FOURTEEN STATIONS OF THE CROSS BOOK ONE

Artist's Book and Exhibition 2007/2008

25 x 25 cm bifold

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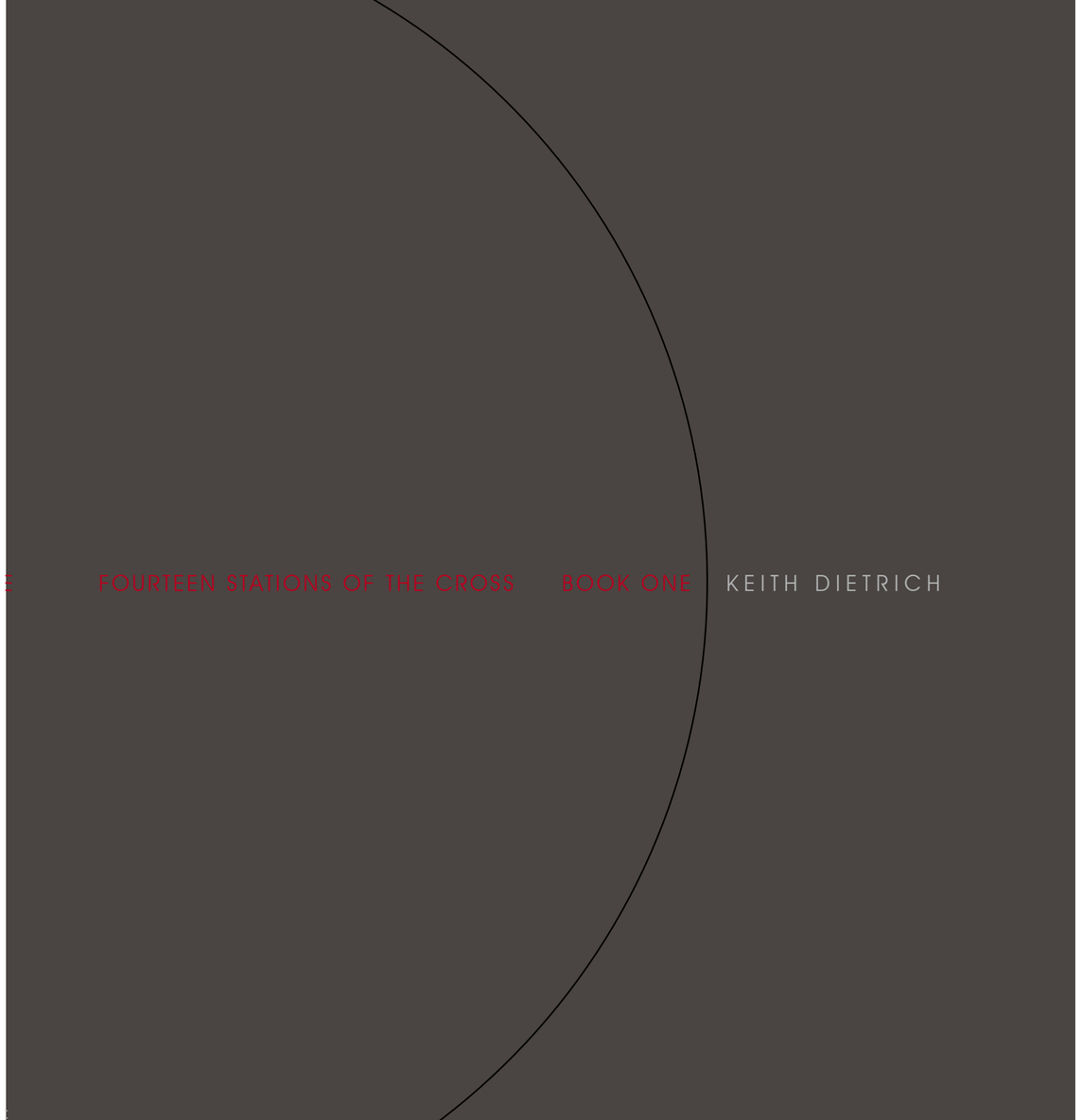
FOURTEEN STATIONS OF THE CROSS
BOOK ONE
KEITH DIETRICH

ISBN 0-620-32234-9

Designed by Keith Dietrich
Printed and published by The Strange Press
16 Herold Street, Stellenbosch 7600, South Africa

Set in AvantGarde Bk BT

Printed with EPSON UltraChrome™ inks on
Moab Entrada 190 gsm

Bound by Mr Arthur Wadman, Restoration Department,
JS Gericke Library, Stellenbosch University

Limited first edition of 14 copies 2007

FOURTEEN STATIONS OF THE CROSS | BOOK ONE

Stabat Mater dolorosa luxta crucem lacrimosa, dum pendebat Filius.

FOREWORD

Fourteen stations of the Cross is a book object or artist's book that explores the initial journey or pioneer period of Christianity in the interior of southern Africa. It is informed by the first fourteen mission stations that were established between 1736 and 1813 in South Africa and the southern region of Namibia across the Gariep (Orange) River.

Although the title of the book makes a direct reference to the popular Roman Catholic devotional Stations of the Cross (that commemorates the passion and death of Christ, each station or `halting place' standing for an event which occurred during Christ's passion and death at Calvary), there is no direct correspondence between the devotional Stations and the first fourteen mission stations represented in this book. Instead the mission stations represent a metaphorical journey or passage transcending the past and present rather than a devotional journey.

Fourteen stations of the Cross comprises three books contained in a single slipcase. The thirteenth-century Roman Catholic hymn the *Stabat Mater*, which is closely associated with the devotional Stations of the Cross, serves as a thread that provides a structure to these three books. The first four verses introducing the four sections of Book One act as a prelude to the fourteen mission stations that are contained in Book Two, and correspond with the entrance hymn for the initial prayers of the devotional Stations. Each mission station commences with a verse from the *Stabat Mater,* beginning with verse 5 (the first mission station at Baviaanskloof/Genadendal) and ending with verse 28 (the fourteenth mission station at Hoogekraal/Pacaltsdorp). *Fourteen stations of the Cross* closes with Book Three, where the last two verses of the *Stabat Mater* correspond with the farewell hymn for the concluding prayers of the devotional Stations.

