

Challenging “neutrality”: investigating the National Library of South Africa

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"Let all the stories be told. The gift of our freedom partly lies in our ability to ensure that where oppression is no longer a major defining characteristic of the social environment, the different features of our society will now emerge as aspects of a more complex definition of that environment."

Njabulo Ndebele (2001:27)

Introduction

It is the specific task of memory institutions such as libraries, museums and archives to collect, preserve and make accessible the most comprehensive and representative samples of historical and contemporary culture precisely so that these samples can be appreciated, researched, interpreted and re-interpreted. Such collections mean that any number of contextually defined questions can be asked at any time. Questions can be asked not only of individual items, and groups of items (or collections, however organised), but also of these memory institutions and the discourses informing the ordering practices of collecting, preserving and making accessible.

Issues frequently addressed¹ with regard to memory institutions are: what are the collections policies of these formal memory institutions; what has been collected – and often, more importantly what has *not* been collected; how is this made accessible – and often, how is this made inaccessible; and how can such collections, with their gaps and silences, serve as discursive entry points into debates on the construction of identities? Specifically, how have the practices of collecting, preserving, and making accessible served to privilege some voices and silence others?

The framework in which this paper is located is that of “the archive as colonial discourse”. Using the Foucaultian definition², we understand the archive as a system of statements that becomes a monument to particular configurations of power. It is asserted elsewhere that archives cannot be naively approached as neutral spaces or custodians of documents and information³. This paper presupposes the status of the National Library as a state-funded archive and understands the library, its material and the way that it is collected, preserved and organised, as an archive⁴. We also understand the National Library as a grouping of inter-related archives. An investigation of an archive within such a framework also demands an examination of the relations of power that have informed both inclusions and exclusions from any collection-defined archive, as well as an unpacking of the conditions under which material is included in, and excluded from, a collection. Although this research is under way, it is not covered in this paper.

¹ See for example Davison (2000) and Hamilton et al (2002)

² Foucault (1972)

³ Peterson (2002)

⁴ see Hamilton et al (2002:15) in which it is suggested that formal archives are perhaps only one of a range of institutions including libraries, museums, and special collections that all serve to create and support “a particular vision of society”.

It has been argued elsewhere that all collections have an agenda, that collecting policies (communal, individual, or institutional) are not neutral or passive, and that these policies construct attitude⁵. So what are the politics of representation in the National Library of South Africa, and how do we unravel the complex structuring of South African identities reflected in the National Library's collections and in the practices of preserving and making accessible? This paper examines ways in which both current and historical practice at the National Library of South Africa serve to disrupt any assumptions of neutrality.

If one views the National Library as a "passive recipient"⁶ of books and other published materials, and that the library then catalogues these materials, develops bibliographic records, looks after the items and retrieves them on request – then perhaps there might be room for some kind of argument for neutrality. But imagining the library as such an agent only skims the surface. It ignores how these activities are conducted, what relations of power these activities support, what material is *not* collected (for whatever reason), what material is *and is not* actively profiled and privileged, and what material has been overlooked, ignored, undervalued and silenced.

The National Library as Archive

Mbembe's framing⁷ of the archive is included in full below not only for its clarity but for its wholesale resonance with the National Library as archive, for the chord of recognition struck by the physicality of the description and, with that, the recognition of the need to challenge the National Library's framing and codifying practices.

"The archive has neither status nor power without an architectural dimension, which encompasses the physical space of the site of the building, its motifs and columns, the arrangement of the rooms, the organisation of the "files", the labyrinth of corridors, and that degree of discipline, half-light and austerity that gives the place something of the nature of a temple and a cemetery: a religious space because a set of rituals is constantly taking place there ... and a cemetery in the sense that fragments of lives and pieces of time are interred there, their shadows and footprints inscribed on paper and preserved like so many relics."

Nettleton (1993), with reference to South African museums and art galleries, demonstrates ways in which these institutions privilege some objects over others in terms of the values attached to them, and also in terms of their potential significance to our understanding of culture. Nettleton suggests that museums have followed "a political agenda which is linked to colonial structures and ways of thinking".⁸ The same argument applies to the National Library of South Africa and the way it has privileged some collections and items (in fact whole categories of items) over others.

