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Melrose House Museum: Memory and Nostalgia the next stage of #RhodesMustFall

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RESEARCH REPORT

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Gauteng Film Commission, Melrose House Museum, 2017, photograph, 660 mm x 439 mm. BIG Media Internet Publishers. Unknown.

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Acknowledgements

Without the loving support of my family, beloved, loved ones, advisor and friends, this work would not have been possible.

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Introduction

#RhodesMustFall

On 12 May 2015, a united group of students and staff protested at the University of Cape Town campus, arguing for the decolonisation of education. The protests focused on defacing a statue of British mining magnate and prime minister of the Cape Colony in the late 1800s, Cecil John Rhodes.[1] For many, the statue was a symbol of colonialism, racism and inequality. The destruction of that same statue, therefore, represented a notion towards the end of colonialism for South Africans in the education system. In 2015 #RhodesMustFall hashtag was created as a meme for the Rhodes Must Fall movement incorporating the hashtag as injunction to #MustFall created a "meme event" representing the movement to decolonise the South African education system headed by many South African students and supporters (Frassinelli 2018:61). Amit Chaudhuri (2016), a reporter for *The Guardian*, stated that the chief focus of #RhodesMustFall was to address the unequal vision of the world as manifest within universities. Protesters declared themselves a

> collective movement of students and staff members mobilising for direct action against the reality of institutional racism at the University of Cape Town. The drive of the movement was to create avenues of transformation that students and staff alike have been calling for.

The Rhodes statue was originally a part of the Rhodes Memorial in Cape Town, now known as the Bishop's Stortford Museum. Established in 1938, the site was meant to commemorate Rhodes as a legacy for past South African politics as well as honour the major contributions he made to industries of agriculture and mining.

[1] Cecil John Rhodes (1853-1902) was a British businessman and mining magnate who served as Prime Minister of the Cape Colony from 1890-1896.



Kim Gurney, Racist, Thief, Murderer, Philanthropist graffiti, 2015, photograph, 1000 mm x 1500 mm. http://artafricamagazine.org/performing-the-present-the-second-life-of-zombie-monuments-kim-gurney-rhodes-memorial-kiluanji-kia-henda-redefining-power/. Accessed: 29 June 2019.

On 18th of September 2015, the bronze bust of Rhodes at the memorial was vandalised. The nose of the bust was cut off and graffiti painted on the base accused Rhodes of being a “racist, thief, [and] murderer” (Cronje 2015). With the destruction of several statues and paintings of prominent colonial figures like Rhodes and Queen Victoria, concerns are being raised regarding the place of colonial heritage sites in contemporary South Africa (News24 2015).[2] Colonial heritage was highly respected during the apartheid era like Melrose House Museum which is a colonial house and declared a museum in the apartheid era. Achille Mbembe argues that “while apartheid was once seen as an age of innocence and compliance, that time is over. Today, the

[2] It was reported on 10th April 2015 that the statue of Queen Victoria in Port Elizabeth was vandalised with green paint on the same night the University of Cape Town removed the Cecil John Rhodes Statue

needs of black South Africans must be prioritised" (Mbembe 2012). The #RhodesMustFall movement highlights historic events of colonialism, oppression of black people and amplifies "black consciousness" as deeply rooted against colonial symbolism throughout the public service sector. The current atmosphere surrounding the #RhodesMustFall movement is such that colonial history and its corresponding traces are under severe scrutiny.

Utilising memory and nostalgia as a theoretical framework, I analyse the #RhodesMustFall movement with the Melrose House Museum situated in central Pretoria. Due to colonialism and apartheid, museums might remind someone of the apartheid government and the power and privilege given solely to whites. According to Annie E. Coombes (2003:19) in *Visual culture and public memory in a democratic South Africa: history after apartheid* monuments manage to evoke nostalgia without sentiment. Robben Island as an example of apartheid atrocities, currently a museum evoking nostalgia and memory through the context bestowed upon the prison for both South Africans and international visitors (Coombes 2003:95). I use Robben Island because it was horrific place during the apartheid era the meaning and portrayal of the prison as museum makes it national heritage of South Africa. Coombes concludes that "rather by dealing with the past by literally obliterating it and destroying it" artists put forward an argument towards the ANC (African National Congress) party that the artworks in these apartheid museums are important (depicting art from the South African past) and a new meaning to these museums and artworks should rather be considered (Coombes 2003:294).

Interchanging the terms apartheid, colonial and post colonial is utilized due to the fact that Melrose House Museum a colonial museum was opened up as a museum in the apartheid era. Referring to museums in contemporary South Africa is difficult to speak about the one without mentioning the other. Melrose House Museum a proclaimed museum in the apartheid era, although colonial is specifically picked for the canvassing of this research report. I specifically refer to the #RhodesMustFall movement, a decolonising movement, intending to investigate the link between the action of the #RhodesMustFall movement towards other heritage classification like a museum.

Melrose House Museum

Melrose House Museum was established as a museum in 1971 to commemorate the end of the South African War (1899-1902). The South African War is also known as the Second Anglo Boer War (11th October 1899 to 31st May 1902) and was fought over the political influence and governance between the Boer states (Transvaal, Zuid Afrikaansche Republiek and Free State) and the British. The war sparked amongst other things diamond in Kimberley and gold found in Johannesburg.The Peace Treaty of Vereeniging was signed in the dining room of Melrose House Museum ending the South African War. The Peace Treaty of Vereeniging was signed on 31st May 1902 which ended the South African war (1899-1902). The treaty was signed in the dining room at Melrose House Museum. The agreement was reached between the English and Boer generals that the Boers will lay down arms, disband the republics and become part of the United Kingdom. It is situated at 275 Jeff Masemola Street in the city of Pretoria, South Africa, and is classified as a house museum due to its architecture and historic content. Melrose House Museum is one of the few historic houses in South Africa that showcases Victorian, Edwardian and Dutch architecture, as well as Africana furniture mixed with late Victorian silverware, furniture and other quirky objects.

Its original owners, Mr. and Mrs. Heys, lived in the house from 1886 until 1968. To this day, the South African War retains significance for the Afrikaner community because of the casualties suffered and its role on the formation of the union. The house was purchased by the local government in 1969 and was proclaimed a museum by the local municipality in 1971. With the National Heritage Act 25 of 1999, the estate was declared a national heritage site.

As I expand on in the chapters that follow, the space can be read as exemplary of Afrikaner values influenced by English design and culture. However, as I argue, the present perception of the space tends not to be of racial discrimination and the beginning of apartheid, but rather a “prettified” historical space enjoyed for its romanticised ambiance and decor. By looking at the visitors statistics the general view of Melrose House Museum is that it is a “pretty” place. Young (2007:75) also states that a visitor in a house museum rather relates to the interior than the historical ambiance of the space. It is a decorative space filled with historical and archeological artefacts, art and architecture as stated within the National Heritage act 25 of 1999: “material

remains resulting from human activity which are in a state of disuse and are in or on land and which are older than 100 years (Department Arts and Culture 1999)."

Research aims

In this study, I consider the historical importance of museums in post-apartheid South Africa and their role and relevance to a postcolonial South Africa. South African history is complex because of colonial systems in combination with apartheid. During apartheid colonialism was commemorated as well as despised. The apartheid government commemorated their ancestry through museums, monuments and statues although there was a dislike towards the English due to the South African war (1899-1902). The relationship between museums and monuments concern both the memorialisation of the building and the representation of space. In later chapters, I discuss, how Melrose House Museum is showcased as a monument and analyse their spatial bounds in particular (Tajfel and Turner, 1985:16 -17).[3] As well as the physical cultural understanding of diverse South African heritage through means of museums, monuments and Afrikanerism: where does it fit in? I argue that these monuments are identified with the spirit of Afrikaner cultural representation. Professional workers in and out of a museum have a broad grasps of traditional understandings and possibilities unleash for the visitor (Young 2007:75). Young questions museums as monument if it only seems like good idea at a time. The classification suggestion an ambiguity and crossover between a degree of "retro-justification" in the "good idea" category (Young 2007:60). Most houses occupy a footprint meaning that museumised houses come with integral estates. Managing a house museum includes the the environment and property surrounding the museum regarding the historical significance of museulogical perspective (Young 2007:61). I aim to argue that even museums as monuments showcase specific types of memory and nostalgia in a post-apartheid South Africa.

Concept of museums made during or before apartheid, sites and statutes are interpreted in a historic contextual meaning representing the past history of South Africa by specifically referring to cultural identities. Even though 20th century museums, sites and statues are inclusive of art by supporting sociopolitical apartheid and colonial ideology showcased within a cultural context as well as the economic value of a collection or specific object like a statue. I argue that there is

[3] Spatial bounds refers to cultural boundaries specifically focussing on symbolic boundaries and social identity suggesting comparisons between various social groups.

a gateway to the understanding and incorporation of apartheid and post-apartheid heritage objects in history by representing objects supporting the memory and nostalgia of the space but within a contemporary context of South Africa.

Museums in in the 20th century showcased in contemporary South Africa ...The transformation of natural environment habitats of South Africa coincided with "the emergence of Afrikaner nationalism and various construction of a Voortrekker culture and tradition as a nation heritage (Coombes 2003:154)." Some colonial museums or museums proclaimed in the apartheid era are still perceived as spaces that epitomise the Afrikaner nation for instance the Voortrekker Monument erected between 1937 and 1945 to commemorate the victory of the Afrikaner against the Zulus during the Battle of Blood River showcasing a space of the Afrikaner nation.[4] Coombes states that the intended narrative of the Voortrekker monument was that of commemorating Blood River although that "the Voortrekker Monument has a significance for all South Africans (Coombes 2003:25)." Before the apartheid era, Melrose House Museum's architecture and layout mimicked that of white colonial ideology (Cavanagh 2013:10) in accordance.[5] The evolution of a "museum as a representative space of memory and historical context of a nation" is key to the investigation of 20th century museums and their value in a contemporary South Africa (Kirschenblatt-Gimblett 1998:157). Will the #RhodesMustFall movement develop into the destruction museums? Will museums be physically broken down?

Please see below for some visitor comments:
The below comments are chosen to portray a generalised opinion of Melrose House Museum. The comment from Visitor I is a an interesting one, this question arises especially in school tours and the contextual exclusion in the house museum is noticeable by various age groups. I especially added this comment to highlight the importance of necessary change that Melrose House Museum should undertake in post-apartheid South Africa. In all farenes the Heys family was a colonial family but the dynamic of the whole house history is a miss. In an era of museum sensitivity as Young puts its, creates angst resulting from the fact if there is truly a museum in a house (Young 2007:75)? Linda Young states that school students and sociable groups of adults

[4] The Battle of Blood River is named after the war between the Voortrekkers, led by Andries Pretorius (1798-1853), and the Zulu kingdom, led by the Zulu king Dingaan (1795-1840) on 16th December 1838.
[5] White colonial ideology defined under settler colonialism is often motivated by religious, political or economic reasons aiming to replace the original populace of the country being colonised; Political era of South Africa with the white minority of South Africa ruling the country stretching from 1947-1994..

are amongst the committed to visit house museums (Young 2007:75). Most visitors to house museums do not visit to appreciate the décor and detail of the house, but rather to engage in the fantasy of living in such a house. Visitors are active creators of their own experiences as "active creators of their own visitor experiences, informed by personal history and agendas (Young 2007:76)."

Date	**Name**	**Country**	**Remarks**
20/11/2014	Visitor K	Amsterdam	Tragedy
29/11/2014	Visitor L	Portugal	Educational and Wonderful
03/10/2015	Visitor I	South Africa	Where are the black people?
10/10/2015	Visitor J	South Africa	Excellent museum
03/10/2015	Visitor I	South Africa	Where are the black people?
10/10/2015	Visitor J	South Africa	Excellent museum
01/04/2016	Visitor A	South Africa	Beautiful
03/04/2016	Visitor B	USA	Enlightening
07/04/2018	Visitor C	South Africa	Beautiful house
08/01/2018	Visitor D	South Africa	Informative
08/01/2018	Visitor E	South Africa	Beautiful house
20/01/2016	Visitor F	South Africa	Rich in History
20/01/2016	Visitor G	South Africa	Interesting history
24/01/2018	Visitor H	Anon	Beautiful stained glass

My research question is: what is the role of Melrose House Museum in contemporary South Africa? Secondarily, how is diverse heritage within South Africa's various cultural groups, and their relationships sanctioned in the South African national memory through museums and monuments? My response to these questions is located in a discussion of memory and nostalgia.

Museums utilise the increase of knowledge of culture to enlighten visitors in directing them towards the true meaning of social memory of “their” (South African citizens heritage and past) heritage. Museum practitioners, working as the cultural officer at Melrose House Museum, like myself aim to inform and introduce various forms of information for the visitor to enlighten him/her about the historical and cultural connotation, especially in regards to Melrose House Museum and South Africa’s past. Museums, a heritage is a livelihood reclaimed and reinvented by museum practitioners to introduce the past to visitors. Utilising nostalgia, memory, public buildings (government buildings) and the #RhodesMustFall movement provides the basis of my investigation in order to explain why the Melrose House Museum should change its style whether museums are next on the chopping block to be decolonised.

Bergdoll’s ads (2000:76) also adds that the visitor’s action cued in regulation to the layout of the exhibit and thus do not provide an ingenuous frank definition of a combined public space with the private (Bergdoll 2000:76). Heritage is livelihood reclaiming history reinvented, to which museums should strive to welcome visitors to a more balanced experience (Kirshenblatt-Gimblett 1998:135). The counterargument is that house museums lacks growth with the times and limits the visitor and prohibits the visitor from making the connection. House museums from a management point of views present historic event exemplifying the strengths and weaknesses of the museum (Young 2007:74-75). House museum were domestic spaces built for the numbers of users and are not always a favourable and convenient space for mass visitation in modern terms (Young 2007:75-75). Melrose House Museum presents another problem: it is an antique building protected by various laws which prohibits interventions such as a digitised, built-in wall display. Melrose House Museum which is a house museum is limited in digital slide projections and Victorian furniture limit the interaction of technology without damaging the collection. Museums become a critical agent of a public citizenship – museums are the remaking of sustained ideologies and addressing the public shifts in post-apartheid era (Murray and Witz 2014:13). The last mentioned I concur with although the link between the public, public places and museums are distorted through "faulty" memories caused by individuals and a nation itself.

Regarding the current climate surrounding the #RhodesMustFall movement and the defacing of heritage objects, the movement has raised questions about whether or not certain museums will be similarly scrutinised next. Museums function as a social space that takes a stance on

representing “objective truths” of culture. Chakrabarty extends on this point stating that citizens of a country do not produce the the education process in the university, library or the museum but rather that this conception of public life in democracies in the 1960s is political. To be human is to political indicating that “everything is political” and “the personal is political” according to Dipesh Chakrabarty (2002:6). Museums produce knowledge for the sake of public culture and claim to enlighten the people of the “true” cultural meaning of their heritage, or so they claim. Museums and education institutions like universities are not immune to growing tensions between educational and current representative democracy (Chakrabarty 2002:7). “Culture wars” of the 1980s is an example of canons of Western academy being challenged and defend due to the rise of cultural beliefs, the politics of identity and postcolonial criticism of museum and academic institutions.

> “Museums and universities will now want to go back to the purity of nineteenth- or early twentieth-century propositions and ignore the discussions of postcolonial, indigenous and multicultural cities. The museums also has had to accept that education and entertainment are not possided to each other (Chakrabarty 2002:8).”

Where does memory come from in the human mind? A few psychologists have taken up the challenge to apprehend the problems of human consciousness (Tulving 1985:1). You, as a person, are always aware of something that happened in an earlier time of your life. There has been little evidence apart from the idea that primary memory (memories which can be recalled at this moment) can be identified with the consciousness. The idea is that rehearsal of information in primary memory is a conscious process, whereas latent memory is merely a trace of the unconscious (Tulving 1985:1). This refers to memory that pops up with the help of a trigger. For argument's sake, the museum object can behave as a trigger that refers a person's consciousness to their childhood memory. The other form of remembering or recalling a memory is to ponder and recall memories.

Pierré Baptiste states that there should be balance because museums provide a cultural means to comprehend the beauty, the originality and importance of cultural symbols. Museums also portray certain historical facts about a country (Chan 2015:2). Though the dogmatic policy of sending a museum's collections back to countries of origin can be a positive act, objects in a given collection can actually lose its link from its geographic origins. Sending back collections

can often be linked to a strong sense of nationalism. According to Baptiste, this can have dangerous consequences (Chan 2015:2).

Bernadette Lynch, Head of Education at the Manchester Museum, explains that visitors arrive at a museum, they may find that they are captured by what they may or may not have had a capacity to express in words. A person may even seek to have an affective museum experience, and it is the museum that provides those affective objects in a controlled space (Lynch 2001:6). While it may not be difficult to understand that objects symbolise something else, the museum experience can nevertheless be frustrating. A memorial is complex, generating "an uncontrollable oscillation between homage and desecration, longing and hopelessness, the voices of the dead and silent" (Lynch 2001:6). Memory, remembering and the use of consciousness provide the conceptual framework for discussing the relevance of nostalgia.

According to Michael Pickering[6] and Emily Keightley,[7] irreversible trauma can create an indisposition to addressing memory in a more balanced way. There lacks a pattern of continuity across time. Trauma causes memory to move away from the past and create a nostalgic moment (Pickering and Keighley 2006:919). Evaluations of nostalgia based on the present and past are based on the belief that linear progress is inevitable. Just as in evolutionism ([8]Allen and Allen 1994:438) and historicism (Kahan 1997:1202)[9], one can work toward an improved memory in the future, where signs of positive growth in memory recall is made possible. The static principles adhered to are influenced by theories of modernisation (Brugger and Hanna 1983:1-2)[10] within a specific cultural construct. This later contributes to the construction of memory in a given cultural group (Pickering and Keightley 2006:919).

[6] According to the Loughborough University Social Science department, Michael Pickering is Professor of Media and Cultural Analysis at Loughborough University, United Kingdom. He has published in the areas of social and cultural history, the sociology of art and culture, and media and communication studies.
[7] According to the Loughborough University Social Science department, Emily Keightley is lecturer in Communication and Media Studies at Loughborough University, United Kingdom
[8] Evolutionism is used to refer to the modern synthesis in scientific theory and biological evolution, which seeks to explain every aspect of the world in which all living organisms live in.
[9] Historicism supports the ideals of attributing significance to space and time (e.g. culture, geographical site or historical period).
[10] Theories of modernisation refer to a progressive transition from traditional to a post-traditional society.

By referencing my own personal experience as the basis of my argument, I will investigate the concepts of memory and nostalgia that are representative of apartheid. The experiences and memories of an Afrikaner visitor impact how the space is experienced at Melrose House Museum. The place where a museum is erected does not have the same meaning as the museum or monument itself. One must question and investigate why a museum is a monument, if at all. I will therefore try to clarify the difference between the internal and external space, and the monument within post-apartheid South Africa. Nostalgia defines a whole area of memory. Therefore, I will investigate nostalgia and the three types of memory within the context of Melrose House Museum as a space .

Rationale

The #RhodesMustFall campaign as well as in my experience as an Afrikaner is a key motivator for this research project. As the cultural officer of Melrose House Museum the question of colonialism and apartheid arise often. Various age groups enquire how various culture interlinked in the colonial era and why is it important to showcase colonial history. Currently, there is a limited critical engagement with Melrose House Museum, especially in relation to its role in contemporary South African society. All research done on this facility only highlights the historical significance it holds and not the role of the space in contemporary South Africa.

