953 until 1973. In 1973 Prof P.G. Nel became the Director and arranged for the NCI to be moved from the Old Merensky to the old library in the Old Arts Building where the Van Gybland Oosterhoff collection was kept.

As indicated earlier, in 1977, due to the South African government's Apartheid policy, the Dutch government initiated a "cultural boycott" which led to the termination of most of the funding of Dutch projects as well as the suspension of the bilateral Cultural Agreement of 1953.⁹⁷⁰ Until 1982, the NCI was a separate entity, apart from the University. However in December 1982, in order to prevent the total closure of the NCI, the Council of the University agreed to incorporate the institute into UP.⁹⁷¹ For the next four years however the collection was stagnant as there was no funding

⁹⁶⁷ Dutch Cultural Historical Institute.

⁹⁶⁸ A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, p. 128.

⁹⁶⁹ UP Kuns Argief, boks Van Gybland Oosterhoff: F.G.E. Nilant, Van Gybland Oosterhoff, brief G.C. de Kamper, 2010.

⁹⁷⁰ O. Terblanche, "Die Nederlandse kulturele boikot teen Suid-Afrika: 'n ontleding", *Tydskrif vir Geesteswetenskappe*, 54(1), 2014, p. 3.

⁹⁷¹ F.J. du Toit Spies & D.H. Heydenrych, *Ad Destinatum II*, p. 65.

nor director. For this reason on 13 October 1986 the decision was made to incorporate the NCI book collection, that was housed in the Old Art Building, with the Africana or Special Collections in the Library to be housed in the Old Merensky.⁹⁷² The collection of magazines and journals was incorporated into the rest of the Library collection in March of 1992,⁹⁷³ and in January 1995 this process to move the books was fast tracked due to plans to use the Old Arts Building for other purposes.⁹⁷⁴ To carry out this project, Miss E. Langkilde was appointed from 1 March 1995 to the end of 1998 which was supposed to include the uploading of the books older than 1900, onto the library database, at a cost of R5.40 per book. The books were moved to the northern side of the top floor of the Old Merensky, but the inventory project was cancelled in 1998 as it became too expensive.⁹⁷⁵ In 2006 the manager of the Africana Collection and NCI Collection moved the book collection from the top floor to the lower basement of the Old Merensky building.

The central theme of the Collection is books, magazines and documents with a focus on the Netherlands. Therefore all the books in the Collection have some link with Dutch art, architecture, history etc. It is interesting to note that when this Collection was started in 1931, the language of the University was essentially still English, but with a growing movement towards Afrikaans. The “Dutch” speaking community at the University started to feel threatened due to the continued outcries of students for the institution to become an “Afrikaans-only institution”. This was probably the major reason behind the formation of the NCI and hence the NCI collection. It is apparent that the main influence on the Collection was the curators, essentially Prof Bokhorst and later Van Alphen, who collected Dutch literature even though it played an increasingly lesser role at the University. The Collection however had quite a good reputation, nationally and internationally, until the inevitable decline after the cultural boycott. The reputation of the collection all but disappeared after the Library moved the collection to the basement of the Old Merensky.

⁹⁷² UP Kuns Argief, boks Van Gybland Oosterhoff: A. Pienaar, R. Badenhorst, E. Els, E. Klopper & R. Pretorius, *Van Gijbland Oosterhoff-Versameling – Aanbevelings oor die hantering van die Biblioteekmateriaal*, 1986/10/13

⁹⁷³ Aantekeninge van ‘n vergadering gehou op 4 Maart 1992 oor die ontsluiting van die NKB-Tydskrifte in MGM en Lopende intekeninge op vlak 6.

⁹⁷⁴ UP Kuns Argief, boks Van Gybland Oosterhoff: E.D. Gerryts, *Nederlands Kultuurhistoriese versameling*, brief M. du Pisanie, 1994/12/02.

⁹⁷⁵ UP Kuns Argief, boks Van Gybland Oosterhoff: E. Langkilde, *Projek: ontsluiting van KHI Materiaal*, Memorandum, 1998/10/27.

The Collection itself consisted of various different donations. As these donations were not fully recorded due to the fact that the Collection did not originally belong to UP, it is impossible to grasp its provenance. From the numbering system used in the collection it can be gathered that over the years there were about 59 donations.⁹⁷⁶ Other noteworthy additions to the collection would be: the 1953 reorganization of the collections to include the books of the Van Gybland Oosterhoff Collection;⁹⁷⁷ the 1984 the *Van Ewijk Stigting*⁹⁷⁸ donation of 34 ceramic objects;⁹⁷⁹ and the collection of 15 models of old Mills on a 1:100 scale of which the donor and date of donation was not recorded.⁹⁸⁰

To date this Collection has not been inventoried well enough to make a call on individually important pieces although a card catalogue was created. There are however very rare journals in the collection, they are rare mostly due to the few remaining copies in Europe after the Second World War (1939-1945). At the last book count in 1939, the collection consisted of 5 056 books.⁹⁸¹ Today this collection is divided into two parts: The van Gybland Oosterhoff section remains in a room on the upper floor of the Old Merensky; and the core collection of the NCI which is unused and is in a bad condition in the basement of the Old Merensky Library. No future use for the collection can be envisaged in its current state and hence it is a Collection in urgent need of appraisal in terms of future retention in a space-strapped environment.

3. Collections managed by the Faculty of Theology

There are two collections managed by the Faculty of Theology. The first, known as the Nederduits Hervormde Kerk (NHK) Collection, is a conglomerate of other donations in one library and the second is the Borchardt Collection. In 1989, shortly after the bequest of the Van Selms Collection, the Library decided to create a collection amalgamating all the theology collections donated since the early

⁹⁷⁶ Each new donation was numbered with a new number on the back of the book. The first collection, first book would be numbered 1:1, with the first book of the last donation 59:1

⁹⁷⁷ UP Kuns Argief, boks Van Gybland Oosterhoff: A.N. Pelzer, brief Dr P.G. Nel 1972/03/03

⁹⁷⁸ Sippo Johan Van Ewijk van de Bilt (1902-1979) started this foundation in 1978. The foundation gave funds for the promotion and conservation of Dutch Heritage in South Africa.

⁹⁷⁹ The objects later became absorbed into the Van Gybland Oosterhoff Collection.

⁹⁸⁰ UP Kuns Argief, boks Van Gybland Oosterhoff: Anoniem, Molens, Inventaris.

⁹⁸¹ UP Kuns Argief, boks Van Gybland Oosterhoff: M. Bokhorst, Verslag van die Bibliotekaris oor die Tydperk Januarie tot Desember 1939, Bylae V, p. 19.

1930s.⁹⁸² The NHK collection is made up of the following six collections: Muller, Broekhuizen, Van Belkum, Lutherse Senenarium, Brandt–Van Warmelo and the Van Selms Collections. The Borchardt collection is made up of five collections: Keet, Marais, van der Watt, Borchardt and Hofmeyr collections.⁹⁸³ These two collections will be discussed as one as they are similar in all regards and are managed by the same Faculty, the only difference being that they are housed in separate rooms.