As one of South Africa's key cultural heritage institutions (and as the main site where one would reasonably expect to be able to get any information on South African literary heritage) the National Library of South Africa has played a role in shaping perceptions of importance and significance of whole areas of South Africa's literary history. The examples outlined below speak starkly about the privileging of certain

⁵ See Hillebrand (1994)

⁶ Bearing in mind that passivity is neither inactive nor neutral

⁷ Mbembe (2002)

⁸ Nettleton (1993:62)

materials over others in ways that shape how we imagine South Africa, and how the National Library - consciously or unconsciously - shapes identities:

1. the *WHI Bleek* and *Lucy Lloyd* collections – now more well-known as those collections containing a wealth of information about the /Xam and !Kung Bushmen in the late 1800's - has only recently been taken seriously following its listing on UNESCO's *Memory of the World Register*. While the National Library's *Olive Schreiner Collection* was carefully conserved, each item uniquely identified and indexed in conservation folders, the *WHI Bleek* and *Lucy Lloyd* material has been left in folders with no full listing of the items in the collection.
2. The pride with which the National Library promotes its *Foreign Official Publications* collection with little focused attention given to what could be termed our *Local Literary Publications*.
3. The level of responsibility that the National Library must take for the fact of a room full of well-educated South Africans participating in the Centre for the Book's *Impossible Quiz* on World Book Day 2004, largely unable to answer questions about our national literary heritage.⁹
4. The Sir George Grey Collection contains approximately 115 medieval manuscripts and incunabula about which three detailed bibliographies have been published (the most recent in 2002¹⁰). Access to the approximately 4,500 items of African language missionary press materials is through the W.H.I. Bleek catalogue published in 1858, the T. Hahn catalogue published in 1884, and various other cataloguing aids – but they still remain largely inaccessible and under-researched.
5. The two examples that are addressed in this paper: the discourse of collecting and categorising in a section of the National Library's image collection; and silences in the focus of articles published in the National Library of South Africa's *Quarterly Bulletin* since its first issue in 1946.

The content of the National Library's collections necessarily influence what is judged to be historically important. More specifically, it is the way that these collections are managed, profiled, promoted and researched that elucidates what is judged to be significant as South African history. Taking this further, these judgements change with time, with different readings and with new interrogations - and it is now, with some distance, that clear examples of these changing judgements can be determined.

The Image Archive – everything plus the Other

The collecting of picture (or iconographic) material over the years at the National Library has not followed any clear or consistent policy. About 35 different groups of material were indexed in a variety of ways. It was not until 1986 that a Department of Iconography was set up at the then South African Library¹¹ for the specific purpose of indexing and making accessible the library's disparate collections of visual material. The organisation of this archive was based partly on subject categories initially devised in 1985 for illustrations published in the Cape Times and Cape Argus weeklies between 1892 and 1897. Named as the Index to Illustrations (INIL), subject categories included, amongst others, "people, places and events ... transport, interior decoration, amusement and recreation, costume, and portrayals of Black people".¹²

⁹ For the Impossible Quiz see http://www.centreforthebook.org.za/events/wbdquiz_questions.html.

¹⁰ Steyn (2002)

¹¹ Amalgamated with the State Library in 1999 to form the National Library of South Africa.

¹² *Quarterly Bulletin of the South African Library*, 1985: 39(3) p. 93.

By 1993 a large portion of the image archive had been indexed and assigned an INIL number, except the PHA, PHB and Postcard (PC) Collections¹³. These, at the time, were described as "comparatively accessible by means of subject filing".¹⁴ Given that there was no clearly defined policy in the collection and ordering of this archive, an interrogation of how iconographic material is organised and labelled (and what might have influenced such types of categorisations and labels) is well overdue.

The coding and classifying, the work of building a mass of paper into an accessible collection, is a key part in the process of shaping an archive. Mbembe argues that "whatever criteria are used at the time of coding, classification and distribution, these procedures are simply a matter of creating order" (Mbembe, 2002:20).

