

# *Notes and Queries*

## **DIETER REUSCH: A COLLEAGUE AND FRIEND**

*On Wednesday 25 June 2003 Dieter Reusch was shot while travelling on duty from Tugela Ferry to Pomeroy. He died within a short time at the Church of Scotland Hospital in Tugela Ferry.*

*Gilbert Torlage of the KZN Museum and Heritage Services had provided this tribute.*

Dieter Reusch was a much-loved friend and colleague at KZN Museum and Heritage Services where he had worked since January 1988 as an anthropologist and since January 2002 was in the position of Liaison Officer. His passion in life was his anthropology, in which field he had worked in several parts of the Province.

It was in the Msinga area, Tugela Ferry, that he had really steeped himself in the lives of the people. They, in turn, had warmly responded to him to the extent of affectionately calling him by his first name. His major focus there was on the manufacture of clay pots and their uses, ritual surrounding them and significances within that community. His sensitivity to those people's sensibilities was greatly appreciated. The Mabaso people, whom he had come to know well, had grown immensely fond of Dieter. He was invited to several ceremonies and was allowed to document sensitive and private aspects in considerable detail.

As a result of this research he was able to document and photograph a ceremony such as the 'umemulo' (a coming of age ritual) in great detail and as a result mounted a comprehensive exhibition on it, which was presented at the Tatham Art Gallery, Durban Art Gallery, Vryheid Museum, a Bloemfontein Museum and was also to be on show at the Stellenbosch University Museum.

It was in the realm of his work on clay pots that he really became expert and well known, to the extent that he was consulted on the subject from far and wide, including the Smithsonian Museum.

Not only did he collect clay pots, but also beadwork, carved wooden items, and a variety of other material culture objects relating to the Mabaso people. Each one of the items was carefully and meticulously researched. Many a time did he return to question people once more about a particular item, until he was satisfied that he had its full story and also understood it correctly. As the photographer who often accompanied him and made an extensive photographic and videotape record of much of Dieter's work said, 'Dieter always went the extra 100 kilometres.' Through this work he has left a rich treasure of items and information, which will be used in years to come. It is a treasure that also reflects societies in transition, where cultures and material culture will be different in time to come. So that which Dieter has gathered will in time be even of great

value. One of the treasures is a video that he assisted in making that follows through the entire process of the making of a clay pot.

Latterly, while working as Liaison Officer, he was the link between Museum and Heritage Services and the affiliated museums. His commitment to those museums was greatly appreciated and his broad knowledge on museum issues regularly called upon. He was trusted and respected. He brought a friendliness and happiness to his task, he was often the 'ray of the sunshine' in difficult circumstances for many a curator.

It is ironic that the very area where he so loved to be was the area where he met his end. He was a dear friend to us, who has left us many happy memories. He was a treasured colleague to us at the Museum Service and to many members of more than 30 affiliated museums around the province. We consider it a privilege and honour to have known him.

Rest peacefully, dear friend

### **THE ALAN PATON CENTENARY: 1903–2003**

*Jewel Koopman writes:*

During the centenary year of Alan Paton's birth, the Alan Paton Centre (APC) arranged Centenary Celebrations in Pietermaritzburg, and liaised with others in the country who were also planning centenary activities.

Alan Paton, the world renowned author of *Cry, the beloved country*, was born in Pietermaritzburg on 11 January 1903. He rose from the relative obscurity of his posts as mathematics and science teacher at Ixopo High School and then at Maritzburg College to Principal of Diepkloof Reformatory, where he became known as an advocate of reform in the juvenile justice system. In 1948 he rose to almost overnight fame as the author of an internationally acclaimed novel. In 1953 he joined, as a founder member, the Liberal Party of South Africa (LPSA), of which he was to become National Chairman from 1956 to 1958, and National President until it disbanded in 1968 in the face of repressive apartheid legislation, the 'Prevention of Political Interference Act' which made it an offence for a person to belong to any non-racial political organisation. The members of the LPSA decided rather to close down than to become a whites-only political party, which was the only other option.

For the next twenty years, until his death on 12 April 1988, he remained politically active as a fierce opponent of the apartheid government, and was in great demand as a powerful speaker, who made a lasting impression on all those who heard him. He also continued to write – two more novels, biographies, autobiographies, poetry and articles. But it is for his first novel, and his powerful stance against injustice, that the world will remember him.

