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With the help of Georges Dawson

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THE CAPE TOWN CARILLON

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Preface

In an attempt to gain better insight into the historical importance of bells in South Africa, we have started to collect information on as many bells as we have currently encountered in the Western Cape Province. At the origin of this project lies the observation that the province has a surprisingly large heritage of bells which - up to now - seemingly has escaped the attention of most historians. Almost simultaneously with the start of the country as a national entity, there commenced a tradition of introducing bells to help residents to keep track of the time. The oldest bell found so far dates from 1697 and has been hanging in the Cape Town Castle for over 300 years.

In the beginning of the activities of the *Verenigde Oost-Indische Compagnie* (VOC), ships carried bells that were used to keep track of the time, to control the different activities on the ships during the voyage. But also, ships were expected to make their presence known to other ships when the visibility was poor, like in the case of fog. Once ships were equipped with radar and sonar, bells were no longer needed. This probably resulted in the selling of ship bells. Some of these bells were also recovered from ship wrecks that abound in some areas around the Province, e.g. in False Bay and even more in Nelson Mandela (Agulhas) Bay. Quite a few of them ended up as status symbols in the wine estates that probably form one of the very best attributes of the province. Most bells on the wine estates seem to have been installed in the last century.

Within the context of these bells, there is one set of bells that is of very particular interest, namely the carillon in the City Hall of Cape Town. In the document [21] that has been delivered at the occasion of the inauguration of the carillon in 1925, the authors state the following: *"It is strange that hitherto nothing has been done in South Africa towards the development of the Carillon. Two and a quarter centuries ago, the founders of the colony of this southern-most corner of Africa used a bell. It is the one which is to be found over the Van der Stel gateway of the Castle of Good Hope, and bears the following inscription: Benedicat terra Dominum Laudet en super exaltetum in saecula Claudio Fremi me fecit Amstelodam in anno 1697."*

In the current document, as in some other of our publications e.g. [5, 6, 7], we have tried to accumulate as much information as possible on bells in South Africa and especially on this remarkable instrument that unfortunately seems to be largely forgotten. In view of the forthcoming 100th anniversary of the start of the Great War, the specific cultural and historic importance of this instrument can hardly be overestimated. We hope that this compendium will help to revive the earlier pride of the city of Cape Town for one of its main pieces of heritage. We are particularly happy with the article that recently appeared in the Cape Times of May 17, 2013 on the Cape Town carillon and that hopefully leads to broader interest from the population.

The authors

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1. WORLD WAR I

This chapter briefly describes how South Africa got involved in the Great War and what the main battle areas have been. We mostly restrict our attention to areas that have an association with one or more of the original 37 bells in the carillon. To emphasize the links with the bells, names of bells are printed in bold.

1.1. SOUTH AFRICA GETS INVOLVED

28 June 1914 is commonly considered as the start of the First World War, better known as the Great War. On that day, a Serbian nationalist killed the heir to the Austro-Hungarian throne. Rather quickly this event escalated in a sequence of war declarations between the Central Powers (Austria-Hungary, Germany, the Ottoman Empire and Bulgaria) and the Allied Forces (Britain, France, Russia). For example, on August 4th Britain declared war on Germany, after the German troops had invaded neutral Belgium. A week later Britain also declared war on Austria-Hungary.

In 1914 South Africa was a member of the Commonwealth. Right from the beginning, other dominions like Canada, Australia and New Zealand joined Britain in its war efforts. However it took quite some time before South Africa got involved. The Anglo-Boer war of 1899 – 1902 was still in the memory of many. Moreover there were substantial racial differences, resulting in opposite views. Ultimately, on September 9th the House of Assembly accepted a motion that was later endorsed by the Senate on September 14th and that brought South Africa into the war. At that time Botha was prime minister and Smuts the deputy prime minister. We refer to [18] for a full account of the sequence of events. For a much shortened version, see [6]. Other references are [2, 4, 8, 9, 10, 12, 27, 29, W11].



Figure 1: This picture shows a number of the smaller bells on the top layer of the carillon.

1.2. ACTIONS WITHIN AFRICA

There are three areas in Africa that have a bell associated with them.

1.2.1. West Africa

Upon request from London, South Africa launched an expedition into German South West Africa which nowadays is called Namibia. The expedition started on the 9th of September 1914 and lasted until July 9th 1915, when an armistice was signed with the German administration capitulating. Bell **22 DAMARALAND** refers to this war zone, even when the name itself refers only to a part of the country.

When Germany lost all entitlements to colonial property in the treaty of Versailles in 1919, South Africa received the Namibian territory as a mandate under the League of Nations.

1.2.2. East Africa

As soon as South West Africa was occupied, troops moved to another German colony in southern Africa, namely German East Africa, what became Tanganyika, current day Tanzania. Smuts committed some 25 000 South Africans to this campaign that started late in 1915. Strangely enough, the German troops under General von Lettow-Vorbeck were never beaten during the period that the Great War lasted. Ultimately the Germans surrendered days after the armistice had been signed in Versailles. Bell **21 EAST AFRICA** (see figure 16) refers to this war zone.

1.2.3. Egypt

In December 1915, Brigade General Lukin took the troops that had gained desert experience during the campaign in German South West Africa to fight against the Senussi tribe led by Gaafer Pasha who threatened to overrun the country. Three South African infantry regiments were involved in this military action that ended in the battle of Agagya on the 26th of February 1916 when Gaafer Pasha was captured. After this military success Lukin's troops were transferred to France. Bell **18 EGYPT** refers to this war activity.

1.3. ACTIONS IN THE MIDDLE EAST

1.3.1. Mesopotamia

Bell **25 MESOPOTAMIA** (see figure 17) refers to this important war zone. However, it is not clear why the name appears on any bell in the carillon since we have not found any trace of South African involvement in this war zone.

1.3.2. Palestine

The South African Cape Corps was originally established in 1795 and consisted of coloured members of the Defence Force. More on its history is contained in [W12]. In 1915 the name Cape Corps was revived and the Corps became active in Egypt and the Middle East. In this war area the Corps is mostly remembered because of the *Battle of Square Hill* where the South African Field Artillery together with the Cape Corps, under the command of Major General Jacob L. Van Deventer, conquered the Turkish army on September 19th 1917. Later the Turkish army revenged this defeat with the battle of Kh Jibeit Hill where South Africa suffered severe losses. For more details on these two battles we need to refer to [W1]. The bell **23 PALESTINE** (see figure 16) refers to this war area.

1.4. ACTIONS IN FRANCE

The South African Overseas Expeditionary Force left for Marseille in April 1916 in order to take part in the planned Somme offensive. For the next two and a half years, Union forces were involved in some of the fiercest battles in France and Flanders. This section deals with the bells that refer to battle fields in France. Overall more than 200 000 officers and men have been involved in these battles and those in Flanders. Of these, some 10 000 were killed in action or died of wounds or sickness.

1.4.1. The Somme

The most severe battles fought by the South African troops took place in the valley of the Somme, one of the most picturesque rivers in northern France. Lively overviews can be found in [W3, W4, W5].

--- 1. DELVILLE WOOD

Delville Wood was a wooded area of nearly one square kilometre, forming a salient in the field. Three South African battalions fought continuously for the six days of July 13th to 18th and suffered heavy losses. The wood was then captured by the Germans and again recaptured by the Allies.



Figure 2: Picture of Delville Wood after the battle in July 1916.

The Battle of Delville Wood was the most costly action that the South African forces fought on the Western Front. Of the 3153 men from the brigade who entered the wood only 780 were present at the roll call after their relief. For these troops, the meaning of Delville Wood was slaughter, as stated by Nasson in [18].

One of the largest bells in the carillon is bell **4 DELVILLE WOOD** (see figure 11). But also bell **36 LONGUEVAL** refers to this area since Longueval is a small town at the outskirts of the wood.

--- 2. SOREL-LE-GRAND

The villages of Fins and Sorel were occupied by the Allies in early April, 1917, in the German retreat to the Hindenburg Line. Both villages were again lost on March 23rd 1918, after a defence in which the staff of the South African Brigade was active. Ultimately they were regained the following September, shortly before the end of the war. Bell **30 SOREL-LE-GRAND** refers to this battle.

--- 3. MARRIÈRES WOOD

It was at Marrières Wood that the South African Brigade suffered heavy losses on the 24th of March 1918, one of the last main war encounters in the Somme valley. The South African Brigade under Colonel Frederick Dawson was expected to fill a gap between the British Third and Fifth Armies. The assault by the Germans was overwhelming and high losses were sustained. The disintegration of the

South African troops at Marrieres was considered as the breaking of a desperate stand in the corner of a little wood, as mentioned by Nasson in [18]. Bell **24 MARRIERES WOOD** refers to this war area.

1.4.2. Pas-de-Calais

This area in the very north of France has been the scene of some severe battles.



Figure 3: Picture of a concealed trench in the Great War.

--- 1. ARRAS

Arras and surroundings have seen repeated war activities. In the period from April 9th to May 4th, 1917 British troops attacked the German forces. But the main activity was during the two battles on March 28th and the Second Battle of Arras, 26th August to 3rd September, just prior to the armistice. Bell **34 ARRAS** refers to these battles.

--- 2. AMIENS

During the last year of the war, a short but intensive battle took place in the vicinity of this major city in France. This war activity is referred to as the Third Battle of Picardie or the Amiens Offensive and took place during the period 8th - 11th August 1918. Bell **31 AMIENS** remembers this offensive.

--- 3. WARLENCOURT

Bell **35 WARLENCOURT** refers to the war area around the Butte de Warlencourt and Eaucourt-L'Abbaye where some very fierce fighting took place in 1916. Possession of the area shifted between German occupations recaptured by the Allies until it was finally recaptured on 25th of August 1918.

1.4.3. The Nord

This area is geographically linked to the war area in Flanders and has seen some very severe battles during the entire period of the war.

--- 1. ARMENTIERES

Armentieres was occupied on the 17th of October 1914 by the Allies and it remained that way until its evacuation ahead of the German advance on the 10th of April 1918, after heavy bombardment with

gas shells. It was not recovered until the 3rd of October 1918. In the carillon, Bell **29 ARMENTIERES** refers to this war area.

--- 2. LE CATEAU

Le Cateau and the country to the west has been the scene of the battle fought on the 26th of August 1914 against a greatly superior German force. The town remained in German hands from that date until the evening of the 10th of October 1918, when it was captured by the Allies. Bell **26 LE CATEAU** refers to the name of the village but it is not clear that South Africans have been involved in any fighting in the village.

1.4.4. Other areas

There are areas where there have been lots of South African casualties. The South African Native Labour Corps came to France early in 1917 and established a General Labour Hospital at its camp at Arques-la-Bataille. However no bell refers to this war zone.

The smallest bell from the 1925 carillon is **25 BEAUREVOIR**. This zone has seen one of the very last battles in the war, namely the Battle of the Beaurevoir Line that lasted from the 3rd until the 5th of October 1918. There is clear indication about the involvement of South Africans in this region.



Figure 4: Picture taken of the Menin Road during the Great War.

1.5. ACTIONS IN FLANDERS

Here are the main areas where South Africans have been fighting.

--- 1. Menin Road

The Menin (Menen in Dutch) Road starts at the Menin Gate in Ypres, the site through which hundreds of thousands of men passed on their way to the battlefields. Bell **27 MENIN ROAD** (see figure 18) refers to this location around which one still finds a vast number of military cemeteries. The most important one is the Menin Road North Military Cemetery designed by Sir Reginald Blomfield.