Mr. Karel Schoeman, main shaping agent of this archive in its current form, writes¹⁵ that "the manner in which a collection is organized and its contents made accessible was dependent entirely on: the nature of the institution in which it was housed, the type of material of which it consists, the kind of information it would be expected to provide, the level on which this information would be required and the manner in which enquiries would be framed". With this we have little argument, except that this explanation falls short of accounting for the critical (and inevitable) lack of neutrality in devising such categories.¹⁶ No system of categories is inherently logical, but rather is dependent on the subjective logic of the framework in which such categories are devised. The categories themselves constitute a system of statements bound within particular configurations of power¹⁷. We therefore agree with Mbembe's statement that "the archive ... is fundamentally a matter of discrimination and of selection, which, in the end, results in the granting of a privileged status to certain written documents, and the refusal of that same status to others" (Mbembe 2002:20).

While a detailed examination of the National Library's PHA Collection would include a close look at the activities leading to the establishment of this image offering, its maintenance, subsequent re-shapings and re-naming, the scope of this paper does not allow this. Rather this paper presents an initial investigation into the current 'as is' and is an early attempt to dig out records of how content and categories of the PHA Collection were shaped¹⁸ in the library image archive's most recent (1985) update/renewal/ re-casting¹⁹.

The PHA statement

The National Library's PHA Collection is housed in numerous filing cabinets directly accessible to the public. The drawers are categorised into the following broad ordering sections:

- Cape Province (places)
- Photographers (portrait and studio photographers)
- Shipping
- General

¹³ The "PH" Collections (where "PH" stands for "photograph) consists of all pictures that are not valuable, original works of art, glass plates etc. A, B, C and X indicate the various sizes.

¹⁴ "Iconographic Section": unpublished staff manual, South African Library, 1993.

¹⁵ Schoeman (1994)

¹⁶ Categories being one of the defining features of any system that seeks to make information accessible

¹⁷ While interrogating the framing categories of this particular archive, we must bear in mind that much of the material is donated and that donations would have been captioned, labeled or categorised by the donor. The donor's beliefs and perceptions would manifest not only in the type of materials donated, but also the categorising layer with which the material arrived in the archive.

¹⁸ see Schoeman (1986) for an overview of the Index to Illustrations (INIL) project.

¹⁹ This paper is partly motivated by our concern that while the National Library may have an awareness of the problems inherent in its organising categories, the library perhaps needs to make a more active intervention in sharing its awareness with users.

- Cape Town

In each of these supra-categories are a range of sub-categories. It is at this level of shaping that the categories of exclusion spring into sharp focus. We briefly interrogate the *Cape Province*, *General* and *Cape Town* categories below.

Cape Province

The foreword of *The Two South Africas: a people's geography*²⁰ notes that if you examine a standard map of South Africa you will see the names of many villages, towns and cities. But you would not see the names of the places where most South Africans live – simply because the mapping of South Africa has been as important an excluding and silencing exercise as any other discrete apartheid project. Township areas were excised from the mapping project.

While the library's PHA collection reflects precisely this exclusion, its *inclusions* are also about shaping identity. Framed as a broadly Western Cape collection, there are no sub-categories, for example, for any of the Western Cape's traditionally black areas.

General

The following numbers game highlights the shaping exercise of categorisation within the colonising discourse of collecting a "nation's history". The General category includes, for example:

- 26 subcategories under the heading *Black People*
- 3 subcategories under *Boer*
- 15 subcategories under *Coloured People*
- 1 category called *Indian Community*
- 1 category called *Jewish Community*
- 1 category called *Irish Community*
- 10 subcategories under *Khoisan*
- 1 category for *Malays*
- 5 categories for *Slaves*

There are no categories for *Politics*, *Political organisations*, *political gatherings*, or *politicians*.

Cape Town

These drawers are organised at first glance alphabetically according to place, area or street name. Until you look between *Barrack Street* and *Botanical Gardens*, where – nestled unassumingly - are 10 more *Black People* subcategories including *Khayelitsha*, *Langa*, *Nyanga*, *Ndabeni*, *Politics*, and *Administration*.

There is a category of *Celebrations*, which includes for example Union in 1910, Silver Jubilee (a celebration of the Royal House of Windsor), and the Van Riebeeck Festival of 1952. Looking further on, between *Clovelly* and *Constantia*, are 15 more *Coloured People* subcategories including *Politics* and *Government*. Between *Darling Street* and *Diep Rivier* are 22 subcategories under *Demonstrations* in chronological order. Between *Dorp Street* and *Elsies Rivier* are 7 subcategories under *Elections*, the last election in the list being 1994. Between *Maitland* and *Marina da Gama* are 13 *Malay* subcategories, none of which is titled *Politics*.