I will therefore aim to provide the necessary information to sustain my exploration whether or not post-apartheid South Africa cannot survive without 20th century museums. Tony Bennett, states that the “public museum should not just be understood as a place of instruction, but as a reformatory of behaviours in which a wide range of regulated social routines and performances take place” (Bennett 1995:110). Bennett describes the museum and “the people” as competing in contradictory ways, in which “the people” might be represented in the display practices in a variety of different types of museums. Bennett (1995:77) states that museums displays play a crucial role connecting Western civilisations history to those of other cultures to not separate the multiple histories and providing an interrupter order of cultures and civilisations in which history altogether is occupied within a current state

Museums take the stance of representing “truths” of culture and utilise the increase of knowledge for the sake of culture to enlighten the “people” in directing them in social memory towards the true meaning of “their” heritage (Zhou 2015:123). Museums take the stance of

representing “truths” of culture and utilise the increase of knowledge for the sake of culture to enlighten the “people” in directing them in social memory towards the true meaning of “their” heritage (Zhou 2015:123). Museum displays also also play a crucial role in connecting Western civilisational histories with those of other cultures, without displacing the changing politics of race and identity. Bennett argues that museums can occupy a type of “twilight zone” where the historical depiction of different racial groups can exist somewhere between nature and culture (Bennett 1995:77). If this is indeed possible, what role can the Melrose House Museum in post-apartheid South Africa play in relation to memory and nostalgia?

Museums that embody notions of apartheid are racialised, indicating that white privilege and household Afrikaner doctrine remain steadfast. The Afrikaner is and was identified by their ideals and cultural makeup. As the cultural officer at the Melrose House Museum, I describe my viewpoint of the Melrose House Museum and my experience of working there as an Afrikaner woman. I focus on investigating the ideologies behind an Afrikaner and the role of the matriarch in Afrikaner culture.

After the first Dutch colonials arrived in South Africa and struggled through the pre-war and the South African War, there was the eventual birth of the “Afrikaner nation” that pervaded even after South Africa became a democratic state. Since the beginning of their formation and settlement in South Africa, this cultural group struggled for survival. This process worsened the conditions for other cultural groups, including themselves. During apartheid, Afrikaners originally intended to break away from the British Crown[11] and create their own government, economy and politics.[12] But this went sideways as the decision resulted in death, corruption and boycotts from the rest of the world during the apartheid era. In being negatively “othered” (or isolated from the present), nostalgia became fixed in favour of the present, and left instead the self-confessed conservative reactions of contemporary times (Pickering and Keightley 2006:920).

When canvassing memory, nostalgia and trauma to the case study of Melrose House Museum I refer to psychoanalysis. When psychoanalysis applied to group, social phenomena such as the

[11] Refers to the reigning monarch of the United Kingdom.
[12] The political party, National Party, was founded in 1914 by the South African government which flourished during apartheid. It was the ruling party in 1924 South Africa.

collective expression of nostalgia is not simply a matter of reducing group dynamics to models applicable to individuals (Murray and Witz 2014:13). Although a comprehensive account of group and social processes can be premised knowledge of the functioning of individuals minds (Murray and Witz 2014:13). Freud[13] himself made the point that groups was the context within which the theory of psychoanalysis developed and not the other way around (Murray and Witz 2014:13). The explanatory framework to understand the role of denial applies to a psychoanalytic perspective as well (Murray and Witz 2014:13).

Throughout the chapters, memory will be a concept explored to examine the trauma in events like the #RhodesMustFall movement. How can museums address their own collections and space to prevent triggering traumatic memory? By exploring the role of Melrose House Museum in relation to #RhodesMustFall, within the literature review evidence is provided to theorise the claim that nostalgia and memory of the past pervades in contemporary South Africa and this shapes the way that visitors engage Melrose House Museum.

Floating to find a home

Melrose House Museum is chosen as the basis for this research report. It was a house from the 19th-20th century and declared a museum in apartheid. “Floating to find a home” is a short canvas on 19th century houses in Pretoria. It was noticeable in Pretoria, Gauteng, South Africa by the 1900s that: “The old mud and brick buildings, from the original start-up of Pretoria, have now given way to rows of handsome shops, the streets have been given a makeover, the sluits covered in the thoroughfares are well lighted by electricity by night” (Picton-Seymour 1977:294).[14] Pretoria only became a municipality once it was taken over by the British and a town hall was erected by the turn of the nineteenth century with an avenue of stately homes in Jacob Maré (Jeff Masemola Street) (Picton-Seymour 1977:294). Architects and builders were mostly immigrants from Europe initially brought to the Transvaal and later after the South African War

[13] Sigmund Freud (1856-1939) an Austrian neurologist best known for developing the theories and techniques of psychoanalysis.
[14] Désirée Picton-Seymour, born in England, moved to South Africa and attended the Michaelis School of Fines Art. She published two books of her drawings in the 1950s *Western Province and Transvaal Republican* as well as several books on architecture in South Africa; *Victorian Buildings of South Africa* (1977) and *Buildings in South Africa* (1989). She has been involved with the conservation of the South African built environment and served on the Cape Institute of Architects" Heritage Committees as well. Also awarded the *Cape TImes* Medal for Conservation in 1983.

(neè Anglo Boer war)[15] to Pretoria. Besides Germanic and Dutch influences, Pretoria also shared a good deal of other styles for example Gothic, Neoclassical and Victorian. With the death of Queen Victoria,[16] the Edwardian era became apparent and was brought to a climax with the works of Herbert Baker[17] and his associates in 1910 with the death of King Edward[18] (Picton-Seymour 1977:300).

Pretoria housed multiple stately home where men expressed their wealth made with the fortune of the booming of the mining industry with the discovery of gold at near Johannesburg in 1886 (Picton-Seymour 1977:297). Pretoria, although a short distance from Witwatersrand, showcased a different kind of stately home (Picton-Seymour 1977:297). These prestige symbols, influence by Germanic style of the State Architect Sytze Wierda[19] that sparked the interest and the erections of mini-Neuschwanstein[20] (Picton-Seymour 1977:297).The structural components mainly imported from Germany, supplied by Aktiengesellschaft für Eisen Industrie und Brückenbau. Jacob Maré Street was the most prestigious address in Pretoria (Picton-Seymour 1977:297). Melrose House built by George Heys starting with the year of the gold rush (1886). He made his money through the transport business and continuously added to the finery of his house (Picton-Seymour 1977:297).

The difference between a stately home and public building is the difference in function and time period. Then National Heritage Resources Act[21] applied to these buildings are important with the conservation and preservation of old buildings especially those who housed historical events

[15] The difference in name when it comes to the war waged in South Africa 1899-1902 the name was changed from Second Anglo Boer War to the South African war due to the exclusion of many cultural groups that partook during that war that made a difference in the outcome and survival of both the Boers and British.
[16] Queen Alexandrina Victoria (1819-1901) reigned over the United Kingdom from 1837 to 1901. This era of her reign is also known as the Victorian era.
[17] Sir Herbert Baker (1862-1946) was a British architect known for his influential work in South Africa (1892-1912). Some if his well known works include the Union Buildings in Pretoria, the Rhodes memorial in Cape Town and the South African embassy in London.
[18] King Albert Edward VII (1841-1910) reigning monarch of the United Kingdom from 1901 till 1910 established the design period known as the Edwardian era.
[19] Sytze Wopes Wierda (1893-1910) was a Dutch architect and engineer who played a pivotal part as an architect within South Africa during the late nineteenth century and the beginning of the twentieth century.
[20] Is a nineteenth century Romanesque Revival Palace situated in Germany.
[21] The Act dictates that the following must be enforced within South Africa to introduce integrated systems to implement the management of heritage resources, to promote good government, to conserve and to introduce an integrated system for the identification, assessment and management of all South African heritage.

like the signing of the Peace Treaty or Vereeniging at Melrose House Museum. The preservation of Melrose House Museum allows the current portrayal of South Africa and does not linger and rekindle nostalgic memories of 20th century South Africa. Within the exhibition, the main focus is on the Heys Family although the portrayal of their employees daily life in no visible in the exhibition. With the few museum houses representing the 19th-20th century, Young counts them as a modern vernacular (Young 2007:63). Young states that it is hard to classify the “country house” and manor house as house museums. The houses designs may be the same but the surrounding atmosphere and environment is not.

Theoretical Framework

Museum experiences

Museums like Melrose House Museum should introduce a more earnest exhibition for the viewer so as to inform, utilise and educate local and international tourist on this history of Melrose House Museum. Projecting the memory of the 20th century towards national treasures, like museums, are hindering South Africans to understand and see the positive and true meaning of historical objects and institutions, causing irreparable damage to South Africa's history and future memories for the future South African generations.

Concurring that museum institutions are failing to grow with the times and limits the visitor and prohibits the visitor from making past and present connections. To a greater extent, within my reference framework differ due to the fact that Melrose House is an historic building protected by various laws which prohibits me from added a digitised built-in wall display although other elements of lesser extremities are allowed and these are the points I do focus on for example information exhibitions loan exhibitions to other facilities linking cross-cultural object exhibitions to Melrose House.

Pierre Baptiste, a well known specialist in ancient Khmer and Cham art, addresses the point of museums and the role of memory (Chan 2015:1). Museums exhibit the past through their objects; a historical institution can be thought of as an object in and of itself. Similarly, I think of Melrose House Museum as an historical object, where its memories help us understand the changes that occurred throughout the centuries as country borders shifted, cultural habits

disintegrated, and new aesthetic traditions emerged (Chan 2015:1). Museums are a good representation of how a country has suffered through war and political change (Chan 2015:1).

Literature review

Heritage: What is it? How do you evaluate it?

Firstly a look at the legal framework of the “heritage resource act” in post-apartheid South Africa investigating the value behind cultural value within heritage sites, objects and defining the difference between a stately home and public home. Referring to Melrose House Museum as the house which embodies both the stately home and public home concept. Ciraj Rassool[22] (2009:1) states in "The rise of heritage and the reconstitution of history in South Africa" that heritage as concept only emerged after 1994 together with the classification of tangible and intangible heritage Melrose House Museum will be discussed in depth as it is not only the building nor the collection but also the space surrounding the house that is heritage and a public space which needs to be preserved for the future of South Africa. Cultural significance, a key concept perpetuating the value of Melrose House Museum is broadly categorised into three categories namely historical significance (focusing on the social and emotional aspects), architectural significance (focussing on artefactual evidence) and environmental significance (focussing on the urban aspects) (Naudé 2006:14).

Important heritage falls under the Department of Art and Culture. The Heritage Act has only been introduced in 1999 which replaced the Monuments Act of 1969 section 10(1) (Department of Arts and Culture 1999). The Monuments Act was only applied to property whereas the new act covers a wider range of heritage and historical objects (tangible and intangible). As an example Mauritz Naudé the historic Lewis and Marks building which was erected at the turn of the century in Barberton is of historic and architectural significance just like Melrose House Museum (Naudé 2006:14).[23] Cultural significance is broadly categorised into three categories namely historical significance (focusing on the social and emotional aspects), architectural

[22] Professor Ciraj Rassool directs the University of the Western Cape African Programme in Museum and Heritage Studies, managed in partnership with Robben Island Museum. He is also a trustee of the District Six Museum and the South African History Archives.
[23] Mauritz Naude is currently a senior conservator at Ditsong National museum of Cultural History specialising in architecture and planning.

significance (focussing on artefactual evidence) and environmental significance (focussing on the urban aspects) (Naudé 2006:14). All three components share a value of purpose and the purpose of this value in essential to the contribution of the site, museum or statue in South Africa. This can also be further expanded by stating value is allocated in three phrases namely national, provincial and municipal. The value of the site, museum or statue is only given national status if there are limited examples of the site, provincial status if the site, museum or statue occurs more often and municipal status if it is a regular museum, site or statue. Any monument, statue or museum usually claims value in two categories but rarely all three categories. Melrose House Museum claims cultural significance in architecture and historical value or significance as seen below with reference to the act.

It also provides an archaeological significance when it is categorised the historical significance category (Naudé 2006:14). The building type is eclectic meaning that the style of Melrose House Museum is derived from various styles such as the Victorian age, Edwardian and Dutch styles. This categorises Melrose House Museum also in the architectural significance category (Naudé 2006:14). When a building or site is culturally significant or in this case also architecturally significant it means that Section 34 of the Heritage Act 25 of 1999 is applied which means that buildings older than 60 should be preserved. The classification system, under application and interpretation section, as discussed above will be applied in determining the overall significance of buildings older than 60 years (Department Arts and Culture 1999:7). If the need arises for a building older than 60 years to be demolished or altered a permit is required from the provincial heritage council and the council will determine within those three categories the limitation of renovation and or demolishing of the building.

Firstly various a descriptions of heritage[24] fall under the cultural significance guided by NHRA (National Heritage Resource Agency) explain as such also why that applies to the significance of Melrose House museum:

> 2a) places, buildings, structures and equipment of cultural significance; 2b) places to which oral traditions are attached or which are associated with living heritage; landscapes and natural features of cultural significance; 2h) objects to which oral

[24] Note that it is also the Burra Charter, Australia, that makes provision for the use of the term "heritage" significance. Heritage significance is implied by historical significance and ethnic identity.

> traditions are attached or which are associated with living heritage, ethnographic art and objects; 2) g(v) objects of decorative or fine art; 2) g(vii) books, records, documents, photographic positives and negatives, graphic, film or video material or sound recordings, excluding those that are public records as defined in section 1(xiv) of the National Archives of South Africa Act, 1996 (Act No. 43 of 1996). 3) Without limiting the generality of subsections (1) and (2), a place or object is to be considered part of the national estate if it has cultural significance or other special value because of— 3a) its importance in the community, or pattern of South Africa's history; 3b) its possession of uncommon, rare or endangered aspects of South Africa's natural or cultural heritage; 3d) its importance in demonstrating the principal characteristics of a particular class of South Africa's natural or cultural places or objects; 3e) its importance in exhibiting particular aesthetic characteristics valued by a community or cultural group; 3f) its importance in demonstrating a high degree of creative or technical achievement at a particular period; 3g) its strong or special association with a particular community or cultural group for social, cultural or spiritual reasons.

Memorial sites, supporting cultural identity, differentiated between the tangible (objects that can be touched for instance a book or chair) and intangible (the stories and space surrounding a site) (van Vollenhoven 2015:9). Memorials sites, statues and monuments are inclusive in memorialising and commemorating heritage, however statues are mostly placed within an informal context of a historical nature contrary to a museum (van Vollenhoven 2015:9). Melrose House Museum as such does not aim at conveying an apartheid notion[25] rather misinformation and displays create a negative connection resulting in events like the Rhodes statue. Young discussed the various classification of what makes a house a museum by stating the following: 1) a hero lived in the house, 2) collection formed by the original owners is of high value either in decoration, technique or innovation, 3) a historic event took place in the house (like the signing of the Peace Treaty of Vereeniging in Melrose House Museum), 4) sentiment referring to the feeling of a space (the intangible history of the interior and exterior space of the house) and 5) the development of the house and surrounding property (Young 2007:62-63).

[25] For the purpose of this study, apartheid notion indicates a museum, statue or monument (heritage) that symboled South African heritage prior to 1994.

A major problem of managing cultural heritage throughout Africa is the economical forbearance surrounded throughout the process of cultural heritage management (Pwiti 1997:81). This stance translates into the key component of all heritage sites, memorials, statues and museums to employ a tangible element/s and not just a proclaimed space of memory (Pwiti 1997:81). Due to the the recurring problem of financially managing and maintaining heritage sites, mostly found in the countrysides from all provinces in South Africa, the main focus of these sites is in the tourism industry. Hence money spent on tourism introduces the concept of global tourism empowering national identity (Pwiti 1997:81). National identity is found in the portrayal of monumentalisation built heritage manifestos, meaning national identity is conveyed through the monuments and other built heritage that portray political figures, political or historical significance and or cultural heritage from the various cultural groups found in South Africa.

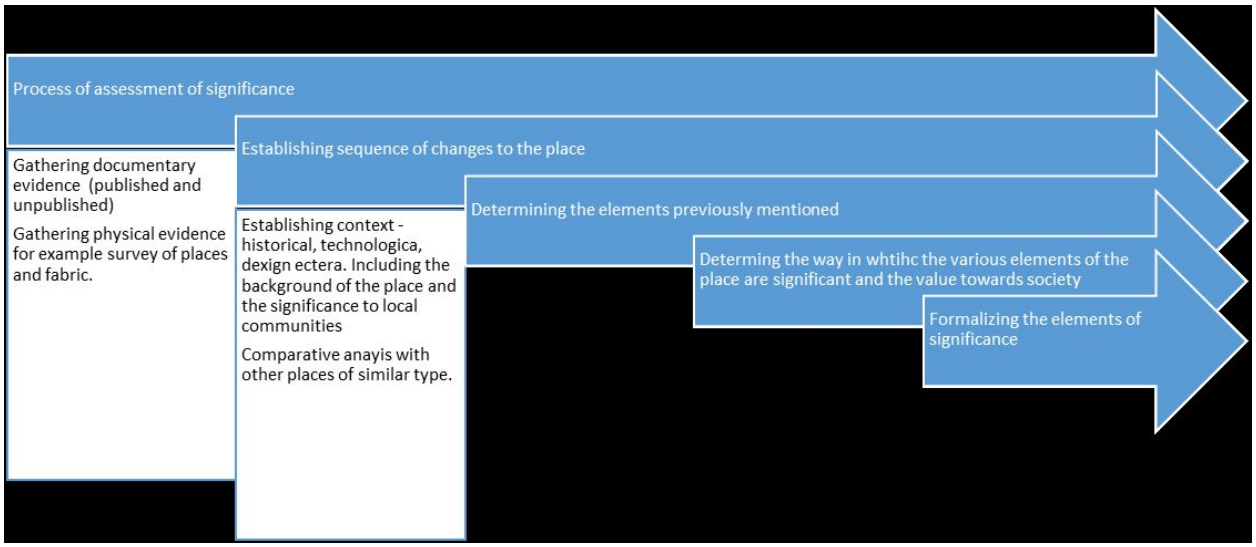
According to Rassool it was an historian of the Kruger National Park – Jane Carruthers that posed the question of the "currency of heritage" (Naudé 2006:19). Carruthers together with David Lowenthal, cited by Rassool, argued that heritage was not the saviour of history but that both helped each other in the understanding of each concept - heritage and history. For example cultural historians act like anthropologists according to Naudé and do not just focus on the pure facts of history but on the intangible history that heritage studies provide (Rassool 2009:5).

In contrast, Rassool points out that most museums are merely based on history and not heritage at all, since modern day museums focus on tangible evidence and merely historical events (Rassool 2009:8). Wright and Nutall indicate that not all museums have grown with the political changes of a country and therefore lack in portraying historical evidence and rather focus on heritage objects. According to Lynn Meskell[26] and Colette Scheermeyer:[27] "Heritage refers most commonly to the arts and culture in a contemporary or traditional sense, framed in recent historical terms rather than ancient or materialist understandings" (Meskell & Scheermeyer 2008:253). The conclusions of Naudé is more coherent in a sense about protecting a building like Melrose House Museum complies legally with South Africa's laws which is the current post-apartheid South African guideline for history and heritage and not just

[26] Lynn Meskell is a Professor of Anthropology and the Director of Archaeology Center at Stanford University.
[27] Colette Sheermeyer is the head archaeologist of the South African Heritage Resource Agency.

an argumentative point of fact based on the assumption that heritage is just based on intangible history of this country (Naudé 2006:19). Heritage can only become acknowledged within a particular set of values from a society or culture. Recognised heritage is tangible heritage but does not necessarily concur with the inherent value of "historical makings" of a society or culture (Smith & Akagawa 2009:45).

One of the ways to assess a site is the role of good management to conserve as much of the cultural significance of the place as possible (Pearson & Sullivan 1995:131). The significance of a space resided in its conservation (see figure below).



How to establish the conservation significance of a cultural space (Pearson and Sullivan 1998:131).

