

# SILENT VOICES OF TIME

## A SELECTIVE STUDY OF THE SCULPTURE OF THE SOUTH AFRICAN NATIONAL MUSEUM OF MILITARY HISTORY

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(Photographs by author)

### INTRODUCTION

The following article assumes the character of a photographic essay. Through the medium of a highly selective study of the sculpture displayed at the South African National Museum of Military History, Johannesburg, it is intended to illustrate one aspect of the rich artistic resources displayed at this Museum. The critical aesthetic evaluation of the sculptured pieces related to this study are totally excluded from the writer's terms of reference. (He is, in any event, totally unqualified to proffer aesthetic judgements). Nevertheless, the writer has felt at liberty to project his individual, subjective response to the pieces discussed.

The central motivation underlying this article is to capture and enhance - in photographic form - an oft neglected theme in military history; viz that warfare embodies a fundamental cultural aspect of human history which generates artistic expression. This process of articulation through the medium of art is as germane to a nation's military history as are other central driving forces in its socio-cultural development which are embodied in such expression; eg myth, religion, etc. An obvious illustration of this process is the art and poetry generated by the Western Front of World War I. It is noteworthy that one of the most dramatic and emotive paintings of the 20th Century was motivated and inspired by an action in the Spanish Civil War; viz the bombing of Guernica in 1937. The painting is, of course, by Pablo Picasso and entitled *Guernica*. The painting was exhibited in the Spanish Pavilion at an International Exhibition sponsored by the French Government. One writer states:<sup>2</sup>

<sup>1</sup> When, in 1937, the news of the bombing and wiping out of a small Basque market-town reached Paris the sense of

outrage that swept through the city acted as the final stimulus to Picasso, and he chose as the title for his painting *Guernica*. Working rapidly he completed sketch after sketch until at last he arrived at the final form - a devastating canvas 11 ft. 6 in. high by 25 ft. long - which chronicled the terror of not only that single event but the entire war. In this painting women run screaming, a horse (symbolic of the people) is transfixed, a child lies dead, a house is in flames, and a magnificent bull is stoically awaiting destruction, together forming a flood of havoc which moves from right to left across the canvas. Even the centre of the sun seems to be artificial, having at its core a naked electric light bulb. A warrior lies in fragments, shattered by the sweeping destruction. The whole canvas is a pictorial equivalent of the devastation of the Civil War...This is one of the most powerful pictures with a message, and as such it is above the narrow categorization of schools or movements, but no mention of Picasso's work is complete without reference to it.'

In this article, the sculptured forms are approached from the viewpoint that they are the expression of central themes (of a military character) within a nation's development.

The subjects upon which the study is focused are extremely variegated in both spatial and chronological dimensions (ie in terms of both national origins and time). They consist of:

(1)The figure of the Greek goddess Nike, which surmounts the Rand Regiments Memorial;

(2)A silver shooting trophy originally owned by the Johannesburg Mounted Rifles;

(3) A bust of Wilhelm II captured by South African forces serving in South West Africa in 1915.

(4) A bust of Benito Mussolini;

(5) A statue of Maj Gen D H Pienaar;

(6) A miniature version of the SADF War Memorial at Fort Klapperkop;

(7) The Rhodesian 'Trooper'.

The selection detailed above has been shaped by a central theme; viz the principal landmarks in the nation's military-historical development, within a compass of time that spans the critical phases in South African history. This approach commences with the Anglo-Boer War, the impact of which is symbolized by the Greek goddess surmounting the Rand Regiments' Memorial; encompasses the evolution of the pre-Union Volunteer Corps and succeeding Citizen Force within the Union Defence Forces, embodied in the Museum's display of regimental silver; points to the UDF's important contribution to the North African theatre in World War II. This is projected by the statue of Maj Gen Pienaar; this aspect being reinforced by the bust of Mussolini, underscoring the pivotal role of South African forces in the destruction of Italy's East African Empire (a facet which, obviously, forms a most important theme in the career of Maj Gen Pienaar, thus fusing his statue and Mussolini's bust in a juxtaposition of themes). The study extends to the military history of the post-Commonwealth period, captured in bronze in the form of the statuette upon which the SADF Memorial at Fort Klapperkop is based. Within this context, the inclusion of 'The Trooper' might conceivably strike a dissonant note, in so far as it symbolizes the Rhodesian war effort, spanning the period 1965-1980. However, the statue has been included for two principal reasons. First, the conflict that it mutely commemorates occurred within the Zambezi salient, and, being geographically contiguous with the defence of the Portuguese Lusophone colonies of Angola and Mozambique, exercised profound repercussions upon the subsequent military history of the Republic. Second, it graphically coun-

terpoints the SADF Memorial in so far as both are silent but dramatic receptacles of sealed phases in the military-political history of Southern Africa.

### **1 THE GREEK GODDESS NIKE SURMOUNTING THE RAND REGIMENTS' MEMORIAL<sup>3</sup>**

The figure of the Greek goddess of Nike surmounts the memorial dedicated to those who fell during the Anglo-Boer War of 1899-1902, in the service of regiments based in the Witwatersrand. This impressive and graceful monument is situated adjacent to the South African National Museum of Military History and is visible from many vantage points north of Parktown ridge (especially at night, when it is floodlit). It is not (contrary to a common misconception) a part of the South African National Museum of Military History. In point of fact, it is included within the responsibilities of the Johannesburg Municipality; although the Museum does share in this responsibility to a certain extremely limited extent (eg ensuring that it is properly maintained and not vandalized). In so far as the Monument is so closely related to South African military history, the sculptural aspect of the Memorial (Nike) is included within the scope of this study.

The Memorial itself was first conceived at a meeting of the Johannesburg town council in the September of 1904; at which a Capt George A Hamilton-Dickson gave notice of a motion that a site be allocated for the purpose of erecting a memorial to all ranks who had been killed in the recent war, and that the Council should initiate a scheme for its erection. Sir Lionel Phillips was a key figure in the implementation of the project, which was not completed until 1913, following a decade of contention, obstruction and financial impediments.

The monument was designed by the world famous architect, Sir Edwin Lutyens, who became renowned for his war memorials following the end of World War I.

The figure of Nike, the focal point of this section, occupies an interesting



*The figure of the Greek goddess Nike surmounts the memorial to those who fell during the Anglo-Boer War of 1899-1902*



position in the Greek mythological pantheon. She is the Greek goddess of victory and is the daughter of Pallas by Styx, and sister of Zelos (zeal), Kratos (strength) and Bia (force). Her name is perpetuated in the glorious winged 'Victory of Samothrace', displayed in the Louvre as well as in the tiny temple of Nike Apteros (Wingless) in the Acropolis at Athens (1).

