

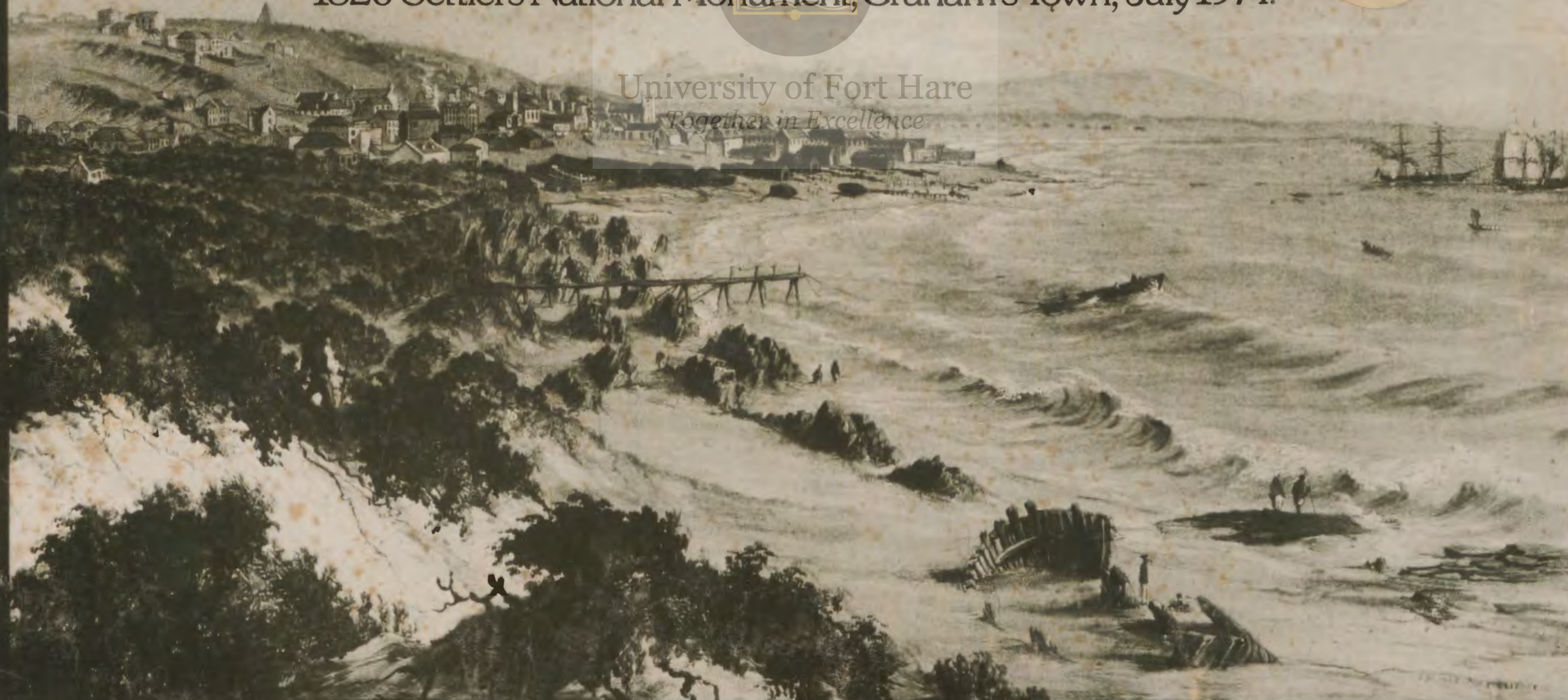
Settler Country

A Collection of six Lithographs of paintings by R.W. Kitto,
of British Settler Architecture and Fortifications in Southern Africa,
with a short History of each plate by Elizabeth Morgan.

Published to commemorate the Opening of the
1820 Settlers National Monument, Graham's Town, July 1974.

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Front Cover. Port Elizabeth in 1853 by Thomas Baines, where the settlers landed in 1820.