--- 2. Ypres

Bell **28 YPRES** (see figure 18) refers to the larger area around the city Ypres (Ieper in Dutch), known as the Ypres Salient. The latter was formed during the First Battle of Ypres in October and November 1914. During the Second Battle of Ypres in April 1915 the Germans released poison gas into the Allied lines. This was the first time that gas had been used anywhere in a war. Late summer 1917 hostilities resumed during the Third Battle of Ypres, from a Commonwealth offensive intended to divert German attention from a weakened French front in the south. A new German offensive was launched in March 1918 with some initial success. Eventually the area was recaptured by the Allies in September.

--- 3. Messines

Messines (Mesen in Dutch) to which bell **33 MESSINES** (see figure 19) refers, was a strong tactical position during the Great War, mainly due to its height above the plains below. Moreover, there was an extensive underground system, known as the Institute Royale. Only in June 1917 the village was recaptured by the New Zealand Division, lost again on the 11th of April 1918 despite a stubborn defence by the South African Brigade, and finally retaken on the 29th of September, shortly before the end of the war.

--- 4. Passchendaele

The village of Passchendaele as mentioned on bell **32 PASSCHENDAELE** (see figure 19) and its surrounding area are linked with every single phase of the Great War. The village was already occupied by the Germans on 20th October 1914. It was not retaken until 6th November 1917, after severe fighting in dreadful weather by Canadian Infantry. This battle became known as the second battle of Passchendaele and was the closing chapter in the Third Battle of Ypres. Ultimately the village was retaken in September 1918 by Belgian troops.

1.6. OTHER WAR ZONES

1.6.1. Jutland

The Battle of Jutland, the only major naval battle of World War I, was fought May 31-June 1, 1916. At least seven South Africans are known for having been involved in this battle. More information is available in the article by Ross Dix-Peek [W2] in the lecture series of the South African Military History Society. Bell **15 JUTLAND** (see figure 14) refers to this sea battle.

A major number of casualties fell on the ship *The Warrior* under the command of the Cape Town born Captain Vincent Barkley Molteno. When the ship came under German attack about 100 casualties were suffered. The ship was badly damaged and was taken in tow by the *Engadine*. She still sank on June 1st 1916.

1.6.2. Mendi

This ship transported troops from the South African Native Labour Corps, including 607 black troops. On its way to Le Havre on the 21st of February 1917 the ship was overrun by *SS Darro*, an empty meat ship that was bound back for Argentina. The *Mendi* quickly sank and all black troop members died in the Channel. For a good treatment of this tragic event, see [30]; for a reference to this disaster, see [3]. There is no bell referring to this disaster. However there are a number of war memorials in the country that commemorate the victims.

1.7. THE WAR ENDS

The armistice took effect on November 11th 1918. The peace negotiations between the Allies and the Germans on the terms to be laid down went on until June 1919. Eventually, the *Peace Treaty of Versailles* was signed by Germany and the Allies on June 28th 1919. The latter date appears on the bell **20 Pax** (see figure 15) in the carillon. South Africa also took part in the negotiations with their representatives Botha and Smuts. Both were reluctant to treat Germany too harshly. There were of course some humanitarian reasons for this attitude, but also political ones. Since South Africa annexed former German South West Africa in July 1915, it had secured what it wanted from Germany's colonial possessions. Moreover, there was a sizable group of pro-German people among the Afrikaners in South Africa. They would not have supported unnecessary harsh armistice arrangements against Germany.

When the Union troops came home, they returned to a country that had hardly seen devastations, definitely not compared to a vast number of countries in Europe. As a result normal life for them could resume more easily than for their European counterparts who were in many cases facing a home country physically ravaged by the war. Nevertheless, the emotional scars of the Great War would remain for a long time, for some even permanently.

In one area, South Africa, or better Cape Town, took the lead amongst the Allies and that was to propose acquiring a carillon for the City Hall as a war memorial, a very noble tribute to the approximately 12 500 South Africans who gave their lives in the Great War.

2. CARILLONS AS WAR MEMORIALS

To commemorate the involvement of troops in the First World War, memorials have been conceived all over the world. This chapter tries to collect the major ones, putting the Cape Town Carillon in its proper perspective.

2.1. WHY CARILLONS AS WAR MEMORIALS?

2.1.1. From Bells to a Carillon

In the Western world, carillons originated probably around the 6th century. Hand bells were used in convents to inform the monks about the different activities: Mass, the hours, meals, sleeping, etc. Different bells indicated different activities. Convents offered labour and shelter in case of danger and were therefore surrounded by dwellings of civilians. When these developments grew in size, bells needed to become larger and were hung in towers and as a result, towers became landmarks for cloisters and communities.

The Middle Ages saw the development of villages and cities independently of the cloisters but the authorities of the cities kept using bells for similar purposes. Small towers became belfries that provided housing to the parchments with the privileges of the city and consequentially became the main symbol for the power and importance of the city. Such belfries housed different bells to indicate the time for a variety of activities like sleeping, working and praying. One of them, the storm bell, warned the civilians about dangers such as war, fire or turmoil.



Figure 5: Picture showing bells in the top layer of the Cape Town carillon.

Another bell, usually the largest in the tower, served as the hour bell which was struck every hour, later at shorter intervals. To draw the attention of the civilians to the hour ringing, this strike was preceded by that of smaller bells, somewhat like the chimes in current day towers. In the 16th century, hammers were replaced by ropes linked to the batons of a clavier where small bells were used for the chiming and large one(s) for the time. Rivalry between cities, but also between towers of the same city, resulted in more and more bells that could then be used to play some simple melodies. Bit by bit small and large bells became integrated into one single sequence which lies at the origin of what we now call a carillon, an instrument with at least 23 bells forming two chromatic octaves.

2.1.2. The Carillon as an Instrument

In the 16th century unison melodies turned into polyphonic music. This change created problems since different bells needed to sound together, hence they needed to be tuned. Due to its shape, a bell does not only produce its key note but also a sequence of overtones. The overtones of bells that are struck together should be in accord with each other since otherwise the carillon sounds out of tune, a defect of many old carillons.

In the early 17th century, François and Pieter Hemony knew how to tune bells correctly but they kept this information as a secret. In 1895-1896 Arthur Simpson [25, 26] rediscovered how this was done and started collaborating with people at the foundry in Loughborough, UK, the foundry that later cast the Cape Town carillon. Quickly other foundries were able to cast well-tuned carillons resulting in the success of carillons as musical instruments. But this does not explain the link with carillons as symbols of peace.

2.1.3. Carillons and Wars

Before the French Revolution of 1789, carillons in the Low Lands were used to entertain crowds on the occasion of meetings, religious festivities, fairs and festivals. Carillon music was the only music available to the inhabitants who used to dance and sing to the tunes played on the carillon. After the French Revolution, carillon towers were locked up and the bells were removed to be used in the making of war canons and coins. Fortunately this period ended in 1815 with the defeat of Napoleon in the battle of Waterloo in Belgium.

One fortunate side result of this dramatic period was that carillons acquired an aureole as symbols of peace and unity among the people. Unfortunately, the Great War (1914-1918) and the Second World War (1940-1945) have been responsible for the total loss or the severe damage of a major portion of the bells and carillons in the Low Lands.

2.1.3. Carillons as War Memorials

A key figure in the revival of carillons has been Jef Denyn (1862-1941) who was carillonneur at the Cathedral of Mechelen (Malines) in Flanders. He made substantial corrections to instruments in order to make their playing easier and more delicate. In 1912 he started the first school for carillonners worldwide in Mechelen. Another person was William Gorham Rice (1856-1941) who visited the Low Lands and wrote a first historic treatment on carillons in 1914 [22], the heyday of the Great War. This publication and its successor [23] became very popular in the USA and increased the romantic undertone of the carillon as a symbol of peace, resistance and unity.

The first example of a carillon conceived as a memorial for the Great War came from the Mayoress of Cape Town, Anna Thorne in her letter to the *Cape Times* and the *Cape Argus*, on the 16th of November 1918, just 5 days (!) after the armistice. About a dozen other initiatives followed in the UK, USA, Canada, Australia and New Zealand, all countries directly involved in the fighting in the war. See for example in [15] for an early USA history. Moreover the Cape Town carillon was the first to be inaugurated outside the UK. For a survey, see the next section.

2.1.4. Current Day Situation

Thanks to Rice's activities, carillons became popular in the USA in cities, in parks and in particular at universities. Since the early twenties of the previous century, there are now more than 180 instruments in that country. In the rest of the world there are more than 450 carillons with one of the largest in Daejeon, Korea with 77 bells. Most of these instruments do not only inform the surrounding area about the time but because of their good tuning and under proper maintenance, carillons can be considered as genuine musical instruments ready to entertain listeners and to brighten up festive occasions.

Worldwide, the Cape Town carillon is one of the most important. When Jan Luyt, the first Cape Town carillonneur visited Europe around 1934, he experienced the carillons at the Taylor Foundry in the UK and those in the Cathedral of Mechelen [17]. He could fairly claim afterwards that the sounds of the Cape Town carillon were qualitatively similar to those of these other reference carillons. But also later the sounds of the Cape Town carillon in the City Hall tower on 11 February 1990 with the release of

Nelson Mandela are still remembered by all those that could hear them on the Cape Town Square or through worldwide broadcasting.

We refer to the literature for more detailed historic information on carillons. Unfortunately, apart from [13, 19, 20], most documented recent treatments are in Dutch [1, 16, 24].

2.2. CARILLONS AS WAR MEMORIALS WORLDWIDE

There are a number of carillons worldwide that have been conceived as memorials to the victims of the Great War. Because of the vast involvement of the British Commonwealth, it is not surprising that most of them are located in countries that were among the former members of this Commonwealth. But a number of memorials can also be found in the United States of America where carillons became popular immediately after the war.

Since the Cape Town carillon was inaugurated on April 30th, 1925 it looks like the Cape Town carillon is the first carillon outside the UK that has been inaugurated as a memorial to the victims of WWI. Moreover, as far as we could ascertain, it precedes all others for the date it has been proposed. Indeed, as mentioned above, already 5 days after the armistice, Anna Thorne, Mayoress of the city of Cape Town, published the proposal for a memorial carillon in local newspapers.

The recently renewed *In Flanders Fields Museum* in Ypres, Belgium is devoted to the history of WW1. There is a special section in the museum that refers to carillons that have been intended as Memorial Carillons for the victims of the Great War. We are proud that we have succeeded in having the Cape Town carillon included among its sister instruments in this renowned museum.

We give a survey of the other memorial carillons that we have found so far.

2.2.1. Loughborough, UK.

Loughborough Carillon is a carillon and war memorial in Queen's Park, Loughborough, Leicestershire, England, the home of the John Taylor Foundry. The carillon was completed in 1923 and with its 47 bells was the first grand carillon in England. The instrument hangs in a tower of 46 m height which forms a well known landmark, visible from several miles away. It was designed by Sir Walter Tapper and inaugurated on the 22nd of July 1923. For more information on the instrument, see [W6].



Figure 6: The emblem of the foundry on bells from 1922 and 1923.

2.2.2. Simcoe, Ontario, Canada.

This carillon was built and dedicated on June 17th, 1925 as a World War I memorial and has stood as a corner stone in Simcoe ever since. It has 23 bells that were cast by Gillett & Johnston, Croydon,

England. Now, almost one hundred years later, Simcoe has also become famous for the display of Christmas lights in and around Lake George and draws busloads by the thousands to see them.