There is no fixed chronological sequence as to the establishment of the first fourteen mission stations in southern Africa. Likewise, there exists no clearly defined framework as to what constituted a mission station. Although from as early as the time of Van Riebeeck indigenous people and slaves from the Cape of Good Hope and VOC *buiteposte* (outposts) were converted to Christianity and baptised in the Church, the influx of missionaries with the specific aim of converting the indigenous people to Christianity only really began in the eighteenth century.

For this book, a mission station has been defined as a settlement established by missionaries who represented mission societies (such as the Moravian Mission Society or the London Missionary Society), and who travelled to the region from abroad with the specific view to converting the indigenous inhabitants to Christianity. There are, however, two exceptions to this rule, namely those of the (unordained) Greek/Pole outcast Stephanus who established his own independent mission at Kokskraal (near Keimoes), and John Edwards of the London Missionary Society who was expelled from the Society while on his way to establish a mission station on the Kuruman River.

With the exception of the mission stations at Genadendal, Griquatown, Bethelsdorp, Mamre, Zuurbraak and Pacaltsdorp, most of the other stations were abandoned or sacked and re-established at later stages by other mission societies. Many missions were established within months of each other, while some lasted for no longer than a year. In most cases a single mission undertaking in a specific region involved the missionaries moving from one location to another due to the lack of water and fertile soil, or as a result of threats of hostilities or quarrelling amongst the missionaries.

It must be pointed out that this is not a history book. Neither is it a book that attempts to illustrate the first fourteen mission stations. Instead the book approaches the initial journey of Christianity into the interior of southern Africa as an allegorical narrative of redemption, reconciliation and healing. Through a process of `artistic production' the book explores the paradoxical and ambiguous interplay between histories, textures and nuances, where the interaction between images and texts offers the opportunity to create a rich variety of compound meanings through playful and poetic exchanges.

Keith Dietrich
Stellenbosch, October 2007

Cuius animam gementem, contristatam et dolentem, pertransivit gladius.

INTRODUCTION

LIZE VAN ROBBROECK

Keith Dietrich's *Fourteen stations of the Cross* continues his fascination, as evident in his artistic projects of the past 15-odd years, with the colonial encounter. In his last artist's book, *Horizons of Babe*l, Dietrich engaged this encounter through a visual exploration of the quintessentially colonial activity of map-making. In similar vein, *Fourteen stations* investigates the colonial encounter via one of its most eloquent and historically loaded manifestations: the mission station.

In this three-part book, the earliest missionary settlements in southern Africa are represented as crucibles in which the complex heterogeneity of the future South African nation was forged - a baptism of fire from which, alchemically, the gold of redemption and reconciliation is eventually extracted. Characteristically, Dietrich's postcolonial investigation is not so much concerned with a critical exposé of the rapaciousness of the colonial mindset, as it is with the discursive and psychological complexities of the human interaction between dominant and subordinated peoples. The neutrally recounted information about the mission stations in the introductory essay to this book provides a dispassionate historical backdrop against which one must read the more poetic and layered nuances of the visual text that follows. A reading of this history reveals the discontinuous, haphazard and largely contingent nature of the missionary encounter, which belies the clarity of purpose suggested by the Grand Narrative of Christian salvation as primary rationalisation of colonialism. Some stations were founded with dubious intentions by mendacious and unqualified characters, while others were suddenly closed as missionaries suffered nervous collapse, were relocated or withdrawn, or settlements were sacked by hostile surrounding populations. This book is, however, not expressly concerned with recounting this history, but rather with exploring the wider, spiritual implications of the cross-cultural contact it facilitated.

The book is divided into fourteen chapters, each dealing with one of the fourteen earliest mission stations established in southern Africa. The history of early missionary settlement in the region unfolds at regular intervals as the reader turns back the pages of each interlinked chapter to reveal its hidden contents. Following a roughly chronological order, the artist uses a fixed format to explore each station. Dark textured covers, barely readable as satellite photographs, introduce the reader to each settlement. Against these dark surfaces, information is provided about each station: its name(s), the

date(s) of its establishment, its founding missionary society, and the missionaries associated with it. Cutting horizontally across each of these introductory pages, and uniting all the fourteen chapters of the book, the text of the *Stabat Mater* is printed in red ink. Like a river of blood, this litany of prayer to the sorrowing mother of Christ transmutes the dispassionately recorded history of the stations into a *Via Dolorosa*. The plaintive Latin chant of this meditational mass follows the reader throughout the reading, and evokes incense and brocade, ritual and atonement; its declaration of empathetic identification with Christ and Mary's suffering bespeaks a willingness to take on the suffering of all peoples. It becomes clear that the artist invites the viewer to accompany him on a deeply contemplative spiritual pilgrimage. As the Stations of the Cross in the Roman Catholic Church compel the devotee to stop at each Station to contemplate the suffering of Christ as the source of her own redemption, so these chronological divisions require the reader to linger on each page and absorb, in stages, the symbolic and metaphoric implications of the information provided there. The systematic regularity of the book's format is not immediately evident, but is uncovered gradually, as pages need to be folded out and refolded before the reader can gain access to the next chapter. It is impossible to flick through the book and to see the entire layout at a glance. The symphonic design of the book is revealed in stages, through the structured repetition of and variations on the same themes. It is only at the end of this slow and regulated pilgrimage that the viewer is fully initiated into the complex mysteries of the book.

Once the reader opens out the dark aerial photograph that introduces each station, a second layer of photographic text is encountered. At first it seems as though it could be another satellite photograph. An entire landscape is suggested, complete with rivers, tributaries and the folds of mountains and earth - but on closer inspection, these black-and-white images are revealed to be magnificently detailed close-up photographs, printed in the negative, of ground surfaces leading to the station. A close inspection reveals footprints, gravel, grasses, weeds and water. Some shapes, fossil-like and intricate, remain mysterious; others take time to decode. The beautifully textured images invite the reader to linger on the mystery and complexity of the earth's surface. We are made to walk slowly as we look down at the intricacy of the organic design, normally disregarded, of the surfaces beneath our feet. From remote satellite vision to this impossibly close-

up perspective, we become aware of the human scale as poised midpoint between the infinitely big and the infinitely small.