The wreckage in the foreground is that of the slaver "Dom Pedro" captured by H.M.S. "Curlew" in 1840 in the Mozambique Channel and dispatched to Simons-town. En route she was dismantled in a gale and taken to Algoa Bay where she was beached later. The old timbers were still there well into the 1880s but were covered over when the sea wall was built during Harbour reclamation works. The pipe line Jetty shown was erected to supply

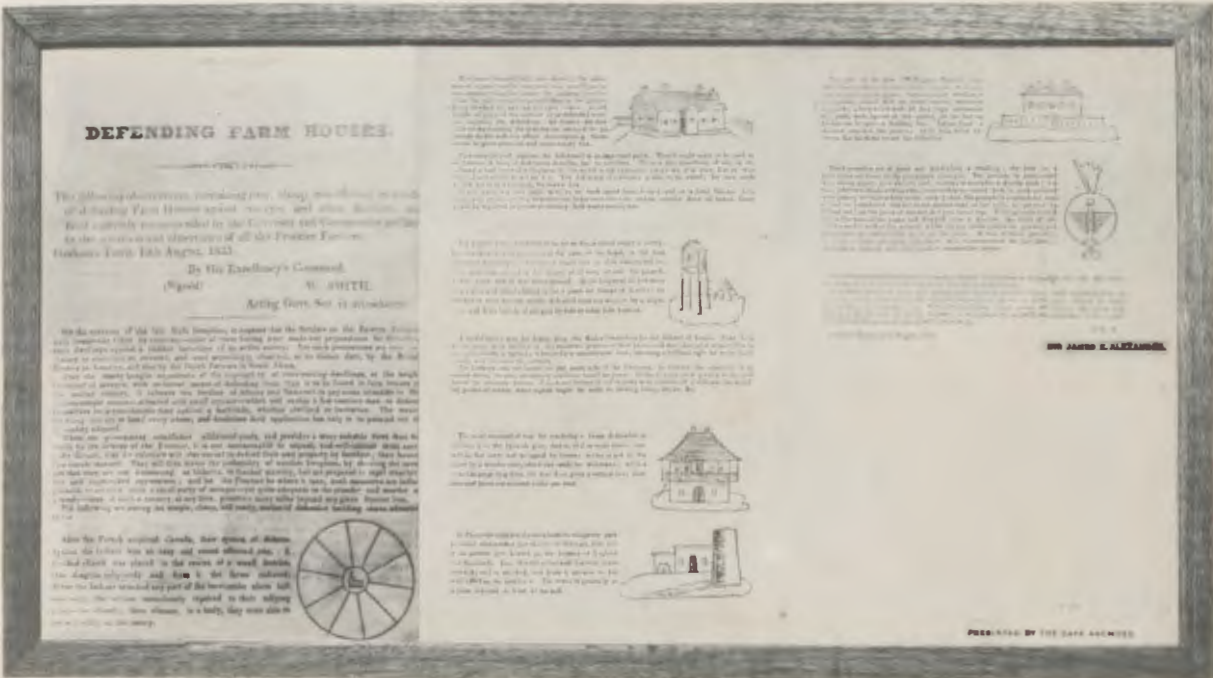
the shipping with water from Mr Frame's reservoir in the Sharks River Valley (now the Happy Valley). The picture shows a ship's boat being taken ashore to fetch water. The jetty was there in the 1880s until covered over by the reclamation works.

The monument on Donkin Reserve, St. Mary's Church and the Independent (Congregational) Church near the foot of Donkin Street (site of Netherlands Bank) are shown and the details are clearly accurate.

With acknowledgement to the 1820 Settlers' Memorial Museum.



This sketch by an unknown artist, is one of the first painted of Grahamstown. With acknowledgement to the 1820 Settlers' Memorial Museum.



On the means of Defending Farm Houses. The following observations containing easy, cheap, and effective methods of defending farm houses against Savages and other Robbers are most earnestly recommended by the Governor and Commander in Chief to the attention and observance of all the Frontier Farmers. Graham's Town. 13th August, 1835. With acknowledgement to the 1820 Settlers' Memorial Museum.