To put these two collections into perspective, it is necessary to review the origin and nature of the key collections. The five main collections were all received between 1933 and 1940. The first donation was that of Prof Pieter Johannes Muller (1854-1922), a Minister and Professor at the University of Amsterdam, who donated his collection of books some time before 5 April 1933⁹⁸⁴ as this was the first entry about the collection in the Library minutes. It was, however only inventoried in 1941.⁹⁸⁵ The second collection acquired was the Broekhuizen collection. According to the minutes of the Council meeting held on 16 June 1933, Dr Herman Dirk van Broekhuizen (1871-1953) resigned from the Council of the University after being offered a position in The Netherlands. At the same meeting he informed the Council that he would be willing to sell his collection of theological books to UP. The UP Finance Committee was requested to negotiate with Broekhuizen and the collection was subsequently purchased.⁹⁸⁶ The third collection donated in 1935 was that of Ds Jacobus (Jac) van Belkum (1851-1933),⁹⁸⁷ a Minister at the Dutch Reformed Church. It was inventoried between May and November of 1941. In 1939 the Lutherse Senenarium collection was donated by the Holland-Zuid-Afrikaanse Unie, which included original copies of the works of Martin Luther.⁹⁸⁸ The last of the early donations was the Brandt–van Warmelo Collection which included the book collections of Ds Louis Ernst Brandt (1873-1939) and his father-in-law Ds N.J. van Warmelo. On 17 June 1940, Brandt's

⁹⁸² Africana, Prof A. van Selms Lys.

⁹⁸³ G.A Duncan, J. van der Merwe, B. van Wyk, Church History and Church Polity in the Faculty of Theology at the University of Pretoria, *Verbum et Ecclesia* 30(3), pp. 1-6.

⁹⁸⁴ Africana file: Provenance of some collections in doc.: Spesiale versamelings in die Merensky Biblioteek, date unknown.

⁹⁸⁵ Africana, Stamboek ZHvB & ZHM Versamelings, 1941.

⁹⁸⁶ Notule van die gewone maandelikse vergadering van die Raad, 1933/06/16.

⁹⁸⁷ Africana file: Provenance of some collections in doc.: Spesiale versamelings in die Merensky Biblioteek, date unknown.

⁹⁸⁸ Africana file: Provenance of some collections in doc.: Spesiale versamelings in die Merensky Biblioteek, date unknown.

wife, Johanna Brandt, donated the book collection to the University of Pretoria.⁹⁸⁹ The last large collection was bequeathed in 1984 by Prof Adrianus van Selms (1906-1984) and it consisted of religious books and pamphlets. The six collections were moved from the Library to the Faculty of Theology and placed in the “Van Selms Reading Room” in 1989.⁹⁹⁰

The second collection managed by the Faculty of Theology is the Borchardt Collection which was named after Carl Frederick August Borchardt (1934-1998), one of the leading writers of church history in South Africa. It is unclear how the collection was originally formed and donated as there is no record of this. The collection was donated by five theologians: Prof D.J. Keet the first Head of the Department of Church History (1938 to 1953)⁹⁹¹ and Dean of Theology (1945-1948); Prof Barend (Ben) Jacobus Marais (1909-1999) the second Head of the Department of Church History (1954-1974); Prof Philip (Flip) Blignaut van der Watt (1937-) the third Head of the Department of Church History (1975-1989); Borchardt, the fourth Head of the Department of Church History (1989-1994) and Johannes Wynand Hofmeyr (1947-) the Head of the Department of Church History (1995-2007) who donated his collection in 1999.⁹⁹²

The main themes of these collections are church history and church law, whereas some were brought together as part of the Africana collection and others as pure theology collections. They are however heavily influenced by each individual collector and their church affiliation and this might then be one of the reasons why the collections have no reputation or tangible importance today. The other reason is the lack of a catalogue or inventory thereof. Just like the NCI collection, this collection is not catalogued on the electronic library database of the University. It is therefore inaccessible to users and it is also not easy to highlight important objects due to the lack of a proper inventory.

The Theology Collection comprises of the following: the Muller Collection, 1 067

⁹⁸⁹ Africana file: Provenance of some collections in doc.: Spesiale versamelings in die Merensky Biblioteek, date unknown.

⁹⁹⁰ Africana, Prof A. van Selms Lys.

⁹⁹¹ Originally named the Department History of Christendom and Church Law.

⁹⁹² G.A Duncan, J. van der Merwe, B. van Wyk, Church History and Church Polity in the Faculty of Theology at the University of Pretoria, *Verbum et Ecclesia* 30(3), pp. 1-6.

books; The Van Belkum collection, 604⁹⁹³ books; and The Van Warmelo-Brandt Collection 880 books.⁹⁹⁴ It is not known how many books were in the Broekhuizen, Lutherse Senenarium, Van Selms and Borchardt Collections. As indicated, these two collections are both in seminar rooms in the Theology Building. To make a recommendation regarding their future would be futile, without first conducting a thorough investigation as to what is in the collection and creating an inventory.

4. Architectural Archive

The exact date of the establishment of the Architectural Archive at the Department of Architecture is unsure as it probably started as most archives of its kind as an unofficial collection. The closest, estimated date is around 1966.⁹⁹⁵ The collection consists of books, documents, drawings, photographic material and models - all with an architectural application. In 1931 the Department of Quantity Surveying was founded at UP after some negotiation with the University of the Witwatersrand (Wits) stipulating that only UP will present degrees in quantity surveying and only Wits degrees in architecture. This agreement was adhered to until 1942, when UP started their own degree courses in architecture.⁹⁹⁶ During the first years, the Department did not have a permanent home⁹⁹⁷ and a library was never an option. In 1960 a building for the Department of Architecture and Building Science was erected and designed which included a dedicated reading room and library space.

After the foundation of a library, books and material was needed to fill it. It was not documented how this collection process started, but it seems that most of the lecturers⁹⁹⁸ during those first years, brought their own slides and sketches which were probably left behind after they left the employment of the institution or retired and in this way a small collection started.⁹⁹⁹ There was however no formal process or management thereof and it was only in the 1980s that staff members began to take responsibility for the collection. The collection continued to be managed and

⁹⁹³ One library report has this number as 6 000 volumes but as the inventory only has 604 this number is probably correct.

⁹⁹⁴ Africana, Stamboek: ZV1, NVA, ZHL & ZBH Versamelings.

⁹⁹⁵ A. Barker **et. al.** *A record of the Boukunde Architectual Archive*, p.5.

⁹⁹⁶ A.N. Pelzer, *Ad Destinatum, Gedenkboek van die Universiteit van Pretoria*, pp. 142-143.

⁹⁹⁷ They were housed in 5 temporary spaces from 1929-1960

⁹⁹⁸ The lecturers recorded to do so was P.A. Kuhn, A.P. Burger, D. Holm, J. Fassler, H. Wegelin and J.T. Kemp

⁹⁹⁹ Persoonlike Mededeling: J. Swart, Universiteit van Pretoria, Boukunde Gebou, Lektor Boukunde, 2017/05/12.

expanded by several lecturers from the Department. The first person to manage the collection unofficially was Anton du Toit, followed by Prof Schalk le Roux, Prof Karel Bakker, Prof Rodger Fisher and later Nicolas Clarke. As it was all unofficial, the exact time span of them being responsible for the collection is not known. Today, the archive is ran by a committee consisting of Dr Arthur Baker, the Manager; the Collection librarian, Karlien van Niekerk; Johan Swart, a lecturer; and Fisher, a retired former curator and Head of the Department.¹⁰⁰⁰

The foundation of the collection did not coincide with the collection of architecture related objects. The first mention made of architectural materials dates to a 1933 report of Prof Engelbrecht which included a list of donations including photographs of churches, as well as photographs and brochures of towns and cities, donated by Dr Leyds, Dr Broekhuizen, Prof Moerdyk and Mr Leith.¹⁰⁰¹ These documents were originally donated to the Department Afrikaanse Kuns en Kultuur and were presumably what formed the Pretoriana collection in the Old Merensky. The first recorded donation to the Department of Architecture was in 1971 when, Dr Hans Herre, a horticulturist and first curator of the botanical garden at the University of Stellenbosch (1925-1962), donated a collection of drawings, watercolours, lithographs and documents about garden designs. A special mention was made to the original designs of the Muskau garden,¹⁰⁰² as well as the fact that most of the documents in this collection dated from the 19th Century.¹⁰⁰³ The current location of this first collection is however unfortunately unknown.

