

Notes and Queries

AFRICAN GENEALOGIES

Address by Shelagh O'Byrne Spencer to fellow graduands at the ceremony at which she was awarded her honorary doctorate

Chancellor, Honoured Guests, Ladies and Gentlemen

My research concerns the British men, women and children who came to Natal between the years 1824 and 1857. To a degree, I have investigated their genealogies, but my main interest is in the lives they led once here. Because the settlers could not live in isolation, I have acquired a cross-section of knowledge about the peoples of our multi-cultural province. Stemming from this, I would like to share two main topics with you – something of what has been done to preserve African genealogy and history; and, a glimpse into the origins of KwaZulu-Natal's 'Coloureds', as the apartheid government classified them.

The first group of 'white' people to settle at Port Natal (today's Durban) came from the Cape Colony in 1824,

under the leadership of Francis Farewell, a half-pay Royal Naval officer. Their purpose was to acquire ivory through trade and/or hunting. Their coming predated the arrival of the Voortrekkers by 14 years. The Trekker republic, Natalia, lasted from 1838 to 1843 when Britain took over the region south of the Thukela as a colony. Rejecting British rule, many of the Boers trekked away, and in the 1850s a large number of British immigrants came here, either under various schemes or independently. In Zulu folk-lore they were likened to birds of destruction coming out of the sea!

Genealogy is the study of family descent. In Britain it was important because the disposal of property within a family depended on it. Here

I am referring to wealthy families. An example is the well-known explorer, Sir Ranulph Fiennes, who sports a family tree going back 42 generations – to an ancestor who died in 741. However, the ordinary farm-labourers, servants, artisans, etc., who were most likely illiterate, probably could not trace their forbears back more than two or three generations. Fortunately, parish registers of births and marriages did record these details. As an aside – today we do not realise how backward the English working classes were 150 or so years ago – to quote Bishop Colenso's wife, Sarah, describing the villagers of her husband's parish in Norfolk: 'The dense ignorance and stupidity of the English rustic ... was enough to drive the teacher to the rising generation as the only hopeful soil.'

In African genealogy, family descent was recorded orally down the generations, while the *izibongo* of prominent people would highlight their achievements. In the early 1900s the Revd John Langalibalele Dube's newspaper *Ilanga lase Natal* published the histories of all the more important tribes in Natal and Zululand, which had been collected by Father A.T. Bryant of Mariannahill. By March 1912 these were being repeated in *Izindaba zaBantu*, of which Bryant was editor. At this time, Marshall Campbell – the Mashu from whom Kwa Mashu takes its name – instituted a competition with prizes for essays on early Zulu history. Others involved were Dube and Campbell's young daughter Killie. *Ilanga* advertised the competition and 25 responses were received, nine on Zulu history and 16 on Sotho history. The prize winners were A. Zikalala for the Zulu entry and S.P. Phamotse for the Sotho one.

In 1942 another such competition was organised by Killie Campbell. Judging from the winners' choice of subjects, the emphasis this time was more on sites with historical significance than on family histories.

Killie Campbell launched a third competition in 1949, assisted by Mr D. McKenzie Malcolm, then lecturing in isiZulu at Natal University, Durban. A notice 'To all Zulus' was published, requesting information on tribes, however small. Replies were to include data on origins, present locality, tribal history, genealogy of the chiefs, the *izibongo* of the chiefs and other prominent men, and incidents of special interest. It was emphasised that the facts should not be from books, but the testimonies of elderly men and women. Entrants were 'earnestly' begged to provide as much information as possible because of the rapid detribalisation which was taking place, and the imperative need for these records to be preserved for all time.

Wide publicity resulted in about 200 entries. First prize went to an essay on the Mathenjwa tribe. Altogether 96 prizes were awarded, ranging in value from £25 to two shillings and sixpence for the many consolation prizes. In the 1950s five meat pies could have been bought for that 2/6d – the kind for which we now pay about R10.00 each – so, in today's values, the prizes would have ranged from R50.00 to the handsome sum of R10 000!

The Killie Campbell Africana Library has continued the Campbell involvement in African genealogy and history in many ways – one being *The James Stuart Archive*, which is part of its Manuscript Series. Stuart started interviewing Africans in the

late 1890s. His informants named their chiefs and, where applicable, their regiments, and recited their ancestors and/or their chiefs' ancestors. Taking 30 years as marking a generation, some of these genealogies go back to the 1500s. Frequently Stuart was able to evolve detailed family trees from the information received.

The editing and translating of the Stuart papers was started in the early 1970s by the late Professor Colin Webb and Professor John Wright, who is continuing this work. To date five of the projected seven volumes have been published.

The *Witness's* supplement 'Learn with Echo' is also promoting genealogy with the family histories and *izithakazelo* which appear from time to time. King Shaka's *izibongo* and King Goodwill Zwelitini's ancestry and *izithakazelo* have been featured.

Now to the genealogy of Coloureds in Natal – among the servants in Farewell's 1824 party were Khoi people. The only one to whom there is more than a fleeting reference is Rachel, later the common-law wife of Farewell's carpenter, John Cane (Jana). She would be left in charge of Farewell's settlement when he and the other whites were absent, and is frequently mentioned by both Nathaniel Isaacs and Charles Rawden Maclean (alias 'John Ross') in their writings about those early days.

After a time, the hunter/traders established their own homesteads and accumulated numerous followers, who were mainly refugees from the Zulu country or fragments of displaced tribes. Most of the hunter/traders also took Khoi or African concubines or wives (for whom they duly paid *ilobola*). It is their children, and the

children of their Khoi servants, who formed the core of Natal's Coloured population. Surnames here include Adams, Biggar, Cane, Fynn, King, Halstead, Isaacs, Ogle and Toohey.

Some of the hunter/traders came to be looked on as chiefs, namely Henry Francis Fynn (Mbuyazi we Theku), and Henry Ogle (Wohlo), while the *Inkosikazi* Vundlase, wife of Henry Fynn's brother Frank (Phobane), was a chieftainess. A deserter in the 1830s from the 72nd Regiment, who escaped from the Cape to Natal and settled near today's Umzinto, also became a chief. This was Robert Joyce, known as Joyisi. These chiefdoms were passed down until about the 1950s, when the Nationalist government gave the current chiefs the option of remaining chiefs and being classified as African, or becoming ordinary Coloured citizens.

A number of the British men who arrived in the 1840s and 1850s also had Coloured children. Names that come to mind are Bennee, Donaldson, Clothier, Goldstone, Green, Hargreaves, Jackson, Lucas, Oakes, Reynolds and Stainbank (in this case the surnames Frankson and Joyce were assumed by different children). Some settler sons continued the trend – family names here include Bazley, Bloy, Fayers, Grantham, Hammond, Houston, Hulley, Landers, Meek, Redman, Robson, Rorke, Stuart, Taylor, Tomlinson, Watson and Walker. Another second generation settler, John Dunn (Jandoni), moved to the Zulu country in 1857, where he became a powerful chief under King Cetshwayo. He consolidated his position by having 49 wives – who produced 117 known children. Other second generation settler men added to

the Swazi gene pool – some surnames here are Dupont, Eckersley, Henwood and Thring.