The Alan Paton Centre's Centenary Programme was launched at the Alan Paton Centre on 25 February 2003, with a function at which Mrs Anne Paton was the guest of honour, and an exhibition of photographs of Alan Paton's life was on display. This exhibition was on view at the APC for the duration of the year, and a copy was taken on tour by Roy Sargeant with his production of *Cry, the beloved country*.

A film evening took place on 3 April 2003, at which the original film version of *Cry, the beloved country* (1951) and the recently made *A drink in the passage* (2002) were shown at one of the regular film club evenings, at the Centre for Visual Arts.

The Alan Paton Lecture was held on 15 May 2003 in the Colin Webb Hall at the University of Natal. The audience of about a hundred enjoyed Peter Brown's reminiscences of the times he shared with Alan Paton in the Liberal Party; Professor Colin Gardner's erudite talk on the writing of *Cry, the beloved country*, and Jonathan Paton's humorous and lively account of Paton family life. This was followed by a video which 'brought Paton to life', and sociable chats with old friends over drinks and snacks. Professor Gardner gave a longer version of his lecture at the Grahamstown Festival in June.

The following morning, a group of eighteen set off in three vehicles on a tour of Paton's Pietermaritzburg. The tour started at the old Liberal Party offices, now the Lambert Wilson Library, where they were addressed by Colin Gardner. The next stop was Paton's childhood home, 19 Pine Street, where Joicelyn Leslie-Smith, previous Manuscript Librarian at the APC, spoke to the group. They then moved on to Russell High School, formerly the Berg Street Girls' School, where Paton completed his first three years of schooling in one year, in 1909. The tour then embarked for Maritzburg College, where Paton was a pupil from 1914 to 1918, and a teacher from 1928 to 1935. The group then moved on to the old building – the dining hall, and 'Fluff' Abbit's room, for an amusing anecdote from Paton's schooldays. The group was then driven to the Old Main Hall at the University of Natal, where Paton was a student from 1919 to 1924. The last stop was the Alan Paton Centre, where Jonathan spoke to the group in the Paton Study, followed by tea in the Reading Room.

Celebratory functions held by others were the performance of *Cry, the beloved country*, produced by Roy Sargeant. This was the first time the play had been performed in South Africa, as the production rights had been held in the United States for the past fifty years, until recently, when Frances Bond, literary agent for the Alan Paton Will Trust, applied for the rights to be returned. The play's run started at the Grahamstown Festival, and then went on to Artscape in Cape Town in July, Bloemfontein in September, followed by Roodepoort and the Hilton College Theatre from 8 to 10 October 2003. The run ended at the Playhouse in Durban from 15–25 October 2003.

On 10 and 11 October, Petro Janse van Vuuren of University of Natal Drama Studies produced 'Patonising: a collage from the prose and poetry of Alan Paton' at the Dive, Hexagon Theatre.

The final boost of the year was provided by Oprah Winfrey's choice of *Cry, the beloved country* as her Internet *Oprah's Book Club* Book of the Year. *Oprah's Book Club* has over a million members, and the Oprah Winfrey Show is watched on television world-wide. Her choice boosted the book to No. 1 on Amazon.com's best-seller list, and will lead to a large reprint by the United States publishers.

This choice, more than anything else, proves the enduring and classic quality of *Cry, the beloved country*. It was an enjoyable and thought-provoking year of celebrations, during which we could appreciate the relevance which Alan Paton's works still have in the twenty-first century.

## 150 YEARS OF THE DIOCESE OF NATAL

*Dr Sylvia Vietzen writes (taken from News/Izindaba, newsletter of the Cathedral of the Holy Nativity, Pietermaritzburg, December 2003.)*

### The Cathedral celebrates

On Saturday afternoon, 22 November 2004, Maritzburg moved gently into the 'Diocese 150' celebrations at the very place where it had all begun. Some 60 people gathered on the lawn facing the Colenso home at Bishopstowe. There, from the verandah of the house presently being restored, Bishop Rubin Phillip conducted a short service to honour the first Bishop of Natal, John William Colenso. Dr Geoffrey Soni spoke of the bishop as he is remembered by the Zulu people and Professor Brian Kearney took us through the architectural history of the site and how the restoration process has evolved. His insights into the life of the family were most touching. Appropriately, we sang 'The Church's one foundation' and then Bishop Rubin unveiled a plaque on the front wall of the house to mark the founding of our Diocese by Bishop Colenso 150 years ago. Looking over the hills to Colenso's beloved Table Mountain, wandering through the ruined chapel-schoolroom about to be restored, picturing the original buildings and gardens, one was able to feel the vibrant atmosphere of a place which welcomed visitors from England, Zululand and Maritzburg alike and where the issues of church and state, peace and justice, were hotly debated and contested. It was from here, in June 1883, that Bishop Colenso's body was carried on a gun carriage into Maritzburg to be buried beneath the altar of St Peter's, his cathedral.