The sculpture, which faces west, is the work of the Russian, Naoum Aronson, who was commissioned by Sir Hugh Lane, following consultation with Lutyens and Phillips. [Sir Hugh Lane was a friend of the famous sculptor, Auguste Rodin, and was asked to commission his friend to create the work. However, for some reason Rodin was reluctant to undertake this task, and Aronson was thus a second choice.] Aronson had been a pupil of Rodin, and it is generally considered that the master exercised a major influence upon his student's creations. Aronson had achieved distinction through the medium of his busts of famous personalities; including Chopin, Beethoven, Tolstoy and Lenin. When he received the commission to sculpt Nike, he was working on the busts of the Boer commanders, Louis Botha, J H de la Rey and C R de Wet. [These works had been commissioned for the Johannesburg Art Gallery and financed by funds that Lady Phillips had extracted from Senator Samuel Marks, the friend and confidante of President S J P Kruger.] The Art Gallery (in the development of which Lady Phillips was instrumental) had previously acquired a work by Aronson, entitled *L'adolescence* (paid for by Abe Bailey). It is a most impressive sculpture in white marble. This, and the three other works referred to, are presently exhibited at the Johannesburg Art Gallery. Thus, through the medium of these four pieces, and the figure surmounting the Rand Regiments' Memorial, Aronson's work is extensively represented within South Africa.<sup>4</sup>

Nike was paid for by Sir Lionel Phillips from his personal funds. It formed his gift to the citizens of Johannesburg, and embodied a tribute to Sir Julius Wernher.<sup>5</sup> It was originally intended

that the Memorial should bear a plaque to the effect that the sculpture symbolized Johannesburg's tribute to Wernher but the idea never attained concrete expression. The goddess arrived from Paris and was placed above the Memorial in April 1914. It is referred to in contemporary documents as the 'Angel of Peace'. However, the designation is definitely erroneous in the light of the figure's mythological background, cited above. It is feasible that this mistaken connotation was calculated, in order to allay the criticism of those who argued that the Memorial should commemorate the attainment of peace, as opposed to the victory of one ethnic group over another. In point of fact, Sir Lionel Phillips shared this approach, and for this reason was initially opposed to the Monument being surmounted by a copy of the goddess. [The figure of Nike recurs on the obverse of the *Allied Victory Medal*, one of the three campaigns medals awarded for service in World War I. Within this context, the original mythological context of the goddess appears to be paramount]. Certainly, the association of Nike with peace strikes a decidedly dissonant note when one views both the domestic and international climate prevailing in the April of 1914. The Union had been racked by the labour unrest which bedevilled its first decade; manifested in virtually mini-insurrections in July 1913 and January 1914 (ominous harbingers of the Rand Revolt of 1922); whilst, on an international plane, Europe was on the eve of the holocaust that was to erupt in August 1914. Today, the sculpture presents a definite forlorn appearance, being weatherbeaten and stained. The succeeding decades have certainly not been kind to her. Is it fanciful to detect a note of rejection in her appearance? Certainly, the Memorial which is her home has generated divisive sentiments within the white population of South Africa. One writer states:<sup>6</sup>

'The memorial which eventually materialized was of no interest to those and their descendants who served on the opposing side, to whom it was, and perhaps still is, known as 'die Kakie-monument'.

The writer is quoting a description contained in the *Transvaler*, dated 19 August 1964.

In this respect, the Memorial must be considered a failure when compared with Lutyens's other creations, which have served as a focal point of collective national sentiment. These include the Cenotaph in London as well as the Cross of Sacrifice, the Stone of Remembrance and the white headstones which characterize the war cemeteries of both World Wars. (The degree of this failure becomes apparent in the light of the precedent which the Rand Regiments Memorial created with regard to succeeding war memorials; eg the Memorial to the Missing of the Somme at Thiepval (France) and the All India Memorial Arch in New Delhi, India; both capturing the serene spiritual atmosphere which Lutyens strove for.

## 2 BUST OF WILHELM II

Very little information is available with regard to this sensitively sculptured and finely detailed bust of Wilhelm II. To reiterate, it was acquired by UDF troops serving in South West Africa in 1915. The bust was found in Windhoek.

Born on 27 January 1859, third in succession to the throne of Prussia, Wilhelm II ascended to the throne of Germany in 1888 and died in Holland on 4 June 1941.

It is noteworthy that this exhibit will be greatly enhanced in terms of impact by its relocation in the Dan Pienaar Gun Park, at present under construction. Its position in the Museum's recreation of the spirit and atmosphere of the world of 1914-1918 perfectly accords with the work's embodiment of the impress of Kaiser Wilhelm II throughout this period (and, indeed, the preceding two decades). The work manifests a sense of grandeur and pomp which is so clearly visible in the monarchies of the pre-World War I period. Within this context, it is germane to quote an interesting comment upon Kaiser Wilhelm II's impact upon both Germany and Europe during the pre-World War I period:

' He was the ideal interpreter of the Second Reich. His sense of the dramatic, riding in splendid uniform through the streets of Berlin at the head of his

Guards, his well-known aversion from party politics, his brash assertions of German world policy and his much-expressed faith in the superiority of German character, efficiency, youthful aspirations, and industriousness, all reflected and mirrored what the Germans of his time liked to feel themselves to be. So novel and breathtaking were the outward trappings of the reign, so heartening his repeated insistence on Germany's outward urges and armed might, that contemporary observers became too dazzled to realize that only the style, not the substance, of the reign was new. The Kaiser was no innovator, no creative ruler like Louis XIV or Frederick the Great, who reshaped their kingdoms governmentally and socially in accordance with the political facts of their times. Wilhelm II merely exaggerated and overdramatised what he had inherited, his main motive being to lead the Reich in a direction that would be the precise opposite of everything his parents with their liberal English orientation had wanted. So he evolved with great aplomb his role as a personalising egocrat whose word and will was supreme law. It was the resurrection of the fake Kaiser leading the Reich under God and Bismarck that had corrupted him as a human being - the artifice of sham absolute power that, in his case, turned him into an accomplished and very produceable actor. Throughout his reign he received the thunderous applause of his subjects, while abroad his posturing and oratorical aggressions came to be regarded as political facts of consequence and moment.'<sup>7</sup>

It is an instructive exercise to compare this piece with the blatantly aggressive Fascist sculpture embodied in Mussolini's bust; cf below. The contrast in impression is the more remarkable in so far as both were regarded, in their respective periods, as very similar; ie in terms of aggressive, militaristic personalities. Possibly the very great difference projected by their sculptured personalities is rooted in the fact that, whilst Wilhelm II was a scion of the European monarchies (more specifically the Hohenzollern throne), Mussolini was characteristic of the Fascist adventurers who seized power during the inter-war period.



