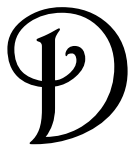


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ear Friends,

It is that time of the year again when we pay tribute to all those who worked with enthusiasm and diligence, not only maintaining, but also raising the standards for which this museum has become famous.

Such an individual is Mrs Marie Biggs who received the Friends of the Museum's Achievers' Award. The Friends of the Graaff-Reinet Museum Achievers' Award was established two years ago as a way of recognizing and commending outstanding contribution towards the development of the museum. Previous recipients include Mrs Hermi Baartman and Mr Teddy Whitlock.

This year the award went to Mrs Marie Biggs who diligently served the museum as a board member for many years. Our records show that she was a board member of the Graaff-Reinet Museum as early as 20 May 1985. Board members came to rely on her knowledge and her expertise especially with regard to fundraising. Even after she resigned as board member, she took the lead in organizing the street stall. The community knows

by now, that every December Mrs Biggs will be doing the rounds collecting donations for the street stall and encouraging people to support this venture.

Her interest in and personal connection, through her husband, to Die Middellandse Regiment, was of great use when the DMR Exhibition and subsequently the Military History Museum, was established. She kept in contact with all the veterans and her vast knowledge of the DMR helped the museum to keep the archival records updated. She always carries the staff of the museum in her heart. Through births and deaths, marriages and trying times, she always remembers to pick up the phone and send a card with a word of advice or encouragement. We are of the opinion that Mrs Biggs is a worthy recipient of the Friends of the Museum Achievers' Award.

At the same time, I cannot help but to commend staff for their loyalty and their commitment during labour strikes, negotiations with regard to Occupational Specific Dispensations as well as annual salary increases. As government employees the staff of the museum does not live in a vacuum and

these issues are of great concern even to us. Through all the turmoil, staff remained committed and threw their weight behind the museum and its projects.

Our Board of Trustees has been a pillar of strength through very trying times. Their public commitment to remain board members until kicked out when rumours were rife about the appointment of a new board and the dismantling of old ones, showed tremendous faith in the museum and its staff. I would also like to extend a heartfelt thanks to Mark Fynney, our chairman. Suffice it to say that he remains our prop behind the scenes.

To all the Friends of the Museum, a big thank you to everyone who attended our meetings and who supported the museum and me during a most difficult time.

With the end of 2009 in sight, our achievements surpass our challenges. Our Slavery and Restitution Project was completed, we launched our new website, the national symbols exhibition was established, over 400 learners attended the Rock Art Project and we hosted the Departmental Strategic Planning meeting. These are just a few of our achievements

and, without boasting, the list seems quite impressive.

I will be going on maternity leave from 28 December 2009 to 28 April 2010 and will be leaving the running of the museum in the hands of the capable Mrs Jessie De Gama. I am very sure that she will receive all the support and the assistance from everyone concerned with the well-being of this institution.

As we re-iterate our promise of commitment and outstanding service delivery, we are putting plans in place to give the museum a much needed financial boost. We are taking matters into our own hands to ensure that this museum remains viable and sustainable. However, we cannot do it without your support. Please support all our fundraising projects – and there will be a few during the course of the next few months.

Finally, it is our most sincere wish that you have a blessed Christmas and a fulfilling 2010, until next year...

A handwritten signature in black ink that reads "Anziske". The signature is written in a cursive, flowing style with a large initial 'A'.

SO ONTHOU EK MEV. EVERY

Hermi Baartman

Alhoewel ek haar naam geken het, het ek haar nooit Dialene genoem nie. Ook nie geey en geeyou nie.

Ons eerste ontmoeting was op Internasionale Museumdag in 1993, toe ons damesklub genooi is om die museum te besoek. Sy het my sò beïndruk met haar kennis, terwyl sy ons op 'n geleide toer deur vier museums geneem het. Ek onthou vandag nog hoe wonderlik het ek die Escritoire gevind, met die geheime laaitjies.

Die water in Graaff-Reinet was vir my bitter sleg, en van al die wonderlike artefakte in die museums, het my hart slegs gehunker na 'n poreuse sandsteen-waterfilter, vir lekker, koel, gefiltreerde water, soos die een in die kombuis in Reinethuis!