On Sunday morning the preacher at the 7.00 and 8.30 Eucharists at the Cathedral was Dean David Leaning of Southwell Minster in England with which our diocese has a link relationship. He presented us with the gift of a statuette of the Virgin and Child sculpted by a member of the Southwell congregation. It will find a treasured spot in our cathedral.

The special events were well and truly launched on Tuesday with the first lunchtime concert given by the choirs and steel band of St Nicholas Diocesan School. This was followed by recitals from St Anne's College on Tuesday, St Mary's DSG on Wednesday and St John's DSG on Friday. In so rich a feast of music it would be inappropriate to single out individuals or items. Those who attended will know what they enjoyed most. There were soloists, organists, conductors, new works and arrangements, and the loved and familiar. All were a credit to the young people and their teachers.

What could be regarded as the official opening service was a sung Evening Prayer on Tuesday evening at which Bishop George Cassidy of Southwell was the preacher. The full Southwell contingent of 19 was present! Also present was a large augmented choir conducted by Marianne de Jager and accompanied at the organ by David Orr. Added to that was Dr Joshua Radebe's Pietermaritzburg Choral Society. Oh, what a service! It was a privilege to be there and to worship in a spirit of such cohesion, vigour, and beauty.

On Wednesday and Thursday evenings our powers of intellect were challenged by the Colenso lectures given by Professor Jonathan Draper and Judge Farlam, who analysed and debated the trial of Bishop Colenso, Sam Tsheshla who discussed the translation of the scriptures within the missionary context, and Professor Ron Nicolson who put the Colenso controversy into a contemporary context under the provocative title of 'A storm in a Victorian teacup?'. The cut and thrust of debate within the panels and with the audience made some of us long for more. For all, however, it was yet another reminder

that our understanding of God is often feeble and intensely human. It was a reminder, too, that our founding bishop, though also intensely human, was an extremely erudite and exceptional man. Many of us were delighted to buy the new book of collected papers, including those by Jonathan, Sam and Ron, entitled *The Eye of the Storm: Bishop John William Colenso and the Crisis of Biblical Criticism* edited by Jonathan Draper and published by Cluster Publications here in Pietermaritzburg.

Part of the joy of being in the Cathedral for all these events was being surrounded by the colour, artistry and scents of floral arrangements. 'Flowers through the Cathedral' was the project of the Anglican Women's Fellowship in parishes throughout the Diocese. It was interesting to note the names of the various archdeaconries. But better still was to absorb the utter beauty and inventiveness of the concepts. Here were God's gifts of nature and creativity indeed! Added to this cheering of the sometimes stark interior was the KwaZulu-Natal Museum & Heritage Services Exhibition in the vigil area. Co-ordinated by Gilbert Torlage with assistance from many people, especially Cynthia on his own staff, and the Diocesan Archives staff, this exhibition gives an overview of the work of our Diocese during the 150 years. It will eventually be housed at the Macrorie House Museum where we can appreciate it more fully at our leisure.

A good place to conclude these reflections on our gala week is in the 'old cathedral', St Peter's church. Have you noticed how beautifully it has been restored? It has been painted, the woodwork varnished and the interior opened up by the relocation of the rood screen (a temporary adaptation of the old St Saviour's Cathedral reredos) so that one can stand outside and look straight up to the altar and the stained glass windows. It has also been preserved from outside vandalism by a security fence. And in it, connecting the old and the new, the past and the present, were displays by various agencies and organisations which are active in our society today and in which the Diocese participates. This was the brainchild of Brian Spencer who co-ordinated it with the support of all those who had stalls. Setting up the 'hardware' was no small task! It would surely have pleased the Colenso family's hearts to be in the midst of ongoing social concern. It was a moving experience to stand before Colenso's tomb and look up at his photograph as he gazed out into his cathedral. Small wonder that 'Diocese 150 week' at the Cathedral of the Holy Nativity gradually became 'Colenso week'.