Accessing the value of heritage places the following points will help with the assessment namely to what extent does the interior and exterior space form a unity regarding scale,?To what extent does the place have a relationship with its parts and the setting that reinforces the quality of the space? Lastly to what degree are the elements intrusive and disruptive? According to Michael Pearson[28] and Sharon Sullivan[29] a place can also have aesthetic value because it expresses an aesthetic ideal such as the design principles of an architectural style or landscape concept (Pearson & Sullivan 1995:135). To conserve a heritage place is the main aim of management

[28] Michael Pearson is an independent researcher at the Australian National University specialising in archaeology, heritage and history.
[29] Sharon Sullivan is a Professor and the chair in the Art and Science department at Washburn University.

via gazetting and recognising it as a historical site by appropriate zoning forming part of a municipality

Defining cultural significance according to the Burra Charter means: “aesthetic, historic, scientific, or social value for past, present or future generation (Pearson & Sullivan 1995:139).” Architectural value of a building (real or assumed) was once the main reason to conserve a historic site but with the growth of the conservation movement, over the last few decades, the architectural value of a building forms parts of the building and not the main point for conservation (Pearson & Sullivan 1995:139). Historic value is seen if a place has been influenced by a historic figure, event, phase or activity (Pearson & Sullivan 1995:139). The historical significance will also include if there was a greater value proving the past association or event survives *in situ* or where the settings are intact. Note that all heritage places have some historic value but because of the role of the historian it is crucial that the provincial gather data that cannot be dispensed with (Pearson & Sullivan 1995:139).

The term “heritage” started during the eighteenth and nineteenth centuries (Herwitz 2013:13). According to Daniel Herwitz, it is a central structure in modernity aimed at framing the past and ongoing traditions into one uniform memorial. It is caught up in the nation state and history of nationalism, which is still seen today in museums, universities and statues (Herwitz 2013:13). “Live action heritage” preserves a fraction of the old authority, power association and goals whilst changing the power and rules of the game (Herwitz 2013:13). A paradox is formed, wherein a colonial museum or monument simultaneously creates something new without it reformatting the old. Herwitz points out that old heritage can be re-formatted if it mimics new heritage (Herwitz 2013:13). Melrose House Museum will have to become more inclusive and acknowledge the role that Black people played during the South African War without discarding the House’s British influence and family history. It was not until the National Heritage Resources Act (No. 25 of 1999) was enacted that all colonial and apartheid heritage sites were legally protected. Instead, the National Monuments Act (No. 28 of 1969) was the only piece of legislature in place to protect historical monuments. In post-apartheid South Africa, elements of African heritage make more of a gesture toward live action heritage than does a physical building alone (Herwitz 2013:106). The goal of the post-apartheid government is to create a common language of heritage (Herwitz 2013:106).

Nostalgia, memory and trauma

In later chapters, I will discuss how past trauma influenced modern South African to focus solely on the past rather than the present by creating a "tulip bubble"[30] of nostalgia. Nostalgia as a concept seeks to attain the unattainable, to satisfy the unsatisfiable. If an assertive belief in progress provokes a passionate longing for the future, then the positive and negative aspects of nostalgia can overturn this longing for the past (Pickering and Keightley 2006:920). It is almost as if nostalgia arises only as compensation for the loss of faith in South African cultural understanding, for what is socially and culturally destroyed in the name of progress (Pickering and Keightley 2006:920).

According to Dlamini[31] , nostalgia concerning apartheid and post-apartheid South Africa is frequently seen as being politically insane and morally questionable. Dlamini argues that the construction of apartheid history for many black people in South Africa amounts to a homogenisation of black South African history and has strategically served as a select group since the democratisation of South Africa:

> It is all too often taken for granted that the story of black South Africa is one long romance, starting in some golden age during which African lived in harmony with the land and each other, followed by the trials and tribulations of European conquest, segregation and apartheid, and ending in triumph with Nelson Mandela, the romantic figure par excellence, taking the military salute as South Africa's first democratically elected leader

Dlamini focuses on three narratives: (1) the harmonious period prior to colonialism, (2) the disruption of this harmony by colonialism and (3) apartheid ending with the birth of democracy, allocating positive memories to the middle section of this history as it runs against the grain of

[30] Tulip bubble or Tulipomania was a period in the Dutch Golden Age wherein the contract price for the recently introduced bulbs of tulip flower reached extraordinarily high prices, resulting in an economic collapse in February 1637. (See M. Dash. 2001. *Tulipmania: The World's Most Coveted Flower and the Extraordinary Passions Aroused.* New York: Broadway Books).

[31] Jacob Dlamini is a historian of Africa, with an interest in precolonial, colonial and postcolonial African History and currently an Assistant Professor in History at Princeton University.

the liberation story (Dlamini 2009:101). Dlamini concentrates his argument to an extent on Svetlana Boym's[32] conceptualisation of reflective nostalgia rather that restorative nostalgia, where the latter focuses on memories that individuals do not necessarily want to relive (Dlamini 2009:101). Dlamini sees this as a suitable viewpoint to consider his own childhood in Katlehong, Gauteng (Dlamini 2009:101).

Dlamini's critique of the term nostalgia refuses to allow his past to be reinterpreted within the terms of the dominant anti-apartheid narrative (Dlamini 2009:101). While nostalgia for apartheid is morally questionable, Dlamini dwells on some memories and considers their particular meaning (Dlamini 2009:101). To some extent, the memories from these individuals showcase that apartheid was the condition of their possible negative nostalgia, which in turn has little to do with apartheid (Dlamini 2009:101). Dlamini provides a challenging way to rethink the post-apartheid context, and provides possibility for new insights into the social and political conditions that subjected historiography.

In the context of my research, nostalgia as a negative concept refers to the colonial and apartheid era of South Africa. I will discuss negative nostalgia, on the one hand, but positive recollection of memory on the other. I argue that this is a necessity in contemporary South Africa (Hutcheon and Valdés 1998:4). Nostalgia, as a notion of memory, is supported by key moments in time. I will be focusing on two key moments in South African history: namely, the Second Anglo Boer War or South African War (1899-1902) and the apartheid era (1940-1993).

Nostalgia, like memory, is sentimentalised as a positive memory and reinforced each time a memory is retrieved. The recollection of that memory is often flawed in relation to true events. A sociopolitical depiction of the past is not always the true memory of a nation. The paradox is that memory can be both static and variable; a memory can remain the same but be circular in nature. The same traumatic event is brought into consciousness repeatedly yet stuck in a particular period in time. This brings the current student riots into question, where many reflect on the past and deploy negative nostalgia to support the argument that apartheid and white supremacy never left. By referring to the following authors, a theoretical background will be paved.

[32] Svetlana Boym was the Curt Hugo Reisinger Professor of Slavic and Comparative Literatures at Harvard University, and a media artist, playwright and novelist.

Mikhail Bakhtin (1981:147) called the historical version of truth an ideal not yet being lived out in the present. It is but a past projection, proving that the memorialised past functions to distort and reorganise certain moments into selective memories. Nostalgia, by contrast, distances memory from trauma and sanitises memory by focusing on the positive aspects of the past. In a sense, nostalgia keeps memory safe from "the unexpected and the untoward, from the accident or betrayal" of the present (Hutcheon and Valdés 1998:10).

Svetlana Boym introduces seminal theories of nostalgia, including its negative and positive connotations. Nostalgia is not always retrospective, but can be prospective by means of considering the future. Nostalgia, therefore, can be an act of looking back at the past and trying to rectify an event in history (Boym 2002:280).

Pierre Nora suggests that historical narrative produces social memory through a *lieux de mémoire,* meaning nostalgic memories only exist independently of a state that attempts to harness them. Current debates surrounding the South African state claim that colonisation is still an influence in our daily lives. In destroying beacons of colonialism, South Africans are addressing their nostalgic memories of the present. But those memories are, in fact, untrue since nostalgia is merely a link to past memories. The physical embodiment of memories found in a statue or museum is representative of a past memory. In the #RhodesMustFall movement, students aimed to address their past memories and confront the traumatic events of apartheid South Africa.

A sense of "restorative" nostalgia focuses on reconstructing the "home" (a private safe haven that can be defined as a physical homestead or a memory of a past event) in association with nationalist revivals. Nostalgia dwells on *algia*, which has no place of habitation (Legg 2008:4). "Restorative" nostalgia focuses on shattered fragments of memory and attempts to conquer a time that reflects a "broken" memory or truth. Boym introduces the concept of "restorative" nostalgia within psychoanalysis in the context of modernity and contemporary research.

Stephan Feuchtwang also applies Sigmund Freud's[33] death drive theory and examines the importance of a victim's memory recognition in dealing with the catastrophic loss of memory.

[33] Sigmund Freud (1856-1939) an Austrian neurologist best known for developing the theories and techniques of psychoanalysis.

Recognition of memories from traumatic events play a crucial role in negative nostalgia. Freud's theory investigates the link between trauma (negative memories that contribute to negative nostalgia) and memory. In other words, the theory explains how memories get repressed and distorted (Freud 1914). My arguments will explore the applications of the death drive theory rather than the archive fever theory, illustrating how the important differences between the two support my arguments. In a nutshell, the one theory will mainly focus on the negative memory[34] of an individual, rather than the causal effect of traumatic events thereof (Radstone and Schwarz 2010).

In short, the purpose of applying the death drive theory is to argue that not all forms of memory can be extinguished, traces are still left behind. For instance, in the Melrose House Museum, the memory of those who lived in the house and what they did is a “dead” memory. There is a recalling of memory by referring to a trace left behind, whereas the archive fever theory posits that all traces left behind have been diminished from memory. It is as if these memories never existed. How does this then influence Melrose House Museum in post-apartheid South Africa? The nuances of post-apartheid South Africa in relation to apartheid concepts result in a reductive way of thinking about the past. Apartheid functions as a traumatic negative interference with memory; collective trauma becomes an external influence that consciously changes personal memory in a negative way. According to Linda Young an Australian study showcased adult visitors to small house museums make more personal connections (Young 2007:76). These connections refer to nostalgia or reminiscence that enable the satisfaction of a visitors own life reflection on the official preserved history (Young 2007:76). Visitors even relate to the colour of furniture to their own living rooms casting themselves as equals in the fashion of the museum period house

Nostalgia, for a lost time clearly involves yearning for what is not attainable in the present simply because of the irreducibility of time, but condemning nostalgia solely to this position leaves unattended not only more general feelings of regret for what time has showcased but also more general questions for how the past may actively engage with the present and the future (Pickering and Keightley 2006:920). The greatest historical value in South African modernity[35] is

[34] Negative memory is also termed as negative transfer in psychology. This refers to the interference of new knowledge or previous knowledge gained by a person through experiences.
[35] Modernity as a subject within the humanities it is both a historical period and sociocultural norm within the discipline.

what is provisional and disorientation from any sense of continuity or durability which increases humans' sense of ethical disconcerting by cutting away the grounds for active dialogue between the past and the present, apartheid government with the democratic government of South Africa. The experience of loss (personal, economical etc.) is widespread in modern South Africa, regardless of whatever memory version of it is applied in any particular time or place (Pickering and Keightley 2006:920). Modernity has changed the origin of loss along with the compensations offered for it, such as nationalism[36] or invented traditions, the new idea of a rainbow nation[37] which was created at the start of South Africa becoming a democratic country, but loss, lack and longing do not have any singular or absolute condition in modernity according to Pickering and Keightley (2006:921).

Friedrich Nietzsche's concept of "mnemotechnics" is supported by Nikolas Rose as not seeing a memory but rather something "natural, a universal psychological capacity through which the past proclaims its presence in the present as a "warning (Rose 1998:179)." Transferring the argument of Rose in a parallel equivalence to a white 20the century museum in South Africa the chasm of a "new" South Africa is a miss. Currently this "state of memory" is being questioned with memorials, statues, art and museums from apartheid era (Rose 1998:179).

It is possible with the reinvention of space to build upon the past and cause a revolutionary state of mind within a "stadial conception of time", for the mind to accumulate new ideas and integrate it with past thoughts – therefore merging a private space with a public space. The metaphorical use of expending nostalgia was always aided by the multiple crossover of memories between people's understanding with time-space coordination (Pickering and Keightley 2006:923). Although over time the term, nostalgia, became what was predominantly meant by the actual term itself, meaning that only positive nostalgia was acquired through the understanding of past memories (Pickering and Keightley 2006:923). Referring back to the historical definition of nostalgia has created a new sense of time, inclusive of what Todd Gitlin[38] has called "a new velocity of experience and a new vertigo" through the space and time of an individual partly

[36] Nationalism, a political, social and economic system that promotes any nation's interests if the nation is dedicated to this idealism.
[37] The term: "Rainbow Nation" was introduced by Archbishop Desmond Tutu to describe post-apartheid South Africa after the first democratic election in 1994 to showcase that various cultural groups forms one unity within South Africa.
[38] Todd Gitlin is an American sociologist, political writer, novelist, and cultural commentator. He has written widely on the mass media, politics, intellectual life and the arts.

associated with the construction and reconstruction of events by the mass media (Gitlin 1980:233). Nostalgia thus, in turn, forms a reaction to the velocity and vertigo of modern temporality (Gitlin 1980:233).

Furthermore, nostalgia rejects its insistently positive valuation of the here and now with the momentary memory (Gitlin 1980:233). With this valuation, a desire to imaginatively return to earlier times is then felt to correlate with an unsettling past within the present and to involve and attempt to recapture an alleged continuity and coherence unavailable in the fragmented apartheid or post-apartheid environment (Gitlin 1980:233). To summarise - nostalgia is centrally concerned with the concept of loss according to (Pickering and Keightley 2006:924). I differ from both Pickering and Keightley to state that history may have little or nothing to do with nostalgia's reality, while mediated representations of the "past" may hamper the development of historical awareness due to the fact that the essence of nostalgia is based on memory itself and memory is not just limited to the present but rather the past (Pickering and Keightley 2006:924). Memory, as previously stated, is based on the past, found in the consciousness and creates nostalgia, even negative nostalgia as introduced in this research report.

If it is possible to recover knowledge regarding past events from either episodic systems[39] or semantic systems, then the phenomenal experience that accompanies the recovery of such memory information may be of remembering (recalling of past events and memories) (Tulving 1985:4). Nostalgia confined its identification to such mass cultural tendencies within contexts of style, stereotype,[40] kitsch and pastiche (Tulving 1985:4). Nostalgia portrayed through media and retro cultural activations of the past, investigates the politics of historical representation, resulting in questions of relative meaning, perspective and understanding in a well preserved form of social remembering. When examining media within their contextualised communication

[39] According to Tulving (1985:3) there are three types of systems. These memory systems are characterised by a different kind of consciousness. The author therefore refers to three different types of consciousness namely anoetic (non-knowing, external influences as mentioned above), noetic (knowing - memory is triggered) when a and the autonoetic (self-knowing, when a person consciously remembers a memory).

[40] Sociological psychology dictates that a stereotype is any thought widely adopted regarding specific types of individual or certain behaviours.

versions of the past, postmodernist[41] mistakes of bracketing all history with subjectivist relations should be avoided.

Historical understandings are fatally compromised over the concerns regarding the way in which the past is depicted, or efforts made to ensure that opportunities exist for minority groups to have their experience and past represented. Melrose House Museum as a British built museum may hinder modern South Africans to look past the bad memories of apartheid and rather focus on the positive memories of post-apartheid South Africa. Traumatic events, such as apartheid, which affect memory will change nostalgic memories to an extend and will overwrite and introduce a present memory (Tulving 1985:4). Modernity is the experience of a holistic life lived with the swift pace of change and the problems of semiotic overloads contributing to the fragmentation of experience and the ability to adjust into an ongoing life process (Pickering and Keightley 2006:924). This can possibly create the sense of contemporary life floating free from the past, becoming temporally unmoved and adrift resulting in the inevitable or absolute to life without the past within the present memory.

Methodology

This research is a qualitative investigation using the framework of the sociopolitical history of South Africa focussing on Pretoria in order to investigate Melrose House museum. I analyse the primary material of Melrose House museum and compare it with similar 20th century museums in Pretoria. It is key to my research to review secondary material of museums and monument, especially looking at Afrikaner views from 1890-1910 due to the established date of Melrose House and the Second Anglo Boer war/South African war (1899-1902). Furthermore, my analysis of Melrose House museum will be to look at secondary information drawn into a investigative study justifying a link with the current history of South Africa and the events of the #RhodesMustFall campaign. My study will further the lack in research done on Melrose House museum and contribute to the understanding of South Africa's past and the role it currently plays surrounding the debate on apartheid monuments and museums.

[41] Postmodernist, a broad movement develop in the mid to late twentieth century in the disciplines of philosophy, the arts, architecture and criticism marking a departure from modernis.

Chapter outline

Chapter 1

In this chapter, I lay the groundwork for my primary case-study, Melrose House Museum. The chapter is introduced in the form of a guided tour transcript to showcase a sample experience of what it would be like to visit Melrose House Museum in person. The transcript is used to introduce the historical context of the Melrose House Museum and how the original family lived in the house beginning from the time of British colonial occupation. The house's historical background demonstrates the relevance of apartheid, colonial, postcolonial and post-apartheid politics. Melrose House Museum is discussed within a broad historical context ranging from 1886 to 2018.

Melrose House Museum, in the city of Pretoria, South Africa was an old English Manor and is now a municipal museum that forms part of the South African National Symbols and Heritage collections. The house was built in 1886 and had multiple owners of varying occupational rank. The Peace Treaty of Vereeniging was signed in the dining room of the house, lending it great historic value in South Africa. Melrose House Museum is currently surrounded by lovely historic grounds that create the impression of a serene space for the public to enjoy at their leisure.

Chapter 2

In this chapter, I discuss #RhodesMustFall, explaining the origin of the movement as well as the impact of the movement in post-apartheid South Africa. Historical and heritage objects function as triggers to memories and are discussed in terms of consciousness and nostalgia. I draw on concepts of memory and nostalgia to address the notion of apartheid heritage and the causal effect of memory. Memories are triggered by objects, and colonial and 20th century objects such as museums embody the notion of apartheid and serve as triggers for traumatic events and memories. This is an important argument that supports why my investigative study justifying a link demonstrates that museums should be the next in line to support the decolonisation of heritage sites in post-apartheid South Africa.

Chapter 3

The role of museums as articulated in the National Heritage Resources Act (No. 25 of 1999) is made evident in many of South Africa's built conservation sites. With the monumentalising of museums as a collection and space, the value and essence of a museum is displayed through memory and nostalgia. Museums are monumentalised and claim space as a memorial site. In this chapter, I explore the link between Melrose House Museum and #RhodesMustFall I look especially at the heritage of statues involved in the development of the movement and argue that Melrose House Museum is monumentalised and commemorated as a historical monument where trauma, memory and nostalgia converge.

Chapter 4

Afrikanerism as a concept is discussed in this chapter and refers to the shifts in cultural identity for white Afrikaners during and after apartheid. This chapter also discusses how Afrikanerism is reflected in the museum collection and space, where race and racism are negotiated. Some aspects of white Afrikaner identity have been re-negotiated, where Afrikanerism in post-apartheid South Africa has become a key factor in explaining how the memory of apartheid is reflected in museums today.

Chapter 1 - Introducing the history of Melrose House Museum with a tour



Gauteng Film Commission, Melrose House Museum, 2017, photograph, 660 mm x 439 mm. BIG Media Internet Publishers. Unknown.

To introduce the case study which I have chosen, I present a transcript in my own words of a guided tour given at the Melrose House Museum. This transcript will be used to describe the historical value of the space and will answer my main research question: should Melrose House, as an apartheid-era museum, be sustained in a post-apartheid South Africa? I will investigate the relevance of an apartheid notion museum and probe the question on whether 20th century museums will be the next evolutionary step in the #RhodesMustFall movement. Showcasing the interior space of Melrose House will not only demonstrate its historical value, but its cultural worth in the post-apartheid era. This chapter is an original collection contribution of knowledge,

my own as well as accumulated through unpublished primary resources for instance curator reports, correspondence from the family and other heritage institution dating from the early 1980s.