These second layers of photographs fold out in turn to reveal magnificently detailed satellite photographs of the station and its surrounding landscape. The bird's eye views of the topographical features of these landscapes provide the geographical location of each mission station. Straight lines of manmade demarcations intersect the intricate folds, fissures and striations of the natural landscape. The stations emerge as small, insignificant nests of barely legible buildings against the enormous scale of the surrounding earth. Superimposed over each landscape, in the middle of the four-page spread, is a circular maze, with a meandering red line - another river of blood - that maps the journeys of the respective missionaries and that gradually spreads in each succeeding chapter. Labyrinths, trails of blood, soil and water combine to suggest a history of violence, intrigue and suffering. A metonymic bond, developed further in following pages, is suggested between soil and blood: the historic links between a territory and its human inhabitants is a pact signed in blood, and sealed with the suffering of generations buried in the earth.

A second series of close-ups of the ground open out to reveal another four-page spread with a single image of a baptismal font seen directly from above. Each font represents the particular mission station that is the subject of the chapter concerned, and the water in the font reflects a window of the church that houses it. The element of water is of primary importance in this text, not only for its cleansing properties (as symbolised by baptism), but because it is a life-giving force that determines, inter alia, the geographical location of these early mission stations, most of which were of necessity situated on, or close to, springs or rivers. Light and water, as captured in the windows reflected in the font, are potent symbols of spiritual regeneration and enlightenment. The theme of spiritual rebirth and salvation, one may assume, does not simply echo the colonial mission to Christianise the `savage', but speaks more broadly of life as a process of constant suffering, spiritual growth and regeneration.

Dissecting the font, horizontally from the left of the four-page spread to the right, runs another river of blood – the names of some of the people christened at each particular mission station. The earliest name, dated 1763, in the baptismal register of the first mission station of Genadendal, is that of

Daniel Windvogel. For years, decades, centuries, from station to station, the red river flows: Leipoldt Koopman, Geertruide Goeieman, Moses Adam Renoster, Eva Maria Blaatje, Jager Afrikaner, Elisabeth Poffader, Salmon Veldskoendraer, Regina Armoed…

The names resonate with historical significance and bring to life the hybrid origins of the current populations of the Western and Northern Cape. Sometimes names indicate simply the slaves' origins: Sylvia and Perez of Angola, baptized in 1801, burdened with the Portuguese first names of their colonial masters. There are names of Roman rulers and Roman mythological beings, bestowed (with ironic or humorous intent?) on their 'possessions' by slave masters and traders: Titus, Nero, Adonis. In the minority are indigenous names: Notwane, Motani, Ohetile, Kealieboga. Names undergo changes – Boebezak becomes Boesak; Africaner becomes Afrikaner.

This book is not about mission stations or their history; it is not an apology for Christianity and the missionary endeavour; nor is it an attack on colonialism and colonial institutions. History is a maze, Dietrich suggests, a labyrinth that confuses and intrigues. We are all connected - by blood - in an inconceivably complicated way. Yet the implications of this point to something so simple that it is too often overlooked: our salvation, it is suggested, resides in precisely this common humanity, the shared heritage of suffering, dislocation and relocation that has spread the human family across the vast surface of the earth. This maze of dead-ends and new beginnings has produced us as an interlinked, co-dependent, nomadic and hybrid species. All of us are products of possession and dispossession, of birth and death, of loving bondings and violent severings. Life is our collective burden, a cross we all have to bear. But the cross is an instrument of both suffering and redemption – the one, Dietrich reminds us, is impossible without the other.

The last book takes us – sinning mortals, each and everyone - to a river. Grasses, pebbles and sand pass beneath our feet. We see the footprints of those who have come before us. Finally we see water, light sparkling on its clear surface. Singing, we slowly walk into the water…

Amen. In sempiterna saecula.
Amen. Thoughout time everlasting.

O quam tristis et afflicta, fuit illa benedicta, Mater unigeniti!

EARLY MISSION ENTERPRISE IN SOUTH AFRICA

KEITH DIETRICH

LIGHT INTO DARKNESS

Fourteen stations of the Cross is framed against the background of the colonial enterprise in southern Africa and the manner in which the region was `converted' and `civilised'. The `wild and formless worlds' of what Europeans saw as `primitive' African life lay bare to travellers, illustrators, artists, naturalists, missionaries, hunters, and colonial administrators whose mission was to awaken and convert what they considered to be a dark and unrefined world.

The metaphorical association of Africa and Africans with `darkness' runs through the history of `European Africa', having its roots in early Christian colour symbolism and finally being given shape by nineteenth-century colonialism. Religious revival in England towards the end of the eighteenth century generated a new philanthropic spirit that began to focus on the moral and spiritual condition of Africans.

The rise of the antislavery movement after 1760 and the new religious fervour that began sweeping through Britain called for the intervention of a higher moral power to put an end to slavery and save Africans from their own darkness. It was with the popular Victorian missionary and antislavery philanthropic movements, intent on activating the removal of slavery and spreading the `light' of Christianity to the `darkest' corners of Africa, that the stereotyping of Africa as the `dark continent' finally took shape.

Although missionaries were often campaigners for the rights and humane treatment of Africans, these rights were generally conceptualised in European terms. In Robert Moffat's praise for Dr Johannes van der Kemp, Van der Kemp's efforts appear the more illustrious through the emphasis of the degraded condition of the people he came to serve:

> He came from a university to stoop to teach the alphabet to the poor naked Hottentots and Kafir - from the society of nobles to associate with beings of the lowest grade in the scale of humanity - from stately mansions, to the filthy hovel of the greasy African - from the army, to instruct the fierce savage the tactics of a heavenly warfare under the banner of the Prince of peace .... [1]

Africa provided a stage for missionaries to dramatise their own lives as saintly figures against the backdrop of a `dark' African wilderness. In his *Missionary labours and scenes in southern Africa* (1842), Robert Moffat portrays the missionary

as a Protestant saint who, denying himself, vanquishes the forces of darkness and saves the downfallen from eternal death. Notwithstanding the noble intentions and self-sacrifice of many missionaries, Moffat reveals throughout his writings the ambiguity of the missionary approach to the subjects of its endeavours; the more ignorant, debased, helpless and damned these people are regarded as being, the more they need the `light' that only Christianity and the accompanying aspects of civilisation can bestow, and the more admirable the figure of the missionary who brings it appears to be. Lamenting the death of Joseph Williams who started the Kat River mission, Moffat writes: `I saw no monument to mark his tomb; but he has left an imperishable one, in having been the means in lighting up the torch of Divine truth.... Thus again was the candle removed from Kaffirland....'[2]

In the following poem entitled *Trials of missionary life,* James Montgomery presents the missionary as a Victorian Saint George:

> I sing the men who left their home,
> Amidst barbarian hordes to roam,
> Who land and ocean cross'd,
> Led by a loadstar, marked on high
> By Faith's unseen, all-seeing eye,
> To seek and save the lost;
> Where'er the curse on Adam spread,
> To call his offspring from the dead.
> Strong in the great Redeemer's name,
> They bore the cross, despised the shame,
> And like their Master,
> Wrestled with danger, pain, distress,
> Hunger, and cold, and nakedness,
> And every form of fear;
> To feel His love their only joy,
> To tell that love their sole employ.[3]

The ambiguous position of Africans between the view of Africa as either a lost paradise or a corrupted state of nature, and the associated concepts of `Fallen man' and `Redeemed man', are dramatically depicted in missionary literature. Moffat's view of the African interior was that of a place which remained `a mystery to the white man, a land of darkness and of terror to the most fearless and enterprising traveller'.[4] The Christian church, therefore, cannot be separated from the broader discourse of European political and economic imperialism. To secure its power and to ensure its survival as `the one true religion', Christianity had to create its antithesis, a world of darkness, and it was Africa that was to become the

representative of the antithesis by means of which Western Christianity defined itself during the nineteenth century.

Notwithstanding the role that Christianity and the missionary enterprise played in stereotyping Africa and Africans, and how this contributed to racist thinking and practice, missionaries and mission stations also played a significant role in protecting Africans from colonial exploitation and providing people with homes, medical care and education. Missionaries such as Van der Kemp and Moffat began changing indigenous oral languages (such as isiXhosa and seTswana) into written languages. From the establishment of the first mission station at Baviaanskloof by Georg Schmidt in 1737, many of the missions attracted impoverished and dispersed communities of Khoikhoi, Bastars (Bastards), Orlams and former slaves who had fallen under the tyranny of colonial farmers and bandit warlords, and offered them a refuge and viable agricultural land where they could live and keep their cattle.

Throughout the colonial period and well into the era of apartheid, mission stations continued to provide shelter and education to the disposessed as well as infrastructure and technology for irrigation and agriculture, health care, clinics and hospitals, and skills training and trade schools.

In his *Index of the names of mission stations established in the southern African region during the nineteenth and early twentieth centuries* (1982) and *Missionary settlement in southern Africa 1800-1925* (2003), Franco Frescura lists roughly 2,113 mission stations that had been established by about 60 mission societies throughout South Africa, Namibia, Botswana, Swaziland and Lesotho by the early 1940s.

THE PIONEER PERIOD OF MISSION WORK IN SOUTHERN AFRICA

As in the rest of the colonised world, the mission enterprise in South Africa had its pioneer beginnings. One of the earliest indigenous people from the Cape of Good Hope who adopted the Christian faith was the Goringhaicona woman Krotoa (known to the Dutch as Eva). Krotoa worked as a servant in the Van Riebeeck household and was fluent in Dutch and could also speak Portuguese. By 1660 Krotoa had become the principal interpreter for the Dutch settlement at the Cape. She was baptised in the Dutch Reformed Church in 1662 and married the surgeon Pieter van Meerhof in 1664. On her death she was given a Christian burial at the Castle. Although indigenous people and slaves from the Cape adopted Christianity and were baptised, it was not until the eighteenth century, and particularly the latter part of the century that mission work began in Cape Town and the surrounding districts.

1737/1738 ZOETEMELKS VALLEIJ / BAVIAANSKLOOF / GENADENDAL

The young missionary Georg Schmidt was sent to the Cape by the Moravian Church and arrived at Cape Town in 1737. By September of that year he began constructing a mission station at the VOC outpost at Zoetemelks Valleij. On April 23 1738 he moved his station to Baviaanskloof not far from the outpost, where he established a small congregation among impoverished and dispersed communities of Khoikhoi people in the Riviersonderend area. He taught the people to read and write, but when he began to baptise his converts the Dutch Reformed clergy at the Cape objected to Schmidt administering sacraments to the congregation, as he was not an ordained minister. Consequently he had to abandon his work, and in 1744 he left the country. In 1792 the Moravians obtained permission to resume Schmidt's work and sent three missionaries to Baviaanskloof. On 24 December Daniel Schwinn, Johann Christiaan Kühnel and Hendrik Marsveld arrived at Baviaanskloof to take up the mission again. After his visit to Baviaanskloof in 1806, the Batavian Governor Janssens changed the name of the mission station to Genadendal (Valley of Grace).

Although the Moravians at Baviaanskloof had carried on formal mission work for some time, this signalled the beginning of full–scale missionary activity in the country. Under the

influence of the Dutch minister Rev. HR van Lier, who began his ministrations in 1786 at what is now the Groote Kerk in Cape Town, Rev M.C. Vos, a locally born minister, was placed at Roodezand (Tulbagh) and began mission work among the slaves and encouraged members of his congregation to do likewise. During the late 1790s this example spread, and by the end of the century enthusiastic groups of lay missionaries began ministering among the inhabitants of Cape Town, Stellenbosch, Wagenmakersvallei (Wellington) and Roodezand. The existence of a considerable group of well–disposed Christians at the Cape formed a valuable source of support for the work, and it was from the circles of lay missionaries that the South African Missionary Society (SAMS)[5] and its various local branches were formed.

In 1799 the London Missionary Society (LMS) began its work in South Africa, initially in close cooperation with the Dutch or Rotterdam Missionary Society (DMS), and on 31 March of that year the first party of missionaries of the Society landed in Cape Town. The party comprised Dr Johannes Theodorus van der Kemp, Johann Jakob Kicherer, William Edwards and John Edmonds. On 22 May the group of missionaries left Cape Town for Roodezand, where Edwards and Edmonds were ordained. On 28 May Van der Kemp and Edmonds departed for King Ngqika's Great Place in the Tyhume Valley.

1799 BLIJ VOORUITZICHT / ZAK RIVER

On 25 June Kicherer, Edwards and Cornelius Kramer, the first South African to offer himself for missionary work, departed from Roodezand to begin a mission station on the Zak River among the /Xam with a view to establishing stability in the area by Christianising the people. Hostilities between the farmers, Orlams and Bushmen in the Zak River region had become a growing concern. In 1792 it was recorded that 113 /Xam had been killed in `Bushman hunts' near the Zak River.