## THE DIOCESE OF NATAL IN PHOTOGRAPHS

*Gilbert Torlage writes:*

As part of the 150 year celebrations of the Diocese of Natal a display of approximately 150 photographs with captions in Zulu and English was prepared.

At an initial planning stage for the exhibition it was decided not to take the traditional route and cover the diocesan history from A to Z, but rather begin with the present and look back from that vantage point and try to explain how we have arrived at the present. In early 2003 every parish in the Diocese was requested to submit some photographs to depict an activity or event there. The response to this request was marvellous. The richness and variety of diocesan life and its people was splendidly represented in the array of photographs. In fact the response was so great that not all the photographs can be used.

The main theme of the exhibition thus covered activities in the Diocese at the present time and was titled, 'God's Spirit, in God's People, in the Diocese of Natal'. How did

the Diocese develop over time? Some of the remaining themes gave a brief insight into this. They were: 'Glimpses into the Diocese, 1853–2003', 'Bishop Colenso', 'Meagre Beginnings: Then and Now', 'Bishops', 'Social Issues', 'Synods', 'Mothers' Union', 'Religious Communities', 'Liturgies' 'Publications', 'Music', 'Deans', 'Schools, Hospitals and Homes', 'Missions and Farms', 'Heroes and Heroines'.

Several people contributed greatly to the research process, and thus brought their own diversity and different perspectives. The resulting display was designed and made by staff of the KwaZulu-Natal Museum and Heritage Services.

The displays were on exhibition at St Thomas's Church, Durban from 21 to 24 November 2003, the Cathedral of the Holy Nativity from 25 to 29 November 2003 and the Royal Showgrounds, Pietermaritzburg on 30 November 2003 and after that it moved to Ladysmith for a short time.

It has become a permanent exhibition at the Macrorie House Museum, at 11 Loop St, Pietermaritzburg.

## **DURBAN ART DECO SOCIETY**

*Post Congress Meeting of the 7th World Art Deco Congress*

*Durban: 30 March – 2 April 2003*

*Helen Labuschagne writes:*

Following the 7th World Art Deco Congress held in Cape Town from 23 to 28 March, Durban hosted a Post Congress Meeting from 30 March to 2 April 2003. Although attendance was restricted by events in the Middle East the quality of delegates was very high and Durban in early autumn afforded our tours beautiful clear weather. Delegates from the UK, USA, Australia, New Zealand, Johannesburg and Durban were welcomed. Rex Ball, president of the Art Deco Society of Tulsa, Oklahoma, and Mitzi Mogul, president of the Art Deco Society of Los Angeles, were among the delegates.

Events started on Sunday evening with a Mayoral Reception at the Durban City Art Gallery where an exhibition of Deco artwork, sculptures, paintings, Lalique glass and jewellery had been set up. The reception included music and a presentation of art Deco fashion by Margaret Ruxton and Janet Komaromi. The D.I.T. (Durban Institute of Technology) textile design and technology students then modelled twenty-one items of Afro Art Deco fashion they had designed themselves using colourful fabric, tinfoil, braids and beads. This was followed by a formal banquet at the Royal Hotel Grill Room with jazz music by Darius Brubeck, J. Robinson and Lex Futshane.

A series of lectures by Dennis Claude, Wally Peters and 4th year UND Architectural students focused on Durban's Art Deco scene in the city centre, Broad and West Streets, Point Road and the Grey Street precinct. The lectures were all held at the delightful NBS Botanic Gardens Education Centre in Sydenham Road. Dr Peters and Dennis Claude had mentored a three-month major survey by their 4th year students whose research covered various aspects of Art Deco details as well as the rich history of the Art Deco buildings in the Grey Street precinct and the unique design aspects of buildings which have come to be known as Afro-Asian Art Deco. Students presented and explained their own work. The final illustrated lecture was by Estelle Liebenberg from Pietermaritzburg,

previously curator of the Stainbank Collection which is now housed at the Voortrekker Museum, on the work of Durban's famous sculptor, Mary Stainbank.

Suncoast Casino and Entertainment World generously sponsored the attendance at all lectures and bus tours of 25 learners from a number of local schools. These young people benefited greatly from this exposure and were enthusiastic about what they had seen. Three bus tours took delegates and students around the city to the different Art Deco points of interest. This also involved walking tours with a visit inside Quadrant House as well as going into the penthouses of both Berea Court and Surrey Mansions – a rare treat indeed.