I currently work at the Melrose House Museum. As such, my responsibilities include caring for the collection, giving educational tours and elevating the Melrose House Museum as a post-apartheid space through marketing and educating visitors on the relevance of Melrose House Museum today.

Historical background of Melrose House Museum

Tour guide: Welcome to Melrose House Museum! My name is Melissa and I will be your tour guide for today. We will start at the outside of Melrose House Museum, at the entrance of the property. This is the front of the house where, several decades ago, guests would have been dropped off for some buttered up bacon affairs. As an old Victorian in England would say, "This place is a big bang up to the elephant!" That is to say, a rather unapproachable moment of perfection! As you can see, the wrought iron gates behind us are topped by two large sculpted eagles.[42] They almost gasped at the stately home: mad as hops I tell you!

Visitors: [Giggles]

Tour guide: Temperamental old things, these eagles! Melrose House is historically important because of two things: the first is the eclectic architecture, as you can see behind me, and secondly, the signing of the Peace Treaty of Vereeniging. Please feel free to move to the shade, the African sun is a friend to no one!

Visitors: [Laughing]

Tour guide: Looking at the majestic front entrance, you will notice two gables, which shows a style of Dutch-inspired architecture. The second noticeable architectural feature is the fact that

[42] According to Eric Bolsmann's book, *Public Sculptures of Pretoria and its Metropolitan Municipality*, Melrose House Museum houses the oldest known eagles and lion statues in Pretoria, including the birdbath fountain (Bolsmann, 2005: 9).

you can see straight through the house from the entrance to the opposite end. This is inspired by Victorian architecture. Lastly, if you look at the middle part of the house, the window panes have a more simplistic design to the rest of the house and this, of course, is an Edwardian design. Does anyone know where Melrose House got its name from? Most children think that the Melrose cheese influences the gable design.

Visitors: [Giggles]

Tour guide: Melrose got its name from when the original house owners went on a holiday in Scotland. They were so deeply inspired by an abbey in Scotland named “Melrose Abbey” that they named their home after the abbey.[43]

Tour guide: The original property owners were George Heys[44] and Emma Jane Harris Heys, his wife. George was born in Durban in 1852 and studied law (Joubert 1986). But Mr. Heys was not always a haw-haw toff.[45] The business world interested him far more.[46] In 1873, he married Emma Jane Harris, a governess from England and their first two daughters were born in Kimberley (Pearl and Mabel).[47]

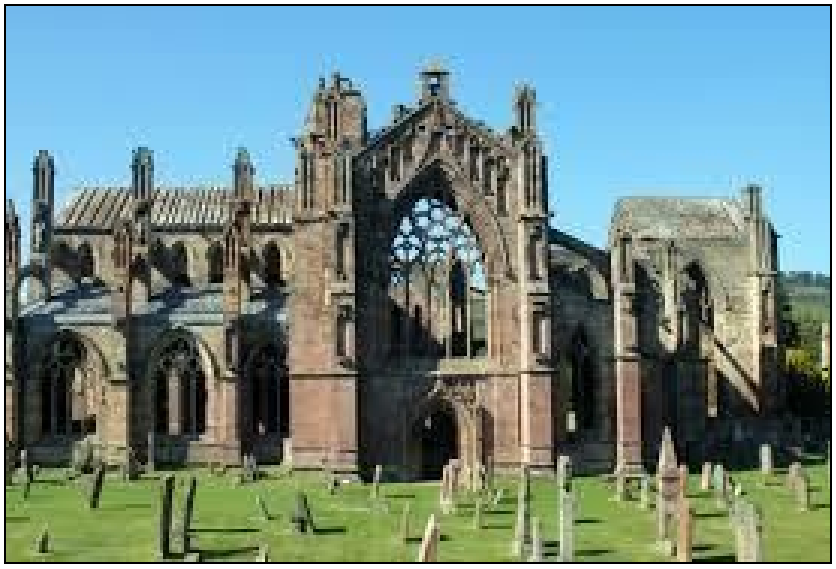
Tour guide: In 1879, the family moved to Pretoria where Heys relocated and rebranded his company as “Heys and Company General Dealer” in a shop rented on Church Street (Joubert 1986). The first Heys residence was a single story house named “Natal Villa” situated on the corner of Andries and Minnaar Street. Yes, ma"am?

Visitor: Why was it called a villa?

Tour guide: Well, I have no clue! (In my opinion, it's a little pompous!)

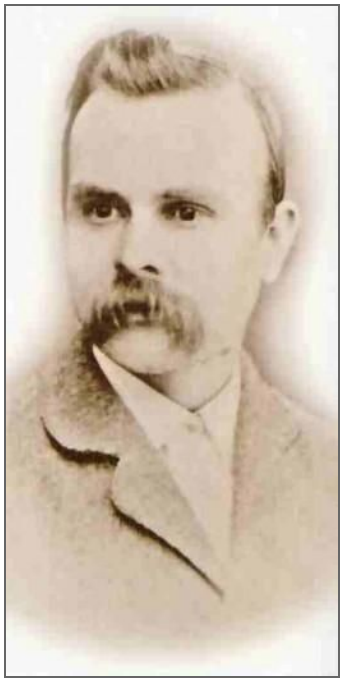
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[43] Scotland's first Cistercian monastery in 1136. The Abbey suffered at English hands during the Middle Ages and was rebuilt in the 1380s. It was used as an abbey until the Protestant Reformation of 1560. The monks were allowed to stay on with the last to die in 1590.
[44] He was the son of Thomas Heys who immigrated from England to South Africa in the 1840s (Joubert, 1986).
[45] Or “swell”, a common expression in Victorian times as the opening words of upper class men.
[46] Mr. Heys began as a trader in Adelaide in the Eastern Cape. Kimberley seemed a better fit for trading on route, so Heys only started as a general dealer on Church Street in 1871 in Kimberley.
[47] Governess, a working-class woman who educated children of the elite, was considered to be higher on the social ladder of servants.



Alljengi, Melrose abbey, 2014, photograph, 3840 mm x 2391 mm. Thousand Wonders. Unknown.

Tour guide: Melrose Abbey is currently a heritage site in Scotland and still carries a strong link to Melrose House Museum, with both sites under government ownership and open to the public.



Unknown, George Heys, 1800's, photograph, 260 mm x 524 mm. Melrose House Museum archives.



Unknown, Emma Jane Harris Heys, 1800s, photograph, 260mm x 524mm. Melrose House museum archives.

Tour guide: Now, if you would kindly turn your backs and look at the park across the street, this is named Burgers Park. Named after President Thomas François Burger,[48] it has a connection to George. How, you ask? Well, I"ll quickly tell you a tidbit about it before we move inside the house!



Impressum, Burgers Park, 2014, photograph, 1600mm x 1200mm. http://mapio.net/pic/p-2895881/. Accessed: 23 July 2017.

Tour guide: On the insistence of President Burger, 18 properties in Pretoria were put aside for a botanical garden in 1874. In 1890, George Heys was awarded the contract to transform the Erven into a driving and pedestrian park, including the fencing, planting and the erection of a fountain. The Victorian garden layout mimics the Victorian garden layout of Melrose House.[49]

Tour guide: Okay, follow me this way as we continue our tour on Melrose House Museum. We will now look at Melrose House from the inside. Later, we will return outside and discuss the outside building and the garden. I'm sure you"re all ready to get out of the sun for a bit!

[48] Thomas Francois Burgers (1834-1881) was the fourth president of the South African Republic from 1872 to 1877.
[49] Municipality Council of Pretoria. 1971. *Burgers Park pamphlet.* Pretoria: Municipality Council of Pretoria.

Tour guide: Yes ma"am? You have a question for me regarding the architecture of Melrose House? Dash my wig![50] You are but one of a handful enquiring about this. The architect was W.T Vale, a British architect, who drew the plans for Melrose House assisted by inputs from Mr. Heys in 1885 . Who was this person, you ask? Well, one of our impeccable curators (a little before my time) did some research and according to correspondence between K.L. Meyer, curator of Melrose House Museum, and A.F. Dodd, gallery curator of the Ann Bryant Art Gallery in East London, there is a similarity between the tile floors in Melrose House and the Ann Bryant Gallery. Mr W.T. Vale's wife is also buried in the old cemetery of South Africa near the Heys" grave with the inscription on her grave reading, "In loving memory, Jennie, Wife of W.T. Vale of Bayswater, July 22nd 1893" (Meyer 1982).

Interior tour of Melrose House Museum

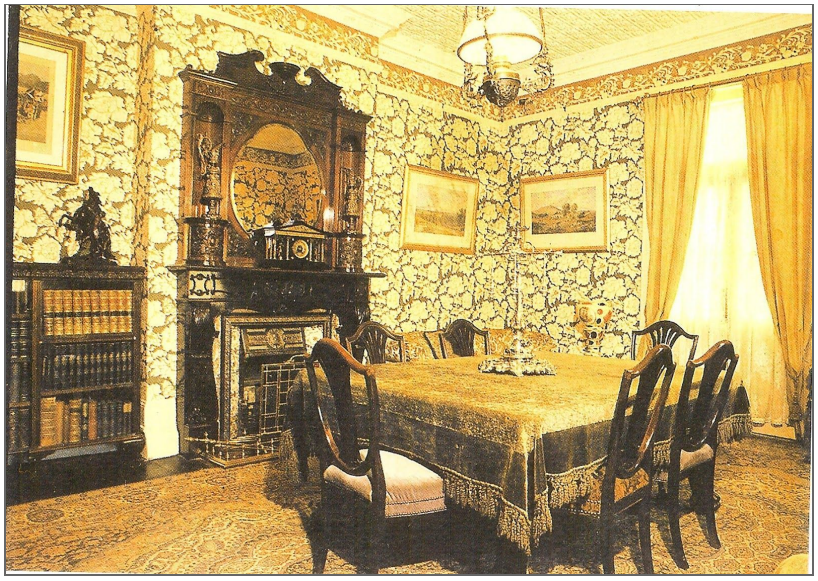
Tour guide: Well, as you can see, to my right is the morning room and, to my left, the drawing room. The morning room was where the family had their morning breakfast. It was also used during the South African War at the turn of the 20th century, which we will discuss when we reach the dining room. The routine of the morning room started at 8 a.m., when the family woke up and had their breakfast until 11 in the morning. The reason for this is that it gave the servants ample time to set out their outfits for the day, make the beds and empty their chamber pots. Yes, ma"am. I concur with you. It sounds like the ideal way to wake up every morning.

Tour guide: I can see all the men are looking forward to the war history of the house!

Visitors: [Giggles].

Tour guide: But for now, let's satisfy the ladies!

[50] Victorian slang indicating exclamation, expressing surprise.



ShowMe, Melrose House: Morning room, 2008/9, photograph, 1600mm x 1200 mm. http://showme.co.za/pretoria/tourism/melrose-house-2/. Accessed: 23 July 2017.

Tour guide: This is the drawing room (what I like to call the gossip room)! This is the feminine space of the house because this is where the ladies, and only the ladies, were allowed to spend some time to gossip, write letters and work on their needle point. If you look at the footstool with the adorable pub embroidered on it, I would just like to inform all of you that this was done by Mrs. Heys herself and this is one of my favourite objects in this room. Just imagine how she sat there gossiping and embroidering with a cup of tea!



SA Tours, Melrose House: Drawing room, 2016, photograph, 754 mm x 566 mm. http://sa-tnt.com/tour/pretoria-and-lion-park-tour/. Accessed: 23 July 2017.

Tour guide: Okay, come along now.

Tour guide: The study, which is right behind me now where we are standing, is just to showcase how a study would have looked like during 1895. George had his own office on Church Square in the Tudor buildings.[51] One of the most lovely pieces of furniture is the oval centre table with mother of pearl inlays. This design theme is noticeable throughout the majority of the furniture seen inside Melrose House Museum.

[51] During the early years of Church Square, the city centre of Pretoria, was used as a marketplace and sports field and had its first church built on the square in 1855.



Gauteng Film Commission, Melrose House museum: Study, 2017, photograph, 660 mm x 439 mm. BIG Media Internet Publishers. Unknown.

Tour guide: Okay, a little more about the family before I continue. Oh wait, are there any questions thus far? None? Right. Then I shall continue. Now I will set you free from this tedious information overload.

Visitors: (Smiles).

Tour guide: Please have a look around at the room which we have discussed and we will meet back here before moving on to the dining room.

Tour guide: I hope you have enjoyed the look around. Are there any questions? None? Then we will move on and as we near the dining room and I"ll give just a tad bit of background information.

Tour guide: Let me tell you next about the lady of the house, the queen bee. The family lived lavishly and toured the world like celebrities (the Kardashians of Pretoria)! When reviewing the journals of the Heys" family, Emma notes on the 13th of April that, “another lecture on the Coliseum …which Pearl and I visited…” (Heys 1896). Emma was just like a Dutch or Afrikaner mother. Both families lived in a patriarchal society even though the mother was the caretaker (Milliam 2010:10).

Tour guide: On a more sombre tone, as every story comes to an end, Emma Heys died suddenly in April 1929 and George commissioned the Heys Memorial Hall for the Sunnyside Methodist Church in her memory. (It's so sweet)! In 1934, Heys sponsored the carillon, also known as the Heys Memorial Chimes, for the new City Hall.

Tour guide: Melrose House was transferred to the Heys Trust in 1925, after George moved the home of his eldest daughter, Mabel, to England. He passed away in 1939. His body was brought back to Pretoria and buried beside his wife in the family plot at the Old Pretoria Cemetery (Joubert 1986). After the death of Mr. Heys, Mabel and her husband rented Melrose House until it was sold to the then City Council of Pretoria (Sagacity 2002:6-8).

Tour guide: As we move toward the dining room, I will just give the background information on why and how Mr. Heys accumulated his wealth. Please do not go upstairs as we will first finish the ground floor and from then on, proceed to the first floor.

Tour guide: A little more about George’s business. In 1884, Heys bought a piece of land in Church Square and relocated his business once again. As you can see, George was “jiggy” with it!

Visitors: [Giggles]

Tour guide: In 1877, George Heys opened up his shop, Heys and Co. General Merchants (Joubert 1986). During this time, Mr. Heys worked closely with black South Africans and could speak fluent Zulu. It was later a common event for the stableyard at Melrose House to be crowded with the colourful retinue of native chiefs coming to seek advice from *Oubaas* Heys.



Melissa Lindeque, GeoHeys and Co's Express, 1895, photograph of calendar, 207 mm x 206mm, Melrose House collection.

Tour guide: It was during his merchant business that Heys contemplated a coach business, making him a household name in the old Transvaal (Joubert 1986). Pretoria was perfectly situated lying between the railhead at Kimberley and Johannesburg.[52]

Tour guide: Now, on to the most important stuff! Where did all the *moola*[53] come from?

Visitors: [Laughter]

Tour guide: Heys wanted to introduce a coach transportation service in the East Transvaal (Mpumalanga and Gauteng), which was one of the reasons he settled in Pretoria (Joubert 1986). Almost like a modern taxi fleet owner, George Heys Express Saloon Coaches was started between 1882 and 1883. The coaches used well known American "Concords" which were pulled by 10 horses at 10-15 miles an hour and could transport 16-20 passengers.

Tour guide: The Heys coaches covered four main routes: from Pretoria to the starting point of the Cape Railway line in Kimberley, a thrice-weekly service to Barberton with branches to Lydenburg, Pilgrim's Rest and Pietersburg, and south to Charlestown, the starting point of the

[52] Around 1906, Heys began actively breeding Sussex and Hereford cattle at Airlie Estates near Machadodorp in the Eastern Transvaal (now Mpumalanga). He also became interested in citrus farming. George Heys bought the farm, Weltevreden, near Waterval Onder, Mpumalanga in South Africa in 1904 from General David Joubert widow.
[53] Slang for money.

railway line to Durban (Joubert 1986). After the discovery of gold in 1886 at Witwatersrand, Heys" services expanded to Johannesburg via Christiana and Bloemhof. A contract with the Johannesburg postmaster general, Nicholaas van Alphen, was also obtained to transport post between Pretoria and Johannesburg.

Tour guide: Heys advertised his coach services as, “the quickest and cheapest route to the North. Speed, Comfort, Civility, Safety. No Night travelling” (Joubert 1986). These journeys, however, did not pass without incident. The coaches were reinforced for the South African roads and protected by erecting high railings around the seats on the roof.[54]

Tour guide: Heys decreased his coaches as the railway lines extended. On 31st December 1892, the day before the arrival of the first train from Cape Town to Pretoria, the last coach travelled on the Pretoria/Johannesburg route. The coaches travelled to far off places until the final coach ran between Pretoria and Pietersburg in 1905 (Joubert 1986).

Tour guide: In 1888, the contract that Heys had with the Johannesburg postmaster had some interesting clauses (Joubert 1986). For instance, any company transporting flammables or materials that could damage the mail were subject to pay a fine of 25 pounds. Stipulated in the Volksraad in 1885, article 387 stated boldly that Mr. George Heys was to pay a 25 pound fine. This indicates that in earlier contracts, the same clause was instituted.[55]

Tour guide: The mail was to be transported in small post carts with at least 6 horses or mules attached. The mail was to be protected from all weather conditions. Up to 1,500 pounds of mail was to be carried, but later on, the amount of weight was raised to 2,500 pounds when the European mail reached South Africa since this mail took a 59 hour journey to reach all major towns. The contract was later amended to allow extra mail to be carried for an additional 60 or 70 cents per hour, provided that travel time had not exceeded 25 hours.

[54] On 11th December 1897, one of Heys" coaches was robbed of 3,850 ounces of fine gold near Pilgrims Rest, which was meant to be delivered to the Nationale Bank der Zuid-Afrikaansche Republiek on Church Street in Pretoria. The gold was never found. To this day, it is still a favourite family story (Joubert 1986).
[55] Other clauses written in 1888 stipulated that Heys and co. would be responsible for guarding every coach with a horn or trumpet, and that it was to be blown as the mail coach entered every town. The coach would then take the mail straight to the post office without stopping (Joubert 1986).

Tour guide: Here is an interesting fact regarding trading in the Transvaal back in the nineteenth century--business in the Transvaal during the 1870s was carried out by bartering, with the chief trading being done with leather, hides, feathers, ivory, *sjamboks* and corn (Joubert 1986). Stores in the various towns were the headquarters of trading businesses, which were extended by "*smousing*" or itinerant trading. Bartered goods were brought by wagons from Durban, taking anywhere from five to ten weeks to reach Pretoria.

Tour guide: Onwards we move, as the British would have said! Now gentlemen, the pièce de résistance: the dining room! This is a very important room since the peace treaty of Vereeniging was signed in this room on that table. Please take a whiff and smell that piece of history!



Gauteng Film Commission, Melrose House Museum: Dining room, 2017, photograph, 550 mm x 412 mm. BIG Media Internet Publishers. Unknown.

Tour guide: First, a little background about Pretoria to set the scene. During 1880, there was a steady increase of hostility between the Boers and Sir Owen Lanyon's administration. On 16th December 1888, the telegraph wire to Natal was cut and the Republican flag was hoisted at Heidelberg. An ultimatum was sent to Lanyon by the Boer leaders to hand over the government (Tyrrell 1968:1).

Tour guide: Martial law was declared in Pretoria on the 21st of December. Apparently, all civilians were required to close their homes and move into a lair on the military camp just west of the town in the open space between the Loreto Convent and Skinner Street. By the 22nd of December, the town was emptied and 3,700 civilians had been moved into the camp area between Bosman Street and the former military headquarters in Potgieter Street (Joubert 1986).