In the 1870s a number of people from St Helena came to the Cape and Natal as servants and artisans. The island's population was a mix of Dutch, English, Portuguese, Asian, and African peoples, many of the latter having been freed from slave ships by the Royal Navy. For centuries the island's mainstay had been the provisioning of passing ships. Steam superseding sail in the mid-1800s and the opening of the Suez Canal in 1869 ruined this market, resulting in unemployment and poverty. The St Helenans who settled in Natal were recruited mainly for rich Durban residents – it was expensive – their fares had to be paid, and their wages were higher than the going rate. Some did settle in Pietermaritzburg. They were mainly Anglican and were greatly assisted by Dean James Green of St Saviour's Cathedral. They had their own church, St Luke's, in Boshoff Street, until the Group Areas Act forced their removal to Woodlands. Today they are still a distinct group among the Coloured population. Names here include Benjamin, Crowie, Easthorpe, Everton, Ginman, Joshua, Knipe, Leo and Rich.

The documenting of the genealogies of KZN's Coloured families has been

given a great boost by the now retired Father Duncan McKenzie of Durban. As he was moved from parish to parish, he recorded information given him by his Coloured parishioners. His work has helped me greatly with the Coloured branches of some of my families.

The two subjects I have shared with you both comprise interlinking, if not inseparable, genealogies and life histories. Likewise with the entries in my biographical register.

My research has shown that meshing goes further than this – it permeates all the peoples of our multi-cultural country, and could bind us together into an inseparable whole. For this to happen, however, historical knowledge and empathy across the spectrum of our society is essential. Remember, Mrs Colenso, the wife of Sobantu, pointed to the rising generation as 'hopeful soil'.

Graduands – you, with your higher education, are a crucial part of this 'hopeful soil'.

Thank you.

Acknowledgments:

My husband Brian
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Professor Adrian Koopman

ANNAMAH VATHER – A UNIQUE WOMAN

Contributed by Dr T.R. Moodley

The recording of family histories of Indians who came to South Africa as indentured labourers or who had paid their way (known as passenger Indians) is difficult, as most of the history is oral or anecdotal and has been passed on from one generation to the next.

There was a high illiteracy rate and a fight for survival, and so the recording of family events or success was a luxury. This trend continued until the 1960s, despite the phenomenal progress made by Indians in South Africa. There were the everlasting battles against prejudice, the threat of repatriation, designated ‘group areas’ to live in, the obstacles in business and education, and the general non-acceptance of Indian people as citizens of South Africa other than descendants of respectable slaves.

The women who came to South Africa came either with their husbands, in search of their husbands who had left India for South Africa or as single women in search of a ‘brave new world’. They were severely disadvantaged in many ways, but some of them threw off the shackles of conservative Indian society that bound them – especially those governing the relationship between husbands and wives. To quote Richard Lannoy, ‘though destitute of virtue or seeking pleasure elsewhere or devoid of good qualities, yet a husband must be worshipped as a god by a faithful wife’, women became the dominant partner and driving force in



Annamah Vather

marital partnerships or associations.

One such woman was my grandmother, Annamah, who was born in the village of Pandoor near Madras. She could not read or write English but was very adequately literate in Tamil.

Annamah arrived in South Africa in May 1893 aboard the *SS*

Pongola with her husband Aroonagiry Moodley. He had already served his indenture in South Africa and had returned to India to marry. She was 16 years old and Moodley, who was also her grand-uncle, was 50.

Annamah was industrious, soon adapted to her new environment and started planting vegetables and flowers to sell. Her venture developed rapidly and she became a vegetable hawker of note. People still remember her rose garden, which was on a site adjoining the present Eddels shoe factory in Victoria Road, Pietermaritzburg. She was frugal and only the vegetables that could not be sold to the public were used in the family kitchen. If festival days, e.g. Deepavali, fell on a good day for business she and her family would celebrate on the next day.

Market gardening had become very popular with those Indians who had opted to stay in the country, because trading licences were difficult to obtain. Market gardeners and hawkers supplied fresh fruit and vegetable to the local markets and public at competitive prices.

Annamah acquired a wagon and horses and drove the wagon herself to the market. This was unusual for a young Indian woman, as most hawkers had little push carts. Later in life she was driven around in a Ford motor car with the registration NP1, a number subsequently the preserve of the Provincial Secretary of the day.

In the late 19th and early 20th century banks were reluctant to give Indians loans. Money lenders or 'local bankers' brought some relief. Loans were made against bonds, title deeds and other securities such as jewellery. It is also to be noted that post indenture there were many unskilled Indians, earning capacity was low and it was almost impossible to obtain trading licences, skilled jobs and, indeed, employment. There was no shortage of borrowers.

Annamah saw an opportunity and, being astute, developed a considerable business as a 'local banker'. Most arrangements were verbal and if items of jewellery were not collected on the date of redemption they were forfeited. On her death she was found to have five bags of jewellery in her possession. This could not be distributed to her sons by value, so a respectable jeweller, Mr Raghavajee used a scale from his shop and distributed the jewellery by weight.

After 1905 there was an economic depression and many white people experienced severe hardship and would borrow money from her, some of them even bonding their properties to her. Some of the Afrikaners moved to the Transvaal where economic prospects seemed better. She bought their properties for cash and in this way acquired an enormous amount of property and in time became the

second highest ratepayer in the city of Pietermaritzburg. She dealt with the firm of Ireland, Van Aardt and Forsyth, an auction house which also did estate agency work. The head of the firm would inform her of any property that was coming up for sale and she would buy it and instruct her lawyers Cecil Nathan and Co to proceed with the transfer, and she would pay in cash. She also became a property developer and had several houses built in Mayors Walk near the Botanical Gardens.

In 1905 she struck up a relationship with a Mr Vather, an Indian sweetmeat maker from the Gujerati sect, and by all accounts a very handsome man. She was strong minded and made the controversial decision to separate from her husband. The association was frowned upon by the community, firstly because she had left her husband, a respected member of the religious fraternity and, secondly, she was a south Indian Tamil-speaking woman who formed an association with a north Indian Gujerati-speaking man. In any case, infidelities were fairly common due to the paucity of women. She seemed unfazed by this controversy and it would appear that the union prospered, because they subsequently developed a general dealership and a petrol station in Retief Street, and she became an enormously wealthy woman.

She was a matriarch in the true sense of the word and expected her family to toe the line. Wealth had given her an arrogance that would make her selective about her relationships with people and in the selection of the wives for her sons. The front door to her house in Retief Street had a stained glass window with the inscription 'Vathers Lodge'.