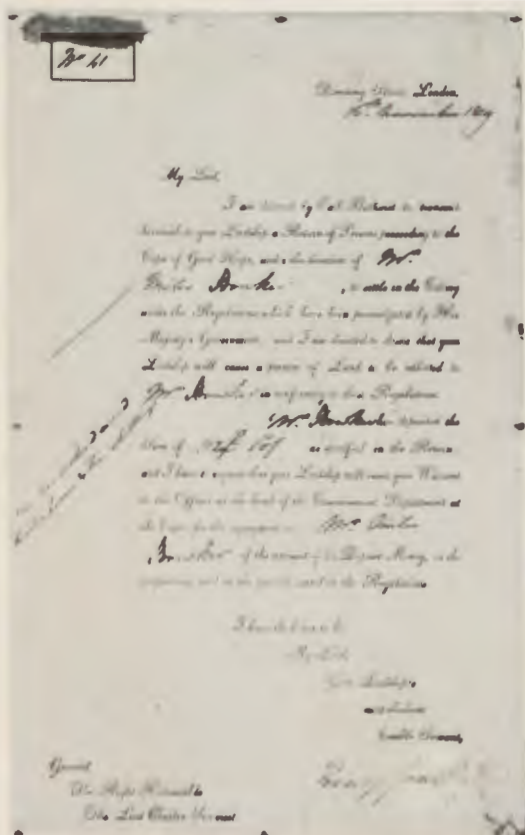


"All among the Hottentots Catering ashore!! or the Blessings of Emigration to the Cape of Forlorn Hope (sic) To be half roasted by the Sun & Devoured by the Natives!!" — *consideration of all that has been about to Emigrate.*

Cartoon by George Cruikshank relating to proposed emigration scheme, published in England, 1819.

With acknowledgement to the 1820 Settlers' Memorial Museum.

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Letter to Lord Charles Somerset concerning Mr Miles Bowker and his party. Dated 16th November, 1819.

With acknowledgement to the 1820 Settlers Memorial Museum.



Original Plan. Graham's Town and the out-posts: with their bearings and distances. Circa 1843.

With acknowledgement to the 1820 Settlers Memorial Museum.

Preface

The chain of circumstances in the history of the Cape Colony and, more particularly, of its Eastern frontier, which led to the 1820 Settlers coming to South Africa did not play much part in the considerations of prospective emigrants. Their prime motivation seems rather to have been the social and political circumstances prevailing in the land of their birth at the time. This was the age of the unscrupulous exploitation of child labour in the name of industrial progress; of the concentration of wealth in the hands of aristocratic landowners who also wielded great political power through an unreformed parliament; and of continual industrial unrest often culminating in riots and bloodshed.

It was against this background that our settler ancestors decided to leave their country to build a better future for themselves and their children in a new land. They did not bring great material wealth with them, but brought qualities of character which have persisted in large measure in their descendants to this day.

Henry Hare Dugmore, a young member of Edward Gardner's party, has described graphically the forlorn



1820 Settlers National Monument, Gunfire Hill, Grahamstown.

plight of their party after having been left on their new location in the wilderness "sitting on our boxes and bundles under the open firmament of heaven". Their first thoughts turned fleetingly to their loneliness, but, he says, they soon realized that "we must take root and grow, or die where we stood. But we were standing on our own ground."

So right from the start the Settlers were determined to make South Africa their new country, and this they did with all their might and without counting the cost.

Their determination and courage was strengthened by their unshakable faith in God and their enduring trust in His providence — attributes which they shared with the older

established Dutch farmers on the frontier. Small wonder therefore that such an affinity and mutual respect soon grew up between the older inhabitants and the new Settlers. Today many Afrikaans-speaking families bear the names of Settlers and pride themselves on the sterling stock from which they have sprung.

Thus the 1820 Settlers have left their mark ineradicably on the South African nation, and the monument on Gunfire Hill in Grahamstown speaks not only to the English-speaking section of our people, but to all the peoples of South Africa, whether descendants of the Settlers or not, whose history has been enriched by those qualities of mind and spirit which they brought. This monument will stand as a lasting tribute to these simple folk who meant so much to our land, and may it ever remind us of their courage and determination which together with their faith and trust in the Divine providence have remained, and must continue to remain, our sure hope for the future.