The first major donation that could be traced is the collection of Norman Eaton (1902-1966), one of South Africa's most celebrated architects. Although the collection was bequeathed to his children, it was donated to UP by Eaton's estate in 1974 on the request of Du Toit who was friends with the Executor of the Estate, Tobie Louw. This collection was added to by Peter Kuhn, a business partner of Eaton, as well as Clinton Harrop-Allin friend of and author of the book on Eaton. In 2014 Harrop-Allin donated the remainder of Eaton's collection with the help of

¹⁰⁰⁰ Y. Meyer, "UP's Architectural Archive: half a century of preservation", *Innovate*, 11, 2016, p. 45.

¹⁰⁰¹ Engelbrecht, S.P., Rapport in verband met die werksaamhede van die Department Afrikaanse Kuns en Kultuur, 06/1933.

¹⁰⁰² The Muskau Park is the largest English Garden in Central Europe laid out in 1815 and declared a UNESCO World Heritage site in 2004.

¹⁰⁰³ Anoniem, "Skenking aan Departement Argitektuur, *Skakelblad* 18(1), Mei 1971, p. 38.

Marguerite Pienaar, a student that did her Masters degree on Eaton at the University of Pretoria. In 1977 Du Toit further arranged the donation of architect Robert Gustav Schmickl's (1903-1977) collection.¹⁰⁰⁴ The next donation that could be traced was the gift by the family of Gordon William McIntosh (1902-1983). The available documentation approximate the donation of the collection as 1976, but as it was given by the family after his death, 1983 would be a more accurate estimation. This collection was donated with the help of a lecturer at UP, Clyde Meintjies. After this donation, the traceable information about donors and dates of donation becomes rather sketchy.

There are 15 other known donations in the Architecture Collection but they could not be placed in any other order than alphabetical according to the surname of the original owner. This is due to the scant information available on the actual donations: the Karel Bakker (1956-2014) collection, Bakker was a previous Head of the Department of Architecture at UP, presumably donated after his death in 2014; Roelf Botha collection of slides from the architectural company Pouw and Botha; Strauss Brink (1920-1992) collection, Brink was a well-known architect; Cook and Cowen collection of the architectural firm established in 1927; Robert de Jong, a cultural historian's collection of the journal *Cultmatrix*; the architect Tony Doherty's (1930-2010) collection; Anton du Toit, lecturer at UP's collection of photographs from when he was the Editor of the journal *Plan*; John Fassler's (1910-1971) collection of Sir Herbert Baker and Geoffrey Pearse papers, watercolours, film and slides; the architect Glen Gallagher's (1935-2010) collection; Alan Lipman's (1925-2013) collection, probably donated in 2003; the Philip Nel (1943-2002) collection; the Herbert Prins (1927-) architectural collection; architect Wynand Smit's collection; the collection of the architecture company Twenty-four Rivers; the Johannes (John) van der Werke (1913-1980) collection donated by the family after negotiation by Prof Bakker; the Jan van Wijk (1926-2005) collection; the Paul Voutsas Collection; and the Joanna Walker Collection of documents for Index of SA Architects as well as drawings from the Department of Public works; the Architect John Cleland's (1879-1950) papers and a scrapbook of Gerard Moerdyk (1890-1958).¹⁰⁰⁵

There are also some digital collections where the original objects are not lodged at

¹⁰⁰⁴ J. Swart, Inventory of Architectural collections, 2017, p. 1.

¹⁰⁰⁵ J. Swart, Inventory of Architectural collections, 2017, pp. 1-2.

UP. These collections are documents and artworks by the architects Herbert Baker, Johan de Ridder, Gawie Fagan, Geoffrey Pearse, W.H. Sturcke and the Rosa Swanepoel collection of newsletters. There are also drawings from the Department of Public Works in the digital collections.¹⁰⁰⁶

In the West, two types of trends can be identified when it comes to the collecting of architectural documentation. The first is the European model of national archives and the second the American model of University archives. In this latter model, archives are lodged at Universities in every state of the United States, for example the North West Architectural Archive at the University of Minnesota founded in 1970, or the Blake Alexander Archive at the University of Texas founded in 1958, or the Carnegie Mellon University Architecture Archive founded in 1984. South Africa seems to follow the American model. It is important to note that archives of this kind in the rest of Africa, South America and Asia are lodged in Europe or the United States as no national or university archives could be found in those countries. The only other country with archives for architecture, is Australia which follows the European model. To look further into the trend of archives in South Africa it is then quite interesting to note that most of these are lodged at Universities like UP, Wits and UCT, therefore following the American model. Another interesting aspect of note is that it seems that just as in the case of the USA, South African architectural archives started to develop in the second half of the 20th Century.

The core of the Architectural Archive at UP is architectural drawings and documents created by alumni of the Department. As the collection is mostly brought together from the source, in other words the original creator, the provenance is very good and generally beyond reproach. The alumni component of the collection makes it unique at UP as it is actually influenced by the former students of the Department rather than the curators themselves. It can therefore be said that the Collection is probably predominantly influenced by the public user and not by the collector. It seems that the Collection has a rather good reputation as this can be gleaned from the large-scale donations by architects and alumni of their own work in the last 20 years.¹⁰⁰⁷ This reputation is highlighted in the article by Y. Meyer in the journal *Innovate* where she ends the article with the sentence:

¹⁰⁰⁶ J. Swart, Inventory of Architectural collections, 2017, p. 2.

¹⁰⁰⁷ J. Swart, Inventory of Architectural collections, 2017.

Over the span of 50 years, the Boukunde¹⁰⁰⁸ Architectural Archive has utilised innovative techniques to curate its collections, thereby making South Africa's rich cultural heritage both relevant and valuable in the here and now.¹⁰⁰⁹

It is quite difficult to highlight individual objects in such an extensive collection of documents, sketches and plans, but the most important collections in the archive would probably consist of the Norman Eaton and Macintosh collections. Both these collections are a historically important part of the history of specifically the City of Tshwane where both these architects practised their craft. These two collections are but only a part of the 79 collections and sub-collections listed in the inventory. Unfortunately very little of the information about the content of specific collections could be sourced due to the archive not having kept records of the objects that form part of a donation until recently.¹⁰¹⁰

The Architectural Archive is one of the few collections on campus with a dedicated space which was purposefully built for it and that is still used in this same manner. The collection is housed in three spaces in the Boukunde Building on the Hatfield campus and is used on a daily basis by students from the Department. This collection reached the goal set out by E. Callaghan, H.J. Doyle and E.G. Reynaud in their article "The Blaschka collection at the University College Dublin, rebuilding its history", when they concluded with the words, "...display them to the public and to our students; we also hope to see them used by members of staff in teaching...".¹⁰¹¹

5. UP Art Archive

When the UP Art Archive was founded in 1963 it was named the Suid-Afrikaanse Kunsdokumentasie Kantoor.¹⁰¹² Shortly thereafter it was renamed to the Sentrale Buro vir Wetenskaplike Dokumentasie van Kunswerke.¹⁰¹³ Later on the archive became known as the Art Archive and is currently known as the UP Art Archive.

At the beginning of 1963 Prof H.M. van der Westhuysen requested the foundation of

¹⁰⁰⁸ Built Environment

¹⁰⁰⁹ Y. Meyer, "UP's Architectural Archive: half a century of preservation", *Innovate*, 11, 2016, p. 45.

¹⁰¹⁰ J. Swart, *Inventory of Architectural collections*, 2017.

¹⁰¹¹ E. Callaghan, H.J. Doyle & E.G. Reynaud, "The Blaschka collection at the University College Dublin, rebuilding its history", *Journal of the History of Collections*, 26(1), 2014, p. 63-71.