Her youngest son from the first marriage defied her and chose a wife for himself and because of this she decided to discipline and destroy him.

She had given him a property to start up a brick-making factory. There was a verbal agreement that he would supply her with bricks for her many developments to the value of the brickyard property and eventually take ownership of it. All went well until he married. He had already paid for the property in bricks supplied but had not taken transfer of it. By now relations between mother and son had deteriorated to such an extent that she sold the property to the Nizamia Muslim Society. He successfully sued his mother but, unfortunately for him, the judgment in his favour was posthumous.

While still unmarried, the son had made a will in favour of his mother in 1929. He died suddenly at the age of 39 in 1943 and by now had five children, the eldest only five years old. She made a claim against his estate, claiming that a later will in favour of his widow and children was forged, and the one made in her favour was valid. This led to a prolonged legal battle and eventually the court ruled in favour of the widow and minor children. She achieved a partial success, however, as she had financially crippled her son's estate due to the enormous legal costs involved. But she lost favour and the respect of the community, including her daughters, who believed that the action was unwarranted. The record of both cases can be found in the library of the Natal Law Society.

Annamah was a deeply religious person. She built a Hindu temple in the

area of the present Liberty Midlands Mall and several Hindu festivals were celebrated there under her patronage. One such festival, the Angalesperi Prayer to honour the Mother Shakti, is still celebrated and sponsored annually by members of the family in the Siva Soobramoniar and Mariammen Temple in Pietermaritzburg and is well attended by the general public.

After her death and due to population shift the original temple was demolished and the Murthis (symbolic representations of the various gods and goddesses) were housed in the Siva Soobramoniar and Mariammen Temple. She died in 1950 at the age of 73 and her ashes were placed in the family plot that she had purchased at the Mountain Rise Cemetery.

What of the progeny of this remarkable woman, who rose to become a property baroness in a difficult environment and against all odds? Her grandchildren have excelled in the professions, including law and medicine, and some as powerful business executives.

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APPLAUSE FOR MRS ISABELLA GILES: THE YOUNG WIFE OF A NATAL MIDLANDS FARMER IN THE 1860s

Contributed by Val Ward



Homestead overlooking the Blaaukrantz River, possibly where the Giles family lived. Photo (taken 1996): Shelagh Spencer

‘Very tired’ is how Isabella Giles frequently ended her daily journal. I am not surprised. Her life as a colonial Natal midlands farmer’s wife in the 1860s was hard.

Isabella was the wife of James Giles, a former major in the 17th Hussars who served in the Indian Mutiny in the 1850s. They married in England and emigrated to the Colony of Natal. They arrived at Port Natal (Durban or Thekwini) on 22 November 1862 with a 20-month-old daughter Cicely and a month-old son Frank, born on the voyage.

The only railway was that between Durban and the Point so the family travelled from Durban to Pietermaritzburg by ox-wagon. While ‘Pettie’ (husband James) was visiting parts of the Natal midlands looking for a suitable property, Isabella was busy getting a house on the Colenso mission at Bishopstowe ready for their temporary occupation – ‘lime-

washing, clearing paths and pitching bricks and rubbish out of the way’. Here it was that her white servant Ann left her and she employed Julia Lloyd and Topsy as well as Nomacela, who came twice a week to bake and iron. Family member Peter Giles took a nearby cottage on the farm. And not long afterwards brother Edward Giles arrived from England to join Peter.

James Giles, having looked at properties in the Bushman’s River region as well as Greytown, eventually settled on the farm *Blaauwkrantz*. He chose this farm, in the neighbourhood of Bushman’s River (Estcourt) in the County of Weenen, because it had a ‘Dutch’ house on it which was rent free. Another reason for selecting this farm may have been because a neighbouring farmer, Frederick William Moor on *Brakfontein*, was the son of a ‘fellow officer and friend’, Colonel John Moor. Other neighbours were the Ralfes, Mrs Moor Junior being a Ralfe.

The Giles family and servants left Pietermaritzburg on about 2 July 1863 in three wagons and on some horses. The journey was not without incident. Oxen panicked, wagons ran backwards and bits of wagon were removed for repair. Partway up Town Hill they stopped overnight at Britton's 'Boarding House', the second night they slept at the Umgeni Falls Hotel (at Howick). They travelled via Curry's (Curry's Post) to 'KarKloof' for their third night. On Sunday, the fourth day, they reached Mooi River, where they stayed at Whipp's (Accommodation House). The wagons continued with Peter, Julia, baby Frankie and the servants while James and Isabella Giles, with toddler Cicely riding in front of her, continued on horses to Bushman's River. They went straight to the magistrate Mr (John) Macfarlane's house. Here they rested on the following day while the wagons continued to *Blaauwkrantz*. From Mr Macfarlane's they went on horseback to the Moors at *Brakfontein*, where they stayed a week. Meanwhile Pettie rode over to *Blaauwkrantz* daily, a distance of about 16 kilometres, to unpack the wagons and to set up the home. Two weeks passed between leaving Pietermaritzburg and moving into their home at *Blaauwkrantz* in mid-July 1863.

It was winter. The days were short and there was plenty to do. Isabella was a working wife and mother with a two-year-old daughter Cicely and nine-month-old Frankie. Fortunately she had Julia Lloyd, a home help. They employed local servants and farmhands. All the same, Isabella was very active in the house and on the farm.

Life in 1863 to 1866 was full. The house needed constant cleaning

out and the floors repaired. It was a 'Dutch' house, which probably meant it was thatched and had an earth or dung floor. Isabella later described it as an 'ugly Dutch' house. Travellers and visitors came to dinner (mid-day meal) and some stayed overnight, often on the sofa. Pettie was often away – around the farm, to other farms, to the Post, to Colenso, Bushman's River and Mooi River for military drills and to buy and sell produce, leaving Isabella to attend to the farm, sometimes with help from Peter who lived across the river. The neighbouring Moors and Ralfes were very helpful and there was much traffic by horse or wagon between the two farms, since there were no telephones. Sometimes they went on horseback and when goods or people were to be transported, by wagon. Often the message-taker was a farmhand. Isabella made butter, brawn from 'pig's feet', lard from animal fat; she roasted coffee beans and she fixed boots and shoes with gum. A frequent houseguest was 'old Mrs Moor' who helped enormously with the family, 'sewing curtains for the bed', baby clothes, altering men's trousers, making table cloths, frocks and bonnets and bibs for the children. They made cap covers for the ammunition and candles. In the evenings they dampened and folded the laundry, ironed, and 'greased eggs for keeping'. They salted meat, made sausages, bread, scones, rock cakes and jam. On one occasion Julia had forgotten to 'do the overnight rising for the bread' so they had scones for breakfast and dinner. Mrs Moor Senior was very helpful with the Giles children and when they were ill, she often took over the houseful chores allowing Isabella to nurse the fractious children.