The Hon. Mr. Justice J. P. G. Eksteen

A small portion of Lombard's Post was donated by its owner, Benjamin Keeton, for the purpose of building a school chapel, and was subsequently named Southwell after Keeton's birthplace in Nottinghamshire. This chapel served the community for twenty-five years before a start was made on the Church of St James, which is situated a stone's throw away.

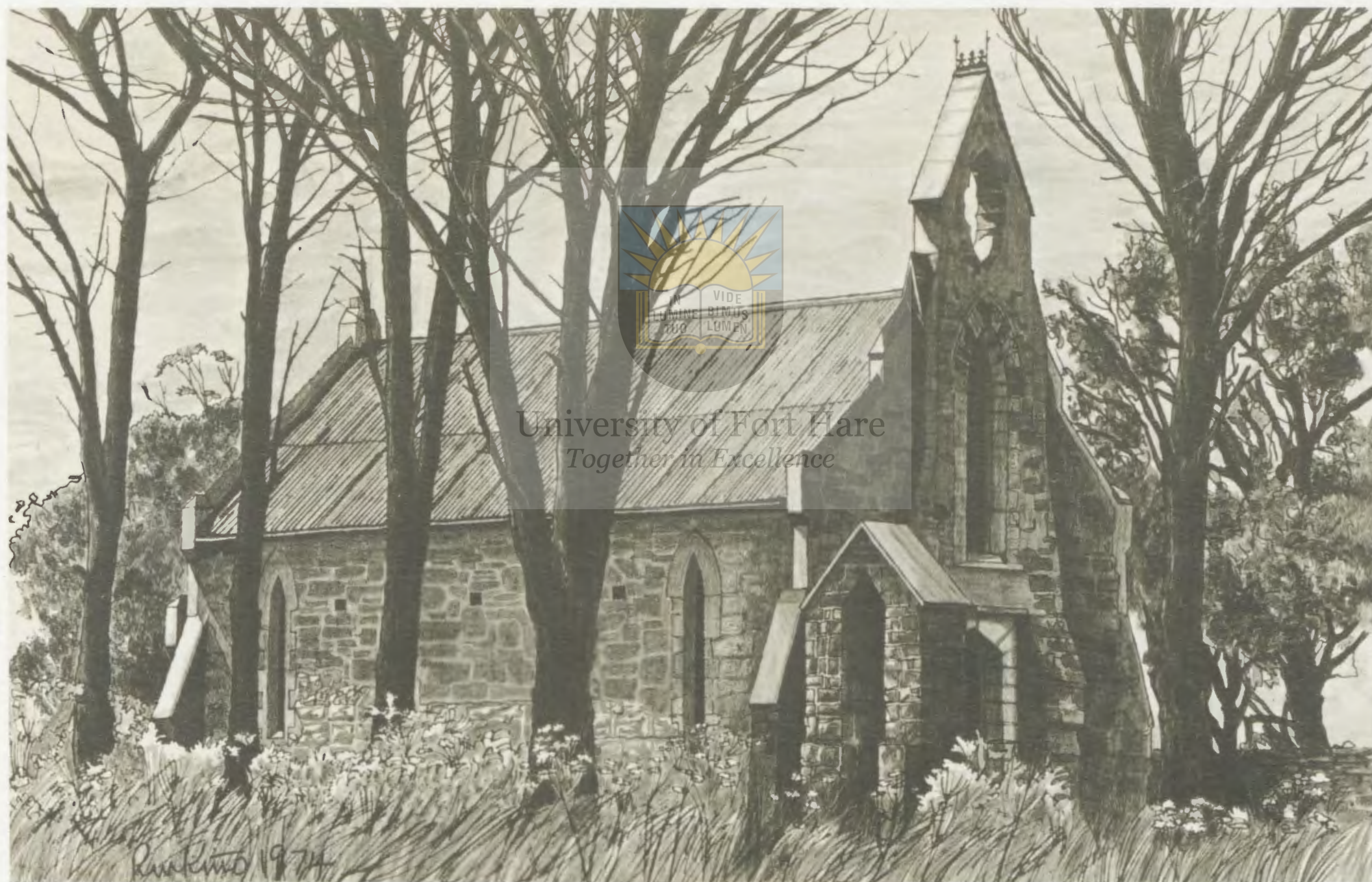
The Rev. Canon Waters, the first man to be appointed to Southwell, laid the foundation stone in August 1870, and St James' was officially opened on the morning of the 6th December 1871 in the presence of Bishop Gray of Cape Town. Bishop Nathaniel Merriman of Grahamstown conducted the first Communion Service.