¹⁰¹² South African Art Documentation office

¹⁰¹³ Central Institute for the scientific documentation of art works

an office for the documentation of South African art at the University of Pretoria. On 28 January 1963 his request for space was approved and recommendations were made to finance such an office. It seems that the office was established then, but had a limited amount of funds and was a sub-section of the Department of Afrikaans and Dutch Cultural History of which Van der Westhuysen was the Head. On 28 June 1965 the Committee for the Visual Arts of the “Suid-Afrikaanse Akademie vir Wetenskap en Kuns” (SAAWK)¹⁰¹⁴ held a meeting. This committee was under the chairmanship of Van der Westhuysen and members included: Dr F.C.L. Bosman, Dr F.G.E Nilant, Dr A. Werth, D.P. Goosen, V.P.B. Horne, Prof D.H. Cilliers and Judge J.F. Marais.¹⁰¹⁵ The Committee wrote a proposal for the creation of a Central Institute for the scientific documentation of art works with a recommendation to the Board of the Academy requesting the Board to make representations to the Ministerial Department of Education, Art and Science in assisting them in creating such an Institute. They furthermore suggested that this Institute should be housed at the University of Pretoria as they had already initiated such an endeavour by collecting documentation on a small scale.¹⁰¹⁶ This meeting also included a memorandum of the way in which such an Institute should operate which was subsequently approved at a meeting in August 1965.¹⁰¹⁷ In November 1966, SAAWK approved the foundation of such an Institute.¹⁰¹⁸ The Institute was supposed to be founded in the beginning of 1967,¹⁰¹⁹ but in 1965 the Randse Afrikaanse Universiteit (RAU) also established an art archive under the leadership of Prof E.P. Engel after he resigned from UP.¹⁰²⁰ In 1973 the Raad vir Geesteswetenskaplike Navorsing (RGN/HSRC)¹⁰²¹ and RAU took this project further in attempting to start a National Archive for art history. This attempt was seen by UP as a direct attack on their aspirations for an archive as, according to Nilant, there were letters between the two

¹⁰¹⁴ South African Academy for science and the arts

¹⁰¹⁵ UP Kuns Argief, Boks Geskiedenis van die Kuns Argief: Notule van die vergadering van die komitee vir BeeldendeKunste, 1965/06/28

¹⁰¹⁶ UP Kuns Argief, Boks Geskiedenis van die Kuns Argief: Notule van die vergadering van die komitee vir BeeldendeKunste, 1965/06/28

¹⁰¹⁷ UP Kuns Argief, Boks Geskiedenis van die Kuns Argief: Memorandum i.v.m. ‘n Buro vir Wetenskaplike dokumentasie van kunswerke, Bylae D, 1965/06/28

¹⁰¹⁸ UP Kuns Argief, Boks Geskiedenis van die Kuns Argief: J.S. du Preez Potgieter, *Buro vir wetenskaplike dokumentasie van kunswerke*, Letter F.G.E. Nilant, 1966/11/11

¹⁰¹⁹ Anonymous, “institute will classify S.A. art”, *South African Digest*, 1967/01/27.

¹⁰²⁰ E.P.Engel, “Sentrum vir Kunshistoriese dokumentasie”, *Navorsings Bulletin*, 13(9), 1983.

¹⁰²¹ Human Science Research Council (HSRC)

institutions where they deliberately excluded UP from this process.¹⁰²² With the RGN starting such a centre and UP needing government funding, the *Sentrale Buro vir Wetenskaplike Dokumentasie van Kunswerke* was therefore never officially founded.

In 1965 the University had already obtained the following documentation: Art catalogues of the Africana Museum in Johannesburg; the National Museum in Cape Town; the Johannesburg Municipal Art Gallery; Art Museum Pretoria and the University of Pretoria Art Collection. Furthermore, UP already had the documentation related to 6 000 artworks, some books and comprehensive studies on the artists Fanie Eloff, Coert Steynberg, Hans Aschenborn, Maggie Laubser, David Canty, Walter Battiss, Nils Andersen, Emily Fern and documentation on petroglyphs.¹⁰²³ Because of the aforementioned politics between UP, RAU and the HSRC, in 1971 Nilant decided to start his own archive which he simply called “Die Kuns Argief” comprising six filing cabinets. From 1971-1976, M. Schoonraad managed the archive and it appears that the collection started to expand. In 1973 the Northern Transvaal branch of the South African Art Association donated their archives to the UP Art Archive (7 filing cabinets);¹⁰²⁴ in 1974 the donations of documentation by Bettie Cilliers-Barnard, Larry Scully, Robert Bain and Coert Steynberg;¹⁰²⁵ in 1975 the documents of Erich Mayer;¹⁰²⁶ and between 1976 and 1978 the documentation of the J.A. van Tilburg Collection were added¹⁰²⁷ In 1977 the management of the collection was taken over by Dr A.E. Duffey and in 1978 the archive started to document all the artworks by the artist Pieter Wenning and received several donations including some journals from the German Embassy, the Government of Israel, the Department of Information and E. Schweickerdt; documents concerning the Cullinan pottery factory from P. Cullinan; catalogues from Cilliers-Barnard, Noortman Gallery in London, C. Rosset from Geneva, Schoonraad and F. Harmsen van Proosdij;¹⁰²⁸ and books by the Belgian Embassy as well as from Mr J.A. van

¹⁰²² UP Kuns Argief, Boks Geskiedenis van die Kuns Argief: F.G.E. Nilant, Letter A.N. Pelzer, 1973/06/18.

¹⁰²³ UP Kuns Argief, Boks Geskiedenis van die Kuns Argief: Memorandum i.v.m. ‘n Buro vir Wetenskaplike dokumentasie van kunswerke, Bylae D, 1965/06/28

¹⁰²⁴ UP Kuns Argief, Boks Geskiedenis van die Kuns Argief: F.G.E. Nilant, Letter Pelzer, 1973/06/18.

¹⁰²⁵ UP Kuns Argief, Boks Geskiedenis van die Kuns Argief: F.G.E. Nilant, Verslag: Kunsargief, oorsig van werksaamhede tot einde 1974, 1975/10/29.

¹⁰²⁶ UP Kuns Argief, Boks Geskiedenis van die Kuns Argief: F.G.E. Nilant, Verslag: Kunsargief, oorsig van werksaamhede tot einde 1975, 1975/10/29.

¹⁰²⁷ UP Kuns Argief, Boks Geskiedenis van die Kuns Argief: F.G.E. Nilant, Verslag: Kunsargief, oorsig van werksaamhede tot einde 1977, 1977/11/01.

¹⁰²⁸ In original document the person was “F van proostdy”, her full surname and correct spelling was used for

Tilburg.¹⁰²⁹ In 1980 two important donations were received: the first as documents on the Dutch artist Conrad Rickert donated by Mr T. Mol and the second a large amount of documents on the Everard Group by F. Harmsen van Proostdij.¹⁰³⁰ Also in that year 31 smaller donations were recorded.¹⁰³¹ In 1981 there were no large scale donations, but once again 31 smaller ones were noted,¹⁰³² in 1982 there were 40 donations¹⁰³³ and 40 in 1983.¹⁰³⁴ The Collection grew exponentially and by 1984 consisted of 56 filing cabinets.¹⁰³⁵ From 1984 to 2003 the archive continued to grow to 76 cabinets, although the donations to the archive were not reported on. In 2001 the Department of Visual Arts took the decision to dissolve the Collection, but could not find someone to take it over until 2003 when the Pretoria Art Museum expressed

continuity purposes.

¹⁰²⁹ UP Kuns Argief, Boks Geskiedenis van die Kuns Argief: F.G.E. Nilant, Verslag: Kunsargief, oorsig van werksaamhede tot einde 1978, 1977/10/04.