Visits and talks were also arranged for delegates and students to the Phansi Museum, the B.A.T. Centre, the Suncoast Casino (to see the Art Deco features of the various rooms), the African Art Centre and Howard College's Art Deco Rotunda where 1st year students of the UND Opera Department entertained with a short recital of songs.

An Art Deco Photo Essay by The Durban Centre for Photography was exhibited at the NSA Gallery in Bulwer Road followed by supper at the NSA Arts Café and a theatre performance of *Squawk!!* with the energetic gusto of the superb talents of Ellis Pearson and Bheki Mkhwane. Delegates and students also visited the eThekweni Heritage Department (The Local History Museum) exhibition of clothing from the Art Deco period in the Daphne Strutt Costume Room, Old Court House Museum. This stunning collection of dresses, bags and shoes from the period lasted until the end of July 2003.

The KwaZulu-Natal Institute for Architecture devoted their entire Issue 1/2003 to Durban's Art Deco architecture and an inventory of over 100 Art Deco buildings in Durban is listed.

The Congress was generously sponsored by the Bartel Arts Trust (BAT), as well as Plascon, Dales Bros, AGFA and Microfilmit cc t/a Regma. Numerous delegates were warm in their praise of the Durban Art Deco experience and many of them were surprised to find the range and quality of work on the south east coast of Africa.

## NATAL'S COMPOSERS

*Bill Bizley writes:*

Pietermaritzburg benefited in July from a brief visit by one of the foremost Canadian composers, Malcolm Forsyth, who was born in this city in 1936, and emigrated to Canada in 1968. Forsyth's compositions for brass quintet, and his concertos for instruments so various as the accordion or the saxophone, have given him front-line status in his adopted country. Forsyth was out here for a 50th anniversary at his old school, Maritzburg College. Whilst here he received an invitation to perform select pieces next year with the KZN Philharmonic Orchestra, under the auspices of the Canadian Broadcasting Company. He will thus be returning to the Pietermaritzburg city hall, where, through the impact of a local symphony concert, he first decided to become a composer.

Women composers are not so prolific but that they must be especially treasured, and it came as a complete surprise to most Natal music lovers to have the string quartet performed (at the recent Hilton Festival) of the late Priaux Ranier, who was born in 1903 in Howick. The music was superbly constructed and enchanting to listen to. Ranier was born of English/Huguenot parents, and she grew up mostly in Zululand. Her violin

concerto of 1977 was played by Yehudi Menuhin at the Edinburgh Festival, and Michael Tippett paid her the tribute of saying she was one of the best teachers of composition that the London School of Music ever employed.

### A DURBAN SUMMER – ISABEL WATSON’S LETTER, 1850

*Shelagh Spencer writes:*

Isabel Watson (born Robson) was 20 years old when she wrote this letter to her father and brother. She, her husband Joseph Bradley Watson (1823–1886), a tailor, Joseph’s sister Mary Ann (born c.1826) and her husband Matthew Middlebrook (born c.1824), an engineer, emigrated together as intermediate class passengers on the J.C Byrne & Co. ship *Devonian*, arriving in Durban on 31 October 1850. They were from the North Shields area of Northumberland, and were Quakers. Joseph and Isabel had been married in North Shields on 13 June 1850 and sailed for Natal six weeks later.

Both couples settled in Pietermaritzburg. Middlebrook made a living as a boarding-house keeper, then clock-maker, and finally as a carrier. The Middlebrooks left Natal in March 1853. Watson stuck to his trade, and from as early as May 1854 had his own property on part of Erf 9 Longmarket Street, where he seems to have remained for the rest of his days.

The Watsons’ son Joseph was born on 18 March 1851, and Isabel died in the following June. Watson never remarried. Joseph jun. was a teacher when he married in November 1878. His bride was Harriet Williams Stevens (c.1860-1918) who was from St Ives, Cornwall.

This letter comes per kind favour of Mr Geoffrey Dorrell of Middlesbrough, Yorkshire, a Watson descendant.