Looking further, between *Naval Parades and Ceremonies*, and *Newlands*, sits *Ndabeni* – Cape Town's first officially demarcated black township. This folder

²⁰ HRC (1992)

includes no images of Ndabeni as a residential area,²¹ and is reserved exclusively for images of Ndabeni after it was re-assigned as an industrial area. Then hiding quietly, between *Queen Victoria Street* and *Railway Stations*, is *Race Relations*.

The Iconographic Section staff manual explains that "headings such as "CT: Black People" are used to concentrate pictures of these and other population groups and make them more readily retrievable. This is a practical measure with no ideological basis". There is, however, no category anywhere in any of the drawers for *White*. The patterns of categorising, excluding and silencing through this archive are relentless in an easy-to-read statement of colonial discourse, overtly racist relations of power, and an uncomplicated assignment of the status of "other" to any image that is not *White*. The statement is simply that "history" is White, and that everything other must be named (Black, Coloured, Indian, Malay, Griqua, Khoisan). The images are categorised in a direct reflection of the apartheid government's Group Areas and Population Registration Acts.

Reshaping this archive

A review of the categories used to organise the National Library's PHA Collection demonstrates the extent to which the traditional notions of truth and reality and fact are "social constructs" defined relative to a particular time and space²². Categories that may have seemed logical and "common sense" in the 1980's strike us now as anything from peculiar and idiosyncratic to downright offensive in their inherent racism, dismissal and silencing. Classification is an essential part of institutional practice, but as others have pointed out, classifying people or artefacts created by people has political implications and is often a form of, and perpetuates, discrimination²³.

The PHA Collection is a 20th Century South African archive that encodes a monolingual project voicing "only the experiences and discourses of the successive white oligarchies that have governed throughout the twentieth century"²⁴. It is now timeous to shape a new archive that opens up space for the marginalised and silenced to speak.

Peterson cautions that we should not get sidetracked by the challenge of deconstructing/ refiguring our existing archives, when the imperative is to "discover and construct the canons of previously marginalised groups, whatever the limitations that come with canon-formation. Peterson cautions that unless this project is undertaken with commitment to breaking silences and filling gaps, we will be "unable to inscribe a local and Pan-African provenance in the production of knowledge (a concern that is frequently intimated in the calls for an African Renaissance), and will continue to proceed as if the contradictions and challenges that face South Africa now ... are novel developments, untheorised by past generations in South Africa or on the African continent"²⁵. Peterson's concern is that unless there is a real awareness of the complex social factors and intellectual traditions that have shaped Africans, "the desire to refigure the archive may be nothing more than another sophisticated strategy of containment: ensuring the tacit continuation of the status quo – in all its whiteness".²⁶

²¹ The researcher is directed to *Black People: Living Conditions* for images of Ndabeni as a residential township.

²² see Rassool (2000)

²³ see for example Davison (2000)

²⁴ Peterson (2002: 31)

²⁵ Peterson (2002: 30)

²⁶ Peterson (2002: 30)

De Kok argues that it is understandable for a country in South Africa's current state "to attempt to erase the fouler accretions of its past, the physical signs, totems and fetishes".²⁷ The kind of dismantling that de Kok refers to can, in the case of the National Library, include the weeding of classificatory categories as they are shifted and re-designed in a real departure from the apartheid mind-set and colonial ways of thinking, reflecting, naming and describing.

We pose the question "Should the National Library of South Africa redefine and re-organise these collections?" Any attempts to re-categorise would need to be understood in the current, busy, very productive cultural industry of re-writing, re-constituting, and re-casting both a national South African identity, as well as community and individual identities. Rassool (2000) argues that the ideological work of national identity formation is in many ways being shifted away from the schools to heritage institutions and mediums of public culture - such as the National Library. Rassool argues that it is in the heritage domain that the images and categories of the post-apartheid nation are being fashioned.

