

Church registers of baptisms, marriages and deaths are almost conspicuous by their absence in the strongroom. Those held there are baptismal records from 1820 to 1834, and marriage lists 1820 to 1823, with full registers from 1823 to 1860.

Although this article deals more specifically with material held in the strongroom at the Chancery some comment on preserved records in general is necessary.

Records of baptisms and marriages which took place in outlying stations and were performed by priests of the Cathedral parish both prior to the building of the cathedral and thereafter are held in St Mary's presbytery. From its inception each parish in the archdiocese has retained its own records of baptisms, marriage and confirmation, with somewhat spasmodic coverage of burials.

Public research in the archdiocesan archives, St Mary's presbytery, and in the various parishes is not permitted. However, requests for information are attended to, and, if necessary, certificates are furnished.

The vast collection of records in the Chancery is in need of expert archival classification and arrangement in order that their full potential may be realised and utilised. The recording on microfilm or microfiche, and/or computerisation of the parish registers, would safeguard for posterity what is of fundamental importance both in the historical and genealogical fields.

Grateful thanks to His Eminence Cardinal Owen McCann for assistance in the preparation of this article.

REFERENCES

1. Dutch Reformed Church records, G 18/2 (18.5.1715).
2. Resolutions of the Council of Policy vol.2 pp.119-20 (15.10.1674).
3. Marius Valkhoff, *New light on Afrikaans and 'Malayo-Portuguese'* (Louvain: Peeters, 1972), p90.
4. Ibid., p88.
5. W.E. Brown, *The Catholic Church in South Africa* (London: Burns & Oates, [1960]), p6.
6. Ibid., p7.
7. Ibid., p59 ff.
8. From both the visitations and the autobiography the writer was able to augment her family history by finding here material not otherwise available.
9. The writer has had occasion to research the history of St Patrick's, Mowbray, from 1929-79, and found documentation very meagre indeed. A brief parish diary of important events would have been of inestimable value.

UIT DIE VERSAMELING VAN DIE S.A. BIBLIOTEEK: DIE CAMPBELL ALBUM

Karel Schoeman

John Campbell, sendeling van die Londense Sendinggenootskap, is veral bekend vir sy twee uitgebreide verslae van reise na die binneland van Suid-Afrika in 1812-4 en 1819-21 onderskeidelik. Sy tekeninge geniet minder bekendheid, en so bevat die artikel oor hom in volume III van die *SABW* geen verwysing na die bestaan van omvangryke sketsboeke in sowel die S.A. Biblioteek as die Africana Biblioteek in Johannesburg nie.

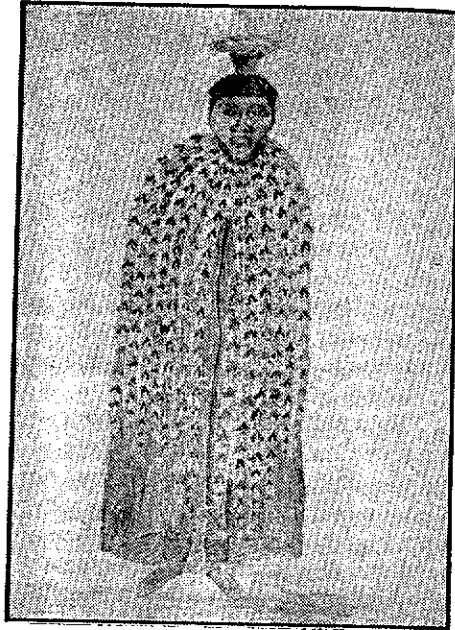
Die sketsboek in die S.A. Biblioteek is een van 'n stel van vier bande waarin Campbell se tweede verblyf aan die Kaap beskryf word. Een band is deur J.G. Gubbins aangekoop, terwyl die ander drie met behulp van die Hiddingh Nalatenskap vir die Biblioteek verkry is, en dit is as manuskrip MSB 77 gekatalogiseer. Twee van hierdie bande bevat die teks van Campbell se reisjoernaal (in 'n volledige weergawe, wat nooit gepubliseer is nie), en die derde die begeleidende sketse, wat deur die Biblioteek op rekenaar geïndekseer is (INIL nommers 7130-7354).

Die sketsboek is 230 x 185 mm groot en in perkament gebind; volgens 'n etiket wat binne-in geplak is, het Campbell dit aangeskaf by Burton & Smith, 156 Leadenhall Street, Londen. Dit bedra 250p wat met die hand genommer is en 4p ongenommer met sketse, terwyl die laaste 10p blanko is. Die grootste deel van die boek bevat potlood-, inken (oorwegend) watervertekeninge, en selfs meerdere klein tekeninge per bladsy. Terwyl 222 afsonderlike groepe illustrasies per rekenaar geïndekseer is, bedra die totale aantal afsonderlike tekeninge in die boek vermoedelik so 'n 600.