Durban, 12th month, 5th, 1850

... When we first came in sight of the harbour we saw 3 or 4 wrecks. One was the *Minerva*, a vessel of 15 hundred tons. We had a splendid passage and we were altogether very fortunate. The only bit [of] bad weather we had was between the Cape and the Port. We had a long seek to find the place sometimes, and got a few miles to the North and sometimes to the South of it. Someday the Captain could not take the latitude and we could not tell where we were and as we kept tacking in shore, they had many a run up the mast to see if they could see anything of a point of land or a harbour or a river or a human habitation, and for two or three days we sailed up and down the coast and could see nothing but hills covered with brush wood, sometimes it was nearly calm and we would go within half a mile of the shore. One of the passengers said we had better cast ship and go home and claim our money for there was not such a place, it was all a dickey do....

... I hardly know how to begin about this place, it always puts me in mind of what Trim said to Uncle Toby about some place or other 'It lies as your honour knows in the midst of a devilish, wet, swampy country'<sup>1</sup>. The town is built in a swamp it is all rushes or else heavy sand. It is very near a day's journey from the one end of the town to the other, the market-place is exactly like Cullercoats<sup>2</sup> sands – Joe only wishes it was them.

You go ankle deep at every step, it is very extensive and therefore very dangerous to traverse without a compass. One evening Joe lost himself completely and

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1. A reference to Laurence Sterne's *Tristram Shandy*.

2. Cullercoats, Northumberland, is on the coast, slightly north of the mouth of the Tyne river.

wandered about for nearly an hour before he met in with a man to direct him to the east end of the town where we were encamped.

We lived about 3 weeks in a tent. It was that that made us all very ill, for with the heavy dews every night, we had our clothes quite wet to put on every morning, and then through the day the thermometer was at, from 94 to 99 inside the tent, but we have got nearly naturalized to the heat now.

This place is very unhealthy, two of our passengers' children have died since we came here and one of the families, the mother and the eldest daughter and a little boy are all lying ill...

... We are all going to Maritzburg next week. I suppose it is a terrible journey it takes the waggons 3 days. A waggon load of our luggage has gone two or three days since. They say it is a far prettier and healthier place than this....

### **MORE ABOUT ARCHIBALD KEIR MURRAY Sen.**

*From Shelagh Spencer*

Murray's letters to his parents in Scotland dated 1851 appeared in *Natalia* 30. His two years in Natal were difficult, and in the last of the three letters (20 Dec. 1851) he states his intention to leave Natal in the new year. Algoa Bay (the port nearest to where the 8th Frontier War was in progress), Mauritius and Australia were mentioned as possible destinations. The evidence suggests that he was the Mr Murray who sailed for Cape Town in Mar. 1852 in the steerage of the coasting vessel *Rosebud*.

Mr John Dickson of Ilminster, Somerset, an expert on the Colony of Natal's postal history, who purchased these letters, has now acquired another one – dated 28 Sep. 1854 from the 'Kraayfontein Convict station'. Murray had written home six months earlier, and this letter was prompted by the disturbing news that his mother was in 'a precarious state of health'. After commenting at length on that subject, he reported that he was in 'excellent bodily health', but with little time hanging 'idle on my hands'. From 6 to 6 he was on the road superintending upwards of 40 men at work. This, with his duties before and after that time 'cause one to be pretty well fagged out at night'. However, it agreed with him and he was contented, knowing that should he leave it, he could not easily better himself 'here'. He promised, 'and that sacredly', that he would forward a few lines monthly. As for writing what he 'denominated' letters – he could not, he really did not have the time, nor in his isolated position, 'materials, or rather subject matter where with all to fill a sheet of paper – take, therefore, ... the will for the deed'. He assured his parents that they 'are ever present in recollection'. He requested news of how they were as often as they 'conveniently can' – even if it was nothing else than a newspaper with two words written on it, he should be contented.

**NOTES ON FRANK COLENZO'S 1900 LETTERS**

These letters were published in *Natalia* 31 pages 10-18, and a number of the explanatory notes were inadvertently omitted. They are reproduced below:

**Page 11**

10 April 1900

*Sylvia* – Frank and Sophie's daughter (born 1883).

*Loram* – Albert Edward Loram, sharebroker, Pietermaritzburg.

12 April 1900

*grillidae* – crickets.

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13 April 1900

*diaphoresis* – perspiration.

*Sir Donald Currie* (1825–1909), founder of the Castle Packet Co. in 1862 which, ten years later, became the rival of the Union Steamship Co. on the UK-South Africa route. In 1900 the two lines amalgamated as the Union Castle Mail Steamship Co. Currie was the donor of the rugby and cricket trophies, the Currie Cups.