The walled grassy path bordered by tangled flowers, leads through the graveyard to the church which is set on a hilltop in the midst of rolling hill country which stretches away to the horizon. The church is screened from this vista by umbrella pines situated a little below the building. The natural warmth of the local tawny stone seems to soften the austerity of the tall, thin arches framing the leaded windows. The east and west windows are of richly-coloured painted glass. The east window,

dedicated to the memory of William Gray of Walsingham who had taken a great part in public works at Southwell, is in fact a group of three windows – the central panel of the Crucifixion is flanked by the two smaller windows on which St James, St John and their respective emblems are depicted. The west window, showing Christ crowned with thorns and carrying a lamb and staff, glows in the afternoon sunlight.

The pews of mellow wood contrast richly with the simple royal blue cushions that lie upon them. The altar is low so as not to obscure the east window. To the right of the altar is an old harmonium, and to the left is a carved pulpit of dark wood. The ceiling too, is of dark wood, but the interior of the church is lightened by its tall plastered walls, on which plaques hang, in memory of those of the parish lost in the world wars. A painting of the Minster in the other Southwell of Benjamin Keeton's birth, forms a satisfactory link – of faith and belief in continuity – with the England that nurtured the men who were inspired to build this serene consecrated place.

Stirk, Doris. Southwell Settlers 1971.



Church of St. James, Southwell

Settler Country

Lombards Post, Southwell

Plate 2

Lombard's Post, a beautiful farm situated on grasslands not far from Barville Park, takes its name from Commandant Pieter Lombard, who lived there before 1812.

During the time that Major Fraser, commander of the Cape Regiment, was acting as deputy landdrost of Grahamstown, a farm at Lombard's Post was granted him. While hunting for game, a group of settlers from Wilson's party discovered a grove of orange trees. After filling their shirts and hats with the delicious fruit, the men returned to their guides, local farmers, who greeted them with wide-eyed astonishment and dismay when they realized that the settlers had in ignorance stripped Major Fraser's unfenced trees of fruit!

The farm was bought in 1835 by Benjamin Keeton, but it was only in 1839 that he received transfer. The homestead that he built on Lombard's Post is still occupied by descendants of the original family.

The buildings are situated on a steep eastward slope facing the sea, and, with their linking stone walls, form

a loose circle about a central yard which is covered by wild grass and dotted about with hibiscus bushes and fig-trees.

During the Eighth Kaffir War (1850 – 1853), in which the Xhosas tried to drive the English settlers back into the sea, Lombard's Post, which had been used as a stronghold before, once again served as a shelter, this time for twenty-five men, their horses and thirty Fingo retainers. Most of the horses would have been comfortably stabled in the building distinguished by its fine central arch. The cottage with chimneys on the end gables, to the right of the stables, and the homestead, were used to house men. The building to the left of the stables, which completes the circle, was probably used for storage.

As one comes away from the cluster of buildings, one is left with a strong impression of the builders' determination to make a permanent homestead there.

Stirk. Doris. Southwell Settlers 1971

Rivett-Carnac. D. Thus came the English in 1820 Howard Timmins 1961.