The Giles expected the Moors for most Sunday dinners. On occasion they could not come but always sent a message. Isabella's Sunday journal entry would start, 'Expected the Moors but they did not come.' In a rare 'quiet' period Isabella would mend socks and sort drawers and cupboards. And she read magazines and books sent from England. Isabella was a great letter-writer to the family in Somerset, England. And she looked forward to the arrival of 'boxes' and their newsy letters and the copies of 'Punch' and the 'Illustrated', presumably the *Illustrated London News*. She and Mrs Moor often made scrapbooks using pictures from these publications to amuse the sick children. Besides teething, the children frequently had coughs, whooping cough, constipation and worms, and all the children on the farm had chickenpox. Isabella seemed to be always dosing the children for one ailment or another. Treatments often included castor oil, enemas, Senna tea, emetics, liquorice (which Frankie did not like), figs, Belladonna 'plaisters' (plasters). Cicely at one time was dosed frequently with a homeopathic cocoa which she called 'chocolate', and even when well again Cicely asked for it. At the end of 1865 Dr Edie stayed more than a week to see Isabella through a difficult time when she had fits, fevers, paralysis and 'agues'. He treated her with rhubarb, quinine and iron.

The ships from England arrived in Port Natal (Durban) about once a month, bringing passengers as well as the post and occasional boxes for the Giles family. The eagerly awaited boxes from England contained useful household things as well as fabrics for clothes, preserves, vases and dolls

and toys for the children. One box contained a sewing machine. There was much anticipation and great excitement when the box eventually arrived by wagon at *Blaauwkrantz*. On a visit to Pietermaritzburg, Isabella could not contain her curiosity and opened a box waiting to be delivered to *Blaauwkrantz*. She examined the contents, repacked everything and nailed the box down for delivery to her home. When it arrived at *Blaauwkrantz* she was just as excited as before. With Mrs Moor's help, Isabella soon cut out the fabrics and sewed clothes, including 'trowsers', for the whole family.

'Old' Mrs Moor was not beyond helping Isabella on the farm. In a late cold snap Mrs Moor saw to the 'rubbing of the cold shorn sheep' that had been brought into the kitchen. On another occasion they were planting seedlings in the kitchen garden in the pouring rain – '... old Mrs Moor out in the wet and mud'. Isabella helped plant tobacco, syringas, potatoes, gum tree seeds, herbs, shallots, mealies, radish, lettuce and parsley, onion, turnips, 'spinage' (spinach). She was thrilled to receive in one of her boxes from England, seeds for mignonette, stocks, nasturtiums, white petunias and balsam which Isabella happily planted around the house. She was very proud of her hens and ducks and would check the sitting birds regularly – eggs often numbered 13 to 15. Often she would put a duck egg under a hen.

When Pettie had killed a pig and cut it up, Isabella would cure it. She helped with webbing the new bedstead made by Pettie. She made fly-poison. Flies were a problem as they are on farms today. Three-year-old Cicely at dinner exclaimed 'Bother the flies,' an

adult expression she must have heard.

Besides caring for shorn sheep Isabella often counted the sheep and cattle into their enclosures when Pettie was away. She at times went to the river to drive the ducks back home. She would make the sheep-wash with tobacco, she made basket fencing and she rode to the Post when others could not. She dealt with the farmhands and their families.

What did farmer Giles do? Pettie, besides travelling to neighbouring farms to select sheep, horses and cattle, and to look for lost animals, made the baby's cot and a bedstead, went on military drills, made stock enclosures, rode to neighbours for advice, dug a hole to bury his dead horse 'Vivian', went hunting, practised target shooting, played chess with guests and helped Isabella when the children were ill. In mid-1865 he started building their new home on the farm *Slievre*, two hours wagon-ride away. He was often away until they moved across in February 1866. Isabella obviously missed Pettie when he was away. She would watch out for him, she would worry if he was not home by dark, she was nervous especially when there were rumours of a Basuto 'raid' and when the weather was particularly wet and rivers flooded. Pettie doted on her – he never left her side, day or night, during her late 1865 illness.

There seemed always to be houseguests. In three years' journal-writing Isabella seldom remarked about a 'quiet day' and even less often was there any mention of intimacy. Life seemed to get her down at times. Four months after settling in to her new life, Isabella wrote on Thursday 12th November 1863, 'Pettie very angry with me. [Brother in England] Henry's

right. I am not suited to colonial life – do what I may – the work is not in me – for I have not been brought up in it.' Six weeks later, on 27 December 1863 she wrote 'A quiet morning – no early rising – not well – Julia better – Frankie cross all day – no home letters yet. Peter all right again – Went to the garden in the afternoon – I took a warm bath on going to bed – Pettie late in coming to bed – & then talked to me for a long time & made me better – the Lover again'. Five days later, on midsummer's New Year's Day 1864, Isabella wrote 'Very unhappy and very weak – irritable & horrible – everybody & everything offends me – dear Pettie especially. Laid down on the bed whilst the children slept & Pettie talked to me.' No further mentions of intimacy until June, six months later (Sunday 5 June 1864), 'Had a nap in the afternoon on Pettie's shoulder.' Six weeks later (18 July 1864) Isabella wrote 'Made myself happy again with Pettie – he says he loves me all over – every bit of me – & I am not to brood over it when he speaks crossly & not to let him do it – so little irritates him he says'. Nine months later (10 April 1865) she wrote, 'The children (now three of them), Pettie and I went out to lay down on the grass.'

Isabella arrived in Natal with two children. She had a miscarriage on 10 February 1864. Other children were born late 1864 or early 1865 (Douglas) and 28 December 1865 (Evelyn). In five years she had five pregnancies and reared four children, Cicely, Frank, Douglas and Evelyn. This in itself is enough to keep a woman busy.

I came to write this story after speed-reading through parts of two handwritten journals in foolscap notebooks in the possession of Mrs

Gay Wedderburn of Howick. In 2009, I read the Isabella Giles' diary to abstract mentions, between 1863 and early 1866, of the families Moor and Ralfe for Dr Robert Moor of Cambridge. Robert, a great grandson of Frederick Robert Moor, the Prime Minister of the Colony of Natal 1906-1910, is researching his family history. I found the life of the people of the

Natal midlands very interesting and especially that of a farmer's young wife.

Isabella Giles was not only home-keeper and hostess; wife, mother, nurse, vet and friend but a stop-gap farmer as well. No wonder she often completed her daily journal with 'Very tired'. I applaud her.

HEATH RETROSPECTIVE EXHIBITION

Contributed by Moray Comrie

Through the latter months of 2009 and early in 2010, Pietermaritzburg's Tatham Art Gallery mounted a major retrospective exhibition of the work of Jack, Jane and Jinny Heath. Born in England, both Jack (John Charles Wood) Heath and Jane (born Jane Tully Parminter) both showed exceptional ability as scholarship students first at the Birmingham School of Art and then at the Royal College of Art in London. They met at Birmingham and married in January 1940 as World War II took hold.