If we digitise and make our image bank accessible via online or onsite database, attention would need to be given to keyword design. How do we set about doing a radical re-think of classification and categories and, at the same time, work to fill gaps? Does an online archive present us with the opportunity to construct the archival meta-data such that multiple and complex keyword listings would serve to move us out of this painful system of statements and into something fundamentally new?

The *Quarterly Bulletin of the National Library of South Africa*²⁸: shaping identity and imagination

The National Library's *Quarterly Bulletin* has been published since 1946. As a key mechanism for promoting the library's collections, and thereby contributing to the accessibility project, the *Quarterly Bulletin* has been important. With the first issue of the *Quarterly Bulletin* appeared the journal's aims and objectives:

"firstly, to publish notes, original articles and bibliographies about the wealth of printed and manuscript material in the South African Library, both of general and Africana interest; secondly, to print or reprint works (pr parts of works) in the Library are not easily accessible; thirdly, to describe new acquisitions of interest, and draw attention to gaps in the Library's collections that should be filled; and lastly, to record the output of South African literature of all kinds, in all languages".²⁹

The 1994 updated objective of the *Quarterly Bulletin* states that:

*The objective of the Quarterly Bulletin is to publish notes and original articles on the collections of the Library, as well as general contributions on historical and socio-cultural subjects of South African interest. While the Quarterly Bulletin is not an academic publication, the editors endeavour to maintain a high standard and to make the journal an authoritative source of information for researchers.*³⁰

A significant amount of academic research on items in the National Library's Collections has been published in this journal, and the 50-year celebratory issue³¹ provides a comprehensive overview of the bulletin between 1946 and 1994. Framing

²⁷ De Kok (1998: 71)

²⁸ Formerly called the *Quarterly Bulletin of the South African Library*

²⁹ *Quarterly Bulletin of the South African Library, 1946*: (1) (1) p.3

³⁰ *Quarterly Bulletin of the South African Library, 1994*: (49) (2) p.83

³¹ *Quarterly Bulletin of the South African Library, 1995*: (50) (1&2)

this journal within the system of statements made by the National Library of South Africa (in its current and historical forms), we posed the questions: What relations of power have shaped the *Quarterly Bulletin*, and what shaping role has this journal played in how South African history is imagined? What kind of voice, if any, have marginalised communities achieved in the *Quarterly Bulletin*? A quick review of the *Quarterly Bulletin* indexes, for the 58 years since the *Quarterly Bulletin* was first published, assisted in answering our question.

We set out to disprove our hypothesis about the *Quarterly Bulletin*: that the focus of research published in this bulletin has been, at best, colonial and Eurocentric and, at worst, excluding and silencing of a major part of South Africa's literary heritage. We sought to prove we were wrong, but our initial review indicates clearly that there have been few articles published in the *Quarterly Bulletin* that focus on literary production by black South Africans. A quick calculation indicates that if one reasonably assumes that 4 issues of the *Quarterly Bulletin* have been published per year since 1946, with approximately 4 articles per issue, then around 900 articles have appeared in this journal in the last 58 years. Our initial investigation revealed twelve articles about black South African writers and/or literary production (approximately 1.5%). The authorship of these few articles also highlights relations of power and issues of voice and voicelessness³².

The *Quarterly Bulletin*, with many international subscribers and lodged in libraries worldwide, is a powerful mechanism for foregrounding what is judged as “worthwhile history” by the National Library of South Africa. This journal provides opportunities for material in the collections to be profiled and to gain a level of currency in the production of histories. Given the silence in this journal on black South African literary production, we argue that as a key mechanism for promoting National Library collections worldwide, the *Quarterly Bulletin* is anything but neutral and has played an active role in assigning value to particular items in the collections.

Engagement – taking account, moving on and providing access

South Africa's National Library, as a memory institution and custodian of collections of South Africa's enormous literary wealth, must engage actively with issues of nation-building, nationhood, and collective and community history and identity. It is this library's challenge to engage with the cultural heritage environment by pursuing its potential to provide entry points into issues of memory, identity, representation and nationhood. It might well be the assigned role of cultural heritage institutions to provide route-markers to the shaping of history, identity and representation. Perhaps it is precisely our role, as much as we actively shape how history is imagined, to *reflect* the dynamics that inform the production of histories.