¹⁰³⁰ In original document the person was “F van Proostdij-Harmsen”, the correct order for her surname was used for continuity purposes.

¹⁰³¹ UP Kuns Argief, Boks Geskiedenis van die Kuns Argief: F.G.E. Nilant, Verslag: Kunsargief, oorsig van werksaamhede tot einde 1980, 1980/10/14. The smaller donations mentioned is N.K.F Aderdare, M. Bakkes, E Basson, C.H. Cilliers, J. Deichman, H. Farbewerke, V.E Hesse, Embassy of Israel, F.A. van Jaarsveld, C. de Jong, E. de Jong, A. Joubert, D.M. Joubert, Johannesburg Art Gallery, R. Lups, Raad van Nasionale Gedenkwaardighede, National Art Gallery, G.R Noortman, Olivetti, Pretoria Art Museum, Rembrandt van Rijn Kunstigting, O. Rosset, U.M.U. Scholz, M.G. Schoonraad, SA Art Association, S.A. Philips, Sappi, A.P. Treurlincksz and Vetsak.

¹⁰³² UP Kuns Argief, Boks Geskiedenis van die Kuns Argief: F.G.E. Nilant, Verslag: Kunsargief, oorsig van werksaamhede tot einde 1980, 1981/09. The smaller donations mentioned is N.K.F Aderdare, Benoni Bearing, J.G. Boyazoglu, B. Cilliers-Barnard, J. Deichman, B.K.S. Dykstra, C.L. Engelbrecht, H. Farbewerke, V.E Hesse, Embassy of Israel, C. de Jong, D.M. Joubert, Johannesburg Art Gallery, T. Naidoo, Raad van Nasionale Gedenkwaardighede, National Art Gallery, G.R Noortman, Olivetti, Pretoria Art Museum, F. Harmsen van Proostdij, RGN, O. Rosset, Sage Holding, U.M.U. Scholz, J. du Preez Scholz, M.G. Schoonraad, SA Art Association, S.A. Philips, Sappi, Talens and Vetsak.

¹⁰³³ UP Kuns Argief, Boks Geskiedenis van die Kuns Argief: A.E. Duffey, Verslag: Kunsargief, oorsig van werksaamhede tot 1981-1982, 1983/10/08. The smaller donations mentioned is N.K.F Aderdare, Atlas van Stolk Museum, E.L. Basson, Benoni Bearing, K.S. Birch, J.G. Boyazoglu, B. Cilliers-Barnard, A.E. Duffey, J. Deichman, Everard-Read Gallery, H. Farbewerke, A. Getz, Goodman Gallery, C. van Ham, Hoffer Gallery, V.E Hesse, Department of Information, C. de Jong, D.M. Joubert, Johannesburg Art Gallery, Market Gallery, Raad van Nasionale Gedenkwaardighede, National Art Gallery, F.G.E. Nilant, Noortman Gallery, Olivetti, Portuguese Embassy, Pretoria Art Museum, F. Harmsen van Proostdij, RGN, O. Rosset, E. Rousseau, Sage Holding, M.G. Schoonraad, Sotheby Parke Bernet, SA Art Association, E Schweickerdt, Museum Volkswang-Essen, Volks Auctioneers and P.J. van der Westhuisen.

¹⁰³⁴ UP Kuns Argief, Boks Geskiedenis van die Kuns Argief: A.E. Duffey, Verslag: Kunsargief, oorsig van werksaamhede tot 1983-1984, 1984. The smaller donations mentioned is N.K.F Aderdare, Atlas van Stolk Museum, E.L. Basson, Benoni Bearing, Bibliothek Offentlichen Kunstsammlung, K.S. Birch, J.G. Boyazoglu, Everard-Read Gallery, H. Farbewerke, A. Getz, Goodman Gallery, Hoffer Gallery, V.E Hesse, Department of Information, Embassy of Israel, C. de Jong, D.M. Joubert, Ernst de Jong Gallery, Johannesburg Art Gallery, Market Gallery, Raad van Nasionale Gedenkwaardighede, National Art Gallery, F.G.E. Nilant, Noortman Gallery, Olivetti, Portuguese Embassy, Pretoria Art Museum, F. Harmsen van Proostdij, RGN, Estelle Rousseau Gallery, Sage Holdings, M.G. Schoonraad, Chinese Embassy, Sotheby Parke Bernet, SA Art Association, Schweickerdt Gallery, Museum Volkswang-Essen, Volks Auctioneers and P.J. van der Westhuisen.

¹⁰³⁵ UP Kuns Argief, Boks Geskiedenis van die Kuns Argief: Anoniem, Department Kunsgeskiedenis 1982-1992, Verslag 1993.

an interest in it on a loan basis.¹⁰³⁶ Until this stage, Duffey managed the collection and he raised some serious concerns about the matter with the Registrar, Prof N. Grove and the UP Archivist Prof K.L. Harris. After some discussion the then Head of Department Visual Arts, Prof M. Sauthoff, was informed that the donation or loan of the Collection to the Pretoria Art Museum was contrary to University policy regarding documentation. Grové then ordered that the Collection must be moved to the Unit for Cultural Affairs where it would be co-managed by the UP Archives as a satellite archive.¹⁰³⁷ In February 2004 the Archive was moved to the IT basement.¹⁰³⁸ This attempt at gifting the Collection is reminiscent of J. Morrison's investigation in his article "Victorian Municipal Patronage, The foundation and management of Glasgow Corporation Galleries 1854-1888"¹⁰³⁹ where the dissolution of a collection is considered when finances and management are becoming difficult without considering the long-term consequences or the legal ramifications.

The two key themes of the UP Art Archive are South African Art and Art in South Africa.¹⁰⁴⁰ The collection of art documentation was brought together to aid art researchers in South Africa. During the 1960s when the archive started, the collection of art-related documents seemed a growing trend. This is apparent in the rivalry that emerged between UP and RAU during that time.¹⁰⁴¹ The main South African galleries and art museums also had their own archives such as the Johannesburg Art Gallery, Pretoria Art Museum and the National Gallery in Cape Town. Gradually this trend died down: in the 1990s, RAU and the RGN gave the archive they built together to the National Archive where it remains an undocumented closed collection; as indicated in the 2000s, UP's Department of Visual Arts tried to get rid of their collection; and the Pretoria Art Museum no longer employed a fulltime archivist. Today UP and the Iziko National Gallery are the only two easily accessible art archives in South Africa. This trend is of course not an

¹⁰³⁶ UP Kuns Argief, Boks Geskiedenis van die Kuns Argief: A.E. Duffey, Kunsargief van die Universiteit van Pretoria, Brief: A Breedts, 2004/01/27.

¹⁰³⁷ UP Kuns Argief, Boks Geskiedenis van die Kuns Argief: G.C. de Kamper, Verslag, Skuif van die UP Kuns Argief, 2004/02/06

¹⁰³⁸ UP Art Archive, Box History of the Art Archive: K.L. Harris, University of Pretoria Art Archives, Letter: M. Sauthoff, 2004/01/2004.

¹⁰³⁹ J. Morrison, "Victorian municipal patronage, The foundation and management of Glasgow Corporation Galleries 1854-1888", *Journal of the History of Collections*, 8(1), 1996, pp. 93-102.

¹⁰⁴⁰ UP Art Archive, Box History of the Art Archive: G.C. de Kamper, Report on the digitisation of the Art Archive, 2016/08.

¹⁰⁴¹ E.P.Engel, "Sentrum vir Kunshistoriese dokumentasie", *Navorsings Bulletin*, 13(9), 1983.

international one. In the USA, the Art Archives of America (AAA) and in The Netherlands the *Rijksbureau voor Kunsthistorische Documentatie* (RKD) are two of the largest collections of art historical information in the world. Similar archives exist in most European countries. It should however be noted that most African countries have no such facilities and archives about art in Africa are mostly lodged at American Universities. This makes the still existing South African Art archives almost unique on the continent.