*The sensitively sculptured and finely detailed bust of Wilhelm II acquired by UDF troops serving in South West Africa (now Namibia), at Windhoek, in 1915*

The popular conception of Wilhelm II, discussed above, has an important bearing upon the bust as a manifestation of art generated by war. It may, with justice, be argued, that the work's association with military history is effected through the medium of association (in so far as it was obtained during the German South West African campaign.) Such a viewpoint would argue that its relationship with the central theme of this article is extrinsic, and not intrinsic. However, one may justifiably present a counter-argument to this approach, implicit in the discussion of Wilhelm's impress upon the society and politics of the pre-World War I period. In a fundamental sense, the German Kaiser was a pivotal figure in the overheated international climate which generated, ultimately, the outbreak of World War I. As indicated in the passage quoted above, Wilhelm underpinned a blatantly militaristic society. To this extent, his bust is

intrinsically and fundamentally a manifestation of the central theme elucidated in this article.

### **3 REGIMENTAL SILVER**

It is important to bear in mind, within this context, that silver is an important medium of the sculptor's art (possessing the distinct advantage of being most malleable). The *South African Digest* (2 March 1984) informed the public of the South Africa National Museum of Military History's display of regimental silver. An extract from this article (entitled *A fortune in military history*) reads as follows:

' The South African National Museum of Military History is presenting a magnificent display of 50 items of regimental silver that have been borrowed from the collections of units throughout the Republic...the silver is being shown for the first time. Visitors to various messes

may have seen specific items, but never before has there been a single collection for public viewing as this. With one exception all the items on display are of sterling silver.'

The collection includes:

(i) A finely worked silver port flagon possessed by the Natal Carbineers. This was a Bisley trophy, dating back to 1884.

(ii) A rose bowl, of sterling silver, presented to Wemmer Pan Commando by the well known South African, Col H Oppenheimer, in 1960.

(iii) A trophy depicting a mounted rifleman, presented to Sir Percy Fitzpatrick (the author of the world famous novel, *Jock of the Bushveld*), who, in turn, presented it to the Imperial Light Horse Regiment (now the Light Horse Regiment). He was one of the founders of the Regiment.

(iv) The magnificent Dawson shooting trophy of the Kaffrarian Rifles, featuring a buffalo and Maxim gun. This piece was presented to the Regiment in 1905.

(v) A silver beermug owned by the Natal Carbineers, dating back to 1878 and first awarded for a horse race. The myth of Jason and the Golden Fleece is depicted on this piece.

The Johannesburg Mounted Rifles, the regiment associated with the trophy which is the focus of study in this section - the Dale Lace Trophy - has been long defunct. The regiment was disbanded in 1907. The Rand Light Infantry acts as custodian of the silver collection displayed in the Military History Museum. The Assistant Director of the Museum, Capt J L Keene, is the former Regimental Sergeant Major and present Adjutant of the Rand Light Infantry and played a major role in the display of the Collection.

The regimental silver displayed by the Museum bears an extremely important relationship to South African military history; a relationship which is discernible in several dimensions. First, it bears graphic testimony to the central role of the regimental concept in the



*The Dale Lace Trophy, which appears on the cover of this issue*

Citizen Force. The vast majority of British troops garrisoned in South Africa left the Union in 1914, and the final remnants in 1921. Their extensive service in the colonies of the Cape and Natal, as well as in the two Boer republics in the course of the Anglo-Boer War bequeathed an enduring legacy to the South African military system; in the form of the regimental structure and its profound implications. Within this context, the following extract from the regimental history of the Witwatersrand Rifles is deemed to be apposite (2):

'[The Regiment] is a concept which derives...from the British Army (the regiments of which have often been compared to a series of tribal groups, characterized by the fierce assertion of separateness and independence; there is no Royal Army, as there is the Royal Air Force and Royal Navy). The British model has been a prominent shaping influence in the volunteer corps which were eventually integrated into the Citizen Force. This association between a regiment and a tribal group possesses a fundamental core of truth.

For, in a very real sense, a regiment is an extended family, bound, not by ties of blood (although family tradition does play an important role in the process of continuity...), but by common loyalty to a central body of tradition, founded upon shared approaches to experience.'

The origins of the pieces contained within the Collection bear testimony to the lineage of these Volunteer corps - shaped by the British regimental tradition - which predate the institution of the Citizen Force in 1913 (in some instances by some four decades). The statuette depicted in this article relates to the Transvaal Volunteer corps, the basic impetus to which were those irregular corps raised for service in the Anglo-Boer War. The Johannesburg Mounted Rifles was raised on 12 December 1900. The corps was commanded by Lt Col H K Stewart and possessed a strength of 600. A second battalion was raised in January 1901, under the command of Lt Col M A Warren (3). The irregular volunteer corps which had served in the Anglo-Boer War were duly disbanded on 7 July 1902, but, largely due to the influence of Lord Kitchener, those units which had rendered sterling service during the War were revived as components of the Transvaal Volunteer corps. Thus, the Johannesburg Mounted Rifles continued its life as a mounted unit within the Transvaal volunteers (being re-raised in terms of Ordinance No 33 of 1902.) However, the Regiment enjoyed only a brief tenure of existence subsequent to its revival in 1902. It proved the victim (together with the Scottish Horse and South African Light Horse) of organizational changes executed on 1 July 1907, and ceased to exist from that point hence.

The trophy illustrated in this section, presented to the Johannesburg Mounted Rifles by its OC, Lt Col John Dale Lace (1859-1937) is described in one source (4) in the following terms:

'Lt-Col Dale Lace endowed the regiment with probably the most spectacular of the many splendid pieces of silver given the various regiments of the Transvaal Volunteers by their colonels. It is an equestrian statuette of a mem-

ber of the regiment being lifted from the battlefield by a mounted comrade. It was made by Elkington and Company in 1904 and inscribed as the "Inter Squadron Shooting Trophy". (Today it is known as the Dale Lace Trophy and competed for annually by Citizen Force regiments in Witwatersrand Command.'

It is probable that the statuette illustrates a situation - the rescue of a dismounted comrade from the battlefield - which was actually enacted in the course of the Anglo-Boer War. The (admittedly sparse) documentation available lends a certain degree of credence to this hypothesis. A 2nd Lt C G Greehem was Mentioned in Despatches (Lord Kitchener's Mentions of 28 July 1901) for his actions of 30 June 1901, when he twice exposed himself to heavy fire in order to rescue his brother, who had been stunned by the fall of his horse (5). The piece projects a startling immediacy and powerful dramatic impact, strangely suggestive of its being a medium or record of an actual event. Viewing the work from a strictly documentary standpoint, the trophy encapsulates, with fine detail, the uniform and accoutrements of mounted troops in the Anglo-Boer War.