Kicherer, Edwards and Kramer arrived at Blij Vooruitzicht where Kircherer established a mission, though owing to quarrelling amongst the missionaries, Edwards moved about 16 km further to the Zak River. The mission to the /Xam was largely a failure. Both the Blij Vooruitzicht and Zak River missions attracted Orlam Khoikhoi and Basters who had migrated to the region and who sought religious upbringing and baptism for their children. In addition, disputes between Kicherer and Edwards did not make their ministrations easier. In 1800

Kicherer moved to Zak River and Edwards occupied Blij Vooruitzicht.

In September 1800 the second party of missionaries of the London Society landed in Cape Town. This party comprised William Anderson, James Read, Bastiaan Tromp and A. A. van der Lingen. In February 1801 Kicherer was joined by William Anderson, who was destined to carry out missionary work north of the Orange River. Anderson departed to Aakaap (Rietfontein) and Kicherer, Kramer, Jocobus Scholtz and Christiaan Botma joined him there in March. A year later Kicherer, Scholtz and Botma returned to Zak River, and in January 1803 Kicherer, Scholtz, Martha Arendse, Sara Fortuin and Claas van Rooy left Zak River for Cape Town and then travelled to Europe. In January 1805 the party arrived back in Cape Town. On August 14 1806 the Zak River mission was abandoned and the Baster congregation followed Kicherer to Graaff-Reinet.

1799 TYHUME VALLEY / MGQUKHWEBE RIVER (PIRIE) / DEBE RIVER

At the beginning of October 1799 Van der Kemp and Edmonds arrived at the Great Place of Ngqika in the Tyhume Valley at the confluence of the Tyhume and Gwali rivers. After a while Ngqika approached them and was handed gifts. They were later joined by the Boer outcast Coenrad de Buys, who acted as interpreter. With some goading from De Buys, on 5 October Ngqika granted Van der Kemp permission to settle across the Keiskamma River on the Mgqukhwebe River close to present-day Pirie. They arrived at their destination on 20 October and were met by De Buys, Jan Botha, Thomas Bentley and the Khoikoi Henry, who had gone ahead. John Edmonds was not psychologically up to the conditions of living amongst the Xhosa and asked to return to the Colony. On 20 November Ngqika granted him permission to leave.

In January 1800 De Buys and his men began constructing Van der Kemp's house, though after the murder of Botha, the group began to live in terror and were soon joined by Botha's wife and the families of Frans Krieger and Cornelis Bezuidenhout. Ngqika instructed Van der Kemp to move to the banks of the Debe River. Political tensions on the Frontier had escalated by the end of that year and on 31 December 1800 Van der Kemp left with De Buys and the other colonists for Graaff-Reinet.

1801 AAKAAP (RIETFONTEIN) / LEEUENKUIL / KLAARWATER (GRIQUATOWN)

Given that the mission to the /Xam at Blij Vooruitzicht and Zak River had failed, it was decided to transfer Kicherer's mission beyond the Orange River. On 24 March 1801 Anderson departed to the Orange River and arrived at Rietfontein (Aakaap) on 5 April. In March 1802 Kicherer, Scholtz and Botma returned to Zak River and Anderson and Kramer departed for Leeuenkuil. As Leeuenkuil proved to be too arid for cultivation, on 10 December they moved the station to another spring further up the valley called Klaarwater. In 1813 while on his inspection tour of mission stations in South Africa, Rev. John Campbell visited Klaarwater, which was, renamed Griquatown at his suggestion.

1801 KOKSKRAAL (T'KOUBALAS) / T'SARIGAAP

Around 1801 a man called Stephanos or Stephanus fled from Cape Town after being charged for forging currency. His origins are unknown, but he was believed to have been either a Pole or a Greek. Stephanus briefly visited Kicherer at Zak River where he became impressed by Kicherer's missionary work. Kicherer gave him a Bible and he moved to the vicinity of Kokskraal near Keimoes at the confluence of the Orange and Hartbeest Rivers where he set himself up as a missionary, basing his religious teachings on Roman Catholicism. Very little is known of Stephanus although it is believed that he fled with Jager Afrikaner after he had abandoned his church. The site was visited in February 1802 by Petrus Borcherds (secretary to the expedition to Dithekong lead by the commissioners Petrus Truter and Dr William Sommerville) who wrote:

> On arriving at a small kraal of Bushmen, named t'Sarigaap, we saw a long hut of reeds, built by the Polish runaway and vile coiner Stephanus, Africaander's [Jager Afrikaner] colleague. This had been his dwelling, and appeared to have been also used as a church by this devout ruffian, as it contained the remnants of a pulpit, and seats made of reeds; as there was the figure of a cross painted in red we presumed Stephanus to have been a Roman Catholic. We understood that he used to abuse the credulity of the poor natives, and assure them that he was sent direct from Heaven to convert them; and when a fat ox or some other object attracted his desire, an intimation that he had received a message from above to claim the object secured possession.[6]

1801 KURUMAN RIVER / KURUMAN

Early in 1800 Jan Matthys Kok, born in the Cape of mixed blood, approached the SAMS to conduct mission work among the BaTlaping in the Kuruman district. His request was declined, but he took it upon himself to journey to Kicherer at Zak River. On their way to Rietfontein, Kok and his party, which included Karel Lodewyk May (an ex-sailor, teacher and missionary worker) and the Baster brothers Johannes and David Bergover, met up with Edwards who had in the meantime moved to Blij Vooruitzicht. Edwards also expressed his interest to work on the Kuruman River, and departed in September with Jacob Kruger for Kuruman (Khudamane). Without his knowledge, Edwards had been dismissed from the LMS on 11 September.

His party joined the Truter-Somerville expedition on the south bank of the Orange River at Prieska Drift (on their journey to Dithakong north of Kuruman) on 2 November 1801. On 7 November Edwards and the Truter-Somerville party met up with Kok's party at t'Karaap near Rietfontein, which they reached the following day. On 20 November the Edwards and Truter-Somerville parties arrived at the Kuruman River where Edwards and Kok established their mission among the BaTlaping. In October 1803 AA van der Lingen was formally sent to establish a mission on the Kuruman among the BaTlaping, and was joined by Lambert Jansz (or Janssen) and Willem Koster in 1805. In 1824 Robert Moffat established the mission station at Kuruman that was to play a key role in the missionary enterprise in South Africa.