Min het ek besef dat ek en Mev Every nog 'n sak sout saam sou opeet. Toe ek in Julie 1994 by die Graaff-Reinet Museum begin werk, was sy die een wat my vertel het van die geweerversameling. Sy was toe al 'n hele paar jaar in die Museum en het die dorp se geskiedenis, die Groot Trek en die Anglo-Boereoorlog baie goed geken. Haar kennis van die

versamelings was verstommend. Sy het my van alles geleer.

Sy was nog die ou soort ontvangsdame, altyd gekous en geskoen. Ek het haar nooit met kaal bene gesien nie en haar pragtige spierwit (natuurlike) haardos is elke Vrydag deur Miems Haarsalon 'gedoen'. Jy kon jou horlosie stel met Mev Every se aankoms en stilhou in Pastoriestraat. As jy op pad daarheen agter haar bakkie beland het, kon jy maklik laat kom. Sy het nie haar bakkie gemors deur onverskillig deur die strate te jaag nie.

Vir teetyd het sy haar koppie tee en 'n gesmeerde Cream Cracker geniet. Elke dag van haar lewe. As sy sien jy kyk, sou sy gou verduidelik dit is dokter se opdrag, omdat sy waterpille vir haar hart drink.

Mev Every het elke oggend haar kos halfpad gekook, wasgoed gewas en opgehang en huis aan kant gemaak. Etenstyd het sy huis toe gegaan en mnr Every het sy gekookte middagete geniet!

Sy het nie 'n gespelery met die versamelstukke geduld nie. In die hoek van die ontvangsportaal waar sy gesit het, was 'n opening in die

vloer waar 'n houtkwassie uitgeval het. Deur die gleufie kon sy duidelik sien as die kinders onder in die speelgoedkamer met die driewielfietsie speel, dan het sy streng vermaan.

Met die nuwe orde het ons 'n koppelstelling gehad, om seker te maak alle salaristjeks kom by "warm bodies" uit. Daar was nogal bedrog gepleeg met die sisteem. Toe die amptenaar haar ID boekie sien het hy ewe gaaf gemaan: "Ouma, you must go home and eat your pension". Sy was lelik verontwaardig oor die ongevraagde raad.

Haar man het toe begin siek word, en sy het hom verpleeg tot die einde. Dit het groot stremming op haar geplaas. Sy moes maar, soos ons almal, op vyf en sestig aftree. Ek het haar baie gemis. Eintlik het ek nie geweet hoe om sonder haar aan te gaan nie. Sy was so 'n steunpilaar. Ek hoop sy het 'n gelukkige paar jaar saam met haar kinders deurgebring. Sy was een uit 'n duisend. Ek sal haar altyd onthou.

Mev Every is 'n paar maande gelede oorlede. Vir ons voel dit nog so onwerklik. Dit is met hartseer dat ons van haar afskeid neem, sy

sal altyd deel wees van die museum-familie.

NOG 'N STUKKIE VAN DIE SLAWERNY LEGKAART IN PLEK

Onlangs het ek navorsing gedoen vir 'n mnr Yusuf Agherdien van Port Elizabeth wat besig was om inligting te versamel oor slawe in die Oos-Kaap en veral die Port-Elizabeth omgewing.

Dit is interessant om te weet dat self kerke, onder andere die Nederduits Gereformeerde Kerk in Graaff-Reinet, die eienaar van 'n slaaf genaamd Outong, was. Outong is deur die kerkraad gedurende die bediening van Ds Kicherer teen 'n bedrag van £135 aangeskaf om los werkies in en rondom die kerk te doen. Hy was getroud met 'n slavin wat aan Ds Kicherer behoort het en 'n huisie is spesiaal vir hulle op die gronde van die pastorie (Reinethuis) opgerig. Outong was blykbaar 'n vlytige en flukse messelaar want toe Ds Kicherer 'n beroep Tulbagh toe aanvaar, het hy hom saamgeneem. Dit sou egter onmenslik wees om 'n man en sy vrou te skei en daarom het Kicherer die Tulbaghse kerkraad oorreed om die slaaf te koop.

Sekere ongerymdhede waarvan ons baie min kennis dra het kop uitgesteek en landdrost Andries Stockenström het geweier om die kerkraadsnotule te teken om toestemming tot so 'n stap te verleen.