Demobilised in 1946, Jack accepted a lectureship in painting and drawing at Rhodes University College and a year later was appointed Head of the Art School at the Port Elizabeth Technical College. In her preface to the exhibition catalogue, Juliette Leeb-du Toit writes of him thus: 'As a vital part of the English modernist diaspora who left home and country in the aftermath of World War II, his invaluable presence in South Africa made an indelible mark on both art teaching, appreciation and practice.'

In 1953 Jack Heath took up the Chair of Fine Art at the University of Natal



This picture on the Heath Retrospective Exhibition was catalogued: 'John Charles Wood (Jack) Heath, Lazarus Come Forth, wax and oil with sand on board, 1962, 2485 × 1265mm'.

in Pietermaritzburg, where he and Jane injected fresh life into a neglected and even moribund department. Their daughter Jinny (Bronwen Jane) Heath had come to South Africa and then to Natal as a child, and after graduating she, too, lectured in the Department from 1967 until she retired at the end of 2004.

The senior Heaths divorced in 1964, and Jack died suddenly in 1969. The gallery at what is now the Centre for Visual Arts at the University of KwaZulu-Natal – for the construction and development of which he was a prime mover – is rightly named for him. Jane had retired from the university a year previously, and she continued to teach privately until shortly before her own death in 1995.

The Heaths have all approached their work with the same rigour that their own academic training had had, and throughout their professional careers gave priority to their teaching above their personal output. Nor has the work of any one of them been much exhibited. Because of this, while their students have respected them greatly and their influence on the teaching and making of art has been considerable, the public has been less aware of their own work than might have been the case. In fact, many of the paintings exhibited, particularly Jack's larger works, had to be rescued from near oblivion and carefully cleaned and restored, with Jinny leading this effort.

The Tatham Retrospective exhibition, which assembled pieces from Jack and Jane's student days

through to Jinny's current work and encompassed the full diversity of drawings, etchings, theatrical notices and caricatures, cartoons, book illustrations and paintings which the Heaths have produced, all with the same thoroughly professional commitment to technical excellence, was therefore of major significance. This note cannot attempt to be a review of it, but to quote Juliette Leeb-du Toit once more:

... Jack Heath's entire academic career was spent in South Africa, and it was in Natal that he came of age as an artist of considerable force. He upheld the merits of his prestigious art college training as well as nurturing a strong personal interest in contemporary art and African art and culture, these facets transcribed in powerful renderings of South African vistas and peoples.

Rather than colonising indigenous expression in the region and country to which they emigrated, the Heaths chose rather to implant their presence in developing a rigorous teaching ethic located in English modernism and classical art training. Their work reflected a masterful control of medium, metaphorical use of content and ultimately a modernist classicism that is unique in South African art.

There has been a move to mount the exhibition, or parts of it, in other centres in the country and it is hoped that it has generated fresh and deserved interest in the work of the Heath family, both in KwaZulu-Natal and elsewhere.

THE NAMING OF KING SHAKA INTERNATIONAL AIRPORT

Contributed by Adrian Koopman and Elwyn Jenkins

The new airport

In May 2010 the old Durban International Airport closed and the new King Shaka International Airport was opened at La Mercy, approximately 35 km north of Durban. It will form part of the Dube Tradeport.

The name of the airport, King Shaka International Airport, became official when it was gazetted on 5 February 2010 (Government Gazette No. 32916, Department of Arts and Culture Notice No. 24). The notice was gazetted as 'Change of name from La Mercy Airport'.

The existing aerodrome on the site had been gazetted as La Mercy Airport on 31 May 1989. As recently as November 2009, the *Mail & Guardian* was still writing as a matter of course about the new airport as La Mercy Airport: 'The construction of La Mercy Airport in Durban is at the centre of the recent turbulence in South Africa's air transport sector.'

It is thought that the new name was first mooted by Chief Mangosuthu Buthelezi.

Siting of the airport

La Mercy lies halfway between Durban and KwaDukuza (formerly Stanger). Although Shaka had a number of royal homesteads, KwaDukuza ('the place where one gets lost') was his last and greatest, and where he spent most of the latter part of his life. On the main highway leading north from Durban, which links Durban to King Shaka International, travellers find signs to Shaka's Kraal and Shaka's Rock.

Shaka's Kraal is a colonial relict, a reference to KwaDukuza. Shaka's Rock is the name of a small seaside development, originally a place where Shaka was believed to spend much time in contemplation of the waves of the Indian Ocean.

The choice of the name

King Shaka has been a much contested character in KwaZulu-Natal history, but without any doubt he was a leading character: possibly the most important single figure in the history of the KZN region for all time. The following, culled from recent historical works, shows both the contested nature of Shaka's rule and his significance.

Early commentators like Nathaniel Isaacs and Lieutenant King – both among the earliest of the Port Natal settlers – referred to Shaka as 'a monster, a compound of vice and ferocity' (Isaacs) and 'a most cruel and savage and despotic king' (King). Laband (1995: 22) quotes Charles Maclean (famous as 'John Ross'), who spent three full years at Shaka's residence and wrote of him much later: 'Shaka was a man of great natural ability, but he was cruel and capricious; nevertheless it is possible that he left behind something more than the terror of his name.'

Later historians and other commentators, not least among them Zulu politicians, have had no doubts about the significance of King Shaka's achievements. Carolyn Hamilton, in *Terrific Majesty*, quotes a number of these (1998:11):

‘King Shaka rose like a colossus in his day and age to make KwaZulu a place of Zulus.’

‘He made one people out of many people.’

‘King Shaka was the greatest visionary of his time.’

She quotes the historian R.W. Johnson as describing Shaka as ‘the inescapable central figure of Zulu history, perhaps even black history, [who] welded a disparate series of groups into a single unit by dint of ruthless wars of conquest [using] the awesome power of Zulu impis – a force without parallel in Africa in their fearsome discipline and utter determination.’

Hamilton (1998:11) reminds us of something little known about Shaka: ‘King Shaka was ahead of his time. He had a vision of the future nobody could understand. He himself was mystified by his vision of great iron birds flying through the air.’

The power of the name ‘Shaka’

The name and the person are two distinct entities. As we have seen above, the person named Shaka has been perceived by history as a highly influential and leading character. But it is the debate about him, the ongoing contesting of him as a character, that has made the name itself so powerful. Countless articles, historical books, works of fiction, debates, symposia, conferences, and power struggles among politicians as to who ‘owns’ the heritage of Shaka – all these have contributed over the years, until, even world-wide, there can be few names as well-known as that of Shaka.