The second important theme implicit in the trophy featured in this section is its embodiment of the close interaction between the Rand mining magnates and the Transvaal Volunteer corps. In so far as his name is inscribed on the piece, and in the light of the fact that Lt Col Lace commanded the corps with which the trophy was originally associated, it is deemed apposite to furnish a detailed biographical profile of Lt Col Lace (6). He was the first Officer Commanding of the Johannesburg Mounted Rifles, following the conclusion of the Anglo-Boer War. Born in the Isle of Man, John Dale Lace was a most influential financier and mining magnate, based on the Witwatersrand, to which he moved in 1886 following service with the Bank of Africa in its Cape Town and Kimberley branches. He subsequently served on the boards of the Violet Consolidated Mines, Champ d'Or Deep Levels and Vogelstruisfontein Consolidated. For many years he was Chairman of Knights



(Witwatersrand Gold Mining Ltd.), promoted the Lace Diamond Mining Company and owned gold mining properties in the Far East Rand, which he sold to the Lace Proprietary Mines. Lace's interests also extended to coal, and he promoted the Natal Navigation Colliers and the Cassell Coal Company. In 1920 he was Chairman of the Postmas Diamond Prospect, in which capacity he was responsible for the development of the Postmas mine in Postmasburg. Foreseeing a promising future for base metals, he, L T H Shone and R Saner founded, in 1925, the first manganese company in South Africa; the Union Manganese Mines and Minerals Ltd. In 1929 he was appointed Director of the Manganese Corporation Ltd, which was eventually merged with the Associated Manganese Mines of South Africa Ltd.

Lace played an important role in the politics of the Witwatersrand, immediately prior to and succeeding the Anglo-Boer War. He was a member of the 'Uitlander Reform Committee'. Following the failure of the Jameson Raid of 1896, Lace was imprisoned in Pretoria Jail for three months and fined £2 000 for his role in the insurrection. From 1899 onwards he represented the Chamber of Mines on the Council of Education of the Witwatersrand. Following the end of the Second South African War in 1902 he was offered by Lord Milner and accepted a seat on the nominated Town Council of Johannesburg; this Council having been appointed to organize municipal affairs pending the election of a municipal council. In 1903 he was elected as a member of the town council and was a prime mover in the conception of the ward system of local government. Predictably, Lace played a prominent role in the social and sporting life of Johannesburg. He was a founding member of the Wanderers' Club and also a member of several prestigious clubs in both London and Johannesburg. Further, he was a noted philanthropist; contributing freely to such charitable projects as Nazareth House. His financial resources considerably declined in his later years.

It is clearly apparent from the foregoing biographical details that Lt Col Lace was a most prominent personality

in the economic, social and political life of the Witwatersrand; a role which counter-pointed and paralleled his position in the Volunteer corps.

Third, it is singularly noteworthy that the trophy has continued to serve as a focus of shooting competitions almost a century after the demise of the Johannesburg Mounted Rifles. In this respect, the piece symbolizes the central role of rifle shooting in both the military and social life of South Africa until the post-World War II period. Within this context, one source states (7):

' It is important to bear in mind that shooting enjoyed far greater prominence as a national sport during the 1920s and 1930s than it does today. During this period rugby and cricket did not enjoy the extensive sponsorship which they receive at the present time and were, therefore, far more elitist sports. However, a member of the District Rifle Association or Citizen Force Regiment would receive his rifle and ammunition free of charge. The National Bisley enjoyed extensive press coverage, and attracted senior and distinguished members of South African society. Thus the prominence of [a Citizen Force regiment] in the sphere of shooting would certainly register in the public imagination. To gain an award in the British Bisley was certainly deserving of praise and renown.'

Thus, when Sgt F H Morgan of the Witwatersrand Rifles gained the King's Prize at Bisley, in 1920, the adjutant of the regiment (then Capt (later Maj Gen) F L A Buchanan) addressed the following circular (dated 1 October 1920) to the officers and NCOs of the unit:

TO ALL OFFICERS AND N.C.O.'s OF REGIMENT

Sergeant F.H. Morgan, Witwatersrand Rifles, winner of the King's Prize, British Bisley, 1920, is expected to arrive at Park Station on Wednesday next, 6th instant.

The Transvaal Rifle Association are arranging an official reception for him, at which the District Staff Officer and Staff of No. 8 Military District will attend.

The Commanding Officer desires that all available officers and other ranks of the Regiment will attend.

#### DRESS - UNIFORM...<sup>1</sup>

The Rand mining magnates manifested a deep interest in shooting, which was naturally translated into the Volunteer corps upon which they exerted such a powerful impress; with the resultant high profile which musketry occupied in the life of these units. [The Witwatersrand Rifles (cf above) and Rand Light Infantry are important exemplars of this dominant theme in the history of the Transvaal Volunteer corps; and, after 1913, the Citizen Force]. The tradition whereby the OC or Honorary Colonel of a Volunteer unit donated a silver trophy, often awarded for skill in marksmanship, exemplified this two-fold interaction between the encouragement of musketry by the Rand mining magnates, and the vital contribution of the latter to the Volunteer corps. Lt Col Lace personifies this process. In common with the majority of the OCs of Transvaal volunteer regiments, he was keenly interested in the development of marksmanship among the volunteers. Two further important figures in this regard were Lt Col R Schumacher (later ffennell) (a wealthy mining magnate and OC of the Witwatersrand Rifles during the period 1908-1909, and the regiment's Honorary Colonel between 1909-1923); Col Sir Lionel Phillips (Honorary Colonel of the Witwatersrand Rifles during the period 1908-1936, at which latter date he died, and sharing the honour with Col Schumacher during the years 1909-1923); and Lt Col W Dalrymple of the Scottish Horse. Lt Col Lace and the last named officer were the first two trustees of the Transvaal Rifle Association.