Uiteindelik het 'n oplossing vir die probleem homself voorgedoen toe die kerkraad die terugkeer van Outong geëis het en noodgedwonge £37 10s vir sy vrou moes betaal.

Vandag is daar geen teken van die huisie waarin Outong en sy vrou gebly het nie. Dalk het die Sondagsrivier sy walle eens op 'n tyd oorstrom en alle tekens dat 'n slaaf ooit daar gebly het, uitgewis.

Jackie Loos (Cape Argus, 27 August 2009) skryf dat slawe aan strenger dissipline as die Khoi werkers onderwerp is. Jeremiah Auret, wie se portret vandag in Urquharhuis hang, is aangestel as die Slawe beskermheer gedurende die laat 1820's en dit was sy werk om die verklarings van ongelukkige slawe in 'n 'Book of complaints' te neem. Sommige slawe soos Jephta wat aan T Venter behoort en Maart wat aan H F Papenfus behoort het is geslaan en honger gelaat. Toe Maart vir meer kos vra het sy

eienaar hom toegesnou dat sout en water te goed is vir hom.

Ragel het Mev Du Plessis boos gemaak en sy is gereeld vertel om "'n riem te vat en om jouself en jou kinders te hang dan sal die wêreld van jou ontslae wees. Ek kan jou nie langer voor my oë verdra nie".

Jackie Loos het hierdie inligting van die Kaapse Argiefbewaarpark gekry. Dink net hoe interessant dit sou wees indien ons ons hande op Auret se 'Book of Complaints' kon lê. Daar is baie min primêre bronne omdat die tydperk van slawerny dit eenvoudig nie toelaat nie. Elke bietjie inligting help om die legkaart aanmekaar te sit.

SIMSON, DIE VERSKRILIKLIKE

Samson and Delila. Dê flik wat in 1949 deur Paramount Pictures en Cecil B DeMille vervaardig is en met akteurs soos Victor Mature, Hedy Lamarr en Angela Lansbury gespog het, het destyds die verbeelding aangegryp. Dit was veral die skoonheid van die dame wat die hoofrol vertolk het asook die fantastiese ineenstorting van die tempel wat almal na hul ams laat snak en hul monde laat oophang het.

Natuurlik het die fliëk selfs met die verbeelding van die seuntjies van Graaff-Reinet die loop geneem. Mnr Donald Kroon vertel dat hulle gereeld hul Simson-krag ingespan en verbete pogings aangewend het om die pilare van die ou Midland Agency & Trust gebou te probeer omstoot. Die pilare het darem al te veel ooreengestem met dié van die tempel in die fliëk. Later was daar net vuil hande en vingermerke waar jy kyk en 'n oom wat by die Advertiser gewerk het is aangestel om 'n oog te hou en die katlagters te verwilder.

NEW ADDITION TO THE WILLIAM ROE COLLECTION

The museum recently acquired a panoramic set of photographs showing the opening of the railway station. The panorama, donated by Siân and Richard Haworth from Scotland, consists of four photographs spliced together and mounted on canvas. The picture clearly is a William Roe picture and taken from a different angle than the ones we have in our collection of the opening of the Railway. The picture measures 82 x 16 cm and is in very good condition.

According to the Haworths, the photograph belonged to an N J Suckling who was a miner in South

Africa. Suckling later returned to the England. They were unable to retrieve more information, but felt that the picture, which they bought at an auction, belongs in Graaff-Reinet.

The William Roe pictures are only one of many interesting items donated to the museum recently. The widow of Sergeant Schalk Wolhüter recently donated some of his war medals, books and military uniform. This is currently on exhibition at the Military Museum. The diary of Samuel Oertel was donated by Mr H J Oertel from Stutterheim. It is written in high Dutch and very difficult to decipher. We would appreciate any attempt to translate the diary, which could become an invaluable primary source.

KLEREBANK

So van aanwinste gepraat, ons wil graag 'n klerebank begin. Jan Publiek klop gereeld aan ons deur met versoeke vir kostuums soos Voortrekker-kappies, keile, handskoene, Victoriaanse rokke ensovoorts. Graag versoek ons die vriende van die museum om hul klere in die sorg van die museum te laat sodat ons dit kan herwin en

weer gebruik. Sien dit as 'n fondsinsamelingsprojek en ondersteun ons. Aandrokke, stolas, manelpakke, kostuums van ander lande en etniese drag is hoog op die voorkeurlys.