Tour guide: Melrose House was utilised as the British headquarters during the South African War. Lord Kitchener[56] was the last to live in the house from the British military. He was described as:

> Kitchener of Khartoum ruled Melrose House with a rod of iron. A staff of hand-picked Indian servants recruited from Indian Army regiments ran the great house on military lines. A small army of *syces* groomed the finest collection of horses ever seen in South Africa in the long since demolished stables. The mess was the most glittering in the history of the British army. An invitation to dine at Melrose House was tantamount to a Royal Command (Tyrrell 1968:1)

Tour guide: After the English overtook Pretoria, they started with the construction of Roberts Heights Military Camp. Lord Roberts lived at Melrose House during this time. By 23rd March 1902, Kitchener offered the Boer leaders free and safe passage to initiate negotiations for a peace treaty (Van Jaarsveld 1982:213). First, the heads of the Orange Free State and Transvaal met in Klerksdorp on 9th April 1902. Some of the Transvaal representatives in attendance included the Acting President Schalk Burger,[57] General Botha[58] and General de la Rey;[59] from the Orange Free State, President Steyn,[60] General de Wet[61] and General Hertzog.[62]

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[56] Lord Horatio Herbert Kitchener (1850-1916) was a senior British soldier and colonial administrator who won notoriety for his scorched earth policy against the Boers during the South African War. He also played a central role in the early part of the First World War (1914-1918).

[57] Schalk Willem Burger (1852-1918) was a South African military leader, advocate and politician. Also known to be the acting President of the Zuid Afrikaansche Republiek from 1900-1902 whilst Paul Kruger was in exile in Europe.

[58] General Louis Botha (1862-1919) was a South African politician and the first Prime Minister of the Union of South Africa (31st May 1910), the forerunner of the modern South African state.

[59] General Koos de la Rey (1847-1914) was known as one of the biggest military leaders during the South African War.

[60] President Marthinus Theunis Steyn (1857-1916) was a South African politician and statesman, the sixth and last President of the Orange Free State from 1896-1902.

After their meeting, they decided to meet Lord Kitchener in Pretoria on 12th April 1902 and this meeting was held at Melrose House to discuss the terms of the peace treaty.

Tour guide: On 14th April 1902, they returned to Pretoria to discuss the terms further, but unfortunately, an agreement could not be made. On 15th May 1902, General Jan Smuts, a prominent South African and British Commonwealth statesman and military leader, was replaced by President Steyn. There were growing issues amongst the "Naturelle"[63] as well as growing famine amongst the Boer commandos. From 19 to 21st May 1902, the last disputing issues from the treaty were discussed and sent to London for review and approval.

Tour guide: Reverend J.D. Kestell[64] and D.E. van Velden[65] in *De Vredesonderhangelingen der twee Zuid-Afrikaansche Republiekeine* (1902) wrote precisely what happened in the room with the signing of the peace treaty. Their account is as follows:

> Het was vijf minute over elf op den een en dertigsten dag van Mei in het jaar negentien honderd twee. President Burger teekunde. Na hem teekenede de leden van die Regeering der Zuid-Afrikaansche Republiek: toen Waarnemend President de Wet, en vervolgens die leden van die Regeering van den Oranja Vrijstaat. Lord Kitchener volgde, en de laatste van allen teekende Lord Milner…Alles zwijgt in dat vertrek, waar zoo veel gesproken werd. Nog zit men een oogenblik stil. Daar staan de leden van die Regeeringen der nu gewezen Republieken als verbijsterd op om de zaal te verlaten. Hierna het Lord Kitchener hom tot elkeen van die burgers gerig met "n handskud en gezagt "nou is ons vriende"" ("In short, the peace treaty of Vereeniging was signed on 31st May 1902, five minutes past eleven at night. First, President Burger signed, representing the Transvaal, followed by General de Wet, representing the Orange Free State, and lastly, Lord Kitchener. After the signing, Lord Kitchener stood up and greeted the Boer representatives saying: we are now friends (Kestell & van Velden 1902:138).

[61] Christiaan Rudolf de Wet (1854-1922) was a South African Boer general, rebel leader and politician.
[62] General James Barry Munnik Hertzog (1866-1942) was a South African politician and soldier.
[63] "Naturelle" refers to the indigenous cultural groups of South Africa.
[64] Rev. John Daniel Kestell (1854-1941), also known as Father Kestell, was a Reverent in the *Nederduitse Gereformeerde Kerk* as well as a translator, writer and cultural leader.
[65] He was the secretary of the Zuid Afrikaansche Republiek.

The Star published on 31st May 1902 the following:

> Nothing further of a definite settlement has transpired here with regards to the progress of the peace negotiations or the terms which form the basis of the contemplated settlement…It has been asserted that an individual willingness to listen to all the Boer leaders may have to say is a proof that we have received individually former position, and are willing to recognise that the rights we claim are no longer valid. The hold…the country is to such that there shall be no possibility of a renewal of the struggle (Reuter 1902).

On 2nd June 1902, *The Star* reporter on the Stock Exchange:

> There is no sentiment wasted on the market. The burying of the hatchet between Boer and Briton has no significance, beyond its value as boom in prices, and there was little discussion, as to how or in what way this long looked-for peace had at least been achieved (Reuter 1902)

The Star newspaper published on 3rd June 1902:

> The final ballot to decide for peace or the continuance of the war took place at Vereeniging yesterday and at 6 o'clock in the evening, the delegates announced to Col. Henderson, director of intelligence, and Capt. Marker, Aide-de-Camp to Lord Kitchener, who had accompanied the delegates, that they had arrived at their decision, and were willing to surrender on the terms formerly discussed at Pretoria The news was immediately telegraphed to Pretoria, and orders given that the delegates should come by special train. Meanwhile, Lord Milner had arrived from Johannesburg at 10 o'clock at night (Reuter 1902).

On 4th June 1902, *The Star* stated that the British in South Africa were anxious to see a policy that promoted the generous treatment of the vanquished without compromising the principles they fought for during the war. They did not want any new policies to threaten the future of British supremacy in South Africa.

Tour guide: George Heys was a member of the No. 3 Company, Pretoria Rifles. Mrs. Heys, together with two of her little girls, were housed in four metre-long thatched roof huts known as the military barracks. Judge Kotze, later Chief Justice of the Transvaal, later wrote in his memoirs: "The first week of life in the camp was rather uncomfortable...There were some twenty families of women and children committed to my care and we got on pleasantly" (Tyrrell 1968:1).

Tour guide: As we move along down the hall passing the main staircase, we see the "modern" kitchen on my right, down the corridor. Standing in front of the kitchen, you will see on your left-hand side the servants staircase, and to the right, the pantry. Please do not use the servant staircase, for your own safety and mine. The kitchen is part of the second extension of the house, as you will notice with the flooring.

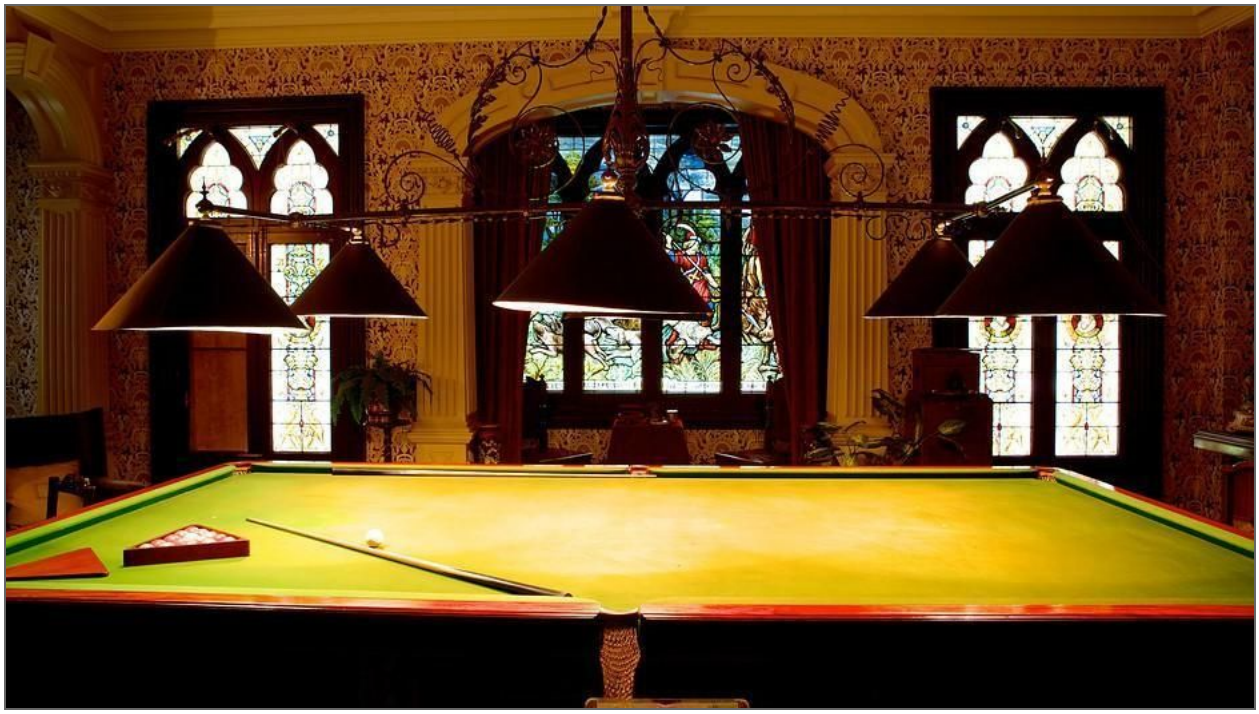
Visitor: Ma'am, who worked here?

Tour guide: We will get to that when we tour the outer back side of the property. If we look at the blue mugs displayed on the kitchen table, it is noticeable, if you look closely, that all the mugs are signed by the family with the date 1902 engraved on it. We believe it to be a reference to a family outing taken in the town of Cullinan, where the family had a spot of tea and had personalised mugs made.



Uwe Duerr, Melrose House: Kitchen, 2016, photograph, 1000 mm x 660 mm. https://www.uweduerr.com/melrose-house/. Accessed: 23 July 2017.

Tour guide: Moving down the corridor on your right-hand side is the billiard room, or the “man cave” as I like to refer to it. This was the gentleman’s play area, where they could smoke, play billiards and have a whiskey on ice. Looking at the grand stained glass window, one will notice that all the stained glass windows in the house have specific themes in every room. In the billiards room, we see the only Gothic influence in the house, as well as a hunting scene with smaller panels, showcasing famous explorers.



Expedia, Melrose House Billiard room, 2016, photograph, 936 mm x 526 mm. https://www.expedia.com.au/Melrose-House-Pretoria-Central-Business-District.d6090547.Attraction. Accessed: 23 July 2017. Expedia Inc.

Tour guide: Moving down the corridor, the last room on the ground floor is the conservatory. The conservatory was the last phase of the house. You will notice two seperate rooms to the exterior of the room; this is because the family lived here until 1968. Please note I will shed some light on this later in the tour, so please hold all the serious questions until later.

Visitors: [Tiny titter]

Tour guide: And later when we go upstairs, one will notice that there are no toilets. The toilets were added to the ground floor, as we at Melrose House could see where the original sewage pipelines were installed.



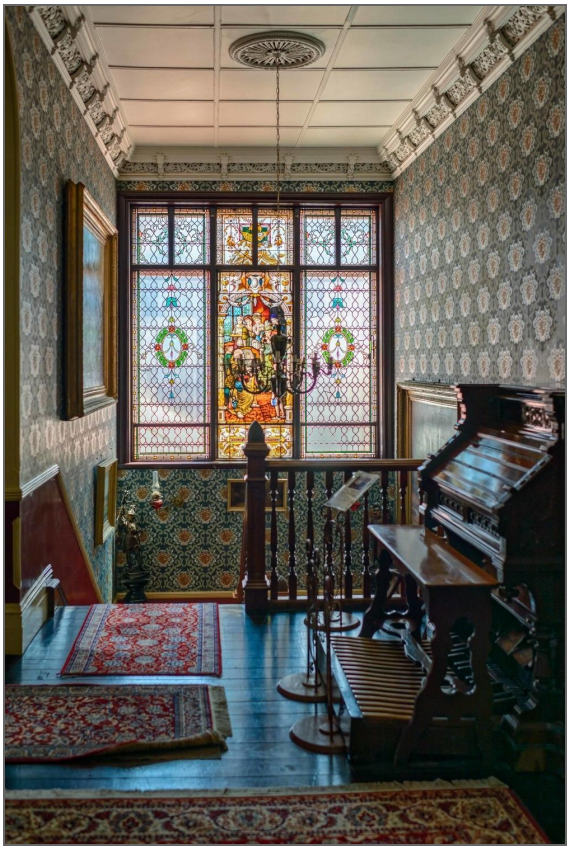
University of Pretoria, Melrose House: Conservatory, 2012, photograph, 2394 mm x 1944 mm. http://able.wiki.up.ac.za/index.php/Melrose_House,_275_Jeff_Masemola_Street,_Pretoria_City_Centre,_Tshwane. Accessed: 23rd July 2017.

Tour guide: When we walk back towards the entrance of the house, the main window can be seen leading up to the main staircase. This window was hand painted with a religious composition and is incomplete due to a hailstorm that caused damage to the side panels. These have been replaced with ordinary glass. The original carpet on the stairs was blue, with a golden flower pattern. Situated on the landing is an American organ,[66] which remains part of the original Heys collection.

[66] The organ was manufactured by the Estey Organ Company based in the state of Vermont in the United States.



Expedia, Melrose House: Main staircase, 2016, photograph, 936 mm x 526 mm. https://www.expedia.com.au/Melrose-House-Pretoria-Central-Business-District.d6090547.Attraction. Accessed: 23 July 2017. Expedia Inc.



Uwe Duerr, Melrose House: Landing, 2016, photograph, 1000mm x 1498 mm. https://www.uweduerr.com/melrose-house/. Accessed: 23 July 2017.

Looking at the staircase to my left is the nursery. The nursery is below the maids" quarters and is Edwardian with the original carpets intact. Some of the objects within the nursery include the children's tricycle (1930), glass bottles with silver tops (1899-1908), the biggest doll named "My Darling" (1914) and the Royal Doulton wash basin (1902).



Modern Overland, Melrose House: Nursery, 2010, photograph, 800mm x 600mm. http://www.modernoverland.com/South-Africa/gauteng/pretoria/melrose-house/. Accessed: 23 July 2017.

Tour guide: Heading up the attic past the nursery, the two bedrooms in the attic were used as staff quarters or storage units, depending on workers" contracts. Please note that going up the attic is at your own risk. Those of you that are taller than me, please find your heads.

Tour guide: The main bedrooms" bed was designed from copper with mother of pearl inlays. The original carpet, made in 1900, is still intact. The wallpaper was added in 1971, replacing a rose pattern wallpaper. Some objects found in the main bedroom are the two beechwood chairs in front of the window (1860), a small green Limoges tray manufactured in France (1855), a copper jug (1890-1910) and a blue Doulton Burslem flower pot (1882-1902). This was the only place where the blinds were pulled down.[67]



Uwe Duerr, Melrose House: Main bedroom, 2016, photograph, 1000 mm x 667 mm. https://www.uweduerr.com/melrose-house/. Accessed: 23 July 2017.

Tour guide: Continuing clockwise, next to the main bedroom is the work room, which was refurbished in 1971. According to family members, Emma Heys enjoyed drinking tea on the open balcony, though it is now enclosed to better link it with the Dutch architectural style of the exterior of Melrose House. Two Willcox and Gibbs sewing machines manufactured in New York

[67] A Victorian-era euphemism that referred to an affectionate couple, usually within the public eye. In the context of this chapter, however, it refers to the main bedroom.

(1895) as well as "n Pfaff sewing machine (1900) are displayed in the room. Ladies, this room was where all your dreams came true, as this was originally designed to be the walk-in closet.



Melissa Lindeque, Melrose House: Workroom, 2017, photograph, 1600mm x 1200mm, Melrose House collection.

Tour guide: Next to the workroom, we find that the yellow bedroom houses most of the original possessions from the Heys" personal collection, which include the Davenport writing table from London, the Doulton Burslem wash basin (1822-1902), the wall lamp (1880-1890) and the silver Art Nouveau Chester vase (1904-1910).



Expedia, Melrose House: Yellow bedroom, 2016, photograph, 936 mm x 526 mm. https://www.expedia.com.au/Melrose-House-Pretoria-Central-Business-District.d6090547.Attraction. Accessed: 23 July 2017. Expedia Inc.

Tour guide: The blue bedroom, next to the second bathroom and the yellow bedroom, have blue velvet curtain replicas. The one bedside lamp (1880-1890) was bought in 1971 as a replacement. The spoon-back chairs are also "newly" bought to replace the originals. The dress clip is original dated in 1871, the hair curler from Birmingham was registered on 21st September 1871 and the carriage clock from London is dated between 1899 to 1900, as are some of the other original objects on display in the rest of the Heys family room.



Melrose House Museum archive, Melrose House Museum:: Blue bedroom, 1983, photograph, 1600mm x 1200mm, Melrose House collection.

Tour guide: The small bathroom has a very quirky bathtub, which is designed as a marriage between a bathtub and shower. This was moved from a house in Parktown, Johannesburg named Hazyview. The only original objects inside this bathroom are the bathtub and the blinds. This is interesting because it is one of the few objects that are unique to Melrose House.



Modern Overland, Melrose House: Bathroom, 2010, photograph, 800mm x 600mm. http://www.modernoverland.com/South-Africa/gauteng/pretoria/melrose-house/. Accessed: 23 July 2017.

Tour guide: The Melrose House collection has paintings from various artists, which include Fred Hines, S.J. Bowers, L. Lewis and Stuart Lloyd. There are also first edition books by George Eliot, Mark Twain, Robert Burns, Longfellow, Tennyson, Gray, Gibbon and Macaulay, and furniture by the Adam Brothers, Chippendale, Hepplewhite and Sheraton. These designs included a variety of mahogany and satinwood as material.

Tour guide: When addressing the difference between Africana and English furniture design, the design movement of the era must be taken into consideration, as well as the material that was available at that time and place. Another important aspect is that the design of the Tulbagh

chair, or *Tolletjie*[68] chair, can be compared to the balloon chair and chair designs of Mackintosh (7th June 1868 – 10th December 1928). Theoretically, Africana furniture was considered poor design (Baraitser & Oberholzer 1971:10). Usually the craftsman of the Africana furniture was the head of the family. Furniture making was seen as a hobby and therefore no markings (meaning symbols that can identify a maker) can be found on the Africana furniture produced during the Victorian age.

Tour guide: Africana furniture started to develop unique styles according to each specific town. For example, the Riverdale chair has wide, downward tapering flutes, usually two or three in number. Most examples of these were found in 1837 at the Riversdale district, hence the name of the chair. As mentioned earlier, furniture making was seen as the husband's hobby within the context of Dutch or Afrikaner culture. During the period of the "Great Trek" into the Transvaal, furniture design changed dramatically (Botha 1977:53).

Tour guide: One of the biggest noticeable influences that Africana furniture had on English furniture was the material. Imported English furniture was usually made of Brazilian mahogany, elm, cedar, oak and satinwood. Whereas Africana furniture was mainly constructed out of stinkwood, yellow wood and imbuia. At one stage it was noted that endless ox wagons carried yellowwood from Knysna to the mills, resulting in the rarity of the wood today. The time and money spent sourcing and importing wood from Brazil would have been tremendous; to make English furniture affordable, makers started to use local South African wood as material (Botha 1977:53).

Exterior tour of Melrose House Museum

Tour guide: Now that the house tour is finished, we will go outside of Melrose House and discuss the design of the garden as well as the servants who worked in this home, with some interesting tidbits of information. Please follow me to the front entrance. Is everyone here? Right. Oh, let's get moving!

[68] Translated as "spindle chair". The chair has four upright back slates, the seating is thonged (*riempies*) with permanent cushion knobs.