2.2.3. The Swoope Carillon, Mercersburg, USA

The carillon is located in the Barker Tower of the Academy in Mercersburg, Pennsylvania, USA. It started out in 1926 with 43 bells by Gillett & Johnston and was inaugurated on October 12th 1926. The bells contain some remnants of coins, artillery shells gathered from the French battlefields, bits from *HMS Victory*, Admiral Nelson's flagship at Trafalgar and a shaving of the Liberty Bell. The carillon was later augmented in 1996 with 6 bells. The tower refers to Bryan Barker, the first carillonneur who played the instrument for more than five decades. A fiftieth bell, a low C#, was added to the Swoope Carillon in 2008 and dedicated to James W. Smith, Barker's successor. The name of the carillon refers to its donor Henry B. Swoope.

2.2.4. The Peace Tower, Ottawa, Canada

Officially the Tower of Victory and Peace, the building sits on the central axis of the Centre Block of the Canadian parliament buildings in Ottawa, Ontario. The tower contains a 53-bell carillon, conceived by an act of parliament as a commemoration of the 1918 armistice and the sacrifice made by Canada during the Great War. The instrument was inaugurated on the 1st of July 1927, to mark the 60th anniversary of Confederation. The bells were cast by Gillett & Johnston in Croydon, England. For more information on the carillon, see [W7].

2.2.5. The City Hall of Albany, NY, USA

William Gorham Rice first suggested a carillon for Albany in 1918, as a monument to the soldiers who had given their lives in World War I. A campaign to raise money for the carillon began in 1926 and within a few months over 25 000 citizens had contributed \$45 000. The John Taylor Company of Loughborough, England was awarded the contract to build the carillon with 60 bells and with 47 notes, the top octave bells being in duplicate. The architect of the City Hall, H.H. Richardson, included in his design a magnificent tower standing some 60m tall and crowned by a large square-foot chamber opened to the city below. It is worthwhile to mention that the nine-year project culminated on September 18th 1927 when Jef Denyn of Belgium played the opening recital on this first municipal carillon in the United States.

2.2.6. War Memorial Carillon, Sydney, Australia

This carillon commemorates the 197 undergraduates, graduates and staff of the University of Sydney who died in the Great War. It was dedicated on April 25th 1928, and consists of 62 bells producing 49 notes, again with the top octave bells being in duplicate. The bells were cast by John Taylor Foundry, Loughborough, UK. It was paid for by private subscriptions inside and outside the University. It was dedicated on the afternoon of Anzac Day by visiting carillonneur Bryan Barker whom we mentioned in connection with the Swoope carillon above.

2.2.7. University Library Carillon, Leuven, Belgium.

In the night of the 25th to the 26th of August 1914 German troops set Leuven on fire. The fire destroyed not only a large part of the cultural patrimony of the medieval city, but it also caused the loss of countless and irreplaceable historical manuscripts and books, many dating back centuries. As a replacement for the burned down university library, American universities provided funds to build a new library. In the University Library Tower, Gillett & Johnson, Crowdon, UK, built a carillon with 48 bells that was inaugurated on July 4th 1928. The largest bell is a replica – but on a much larger scale - of the Liberty Bell from Philadelphia. The carillon originally contained 48 bells, that being the number of states in the Union at the time of the gift. Under the impulse of American carillonneur Margo Halsted, the Koninklijke Eijsbouts, Asten, the Netherlands, expanded the carillon to 63 bells in 1983. For more information, consult [W8].

2.2.8. National War Memorial Carillon, Wellington, New Zealand.

Towering over 50 meters in height, the National War Memorial Carillon has been prominent on the Wellington skyline since its opening on Anzac Day, the 25th of April 1932. The original carillon had 49 bells cast by Gillett & Johnston, Croydon, UK. In 1984 the carillon has been substantially rebuilt and enlarged to a 74 bells instrument. The bourdon of the carillon, *Peace*, is with its 12.5 tons, the largest bell in the southern hemisphere. With a combined weight of 70.5 tons, the carillon is the third largest of its kind in the world. It has a musical range of 6.5 octaves. For more information, see [W9].

2.2.9. World War I Memorial Carillon, Richmond, Virginia, USA.

This carillon is located in William Byrd Park in Richmond, Virginia as a memorial for those who served during World War I. The instrument was inaugurated on the 15th of October 1932. It had 66 bells, but played 53 notes, the top thirteen notes had duplicate bells. The carillon was built by John Taylor Company, UK. The tower that houses the carillon is 72m high. When the carillon was renovated in the early 1970's, the thirty-four bells which played the highest twenty-one notes were recast into twenty-one new bells with thicker profiles than the originals, producing a better sound. Now there are 53 bells playing 53 notes.

2.2.10. Bathurst Memorial Carillon, Bathurst, Australia.

The Bathurst War Memorial Carillon was ordered by the citizens of Bathurst to commemorate those who paid the supreme sacrifice for their country. The Memorial was opened on Armistice Day, 11th of November 1933 before an estimated crowd of 15 000. The carillon, made by John Taylor Foundry, UK has 35 bells. More information can be found on [W10].

3. THE MAKING OF THE CAPE TOWN CARILLON

In this chapter we cover the history of the carillon as an instrument starting with its conception in 1918 and ending with its current condition.

3.1. THE ORIGINAL CHIME

Already in 1904 a proposal was made in the City Council to install a chime in the tower of the City Hall that would be inaugurated in 1905. The proposal consisted of 12 bells giving their weights and diameters and also their key tones: F sharp, E, D, C sharp, C, B, A, G sharp, G, F sharp, E and D. The planned chime machine was intended to be able to play a number of tunes.

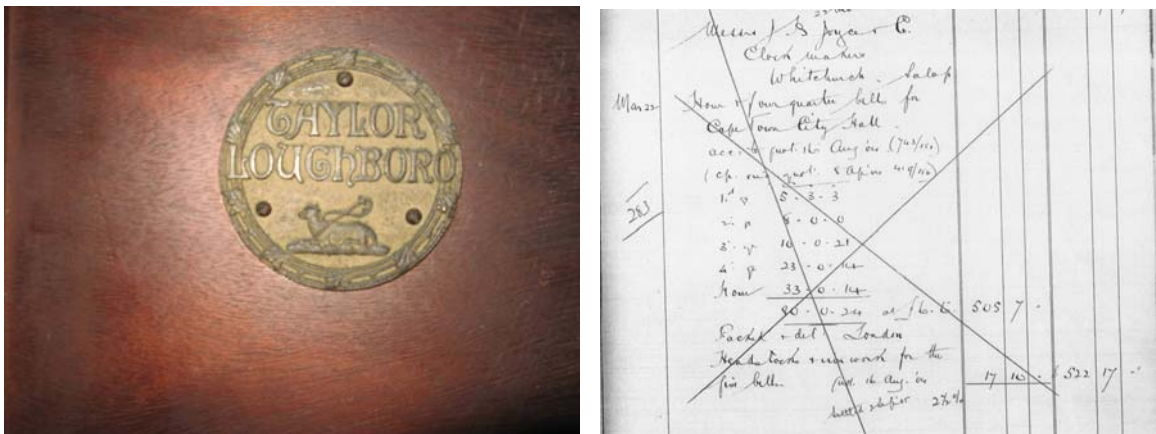


Figure 7: The figure on the left is the emblem of the Taylor Foundry as found on the clavier of the carillon. On the right the bill of the 5 chime bells as found from the foundry's archives.

The Taylor Foundry is the successor of the foundry that was started by Edward Arnold in St. Neots, 25 km west of Cambridge, UK and taken over by Robert Taylor (1759 - 1830) in 1784. One of his sons John (1797 - 1858) moved in 1840 to Loughborough, 55 km north of Birmingham where the foundry is still operational. John's son, John William Taylor (1827 - 1906), together with his own son (1853 - 1919), with the same name, were responsible for the flourishing of the foundry. In 1906 the latter son took over responsibility for the foundry together with another son Edmund Denison (1891 - 1927). Edmund was the first founder in England who could correctly tune a bell. A first well-tuned chime was cast in 1896. The first such carillon from 1904 was installed in the tower of the foundry.

John Taylor Foundry in Loughborough, UK quoted a price of £ 1519 for the bells plus £ 126 for shipment and delivery. Because the price was too high, only 5 bells (the current numbers 3, 5, 10, 12 and 14) were placed. The bill for these 5 bells was sent to J.B. Joyce & Co on March 22nd 1905 and amounted to £ 505:7:0, with an additional cost for the headstocks, the packing and the delivery, totalling £17:10:0. See [A7]. The bells were intended as a replica of the Westminster Quarter in London.

It would be worthwhile to look into the newspapers around the period of July 29th 1905 when the Cape Town City Hall was opened. There might be pictures of the first 5 bells and their installation in these publications.

3.2. THE HISTORY BEFORE THE INAUGURATION IN 1925

The Great War ended with the armistice, signed on November 11th 1918. On November 15th 1918 the Mayoress of Cape Town, Mrs W. Thorne, wrote an invitation to all ladies who were willing to assist in the signing of a proposal. This invitation appeared in *The Cape Times* and in *The Cape Argus* together with a short memorandum that contained the original concept from 1904 with the projected 12 bells. The full text of the letter can be found in section 7.4. The invitation drew some 40 ladies who met in

the Library of the City Hall building on the 18th of November. Together the ladies formed the *Committee of the Women's Peace Thanksgiving Offering* and decided to launch *The Carillon Fund*. A few days later an account *Carillon Fund* was opened at the Standard Bank of South Africa, Limited. Because of this initiative, the carillon became known as the *Women's War Memorial*. At a later stage and enticed by the enthusiasm of the Mayoress different persons and bodies started to contribute to the fund as is witnessed by the inscriptions of the bells.



Figure 8: Picture of the City Hall of Cape Town. The carillon is installed in the area below the clock.

By 1922 there was sufficient capital to start asking for estimates. That the ultimate order was given to the Taylor Foundry is probably caused by the suggestion from the foundry to include the existing 5 bells within the carillon. Successive bells were ordered through the Town Clerk J.R. Finch to the Taylor Foundry, using the English agents Davis & Soper Ltd. in London.

3.3. THE MAKING OF THE CAPE TOWN CARILLON

In 1922 a first order for 9 bells (the current numbers 7, 8, 9, 13, 15, 16, 17, 19 and 20) was given. The order indicated the musical scale of the 14 bells since the 5 chime bells were included. As can be seen from figure 9, the bill for this order of bells was sent to Davis & Soper for £ 815:18:3. For the clappers, transmission bars etc for the 14 bells another £ 183:16:0 was charged. Probably hoping that further orders would follow, Taylor gave a 15% discount.

The second set of bells was ordered on August 14th 1923 (the current numbers 1, 4, 11, 18, 21, 22, 23, 24 and 25). The bourdon of the carillon, the **Rhodes-bell**, was among this order. The bill amounted to £ 1465:12:9 and included the clavier. Note that the bill of £ 624:4:9 for the Rhodes-bell is the only one that was not paid by Davis & Soper, but directly by the Rhodes Trustees.

The third order for bells augmented the size of the carillon to 37 bells. This order came in on February 2nd 1924 (the current numbers 26 up to 37) with 12 smaller bells. The price for this order to Davis & Soper was £ 220:0:3.

According to the information in *The Programme of the Royal Visit to Cape Town* [21], Lord Kysant (1863-1937) granted facilities for the bells to be conveyed in the vessels of the Union-Castle Mail Steamship Company free of charge. Checking the individual bills we note that the first set had been shipped on the *Llanstephan Castle*, the second on the *Kenilworth Castle* and the last on the *City of*

Palermo. Expedient clearance and delivery of the bells from the Cape Town docks was done by the Chief Collector of Customs.