*Sir Michael Gallwey* (1828–1912), Natal's Chief Justice from 1890. Prior to this he had been the Attorney-General for thirty-three years.

*Mrs Emma Thrash* (c.1835–1917), widow of George Thrash (c.1829–1891). The Imperial Hotel's address was nos. 214–216 Loop Street.

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*Kenneth Howard Hathorn* (1849–1933), advocate, with offices on Erf 22 Church Street (premises now numbered 225 Church Street). As it was a Saturday morning when Frank and Harriette made these visits, they could have gone to the Hathorn residence at no. 175 Loop Street, a short distance from the hotel. The late Mrs Hathorn was Agnes Elizabeth Blaikie, and her sister was Amy Jane Blaikie.

*Henry Cooke Campbell* (1843–1925), was the son of Revd William Campbell (1802–1873), Natal's first Presbyterian minister. It appears that, at this time, Campbell was resident in Chapel Street, between Loop and Burger Streets.

*Revd James Green* (1821–1906), Anglican Dean in Pietermaritzburg from 1849. He and Canon J.L. Crompton of Pinetown were Bishop Colenso's greatest and most influential Natal opponents during the English Church's conflicts. The Deanery was next door to the Hathorns – at no. 163 Loop Street.

*Arthur Hamilton Baynes* (1854–1942), appointed in 1893 as Bishop of Maritzburg and Natal, a title signifying his intended role in unifying the English Church in Natal. This proved impossible although by the time he resigned in 1901 he had been able to get a number of the Colenso congregations to recognise his episcopate.

*Katharine Maria Giles* (c.1841–1910), a friend of long standing, who had lived at Bishopstowe with the Colensos. Her address in 1900 was no. 391 Longmarket Street. When the Colenso sisters were ejected from Bishopstowe in 1910, they lived for some years in her cottage in Boshoff Street (no. 144, on the corner of Church and Boshoff Streets – opposite today's Selgro Centre).

*The stream* they crossed on the outskirts of the town when riding to Bishopstowe was the Dorp Spruit. The 1900 map of Pietermaritzburg in the 1901 Natal Almanac shows the Bishopstowe road branching off Echo Road at the south-east end of the city. At this point, what was then the Bishopstowe road is now known as Ohrtmann Road.

*Hendrik Jacobus Martens* (1849–1935) of Doorn Hoek, which farm had been granted to his father Jan Thomas Martens (1800–1873) in 1847. It adjoined the Bishopstowe (Ekukanyeni) mission station.

*Willow Bridge* – presumably the bridge over the Baynes’ Spruit. This could cause confusion as, at that time, the bridge over the Dorp Spruit at the bottom of Church Street, where the route to Greytown began, was also known as Willow Bridge.

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*dolce far* – dolce far niente (Italian) i.e. ‘delightful idleness’.

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*illustrated postcards* – Frank had been misinformed. At least by 1898 postcards showing Pietermaritzburg scenes were in existence.

18 April 1900

*Visit to Germany* – Sophie’s mother was German.

*Farm buildings* to the south of Bishopstowe house – this complex was known as Seven Oaks, and was occupied by Mrs Colenso, her daughters and Kate Giles within a couple of days of the razing of the Bishopstowe house in September 1884, and until Harriette and Agnes rebuilt same.

*Langa’s tribe* – Langalibalele ka Mthimkhulu (1818-1889), a Hlubi chief, whose ‘rebellion’ in 1873 was harshly put down by the Natal authorities. He was tried in Pietermaritzburg for treason, rebellion and murder, and imprisoned in the Cape Colony until 1887. Bishop Colenso endeavoured, without success, to obtain justice for him and his people.

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*‘other farm’* – the mission lands consisted of two farms, *Bishopstowe* (2 454 acres), on which stood the house and mission buildings, and *Ekukhanyeni* (5 849 acres).

*Rob* – Frank’s brother Dr Robert John Colenso.

*Magama* – Magema M. Fuze (born c.1840), converted to Christianity in his youth by Bishop Colenso, became printer at the Ekukhanyeni mission press. In later years he taught compositing at St Alban’s College in Pietermaritzburg, and was also tutor to Prince Dinuzulu and his uncles when they were in exile on St Helena. In 1922 his *Abantu abamnyama lapa bavela ngakona* (*The black people and whence they came*) was published.