The original documents collected for the UP Art Archive, from the 1960s to the 1970s, were mostly driven by the Afrikaner sentiment that dominated the University of Pretoria at the time. Thus documents of mostly Afrikaner artists were collected. In the 1970s the focus started to shift to include most of the South African white artists and in the 1980s to include artists of all races. These influences were generally driven by the underlying sentiment at the institution. The Archive itself has a very good reputation with many serious art researchers, which include auction houses and other universities, doing research in the collection. The collection is one of the main sources for provenance research of artworks. The last comment also speaks to the provenance of the collection itself, as it is trusted by researchers to contain documents with a sound basis.

After the collection was moved from the Department of Visual Arts in 2004 it became a closed collection and no additions were made, with the exception of documents relating to UP's own Art and Heritage collections. There are several important parts of the collection worth noting including the personal archives of artists like Coert Steynberg, Bettie Cilliers-Barnard and Erich Mayer as well as archives created about artists like J.H. Pierneef, Pieter Wenning and the Everard Group. Other important parts of the collection are the photo albums of the works of artists such as Alexis Preller, Sidney Kumalo and Anna Vorster to name but a few. The collection currently consists of 76 filing cabinets of information with about 800 books and albums. This includes the information on: 4 095 artists of which 467 are sculptors; collections of museums, galleries, universities and private collectors; and cabinets on rock art, ceramics, philately, graphic art, photography, jewellery, and the South African Association of Arts.¹⁰⁴² The Archive was originally housed on the top floor of the Old

¹⁰⁴² UP Kuns Argief, Boks Geskiedenis van die Kuns Argief: Inhoud van die Kabinette in die Kunsargief van

Arts Building. In 1977 it moved to the 12th level of the Humanities building¹⁰⁴³ and then back to the Old Arts Building in 1985.¹⁰⁴⁴ In 2001 it was transferred to Building 4 on South Campus and in 2004 to the museum storage facility in the Information Technology Building. It is currently housed in the UP Archives holdings in the Letlotlo building on the Groenkloof Campus, where it moved in 2017.

6. Africana Music collection

The Africana Music Collection at the University began as a sub-section of the Africana collection. Although it is still managed as such, the scope and size of the Collection make it large enough to have it documented as a separate collection. The Music Collection is known by different names which mostly reflect the sub-sections of the larger collections. These include the F.Z. van der Merwe Collection, the Mimi Coertze collection or the Maritha Napier Collection.

The Music Collection started with the bequest of Dr Frederick Ziervogel van der Merwe (1894-1969). He was a medical doctor, an amateur botanist and an avid collector of South African sheet music and bequeathed his collection in 1969 to the Africana section of the Library. In his last will and testament he lists his bequest as “Africana books, documents and sheet music.” He requested that the book and document collections become part of the larger collection of Africana books in the Merensky Library, but that his sheet music collection with letters and other music related objects, be kept as a separate collection. He also stipulated that the collection may not become part of any other music library; that the collection must be accessible to researchers; that no pieces of the collection may be sold, swapped or donated; and that 2000 shares in Federale Volksbeleggings Beperk¹⁰⁴⁵ be given to UP for the maintenance and future purchases for the collection.¹⁰⁴⁶ The donated collection included about 1 800 scores from different South African cultural groups. Over the next 20 years the collection seemed to stagnate and no documentation could be sourced in regards to what happened in the collection during this time.

die Universiteit van Pretoria, 2003/10.

¹⁰⁴³ UP Kuns Argief, Boks Geskiedenis van die Kuns Argief: F.G.E. Nilant, Verslag: Kunsargief, oorsig van werksaamhede tot einde 1977, 1977/11/01.

¹⁰⁴⁴ UP Kuns Argief, Boks Geskiedenis van die Kuns Argief: A.E Duffey, Verslag: Die Kunsargief van die Universiteit van Pretoria Toekomststrategie, 2000/11/15.

¹⁰⁴⁵ A company registered in 1940 to boost the Afrikaaner in Trade and Industry.

¹⁰⁴⁶ Africana: F.Z. van der Merwe Leêr: Testament, Frederick Ziervogel van der Merwe, 1371/68, 1967/11/13.

There are also no indications of whom was responsible for the curation of the collection. In 1990 Eridine Roux became curator of the Collection. On 26 May 1993 a meeting was held between Ms H. Fourie, Ms E. Langkilde and Ms E. Roux with the aim of discussing policy issues and creating goals for the Collection. At this meeting the following decisions were reached: to try and negotiate with the National Archive to take over their sheet music collection;¹⁰⁴⁷ to buy the Transvaal Education Department music book collection; to start a process of collecting the school songs of about 1 400 schools in South Africa; the creation of a National Music Register; to take over Prof R.J. Coertze's "ethnic" music collection from the Department of Ethnology; to restore damaged scores in the Collection; and to negotiate the incorporation of the Pierre Malan Score Collection as part of the F.Z. van der Merwe Collection.¹⁰⁴⁸ By August of the same year the only accomplishment achieved was the addition of 400 school songs to the collection.¹⁰⁴⁹

In 1994 the creation of a catalogue on the Collection was begun and by 1995 six volumes were compiled by Ms B.G. Liebenberg and Dr G.C. Olivier and published by the University of Pretoria.¹⁰⁵⁰ An attempt was made to obtain the Collection from the National Archive in 1998, but the negotiations failed.¹⁰⁵¹ The Collection regained collecting momentum in 1998 when the opera singer Mimi Coertse (1932-) donated a large part of her private collection to the University of Pretoria. The donation was officially handed over to the University on 23 November 1998. It included 200 scores from South African composers, vinyl records, paintings, design drawings, three costumes, a sculpture, posters and documents. The collection was donated to become part of the F.Z. van der Merwe collection.¹⁰⁵²

The twenty first century saw more additions. In 2002 one of South Africa's best known composers, Professor Stefans Grové (1922-2014) retired from the University

¹⁰⁴⁷ The collection called the Sacia Sheet music Collection was donated by a Mr Payne in it seems 1955 to the Human Sciences Research Council who in turn donated it to the National Archive.

¹⁰⁴⁸ Africana: F.Z. van der Merwe Leêr: Aantekeninge van 'n vergadering oor die beleidaspekte en doelstellings van die F.Z. van der Merwe Musiek Versameling gehou op 21 April 1993 in Mev Langkilde se Kantoor, 1993/05/26.

¹⁰⁴⁹ Africana: F.Z. van der Merwe Leêr: Aantekeninge van 'n vergadering oor die beleidaspekte en doelstellings van die F.Z. van der Merwe Musiek Versameling gehou op 2 Augustus 1993 in PS-Kamer, 1993/08/02.

¹⁰⁵⁰ B.G. Liebenberg & G.C. Olivier, *Katalogus van die F Z van der Merwe-versameling van Suid-Afrikaanse musiek in die Merensky-Biblioteek van die Universiteit van Pretoria, Volume 1-6*, University of Pretoria, Pretoria 1995.

¹⁰⁵¹ Africana: F.Z. van der Merwe Leêr: E.M. Roux, Voorlegging, 1998/02/13.