THE MARKET AND THE SQUARE

Market Square refers to the area where the Municipal Market was held. The Market was perceived as one of the busiest markets in the Cape Colony. The amount of produce sold increased significantly between 1867 and 1883 which forced the Municipality to purchase the large stores of Messrs Wimble and Benjamin on Market Square as Produce Hall. The Market had a Market Master who was entitled to a free house, but he also served as the postmaster. The early 1880s saw increased activity at the market which necessitated the appointment of an assistant to the Market Master. By 1884 opening times were standardised to 6.30 a.m. in summer and 7.30 a.m. in winter.

Many merchants were located in and around market square: Mosenthals, Wimble, Clegghorn and Harris and Nathan, just to mention a few. They sold virtually anything and everything: food, clothing, farming implements and

hardware, sometimes even coffins. The Museum is in possession of lists of articles of produce that were sold at the market. This included bed feathers, butter, buckskin, hams, limes, karosses and many more.

At the end of Market Square, the present day Urquhart House stood guard. To the right was the Graaff-Reinet Hotel almost on the same spot where the present day Van der Graaff Hotel is.

It was also customary to administer public floggings for serious crimes in Market Square at 7.00 a.m. This happened especially during Victorian times. This practice was, however, condemned by the public, and stopped.

The earliest bookshop, owned by the Graaff-Reinet Herald, was also located in Market Square and carried extensive stocks of sheet music, dance music and folksongs and ballads. Popular works such as *La Traviata* were available in Graaff-Reinet only eight years after its première in Italy.

Today Market Square is a large area where the Graaff-Reinet taxi rank is located. It retains a feel of hustle and bustle which usually reaches its peak during pension

and social grant days. On Saturdays the smell of braaivleis mingles with the smell of vegetables, especially the onions, sold by the hawkers to the passers by. I suspect very little bargaining takes place but all that is missing is the voice of the Moslem women to sing the praises of their flowers.

Sources: C Henning. Graaff-Reinet:
A Cultural History

DIE WITHOND SE TJANK AFGETRAP

Ons roem altyd daarop dat ons Withond uit die boonste rakke is. 'n Hoë kwaliteit brandewyn wat enige tyd met dié van die KWV kan meeding. Ons help ook gedurig mense reg wat na Withond as mampoer verwys want mapoer is dit beslis nie. Mampoer is na bewering vernoem na Mampuru, 'n Pedi-hoofman, wat drank van maroelas wat volop in sy omgewing voorgekom het, gestook het.

Die nuwe drankwette wat veral die verkoop en produksie van alkohol reguleer is 'n groot doring in die vlees. Deesdae word daar van ons vereis om permitte vir die verkoop én die stook van Withond te hê. Die feit dat die Alkoholraad baie weinig met instellings soos

museums te doen kry wat drank as deel van 'n kultuurhistoriese tradisie vervaardig, gee aanleiding tot baie misverstande en wanpersepsies.



Soveel so dat ons weer vir permitte om Withond te verkoop en te vervaardig, moes aansoek doen. Tans word ons verbied om Withond te verkoop omdat ons nie 'n toepaslike lisensie het nie, maar danksy Roelien van der Putte van Pioneers Restaurant kan die Publiek nog steeds Withond proe en aankoop. Ons is vas oortuig dat die misverstande met die vervaardigingslisensie teen Maart 2010 uitgestryk sal wees, sodat ons weer brandewyn in ons eie ketel kan stook.

Vir baie jare was Dr Theo Botha bekend as museum-stoker van

formaat en het hy baie plesier uit die takie geput. Met sy heengaan het Hermi Baartman en later Oom Paul van den Berg oorgeneem. Deesdae doen ek en James van Rhyners dit op 'n pynlike wetenskaplike manier, alhoewel die eindproduk nog steeds dieselfde proe. Mettertyd het ons *repertoire* uitgebrei en vandag maak ons verskeie tipes Withondlikeur, rammetjie-uitnekke, brandrissie-Withond en appelkose ingelê in Withondstroop.