*Vanderplank’s Island* – a loop in the Msunduzi river between the mission station and New England (a J.C. Byrne & Co. settler location near Pietermaritzburg). John Vanderplank (1805–1882), an extensive land proprietor in the Camperdown, and present Eston and Baynesfield districts, owned an 170-acre lot within this loop.

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*Surveyor-General* – J.L. Masson, appointed as such in 1894.

*Mme Daumas* – Elise Daumas (born Colani-Neé), widow of the Revd Francois Daumas (1812–1871), Paris Evangelical Mission Society missionary in Basutoland, 1835–1865. Revd Daumas and David Dale Buchanan, founder of the *Natal Witness*, accompanied Chief Moshweshwe’s son, Tsekelo, to London and Paris, 1869–1870, in an unsuccessful attempt to prevent the ratification of the peace Treaty of Aliwal North. By this, a large part of Basutoland, which included Daumas’ mission station, was ceded to the OFS. The death during his absence of his daughter Mathilde (after 14 months of marriage to H.C. Campbell above), and the failure of the European mission, appear to have contributed to his premature death. In 1900 Mme Daumas and her son were resident at *La Clarière*, Old Town Hill Road (today’s Roberts Road). In later years the property was known as *Villa Daumas*.

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*Miss Rhodes* – presumably Miss Amy Rhodes (1864-1938), a Pietermaritzburg nurse.

### THE RED BOOK

*From Shelagh Spencer*

Among the reviews in this issue is one of Locke & Quantrill’s *The 1879 Zulu War through the eyes of the Illustrated London News*. About two or three years ago this partnership produced a book, not well known in KwaZulu-Natal, viz. *The red book*, a 352-page compilation of unedited Natal newspaper reports appearing in 1879, during the Anglo-Zulu War. Only 500 numbered copies were printed, 250 of which went to England for sale through the Anglo-Zulu War Historical Society. The uncertainty as to when exactly it appeared arises because no publication information is given in the work.

### INDIAN IMMIGRANTS’ SHIPPING LISTS

*From Shelagh Spencer*

For 20 years and, with only sporadic research assistance, Professor J.B. Brain, now retired from the History Department of the University of Durban/Westville, has been putting the above on to computer. As far as possible the lists were corrected and missing entries completed. The task was completed in November 2003, and the Durban Archives Repository hosted a function at which the list was handed over to KZN’s Minister of Education and Culture, Narend Singh. Copies on CD Rom are available from the Durban Archives Repository, 14 de Mazenod Road, Greyville, or Private Bag X22, Greyville. The price is R120,00.

### RICHMOND’S ANGLICAN PARISH’S SESQUICENTENNIAL

*From Shelagh Spencer*

On 30 March 2003 the Parish of Richmond-cum-Byrne, with Baynesfield and Ndaleni, celebrated the founding of the parish in 1853. Revd Thomas Gleadow Fearne (c. 1810-1883) was brought to South Africa by Bishop Gray of Cape Town (the Natal diocese not then being in existence) specifically to serve the people of Richmond. His stipend

was paid by the Society for the Propagation of the Gospel. Richmond had an advantage over other areas in that the Duke of Buccleuch, who had financed the emigration to Natal of some of his Hampshire tenants (who were located in the Richmond area by J.C. Byrne & Co., under whose scheme they came to Natal), had donated £100 towards the building of a church for them. Fearné lost no time in having a church built, and St Mary the Virgin was consecrated by Bishop J.W. Colenso in April 1856 – the first Anglican church in Natal to be consecrated. Revd Fearné, later Archdeacon Fearné, was the incumbent of the parish until 1879.

The church was packed for the commemoration service, while the overflow was catered for with a marquee and television set. The Bishop of Natal, Rubin Phillip, presided, assisted by Suffragan Bishop Funginkosi Mbhele. Among the celebrating priests were two former rectors, the Revds John Green and Luke Pretorius; Canon David Jenkins, well-known in the parish for his frequent assistance during interregna, etc., and Richmond's Catholic priest, Father Dominique. The present incumbent, Revd Geoff Harrison, was the master of ceremonies. Among the congregation was Mrs Zoë Troom, a descendant of Archdeacon Fearné. During the service Mrs Charm Coulson gave a short overview of the parish's history, highlighting the later years, the time of the troubles in the 1990s when all the Richmond denominations joined hands to help the refugees who had fled into the town. A new era of co-operation and fellowship among the various churches has been the result.

At the end of proceedings a plaque commemorating the occasion was unveiled by Bishop Rubin.