It does not matter if the historian Daphna Golan (1994) is correct in asserting that for [many] whites

‘Shaka symbolises tyranny and the “rule of fear”’. Powerful names do not necessarily need to have positive ‘vibes’: the names Hitler, Stalin and Genghis Khan are all powerful names, although one may baulk today in naming an airport or other facility after them.

The name ‘Shaka’ is not only powerful; it has legendary, even mythical aspects. Some writers have talked about the metaphorical power of the name, others again of its symbolic value. Laband says (1995: 21): ‘Shaka the man has long since become a myth ... he remains a potent symbol of Zulu national pride.’ Waetjen and Maré use the same reference as a metaphor for Zulu nationalistic politics, in their chapter for the recent book *Zulu Identities* (Carton *et al.* 2009), when they entitle it ‘Shaka’s aeroplane: the take-off and landing of Inkatha, modern Zulu nationalism and royal politics’.

Naming airports after important statesmen

Airports are, if not characteristically, at least frequently named after important historical characters, particularly statesmen, for example Charles de Gaulle Airport in Paris and JF Kennedy Airport in New York. Even the international airport in Johannesburg, the most important gateway into South Africa from abroad, was once Jan Smuts Airport, named after the Boer general turned revered South African Prime Minister and statesman in the first half of the 20th century. After a brief stint as the neutral Johannesburg International Airport, it is now Oliver Tambo International, named after a major stalwart of the ANC ‘Struggle’.

For the naming of the new airport at La Mercy, Shaka can reasonably be claimed to be the quintessential KZN statesman, even literally so, as the one who created a state and a nation out of a minor lineage grouping.

Airports are tourist gateways, and the King Shaka International Airport will naturally be a major gateway for tourists visiting KwaZulu-Natal. This province, in recent years, has successfully marketed itself as 'The Kingdom of the Zulu' and more recently as 'The Zulu Kingdom' (Bass 2002), so what more fitting name for the gateway than the name of the man who created the kingdom in the first place?

The form of the name

The preceding sections have described the person, the name, and the stature of King Shaka. There is, however, far more to the naming of this king than merely the word 'Shaka'. For example, it is correct Zulu usage to give the names of important men, especially chiefs and kings together with their patronym (the name of the father). King Shaka should never simply be referred to as 'Shaka' but as 'Shaka kaSenzangakhona', just as Senzangakhona should be 'Senzangakhona kaJama' and Jama should be 'Jama kaNdaba'. The name can be used without the patronym when attached to honorific titles such as 'King Shaka' or (as Mazisi Kunene's epic poem is entitled) 'Emperor Shaka the Great'. It would be preferable from a Zulu cultural point of view to name the new airport 'King Shaka kaSenzangakhona International Airport', but many foreigners (not to mention non-Zulu-speaking South

Africans) would find it hard to get their tongue around this word. This is the sort of information that should be made freely available to visitors to the airport, in the form of free brochures, pamphlets and leaflets, as well as in wall-mounted information boards and plaques.

Informative plaques and theme naming

No Zulu male ever goes through life with one name. Someone of the stature and career of Shaka would accumulate praise names, and these would become 'focus points' in his *izibongo* ('praises'). For example, he was known as **uNodumehlezi** ('he who is famous even when seated'), **uNdlondlo** ('the horned viper') and **iLembe** ('The Axe'), a name expanded in the well-known praise-phrase 'iLembe eleq'amany'amalembe ngokukhalipha' ('axe that surpassed all other axes in sharpness'). Today iLembe is the name of the district municipality in which the town of KwaDukuza lies, the town which every September is host to the annual Shaka's Day rally. These praise names (and there are more than two dozen of them) could be listed and explained in wall plaques and other information 'nodes' throughout the airport.

Shaka kaSenzangakhona is also associated with the names of his 'palaces' or principal residences, each of which was also a military barracks. Some were inherited from his father, such as the **KwaKhangela** establishment on the Ulundi heights. Some he built himself, such as **kwaBulawayo** ('the place of the one being killed') and **kwaDukuza**. The name of his 'hunting box' – **kwaGingindlovu** – ('where one traps

elephant’) has given rise to the name of the small town nearby.

These praise names for Shaka, and the names of his military and other establishments, could also serve as theme names throughout the airport. The airport itself, a named entity, contains within it a great number of smaller entities: shops, restaurants, checking-in concourses, baggage carousel halls, customs points, VIP lounges, waiting areas, viewing decks and more. There is no reason why these cannot also be named, each with a nearby plaque explaining just why this is the ‘Senzangakhona VIP Lounge’, the ‘KwaDukuza exit gate’, the ‘Nodumehlezi Restaurant’, and the ‘uLembe Baggage Hall’.

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STAMFORD HILL AERODROME

Contributed by John Deane

Preparations for holding the Soccer World Cup competition in South Africa in June and July 2010 included

various construction projects to improve facilities and infrastructure, none of which was more noticeable



This photograph, taken in the 1930s, shows a Junkers being refuelled, with the aerodrome building in the background, and in the distance on the far left the Durban Country Club.



The Moses Mabhida Stadium

than the building of new sports stadia in the main cities. The Moses Mabhida Stadium in Durban is among the most impressive of these, with its huge overarching structure. Visitors wanting to see panoramic views of the city and the Indian Ocean can climb the hundreds of steps to the top or be conveyed there in a cable car.

In the year when Durban International Airport south of Durban was closed and the new King Shaka International Airport north of the city came into operation, it is interesting to note that the new stadium occupies an area where Durban's very first aerodrome used to be. Stamford Hill Aerodrome was on part of the flat land between the North Beach and the rising ground of the residential area of Stamford Hill, and its time of greatest activity was in the 1930s and early 1940s.

The regular Flying Boat service used Durban Bay, but other aircraft used Stamford Hill. Elderly gentlemen on the Berea with telescopes on their

verandas to watch shipping, now had the added pleasure of watching the arrival and departure of the largest planes to use the aerodrome, the three-engined Junkers Ju-52s of the South African Airways. These German aeroplanes were in use until 1943, by which time they were providing a shuttle service for the military between South Africa and Egypt. They were finally replaced by the first Douglas DC-47 Dakotas.

Reunion Airport (later renamed Louis Botha and finally Durban International) was officially opened in November 1955. The South African Air Force used Stamford Hill until the following year before moving to Reunion. Smaller planes began using the Virginia Airport in Durban North, which opened in 1959, and Stamford Hill was closed. The control tower building remained, but other buildings sprang up round it as land use changed. It is now the regimental headquarters of the Natal Mounted Rifles.

FLYING BOATS ON DURBAN BAY

Discussion in the Natalia Editorial Committee of the old Stamford Hill Aerodrome put Adrian Koopman into reminiscent mood:

When I was about five or six years old, in the mid-1950s, I lived with my father, mother, and two sisters (one a year older, another a year younger) in Montclair, a suburb on the southern side of Durban. At that time ‘flying boats’ were still landing in Durban Bay, and as a special treat, my mother would drive us down to the bay in our old green Morris Minor to watch the planes land. We would park on the very edge of Maydon Wharf, in a gap between docked ships, and between bollards that seemed bigger even than the car.