The high priority which skill in marksmanship enjoyed in the Transvaal volunteer corps and the succeeding Citizen Force regiments is frequently construed as a legacy of the Boer Commandos, who impressed the importance of shooting upon the British Army in the course of two Anglo-Boer Wars. [These Commandos encapsulated the military history of the Afrikaner section of the white population in South Africa. The under-

lying spirit of these units survived in the interwar years, in the form of the Defence Rifle Associations. During the post-Commonwealth period the Commandos were greatly encouraged and revived in a distinct military form. During the initial phases of their history they were differentiated from Citizen Force regiments in so far as their area of operations was limited to their home base. Today there is very little distinction, if any, from Citizen Force Regiments; and, indeed, many Commandos have altered their designation to that of regiments.] The Boers certainly attached pride of place to marksmanship (as the British troops painfully experienced at Majuba in 1881, during 'Black Week' of December 1899, and in subsequent actions during the Second South African War.) Such shooting skill underpinned success in both hunting and war by the Boers. However, the Boer precedent acting as the motivation to the role of shooting in the Transvaal is questionable. It is more probable that the impetus derived from the traditions created by the British Volunteer corps (instituted in 1859 and merged, together with the other auxiliary forces (the Yeomanry and Militia) into the Territorial Force in 1908). The Volunteer Movement in England was the prime moving force in the formation and development of the National Rifle Association. Within this context, one source comments (8):

<sup>1</sup> With regard to the National Rifle Association, the seeds of the organization had been planted in October 1859, when a committee had been established to organise such an association. The Committee was led by Earl Spencer, Proctor Beauchamp, Archibald Boyle, Henry Templar, Wilbraham Taylor (12th Middlesex Rifle Volunteer Corps) and Edmund Warre, of Eton College. Simultaneously, other metropolitan rifle volunteer corps, including the London Rifle Brigade, had organized their own committee, chaired by Lord Elcho (of the London Scottish Rifle Volunteer Corps) and Earl Grosvenor (Queen's Westminster Rifle Volunteer Corps). The two groups met at Spencer's London residence. On 16 November 1859, at a joint meeting at the *Thatched House Tavern*, a council was established for the new Association.

The objects of the Association were to secure the permanence of the volunteer movement and the encouragement of rifle shooting as a pastime.

The first meeting was convened on Wimbledon Common on 2 July 1860 (largely as the result of the proposal of the Association's secretary, Edward Mildmay). The event was opened by Queen Victoria and her bullet - fired from a carefully aimed and wired Armstrong rifle - scored a bullseye. The Queen commented upon the manner in which the traditional British fondness for sports had been channelled into the defensive needs of the country, for, she stated, it was the purpose of the Association "to make the rifle what the bow was in the days of the Plantagenets."<sup>8</sup> Her comments encapsulated the principal aim of the advocates of the volunteer movement prior to 1859. It was most apposite that the medals awarded by the National Rifle Association depicted an archer of the period 1300-1500 standing next to a rifleman of 1860, with the motto *sit perpetuum*. The meetings of the National Rifle Association continued to be held on Wimbledon Common until 1890, when they were transferred to Bisley (mainly because the Duke of Cambridge objected to the competitions held at Wimbledon, as the bullets were reaching his land at Coombe).

It is highly significant that the national shooting competition in South Africa bore the name Bisley.

The argument that the emphasis upon marksmanship within the Transvaal Volunteer corps derived from the precedent established by the British Volunteer corps pivots impress by the latter upon the former. This process is lent considerable credence by the awards made to members of the South African Volunteer corps (and later Citizen Force). These awards were rooted in those made to the British Volunteer corps. Thus, the *Volunteer Long Service Medal* was instituted in 1892 for those non-commissioned members of the Volunteer forces who had completed 20 years service. The *Volunteer Officers Decoration* (VD) was instituted in 1892 also, as a mark of efficient and meritorious service in the Volunteer corps.

Both awards were translated into South African Volunteers awards in the form of the *Colonial Auxillary Force Long Service Medal* and *Colonial Auxillary Forces Officers Deco-ration* (VD) respectively.<sup>9</sup>

It is important to bear in mind that the Volunteer corps was more closely integrated into the British Regular Army (ie Permanent Force) in 1881 when, as part of a far reaching re-organization (which included the abolition of former numbered regimental titles in favour of territorial designations) the majority of such corps were established as volunteer battalions of Regular regiments. In the light of the extremely close association between the Volunteer movement and the National Rifle Association it is very probable that the sensitivity to the role of shooting within the British Army derived from the Volunteers; an impact enhanced by the reorganization of the latter in 1881, ensuring a more immediate influence. In view of the impress of the British Volunteers upon their Transvaal counterparts, the role of shooting in the latter owes its ultimate derivation to the former.

Hence, the regimental silver displayed at the South African National Museum of Military History exemplify a British tradition centred upon South Africa, in terms of both the regimental concept and shooting prowess.

#### 4 BUST OF BENITO MUSSOLINI

The source of this exhibit is contained within a letter published in *The Sapper*, dated November 1979, written by Charles Higgins:

're: Bust, Mussolini's head

Sapper Atkinson, myself, and Capt. Midgely, as I knew him, expropriated the bust of Mussolini's head now on display in the War Museum at the Zoo.

We took it from the 33rd Barracks in Addis Ababa and posted it to the Governor General's War Fund in Johannesburg, South Africa.'

It appears from the letter cited above that the three individuals therein named

were members of 35 Works Company, South African Engineer Corps.

The bust, executed in bronze, is coloured black (possibly indicating the patina of the artist) and is presently displayed in the Adler Hall of the South



*Bust of Benito Mussolini which came from Addis Ababa*

African National Museum of Military History. However, it is shortly to be relocated in a display, in the same hall. This display is at present under construction. It is devoted to the Fascist adventure in Africa during the period 1935-1943.

The original location of the bust is most apposite. For Mussolini conceived of Abyssinia (or Ethiopia, to quote its traditional name) as the manifestation and projection of Fascist power on the African continent; the re-creation of ancient Rome's provinces in Africa. Italy invaded Ethiopia in the October of 1935. Other Italian controlled sectors of East Africa and North Africa (eg Somaliland, Libya) were conceived in the same light (although Italy's possession of these latter territories derived from the immediate post-World War I period, as a reward for her intervention

on the Allied side in World War I). It should be noted that Ethiopia had featured in Italian expansionist ambitions during the last quarter of the 19th Century, attaining a horrendous and tragic climax in the crushing defeat imposed upon Italian forces by the Ethiopians at the Battle of Adowa (1896). The Italian invasion of 1935 was conceived in terms of revenge for this humiliation and a renewal of that nation's pride.

The bust is a most revealing illustration of Fascist art, and, most importantly, the manner in which Fascism conceives of art; viz as a vehicle by which to inculcate reverence for the personality cult, underpinning the dictatorships of both Germany and Italy. The bust captured in the photograph is undoubtedly characterized by a massive, brooding dominance. The work may be defined in terms of 'super realism', being entirely consistent with the Dictator's own (massively exaggerated) conception of his image and personality. The distended character of the planes from whence the features have been sculptured bespeak of this process of exaggeration. There is an unmistakable impression of posturing implicit in the work, which is perhaps the source of an undeniable atmosphere of ridicule or farce projected by the work. One feels that it signally fails to achieve its objective. The work is symptomatic of the fact that, of the three Fascist dictators who bestrode the European scene during the inter-war years (Hitler and Franco being the other two) Mussolini was taken the least seriously.