1801 BOTHA'S FARM / FORT FREDERICK / BETHELSDORP

Having fled Xhosaland, Van der Kemp arrived in Graaff-Reinett on 14 May 1801 to meet James Read and AA van der Lingen. Van der Kemp was approached to accept the ministry of the Church in Graaff-Reinet, which he declined as he objected to much of the dogma of the Reformed Church. He began devoting his energy to a group of dispersed and impoverished Khoikhoi who had congregated on the outskirts of the town. The missionaries' sympathy for the Khoikhoi and the growing animosity between the Boers and Khoikhoi created a threatening atmosphere that forced Van der Kemp and Read to flee from Graaff-Reinet early in 1802 with almost 200 Khoikhoi followers to Botha's farm on the Zwartkops River. The change of government in the Cape after the Treaty of Amiens heightened political threats in the Eastern Cape. Van der Kemp, Read and their Khoikhoi followers were allowed to settle at Fort Frederick in Algoa Bay. In May 1803 Van der Kemp and Read presented a memorandum to the Batavians for the allocation of land to establish a permanent

mission They were finally granted land on the farm Roodepan in Algoa Bay, and named the new settlement Bethelsdorp from the Hebrew *Baith-eel*, `House of God' after the biblical town of Bethel.

1806 STILLE HOOP / BLIJDE UITKOMST / WARMBAD

Early in 1805 the third party of missionaries of the London Missionary Society landed in Cape Town. Kicherer returned from Holland with this party that was sent by the Rotterdam Mission Society. The party comprised the brothers Christiaan and Abraham Albrecht and Johannes Seidenfaden. The missionaries were dispatched to Cornelis Kok`s place at the Kamiesberg on 23 May 1805. They were given permission to establish a mission outside the Colony border, but were prohibited from teaching the Nama to read and write without obtaining special permission. This arrangement was, however, altered through a proclamation by General Janssens who shifted the border of the colony to the north of the Kamiesberg and they were thus prevented from establishing a mission there. In October 1805 they arrived at Kok's kraal at the confluence of the Hartbees and Orange Rivers and Christian Albrecht conducted a reconnaissance trip across the Orange to find a suitable place for a mission station. He found two suitable fountains in the territory of the Bondelswarts, namely Stille Hoop and Blijde Uitkomst (Blydeverwacht / Blijde Verwagting). On 31 January 1806 they crossed the Orange and settled at Blyde Uitkomst to establish the first mission station across the Orange River in Great Namaqualand. The mission attracted Namaquas, Bondelswarts and the Orlams of Jager Afrikaner. On 16 February Seidenfaden departed to Jan Kagas (Chahap), captain of the Velskoendraers, to inform them of the arrival of the missionaries, and returned with news that Kagas wanted a missionary.

In October 1806 the Albrecht brothers moved to Warmbad and in 1809 they were granted a reserve south of the Orange River, later known as Steinkopf (incorporating Klipfontein, Kookfontein, Tweefontein, etc.). In the same year the brothers journeyed to Cape Town and on the way Abraham died at Honingberg. Christiaan married Sophie Burgman in Cape Town and they returned to Warmbad. In 1811 they were compelled to evacuate the station under threat of an impending attack by Orlam commandos under Jonker Afrikaner. They fled to Besondermeid and then to Cape Town. Warmbad was attacked by Afrikaner and the mission buildings were burnt down. On the Albrechts' journey back to Warmbad,

Sophie Burgman died on Adam Kok's farm at Silverfontein north of the Kamiesberg, and Christiaan Albrecht travelled to Kammas (Pella) with Johann Leonhard Ebner, Johann Heinrich Schmelen and Henry Helm, who formed part of the fifth party of LMS missionaries to arrive at the Cape. Following the Orlam uprising, the Wesleyan missionary Edward Cook reopened the station 1834 and renamed it Nisbett Bath after the founder of the Wesleyan Church. In 1867 the Rhenish Missionary Society took over operations in Warmbad under Friedrich Wilhelm Weber, and in 1906 the Roman Catholic Church, under Father Gineiger, started to operate parallel to the Rhenish mission.

1806 HEIRACHABIS FOUNTAIN

On 16 February 1806 Johannes Seidenfaden departed for Jan Kagas at Heirachabis Fountain to establish a station under the Velskoendraers. This mission was short lived and in September of the following year he left for Warmbad and then for Cape Town. In 1899 the Roman Catholic Church re-established a mission station at Heirachabis under Johann Malinowski.

In 1806 the fourth party of missionaries from the London Missionary Society arrived at Cape Town. The party comprised Erasmus Smit, Michael Wimmer and Carl Pacalt.

1808 GROENE CLOOF (GROENKLOOF) / MAMRE

In 1808 the Moravian missionaries Johann Philipp Kohrhammer and J M Schmidt were granted the old VOC Buitepos Groene Cloof (Groenkloof) in the Malmesbury district to undertake missionary work among the freed slaves and Khoikhoi. The farm was later re-named Mamre after the plain of Mamre in *Genesis 14*. Khoikhoi soldiers mainly from Genadendal, settled there with their families after taking part in the Battle of Blaauwberg (1806).

1808 KAMIESBERG / LELIEFONTEIN

In 1808 Johannes Seidenfaden obtained permission from the SAMS to establish a mission at Hans Links (Namaquas) at Kamiesberg with Bastiaan Tromp. This arrangement caused much friction between white farmers and the Namaqua, and on 11 September 1809 he was prohibited by Landdros Van der Graaf from operating in the Cape Colony. In September of that year Seidenfaden was granted a reserve at Kammas (Pella) to where he moved. In January 1811 Jager Afrikaner

attacked Kamiesberg, killed Hans Dreyer and burned down his house, where after he attacked Kammas and Warmbad. The attack was instigated as a result of trading usury in which Seidenfaden and Dreyer had allegedly been involved. In 1812 Christopher Sass replaced Seidenfaden as the missionary at Leliefontein for a brief period until he moved to Silverfontein. In 1816 Reverend Barnabas Shaw re-established a mission at Leliefontein in the Kamiesberg under the Wesleyan Methodist Missionary Society.

1809 CAMMAS FONTEYN / KAMMAS / PELLA

In September 1809 Seidenfaden and Tromp moved to Kammas Fountain. They did not work well together and Tromp moved to Warmbad in December of that year. Seidenfaden was happy working at Kammas until Jonker Afrikaner sacked the mission before attacking Warmbad in 1811.

In 1811 the fifth party of missionaries from the London Missionary Society arrived at Cape Town. The party comprised Johann Leonhard Ebner, Johann Heinrich Schmelen, Henry Helm and Christopher Sass. Mr and Mrs Sass replaced Seidenfaden at Kamiesberg (Leliefontein) while Helm, Schmelen and Ebner went on to Kammas.