Lombards Post, Southwell

In December 1821 the weaver Samuel Bradshaw, his brother Richard and Isaac Wiggall started work on the first project in settler country. The double-storeyed building that Samuel Bradshaw designed was constructed of reddish-brown stone from the local freestone quarries, and mortar. Sneezewood and yellowwood hewn during the clearing of the site were used for the lintels, the flooring and the roof timbers. The roof was of Welsh slate, a cheap material that had come out as ballast in the ships that transported the settlers. The building was designed to house a wool-processing mill powered by water, which at that stage of industrial development in Europe had not yet been replaced by steam. The overshot waterwheel, approximately eighteen feet in diameter, was fed by a contour furrow that led from a dam created by throwing a weir across the valley floor. The mill was apparently well under way before permission was granted for its erection!

For a while the mill provided the settler district with blankets and ribbed kersey cloth but because of various setbacks, including the poor quality of the wool due to inexperienced breeding and shearing, the removal of the seat of magistracy back to Grahamstown in 1822 and the 1835 Kaffir War in which the Xhosas set fire to the mill, it did not long compete with imports from overseas.

The mill was subsequently rebuilt and a third storey added. It is in this form that the Simon van der Stel Foundation are restoring it.

The white-washed, grey-slatted third storey, which looks like a crofter's cottage, is the only part of the mill that can be seen from the approach through datura weeds, shrubs with purple flowers and castor-oil bushes. This little English building contrasts incongruously with the euphorbias that stick their callow fingers up against the skyline.

The entrance, on the third storey, of golden-brown wood, hinged with black iron, reveals a small room, scented by sawn wood. Lit by a window in the well-seasoned timber, the room revealed is empty – a hole in the centre of the floor shows where machinery was sited, and in the one corner a flight of wooden stairs leads down to the second floor. The restoration of the woodwork is thorough, of the quality that Jeremiah Goldswain, the sawyer who worked on the original mill "for £2.5.0 per Month Board and Lodging" (sic) would have been proud of.

The whole building retains an air of potential activity belied by the gap left by the loss of its wheel.

Jones, E. Morse. Roll of the British Settlers of 1820 Part I. A. A. Balkema 1971.
Goldswain, Jeremiah. The Chronicle of Jeremiah Goldswain ed. Una Long Van Riebeeck Society 1946.
Lewcock, R. Early Nineteenth Century Architecture. a study in the interaction of two cultures A. A. Balkema 1963.



Bradshaws Mill, Bathurst

In 1966 this fine example of nineteenth-century town architecture was hidden by numerous ramshackle accretions, including a partially enclosed two-storey verandah. Windows had been knocked out to make way for doors, false ceilings had been tacked onto the sound original beams and partitions divided the rooms into a warren of small, dingy cubicles. Mr and Mrs Malvern van Wyk Smith, the present owners of the house, have carefully and lovingly restored it to a condition approximating its original one.

The house and its garden occupy two plots of ground, which were first joined into one by Mr Charles Grubb, at one time Grahamstown's only schoolmaster. It was to his home near the market that the young settler children used to trudge to learn their three Rs. Mr Grubb overcame the shortage of slates and pencils by setting the children to write in boxes filled with sand. If the eager youngsters outnumbered the sand-trays, he would send them off to the local river-bed to practise. It is possible that the two large rooms to the right of the front door may have been added to the house by Grubb as schoolrooms.

According to Sir George Cory's research Nathaniel Merriman, Lord Bishop of Grahamstown, lived in this

house for many years. The title deeds indicate that Grubb owned it for well over thirty years, and Mr van Wyk Smith believes that during the latter part of his ownership, Grubb may have let the house to Bishop Merriman.

The property was sold in two parts out of Mr Grubb's estate, and acquired separately in 1877 and 1878 by Charles Rhodes, the son of the noted Grahamstown clock-maker. Edward Charles Bowles bought both plots from Rhodes in 1896, and sold them twenty years later to Mr Leader, whose name is still retained by a firm of Grahamstown jewellers. Mrs Leader, who lived in the house until 1948, divided it into three flats during the 1930's. Newspapers, that had been used as padding during building operations and were discovered during renovation, dated the alteration to no later than 1933.