Brandewyn-stook is een van die belangrikste kultuur gebruike wat saam met die koloniste binneland toe gebring is. Alhoewel daar soms genoeg druiwe vir 'n goeie stooksel oorgebly het, het die koloniste verkies om rosyntjies te maak omdat rosyne minder ruimte op 'n wa in beslag geneem het en dus in groter hoeveelhede Kaap toe vervoer kon word om daar 'n groter wins te lewer as wat drank sou kon inbring. Baie druiwe was egter nie geskik vir rosyne nie en dus is die gekneusde en die klein korreltjies in groot vate gegooi om te gis en dan gestook tot brandewyn.

John Barrow, wat van 1799 tot 1802 in die Kaap vertoef het, was van mening dat *“the filth that is*

usually thrown into the still, with the refuse of the wines, is so disgusting and the imperfect process is not sufficient to destroy the extraneous and disagreeable taste communicated by the loathsome materials. The whole operation is usually committed to the care of a slave, who has little knowledge of and less interest in the businesses he is commanded to perform. The spirit thus carries over with it a strong empyreatic flavour which it never loses.” Dit het beteken dat selfs nadat die brandewyn gesuiwer is of twee keer deur die ketel gestook is, dit soms nog 'n derde keer gedistilleer is met speserye of met suiker versoet is maar soms tog nog 'n tikkie onsmaaklikheid op die tong agtergelaat het. Kaapse brandewyn is meestal aangeprys as 'n doeltreffende medisyne, maar tydens die ontdekking van goud en diamante in die binneland, het Kaapse brandewyn se aansien aansienlik verhoog.

Drankwette is egter nie 'n nuuttjie nie. In die verlede was geen plaaswerf sonder 'n stookketel nie, maar reeds in 1878 is stokers vasgevat deur die heffing van aksynsreg op brandewyn. In 1894 is Wet no.12 geproklameer wat die aksyns op ses sjielings vasgestel en

hoër tariewe na aanleiding van die alkoholinhoud gehef het. Mettertyd is wetgewing ingestel wat onder andere die tipe vrugte wat gebruik word, die aantal en grootte van die ketels asook die tydperk van jaar waartydens daar gestook word, gereguleer het. Wat egter nie verander het nie is dat ons tot vandag toe 'n rand betaal om 'n ketel te mag besit.

Withond stook is nie vir sissies nie. Met vergunning van SARS stook ons vir drie dae per jaar van vroeg tot laat, sodat ons genoeg voorraad het vir ieder en elk wat graag 'n stukkie tradisie wil sluk. Tyd het ons geleer dat of jy nou Withond, hardehout, vuurwater, edelvog, donkie-dop of geeltier stook, hierdie brandewyn moet met genot gedrink word.

(Botha, C.1989: Mampoerstook: Gister en Vandag)

MY COUNTRY SOUTH AFRICA: Celebrating our national symbols and heritage

The South African National Symbols Exhibition was handed over to the Museum and the Camdeboo Council on Thursday, 22 October 2009.

The exhibition, designed and produced by the Bureau of

Heraldry in Pretoria, arrived in Graaff-Reinet on 20 October and was assembled the following day. According to Mava Mothiba from the Bureau of Heraldry, the most effective way to reflect the birth of a new nation is through the introduction of new National Symbols. The rise and fall of a regime is echoed by the dismantling of symbolic representation, such as a National Flag, and the unveiling of new National Symbols marks a turning point of a nation.

He said that the Bureau of Heraldry relies heavily on Government departments and institutions such as museums to assist them in building a sense of unity amongst the different communities and to create awareness and a love for our common history and heritage. He thanked the Graaff-Reinet Museum for their willingness to assist the Bureau with its effort to reach communities in different parts of the country, especially the rural areas.

The popularization of National Symbols has become a priority for public institutions such as museums since museums are tasked to promote national reconciliation, social cohesion,

redressing of past imbalances and the restoration of dignity of historically disadvantaged communities.



The exhibition is an eye-opener and instead of making our own assumptions, the staff of the museum attended a workshop that made the symbolism and meaning behind each symbol very clear.

I was one of the many people who thought that the black in the South African Flag symbolizes the black people of the country and the green its agricultural wealth. According to Mava Mothiba the colours of the flag were deliberately not given any official symbolic meaning; nothing in the design of the present flag favors

one group over another. The only meaning that the flag is trying to convey is the message of unity. The central design begins as a 'V' at the flagpost, comes together in the centre and extends as a horizontal band to the edge. This simple 'two into one' design reinforces the motto in the Coat of Arms !ke e: /xarra / /ke – meaning 'diverse people unite'.