In 1812 Christiaan Albrecht resumed the mission with Ebner, Helm and Schmelen, and renamed it Pella after the town east of the River Jordan to which the Christians withdrew in 70 AD when Jerusalem was destroyed by the Romans. When Pella was relinquished by the LMS the station was taken over by the Rhenish Mission Society, who abandoned it in 1869. In 1874 it was taken over by the Roman Catholic Church.

1812 CALEDON INSTITUTION / ZUURBRAAK

In 1812 Hans Moos of the Attaquas requested a missionary and Johannes Seidenfaden was appointed by the LMS as first missionary at Xairo or the Caledon Institution, subsequently known as Zuurbraak. In 1821 the superintendent of the Society in South Africa, Dr John Philip, was not satisfied with Seidenfaden and laid a serious charge against him. He was finally dismissed and ordered to leave the station in 1825, and was succeeded by Henry Helm. The village of Zuurbraak was formally declared a mission station in 1827 and in 1875 it was taken over by the Algemeene Sending Kerk.

1813 HOOGEKRAAL / PACALTSDORP

During 1812 James Read and William Wimmer visited Hoogekraal near George. Kaptein Dikkop, leader of the Outeniqua living in the area, invited them to appoint a missionary to work amongst his people. In February 1813 the German missionary Carl Pacalt was appointed by the LMS to establish a mission at Hoogekraal, assisted by John Melville. After eight years at Hoogekraal, Pacalt passed away and bequeathed his property to the mission. After his death the mission was renamed Pacaltsdorp. Despite all the efforts of Dikkop to spread the gospel amongst his followers, he did not convert to Christianity and was buried outside the mission's cemetary.

1813 JOHN CAMPBELL AND THE END OF THE PIONEER PERIOD

In 1813 the pioneer period of missionary work drew to an end and the Directors of the London Missionary Society found it necessary to send the Rev. John Campbell as a commissioner on a prolonged inspection of the mission stations throughout the country. The missionaries sent to South Africa by the Directors did not always possess the necessary mental and moral stamina to take charge of their work. Many had little or no theological training or qualifications to conduct missionary work. Campbell was minister of Kingsland Chapel in London and one of the Society's Directors. He left Cape Town in February 1813 and journeyed to Bethelsdorp via Genadendal, Zuurbraak and Pacaltsdorp. He then proceeded to Graaff-Reniet via Grahamstown and on to Klaarwater, which he reached in June 1813. From Klaarwater he travelled to Latakkoo (Dithokong) via Kuruman. On his return journey from Klaarwater he visited Pella and the Kamiesberg, and reached Cape Town in October.

On his return to England a deputation was appointed to examine the state of the Society's agencies in South Africa and the character of the missionaries. Campbell was invited to return to South Africa and Rev. John Philip was appointed as his associate. From their report to the London Board it was clear that drastic action needed to be taken regarding the state of the missions. James Read was suspended as superintendent and replaced by Philip, who introduced improved methods of work and financial affairs and attempted to eradicate abuses that existed at some of the missions, thereby bringing about material and social changes that would improve the quality of life on mission settlements.

Quae moerebat et dolebat, et tremebat cum videbat Nati poenas incliti

VIA DOLOROSA / STABAT MATER

KEITH DIETRICH

The Stations or Way of the Cross (in Latin *Via Crucis*), also called the *Via Dolorosa* or Way of Sorrows after the route taken by Jesus to his death at Calvary (Golgotha) in Jerusalem, is a devotion that commemorates or meditates on the different scenes from the final hours or Passion and death of Jesus Christ. This devotion exists in Roman Catholicism as well as the Anglican and Lutheran churches, and is generally carried out during the season of Lent, especially on Good Friday.

Each of the fourteen Stations that make up the Stations of the Cross stands for an event that occurred during Jesus' Passion and death at Calvary on Good Friday. Most of the stories were drawn from Scripture, and others, such as that of Saint Veronica wiping the face of Jesus, were taken from tradition. A very early tradition developed in the Holy Land among Christian pilgrims to follow the *Via Dolorosa*, stopping and contemplating the events of Jesus' Passion at sites or Stations where they were considered to have taken place.

The history of these devotions can be traced to Mother Mary who may have visited the locations of the Passion in Jerusalem after the resurrection of Jesus Christ. The beginning of the specific devotion, however, can be traced to Saint Francis of Assisi and his followers who were given custody of the Holy Places in the Holy Land in the 1300s. During times when the Muslim occupation of the Holy Lands made Christian pilgrimage especially difficult or dangerous, the Stations were erected in the local churches in Europe as a way of bringing Jerusalem to the people.

The English pilgrim William Wey first applied the term Stations to these devotions in 1428, by which time they were already widespread and popular throughout all of Europe. In 1505, Peter Sterchx of Flanders published a work called *Cruysgang* (Way of the Cross), a highly influential guide book to the Stations that did much to develop the devotions as we know them today. The number and names of the Stations changed radically at various times in the history of the devotion; in medieval versions, for instance, the number of Stations varied from 11 to 39. The first twelve Stations were placed in their current order by the Dutch writer Adrichomius in 1584 in *Via Crucis* (Way of the Cross). Pope Clement XII fixed the official number at fourteen. This was confirmed in 1742 by Pope Benedict XIV and is still the most common number.

The images or narratives which make up these Stations are the following:

First Station - Jesus is condemned to death
Second Station - Jesus is made to bear his cross
Third Station - Jesus falls the first time under his cross
Fourth Station - Jesus meets his mother
Fifth Station - Simon the Cyrene helps Jesus carry his cross
Sixth Station - Veronica wipes the face of Jesus
Seventh Station - Jesus falls the second time
Eighth Station - Jesus speaks to the daughters of Jerusalem
Ninth Station - Jesus falls the third time
Tenth Station - Jesus is stripped of his garments
Eleventh Station - Jesus is nailed to the cross
Twelfth Station - Jesus dies on the cross
Thirteenth Station - Jesus is taken down from the cross
Fourteenth Station - Jesus is buried in the sepulchr.

The thirteenth-century Roman Catholic hymn the *Stabat Mater* is particularly associated with the Stations of the Cross. When the Stations are performed in public, it is customary to sing stanzas of this hymn while walking from one Station to the next.