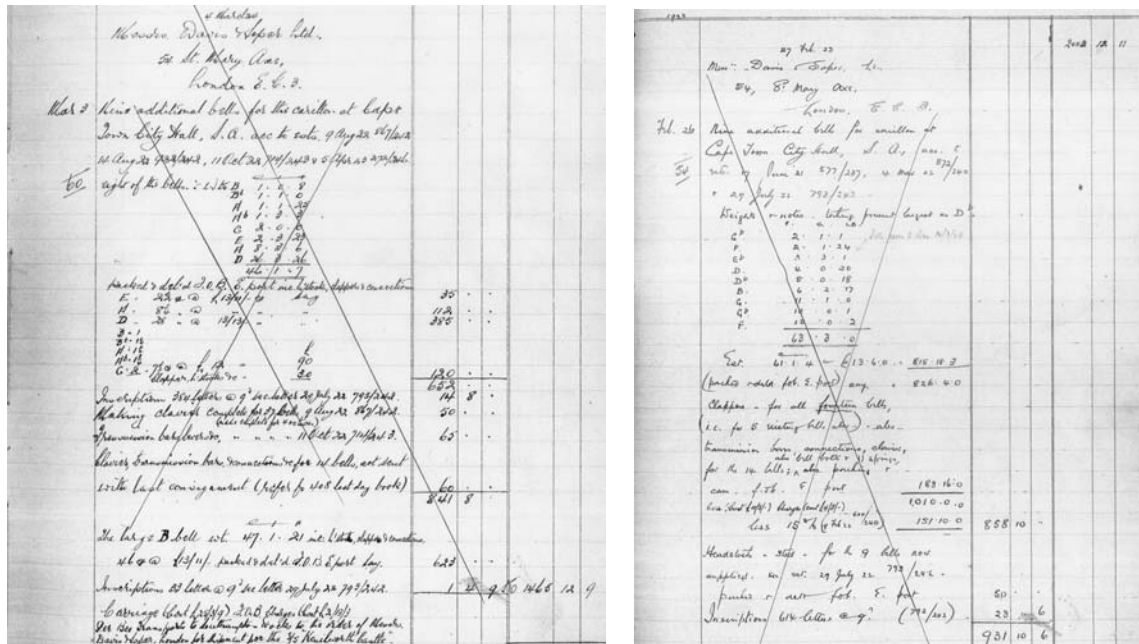


Figure 9: The bill on the right refers to the 9 bells in 1922, the one on the left to 12 bells in 1923.

Let us mention that on November 3rd 1953 two more bells, the current numbers **38** and **39**, (see figure 20) were ordered and later added to the instrument that from then on contained 39 bells. We also need to note that we have found no record for the inclusion of bells 2 and 6 except that they were also cast in 1924.

3.4. THE LOCAL INSTALLATION OF THE CARILLON

As mentioned in [6, 7] we have not yet sufficient additional information on what happened to get the bells from the ship yards into the tower. It would be interesting to know even how the first chime of 5 bells were installed in the City Hall building when it was under construction in the early years of last century. When the 32 further bells were added in 1925, the original 5 bells had to be relocated in order to include them into the total set-up.

In 1931 the wires of the mechanical change ringing system were replaced. This seems in contrast with the reference from A235/5 in [A4]. Also, the 1970 reference shows a picture of the drum that was used. The current location of the original bells in the ultimate carillon indicates that some relocation was necessary.

Another thing that is unclear is what the role of the original chime was. It would be good to know whether or not the 5 original bells have been free swinging (for pealing) before they were incorporated into the carillon. Were the bells used for change ringing? The fact that the bells are a replica of the Westminster Quarter suggests this. If this was the case, then there should have been traces of holes in the floor of the bell chamber for the ropes of the bells to pass through.

The inauguration documents [21] contain some material on the installation activity. The total cost of all the bills mentioned above runs to the order of £ 3 000, somewhat short of the £ 3 500 mentioned in these documents. Perhaps the local installation was responsible for some of these remaining expenses. In later correspondence one finds recommendations of a committee about the incorporation of the 5 original bells into the carillon. The document contains some explicit suggestions for the necessary alterations and the recommendation to provide a sum of £ 600 for their execution.

It would also be interesting to know more about the roles of the successive Mayors that were in office during the ordering, making and installation of the carillon.

- William S. Thorne (1918-1920): His wife took the initiative. Moreover, together with his wife he donated the funds for **bell 9**. However, in the survey of his endeavours in the literature there is no reference to the carillon.
- William Gardener (1920-1922): Together with his wife, this Mayor donated the funds for **bell 18, Egypt**. Up to now we have found no further reference to them in connection with the carillon.
- Ryno Johannes Verster (1922-25): This Mayor should have been very much involved. He delivered the welcome address to HRH Prince of Wales at the inauguration of the carillon. He also was in charge when the carillon was transported from the harbour to the City Hall to be installed there. Verster died on the 24th of April 1941, and we might find something more about him in the obituaries of the time. Verster had been very much involved in the *Imperial Cold Storage Company* of which he acted periodically as director from 1927 to 1933. Also, he had a number of children and grandchildren, some of whom may be approached for further information.

3.5. THE INAUGURATION OF THE CARILLON

3.5.1. Preparation

In his letter to Taylor [A2], Soper inquires whether Antoon Nauwelaerts (city carillonneur in Bruges at that time) could be a potential candidate for the inauguration of the carillon. At the suggestion of the Taylor foundry, the Town Clerk Finch proposed to contact Anton Brees instead. Brees had been to the foundry in Loughborough and seemingly made a deep impression on the founders. The foundry then arranged the trip by Brees. Brees arrived on April 20th and stayed in the Royal Hotel in the city.

The carillon was inaugurated on the 30th of April 1925 at the occasion of the Royal Visit of the Prince of Wales to the City of Cape Town, from the 30th of April until the 2nd of May, 1925. The first concert started at 10h15 with the Hymn *O God Our Help in Ages Past*.

3.5.2. Anton Brees

Acknowledged as one of the master carillonners of the world, Anton Brees (1897 - 1967) possesses the distinction of having introduced the Flemish carillon art into the United States and South Africa. He was a graduate of the Royal Flemish Conservatory of Antwerp and held the positions of bell master at the Mountain Lake Singing Tower, Mountain Lake, Florida, and at Christ Church, Cranbrook, Bloomfield Hills, Michigan. A Belgian by birth, Anton Brees was trained for his profession by his father, Gustaaf Brees (1863 - 1936), organist emeritus of the Antwerp Cathedral and city carillonneur in Antwerp. His fame having spread rapidly in Belgium, Holland and Ireland, Anton Brees was chosen in 1923 to give recitals on the War Memorial Carillon in Loughborough, England, where he met with great success. In the spring of 1924 he made his first visit to America, giving recitals in Birmingham (Alabama), Andover and Gloucester (Massachusetts) and Morristown (New Jersey).

At the age of 27 he not only inaugurated the Cape Town instrument but also the Rockefeller Memorial Carillon of the Park Avenue Baptist Church, New York City. He presided as bell master at the opening of the carillons at the following places: Mercersburg Academy, Mercersburg (Pennsylvania), First Methodist Episcopal Church, Germantown (Philadelphia), Saint Chrysostom's Church (Chicago), Princeton University, Princeton (New Jersey), First Methodist Episcopal Church, Springfield (Massachusetts), Christ Church, Cranbrook, Bloomfield Hills (Michigan), Mountain Lake Singing Tower, Mountain Lake (Florida), Scottish Rite Cathedral (Indianapolis) and Iowa State College, Ames (Iowa).

Apart from the inauguration concert, Anton Brees gave a number of concerts during his stay. His farewell concert was on the 28th of May.

3.5.3. The Inaugural Concerts

During the Royal Visit Brees gave three concerts with the following programmes.

a) On Thursday, 30 April at 10.15

Hymn "O God our help in ages past"
Rubens march from De Rubenscantate, Peter Benoit
Old Folks at Home
Hearts of Oak
Serenade, Franz Schubert
Minuet, Matthias Van den Gheyn
The Blue Bells of Scotland
The Last Rose of Summer

b) On Thursday, 30 April at 22.30

Rubens march from De Rubenscantate, Peter Benoit
Somewhere a voice is calling, Arthur F. Tate
A hunting we will go
Rule Britannia
March of the Men of Harlech
Minuet, Wolfgang Amadeus Mozart
The Rosary, Ethelbert Nevin
Home, Sweet Home
God Bless the Prince of Wales
God Save the King

c) On Saturday, 2 May at 22.30

Chorale from St. Matthew's Passion, Johan Sebastian Bach
The Bay of Biscay
The Sunshine of your Smile, Lilian Ray
The Vicar of Bray
Het Liedje van de Beiaardier, Emiel Hullebroeck
Moederke alleen, Emiel Hullebroeck
Rondo, Joannes F. Volckerick
Minuet, Jean-Baptist Lully
Where my caravan has rested, Hermann Lohr
Drink to me only with thine eyes
Auld Lang Syne
God Save the King

3.5.4. Further Steps

In his letter to Taylor [A2], Soper suggests that a professional carillonneur should be sought who could regularly give recitals on the instrument. This musician should be invited to stay in Cape Town for 2-3 months and train amateurs during his stay. On March 17th 1925, there appeared an invitation in the newspapers for recruitment of up to three carillonneurs that would be taught by Brees during his visit. As far as we can see, the first official city carillonneur in Cape Town has been Cape Town born Jan

Luyt jr. who followed the instructions by Brees. A bit later, the Town Clerk submitted a proposal to allow regular visits to the carillon. He also sent a demand to the Railway Station manager to prevent unnecessary whistling of engines during recitals.

3.6. THE MAINTENANCE OF THE CARILLON

Cooper, Gill & Tomkins (Pty.) Limited was responsible for the upkeep of the carillon immediately after its inauguration up to around 1946 for which the payment was £ 2 per month plus expenses. The city archives contain a large number of proposals and bills [A4, A5] related to the regular upkeep and maintenance of the carillon.

A letter of 11th of April 1986 by Alan P.S. Berry, General Manager of the Taylor Foundry to Marc van Eyck mentions that in 1971 the foundry sent some maintenance material to Cape Town expressing the hope that the equipment should be in good order if it was installed properly. At that time, the drum was still operational.

On 31st May 1986, Marc van Eyck visited the carillon together with Ria Murriss who was studying in Mechelen at that time to become a professional carillonneur. They carefully inspected the carillon and made a number of concrete proposals [29] to make the carillon again playable. According to [14] the suggested repairs were made afterwards.

We have seen a letter dated 22nd of January 2010 with the subject *Carillon Bells at City Hall* and signed by Alderman Felicity Purchase who confirms the City of Cape Town's support to Mr. Maurits Blignaut to seek partners or sponsors to help with the initiative for the restoration process to restore and upgrade the City Hall Carillon. Mr. Blignaut has been assisting the City with the upgrade of the carillon. To date he has been unsuccessful to secure any partners or sponsors to support this initiative. Without any sponsorship or partnership agreement the proposed upgrade of the Carillon will not take place unless the City makes funds available for this upgrade. The Report to the City Council indicates that one is aware of the need for maintenance.

4. DESCRIPTION OF THE BELLS

The information below is given in two layers. First we copy the decorations on the bell. In the case that the bell does not refer to a battle field, we include some historical facts connected with the bell. For the battle fields we refer to the information contained in the first chapter about the war activities of South Africa during the entire conflict.