¹⁰⁵² A. Rademeyer, "Mimi Coertse skenk kosbaarhede aan UP", *Beeld*, 1998/11/24, p. 9.

of Pretoria where he worked from 1973. With his retirement he decided to donate his compositions to the collection.¹⁰⁵³ The South African opera singer Maritha Napier (1939-2004) bequeathed her collection of sheet music, opera scores, reviews, programmes, awards, photographs, articles, vinyl records, compact discs and a costume.¹⁰⁵⁴ In a letter to UP she stipulated that the collection was to be given to the Special Music Collection at UP and that the collection must be kept separate and cannot be incorporated into other collections. She further requested that the collection be used for research and that no object may be swapped, sold or gifted.¹⁰⁵⁵ The letter of donation contains several legal problems. In the first place Napier donated the collection to what she referred to as the “Unit: Special Music Library”, but then requested that it be kept as a separate collection. These two stipulations contradict each other as the bequest implied the collection be donated to an existing collection, but also forbade the incorporation with an existing collection. The second legal problem with the bequest is that the last two conditions are a request rather than a stipulation, which carries no legal ground. The collection was therefore incorporated into the Africana Music collections.

In the same year pianist Anna Bender (1926-2014) donated her sheet music collection to UP. At the stage of donation Benders collection was the largest privately owned music collection in South Africa. The donation was made on 27 November 2004.¹⁰⁵⁶ Later in 2004, donations were received from Albertus Johannes (Albi) Louw (1926-2017) an opera singer; soloist Sarie Lamprecht (1923-2005) and composer Margaret Jolly (1919-?). Other donations that were listed but not dated were scores donated by the composers Peter Klatzow (1945-), Hubert du Plessis (1922-2011), Hendrik Hofmeyr (1957-), Alexander Johnson (1968-); Richard Behrens (1925-) and Isak Roux (1959-). In 2014 the soprano Bronwen Basson donated her collection to UP¹⁰⁵⁷ and at the end of 2015 the “Black Tie Ensemble” trading as “Gauteng Opera” donated the awards, costume designs, books and documents of the designer and theatre director Neels Hansen (1934-2014) to the

¹⁰⁵³ E.M. Roux, “Suid-Afrikaanse Musiekversamelings van die Universiteit van Pretoria met spesiale verwysing na die Marita-Napier-versameling”, *Musicus*, 32(2), 2004/01, p.21.

¹⁰⁵⁴ This costume was used by Napier in the Opera *Tosca* written by Giacomo Puccini in 1900.

¹⁰⁵⁵ Africana: Skenkings Leër: M. Napier, brief, 2004/01/25.

¹⁰⁵⁶ V. Keppler, “Tuks kry kosbare musiekskenking”, *Raport*, 2004/11/28.

¹⁰⁵⁷ E.M. Roux, “Bronwen Basson”, *Library News*, Department of Library Services University of Pretoria, 2014, http://www.library.up.ac.za/newsletter/libnewswinterspring2014/Libnewswinterspring2014.htm#Bronwen_Basson (accessed 2017/09/08)

Collection. Hansen started the Black Tie Ensemble along with Coertse in 1999. The head operational Manager, Arnold Cloete, confirmed the donation and the transfer of ownership to UP in a letter dated 18 November 2015.¹⁰⁵⁸

The major theme of the Collection is obviously music, but two sub-categories seem to make up the bulk of the collection. The first of these is sheet music or scores, and the second is objects celebrating the lives of famous opera stars such as Mimi Coertse and Maritha Napier. The reason why the University started the collection of the sheet music is unclear. Although Van der Merwe bequeathed the collection, there must have been something that inspired the donation. It is possible that UP's inception of a BMus degree in 1968 might have been responsible, but this is not substantiated.¹⁰⁵⁹ The trends of this type of collection is very much the same as collections of an architectural nature. Sheet music collections in the USA are kept at universities, much like in South Africa where you find music libraries at UP, Stellenbosch (Domus), University of Fort Hare and the Free State University to name but a few. In Europe the trend is slightly different, with archives like these being seated in government departments and archives. Asian and South American collections are mostly in the possession of universities abroad like in the USA. Museums caring for the personal effects and awards of opera singers are far less common, with some examples being the Marcella Sembrich Opera Museum in Bolton Landing, New York and the Jossi Björling Museum in Borlänge in Sweden.

When we look at influences on the Collection it is quite clear that from 1969-1990 there was little or no influence on it as it was only the original collection of F.Z. van der Merwe. After 1990 the curator, Roux, started to play a profound role in the development of the collection. The opera section of the collection and the development thereof seems to have developed as a result of her influence alone. This trend created by the curator is emphasized in C. Stonge's "Making private collections public",¹⁰⁶⁰ ultimately making the curator building the collection the collector, rather than the donors of the original collections.

The Collection, as it currently stands, is the largest South African sheet music

¹⁰⁵⁸ Africana: Skenkings Leêr: A. Cloete, brief E.M. Roux, 2015/11/18.

¹⁰⁵⁹ FJ du Toit Spies & DH Heydenrych, *Ad Destinatum II*, p. 57.

¹⁰⁶⁰ C. Stonge, "Making private collections public", *Journal of the History of Collections*, 10(1), 1998, pp. 61-74.

collection in the world¹⁰⁶¹ and more than five articles have been written on the collection in three different academic journals.¹⁰⁶² The reputation of the collection is evident in the many donations to the Collection received over the last 15 years. The down side of the Collection is that not all the sheet music is original and a section of the Collection, especially the school songs collected in the 1990s, are photocopies. A collection like this is very important as a unit, but two pieces in the Collection keep on appearing as focus points in articles and it is therefore worth mentioning as some of the more important documents in the Collection. The First is *Zwey Kaplieders* written in 1787 by Christian Friedrich Daniel Schubart (1739-1791), which is the oldest song about South Africa;¹⁰⁶³ and the second is *Jesus de ware Zondaars vriend* by F. Logier printed in 1840 in Cape Town, the oldest music printed in South Africa.¹⁰⁶⁴ Today the collection consist of over 10 000¹⁰⁶⁵ pieces of sheet music, about 72 awards, 16 artworks, four dresses, a large quantity of posters and other documents, like invitations and programs.¹⁰⁶⁶

The Collection has always been housed on the third floor of the Old Merensky Library and today takes up nearly all the space on that floor being exhibited in the three largest rooms on the level. All the exhibitions held during the lifetime of the Collection have been housed here and kept in a semi-permanent capacity. The sheet music section of the Collection is one of the most used archival collections in the Library. The Collection is used by all third year BMus students and is widely researched by local and international researchers. The part of the Collection celebrating the life of opera singers on the other hand is rarely researched and this part of the Collection, due to it only being open to the public by appointment, receives a limited number of visitors. The future of this part of the Collection will need to be revisited in the larger scheme of things.

In most instances the book and document collections are the best collected collections at the University. Since the inception of these collections, there was a clear idea of what they were collecting and why. Most of the problems with these

¹⁰⁶¹ Africana: Skenkings Leêr: J.A. Boon, brief E.M. Roux, 2004/02/26.

¹⁰⁶² Nasionaal Kultuur Historiese Tydskrif, Tydskrif vir Musiek, Nasionale Koortydskrif

¹⁰⁶³ Africana: Skenkings Leêr: A. Kachelhoffer, Die F.Z. van der Merwe-Musiekversameling, **g.d.**

¹⁰⁶⁴ Africana: Skenkings Leêr: A. Kachelhoffer, Die F.Z. van der Merwe-Musiekversameling, **g.d.**

¹⁰⁶⁵ Africana: Skenkings Leêr: J.A. Boon, brief E.M. Roux, 2004/02/26.

¹⁰⁶⁶ UP Art Archive: G.C. de Kamper, Mimi Coertse inventory, 2004.

collections are not their collection strategies, but rather their usage and management. This is the one type of collection with digitization capabilities which would make the ultimate access and use easier as well as the long term storage less of a problem. For this there are several small projects, but not one clear University wide strategy. This should be investigated by the institution and the possibilities of managing all of them together to pool resources might be an option.