Om mee te begin, bevat die album 'n groot aantal meestal ongeïdentifiseerde tekeninge van blomme en plante, insekte, reptiele en voëls, baie fyn en met merkbare belangstelling en geneetheid weergegee. Vir die algemene navorser is dit waarskynlik egter van die grootste belang vanweë die uitbeeldings van persone en plekke, wat ons daartoe in staat stel om Campbell se tog diep in die binneland te volg.

Die eerste groep tekeninge dek die eerste skof van sy reis, wat nie in sy gepubliseerde reisverslag¹ behandel word nie, nl. na 'n aantal sendingstasies binne die grense van die destydse Kaapkolonie: Pacaltsdorp, Genadendal en Groenekloof (Mamre); tesame met die huise waar hy onderweg gasvryheid geniet het: plaasopstalle — 'n handjievol saamgeskaarde geboue in die verlatenheid — sowel as dorpswonings soos 'Mr. Roos' house, Paarl' en 'Mr. Hammond's house near Stellenbosch'. 'n Hele reeks baie aantreklike tekeninge behandel 'Rozen Hoff Garden, Kloof Street, Cape-town', waar Campbell tydens sy verblyf in die stad tuisgegaan het: die huis self ('My room at Mr. Breda's', met 'n deurkyk na

'Mahootoo in full dress', 'n portret van Mahutu, eggenote van die Tlapinghoofman Mothibi, soos sy in 1820 deur John Campbell in sy sketsboek uitgebeeld is. (INIL 7285)

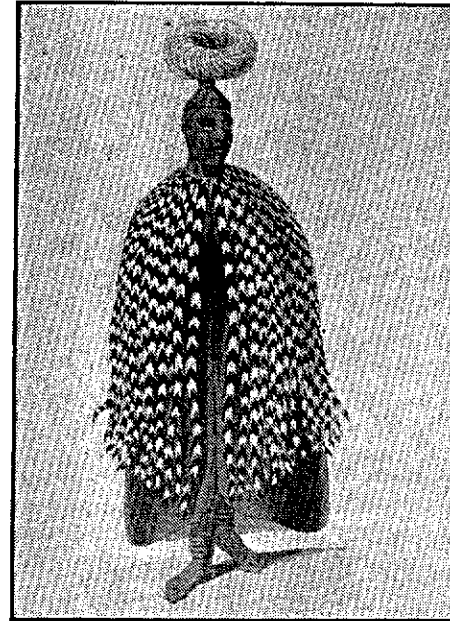


eetkamer, voorkamer en tuin), die uitsig van die stoep, en nabygeleë geboue in wat vandag die voorstede Tuine en Tamboerskloof is.

In kontras hiermee staan die landskappe waardeur die geselskap gereis het tydens hul tog deur die 'Wild Bushmen Country' (drie waens en 'n tent byna verdwaa in die wye ruimte van die Karoo). Die doelwit van die reis was die bestaande en potensiele sendingveld in die Trans-oranjegebied, en die meeste van Campbell se tekeninge is dan ook gewy aan die 'Marootzee' van 'Kurreechane' en die 'Matslaroo' van 'Lattakoo', d.w.s. die Bahurutse van Kaditshwene in die huidige distrik Zeerust, en die Batlharo van die huidige Maruping, naby Kuruman. Hoofmanne en gewone mense, nedersettings, die binne- en buitekant van wonings, en gebruiksvoorwerpe is almal deur Campbell in sy sketsboek vasgelê, en daar is ook tekeninge van sendinggeboue te Griekwastad.

Op die terugreis is twee LSG-stasies vir die San aangedoen, nl. Konnah, naby die samevloeiing van die Riet- en die Vaalrivier, en Rama, op die grens tussen die huidige Kaapprovinsie en O.V.S., sowel as die terrein van die voormalige stasie Hephzibah, intussen opgehef, ten suide van die Oranje. Daar is ook drie portrette van hoofmanne van die San, wat teen 1820 in daardie geweste reeds 'n bedreigde en uitsterwende ras was.

Op Graaff-Reinet is die huidige Reinet Huis, die drostdy en die 'Government offices' uitgebeeld, en op Beaufort-Wes die landdros se dubbelverdiepinghuis. Hierop volg 'n hele reeks tekeninge van Gekleurde vroue in westerse kleding en kopdoeke — vermoedelik huisdiendes — en 'n verdere aantal in die omgewing van Kloofstraat, Kaapstad,



'Mahootoo, Queen of Lattakoo in full dress', Campbell se oorspronklike waterverftekening deur 'n Britse graveur hervoortolk vir sy *Travels in South Africa* (1822). (S.A. Biblioteek)

waaronder 'Mr. van Breda's new house, Kloof Street'. Ten slotte volg daar 'n tekening van 'n seilskip en skets van die Asore soos van die skip gesien, afgewissel met enkele tekeninge van Babilon, die Eufraat, die Nyl en die Niger, waarskynlik kopieë wat tydens die skeepstog as tydverdryf gedoen is.