Between 1948 and 1966, the deterioration that had begun increased rapidly. The garden became a wilderness and an air of general seediness seemed to hang about the house. Now, with its sash windows back in place, its facade restored to its pristine, unadorned state and its Welsh-slate roof in good repair, the house once again has an air of quiet distinction.

Sheffield, T. *The Story of the Settlement* Grocott & Sherry 1912.



Town House, Grahamstown

According to the original settlement plan of the Albany District, the land known as Rietfontein was granted to the party of Hezekiah Sephton. Sir Rufane Donkin, acting governor of the Cape, then decided that Rietfontein and an adjacent farm, Glendower, should be re-allocated and given to Major General Colin Campbell and his party. The Sephton advance party which had settled, in accordance with the original plan, on Rietfontein, were removed, on instructions from Donkin, to another tract of land on the Assegaai Bosch River. This removal took place amidst much discontent, for the Sephton party had already begun to lay out gardens on the site, and many felt that they were being moved to a less fertile area. In spite of all protest, it was soon taken over by Campbell's bailiff, Cypress Messer, who set the land in order by digging a well, starting gardens and building huts and a kraal before the main party came out.

In April 1822 Major General Campbell, his second wife and family arrived in this country. He called his new home Barville Park. He had been in this country a matter of weeks when he was thrown from his horse and so severely injured that he ultimately succumbed.

The homestead and several thousand acres of the land first granted them, remained as Campbell property until 1840, when George Wood bought the farm from Major General Campbell's son, William. It was bought two years later by two members of the Dell family. It is now owned

by Miss Elizabeth Norton, who is related to the Dells through her mother's line.

The double-storeyed homestead is protected by stone walls a foot or so thick into which loopholes have been set at regular intervals. Mortar has been worked into a continuous peak along the entire length of the wall, which varies in height according to the contour of the land, making ascent difficult. Barville Park sheltered fourteen families during the 7th Kaffir War and kept them safe, but two thousand cattle were lost and all the forage destroyed. A British soldier of the Seventh Dragoon Guards, after the losses inflicted upon Dell was moved to write — "Thus it is in this beautiful country, a man may be comparatively wealthy today, a beggar tomorrow."

The homestead today is situated in the centre of neatly clipped lawns. Nasturtiums and fuchsias grow about its foundations. The wall that once kept marauders out, now shelters a simple, beautiful garden.

If one stands on one of the mounting stones in the wall and looks out towards the South-East, the sea is visible over the last crest of hills. The countryside varies from smooth downlands on which the wind-ruffled grass shines, to primitive bushy vegetation which now largely confines itself to the course of the Kasouga River.



Pinkito 1974

Barville Park, Southwell

The military provost, or prison, which was built by the Royal Engineers between 1836 and 1838, puts into practice the ingenious eighteenth-century design for a "Panopticon" or circular prison where the cells can be watched by a single guard. The tower, housing the guard room and the gaoler's quarters, dominates the quadrant-shaped courtyard onto which the small doors of the eight cells open. It also guards the only entrance to the building, a black door at the top of a flight of nine stone steps.

The cells have low vaulted stone ceilings. A minute slit in the outer wall, and a small window facing the stone-paved courtyard are the only sources of light and air for each cell. Covering the arc of cells is a beautifully contoured, low-pitched slate roof.

A storeroom with window-slits and a room which was in all probability used as a kitchen – for it has a fireplace and chimney – form, with the entrance, an irregular shaped addition to the quadrant.

The building was apparently completed in a great hurry. Twenty Hottentots of the Cape Corps at Peddie mutinied

and had to be sent to Grahamstown for imprisonment. En route, however, the Hottentots attacked their guards, killed one of them and escaped. They were later recaptured and so became the first men to be gaoled in the provost, which was hastily finished to accommodate them.