Conclusion

This study set out to consider the history of collecting collections at the University of Pretoria. This proved to be a daunting task and underscored the view held by A.V Suarez and N.D. Tsutsi when they wrote, “The use of museum collections is so widespread, and the scope of research they benefit is so varied, that it would be impossible to review even a small fraction of individual cases.”¹⁰⁶⁷ To address this, certain parameters were devised as regards writing a history on the collections and were applied in the context of each individual collection. The mandate now falls on the conclusion of the study to reflect on the parameters that were set for the collections at the University of Pretoria as a whole. For the purposes of this Conclusion the smaller collections will be considered as one category as the “University of Pretoria Collection”. Therefore although a collection might be used as an example, the various collections previously mentioned will be dealt with as a single entity.

From the outset it became apparent that for some of the collections there was no history or knowledge of where they had come from and why. In some instances the donors were misrepresented or the terms of donation were confused with others. There were even cases where no histories of the collection were written or mistakes on the history of the collection dated as far back as the 1940s. There were collections where the current location or status were unknown and lastly, the most common phenomenon, histories based on inaccurate memories. After researching the histories of some 33 collections a concerted effort has been made to rectify these historical problems and their histories, shortcomings and, most importantly, their positions within the broader institution have been analysed and discussed.

The first parameter that was focused on as regards the individual histories was the “who” which referred specifically to the donors. Demographically, of the 233 donors mentioned in the study,¹⁰⁶⁸ 159 are male, 57 are female and 17 are institutions. This would mean, when excluding the institutions, that in terms of gender 74% of all donations were made by men and only 23% by women. Furthermore as regards

¹⁰⁶⁷ A.V Suarez & N.D. Tsutsi, “The value of museum collections for research and society”, *BioScience*, 54(1), 2004, p. 71.

¹⁰⁶⁸ This excludes the UP Art Archive donors as they are not identified by race or gender.

racial categories, to date there were only two donations made by Asians and one by a Black South African. This means 98.7% of objects in the UP collection for the period 1922 to 2016 were donated by Whites. This, “who” dimension must be taken cognisance of when considering the collection trends.

The “what” was the second parameter considered. In several instances the donation of specifically Afrikaner-based objects was highlighted. This theme is then also one of the major points of criticism about the University of Pretoria Collection.¹⁰⁶⁹ Both the historical context and political climate need to be taken into consideration when appraising this aspect. Most of these collections were collected as objects important to a particular political and ideological moment in time. The collection habits of the 1940s and 1950s are reflective of UP emerging as an Afrikaans medium university with a very strong ideological base of White Afrikanerdom. Thus the critique raised needs to take cognisance of the context of the time of collection as we can then argue that collecting things that are important for today’s history are not good for the institution as they might be criticized in 50 years from now. It is therefore pertinent for the purposes of this study to remember that all collections and their themes should be evaluated in the context and historical background they were collected in. There are some exceptions when collections were collected outside of these themes. These accord with what E.B. Hirschland and N.H. Ramage refer to as a display of “...courageous disregard for the public’s lack of understanding...”.¹⁰⁷⁰ This is something very seldom apparent in a public institution with as many preferences and views as personnel. It is here where we should also consider that the collector, and therefore ultimately the donor, collects what he or she believes in and therefore Afrikaner-dominated collections would be prevalent in an institution which for a number of decades subscribed and promoted a particular ideology.

The third parameter considered is “why” the donor donated or purchased. This aspect is more difficult to generalize on for the UP collection, as the reasons are so varied particularly as to why the smaller collections were donated. Two major general reasons for donation can however be discerned: firstly, the matter of prestige that accrues to the donor as their names are connected to the object in the annals of

¹⁰⁶⁹ B. Schmahmann, “Picturing Change, curating visual culture at post-apartheid universities”, 2013.

¹⁰⁷⁰ E.B. Hirschland & N.H. Ramage, “Bucking the tide, the Cone sisters of Baltimore”, *Journal of the History of Collections*, 8(1), 1996, p. 103.

the institution for eternity. This is particularly true at UP when the museums were made part of the Department of Marketing Services and thereby acquired a particular public profile. The second of these reasons would be for the purposes of research and teaching given that these form one of the key pivots of the institution.

Beside these three parameters of “who, what and why” regarding the collections, there is also the question of the trends within the collection. It is evident that since the 1930s these trends generally follow the historical narrative of the country, with one or two deviations. The collections therefore start with a strong reflection of Afrikaner history in the 1930s, 40s, 50s and 60s. From the 1970s there is a gradual appearance of the collection of objects from other South African racial and cultural groupings. This trend continues into the 1980s and 90s with a distinct scramble to change and add to the collections in the mid-1990s when the political situation in the country changed dramatically.

As the University entered the 21st century, the collecting habits changed ever so slightly and the rate of acquiring acquisitions started to slow down as UP began to collect more selectively. Here the influence of the collectors for the University should also be taken into account. Before the 1990s the collections were collected by a range of departments, looking at their own individual research concerns and collecting specifically for their own sake. Only when the collecting of collections started to operate separately from the academic departments with the appointment of curators in the early 1990s, was a more strategic view taken to collecting. The lack of a collecting strategy or formal policy before the 1990s led to the acquirement of many unusable collection components. For example, a review of the history of collections highlights the impracticality of collecting a collection which accentuates a specific individual person. Here a collection often includes awards and personal objects of an individual rather than a collection that belonged to someone which includes objects with contextual and intrinsic value. Examples of this include the Hilgard Muller and Rautenbach Award collections, which are all but redundant today, only existing in storage and remain entirely unused. One can of course argue that if the person was more important, interest in the collection would not have waned. If, for example, memorabilia of the likes of Nelson Mandela or Albert Luthuli were collected, their local, national and international relevance would endorse the

longevity of the collection. It must however also be kept in mind that when the Burgers and the Kruger collections were collected, they were iconic individuals at the time among the dominant and reigning dispensation.

This puts into perspective some of the objects UP collected regarding individuals such as Mimi Coertse and Maritha Napier. It therefore begs the question if UP should consider any further such donations as they will, if history predicts correctly, end up redundant in a storage facility and be a possible thorn in the institution's side in terms of management costs, public profile and space. It is in the light of this that UP would therefore do itself and future generations a great service if it would develop a collection strategy for the entire institution.

Probably one of the key aspects regarding a collection is its reputation. This appears as an aspect at the crux of the study as a collection can project a tarnished reputation. Although the origin of a negative image is often limited to one specific collection it can spread like a disease through the entire collection's reputation. An example of this is the possible "Nazi ties" associated with the J.A. van Tilburg Art Collection. The reputational damage created by this can be seen in several of UP's other collections which include the Van Gybland Oosterhoff collection mainly because it is from the same country or the UP Art collection as it has the same general theme as the J.A van Tilburg Collection. It is therefore pertinent that the reputational aspect of a collection should be scrutinized and be foremost in UP's collection policy when research is done into a potential acquisition or donation.

The question of the provenance of the items in a collection is a field widely understudied and the importance thereof is obviously largely underestimated by the institution. This is a reality in the world today and one that needs to be taken cognisance of by UP as this is the direction in which modern museum studies is currently moving in. A lack of information regarding the origin of a donation or acquisition makes a collection like the J. A. van Tilburg Art Collection, with its "less than pristine" reputation, an easy target for journalistic hype and academic critique. It furthermore creates the problem that students might use the wrong provenance information and incorporate this into their research. These oversights can tarnish the reputation of the institution in the museum and academic world.

To conclude, the Jazz musician Cannonball Adderley said:

There's no future without the past and anybody who doesn't really understand where jazz has come from has no right to try and direct where it is going.¹⁰⁷¹

This can be applied equally to the history of the collections at the University of Pretoria. Before we can direct these collections, we must first understand their past so we can walk into the future without concern of what was.

¹⁰⁷¹ Cannonball Adderley, AZ Quotes, <http://www.azquotes.com/quote/706417> Accessed 28/02/2018.

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