Campbell was hoegenaamd geen kunstenaar nie, en tegnies beskou is sy werk swak, bowenal waar dit om mense en geboue gaan — hy het veral probleme ondervind met perspektief. As nuwe kuns beskou, is sy skilderye egter besonder bekoorlik met hul ongeunstelike benadering en eenvoudige lyne: die reeks afbeeldings van inboorlinge in karosse, in tinte van bruin en oker, en die Bolandse tonele (grasdakgeboue tussen bome) in wit, swart en dofgroen is veral aantreklik.

Voor in die album verskyn die geskrewe nota 'To be copied for the engraver', gevolg deur 24 bladsynommers, en 'n aantal van hierdie sketse is dan ook in Campbell se gepubliseerde reisverslag opgeneem. Wanneer mens hierdie verftraaide, gepolyste en heeltelmal sielloose voorbeelde van die graveerkuns sien naas die oorspronklike tekeninge met hul spontaneïteit en onmiddellikheid, is dit moeilik om jou te vereenselwig met Gordon-Brown se opmerking, 'it is clear that his illustrations owe a great deal to the skill of his engraver'.² Die etse in die gepubliseerde reisverhaal, hoe vaardig hulle uit tegniese oogpunt ook mag wees, is nader aan die elegante Engelse salons van die dekade 1820 as aan die rokerige hutte, stowwerige paaie en eensame boerehuise van die land wat na blywering daardeur uitgebeeld word.

As eerste deel van die verslag van die lewe in die Kaapkolonie vroeg in die

negentiende eeu, en van die inheemse stamme oorkant die grens tydens die eerste dekades van hul kontak met die Blankes, verdien hierdie sketsboek meer as net 'n voetnoot in die Suid-Afrikaanse geskiedenis.

AANTEKENINGE

1. John Campbell, *Travels in South Africa, ... being a narrative of a second journey in the interior of that country* (London: Francis Westley, 1822).
2. A. Gordon-Brown, *Pictorial Africana* (Cape Town: A.A. Balkema, 1975), p134.

SUMMARY

The S.A. Library holds two of the three volumes of travel journal in which the Revd John Campbell described his visit to mission stations in the Cape Colony and beyond its borders in 1819-21, as well as his sketchbook. The latter contains a total of about 600 drawings and paintings, predominantly in water-colours, of places, people, flora and fauna, including a number of houses in the Gardens area of Cape Town, and a valuable record of the Bahurutse and Batlharo of the interior during the first decades of their contact with the Whites. While they are poor from a strictly technical point of view, Campbell's drawings are, however, charming examples of naive art, in addition to the valuable information they provide on the South African past.

COUNT GIJSBERT KAREL VAN HOGENDORP AND HIS UNFULFILLED DREAM

Patricia Storrar

The unrealised scheme of a well-born, wealthy Hollander to form a settlement of 'free men' near Plettenberg Bay in the early years of the last century forms an interesting footnote to South African history. After a promising legal career, Gijsbert Karel van Hogendorp at the age of 40 conceived a plan of settling thousands of his countrymen in the vicinity of Die Poort 'in the region of Plettenberg's Bay'. The projected settlement was to be on a grand scale, and would ultimately, he was convinced, be of great benefit both to his mother country and her dependency at the Cape. It would certainly have affected significantly the development of the Knysna and Plettenberg Bay areas had his intentions been fulfilled.

To understand how this remarkable, high-minded Hollander came to conceive such a far-sighted scheme, one must know something of his background. He was the scion of an old and distinguished family. His father, Willem van Hogendorp, was a scholarly and public-spirited man who had held various administrative posts under the Dutch East India Company, both in India and on two of the islands in the East Indies. He wrote several scholarly dissertations, one of them dealing with the abhorrent consequences of the slave system and the urgent need for reform, especially in Holland's overseas possessions. This treatise was published in Holland in 1779, some 54 years before the Abolition of Slavery Act in Britain. Van Hogendorp senior was a genuinely liberal-minded man, whose preoccupation with the evils of slavery was obviously inherited by his son who had been born on 27 October 1762.

Through the influence of Willem van Hogendorp's wife, Carolina Wilhelmina (van Haren), who was a close friend of the Princess Wilhelmina, the lad was accepted at the age of 11 into the elite cadet school of Berlin, where he entered the service of Prince Henry of Prussia as a page and standard bearer. The boy's outstanding characteristics were apparent at an early age. After eight years in the royal household, he returned to Holland with the rank of lieutenant in the guard of the Stadholder, in company with the heir to the throne, the Prince of Orange. Throughout his life Gysbert van Hogendorp was to devote himself to the cause of the House of Orange, and played a significant role in its restoration.

On his return to his fatherland at 19 years of age he was still undecided about his future. His heart was not set on a military career. During 1783 he went on a study tour of America, which had just broken free of the bonds of Britain. On his way home he visited London,