A low droning noise would herald the proximity of the plane, and then a silver speck in the sky would grow larger and larger, until the plane landed in a giant plume of spray. In those days flamingos and pelicans were still plentiful in Durban Bay and as the flying boat landed, the birds would fly up in a great pink and white cloud.

The combination of plane, spray and birds made for the kind of memory that lasts forever.



A Sunderland flying boat takes off from Durban Bay. Note the extensive mangroves and the absence of development on the southern shore.

UGILIMITHI

Contributed by Adrian Koopman

The recent press reports about the 150th anniversary of the arrival of the first indentured Indian labourers in the then Colony of Natal reminds me of a mystery word that I first came across in the pages of Doke and Vilakazi's 1958 *Zulu-English Dictionary* – the word *ugilimithi*. The word was glossed as 'system of indenture of Indian labour in Natal'. Clear enough, but where did this word come from? It obviously could not be a very old Zulu word; indeed it had to have entered the Zulu lexicon some time *after* the 1860s.

My first thought was that it must be a compound noun, almost certainly a compound of the common verb + noun structure, where the verb was *gil(a)* and the noun *imithi* ('trees', 'medicines'). The first meaning of *gila* is 'perform tricks, play pranks', which doesn't make much sense. The second meaning, however – 'swallow, gulp down' – makes perfect sense with 'medicines',

so clearly (so ran my thinking) the first Indian labourers must somehow have been identified with the gulping down of medicines, perhaps a reference to inoculating them on their arrival against potential dreaded diseases brought from India.

It was only when the late Professor C.L.S. Nyembezi brought out his monolingual dictionary – *Isichazimazwi Sanamuhla Nangomuso* (the Dictionary of Today and Tomorrow) – in 1992, that the mystery was cleared up. Nyembezi glosses the word as *isivumulwano esenziwa sokuba kuze amaNdiya kuleli zwe azosebenza ezimobeni eNatali* ('an agreement made so Indians could come to this country to work in the sugar-cane fields of Natal'). And after that he indicates, in brackets, that this is a 'Zuluisation' of the – wait for it – English word 'agreement'...

BLASTING ITS WAY INTO ENGLISH

Contributed by Adrian Koopman

The Zulu language has given a considerable number of words to English, and in mainstream dictionaries like the *Oxford English Dictionary* one can find examples like *mamba*, *indaba*, *nyala* and *impala*. Seldom, though, has a Zulu word entered the English language with such speed as the word 'vuvuzela'. Normally for a new word to be accepted by lexicographers it needs to serve a long and solid apprenticeship among speakers. Lexicographers are by nature cautious: they do not want to

record a new word in their dictionaries unless they are sure it has come to stay. But 'vuvuzela', until the start of the Fifa Soccer World Cup in South Africa, a word known only among South Africans, and then only mostly soccer fans, within one month became a word used internationally.

Even in contexts totally unrelated to soccer, the word was used, as in the following opening paragraph from the British magazine *Private Eye* of 23 July 2010 (p. 4):



‘Vuvuzela Day’: Dundas Football Club/Wikimedia Commons

With an ear-splitting fanfare of vuvuzelas, the *Indie* announced last month that it had signed up Julie Burchell ... to write a weekly column.

The Pietermaritzburg newspaper *The Witness* announced on 13 July that ‘vuvuzela’ had been voted the ‘word of the World Cup’ by 75 per cent of 320 linguists from around the world. The managing director of the London-based firm Today Translations said, ‘Long after individual matches and goals are forgotten, this will be remembered as the Vuvuzela World Cup.’ Shortly after this announcement, regular *Witness* correspondent McGillicuddy of the Reeks wrote (16.7.2010), suggesting that now the word ‘vuvuzela’ had been assigned lexicographical respectability, perhaps dictionary makers should also consider the verb ‘to blatter’, with the meaning ‘to offer financial and moral incentive to get things done on time’. According to McGillicuddy, ‘Once in the Oxford English Dictionary, [Fifa President] Sepp Blatter will have achieved the immortality frequently vested upon South African heroes.’

McGillicuddy’s hopes for ‘blatter’ to be recognised in this way are unlikely to be recognised, but ‘vuvuzela’, on the

other hand, has indeed made it into the Oxford English Dictionary. The website Mail and Guardian Online¹ reported on 19 August 2010, under the headline ‘Vuvuzela Trumpeted by Oxford dictionary’, that

... the vuvuzela, which became the sound of the 2010 Soccer World Cup in South Africa, has won an entry in the latest edition of the *Oxford Dictionary of English*, due to be published on Thursday.

The monotone drone could be heard throughout matches during the tournament, and came in for criticism from both players and spectators.

The dictionary, which is based on how language is really used, defines the horn as a long plastic instrument, in the shape of a trumpet, which makes a very loud noise when you blow it and is popular with football fans in South Africa.

The South African National Biodiversity Institute (Sanbi), however, beat the Oxford Dictionary to it, and the newspaper *The Weekend Witness* announced on 19 July 2010, less than a week after the World Cup had finished, that a newly-discovered member of the iris family had been named *Moraea vuvuzela*, the name alluding to the flared

shape of the yellow flowers of the bulb. Sanbi botanist Dr John Manning said that the naming of the plant was aimed at paying homage to South Africa's hosting of the World Cup.

Nor were flowers the only things to be named after the vuvuzela. A writer to the British newspaper *The Daily Telegraph* (15 July 2010, p. 19) pointed out that 'the World Cup has bestowed hundreds of names on the newly born' and quoting from the Durban newspaper *The Mercury*, listed Vuvuzela Mhlongo, together with Offside Mchunu, Goal-keeper Sithole, Striker Hadebe and Substitute Shandu.

But where does the word 'vuvuzela' come from? It is, as is generally well accepted, of Zulu origin, and its original use was as a verb, with the meaning 'sprinkle', more specifically 'sprinkle spices on food to make it more exciting'. During the later part of the twentieth century, the second half of this definition, i.e. 'make things more exciting, spice things up', became dominant, and the word was used to refer to football songs and chants meant to encourage one's team, and other practices generally intended to spice things up at soccer matches. When the much-loved or much-hated plastic trumpet became ubiquitous at South Africa soccer matches, the verb very quickly became a noun.

But that is simply *my* theory. *Natalia* readers may prefer the theory of Pietermaritzburg resident Monika Wittenberg, who wrote to *The Witness* on 16 June 2010 that

I received a letter from Germany that a friend, originally from South Africa, found that his boss and co-workers had problems pronouncing and generally accepting the vuvuzela. So he told them: 'The vuvuzela is named after the

famous footballer Uwe Seeler.' That appealed to them and immediately it changed their attitude to the vuvuzela.