The national flag should be handled respectfully: it must not touch the floor, be used as a table cloth, be used to cover a statue, plaque or cornerstone nor should it be used to start and finish a competition, race or similar event.

We are very enthusiastic about the National Symbols Project and will be presenting an educational programme in February 2010 to all the schools in the Camdeboo area to create awareness of the National Symbols.

The exhibition, consisting of information about the National Flag, the National Anthem, The National Symbols and the National Orders, is currently on display at the Old Library Museum in Church Street. If schools are interested in attending the educational programme they are welcome to contact the museum.

ONS STEL BEKEND:

www.graaffreinetmuseums.co.za

‘n Paar jaar gelede – ek het nog daarvoor in ‘n nuusbrieff gekerm – was ‘n rekenaar ‘n onding met sy eie nukke en grille. Ek het geen begeerte gehad om ‘blinde’ muise beter te leer ken nie en om te ‘cut en te ‘paste’ was nie deel van my beperkte rekenaarwoordeskat nie.

Die modegier om e-pos adresse en woorde soos *webblad*, *soekenjins* en *aanlyn* ewe nonchalant (het die woord destyds in die Saartjie-boeke raakgeloop) rond te gooi het my net meer verwar soveel so dat ek die bul by die horings geneem en myself met die rekenaar vertrouwd gemaak het.

Deesdae koester ek groot bewondering vir die veelsydigheid van die rekenaar en veral die Internet. Dit is verbasend hoe toeganklik die Net is deur net met die druk van ‘n knopie ‘n opdrag doeltreffend en vinnig uit te voer. Natuurlik het dit my handig te pas gekom tydens my tweejaarlange dors na akademie, want deesdae word navorsing deur middel van die Internet gedoen. Alle vaktydskrifte is elektroniese beskikbaar en dit verg ‘n basiese kennis van die rekenaar en programme en siedaar jy kan jou

navorsing in die gemak van jou woning doen. Eksamens word deesdae ook elektronies geskryf en ingehandig.

Hoe dit ook al sy, die rekenaar is g’n verskrikking meer en dus het ons besluit om die Graaff-Reinet Museum, sy vriende en ondersteuners aan die 21ste eeu voor te stel deur middel van ‘n moderne, gebruikers-vriendelike webwerf wat spreek van toeganklikheid met ‘n tikkie ouwêreldse geur.

‘n Vlaag van modernisering het ons getref en daar is besluit om die ou logo (Reinethuis) met ‘n nuwe weergawe vervang. Dit is op die webwerf te siene en sal van nou af ook die ou briefhoof vervang. Die nuwe webblad maak ook voorsiening vir voorstelle en kommentaar. Ons sien dus daarna uit om van u te hoor.

Terloops, die @ teken wat so gereeld in e-pos adresse voorkom is snelskrif afgelei van die Latynse *ad* wat gebruik is veral wanneer ‘n lys van aankope geskryf moes word. Dit staan alombekend as die ‘at’ teken of simbool en vir die meeste van ons blyk dit handig te wees veral as dit kom by epos adresse. Dit word soms die

'kommersiële a' genoem en soms deur die Franse *arrobe* of *arroba*. Hierdie Franse gier is egter nog onbekend en vir tyd en wyl bly dit @.

MEMORIES OF THE 1918 INFLUENZA PANDEMIC

" In the early hours of July 1918, when it was still dark when he had to go to work, my father saw an apparition wearing a long black coat, carrying something like a lantern in his hand. The apparition began to speak and said: 'I have come to warn you of a terrible disaster, a plague that will very soon be the cause of the death of thousands of people.'"

(Queenie Smit, Graaff-Reinet Advertiser, July 6, 1970)

The first person in Graaff-Reinet to yield to this dreaded illness was a young man by the name of Freddie Pretorius. A dry wind blew across the plains and what was supposed to be the most beautiful time of the year, became the quietest. Death knocked at doors while the smell of roses permeated the air.

"My mother was expecting and a little girl was born on her birthday. Dead, and then my mother too, as so many other expecting mothers. I can still recall the old church cemetery that late October

afternoon when we buried her. The dappled sunlight from the tall cypresses and the marble angels and marble books that have been standing guard for so long in that very quiet place. They lowered the coffin with the remains of my mother and her baby while someone muffled a sob. I looked at my father – he was taller than the cypress trees behind him and his face was carved from marble just like the face of a marble angel. To this day that face became to me the symbol of the greatest sorrow."