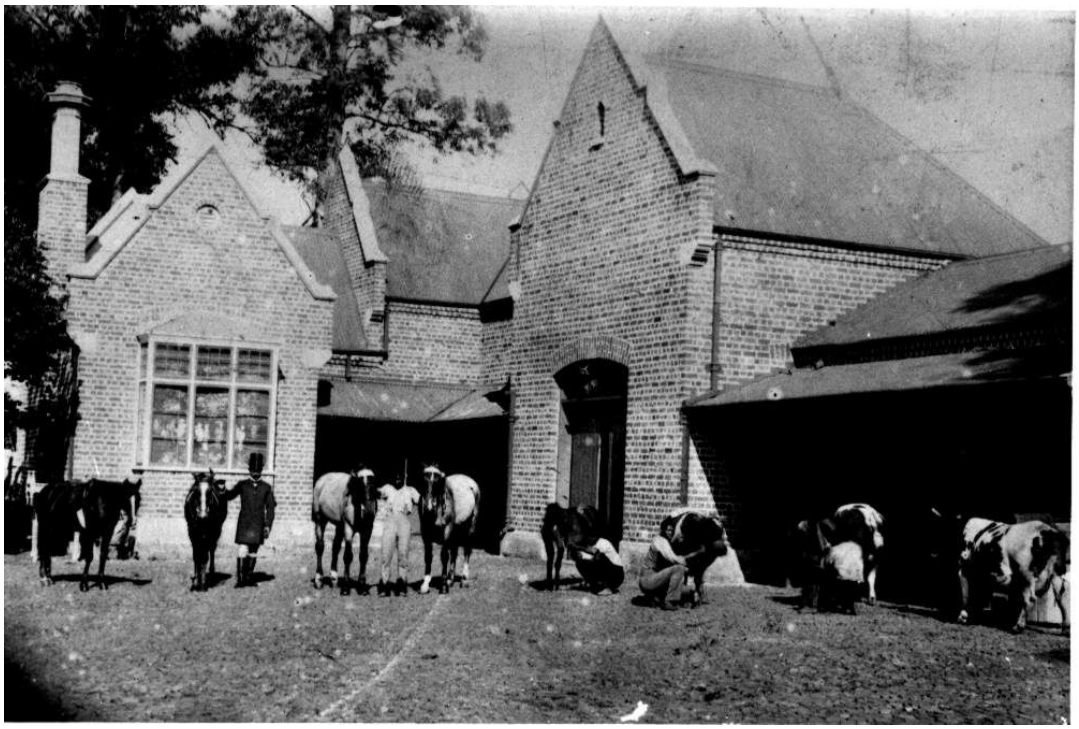
Melissa Lindeque, Melrose House: Backside, 2013, photograph, 1200mm x 1000mm, Melrose House collection.

Tour guide: Where we are standing now at the back of the house, we are currently standing on the croquet lawn. The house had a formal Victorian garden with a grid of footpaths and rose arches, providing structure to the layout around a central fountain situated in the front of the house. The eastern side of the house once featured a croquet lawn, where we are standing now, and a gazebo inspired by a plan drawn up by Paul Henwood,[69] which featured a sunken rose garden, an aviary and lovers lane with wisteria growing over its arches. A herbaceous border also grew at the back of the garden as well.

Tour guide: Now, regarding the staff that worked here, one of Melrose House's previous curators had the pleasure of conducting an interview with one of the previous employees of

[69] A businessman in Pretoria during 1879.

Melrose House. Curator Karen Meyer interviewed Andries Letswalo on 17th September 1986 at Melrose House Museum. According to Andries, the Heys family lived on a small property at the back of Melrose House while the house was still being built. But according to Vivien Allen and Hannes Meirings book *Kruger's Pretoria* (2007), one of the granddaughters of George Heys stated that this was not true since the two front properties were only bought in 1889 and 1890; Andries only started working for the family around 1911 or 1912 (Letswalo 1986).



Melrose House Museum archive: Stable complex - 1895, photograph, 450 mm x 337 mm. http://www.SouthAfricaexplorer.co.za/attractions/melrose-house-pretoria/melrose-house-pretoria.html. Accessed: 23 July 2017.

Tour guide: That was, however, before the stable complex seen at the back of the property to your left, was built. There was a small house, which the Heys did not live in, rented out to an unknown Jewish businessman prior to the stable complex. Both were demolished in 1945. Andries described the rented old small house built with bricks and a tin roof (Letswalo 1986). The house address was 245 Scheiding Street, and there was a big gate at the main entrance with a pedestrian gate at the rear of the two properties. The house consisted of the kitchen, small pantry, bathroom, dining room and three bedrooms with no sitting room. A cement

footpath went to the present-day office complex with a surrounding hedge. Next to the house was a big tree, which was hit twice by lightning before it was removed. Between the surrounding hedges around the house and the present-day washing line was a flower garden. Opposite the house was the tennis court where the rose garden can be seen today. The original rose garden was between the summer house and the tennis court, but was later demolished and moved next to the main house. The original rose garden and summer home have now been replaced by the stable complex you see today.

Tour guide: Famous tennis matches were held at Melrose House. George, with his chuckaboo besties, once saw ladies in long white dresses and men with white attire serving tea, cakes and sandwiches at 16h00, followed by whiskey and soda for the men at 17h00 (though Andries stated that George never drank liquor) and ending the day at 18h00 with the departure of all their guests (Letswalo 1986). Well known guests included Eddie Bourke,[70] Robert Hamilton,[71] Johann Rissik,[72] Miss Rissik, Mr. Hofmeyr,[73] Bishop Talbot,[74] Captain Lane (son-in-law), Mr. Taylor[75] and Miss van der Byl[76] (see Melrose House tennis match photograph). Other famous friends of George included President Paul Kruger. Edmund and George, together with President Kruger, contributed to welfare organisation, which included the building of a nursing station of injured soldiers near Van Der Waltstraat in 1899 and the church hall of the Methodist Church in Sunnyside, Pretoria (The Bronberger 2016).

Tour guide: Andries said the man who drove the coach was a *baster*[77] (“coloured”), and his living quarters were next to the black peoples" quarters, which today is the coachman’s house. Vivian Allen once wrote in a letter, “I have no idea when Mr Heys first employed a coachman but I would imagine from early on, once the stables were built. Apart front the "white" coachman, the outside staff were all black and numbered about seven” (Allen & Joubert 1984).

[70] Edmond Bourke, built Barton Keep in 1888, one of the neighbouring houses in Jacob Mare Street approximately 600 metres from Melrose House.
[71] An artisan-missionary part of the society responsible for the Setswana Bible.
[72] A deputy surveyor-general set to allocate the mining areas for the Witwatersrand gold mine.
[73] Editor of the *Zuid Afrikaan* newspaper, the Zuid Afrikaansche Republiek (ZAR).
[74] Bishop of the Colonial Anglican Church in Pretoria.
[75] Key figure in the silver mining industry in Pretoria from 1885.
[76] She was the daughter of Johannes Albertus and proclaimed Irene (located in the Centurion neighborhood of Pretoria) a formal settlement in 1902. Irene Dairy Farm is still a part of the local Pretoria municipality today.
[77] Derogatory term used during the colonial and apartheid South Africa referred to a mixed race individual.

Tour guide: Andries said that the coachman was later replaced by a chauffeur who was white. At a later stage, the carriage houses became a garage for motorcars. Mr. Heys" first car was a Wolsey. He later sold the Wolsey for a Belgian Minerva and Rolls Royce. Mr. Heys apparently also bought a Morris to take him to his office everyday.

Tour guide: Andries recalled that the black servants, himself included, started out as a kitchen *piccanin*[78] (Letswalo 1986). There were four black servants at the time: Andries, Frans, John and "Fifteen."[79] They worked under a white housekeeper and a white cook. Mrs. Blackmore, the cook, used the present-day library at the office complex as her bedroom. Mrs. Lane, the housekeeper, used the storeroom at the office complex as her bedroom. (She shares no relation to Frederick Lane, the husband of the Heys" youngest daughter Jessie). The black servants each played different roles: "Fifteen" was the head waiter, John was the houseboy, Johannes was the kitchen boy and Andries the second waiter who washed the glasses in the pantry.

Tour guide: Now, before we end the tour, I would just remind all of you that Melrose House is still active today and has various activities and events throughout the year. You may ask, what is the relevance and importance of Melrose House Museum today?

Tour guide: Melrose House was bought with the intention to have a museum that symbolised Victorian history in Pretoria (Joubert 1986). For example, the Durban municipality has the Old Town House and the Dr. Killie-Campbell Museum. The second reason Melrose House was purchased and converted into a museum, was that the house provides a way to preserve historic Dutch architecture, not just in South Africa as a whole, but in Pretoria specifically given that two of the most prominent houses in Pretoria were demolished (the the Hollard House[80] and Die Bras de Pereira House).[81]

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[78] Derogatory term used during colonial and apartheid South Africa referring to a black toddler.
[79] Nickname given, birth name unknown.
[80] Also situated in Jacob Mare Street, Holland House was demolished in 1955 and some of the interiors were transferred to the Old Pretoria Chambers.
[81] Originally situated near the Voortrekker Monument, Die Bras de Pereira House was destroyed due to the planning of an open air museum planned during a Pretoria Municipal Council meeting on 10th February 1961.

Tour guide: With Charles Christie[82] moving out of Melrose House Museum on 1st February 1964, the formal committee from the Pretoria municipality asked to look into buying Melrose House to restore and possibly turn into a museum (Joubert 1986).[83] After Christie left, the Historic Monuments Commission[84] were called upon to decide whether or not Melrose House Museum would be declared a national monument (Joubert 1986). Melrose House was declared a National Monument by the Department of National Education under section 10(1) of the National Monuments Act by J.P. van der Spuy, Minister of National Education (Department of National Education 1971).

Tour guide: Negotiations began with the trustees of the Heys estate and the whole property was bought. The estate consisted of four numbered properties: 775, 776, 793 and 794 (Joubert 1986). Initially, the trustees did not want to part with the latter two Erven properties, but the municipality wanted to buy the whole property and their reasons were as follows: (1) the house would be utilised as public space, much like a park, and offer the public a harmonious place to visit; (2) restoration would be done on the whole property, resulting in an even process of conservation and the stable complex has significant historic value.

Tour guide: Based on the ordination of local management in 1939, the council started processing the paperwork on 28th February 1968 to buy all four properties (Joubert 1986). Included in the purchase were all the interior furniture and decorations of the house. Two separate documents were drawn up regarding the financial value of the household content by Mrs. Behrens and Miss C. Vorster. These documents were of high value since Mr. Heys imported his furniture, whereas Rhodes mostly bought locally manufactured furniture.

Tour guide: When a council meeting was held regarding the management of Melrose House Museum on 29th May 1970, it was decided that Melrose House Museum would fall under the

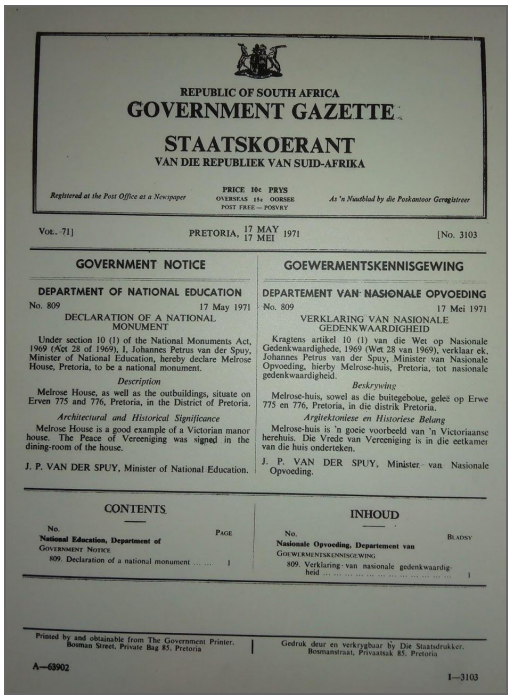
[82] Charles Christie was married to Mabel Heys, the middle daughter of George and Emma Heys. He was the father of Katherine Christie and Stuart Christie. The Christie lineage remains to this day.
[83] It is known that the municipality supported both the Performing Arts Council of Transvaal (PACT) and the South African Broadcasting Commission (SABC), which likely explains why the municipality eventually supported buying the property. .
[84] The Historical Monuments Commission (1923-1969) is the predecessor to the South African National Resource Agency and Provincial Resource Agency.

administration of the Pretoria Art Museum (Joubert 1986). The Heys" trustees collectively decided with the local municipality that the whole property and its household contents would be sold and registered under the municipality's name on 13th May 1968. It was a very ambitious project to undertake given that the electricity needed to be completely rewired, smoke detectors were required in every room, and a security system needed to be installed. The interior wallpaper needed to be restored throughout the whole house; the outside of all the buildings, including the main house, the stable complex and servants quarters also needed repainting. The main restoration inside the house was only started in 1970 and had to be completed before the house could be opened to the public as a museum.



Melissa Lindeque, President Swart[85] signing the official declaration and opening of Melrose House museum, 17th May 1971, photograph, 200mm x 180mm, Melrose House collection.

[85] Charles Robberts Swart (1894-1982) was the last Governor-General of the Union of South Africa from 1960 to 1961.



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STAATSKOERANT
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GOVERNMENT NOTICE

DEPARTMENT OF NATIONAL EDUCATION

No. 809 17 May 1971

DECLARATION OF A NATIONAL MONUMENT

Under section 10 (1) of the National Monuments Act, 1969 (Act 28 of 1969), I, Johannes Petrus van der Spuy, Minister of National Education, hereby declare Melrose House, Pretoria, to be a national monument.

Description

Melrose House, as well as the outbuildings, situate on Erven 775 and 776, Pretoria, in the District of Pretoria.

Architectural and Historical Significance

Melrose House is a good example of a Victorian manor house. The Peace of Vereeniging was signed in the dining-room of the house.

J. P. VAN DER SPUY, Minister of National Education.

GOEWERMENTSKENNISGEWING

DEPARTEMENT VAN NASIONALE OPVOEDING

No. 809 17 Mei 1971

VERKLARING VAN NASIONALE GEDENKWAARDIGHEID

Kragtens artikel 10 (1) van die Wet op Nasionale Gedenkwaardighede, 1969 (Wet 28 van 1969), verklaar ek, Johannes Petrus van der Spuy, Minister van Nasionale Opvoeding, hierby Melrose-huis, Pretoria, tot nasionale gedenkwaardigheid.

Beskrywing

Melrose-huis, sowel as die buitegeboue, gelee op Erwe 775 en 776, Pretoria, in die distrik Pretoria.

Argitektoniese en Historiese Belang

Melrose-huis is 'n goeie voorbeeld van 'n Victoriaanse herehuis. Die Vrede van Vereeniging is in die eetkamer van die huis onderteken.

J. P. VAN DER SPUY, Minister van Nasionale Opvoeding.

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Melissa Lindeque, Copy of Government Gazette, 17th May 1971, photograph, 200mm x 180mm, Melrose House collection.

Tour guide: Over the years, Melrose House Museum has been commemorated during celebrations of the signing of the Peace Treaty of Vereeniging. Walking tours in 1999 were presented to the public following the end of the Anglo Boer War in 1902 (Centurion record 1999). Melrose House also hosts antique fairs twice a year; in December 1999, the Jack Donovan Jazz Trio performed at the Melrose House Antique Fair where they served tea, opened a beer garden, and had many stalls and a Mazawattee tin exhibition.

Tour guide: This concludes the tour, as all good things must come to an end. I hope everyone had a pleasant visit to Melrose House and I hope to see you soon! I know everyone can do with a bit of neck oil![86]

Visitors: (Giggle).

[86] "Neck oil" is a Victorian-era euphemism for beer.

Tour guide: I hope you enjoyed the tour here at our magnificent outdoor and indoor space at Melrose House Museum. Know that you are always welcome to return. Melrose will hopefully realise new and old purposes for our visitors!

The history and character of Melrose House Museum has great relevance in a post-apartheid South Africa. Understanding the museum is a key motivator for this research report, particularly in regards to my investigative study justifying a link study of the #RhodesMustFall movement. What is the value and relevance of such a space and place for post-apartheid South Africans?. Traumatic memories can be triggered within museum spaces and objects, which could threaten the use and survival of a place like Melrose House Museum (Pickering and Keightley 2006:919). Objects displayed aim to make contemporary viewers aware of how these objects are viewed within a historical context invoking memories (Coombes 2003:231). These memories in turn also evoked trauma as the objects were not displayed in respectful manner to the Khoi and San but rather in a nineteenth century museum exhibit style.

Chapter 2- Introduction and investigating of #RhodesMustFall movement

The #RhodesMustFall challenging colonialism and apartheid notions with decolonising the South African education system and memories found in daily life that arguably contributes to the questioning need and want of apartheid notion museums, statues and sites. Memory and nostalgia, as the theoretical framework for the investigative study justifying a link between Melrose House Museum and #RhodesMustFall movement argues how the link arises between the negative impact of memory on the heritage sector. Heritage embodied an essence of memory which is an occurring event creating negative nostalgia resulting in dire results for heritage objects. The chapter addresses how the #RhodesMustFall movement links in with apartheid notion museums supported by the theory of memory and nostalgia.

The recent #RhodesMustFall movement has targeted physical manifestations of heritage, especially statues, which represent the colonial past of South Africa, the South African law protects these statutes under the Heritage Act 25 of 1999. Ed Herbst, freelance journalist writing for News24, explains the beginning of the #RhodesMustFall movement was the most divisive and xenophobic movement since 1994, therefore indicating the original motivation which is by wanton destruction, race hate and misogyny against the apartheid government (Herbst 2016:1). According to Herbst the tipping point came during 9th - 11th November 2015 when the #RhodesMustFall movement ratcheted up attacks on Vice-Chancellor Max Price and the campus vandalism across the country with increased exponentially.

The statues and artworks that were destroyed during the #RhodesMustFall campaign should rather be considered for museums according to Zethu Matebeni (2018). The Rhodes statue, a colonial artefact in the present, should be seen as an artefact rather than a representation of South Africa's past lined with the present. The legacy of Rhodes should be represented in higher learning education and should be part of the ongoing conversation and position of colonial and apartheid beneficiaries in democratic South Africa (Matebeni 2018).

The #RhodesMustFall movement followers could therefore not restrict themselves to verbal abuse towards VC Price or property damages but rather switched to assault and arson on heritage objects (Herbst 2016:1). Heated debates arose concerning the status of public monuments and memorials in South Africa (Herbst 2016:1). The #RhodesMustFall movement, initiated by various stakeholders also introduced defacing actions against Apartheid memorials such as President Paul Kruger statue in Church square, Pretoria (van Vollenhoven 2015:7). With the controversy surrounding the Rhodes at Oriel College, it showcases that legacies may be contested many generations later. The students running the #RhodesMustFall campaign "have called for its removal to a museum, where they feel it might appear less like a relic for uncritical veneration (von Tunzelmann 2016).

Investigating trauma and heritage

In relation to Lynch, dealing with the past is a narrative in recalling the memories of suffering in a way that addresses those who want to hide from the pain, to get their assertion and validation for the trauma they went through (Bennett 2004:82). According to Shoshana Felman and Dori Laub unlike nostalgic narratives that look towards the past - their traumatic testimonies, survivors and victims remember the past "essentially to address another, to impress upon a listener, to appeal to a community" (Felman & Laub 1992:204). The pendulum swing of the "good" and "bad" of social memory, the shameful memories, and the denial and embrace of the past is what interest the author of this article since it helps to understand the narrative struggle against history and memory.