Among the grave stones in the adjacent botanical gardens stands that of Major General Campbell of Barville Park and his youngest daughter, Catherine. If one approaches the provost from here, one is aware of the elegant sweep of the white wall into which the cell-slits are set. Rugged cycads of massive proportions give way to palm trees as one turns the corner and walks towards the tower and entrance. Creepers climb their way up the walls. The whole building is dwarfed by a gigantic bluegum which makes even the three-storey tower look small and squat. This vigorous example of settler architecture, although under the aegis of the Historical Monuments Commission, is unfortunately not normally open to visitors.



The Provost, Grahamstown



Artist Ron Kitto and Publisher Val Evans.

My interest in settler history started as a young girl. The stories my mother told of her grandmother – of her indomitable spirit and of how she managed "twelve children, boarders besides and the Minister to dinner on Sundays". She came to South Africa from Dorset with her family in 1844 – her father being one of a party of shepherds who were knowledgeable about the breeding and rearing of sheep. She married James Gardner, who was five years old

when he arrived on the ship "Sir George Osborne" in 1820.

After James died, she lived with each of her numerous family. She was small of stature, hated cats and was a fiery Wesleyan. Every Sunday she would spend the morning on the "randtjie" near the farmhouse reading her Bible and singing hymns. The lack of a place of worship so worried her that she eventually sold all her sheep to build a wood and iron structure on her son's Free State farm. This was later transported to nearby Viljoenskroon and became the village church.

These stories and the research done by my cousin, The Hon. Mr. Justice J. P. G. Eksteen, into the history of the Gardner family stimulated my interest in the conditions under which the settlers arrived and in the imprint they made culturally and socially on our country.

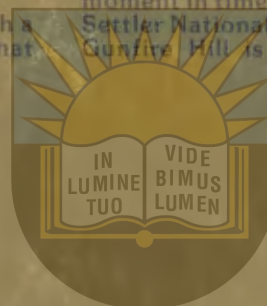
My husband spent his school years in Grahamstown and we began to spend many happy times in settler country, photographing the churches and buildings and reading about its rich history. The derelict state of some of the buildings like the Mill at Trappes Valley and the settler homes in Salem made me realise that my grandchildren would never have the opportunity to see some of the buildings that comprised part of their heritage.

Having met the artist, Ron Kitto, through a previous historical publication, I felt that

together we could record pictorially a little of this history. Ron, who studied in London, came to South Africa with his wife in 1964. He has exhibited in Cape Town and finds he is becoming increasingly involved in historical artistic work in the country of his adoption. He said in a letter, "In the time I spent getting the feel and references for the paintings in the countryside around Grahamstown, I became nostalgic and felt quite at home, seeing the small patchwork fields they had cultivated and in some places, the remnants of hedges of thorn and indigenous scrub so reminiscent of the counties of Southern England. In the ten years I have spent in South Africa I have never been so aware of the lasting impression the settlers left on this land."

When Elizabeth Morgan, the writer, was a young girl, we took her with us to Grahamstown and introduced her to settler country. She retained this interest throughout her formative years and has now settled in Grahamstown. It was with great joy that we once again explored the countryside together while searching for material for the six sketches.

This seemed to be the right moment in time when the 1820 Settler National Monument on Gunfire Hill is nearing com-



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pletion and the whole country is focusing its attention on the contributions made by the early settler folk to the development of our land. This publication is a tribute to those people, particularly the simple farmers and tradesmen whose descendants are still markedly active in all spheres of life today.

The Hon. Mr. Justice J. P. G. Eksteen has kindly written the preface to this collection. I would like to express my thanks to him for his interest and to all the settler families we met during our research trips; to Mrs. R. Snyman and Mr. C. F. Jacot-Guillarmod of the 1820 Settler Museum, the Grahamstown Municipality for permission to use their Coat of Arms, the Architect of the Monument, Mr. F. Lamond Sturrock, also Mrs. Sandy Fold of the Cory Library and the printers Messrs W. D. Schopfer and H. Gasser of Par Excellence Ltd., for their invaluable advice.

Finally, I wish to thank both my family and friends for their enthusiastic support and especially my husband, Trevor, for his ever constant personal and photographic assistance.

Val. Evans

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