(Anna Neethling-Pohl, Dankbaar die uwe, 1974)

During the influenza pandemic of 1918-1919 more than 40 million people all over the world succumbed to the plague. It swept over countries and seas and gave preference to men. The pandemic was regarded as the most devastating epidemic in world history; more people lost their lives because of the flu than during World War 1. "Spanish Flu" or "La Grippe" was a global disaster.

The Graaff-Reinet Town Hall was filled to the brim with beds. Those who were healthy, fed soup to the ill, hung garlic around their necks and prayed. No one was allowed to leave their homes, in the end not even to attend funerals. They had

to watch the funeral procession from the safety of their homes as men carried coffins towards the graveyard; their palms calloused from carrying so many coffins. To Anna Neethling-Pohl even the horse who pulled the carriage with corpses, hung its head despondently. The Grim Reaper did not even spare the parsonage or the home of the physician, since Dr Enslin also succumbed to the plague.

In 1918 children in Europe would skip rope to the rhyme:

*I had a little bird,
Its name was Enza.
I opened the window,
And in-flu-enza.*

The devastation brought on by the plague left many people feeling desolate and helpless. The Council of Graaff-Reinet, led by Mayor Herbert Urquhart, distributed very important notices all over Graaff-Reinet and the surrounding areas. It warned people that Spanish Influenza was spreading at an alarming rate. All were urged to take certain precautionary measures. Houses and sleeping apartments had to be thoroughly ventilated by keeping all windows open. All cases of suspicious illness

had to be reported to the Town Clerk without any delay as early treatment could save lives. All public meetings, gatherings and entertainments were put on hold, since Victoria Hall (the Town Hall) was not available for such purposes. The Supper room at Victoria Hall became a hospital for European patients while indigent European patients received treatment at the Spes Bona School Room in Berg Street. Coloured and black people received free medicine at the depot in East Street, where soup and milk were distributed free of charge. European patients received free soup and milk at the Child Welfare in Middle Street. (It is sad that there was differentiation even during illness, but I suppose that the times dictated actions and procedures). Finally, the community was urged to keep flies off patients and food.

The Dutch Reformed Church in Graaff-Reinet distributed a list of its members who died during the Epidemic. It listed 111 with an average age of 30 years and 4 months. This of course did not include Coloured or Black people or those who belonged to other churches or died on farms.

Does all this sound familiar? Recently we were rudely awoken by the H1N1 virus which came to remind us of the 1918 Pandemic. Yes, even Graaff-Reinet was not spared. It seems as if history is always repeating itself. One can only imagine the devastation brought on by Spanish influenza, but with the onset of the H1N1 virus we all had a glimpse into the past and experienced a touch of fear of the havoc a killing virus might wreak.

(www.virus.stanford.edu)

AANKONDIGINGS

Dit raak al hoe moeiliker om kop bo water te hou. Ons wil nie graag personeel verloor nie en nog minder kan ons toesien dat geboue verwaarloos word. Daarom het die Trusteeraad en die Vriende van die Museum onder aanvoering van Hermi Baartman besluit om groot fondsinsameling-projekte te loots.

Teken asseblief die volgende in u dagboek aan want daar sal beslis aan u deur geklop word: op 4 en 5 Desember nooi ons u om met Charles Murray, Mabel Urquhart en vele ander kennis te maak as deel van die Vriende van die Museum se "*Aand van Relaks en Reliek uit die verlede*". Ons

jaarlikse straatmark sal op 11 Desember gehou word. Koekies, ingelegde vrugte, konfynt, gemmerbier, vars vrugte en groente, handewerk en plantjies is baie welkom. Onthou ook om ons worsrolletjie-verkope te ondersteun. Dankie by voorbaat.

DIE LAASTE SÊ.....

"Ek haal nog asem en dankie Vader tog, ek is nou 'n vryskut, wat vry kan skiet en doen wat ek kan, solank as die son nog soggens vir my opkom en ek my melk en oggendkoerant op my mooi drumpel voor my pragtige houtdeur vind."

Anna Neethling-Pohl

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