I am also greatly indebted to John Deane, a colleague on the *Natalia* editorial committee, who sent me a copy of 'Notes and Queries' from the 25 June–8 July 2010 issue of the satirical magazine *Private Eye*, with no less than three intriguing theories about the origin of the word.

One 'Ethel Barenboim' writes:

The curious name of this primitive African instrument owes its origins to a remark made by the French composer Claude Debussy when travelling with his great friend the Comtesse Silvestri. In a Cape Town music shop, Debussy's eye was caught by a strange trumpet-like instrument and he remarked to his companion *Avez-vous vu cela?* ('Have you seen this?'). Ravel later included the vuvuzela in one of his orchestral compositions, 'Le Mort de Babar'.

'Professor Aaron G. String' comments on this letter as follows:

Mrs Barenboim is sadly mistaken betraying a typically eurocentric view of African history. The vuvuzela, for her information, is a traditional war trumpet made from the horn of the water buffalo or 'vuvu' in the local Zela tongue. There is a reference in Baden-Powell's classic account of the Vuvu wars, *Through Bush and Veldt* (1883): 'You can hear the Zelas playing their vuvus from dawn to dusk and a pretty terrifying sound it is. I can see England losing this war and having to go home early.'

For those not convinced by the combined authority of Professor G. String and Lord Baden-Powell, Simon Google-Smith has this to offer:

Sadly the explanation behind the ubiquitous vuvuzela is rather more prosaic than your correspondents have

so far suggested. The instrument is of modern origin and is made in China in the industrial province of Zhu Zhu from a composite polyresin known as zelane (CH₄OOCH₄-OOHC). Unsurprisingly when exported to South Africa by the VanderBastard corporation of Johannesburg, the trumpets become known to the locals as 'vuvuzelas'.

So there you are! Take your pick.

NOTES

- 1 <http://www.mg.co.za/article/2010-08-19-vuvuzela-trumpeted-by-oxford-dictionary>. Accessed 3.9.2010

WEENEN

Contributed by Shelagh Spencer

On a Saturday in 1977 we drove to Estcourt in order to take a trip on the narrow-gauge line to Weenen, dating back to 1907, but unfortunately no longer extant. Once in the village we were shown various historical sites such as the town's *shuits*, two Indian stores which have been declared historical monuments, and the museum from the outside only (it being shut on Saturdays). It was a small building, obviously dating back many years.

I later wrote to the Estcourt librarian enquiring about its history, and was informed it was built soon after 1838 and was used by Andries Pretorius's son – also Andries – while he was the field cornet for the area, both as an office and a residence. Afterwards it served at different times as the magistrate's court, the residency, a SA Police depot, Public Works Department offices and a library.

Other versions maintain it was



Sketch of Weenen from John Moreland's field diary

the house of **the** Andries Wilhelmus Jacobus Pretorius (1798–1853), who resided on *Grootmielietuin*, a farm through which the train line ran.

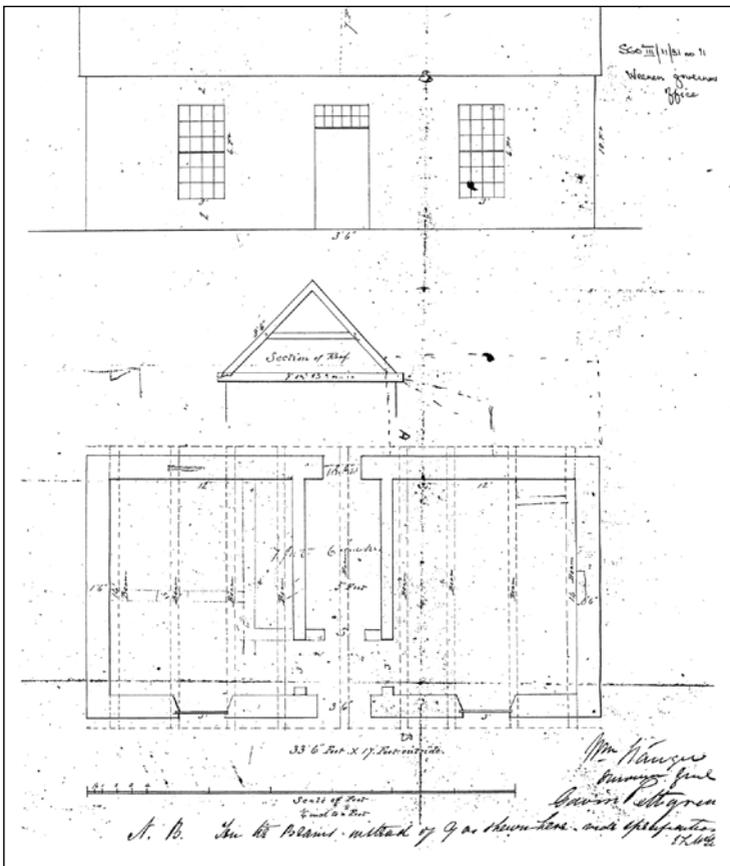
While researching in the Archives some time afterwards I came across a diagram in the Surveyor-General's papers for the proposed Government office in Weenen (dimensions 33 ft 6 in. × 17 ft), dated 1853. It was signed by Dr W. Stanger, the Surveyor-General and Gavin Pettigrew the contractor.

The village was an important place in the 1850s. The first magistrate, Arthur Caesar Hawkins, had been installed in September 1852, and it remained the seat of the Weenen

Division magistracy until March 1859, when it was replaced by 'the camp at Bushman's River' (now Estcourt), to use Hawkins's own words. To me, this diagram resembled the Weenen museum, but only recently has proof become available, when friends visiting the village were able to get the dimensions of the building. Thus, it could not have been used by Pretorius Snr, who left Natal for good in May 1852.

Andries Pretorius Jnr (c.1826–1879) was certainly the local field cornet by 1865, and remained as such until about 1872–73.

As for *Grootmielietuin* (6 314



Plan of the old Weenen Court House

acres-odd), it was granted to A.W.J. Pretorius and P. Kritzinger on 1 March 1852. The entry for Pretorius Snr in the *Dictionary of South African Biography* written by B.J. Liebenberg (who a few years later was to write a definitive biography of Pretorius) mentions only two farms owned by Pretorius in Natal, viz. *Welverdiend* near Pietermaritzburg (later renamed *Edendale*), and *Riet Vallei* near today's Howick. Possibly, therefore, the A.W.J. Pretorius who

was the owner of the larger portion of *Grootmielietuin*, viz. 4 727 acres-odd, was the son, rather than the father.

Another matter – in the grounds of the museum there stood the remains of an old mill, said to have come from Commandant [sic] Pretorius' *Grootmielietuin*. Some years ago it was sent for repair to the Provincial Museum Services. When the job was done it was duly returned, but no-one seems to know where it is now!