Past traumatic events brought on by memory triggered either by similar events or object creates an explosion of memory in the South African public with a kind of remembrance that seems to challenge the very possibility of reconciliation in a "new" South Africa (Gobodo-Madikizela 2012:253). The challenge with white people that supported the apartheid government do not want to face the past and confront their roles in post-apartheid South-Africa resulting in a challenge when apartheid heritage merge with post-apartheid heritage, consolidating it into a unified South African heritage showcases equality to the South African citizens and our international tourists. (Gobodo-Madikizela 2012:253).

Pre-democratic South Africa is associated with apartheid and colonialism, I however question why the heritage of those periods are linked with the negative nostalgia regarding post-apartheid South Africa? In the centre of nostalgia there is a desire to return to an idealised past and trauma is an inescapable intrusive past in memory (Gobodo-Madikizela 2012:255). "National pain" or "collective guilt" was visible with the Truth and Reconciliation hearings noting the trauma of apartheid South Africa (Coombes 2003:244). Memory is a phenomenon experienced by individuals however the author calls on Hodgkin[87] and Radstone (2005) who argue that individual memory of historical pasts is inseparably bound up with cultural memory (Gobodo-Madikizela 2012:255).

[87] Author of *Reading the early modern dream: The terrors of the night* (2007).

Individual trauma refers and considers the “collective trauma,” the perspective in relation to the role of memory-that is presented in the article to illustrate the kind of engagement with the past. This might also invite empathy with victims and survivors of systematic dehumanisation and gross human rights violations through the recalling of the past memories and traumatic events (Gobodo-Madikizela 2012:255). Nostalgia has shed its pathological roots “demilitarised” which is considered central in nostalgic constructions with the first tendency is to cling to idealised images of the past which entails an inner dialogue between the past and present which is focused on “the adoration of the past” (Gobodo-Madikizela 2012:255).

Nostalgic yearning, as Boym (2002) writes, is longing “for a home that no longer exists or have never existed” (Boym 2002:282). Not all nostalgia yearning have entailed a longing for home in the physical sense according to the author but according to me nor the home or house is a familiar part of memory that individuals retreat to. With recent investigation of the concept of nostalgia Gobodo-Madikizela points out that the key elements of nostalgia are, first, a sense of longing for something in the past that was lost and second an idealisation of aspects of the past, or certain moments in the past. The reflective but selective quest fits in with Boym’s (2002:282) interpretation of a type of nostalgia that cherishes “fragments of memory and temporalised space which she calls reflective nostalgia.” The “good old days” nostalgic elements suggest a desire for something other than what is available in the present. (Boym 2002:282).

#RhodesMustFall movement in relation with "20th century museums":

Swarnsdec continues stating that newer museums are dedicating themselves to the history of the masses, their struggles, achievements and daily lives which were largely ignored by cultural institutions. To some extent I state that Melrose House Museum is a piece of the whole from whence time began uptil now. It become difficult if memory as concept is questionable in a sense that it is flawed but is it flawed if it is the truth for every living being? My finding is that even though memory is flawed there is some truth to both voting for and against the fall of "20th century museums". Museums who has an apartheid notion should change in regards to incorporate the “lost” history and display cultural objects not necessarily in the traditional manner but consider the cultural identity linked with the object, the cultural value and belief system behind an object should dictate the exhibition manner. I also concur that apartheid

notion museums should not be prosecuted for portraying certain cultural specific objects. Therefore both sides of the argument are true and false, a gateway to find a middle ground will result in cooperation, understanding and acknowledgement of both parties. The relinking of the past and present can be sought after and newly symbolic elevated to various forms of time's traces in the present, meaning that the past can be traced within the present (Swarnsdec 2001). One has to look at the various ways in which people are involved in applying the past into some form of narrative in order for themselves to critically negotiate representations of the past for their own relations towards collective identities and experiences (Swarnsdec 2001).

"20th century museums" and #RhodesMustFall movement relating to Afrikanerism

Museums are physical spaces engulfing both negative and positive space like a tree representing the object (positive space) situated in nature (negative space), concrete representations of a physical space eg. Melrose House architectural layout. Even though museums like Melrose House still embody apartheid notions or the Voortrekker monument, to an extent, my sense is that they are still valid spaces to be preserved, due to the historic connection that it has to the history of South Africa namely the second Anglo Boer war (1899-1902) - and this memory of events (referring to actual historic memory and the basis for which South Africa has grown to be a democracy) is being contested by contemporary South Africans. Coombes also states that the Voortrekker Monument of the 1990s is not the same monument as it is today through means of the history is represents facts but she continues to state that the interpretation of the monument/museum lies with the visitor itself and not necessarily with the monument/museum as a building or collection (Coombes 2003:37,53).

I do not fully concur with Pickering and Keightley I argue that past trauma supports negative nostalgia and when not addressed may result in a circular notion of negative nostalgia. Kasibe wrote in IOL news in agreeance with Ciraj Rassool that museums have a complicated colonial history and that the oldest institution have willingly played in the perpetuation of racial science, instituted to undermine the dignity of the African child (Kasibe 2017). A museum is an institution

housing, displaying, conserving and restoring objects. Kasibe writes that it is the colonial (or even apartheid) museum that is dripping with blood (Kasibe 2017).[88]

Zuma said in a speech prepared for the reburial of Klaas and Trooi Pienaar Kuruman stating that “our museums must be transformed to become centres of heritage and expertise which respect all people and cultures (Anon 2012).” This I concur with but I differ with his following statement “no museum must have a collection or material that depicts any section of the population as colonial objects, especially indigenous people” just by saying this he excludes various culture groups who are born and bred South Africans.

Linking the #RhodesMustFall movement whilst re-examining “apartheid” museums and the role of these heritage spaces in post-apartheid South Africa utilising concepts of memory and nostalgia provided sufficient evidence in answering my question posted at the beginning of the research report. “What the role of Melrose House museum in post-apartheid South Africa, particularly in relations to memory and nostalgia is? Sub-questioning the relationship with the South African public memories of the institution and nostalgia that links in with memory that museums embody within themselves as well as in the eye of the public.”

Chapter 3 - Value of museums as public institutions

As seen in the introductory chapter on Melrose House, the house was a dwelling of the Heys family from 1886-1968 as well as the British headquarters from 1900-1902. The house was declared and opened as a museum on 17th May 1971. The house has an intriguing history - it went from private to British stated property to becoming one of apartheid history’s emblem of commemoration as seen with the photographic evidence of how the museum was displayed upon its opening as well as the choices that were made to open Melrose House Museum as a museum to the public in the apartheid era. Within this chapter I investigate the different nuances that Melrose House embodied through the ages and owners residing in the property which gave way to the meaning of the house e.g. the British headquarters turned Melrose House into the property of the United Kingdom during the South African war and why it is still of importance to a

[88] Refer to T. Bennett. 1995.*The Birth of the Museum: History, theory, politics.* London: Routledge.

post-apartheid South African society, not just in monetary value but also historically valuable regarding object history, oral history and historic events? How does Melrose House still fit into post-apartheid today?

Referring to the outside of Melrose House Museum, firstly showcasing the historic value and secondly the difference and changes through the ages indicating cultural significance discussed in this report. The relevance in age of the building is an aspect of the research report since the historic value is provides one of the reasons to acknowledge the worth of the place. First a look at the façade of Melrose House through the ages. How Melrose House looked before to the nineteenth century through to the apartheid era and the current portrayal of Melrose House Museum. The photographs of Melrose House museum before 1900 when it was a stately home and this portrays a home not just a house or government institution.

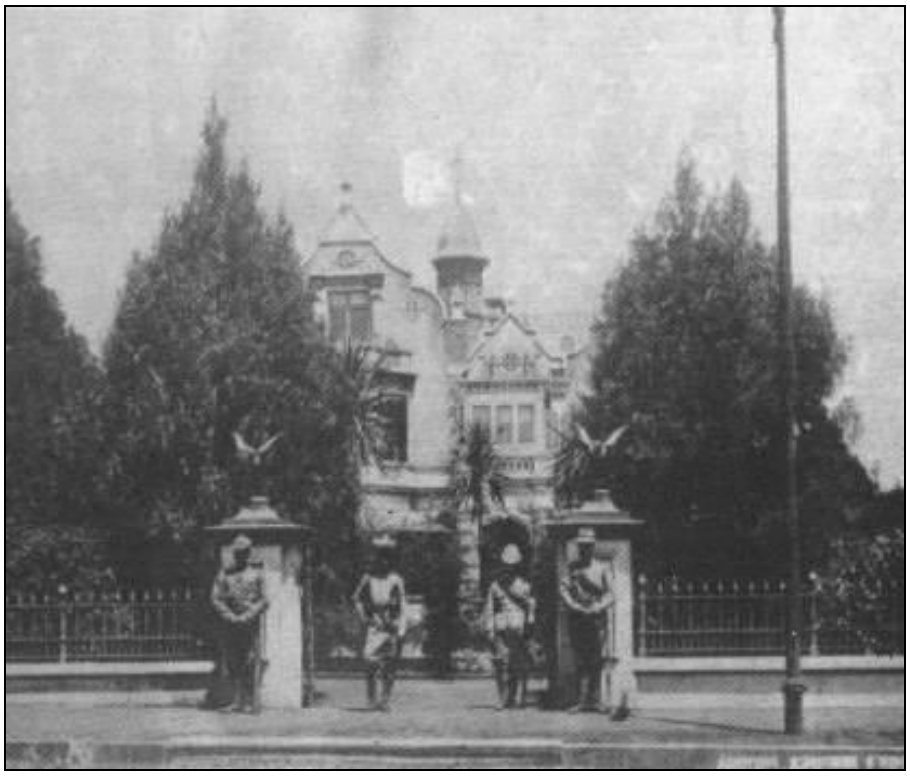
Melrose House prior to 1900



South African Military History Society, Melrose House Museum, 1968, photograph, 320 mm x 379 mm. Journal of South African Military History. Unknown.

Below Melrose House can be seen in a government capacity as the house was taken over by the British government during the South African war in 1900. Melrose House became the property of the United Kingdom during this era.

Melrose House from 1900-1902:



Chassalee, Melrose House as the British Headquarters (1900-1902), 2007, photograph, 500 mm x 424 mm. Address: https://chessaleeinlondon.wordpress.com/2007/07/. Accessed: 14 September 2017.

Melrose House Museum portrayed as a museum and public space. Please note that the fountain in the front of the photo is also noteworthy since the surrounding property and space is local government property and therefore classified as public space.

Melrose House museum:



Times Live, Heritage Trails: Melrose House museum, 2017, photograph, 512 mm x 384 mm. Address: https://www.timeslive.co.za/news/South-Africa/2017-01-11-heritage-trail-a-place-of-lasting-peace/. Accessed: 14 September 2017.

Supporting the aforementioned a place like Melrose House museum where the peace treaty of Vereeniging was signed (31st May 1902) also includes intangible heritage, the signing of the treaty itself and commemorating the event - it is living heritage a historical display of events that was only accepted as heritage worthy in the World Heritage Convention Guidelines in 1992 (Deacon 2004:3). It was only after 1994 that intangible history became part of accepted heritage in South Africa. Melrose House was only named a heritage site after 1994 it was only seen as architectural significant prior to 1994. Intangible history such as the history of the Heys family was not considered to be of high significance forming part of South African history (Deacon 2004:3).

Economics

Anton van Vollenhoven uses five aspects to determine cultural significance (van Vollenhoven 2015:12). Cultural value is determined by the significance a monument/museum holds for the community; it entails the significance of the place it embodies, location and associative meanings (Pwiti 1997:81). This is tricky due to the fact that if a monument, museum or site is also coherently offending a South Africans rights the value of the monument, museum and site come into question. A good example of this is the Paul Kruger statue in church square in Pretoria (Tshwane). The statue was a gift from Sammy Marks,[89] historical the statue is older than 60 years and a gift to a previous president of the Zuid Afrikaansche Republiek but Pretoria was established on the Tswana chiefdoms land. So this brought into question which historic and cultural history is more important. The result was that the Paul Kruger statue will remain as it fits in the context of the city but a statue of t chief Tshwane was also erected in his honour to commemorate the other half of the city's past. Historic value is the contribution a "memorial" sites contributing to the local as well as the national history of a country (Pwiti 1997:81). Lastly the aesthetic value in design of artistic nature and style of the site of which the cultural value lies is applicable to Melrose House Museum

Heritage is a very generic term and includes everything around us; therefore by using the Gala model (model to define the three types of heritage: tangible, intangible and built heritage) heritage sites can be divided into tangibles and intangibles (van Vollenhoven 2015:12). Melrose House Museum of course is a tangible and a key important part of South Africa's history and worth protecting not for the aesthetic value but the historic and cultural value as previously mentioned.

Museums

The rise of the bourgeois museums during the nineteenth century, portrayal of the epitaphic and commemorative monuments, outnumbers all other buildings in the classic European architecture during the nineteenth century (Bergdoll 2000:88). Monuments, statues and cultural sites propagate the connotation to emotive powers. “The act of semantic reversal” defined the cultural politics in the revolution (Bergdoll 2000:106). With the new regime street names,

[89] Sammy Marks (Samuel Marks) was a South African industrialist and financier born 1834 and died in 1920.

monuments and symbols were replaced. The restricting of the "people's" relationship with the new regime was narrative through semiotic stances (Bergdoll 2000:106). The legitimacy of a symbol (museum, statue, cultural site) is a deployment and an argumentative reconstruction of a regimes notion to portray their intent (Bergdoll 2000:106).

Tamara L. Meents, past student at the University of South Africa, states that “old” and “new” museums remain essential to a society (2009:2). Meents agrees with Mumford, a key historian during the 70s and 80s, who points to the “death” of museums in a contemporary society as a lack of commemoration. Commemoration results in the revitalisation of a site. If a museum is not “remembered” in the public sphere (Habermas 1989:1)[90] or celebrated, the significance of the site declines and results in the “deconstruction” of the museum. The meaning behind the qualification of why a museum in general should be “remembered” provides evidence of the sustainability of an “apartheid museum” within the context of post-apartheid South Africa (Meents 2009:3).

In post-apartheid South Africa the museum space has merged with the public space and represents the majority of South Africans through the vernacular showcasing of culture. Dublin (2009) argues that the issue at hand with museums and objects exhibited are the reclaiming of identities and the reclamation of “dead” objects - reintroducing them into their original context (Dublin 2009:3). Communities embody their cultural identity through objects.These objects oppose a threat to the classic museum regime and results in the creation of “cultural memory" and "cultural public spaces" representing their heritage. Freedom Park is a key example of this statement, a particular place in the Park allows any cultural belief or community to be utilised for their spiritual needs if need be. Dublin (2009:3) aims to assess the various levels of change that has occurred in the museum and gallery section in post-apartheid era. Both Sarah Nuttall[91] and Carli Coetzee’s[92] *Negotiation the Past: The Making of Memory in South Africa* as well as Annie Coombes *History After Apartheid*;[93] focus on the transition of historic sites and art from the

[90] The term was originally coined by Jürgen Habermas who defined it as an imaginary place or community which does not necessarily exist in an identifiable space.
[91] Sarah Nuttall the Director of WiSER, Wits Institute for Social and Economic Research, since January 2013 is also a well known Senior Researcher.
[92] Dr Carli Coetzee is currently teaching within the African section, School of Languages, Culture and Linguistics and the University of London.
[93] Professore Annie E. Coombes teaches in the Department of Art History at the University of London and is also the Director of the Peltz Gallery at Birkbeck.

apartheid era to the post-apartheid era (2004:176). Both examples mention and make use of the shift in the Afrikaner identity as well as discussing the change in black communities objects reflecting in museums (Dublin 2009:3).

Museums are notorious for presiding with the "classic" museum layout, as can be seen with many South African museums. Museums will rather refrain from change and cultivate the notion of the "classic" museum (Sandell & Janes 2007:18). Post-apartheid era museums have been challenged to navigate the obstacles and adapt to new opportunities (Sandell & Janes 2007:18). Although new challenges arise and previously disadvantaged cultures are claiming their historical identity and space within the museum sector, the problem still arises for "20th century museums". These museums might not change but acclimatise to the change in public spaces and "prove" their necessity in a new South Africa. This can only be obtained with a change in the classical museum organisational approach; by reinventing the space; it can be utilised as a post-apartheid space and modern memorial to a democratic South Africa.

In the previous regime, South African museums were mainly limited to local tourists which of course were also the white Afrikaners that erected and proclaimed these museums. Statistics suggest that "traditional" museums struggle with visitor counts internationally (Bennett 2004:82). The term "traditional" museum is used to refrain from the new definition of museums and objects. With traditional museums only tangible history, like a chair or a shoe, was showcased so as to display the object with a label in the museum. Newer museums utilise both tangible and intangible objects, folklore stories, and showcase them in a way so that the visitor can experience the heritage object for instance via a recording that is played for the visitor. To increase the visitor counts, museums have claimed spaces, allocated spaces for displays and exhibitions, and in turn created “outdoor museums” and “semi-cultural villages”. Bennett refers to this as the beginning of redefining the museums “relationship with its public within principles of increasing equality and democratisation” (Bennett 2004:96). Museums are changing the way of exhibiting objects and not just focussing on tangible object but rather the intangible as well as incorporating the “forgotten history” of South Africa.

Heritage, reinvented and redefined results when ruling authorities wish to empower themselves (Peterson, Gavua and Rassool 2015:104). Heritage construes itself in a narrowing more dominant authorised versions (Kirschenblatt-Gimblett 1998:19). Diversity and ambiguity of

government reshape cultural version invariably associated with reshaping cultural expression further stating that the categorisation of culture cannot take place between “democratic” and “nondemocratic” (Kirschenblatt-Gimblett 1998:19). Museums become a critical agent of public citizenship — museums are the remaking of sustained ideologies and addressing the public shifts in post-apartheid South Africa (Murray and Witz 2014:13).

Referring to main question in a summary regarding this chapter is whether museums, statues and sites created prior to 1994 are subject to apartheid memories.A gateway between the two arguments exist, even though memory might be triggered by objects and events which can revert back to trauma a substitute of understanding and change within boundaries (including of all cultural histories) can offer a solution to both arguments. A heritage model, that is presented and represented within a museum, is a political organisation which shares in the global culture (Peterson, Gavua & Rassool 2015:2). Culture is a means to interweave a nation and be self-reliant (Peterson, Gavua & Rassool 2015:2). Heritage denatures real politics and turns history into a collective memory albeit monumentalising memory into mythology (Herwitz 2015:40). “A retrieval… that creates collective [memory]” resulting in a public cultural sphere to define an individual and collective culture (Roediger 2009:30).

This in turn limits the merging of experiences with the expectations of the visitor (Kirshenblatt-Gimblett 1998:135). Museums do become a critical agent of a public cohesion the remaking of sustained ideologies and addressing the public shifts in post-apartheid era (Murray and Witz 2014:13). The last mentioned I concur with, but the link between the public, public places and museums are distorted through "faulty" memories caused by individuals and a nation itself.

Chapter 4 - Afrikaner versus Afrikanerism where do they come from?

In this chapter, I discuss Afrikanerism a term coined from "*Afrikaander"* approximately 1815-1825. I discuss the Voortrekker Monument as an apartheid museum embodiment. I discuss how the phrase Afrikaner has changed prior 1994 and post 1994. I claim that memory

on colonial times trigger trauma for the Afrikaners due to British rule causing recurring trauma through apartheid and post-apartheid. With reference to chapter 3 on memory and nostalgia, the feeling of loss and longing should perhaps be reconfigured in terms of distinction between desires to return to an earlier state or idealised past and the basis for renewal and satisfaction in the future. Nostalgia not only seen as a search for an existing reality, a secure memory in the past but a means of moving forward in the uncertainties of the present. This opens up a positive dimension of nostalgia and associates it with the desire for engagement with different aspirations and critique.