It is not commonly known that, of all the inter-war dictators, Benito Mussolini enjoyed the longest tenure of power; commencing in 1922 and only ending in 1943.

## **5 STATUE OF MAJ GEN D H (DAN) PIENAAR, CB, DSO & BAR**

The background and career of Maj Gen D H (Dan) Pienaar, CB, DSO & Bar - centring upon his command of 1 South African Infantry Brigade in both Abyssinia and North Africa and being climaxed by his leadership of 1 SA Infantry Division at the Battles of El

Alamein in July and October of 1942 - has been the subject of such extensive detailed studies (including Maj Gen Pienaar's biography), that it is considered profitless to attempt such a recapitulation within the limited space available in this article. However, the reader will have noticed the writer's practice of counterpointing the sculptured work with a pen portrait, in order to provide a background to the artist's reconstruction. This approach is adopted within this section.

An article published in *Uniform* (May 1980) entitled 'Pienaar of Alamein', by Maj H Bierman, contains the following tribute to Maj Gen Pienaar:

' It is difficult to imagine how the story of South Africa's role in the Second World War would have read without the colourful and inspiring contribution made by Major-General Daniel Hermanus Pienaar, C.B., D.S.O. (and Bar) to his country's martial prowess.'

The writer quotes Field Marshal Smuts's foreword to the biography of Maj Gen Pienaar, entitled *Pienaar of Alamein*, by A M Pollock (published in 1943 and commissioned by the Union Bureau of Information). This foreword graphically captures the character of Maj Gen Pienaar's leadership and the rhythm of his personality. An extract from this foreword reads as follows:

' ...a simple, unassuming South African soldier who made a great name for himself and for his country on the battlefields of Abyssinia and Egypt...His popularity as a leader of men did not rest merely on such fickle and mutable things as his luck. Nor was his popularity due wholly to the unaffected camaraderie and good fellowship which were so characteristic of him.

There was something more intrinsic, more practical, in his gift of leadership than even these essential qualities and the entertaining whimsicalities of his personality. He radiated confidence - both in himself and his men and in the outcome of battle; his personal courage and indifference to hardship and danger were infectious; and his persistent solicitude for the welfare of the troops under his command and their

protection from useless or thoughtless sacrifice evoked among them a responsive affection and respect.'

Maj Bierman writes:

' Pienaar was born on a farm at Ladybrand in the Free State and grew up on a farm near Wakkerstroom in the Transvaal. Smuts, who came from a similar background in the Western Cape, noted that

" in the traditions of his race Pienaar was not hidebound by the military textbook, but he drew freely upon the law and experience of the veld, which had been his background, for the adaptation of military principles to the various situations which he, as a senior officer, had from time to time, to face." '

As is well known, Maj Gen Pienaar's career was suddenly and most tragically cut short when his aircraft crashed at Kisumu, in East Africa, on 19 December 1942.

The Dan Pienaar Memorial Statue was originally located at the Jimmy O'Connor Welfare Services Club Building in Jules Street, Malvern, Johannesburg. In



*The Dan Pienaar Memorial Statue was originally located at the Jimmy O'Connor Welfare Services Club in Malvern, Johannesburg*

1990 it was transferred to the tranquil grounds of the South African National Museum of Military History. The statue was cast by the firm of R Vignali Founders, of Pretoria North, in 1944. Renzo Vignali (1903-1945), an Italian foundryman, emigrated to South Africa in 1931. He was motivated in doing so by the influence of Anton van Wouw, the well known South African sculptor, who had admired Vignali's work whilst visiting Italy. Vignali established his foundry in Pretoria North. In 1940 he was interned at Koffiefontein but was released after one month, as he was busily engaged on the sculpture of Gen Louis Botha (presently in the Union Buildings Gardens). The statue of Maj Gen Pienaar will form a pivotal place in the Gun Park presently under construction. It is most fitting that this unique area of the Museum is dedicated to the memory of an officer who was, undoubtedly, South Africa's pre-eminent gunner. The key to Maj Gen Pienaar's victories resided in the disposition of his artillery.

## 6 THE TROOPER

This statue was cast by Romillo Fiorini, from a piece sculptured by Capt Michael Blackman. The casting was executed with re-smelted cartridge cases. It was modelled on Tpr H Wayne, who was conceived as typifying the youthful resilience of the Rhodesian Light Infantry. The life-size statue was originally erected as a memorial at the barracks of the Rhodesian Light Infantry in Harare (formerly Salisbury), Zimbabwe-Rhodesia (formerly Rhodesia, now Zimbabwe). The statue was unveiled on 1 February 1979, the date being the official Regimental Birthday of the unit, which was founded in 1961. *Indaba*, dated September 1979, described the memorial as follows:

' Rhodesian memorial pays homage to RLI men who died in action

Rhodesia has commissioned a bronze memorial to commemorate the fallen in the protracted fighting of the 99 members of the Rhodesian Light Infantry who have lost their lives in anti-terrorist combat.

It takes the form of a... ranker, dressed in the bush tee-shirt, shorts and takies,

with his FN rifle and individual webbing equipment. The Memorial is called "The Trooper".

The Memorial is to be saluted by Rhodesian soldiers as they pass by; it was unveiled at a parade headed by Lieut. General Peter Walls, and the general of the Army, Lieut.-General John Hickman. The O.C. of the RLI, Lieut. Col. I.R. Bate, addressed the Battalion paraded for the unveiling, observing that the statue represented "Courage, skill and endurance." He deplored the "dismal Jummies" who suggested that as soon as black majority rule had come into effect, the statue might be torn down. "It will live as long as there is a single breath in a surviving RLI trooper", he said.'

The following article appeared in the journal, *The fighting forces of Zimbabwe-Rhodesia* (No 6, July 1979):

'The Trooper

" It is with great pride that we honour today those men of the Regiment who have made the supreme sacrifice and we dedicate this statue to their memory", said Lieutenant Colonel I.R. Bate, MLM, Commanding Officer of the 1st Battalion of the Rhodesia [s/c] Light Infantry, at the dedication and unveiling ceremony of "The Trooper".

The statue, which stands on a plinth in the centre of "Holy Ground" in the RLI Barracks, is cast in bronze and is a life size replica of a typical "troopie" of Zimbabwe Rhodesia's crack airborne Light Infantry Regiment.

It stands in memory of all those members of the Battalion who have died in action since the beginning of the war.

The RLI Regimental Birthday on February 1 1979, was chosen for the dedication and unveiling which took the form of a parade, commanded by Major Pat Armstrong, with representative guards from each Commando. The troops marched on to the specially prepared Holy Ground to the accompaniment of the Band of the Rhodesian African Rifles. The names of the Roll of Honour for each Commando were read by the Sergeant Majors of each Commando.

