rove through linked databases on the Internet seeking out and destroying what is considered undesirable. This has been done with books during repressive regimes in the past but never with total success. How much easier it is to do electronically, and the owner or user will be unaware it has happened. And consider just a practical matter: will an image digitized in 1999 still be acceptable in 200 years time? or 100 years? or 50 years? or even in 2002, even if migrated to the newest operating systems in a never-ending enterprise? You may be convinced that I am just being ridiculous, a Luddite. Not at all.

Those who were involved with me in the process which led to the formation of the National Library of South Africa in 1999 will recall the emphasis I placed on the benefits digital technology offers for access. Here is the crux of the matter. Access can benefit from digitization, and preservation of paper-based material must not be abandoned. If preservation of paper records is abandoned, we face a new Dark Age.

A DUTCH ARTIST AT THE CAPE AND IN INDONESIA AT THE TURN OF THE 18TH CENTURY

Andrew B. Smith

Since the publication of the sketches of Khoekhoen in the National Library, Cape Town (NLSA)\(^1\) new information about the collection has come to light. With the help of Mr Haga of the Rijksprentenkabinet in Amsterdam, who recognised that part of their collection had similarities with the Cape drawings, we were able to compare style and handwriting to show that they were probably done by the same artist. The sketches were part of a catalogue of a sale by Frederick Muller in Amsterdam in 1882.\(^2\) The decision to break up the portfolio into two geographical areas: 'Le Cap de Bonne Esperance' (item 3412) and 'Atlas des Indes' (item 3075) meant the two sets of drawings were in different parts of the catalogue. Charles Aken Fairbridge bought the portion dealing with the Cape for the South African Library (accessioned 21 April 1882, no. 69), while the Rijksmuseum (RM), Amsterdam obtained the drawings on Indonesia.

The Indonesian section, now housed in the Rijksprentenkabinet, comprises a bound artist's notebook, plus 35 loose sheets. Like the 15 loose sheets in the NLSA collection, the pages are often drawn on both sides, suggesting that the artist had limited supplies of paper at his disposal. As noted in the publication of the Khoe drawings,\(^3\) the watermarks of the paper were in use between 1688 and 1707. One of the South-east Asia drawings (figure 1) has a date of 1701, which both fits with the age of the watermarks, and gives us a clue to
when the artist was in Indonesia. On the sheets are pencilled numbers: 60 (Cape people and scenes); 61/62 (South-east Asia), and many of the pages of the bound notebook have the number '6'. Because the NLSA set contains some pages with 61, and others with 62 on them, we know the pencil numbers predate the separation of the two sets, and may well have been part of an even more extensive portfolio.

The Indonesian drawings enhance the perception that many of the drawings were done free-hand at the moment incidents were taking place. For example, there is a quick sketch of people watching a Chinese boat race, where one of the boats is capsizing (figure 2). Other street scenes are very hurriedly done, suggesting the artist is using his pen and paper like we would use a camera today to record events. Other drawings in the RM collection include several pictures of Chinese, which is not surprising, since Blussé states that Batavia was a Chinese colonial town under the protection of the VOC governors. Local Batavian customs, such as wedding parades, funerals, cock fights, are all depicted, as are the many varied people of this cosmopolitan entrepôt.

As we noted in the publication of the Khoe drawings there are copies of a picture of the gates of a plantation in both the NLSA and RM sets. The name ‘Sout en Daal’ is on the RM drawing, and this farm, along with Taneran (Tangerang, figure 1) were sugar plantations to the west of Batavia.

Like the Khoe drawings, there is an attention to detail, not only of activities, but also of dress, armaments and animals, that point to the possibility that
the artist was not only noting use, but may also have been collecting material as well.

We are still not sure who the artist was. The Rijksprentenkabinet ascribed their part of the portfolio to Corneliis de Bruyn. But we know from De Bruyn’s published work that he never visited the Cape. An alternative strong contender is Victor Victors who was in the area at the turn of the 18th century. Victor Victors was the son of Jan Victors, a pupil of Rembrandt, and was an artist in his own right. He was sent on the ‘Geelvink,’ one of the ships of the De Vlamingh expedition to map the west coast of the Southland (Australia) by Nicolas Witsen, Director of the Heeren XVII, and a Burgemeester of Amsterdam from 1685. Witsen was also a mentor of Simon van der Stel, thus the name Witsenberg in the Cape mountains near Tulbagh. The ‘Geelvink’ stopped at the Cape between 7 September and 27 October 1696, before going on to Australia, then to Batavia, where she arrived on 20 March 1697. She remained in Southeast Asia until 1700 before returning to Holland. Unfortunately we lose track of Victors, but there is no reason why he had to return with the ship, as he may have been collecting for Witsen’s famous kabinet and atlas. Victors was officially a sick-comforter (ziekentrooster) aboard the ‘Geelvink,’ but he was really chosen for his competence as an artist to draw the coastlines of Australia.

Those parts of the portfolio which survive are invaluable documentation of life in the Dutch colonies at the turn of the 18th century. The artist appears to have imposed very little ethnocentric bias into his drawings, although the
choice of subject is almost always the unusual to European eyes. The quality of the sketches is very high, indicating a degree of competence and training, and, because these are originals, and not re-worked engravings, they retain their immediacy as 'camera shots.'

ENDNOTES

2. F. Muller Les Indes Orientales: catalogue de livres sur les possessions Néerlandaises aux Indes (Amsterdam: Frederick Muller, 1882).
5. Smith and Pheiffer The Khoikhoi, p.66.
7. ibid. p.17.

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THE LEAGUE OF BOY FRIENDS: A SOURCE FOR THE BOY SCOUTS' PROMISE AND LAWS

Elwyn Jenkins

It is well known that at the time Robert Baden-Powell was formulating his ideas about the Boy Scouts there were already many youth organizations in Britain, the European continent and the USA which had certain features in common.1 Among the organizations most closely connected with the origins of Scouting were the YMCA, Boys' Brigade, Boys' Life Brigade and Church Lads Brigade in Britain, and the Woodcraft Indians in the USA.

In addition, several magazines ran clubs for boys. One which is known to have played an important part in the evolution of the idea of Boy Scouts was the Boys' Empire League. It was started by Howard Spicer for readers of his popular boys' periodical, Boys of the Empire, in 1900. Readers of the paper could join the League, which offered them a membership badge, a life-saver's medal, a summer camp and occasional courses in physical training and