To avoid unnecessary duplication, decorations that appear on all bells are omitted. For example all bells have two times two rings on the top. These are followed by a text that is eventually accompanied by more rings and/or other decorations. All bells carry three rings in the curve at the bottom and two rings on the nose. We omit these common aspects from the list below. On the reverse sides of most bells we find the year of founding and the seal of the Taylor Foundry.

A number of bell decorations have been written in Old English font, others in Afrikaans.

Most of the bells can be considered as *named*, by which we mean that the bell has been given a name (like a war area) or has been donated by a named individual or organization. To facilitate matters we have also associated names to the remaining bells that do not have a natural name. In particular there was a need to refer to the 5 original bells (3, 5, 10, 12 and 14) and to the last two bells (38 and 39) that have been included in the carillon but have no association with the carillon as a war memorial.

1. RHODES

CECIL JOHN RHODES

(Rose decoration)

Alles zal recht komen.

The bourdon (see figure 10) is a gift of the Rhodes Trustees. Cecil John Rhodes was born in England but moved to South Africa for health reasons. There he became a mining magnate, founding inter alia the de Beers Consolidated Diamond Mining Company. He was actively involved in the politics of the Cape Colony and was its Prime Minister from 1890 to 1896. Rhodesia (now Zimbabwe), Rhodes University and the Rhodes Scholarships are named after him. He died in 1902.

2. CAPE TOWN MUNICIPALITY

(Rose decoration)

IN HONOURED MEMORY OF THE MEMBERS
OF THE STAFF OF THE MUNICIPALITY OF
CAPETOWN WHO GAVE THEIR LIVES IN
THE GREAT WAR 1914-1918

*	*	*
ABBOTT, C.A.	HENDRICKS, T.J.	SCHOU C.J.
BOSSINGER, W.P.	HILL, R.	SEMARK, S.C.
BREETVELDT, J.	HORWOOD, J.	SMITH, M.
CARSTENS, A.K.	JOHANNES, J.	SPARKES, A.
CARSTENS, J.R.	JONES, I.	STEIMEL, M.
COSTELLO, G.P.	JULIUS, J.	TOWLER, J.W.
DAVIDS, W.G.	MASON, T.	WARREN, J.
EDWARDS, P.T.	MUNNIK, W.	WEBB, M.
EYDEN, F.	PARKES, T.	WRENNALL, W.
FELLOWES, H.	POLDEN, J.J.	ALSO OF EX-COUNCILOR
HALL, L.	PURCELL, R.	McGREGOR, W.

Their name liveth for evermore.

The bell (see figure 10) was paid from contributions by the Cape Town Municipal Employees Association.



Figure 10: The left picture shows part of the Rhodes bell # 1. The one in the middle shows the Municipality Bell # 2 with the names of the municipal employees. The one on the right is bell # 10, the second largest of the original chime of 5.

3. CHIME 1

JOHN TAYLOR & CO * FOUNDERS * LOUGHBOROUGH * 1905
Leaf decoration

This is the largest of the 5 original bells from 1905 that are intended to mimic the Westminster Quarter in London. It served as hour clock in the tower.

4. DELVILLE WOOD

DELVILLE WOOD
JULY 1916
* * *
TO COMMEMORATE THE VALOUR
OF THE SOUTH AFRICAN BRIGADE

The praise of the city
is the praise of these men,
for they made her great.

According to the inauguration document [21] this bell (see figure 11) was a gift of a lady citizen. As mentioned before, an unknown donor from the UK donated £ 400 during the visit of the Mayor and his wife to the Taylor Foundry and this amount was used to buy the Delville Wood bell.

5. CHIME 2

This bell (see figure 10) is the second of the 5 original bells from 1905.

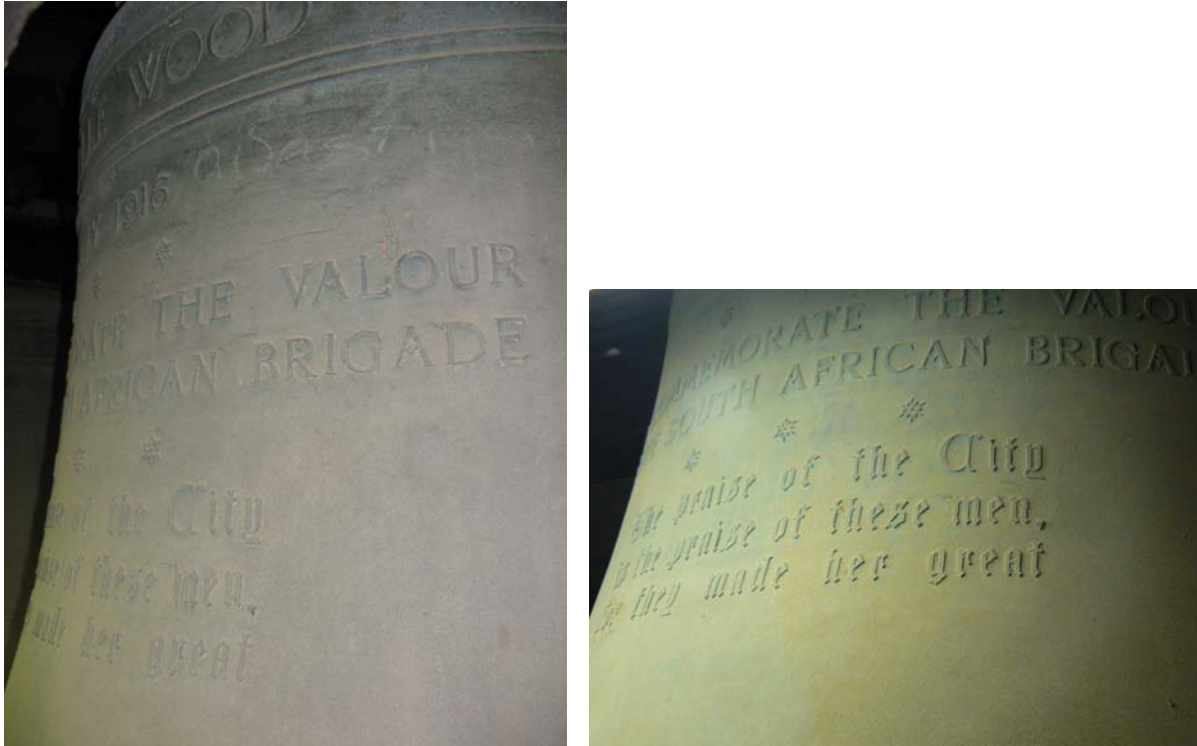


Figure 11: Two pictures of the Delville Wood bell # 4.

6. MEMORIAL

(Rose decoration)
 THE MEMORIAL COMMITTEE
 MADE AND DEDICATED ME
 TO THE
 IMMORTAL HONOUR OF
 SOUTH AFRICANS
 WHO MADE THE SUPREME SACRIFICE
 IN THE GREAT WAR
 1914-1918

This bell (see figure 12) is a gift of the Cape Town War Memorial Committee.

7. REMEMBRANCE

THE LEAGUE OF REMEMBRANCE AND HELP
 MADE ME IN MEMORY OF THE SOUTH AFRICANS
 WHO FELL IN THE GREAT WAR 1914-18
 * * *

There is neither speech
 nor language but their voices
 are heard amongst them.

The bell (see figure 12) is a gift of the League of Remembrance and Help. The decoration is a translation from a Latin text that appears on one of the main bells of the church carillon in Our Ladies Cathedral in Antwerp, Belgium.

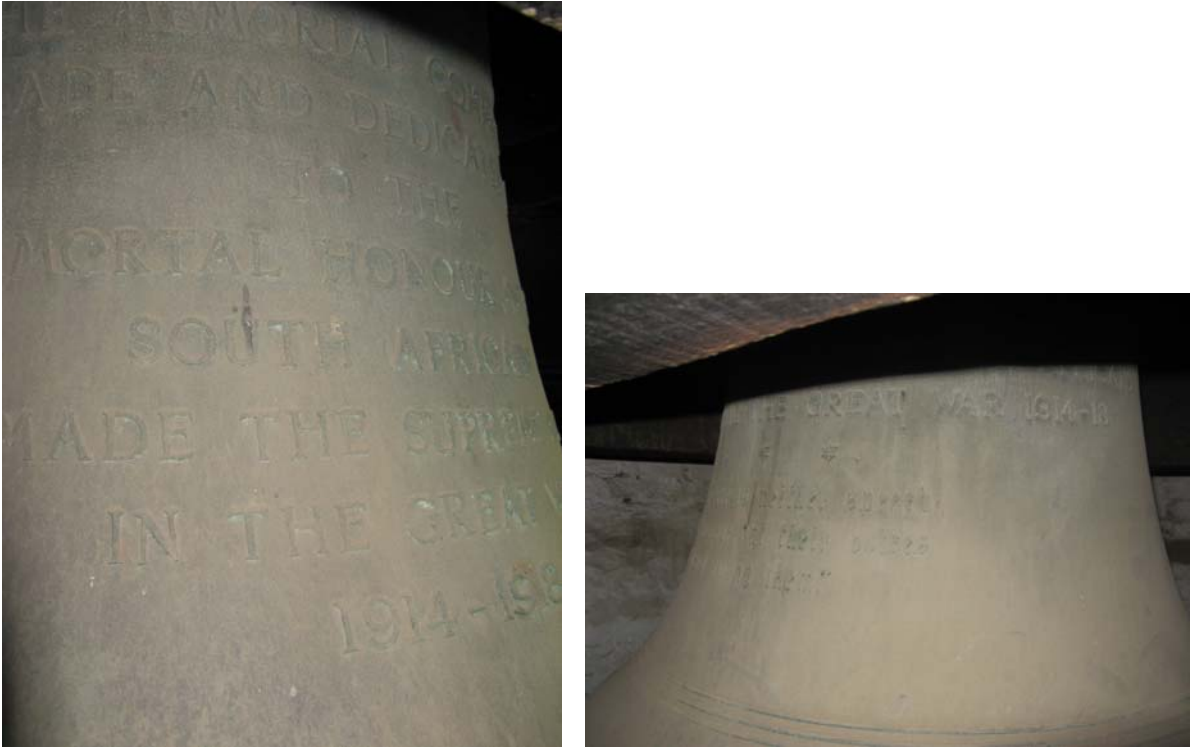


Figure 12: On the left a picture of the Memorial bell # 6. On the right the Remembrance bell # 7.

8. GRATITUDE

WOMEN'S PEACE MEMORIAL
 * 1918 *
 GRATITUDE

This bell (see figure 13) is a gift of the Women's Carillon Fund.

9. THORNE

MAYOR W.J. THORNE
 AND
 ANNA E. THORNE, C.D.E., MAYORESS
 MADE ME
 PEACE-THANKSGIVING
 1918

The bell carries the name of the donor William J. Thorne, Esq. and Mrs. Thorne, C.D.E. during their term of office as Mayor and Mayoress of Cape Town, 1918-20.

10. CHIME 3

This is one of the 5 original bells from 1905.

11. VICTORIA LEAGUE

VICTORIA LEAGUE, CAPE PROVINCE
*RING OUT THE THOUSAND WARS OF OLD,
RING IN THE THOUSAND YEARS OF PEACE*

This bell (see figure 13) is a gift of the Victoria League, Cape Province. In [21] the word WARS has been replaced by YEARS.