Lance Corporal R.N. Phillips, SCR [Silver Cross of Rhodesia], one of the most highly decorated members of the battalion, unveiled "The Trooper". Trumpeters of the RAR sounded the "Last Post" and "Reveille" and the parade marched off to the Regimental march, "The Saints".

The RLI was the first regular infantry battalion formed in this country and it has earned a world-wide reputation as one of the best fighting units in the world. A fitting tribute was made by a veteran of the Malayan campaign, Warrant Officer Herod, of the RAR [Rhodesian African Rifles] who said, after he had been through a successful skirmish with terrorist guerrillas alongside a group of RLI troops: "They have the faces of boys, but they fight like lions".

Lt Col Bate's optimism in relation to the permanence of *The Trooper's* home has not been confirmed by subsequent events. For, following the accession to power of Robert Mugabe's Government, the statue accompanied many Rhodesians who emigrated to the Republic. It should be emphasized that the Military History Museum is only a temporary custodian of the statue; a point emphasized by the Museum's former Public Relations Officer and Curator of Ordnance, Cmdt (later Col) O E F Baker (who has since retired). Col Baker's comments are contained within an article by Craig Mark, published in *Uniform* (28 April 1988):

'...As Commandant Baker, the museum's public relations officer and curator, told *Uniform*, "It has not found a permanent home here. The Museum is only acting as custodian until the Rhodesian "Old Boys" have found themselves ground where they can settle themselves and "Troopie".

"The complaints that it was no longer a monument are now easily answered, as a museum is not the right place for a monument but rather for items aimed at public interest", Commandant Baker added.

The article continues:

'...Mr T.S. Brayley from Barnstaple, England, will be pleased to know that the

two bronze slabs with the regimental badge on them is also in the possession of the museum. These slabs were on the statue in Rhodesia but will now only be replaced when "Troopie" finds a permanent home.

According to a letter *Uniform* received from Mr Brayley, he was one of the people who [helped] load "Troopie" onto a truck when it left Rhodesia.

The work is, obviously, far removed from the highly formal, often stylized works which are dedicated to the fallen. The conception is highly 'democratized' in so far as it seeks to recapture the spirit and conditions of the soldier in the bush.

The statue elicits provocative reactions and sentiments. Clearly, it has ceased to be a memorial, being displaced from its original national context. However, one is tempted to wonder whether, even if it had not been uprooted, it would have fulfilled the function of a memorial. In one important respect, it shares a feature in common with the Rand Regiments Memorial, discussed above. In both instances, the memorial is a focus of sectional, parochial sentiments, relating to a specific ethnic group within the society. The difference resides in the fact that, whereas the Rand Regiments Memorial embodies the victory of the sector of the population to which it is dedicated, the "Trooper" is evocative of defeat. The same considerations could be extended to the 'Heroes Acre' in the Matopos, similarly representative of sectional interests in the war. The writer has gained the impression, in photographing the statue, that it manifests a sense of loneliness and neglect. In this respect, it is counterpointed by the figure of Nike, discussed above. 'The Trooper' projects a strong atmosphere of brooding defeat and exile.

From the strictly artistic viewpoint, both the statue of Maj Gen Pienaar and that of the Rhodesian Trooper share a curious feature in terms of design. The creators in both instances have produced works which duplicate precisely the dimensions of the original. This life-sized reproduction generates, in the



*The Rhodesian Light Infantry "trooper" from Zimbabwe*



eyes of the observer, a distorting impression.

## 7 MINIATURE VERSION OF SADF MEMORIAL AT FORT KLAPPERKOP

The South African National Museum of Military History also displays a miniature version of the SADF Memorial located at Fort Klapperkop. The statue represents the first national war monument in South Africa, and was unveiled on 31 May (Republic Day) 1979 by the (then) Prime Minister (later State President), Mr P W Botha. The Memorial embodies a tribute to all members of the SADF killed in action since the institution of the Republic in 1961. The sculptor of the twice life-size statue is Mr Henk van der Merwe; and Mr Hennie Joubert cast the work in bronze. The statue depicts a charging soldier. In point of fact, the statuette - mounted on a plinth - displayed at the South African National Museum of Military History predates the national memorial. The work at Fort Klapperkop is a replica of the statuette posthumously presented to next of kin who died in action during the Angolan War of 1975-1976. The actual piece displayed by the Military History Museum is inscribed:

'FREDDIE ZEELIE/ONS SAL ANTWOORD OP JOU ROEPSTEM/ONS SAL OFFER WAT JY/VRA '

A second plate reads: '23-6-74.' This particular work probably pre-dates the statuettes presented to the next-of-kin of those killed in *Operation Savannah*. It was, in all probability, the very first to be presented to the deceased's relatives. For Lt Zeelie was the very first man to be killed in border operations, being killed in action on 23 June 1974.

The South African National Museum of Military History is privileged to display the awards (*The Louw Wepener Decoration* and *Pro Patria Medal*), in addition to the beret, tunic and sword, of Lt Zeelie, who was a member of the Reconnaissance Commandos. The Citation to the award of the *Louw Wepener Decoration* (LWD) reads as follows:

'On 23 June 1974 at about 17h45 Lieut Zeelie was on the left flank of a patrol

combing thick bush in pursuit of terrorists. Two enemy machine guns suddenly opened fire on Lieut Zeelie and Lance Corporal Hillebrand. Lieut Zeelie and Lance Corporal Hillebrand immediately went to the attack. Lance Corporal Hillebrand was virtually pinned down in the enemy position but Lieut Zeelie, without thought for his personal safety and in spite of the extreme danger to which he was exposed, stormed the enemy position and forced one machine gun to withdraw and overpowered the other, regrettably losing his life in so doing.

As a result of this selfless act in the face of personal danger, the left flank of the patrol was able to redeploy owing to the lessening of enemy fire. The charge took place over a distance of fifty metres...'

It is most apparent, therefore, that the statuette displayed at the South African National Museum of Military History possesses a profound interest, on both the personal and historical planes. With regard to the former, it symbolizes a unique act of gallantry.