Afrikaner and Afrikanerism

Looking at the Afrikaner and apartheid, John Comaroff and Jean Comaroff (2009:30) states that ethno-nationalism has been abandoned by Afrikaner and Neoliberalism have emerged as the new go to defence strategy for whiteness in a rehabilitative mode within a post-apartheid South Africa. This, however, I have a problem with for once again the Afrikaner is stereotyped and sorted in one category. I am an Afrikaner woman and I want the museum space to morph into a just, balanced and fair space not just to educate and inform visitors but to create a post-apartheid museum rather than sticking to an apartheid display or just resorting to avenues of desolation.

Melrose House must undergo and is busy changing to meet the expectations of the South African nation. Noteworthy South African history like the peace treaty was signed in the house and it is a landmark in that sense as one of South Africa's biggest wars. I condone the apartheid era and know and belief those beliefs should not be upheld but I also want to clarify that not all white people are supporters of the past apartheid era but the majority is seeking a way for a fair and just post-apartheid South Africa. What is fair is fair and multiple cultural groups were disinherited from their right to be presented within the museum context of decades back into South Africa's past. The focus should shift from trauma to healing and there is hope and survival for “apartheid” museum in post-apartheid South Africa. Afrikaner culture embodied in western heritage like museums have the chance to format the layout and created a new culture in South Africa with limited reformatting to their original collections and memories.

Afrikaner as concept

Afrikaners formed as a community from the various colonial settlers from various European countries, mainly the Dutch, British, German and French. The Afrikaners configured with influence from various cultural groups living and working together. According to Herman Colenbranden *De Afrkomst Der Boeren (1902)* by 1806 the Afrikaners comprised mainly Europeans and by 1707 the Afrikaner community started to develop their own language, national identity, history and religion. “The Afrikaner religion stemmed mainly from the 17th century the Reformed church of Holland (Oliver 2010:7).” The language spoken stemmed from the unofficial *Kitchen Dutch* spoken by the earliest settlers as new influences were incorporated into the Dutch spoken language, only to become an official language in 1924 (Heese 1971:1). Afrikaner Architecture is also important as it forms part of the layout of a town for instance the churches will have been the most monumental and spectacular, other dwellings were functional yet decorative focussing on visual exterior impact (Staff Reporter 1998).

Afrikaners under British rule

According to Hermann Giliomee Cape Afrikaners valued their freedom under the Crown and had no yearning towards the freedom principles of the Afrikaner in the north of South Africa (Giliomee 2003:225). The north South Afrikaners were the ones that undertook the Great Trek, for which the Voortrekker Monument is erected to commemorate one of their battles occurred during the trek - the battle of Blood river. The colonial Afrikaner found some kinship with the Oranje Free State Afrikaners but rarely hid their sense of superiority towards the rest of the Afrikaners in South Africa (Giliomee 2003:225). During the second half of the 1880s the Afrikaner Bond held half of parliament seats and in 1887 the Bond took the occasion of the Queen Victoria’s jubilee year to to address the following sentiment: “We assure you humbly and respectfully [of] our true loyalty to your throne, and we feel proud that in the great British Empire there are not more loyal subject than those we represent (Giliomee 2003:225).”

The Northern Afrikaners began trekking further north in 1833 into African tribal territory and founded the republics of Orange Free State, Free State and Zuid Afrikaansche Republiek (History Channel Online 2018). The Orange Free State and Cape Colony where neighbours

until 1867 with the discovery of diamonds and gold in the region resulting in conflict between the Boer State and the British empire (History Channel Online 2018). The first Boer War erupted in 1880-1881. With gold found in Witwatersrand in 1886 more conflict arose between the British and Afrikaner Republics which erupted in a full scale war - the South African war (second Anglo Boer war) in 1899-1902 (History Channel Online).

The Great Trek was a mass migration by some Afrikaners from the Cape colony from 1836 (Giliomee 2003:59). The rural descendants of the Afrikaners and the British Empire and this reflected a common trend among the Boer communities so pursue a semi-nomadic lifestyle away from the developing British administration in Cape Town, South Africa (Giliomee 2003:59). The Great Trek founded the first four Boer Republic: Transvaal, Orange Free State, Zuid Afrikaansche Republiek and Natalia Republic (Giliomee 2003:59). Richard Jebb, an Australian writer, published his comparative studies in *Colonial Nationalism* (1905) after visiting the Transvaal and talking to Smuts stating that substantial white population wanted to split from British rule or as Smuts referred to: "the disturbing influence of Downing Street (Giliomee 2003:277).[94]" These white population wanted the freedom to develop their own liberries, nationhood and protests (Giliomee 2003:277). Smut was the one who enthusiastically embraced this transformation into the Commonwealth.

It was during this war in which the Afrikaner associates with negative nostalgia. Lord Kitchener (1850 - 1916), a senior administrator and British Army Officer who is known for his imperial campaigns and scorched earth policy during the South African war, took up as Lord Commander in 1900 for the Crown and turned the tides in favour of the Crown (BBC History 2014). Kitchener realised that the success of the Afrikaners was due to the support given by women and children (History Channel Online 2018). Kitchener implemented concentration camps all over the country and by the end of the war 27 000 woman and children perished. Most historians notice that this single incident inspired the rise and growth for Afrikaner Nationalism[95] (Triandafyllidou 1998: 593; History Channel Online 2018; Johnson 1988:6).[96]

[94] Downing Street is a street in London, United Kingdom which house the offices and residence of the Prime Minister and the Chancellor of the Exchequer.
[95] Political ideology born in the late nineteenth century among Afrikaners and was strongly influenced by the anti-British sentiments that grew strong after the South African war.

The term Afrikaner and what it means to be an Afrikaner has been contested since the eighteenth century (Giliomee 2003:22). According to Isabel Hofmeyr the alleged ethnic understanding of the racialised Afrikanerness was constructed from the social diversity found among the multiple Afrikaans-speakers and reproduced through careful political boundaries (Hofmeyr 1987). The Afrikaner unity was ideologically designed and implemented among white Afrikaans-speakers, maintaining fewer ties with the European continent than other settlers in Africa for instance the Germans in Namibia maintaining their connection to their mother country and support. Afrikaner nationalism had elevated *Afrikanerdom* to the highest ranks of nationalism. Afrikaner culture and language "captured state power and ruled over a racially and ethnically demarcated society ensuring economic advancement and political dominance of the Afrikaans-speakers (Steyn 2001:2016)."

Afrikaner identity during the 20th century

The 20th century South Africa was mostly ruled by the white Afrikaans-speakers coining the phrase "Afrikaner" was key in the creation and maintenance of a racial segregation system named apartheid (Zegeye 2001:99). The white minority handed over political power of South Africa after the negotiations and the first democratic elections held in 1994 (Zegeye 2001:99). The current demise of Afrikaner nationalism which resulted in social, economic and political force provoked an ideological dislocation including the "Afrikaner" identity (Zegeye 2001:99). Although, with democratisation and the discourse of constitutionalism, a movement towards freedom was taken exploring different ways of being shaped within a Democratic society (Zegeye 2001:99). This sentence in itself I want to support especially in the sense that Melrose House museum creates a space to represented the whole of South African citizens of previous excluded citizens which can now contribute to the history portrayed with the museum, almost to create a space where South African history merges into a democratic representation of its citizens. Melrose House has evolved from a pre 1994 to a post 1994 museum, inclusive and welcoming of past, current and future heritage of South Africa.

[96] Black people also played a role in the South African war about 20 000 black people died during the South African war.

National South African identities have changed considerably across the globe (Tambini 2001:197). A major international conference: “Ethnicity, Identity and Nationalism in South Africa: Past, Present, Future,” was held at Rhodes University, Grahamstown with the organises expressing their hope that after years of apartheid manipulating ethnic identities a new understanding would be created that ethnicity was not just the creation of an apartheid state (Wilmsen & McAllister 1996). The notion of group identities used to justify apartheid segregation and violent suppression were inscribed in law and society highly supported in Afrikaans university with the intent to idealise the Afrikaner identity (Ally 2005:69). Unity across class, ethnicity and region can be within the intersection of the reigning social order shaping South Africa significantly (Rotberg & Barrett 1980). The modernist idea of state, nation and ethnicity had proven its validity in South Africa as it was a state made nation and nothing was natural about the existence of the Afrikaner according to Anthony D. Smith in *The Ethnic Origins of Nations* (1986). In reference to the apartheid era I acknowledge Smith’s statement, but the coined phrased “Afrikaner,” according to me as an Afrikaner, has undergone a radical change. Culture does not complete an individual and culture is interchangeable. South Africa is diverse and intertwined in multiple cultures and the starting point of creating a new cultural environment for every citizen in South Africa.

According to Giliomee (1938-), a professor in Political Science at the University of Cape Town, and writer of various history and politically oriented books, states that “the Afrikaner is a group of people with self-imagined commonalities who intended to be seen as a singular group (Giliomee 2003:22). Historically from my point of view I concur, Afrikaners wanted to create their own culture and break away from British rule and influence but I also state that to a huge extend the political government of apartheid South Africa intensified this “Afrikaner” title and due to that brought distraught, discrimination and insult to many South African citizens from my point of view.

Acknowledging Heribert Adam and Kogila Moodley statement that the main focus of the Afrikaner renegotiations was and currently is the crumbling of Afrikaner political power as an “ethno-nationalist project” (Adam & Moodley 1986). The procedures of the identity reinvention among apartheid rules of white Afrikaners are analytically challenging with the “new” phase of a “new South Africa” in the 1990s and the ideal of the “rainbow nation” with the rebirth of a

post-apartheid, re-racialisation of citizens in South Africa defining and policing the fixed terms of "black" and "white" (Daniel, Southall, *et al.* 2005:28).

Evaluating race and racism in South Africa, argues that the edifices of whiteness acts as an invisible centre point from whence when "others" are racialised and constructed within a post-apartheid South Africa (Goldberg 2009:250). Investigating critical race theory focuses on how white people came into being and how it maintained its particular role in the law process I will apply this to the research report to show the racial and political heritage of apartheid and post-apartheid heritage. Reconstructing post-apartheid identities is necessary according to Steyn. Thus it is necessary to critically investigate the permutations of colonialism and how the contribution applies to racial injustices (Steyn 2001:216). An approach like this stresses the necessity to turn the "dissection knife to the invisible centre from whence white power (still) emanates" rather the margins which have remained a preoccupation in the social science also in South Africa with its multiple volumes of studies on black "other" (Steyn 2001:218). Whiteness in South Africa was a more visible organising element throughout colonialism and apartheid in the metropolitan North, now with the democratisation, achievement of political power marked by "black" this tradition could continue with a racial swap in political power (Steyn 2001:218). According to Melissa Steyn, the whiteness of the Afrikaner has resisted that of Anglo ethnicity by deploying nationalist and ethnic resources, the revamped practice and re-applied in post-apartheid South Africa by the governing power of South Africa for rehabilitating Afrikaner whiteness (Steyn 2001:218).

Steyn continues indicating that the post-apartheid period demonstrates a discursive role played relating materialities, deserved attention in order to understand the just and flow of the formation of identities (Steyn 2001:222). Interest and state policies neglect how citizens in different contradictory ways shape themselves and the world around them, therefore it is necessary to analyse the structural factors and narrative in order to gain a complete picture of current social, political, structural and economic developments in the changing post-apartheid South African society (Steyn 2001:222). Sarah Nuttall's notion exemplifies the notion of entanglement: "Sites and spaces in which what was once thought of as separate - identities, spaces, histories - come together or find points of intersection (2009:20)."

According to Christi van der Westhuizen, Afrikaner elite balances a strong material position and distinctive cultural legacy to capitalise on the liberalisation of the domestic economy in the end resulting in an increasingly globalised Afrikaans elite and middle class composed by growing white poverty, further reinforcing the break with the historical precedent of Afrikaner nationalist cross-class alliances in the 1930s and 1940s (Van der Westhuizen 2007:113). Middle working class Afrikaner resisted the abolition of employment security for white workers during the period of reformed apartheid in the 1970s and 1980s subsequently resulting in their employment privileges exposed them to threats of joblessness and poverty (Van der Westhuizen 2007:113). Adding to this I would like to clarify that some Afrikaners were opposed to the whole apartheid notion and from the start threats of joblessness and poverty exploited their families.

The “new Afrikaners” during 1998-2008 incorporating “brown” Afrikaans-speakers drawing on a selective interpretation of civic Republicanism and radical democracy to advocate a “Democratic ethnicity” declaring their intention to create new myths reactivating the cultural-political energy of Afrikaans-speakers across, springing them from alleged post-apartheid malaise (Van der Westhuizen 2007:60). The message of the “new Afrikaner” is a combined rejection of Neoliberalism and non-racialism, adhering to the ruling “Afro-nationalist,” rather emphasising the “linguistic and cultural communities” advocating the preservation of Afrikaans (Van der Westhuizen 2007:62). According to Anthony King, Afrikaner nationalism has ceased to exist instead there is a looming “return to the local” signifying a defensive and excluding ethnicity in the face of the destabilisation of postmodern and globalisation from post-apartheid government (King 1991:35).

Successful Neoliberalism, within an economic development is a huge governing body with official development aid preventing economic and social development while deregulation, privatisation and lowering taxation are required to achieve economic growth, offers on the one hand codification of the self and the freedom to choose your identity. The logic of Neoliberalism and defensive ethnic merges within the inscription of a “chosen” identity in the Afrikaner group drawing on post-apartheid South Africa to expand the self-contained and ethnically demarcated zones (Comaroff & Comaroff 2009:25). According to Comaroff and Comaroff, ethno-nationalism has been abandoned by Afrikaners and Neoliberalism have emerged as the new go to defence

strategy for whiteness in a rehabilitative mode within a post-apartheid South Africa (Comaroff & Comaroff 2009:30).

“20th century museums”

Several museums that were established as monuments the cultural identity and spirit of the Afrikaner nation still exist in more or less the same capacity as they did prior to 1994 democratic elections. Examples of “"20th century museums"” include the Voortrekker Monument, which was erected between 1937 and 1945 to commemorate the victory of the Afrikaner against the Zulus during the battle of Blood river (16th December 1838). Coombes states that the Voortrekker monument is a legacy that provides a link with the Afrikaners therefore linking in with their history to South Africa (2003:26). This in turn provides historical evidence that the monument is of “critical significance for the foundational myths of Afrikaner nationalism (Coombes 2003:28).”

Paul Kruger House (now a museum) was built in 1884 designed by Tom Claridge and builder Charles Clark. It is the house where President Paul Kruger of the Zuid Afrikaansche Republic resided. This house museum is dedicated to one of the icons of the Afrikaner nation. Museums that embody a notion of the apartheid era resembles racialised notions indicating white privilege and Afrikaner Calvinist doctrines (Muller 2006, 320; Nigel 1992; Dobošová 2009:306)[97] by which the Afrikaner is and was identified through their ideals and cultural makeup through political status and discrimination.

The Afrikaner exploited other cultural groups in South Africa and positioned the Afrikaner as the alpha culture with the symbolic reenactment of the Great Trek in 1938 (Giliomee 2003:22). Cultural festivals, new monuments and memorial sites encouraged and proclaimed South Africa as a national Afrikaner state (Labuschagne 2013:27). Afrikaners will reinvent and adapt to contemporary South Africa to maintain a belief system and connection with their historical past (Labuschagne 2013:27). The most successful way of accomplishing this is when the Afrikaners choose to a willingly join contemporary South Africa and form part of a new generation of historical identity merged with their own cultural beliefs (Labuschagne 2013:27). The Afrikaner political culture is linked to “white” symbols such as the classical museum, alienated space and

[97] Calvinism to the Afrikaners was an important element that did not just focus on their religious point of view but rather that their religious point of view spilled over to their basic social need.

a disillusioned attitude towards the space as is evident with Herwitz description of “live heritage” and colonial versus post-apartheid heritage.

The Voortrekker[98] Monument

The Voortrekker monument, inaugurated in 1949 designed by Gerard Moerdijk was erected to commemorate the battle of Blood River between the Boers and the Zulus. This can be interpreted as a symbol of apartheid, a celebratory dedication to Afrikaner nationalism. The last speech from Jan Smuts, representing by the United Party,[99] boasted that only a few young nations “[have] such a romantic history… and one of more gripping human interest (Giliomee 2003:489).” D.F. Malan’s[100] counter speech (29th March 1948) warned the nation of danger regarding global influence and undermining the Voortrekker spirit and ideals; a “godless communism” endangering the white Afrikaner nationalist and the distinction between white races should continue for the survival of the Afrikaner purists ideologies (Giliomee 2003:488). It is in the unionisation of South Africa that the forming of a distinctive Afrikaner cultural identity was created seen in culture specific festivals and iconic symbol of the Voortrekker monument as the pivotal point of the Afrikaner core identity in the private, public and political sphere[101] (Labuschagne 2013:126). The celebrations of the “symbolic ox-wagon trek” were a massive imprint on Afrikaner politics; this in turn disseminated the socialism of the Afrikaners which was triggered by strong symbolism (Labuschagne 2013:128). South Africa provided a counter action to 20th century museums to that of Europe by introducing a cultural policy for the new democratic government which includes the Voortrekker monument (Coombes 2003:20).

Melrose House Museum and #RhodesMustFall movement

So how does the fall of Melrose House not become the next become the next #RhodesMustFall movement? As stated in my research and experience as a white Afrikaner woman working in a museum institution I do not perceive the objects which I curate as apartheid objects there are various time periods and culture pieces that create a fascinating collection to present to visitors.

[98] Boer pastoralist from the Cape Colony frontier who migrated eastwards during the Great Trek.
[99] The United Party was a political party in South Africa from 1934-1948.
[100] Prime Minister Daniel Francois Malan (1874-1959) served from 1948 to 1954 in South Africa. The National Party under his government implemented the program of apartheid which is an act of segregation.
[101] The term was originally coined by Jürgen Habermas who defined it as an imaginary place or community which does not necessarily exist in an identifiable space.

I inform the visitors about the history at hand regarding the South African war and I myself find it very intrigued when I look at visitors and see how visitors make the connection and understand better, but these are willing participants, visitors who want to understand. Unfortunately the majority links Melrose House with apartheid and dismiss the possibilities of what the museum can present them with to make an informed decision than rather focus on the past. These individuals which I speak of are the two sides of a coin: those that look towards the nuance of apartheid within a historic time frame and the other side of the coin are individuals who see the middle ground of representing a coherent and equal heritage. However I do not believe that a national treasure, however misunderstood, should not be dismantled but should rather morph into a true post-apartheid museum space, incorporating both sides of the argument relating to apartheid notion of museums, statues and sites a compromise can be reached as well as understanding negative nostalgia and interlinked with traumatic events and memory.
"Government take a role in setting the standards for an acceptable cultural, political and social history" subsequently resulting in a collective national cultural identity (Roediger 2009:30). A new cultural identity of understanding can be created and the memory triggers like apartheid or colonial statues, museums or sites need not be the canvas of frustrated expression.

Apartheid, colonial and apartheid embodied heritage, like Melrose House Museum and one of the key statues behind #RhodesMustFall movement is an example of how heritage can trigger memories which result in nostalgia questioning whether or not colonial, apartheid and apartheid notions heritage still have a place in post-apartheid South Africa. I find that it does if a middle ground is found for prior 1994 heritage and post 1994 heritage. Apartheid, colonial and apartheid notion heritage has not made the mental shift to include a post-apartheid South Africa and this results in movements like #RhodesMustFall events due to these heritage objects triggering negative memories reverting back to negative nostalgia of political times in South Africa. The link between Melrose House Museum and #RhodesMustFall Movement was linking apartheid, colonial and apartheid heritage that results in movements like #RhodesMustFall indicating that all prior 1994 heritage is not including post-apartheid heritage still supporting negative memories of the South African nation. Therefore on both sides of the argument there is a bridge that needs to be crossed to dissolve apartheid as triggers in museums without harming the collection and rather be inclusive of post-apartheid heritage in their collections.

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