Figure 13: On the left the Gratitude bell # 8. On the right the Victoria League bell # 11.

12. CHIME 4

This bell is the fourth of the 5 original bells from 1905.

13. HAIG

EARL HAIG
(Rose decoration)
ARMISTICE * 11 NOV: 1918
* * *
PEACE AND GOODWILL TO ALL MANKIND

The bell is a gift of the Earl Haig Reception Committee. The inscription was chosen by Field Marshal the Rt. Hon. Earl Haig, K.T., G.C.B., O.M., G.C.V.O., K.C.I.E. Earl Haig is a title in the Peerage of the United Kingdom. It was created in 1919 for Field Marshal Sir Douglas Haig. During the First World War he was Commander of the British Expeditionary Force in France and Belgium from 1915 to 1918.

14. CHIME 5

This is the smallest of the 5 original bells.

15. JUTLAND

JUTLAND
(Rose decoration)
31 MAY 1916

*THEY PUT THEIR LIVES
IN THE BALANCE AGAINST
THEIR COUNTRY'S GLORY*

Also this bell (see figure 14) is a gift of the Women's Carillon Fund. In memory of the heroes of the British Fleet that died in the Jutland battle.

16. SMUTS

JAN C. SMUTS
(Rose decoration)
IN THY WILL IS OUR PEACE

Again, this is a gift of the Women's Carillon Fund. The inscription on the bell (see figure 14) was chosen by Lieut-General the Rt. Hon. J.C. Smuts, P.C., C.H., K.C., M.L.A., Prime Minister of the Union of South Africa and refers to Dante.

Jan Christian Smuts holds the unique record of being the only individual to sign both peace settlements reached after the First and Second World War. Smuts fought in the Second Anglo-Boer War of 1899 - 1902 against the British. Notwithstanding this, Smuts argued for South Africa's place within the British Empire and worked with the British through both world wars, occupying senior positions in each. He was Prime Minister of the Union of South Africa from 1919 to 1924 and again from 1939 to 1948. With the declaration of war, he offered immediate military assistance to Britain. The day to day military command of the invasion of German Southwest Africa (Namibia) in July 1915 was handed to Smuts. He also had success in German East Africa (Tanzania), especially the capture of the capital Dar-es-Salaam which brought him great fame in Britain.



Figure 14: On the left the bell Jutland # 15. On the right the Smuts bell # 16.

17. UNION

UNION

(Rose decoration)

Vervuld met liefde tot ons land,
Gaan wij eendrachtig hand aan hand
In voorspoed en in druk;
Als broeders staan w'elkaar terzij
In eer en trouw : zoo stichten wij
Het zekerst volksgeluk.

This is the fourth largest of the 7 bells that were paid by the Women's Carillon Fund.

18. EGYPT

EGYPT

1916

Mayor and Mayoress 1920 - 1922, Councillor W. Coldicott Gardener and Mrs. Gardener donated this bell.

19. BOTHA

LOUIS BOTHA

Volg die weg van eer en pligt

The inscription on the bell (see figure 15) is a quotation from a passage of an address given by General The Rt. Hon. Louis Botha, P.C., M.L.A., Prime Minister of the Union of South Africa, to his Commandants in August, 1914, and again used by him in his last speech at Bloemfontein on the 20th of August, 1919 - seven days before his death. The inscription was selected by Mrs. Botha. Louis Botha was the first Prime Minister of the Union of South Africa when it was formed in 1910. He remained in that capacity until his death in 1919. During the Anglo-Boer War (1899 - 1902) he was commander of the Transvaal forces. With the outbreak of the First World War, he also committed South Africa to side with Great Britain. Of Botha, Winston Churchill wrote in *Great Contemporaries*, "The three most famous generals I have known in my life won no great battles over a foreign foe. Yet their names, which all begin with a 'B', are household words. They are General Booth, General Botha and General Baden-Powell".



Figure 15: On the left the Botha bell # 19 with the Taylor emblem. On the right the Pax bell # 20.

20. PAX

PAX
(Rose decoration)
28 JUNE 1919
Grâce à Dieu

This bell (see figure 15) is probably the most significant of the 7 bells, donated by the Women's Carillon Fund. The date refers to the signing of the *Treaty of Versailles*, one of the peace treaties at the end of World War I. This treaty marked the end of the state of war between Germany and the Allies. The day of signing coincided with the fifth anniversary of the murder of Archduke Franz Ferdinand, the incident that triggered the war. The armistice was already signed on the 11th of November 1918, and this ended the actual fighting. Six more months of negotiations at the Paris Peace Conference were needed to conclude the peace treaty. The treaty was registered by the Secretariat of the League of Nations on October 21st 1919, and was printed in *The League of Nations Treaty Series*.

21. EAST AFRICA

CAPE TOWN WAR MEMORIAL
EAST AFRICA

See figure 16 for a picture of the bell.

22. DAMARALAND

CAPE TOWN WAR MEMORIAL
DAMARALAND
1914-1915



Figure 16: On the left bell #21 East Africa. On the right the bell Palestine # 23.

23. PALESTINE

(Rose ornament)
1st CAPE CORPS PALESTINE
1918-19
* * *
GEDULD EN MOED

This bell (see figure 16) is also a gift of the Cape Corps Memorial Fund.

24. MARRIERES WOOD

CAPE TOWN WAR MEMORIAL
MARRIERES WOOD
1918



Figure 17: Two pictures of bell Mesopotamia #25, on the right with its nearest neighbours.

25. MESOPOTAMIA

CAPE TOWN WAR MEMORIAL
MESOPOTAMIA

26. LE CATEAU

CAPE TOWN WAR MEMORIAL
LE CATEAU

This bell is the smallest of the 7 bells that were acquired by the Women's Carillon Fund. In [21] it is referred to as LA Cateau.

27. MENIN ROAD

CAPE TOWN WAR MEMORIAL
MENIN ROAD

28. YPRES

**CAPE TOWN WAR MEMORIAL
YPRES**



Figure 18: The bell on the left is Menin Road # 27. The one on the right is Ypres bell 28.

29. ARMENTIERES

**CAPE TOWN WAR MEMORIAL
ARMENTIERES**

30. SOREL-LE-GRAND

**CAPE TOWN WAR MEMORIAL
SOREL-LE-GRAND**



Figure 19: On the left bell # 32 Passchendaele. On the right bell # 33 Messines.

31. AMIENS

CAPE TOWN WAR MEMORIAL
AMIENS

32. PASSCHENDAELE

CAPE TOWN WAR MEMORIAL
PASSCHENDAELE

33. MESSINES

CAPE TOWN WAR MEMORIAL
MESSINES



Figure 20: The two smallest bells # 38 and # 39, added in 1953.

34. ARRAS

CAPE TOWN WAR MEMORIAL
ARRAS

35. WARLENCOURT

CAPE TOWN WAR MEMORIAL
WARLENCOURT

36. LONGUEVAL

CAPE TOWN WAR MEMORIAL
LONGUEVAL

37. BEAUREVOIR

CAPE TOWN WAR MEMORIAL
BEAUREVOIR

38. X

No information on the bell decorations has been recorded. The addition of this bell seems to have been at the request of Jacq G Vermaak, the City Carillonneur at the time.

39. Y

Again, no information on the bell decorations has been recorded. This bell was ordered by Jacq G Vermaak.

5. CARILLON MEASUREMENTS

5.1. ORDERING AND SHIPPING DATA

Nr	Keynote	Diameter	Date Ordered	Date Cast	Price £	Date billed
1	B	62.0"	17.07.23	26.10.23	623	03.03.24
2	C	58.0"	07.05.25	01.10.24	490	
3	C#	56.0"	1905	02.03.05		22.03.05
4	D	52.5"	11.09.23	10.10.23	385	03.03.24
5	D#	49.5"	1905	02.03.05		22.03.05
6	E	46.5"	07.05.24	01.10.24	260	
7	F	43.5"	06.11.22	26.02.23		
8	F#	41.0"	11.11.22	26.02.23		
9	G	39.0"	11.11.22	26.02.23	112	
10	G#	37.5"	1905	14.02.05		22.03.05
11	A	35.5"	17.04.23	01.05.23		03.03.24
12	A#	34.0"	1905	15.02.05		22.03.05
13	B	32.0"	16.11.22	26.02.23		
14	C	30.5"	1905	15.02.05		22.03.05
15	C#	29.0"	16.11.22	26.02.23		
16	D	27.5"	16.11.22	26.02.23		
17	D#	26.0"	16.11.22	26.02.23		
18	E	24.5"	06.02.23	16.03.23	35	03.03.24
19	F	23.0"	16.11.22	26.02.23		
20	F#	22.0"	16.11.22	26.02.23		
21	G	21.0"	14.08.23	25.09.23	30	03.03.24
22	G#	20.0"	14.08.23	25.09.23	27	03.03.24
23	A	19.0"	14.08.23	25.09.23	24	03.03.24
24	A#	18.0"	14.08.23	25.09.23	31	03.03.24
25	B	17.0"	14.08.23	03.01.24	18	03.03.24
26	C	16.0"	11.02.24	05.03.24	18	26.04.24
27	C#	15.0"	11.02.24	05.03.24	18	26.04.24
28	D	14.0"	11.02.24	05.03.24	18	26.04.24
29	D#	13.0"	11.02.24	05.03.24	18	26.04.24
30	E	12.5"	11.02.24	05.03.24	18	26.04.24
31	F	12.0"	11.02.24	05.03.24	18	26.04.24
32	F#	11.5"	11.02.24	05.03.24	18	26.04.24
33	G	11.0"	11.02.24	05.03.24	18	26.04.24
34	G#	10.5"	11.02.24	25.02.24	18	26.04.24
35	A	10.0"	11.02.24	25.02.24	18	26.04.24
36	A#	9.5"	11.02.24	25.02.24	18	26.04.24
37	B	9.0"	11.02.24	25.02.24	18	26.04.24
38	C	9.0"	03.11.53	21.12.53	20	
39	C#	8.5"	03.11.53	21.12.53	20	

5.2. PHYSICAL MEASUREMENTS

Nr	Inscription	Year	Weight kg	Diameter cm	Height cm	Thickness mm
1	Cecil John Rhodes	1923	2409.83	157	116.0	116
2	Municipality	1924	1762.13	146	107.5	114
3	Original bell	1905	1682.75	141	102.0	109
4	Delville Wood	1923	1370.69	133	97.0	101
5	Original bell	1905	1174.75	126	89.0	96
6	Memorial Committee	1924	947.06	118	86.5	76
7	League of Remembrance	1922	762.91	109	79.0	80
8	Women's Peace Memorial	1922	660.85	104	78.0	72
9	W.A.Thorne	1922	571.50	99	76.0	83
10	Original bell	1905	517.53	95	72.5	80
11	Victoria League	1923	447.22	90	69.0	69
12	Original bell	1905	406.40	87	66.5	65
13	Earl Haig	1922	337.91	81	61.0	65
14	Original bell	1905	293.46	77	57.5	81
15	Jutland	1922	258.54	74	54.5	72
16	Jan C. Smuts	1922	212.27	69	54.0	57
17	Union	1922	190.95	66	52.0	52
18	Egypt	1923	150.13	62	48.5	50
19	Louis Botha	1922	125.19	58	45.5	64
20	Pax	1922	114.75	56	43.5	41
21	East Africa	1923	101.60	54	42.5	39
22	Damaraland	1923	90.26	51	40.5	39
23	Palestine	1923	74.84	49	37.5	36
24	Marrieres Wood	1923	63.50	46	35.5	37
25	Mesopotamia	1924	51.25	44	32.0	32
26	Le Cateau	1924	47.63	41	33.5	30
27	Menin Road	1924	34.93	38	30.0	28
28	Ypres	1924	31.75	36	29.0	23
29	Armentieres	1924	23.59	33	25.7	23
30	Sorel-le-Grand	1924	21.77	32	25.8	23
31	Amiens	1924	19.96	31	24.5	24
32	Passchendaele	1924	17.69	29	23.2	21
33	Messines	1924	15.88	28	22.5	21
34	Arras	1924	14.06	27	21.5	21
35	Warlencourt	1924	12.70	25	20.0	20
36	Longueval	1924	10.89	24	18.7	17
37	Beaurevoir	1924	9.07	23	17.7	17
38		1953		23	18.1	20
39		1953		21	16.7	19