*Miniature version of SADF Memorial at Fort Klapperkop, Pretoria*

With reference to the latter, Lt Zeelie's death occurred at a point in time which signalled the introduction of a most intense phase in the activity of the nation's armed forces, spanning



*Lt Freddie Zeelie, the first SADF member to be killed in action during border operations (23 June 1974)*

the period 1975-1990. In 1975 the SADF assumed responsibility for the military security of South West Africa (as that territory was then designated). Initially, a defensive posture was adopted in response to the SWAPO-led insurgency. However, commencing in 1978 a far more aggressive policy manifested itself; expressed in the cross-border pre-emptive raids directed against SWAPO bases in Angola. This approach was motivated by the realization that the only truly effective method of defeating SWAPO was to strike at that organization's rear bases; in the process disrupting the insurgents' logistic communications and other facilities and thus pre-empting their ability to wage guerrilla warfare within

South West Africa. The policy attained expression in a series of spectacularly successful attacks by highly mobile SADF task forces, directed against SWAPO bases during the period 1978-1983. The most extensive of these operations were: *Reindeer* (May 1978); *Sceptic* (June 1980); *Protea* (August-September 1981); *Daisy* (October-November 1981); *Super* (March 1982); and *Askari* (December 1983). In the course of Operation *Protea* (which represented the largest mechanized operation undertaken by the SADF since the conclusion of World War II), large quantities of sophisticated armaments were captured; whilst the enemy's entire logistical system in Southern Angola was destroyed. These cross-border strikes by armoured task forces had been heralded by South African military intervention in the Angolan civil war of 1975-1976, in which the SADF actively supported the FNLA and UNITA forces against the MPLA government which had seized power in the wake of the Portuguese withdrawal. Simultaneously, an intense COIN war continued to be waged by the SADF in South West Africa.

Both the statue of the Rhodesian Trooper and the miniature version of the SADF Memorial symbolize the high profile assumed by the armed forces in the respective nations' collective consciousness at a point in time when the societies in question were confronted by hostile forces within their territories. The unveiling of the Defence Force Memorial occurred during a most intense and aggressive phase of activity on the part of the South African armed forces, directed towards the defence of South West Africa (as it was then termed) against SWAPO insurgency and the extension of that conflict into Angola. Today, the entirely different military configuration of Southern Africa (including the independence of Namibia (as South West Africa is now termed) under a SWAPO government) has effectively sealed this stage of the SADF's history. Thus, it is extremely improbable that South African forces will ever again enter Namibia and Angola with hostile intent.

These two pieces exemplify a further, most intriguing aspect of art related to historical developments. For, in the

case of both works, the phase of history which they embody and commemorate appears to be permanently sealed. Certainly, the defence of the Rhodesian white republic (instituted by the Unilateral Declaration of Independence of November 1965) has been relegated to a closed phase in the history of Southern Africa, ending over a decade ago. In this respect, the Rhodesian War is akin to the Portuguese defence of her Lusophone African colonies of Mozambique and Angola, which ceased in 1974).

### Conclusion

The title 'Silent voices' contains, obviously, an innate paradox which is particularly revealing within the context of sculpture. The muteness of these works is overridden by their dramatic embodiment of highly significant themes in history (more specifically, military history). It may be argued that this projection is dependent only partially upon the artist's skill. It is underpinned, to a large extent, by the awareness of the observer in relation to the historical context which pressures and generates the work. To this extent, the sculpture (and, indeed, other forms of art) displayed at the South African National Museum of Military History fully complements the institution's central educative mission. The busts of Wilhelm II and Mussolini are endowed with a heightened awareness when their historical undercurrents are fully appreciated. A similar consideration is applicable to the Rhodesian Trooper. Moreover, within this same context, sensitivity to the mythological implications of the Greek goddess Nike creates a perspective with which to view the Memorial which it surmounts, and assists in an understanding of the fundamental failure of Lutyens's work (despite its undoubted grace) to serve as a focal point of the nation's historical awareness.

To reiterate, the above article exemplifies a photographic essay. The photographs have not been included solely as documentary sources (ie to serve as points of reference) but in the endeavour to illustrate the sculptured works' embodiment and projection of the themes elucidated within the text.

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(3) The information relating to the Johannesburg Mounted Rifles is derived from the following source:

Keene, J L. The Johannesburg Mounted Rifles. *Museum Review*, Vol 2 No 2, March 1989, pp 59-65.

(4) Ibid item (3) above, pp 60-61.

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(6) The information relating to Lt Col Dale Lace is contained in the following source: South African National Biography. Pretoria: Human Sciences Research Council, Vol V, pp [433]-434.

(7) Ibid item (2) above, p 258.

(8) Ibid item (2) above, pp 724-725.

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<sup>1</sup> \* Dr S Monick is the Curator of Medals and Numismatics at the South African National Museum of Military History. His work has been most extensively published in South Africa; in the form of monographs and articles on a wide variety of subjects; with special reference to medals and regimental histories.

<sup>2</sup> Weston, Neville. *Kaleidoscope of modern art*. London (et): George G Harrap, 1968, p 185.

<sup>3</sup> Unless where otherwise indicated, the information in this section is derived from the following source:

Keene, J L. The Rand Regiments' Memorial. *Museum Review*, Vol 1, No 3, March 1986, pp 77-78.

<sup>4</sup> Ibid footnote <sup>3</sup> above.

<sup>5</sup> Sir Julius Charles Wernher (1850-1912) was a well known mining magnate of the Witwatersrand, who had contributed financially to the erection of the Rand Monuments Memorial. He was born in Darmstadt, Germany, where his father was

attached to the Grand Ducal court, and entered a London bank as an apprentice. He served in the Prussian cavalry during the Franco-Prussian War of 1870-1871. Wernher subsequently worked in Paris, for Jules Porges, who, in 1871, sent the former as the latter's representative in Kimberley, where he was elected to the mining board and soon attained both wealth and prestige. Following the discovery of the gold deposits on the Witwatersrand he extended his operations to the Transvaal. In 1881 he became one of the four original 'Life Governors' of De Beers Consolidated Mines. He settled in London, as Porges partner and, when the latter retired in 1899, continued operations under the name of Wernher, Belt & Co., the largest mining house in South Africa, if not in the world; a concern which controlled the Rand Mines Group and other huge interests. He spent the remainder of his life in England. A noted art collector, he died leaving the largest South African fortune on record, amounting to £11 million.

<sup>6</sup> Keene, J L. The Rand Regiments Memorial. *Museum Review*, Vol 1 No 3, March 1986, p 80.

<sup>7</sup> Kurtz, Harold. *The Second Reich*. London: Macdonald, 1970, pp 119-120. (Macdonald Library of the 20th Century).

<sup>8</sup> The British Olympia at Wimbledon. *Colborne's United Service Magazine*, 1860, Pt II, pp 512-521.

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<sup>9</sup> The *Colonial Auxiliary Forces Long Service Medal* and *Colonial Auxiliary Forces Officers' Decoration* (VD) both enjoyed a long life in South Africa. They were superseded, in 1939, by the *Efficiency Decoration* (ED) and *Efficiency Medal* respectively; their respective successors being the *John Chard Decoration* (JCD) and *John Chard Medal*, both of these latter awards being instituted in 1952..