The *Stabat Mater* is thought to have originated from Franciscan sources. It is generally ascribed to the thirteenth-century Franciscan Jacopone da Todi, though Pope Innocentius III (ca. 1160-1216) and Saint Bonaventura (died 1274) are also named as probable poets, as well as Popes Gregorius and John XII and Bernhard of Clairveaux (died 1135).

The hymn, one of the most powerful medieval poems, deals with the Crucifixion and meditates on the profound sorrow and suffering of Jesus Christ's mother, Mary. The title *Stabat Mater* is an abbreviation of the first line, `Stabat mater dolorosa' (`The sorrowful mother was standing'). In the eighteenth century it was adopted as the sequence for the feast of the Seven *Dolours* of the Blessed Virgin. The *Stabat Mater* was originally meant for private reading or praying, as the reader occupies the central point of view. The text represents a form of religious poetry that flourished in Central Italy in the late Middle Ages. It is based upon the prophecy of Simeon that a sword was to pierce the heart of Jesus' mother Mary

(Luke 2: 35). Thematically it belongs to a group of passion plays called *Marienklagen* (Maria laments), that were very popular in Germany and Italy during the Middle Ages, which depicted all aspects of the Passion as described in the New Testament.

The *Stabat Mater* can be found in prayer books from the beginning of the fourteenth century. The oldest reference in a liturgical source is a Breviary from Arezzo dated 1417. The poem is made up of 20 stanzas of three lines (*tristiches*) respectively. The rhythm of all lines is *trocheic,* in accordance with common practice in medieval `rhyming sequences'. These sequences were originally used as a mnemonic aid to help remember the prolonged coloratura on one syllable in Gregorian chants. There are numerous versions of the poem, and the *Analecta* version was chosen for this book.

In addition to plainsong settings, there are settings from composers such as Josquin des Pres, Giovanni Pierluigi da Palestrina, Antonio Vivaldi, Joseph Haydn, Guiseppe Verdi, Gioacchino Rossini, Alessandro Scarlatti, Giovanni Battista Pergolesi, Charles Villiers Stanford, Krzysztof Penderecki, Francis Poulenc and Karol Szymanowski.

The *Stabat Mater* can be said to provide a female perspective within male-dominated Christian biblical texts and liturgical practices. With the *Magnificat* (which expresses the joy of Mary at the annunciation of Christ's birth), the first eight stanzas express a deeply-felt compassion for the mother of Christ as she stands by the cross on which her son is crucified. In the second stanza direct reference is made to the prophecy of Simeon. After the eighth stanza, the poet prays to Mary to let him share her grief and to let him suffer with Jesus, and asks for her intercession. In the last stanza, the poet prays directly to God for a place in paradise.

NOTES

1 Robert Moffat, *Missionary labours and scenes in southern Africa* (1842: 30-31).

2 Robert Moffat, *Missionary labours and scenes in southern Africa* (1842: 46-47).

3 James Montgomery cited in J Marrat's *Robert Moffat, African missionary* (1895: 41).

4 Robert Moffat, *Missionary labours and scenes in southern Africa* (1842: 2).

5 Suid-Afrikaanse Sendinggenootskap.

6 Petrus Borcherds, *Petrus Borchardus Borcherds: an autobiographical memoir* (1963:93-94).

Writing about Stephanus, Borcherds later cites John Barrow:

> He built a temple under the edge of a thick grove of mimosas, erected an altar on which he encouraged these silly people to make their offerings, selected from the best of their flocks and herds; with solemn mummery he burned part of the victim and appropriated the rest for himself. Sometimes, taking the advantage of a thunder-storm or the overflowing of the river, he was more exorbitant in his demands, and even found it expedient to require the young damsels to be brought to the temple. ... Thus, in all probability, had not the zeal and the exertions of the missionaries defeated his purpose, would this impious wretch have succeeded in establishing a new and motley religion, partly Hebrew and partly Greek, at the head of which as the *Pater Deorum*, the name of Stephanus might in after ages have been rendered eminent among the ignorant Hottentots... (Borcherds 1963:121-122).

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Keith Dietrich was born in Johannesburg in 1950 and educated at Stellenbosch University, the National Higher Institute for Fine Arts in Antwerp, Belgium, and the University of South Africa. He holds an MA degree in Fine Arts and a DLitt et Phil degree in Art History, both from the University of South Africa. He has lectured at the Universities of Pretoria and South Africa, and is currently an Associate Professor and Head of the Department of Visual Arts, Stellenbosch University. In the course of his career he has actively participated in over thirty social upliftment projects in southern Africa. His work has been cited in over fifty national and international peer publications and exhibition catalogues and he has been the recipient of a number of awards in South Africa and abroad for both his creative and academic work. He has participated in numerous group exhibitions and biennials in Belgium, Botswana, Chile, Egypt, Germany, Italy, Namibia, the Netherlands, South Africa, Spain, Sweden, Switzerland, the United Kingdom and the USA, and has held fourteen solo exhibitions and curated six exhibitions in South Africa. His work is represented in the following corporate and public collections in South Africa and abroad:

Iziko South African National Gallery, Cape Town.
Johannesburg Art Gallery.
Pretoria Art Museum.
King George VI Art Gallery, Port Elizabeth.
William Humphreys Art Gallery, Kimberley.
Tatham Art Gallery, Pietermaritzburg.
Durban Art Gallery.
Sandton Civic Gallery.
Nelspruit Municipal Collection.
Carnegie Gallery, Newcastle.
University of South Africa, Pretoria.
University of the Free State, Bloemfontein.
University of Pretoria.
Stellenbosch University.
Gertrude Posel Gallery, Wits University, Johannesburg.
Faculty of Dentistry, Wits University, Johannesburg.
Technikon Pretoria.
Gauteng Legislature, Johannesburg.
Human Sciences Research Council, Pretoria.
Fedsure Holdings, Johannesburg.
SANLAM collection, Belville.
SASOL Collection, Johannesburg.
Anglo-American Corporation, Johannesburg.
South African Broadcasting Corporation, Johannesburg.
Citibank, Johannesburg.
MTN Collection, Johannesburg.
Telkom Collection, Pretoria.
Wella South Africa, Cape Town.
Rembrandt Art Foundation, Stellenbosch.
South African Embassy, Berlin, Germany.
Daimler-Benz, Stuttgart, Germany.
Gibb Architects, Reading, United Kingdom.
Firstrand Banking Group, Johannesburg.