5.3. ACOUSTICAL MEASUREMENTS

Nr	Inscription	Hum	Prime	Tierce	Quint	Nominal
1	Cecil John Rhodes	128.5	258.0	304.5	400.5	513.0
2	Municipality	136.5	272.0	329.0	410.0	546.0
3	Original bell	144.5	288.5	349.0	425.0	579.5
4	Delville Wood	153.5	306.5	366.5	457.5	613.0
5	Original bell	152.0	326.0	390.0	485.5	650.5
6	Memorial Committee	172.5	345.5	414.0	516.0	689.5
7	League of Remembrance	182.5	364.0	438.5	544.5	729.5
8	Women's Peace Memorial	194.0	385.0	465.5	576.0	773.0
9	W.A.Thorne	206.0	411.0	492.0	615.5	816.0
10	Original bell	217.0	433.0	519.5	648.0	866.0
11	Victoria League	229.5	459.5	550.0	686.0	915.5
12	Original bell	244.5	485.5	584.0	712.5	975.5
13	Earl Haig	257.0	514.5	612.5	772.0	1026.5
14	Original bell	272.0	544.0	652.0	840.0	1088.5
15	Jutland	288.0	578.5	689.0	852.0	1155.5
16	Jan C. Smuts	307.5	612.5	732.5	913.0	1277.0
17	Union	330.5	644.5	771.5	950.5	1293.0
18	Egypt	343.0	688.0	824.0	1005.5	1373.5
19	Louis Botha	365.0	729.0	867.5	1082.0	1453.5
20	Pax	386.0	771.5	916.0	1157.5	1545.5
21	East Africa	410.0	820.0	969.5	1233.5	1640.5
22	Damaraland	433.5	864.5	1034.5	1298.5	1738.5
23	Palestine	458.5	918.5	1093.5	1379.0	1836.5
24	Marrieres Wood	486.5	972.0	1157.5	1456.0	1945.5
25	Mesopotamia	515.0	1030.5	1226.5	1541.5	2057.5
26	Le Cateau	545.0	1091.5	1295.0	1636.5	2184.5
27	Menin Road	579.0	1153.5	1377.0	1732.0	2310.5
28	Ypres	612.0	1225.0	1447.0	1838.5	2452.5
29	Armentieres	649.5	1299.0	1552.5	1958.5	2599.0
30	Sorel-le-Grand	686.0	1380.5	1639.5	2061.5	2751.0
31	Amiens	726.0	1458.5	1714.5	2186.0	2904.5
32	Passchendaele	770.5	1545.5	1835.0	2334.5	3084.5
33	Messines	818.5	1628.5	1960.0	2446.5	3256.5
34	Arras	865.5	1731.5	2058.0	2593.0	3483.5
35	Warlencourt	924.0	1873.0	2168.0	2743.0	3657.0
36	Longueval	972.0	1951.5	2313.5	2889.5	3856.0
37	Beaurevoir	1030.5	2055.0	2464.5	3116.5	4097.0
38		1094.0	2184.0	2614.0	3342.5	4427.0
39		1189.5	2332.0	2721.5	3542.0	4834.0

5.4. MEASUREMENTS FROM THE FOUNDRY

Nr	Inscription	Keynote	Hum	Prime	Tierce	Quint	Nominal
1	Cecil John Rhodes	C(2)	-30	-24	-25	-31	-30
2	Municipality	Db(2)	-19	-29	-3	-58	-23
3	Original bell	D(2)	-27	-24	-1	-61	-20
4	Delville Wood	Eb(2)	-28	-25	-16	123	-23
5	Original bell	E(2)	-19	-19	-2	-29	-23
6	Memorial Committee	F(2)	-21	-18	-5	-24	-22
7	League of Remembrance	F#(2)	-23	-28	-5	-31	-24
8	Women's Peace Memorial	G(2)	-17	-28	-2	-33	-24
9	W.A.Thorne	Ab(2)	-13	-24	-4	-17	-25
10	Original bell	A(2)	-23	-27	-12	-29	-27
11	Victoria League	Bb(2)	-26	-24	-13	-31	-32
12	Original bell	B(2)	-20	-31	-11	-66	-23
13	Earl Haig	C(3)	-34	-27	-28	63	-33
14	Original bell	Db(3)	-32	-32	-17	-66	-31
15	Jutland	D(3)	-33	-26	-23	-56	-28
16	Jan C. Smuts	Eb(3)	-20	-27	-17	-36	-24
17	Union	E(3)	4	-39	-27	-67	-33
18	Egypt	F(3)	-31	-26	-13	30	-29
19	Louis Botha	F#(3)	-23	-25	-24	-42	-31
20	Pax	G(3)	-26	-27	-30	-25	-25
21	East Africa	Ab(3)	-22	-22	-32	-15	-21
22	Damaraland	A(3)	-25	-30	-20	-26	-21
23	Palestine	Bb(3)	-26	-25	-23	177	-26
24	Marrieres Wood	B(3)	-26	-27	-25	-28	-26
25	Mesopotamia	C(4)	-27	-25	-25	-29	-29
26	Le Cateau	Db(4)	-26	-26	-30	-165	-22
27	Menin Road	D(4)	-24	-31	-24	-27	-28
28	Ypres	Eb(4)	-28	-27	-39	-24	-25
29	Armentieres	E(4)	-25	-25	-17	-14	-25
30	Sorel-le-Grand	F(4)	-31	-20	-22	-26	-26
31	Amiens	F#(4)	-25	-25	-45	-24	-32
32	Passchendaele	G(4)	-30	-25	-27	-10	-28
33	Messines	Ab(4)	-25	-34	-13	-29	-34
34	Arras	A(4)	-28	-28	-29	-29	-18
35	Warlencourt	Bb(4)	-32	40	-36	-24	-34
36	Longueval	B(4)	-27	-21	-26	-41	-42
37	Beaurevoir	C(5)	-26	-31	-17	-10	-37
38		Db(5)	-23	-26	-15	10	-3
39		D(5)	-25	-24	-103	-48	-39

6. THE IMPORTANCE OF THE CAPE TOWN CARILLON

6.1. WHAT MAKES THE CAPE TOWN CARILLON UNIQUE?

As mentioned in previous chapters, the Cape Town Carillon has been the first worldwide to be conceived as a memorial for the victims of the Great War. But there are other reasons why the Cape Town Carillon is a unique instrument that needs to be cared for. It is the only carillon in the whole of Africa that can be used as a playable instrument. The only bell groups of carillon size are the 1935 electric-automatic carillon by Gillett & Johnston in the City Hall Tower of Germiston with 23 bells and a similar instrument from 1936 in the Settler's Campanile in Port Elizabeth. There are a number of chimes that have at least 10 bells but with its 39 bells the carillon is by far the largest instrument in the whole of Africa, let alone in South Africa.

During a number of visits to the instrument, we have made measurements of the physical properties of the bells. The least one can say is that the quality of the bells is impeccable. We did not find corrosion, cracks or other damage on the bells. Of course, bells are the major ingredients of a carillon. However, to include them within a musical instrument, the complex installation needs to be in good condition as well. Such an evaluation should be made by experts.

Furthermore, we also measured the acoustical properties of the carillon and found these to be remarkably good. Compared to the time of the installation in 1924, no signs can be noticed about changes in tuning. This is remarkable since the instrument has been hanging in a bell tower in the middle of a hectic city for 87 years. Even more satisfying is the fact that the closeness to the sea has not influenced the excellent tuning of the instrument.

The inscriptions and decorations on the bells are to a large extent exceedingly relevant to the history of Cape Town and South Africa. Seemingly, there does not exist another instrument in the world that offers such close references to the local political situation at the time of construction. Only the Cape Town Municipality bell refers to individual victims.

The role of the local population in making the carillon a reality is also unprecedented. As far as we know, there was never a similar initiative taken to involve the inhabitants of the city or even of a larger region in the acquisition of a war memorial of such a type and expenditure. Cherishing the instrument as an irreplaceable part of the city's inheritance is an obligation of the city towards its former and current inhabitants. Any historical building of a similar scale would be considered by the city as an essential ingredient of its heritage. The only disadvantage of a carillon is that such instrument does not belong to the *visual* attractions of the city. During our searches in the files of the City Library it was clear that in the period 1925 - 1985 the carillon was rather popular among the citizens of Cape Town. The vast number of newspaper articles on the carillonneurs (in residence or visiting) and on carillon recitals amply proves this.

In [11] Lawrence Green writes: "*Cape Town has the finest carillon in the southern hemisphere, though it is seldom that the City Hall bells are heard nowadays. ... Cape Town's carillon of thirty-two (sic) bells was installed about six years after World War I. Each bell carries the name of a South African brigade, regiment or group of men who took part in that war. One bell has the name of municipal employees who died. ... So the City Hall belfry gives you the time but rarely indeed do you hear the full music of the bells.*" These phrases enhance our desire to get the carillon back into the public's attention.

6.2. TOPICS FOR FURTHER RESEARCH

A very interesting study can be made of *bells* as an item in the development of South Africa from the arrival of the Dutch till the current day. Such a study will be much broader than that of the carillon. The role of a bell as a status symbol in wine estates offers another point of interest. Even more important is the use of bells in connection with local regulations to control access to certain regions. Whether or not slave bell is politically seen an incorrect word, there are a vast number of references that explicitly refer to this word. How precisely bells got a bad connotation in the course of time is definitely worth further study.

As we mentioned in [6] there is no evidence about the person who was responsible for the naming of

the bells. A number of bells refer to a geographical area where South African military had been active. However it is not clear why Mesopotamia (bell 25) was used since there is no record of South Africa's presence in the military operations there. Many bells refer to war areas in Western Europe, more specifically in Northern France and Flanders. It is of course well recognized that South African military have been very much involved in war activities in these areas. Their heroic role in the Delville Wood area has been very well documented and bells 4 and 36 refer to this. However there is no clear explanation why some battle areas are included. For example Bell 26 Le Cateau refers to an area where the main military activity developed in 1914, the early period of the war when South Africa was not yet present on the Western Front. Also bell 37 Beaurevoir seems to refer to a battle area where South Africans were only marginally involved.

As mentioned before, the role of Mayor William Thorne (1865 - 1942) and even more of Mayoress Anna Thorne (born Sampson, 1880 - 1961) had been crucial. Further study can only increase the importance of these two personalities. The role of their successors W.C. Gardener and his wife seems to be reduced to that of sponsors of bell 18, Egypt. It can be expected that the next Mayor played an even more important role. Ryno Johannes Verster was Mayor from 1922 to 1925 at the time of the inauguration of the carillon. He also was in charge when the carillon was transported from the harbour to the City Hall to be installed there. The attitude of the Mayor and of the City Council towards the carillon would make a revealing topic for study.

A well aligned topic is formed by the successive carillonneurs that have been playing on the City Hall Carillon, starting with Jan Luyt, who was carillonneur from 1927 to 1955. A side issue is to learn the repertoires that they have been using and how these developed over time. The files in the City Library offer a number of newspaper clips on carillonneurs in residence or visiting.

A complex topic would be to cover the financial aspects of the carillon. The lists of the donors as they appeared in the Cape Times are one element, and the bills from the Taylor Foundry are another. Probably the archives of the city contain some specific data on the payments and on the installation. Unfortunately, Standard Bank which was involved in the handling of the Carillon Fund, does not seem to have any more account details.

Last but not least, a delicate subject of definite historical value would be to make a properly documented report on how the indigenous people have been involved in World War I. This does not only refer to their actions in the shadow of the war zones, but also to the recognition of their contributions later in memorial buildings and plaques worldwide.

7. ADDITIONAL INFORMATION

We include some information on a few of the side aspects of the carillon.

7.1. THE CLAVIERS

Following advice by W. Soper to Taylor, that a practice clavier was a must, the company provided this for an amount of £ 197:0:0 billed on March 3rd 1925. It is interesting to point out that Soper agreed that the practice clavier as well as the main one should both contain 4 octaves while the carillon only had 3 octaves. Probably the foundry was hoping that at a later stage, more bells would be added to the carillon.



Figure 21: The two clavier are almost identical. The one on the right has lead pipes that produce the same tune as the other clavier but the sound can only be heard within the bell chamber.

7.2. THE DRUM

We found a change ringing drum for 12 bells that seems to be the original one. This is proved by the picture that appeared in the South African Panorama magazine of August 1970, page 34. The drum was made by J. Smith & Sons, Midland Clock Works, Derby Eng. There is a handle that can be put in two modes to allow two different tunes to be played.

We should be able to get the two tunes on the drum since the wires are still there. The original order of the bells in the carillon also came up in the visit to the Finch Collection (UCT) in the map D7.3 (see [A3]). Does this refer to the drum that we found? And does this explain the strange order of the bells in the middle layer as suggested in a note on the location of the bells?

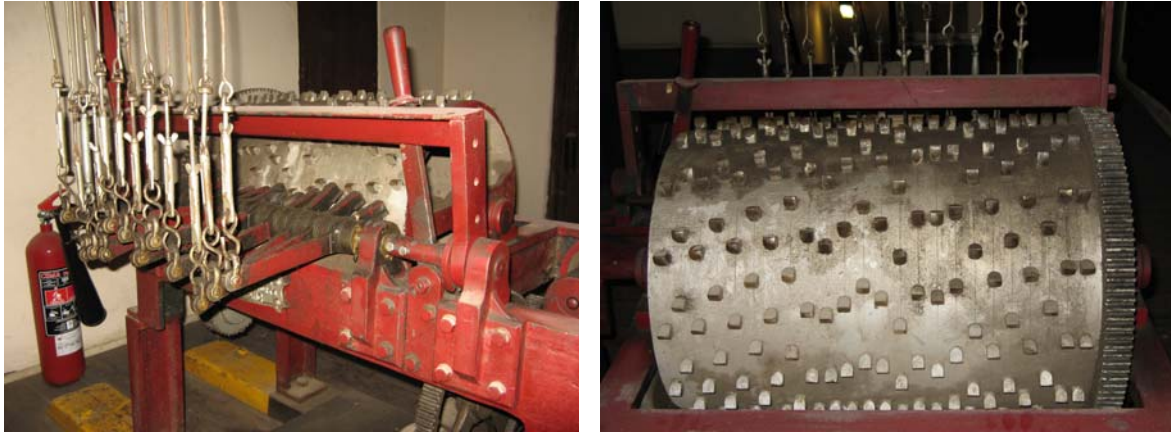


Figure 22: Two pictures of the drum. The one on the left shows the handle and the wires leading to the bells, the one on the right shows the pegs that produce the tunes played when the drum is turning.

7.3. LOCATION OF THE BELLS IN THE CARILLON

Standing at the stairs one has an overall view of the carillon. There are three layers with a two-bell layer in between the middle and the top layer. On each layer there are two rows of bells, one in front close to the stairs and the other behind this. We follow the rows from the bottom upwards, from the back to the front and from right to left.

On the bottom layer

On the back row

- 1: Rhodes
- 3: Chime 1
- 5: Chime 2
- 7: Remembrance

On the front row

- 2: Capetown Municipality
- 4: Delville Wood
- 6: Memorial League
- 8: Gratitude

On the middle layer

On the back row

- 9: Thorne
- 12: Chime 4
- 11: Victoria League
- 14: Chime 5
- 13: Haig

On the front row

- 10: Chime 3
- 15: Jutland
- 16: Smuts
- 17: Union
- 18: Egypt
- 19: Botha

On the intermediate layer

- In front of Passchendaele, bell 38
- In front of Messines, bell 39

On the top layer

On the back row

- 20: Pax
- 21: East Africa
- 22: Damaraland
- 23: Palestine
- 24: Marrieres Woods
- 25: Mesopotamia

On the front row

- 29: Armentieres
- 30: Sorel-le-Grand
- 31: Amiens
- 32: Passchendaele
- 33: Messines
- 34: Arras

26: Le Cateau
27: Menin Road
28: Ypres

35: Warlencourt
36: Longueval
37: Beaufort

7.4. CLIPPINGS FROM LOCAL NEWSPAPERS

7.4.1. CAPE TIMES, Saturday November 16, 1918

"A Carillon of Peace"

Proposed Thank Offering from the Women of Cape Town

To the Editor of the Cape Times

Sir, Now that an armistice has been concluded with Germany and there is every reason to believe that the time is not far distant when peace will be restored to an agonised world, it has been suggested that no more fitting memorial of the termination of the Great War could be instituted in the city of Cape Town than the provision of a carillon in the tower of the City Hall buildings. Flanders, the scene of the late terrible conflict, has been for centuries past famous for its wonderful carillons: some of these have been ruthlessly destroyed by the Germans, but many of our citizens realise what a great part bells have played in the communal life of the Low Countries. A suggestion has been made to me that a carillon might be given to the city of Cape Town as a peace thank-offering from the women. I cordially approve the suggestion, as the memorandum enclosed indicates that the proposal is one which need not in any way impair any larger scheme which may be required to be considered at a later date. The idea of the provision of the carillon will, I think, appeal to many. The bells can be cast as memorial bells, enriched with inscriptions commemorating the names of those who have fallen in the great cause, and the fact that the carillon can be rung on festive occasions as well as at regular intervals during the day, the tunes and chimes could be a perpetual reminder of the noble sons of the city who have made the great sacrifice for the peace and liberty of the world. Believing that this will commend itself, I have arranged for a meeting of the ladies to be held in the Library of the City Hall buildings on Monday next November 18, at 4 p.m. for the purpose of discussing the matter and making arrangements. I am, etc.

Anna E. THORNE, Mayoress

This letter was then followed by a short memorandum which had been prepared in 1904 in connection with a proposal which was then under consideration for the placing of a carillon machine in the clock tower of the City Hall buildings. The proposal included 12 bells with their weights, diameters and key tones: F sharp, E, D, C sharp, C, B, A, G sharp, G, F sharp, E and D. The total price was £983 and 10s. The text concludes with the details about the 5 bells already in the tower and that their incorporation into the carillon would reduce the financial cost of the project.

The meeting was held and the list of the ladies present (about 40) is kept in the archive D 225/3 (see [A1]). In this file of the archives it was mentioned that the letter was printed both in the Cape Times and the Cape Argus on November 15. It is possible that the letter appeared in the Cape Argus a day earlier but we have not checked this yet. The report of the meeting appeared in the News of the Day section of the Cape Times on Wednesday November 20.

A meeting of the committee appointed on Monday at the gathering of ladies, convened by the Mayoress for the purpose of considering the suggestion of the provision of a carillon for the city as a thanks offering from the women of Cape Town to commemorate the termination of the war, was held yesterday, when it was decided that the shilling fund to be opened should be called "The Carillon Fund". All subscriptions should be forwarded to the Mayoress (Mrs. W.J. Thorne) and clearly marked "Carillon Fund". A list of subscriptions will be published weekly.

7.4.2. CAPE TIMES, Wednesday, July 26, 1905

In the article The New City Hall, Inauguration Ceremonies, Yesterday's Brilliant Function Felicitous Addresses, Description of the Building

Clock and Chimes

The following information comes from the official programme: *The tower of the building would, of course, be incomplete without having a public clock and chimes, and therefore a turret clock has been provided, striking the hour and chiming the Westminster quarters. The time is shown upon four skeleton iron discs, 10 ft.6 in. in diameter, filled with best opal. The clock is provided with a 24-hour wheel and lever or operating upon an electrical weight for automatic lighting up the dials, and is so adapted that it can be altered so as to turn the lights on and off at times to suit the different periods of the year. The bells are cast of pure tin and copper, and are of the key, diameter, and weight following:*

1. C, diameter 2ft.6 1/2 in., weight 5 cwt, 3 lb
2. B flat, diameter 2 ft. 10 in., weight 8 cwt
3. A flat, diameter 3 ft. 1 5/8 in., weight 10 cwt, 21lb
4. E flat, diameter 4 ft. 1 1/2 in., weight 23 cwt, 14 lb
5. D flat, diameter 4 ft. 8 in., weight 33 cwt, 14 lb

Or a total weight of metal of 4 tons 24 lb.

The above data are also contained in [A7]. The document also mentions a price of £ 320 quoted for the 12 bells that had been envisaged originally.

7.4.3. DE HUISGENOOT, 22 May, 1925

Map G5 from the Finch Collection (see [A3]) contains a copy of Joh. Luyt's article *Anton Brees, Die Beiaardier*. The article appeared about one month after the inauguration of the carillon. Luyt writes that Anna Thorne started the idea for the carillon as a war memorial but that there was quite some resistance against the project. She still continued in silence and surprisingly enough after two years was able to raise sufficient finance for 8 (sic) bells. He mentions that the arrival of the carillon came as a surprise and that the instrument was composed of 39 (sic) bells cast in Belgium (sic). He further gives some information on what a carillon is, who Brees was and that 2 recruits were supposed to be trained by Brees. A lot of the text refers to the problems for the listeners to the carillon. This reminds us very much of the report that Brees wrote upon returning from his European trip later. The file also contained an English transcription but there it is mentioned that the bells had been cast in the UK.

7.4.4. Miss Dorothea Fairbridge on the Carillon.

When the appeal was formulated for funds for the carillon, Mrs Fairbridge expressed her sentiments as follows [21]: "Let us take our thoughts to the centuries to come, through which the bells of Capetown will keep alive and proclaim to all comers the deep and humble gratitude of her women in this year of 1918 towards those knights of God who laid down their lives in this the greatest of all crusades. Our sick and wounded soldiers, the lonely and desolate have been cared for, and will be a holy charge for years to come. But when they and we have been passed away, the bells will still remain to cry aloud to all the world our thankfulness, to ring out the Mother City's free. Is there one who, when he hears those bells at midnight, can forget? One of the bravest and rarest souls, where all were brave, left behind him the memory of his thoughts when sailing in the stillness, high above the din of the battlefields. "You could almost hear the harps," he said. Dare we hope that the music of the Capetown bells will rise to high heaven and carry with it our love and reverence and gratefulness to those in whose dear memory we raise them in the city?"

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