We argue that it is neither possible nor necessarily desirable to attempt neutrality. There is nothing objective about the work of cultural archives such as the National Library of South Africa. We are not passive in the process of collecting our literary heritage. We are not without an agenda with respect to where we place or direct resources. Decisions are made continuously about what we collect, how we collect, how we preserve, and how we make accessible – and about what material we choose to profile or privilege above other material. While what we choose to privilege and profile will change as questions *and questioners* change, we need

³² We include as an appendix a brief overview of these articles, in chronological order of publication, that deal with writing by black South Africans, or that are about South African material in languages other than English or Afrikaans.

constantly to be mindful of our core duty, as an archive and custodian of South African literary heritage, to provide access to material.

And access means taking account of institutional mechanisms, systems, categories, codes, and language precisely so that any number of contextually defined questions can be asked at any time. It also means being self-critical and fully aware of our role as an institution that shapes, as an archive, and presents systems of statements within a particular political discourse. Finally, it means ensuring that what we collect, preserve and make accessible (whether in a filing cabinet or in a quarterly journal) addresses the silences perpetuated by the particular discourse of privilege within which the institution has been located.

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Westra, P.E. 1985. Notes and News - Pictorial Indexing. *Quarterly Bulletin of the South African Library*. 39 (3). 1985.

Appendix

A brief overview of articles in the Quarterly Bulletin of the South African Library on writing by black South Africans.

Muller, P.J. 1960. Afrikaanse geskrifte in Arabiese karakters. *Quarterly Bulletin of the South African Library*. 15 (2). 1960.

This article was originally published in *Die Burger*, and was re-printed in the *Quarterly Bulletin*. This article details the fact that the first book written in Afrikaans was written in Arabic script by Abu Bekir Effendi in 1862.

Saunders, C. 1979. Through an African's eyes: the diary of Nathaniel Mhala. *Quarterly Bulletin of the South African Library*. 34(1).1979.

N.C. Mhala was tried with high treason for supporting the Xhosa in the Cape-Xhosa conflict of 1877-78. Mhala kept a diary that was used as evidence in the trial and that was published in 1878 in the *Cape Mercury*.

Saunders, C. 1980. Eliza's Cape Town. *Quarterly Bulletin of the South African Library*. 35 (2). 1980.

This article investigates a first-person account of Cape Town by a young girl identified as "Eliza" who attended school at St Matthew's Mission in Keiskamma Hoek. Eliza kept a journal during a visit to Cape Town that was then published in the *King William's Town Gazette* in September 1863.

Hodgson, J. 1983. *An African's letter from Griquatown 1854*. *Quarterly Bulletin of the South African Library*. 38(1). 1983.

An article about a letter written by John Mokoteri Serian in May 1854. Deemed by the author of the article to be "possibly the earliest example of Black writing in English in Southern Africa ... eight pages long it includes information on 'the Bechuana nation', an interview with the Tswana chief Setshele, and impressions of the writer's visit to England." Hodgson indicates that little is known about Serian, a SeSotho convert of the London Missionary Society who lived amongst the Tswana and worked at Kuruman for many years translating religious works and school books into Setswana.

Schoeman, K. 1984. David Sekonyana Motsieloa, a victim of the First Free State – Sotho War. *Quarterly Bulletin of the South African Library*. 38 (4). 1984.

This article deals with a manuscript letter in the library's Grey Collection, written by David Sekonyana Motsieloa in the 1850's. Written in Sesotho, the letter is a demand to Sir George Grey for compensation for significant losses suffered during what has been termed the First Free State-Sotho War of 1858.

Churms, B.V. 1985. A Zulu Catechism Rediscovered. *Quarterly Bulletin of the South African Library*. 40 (2). 1985

This short note is about an apparently unique Zulu catechism printed in 1864 that cannot be traced in any African language bibliography. Churms remarks that enquiries to other libraries holding such materials "drew a blank".

Westra, P.E. 1988: Notes and News – Donation of Afrikaans religious books in Arabic script. *Quarterly Bulletin of the South African Library*. 43(1) 1988.

This is a short note on a donation of Afrikaans works in Arabic script to the then South African Library by Mr Achmat Davids. The donation is listed by item.

Westra, P.E. 1990. Van die Redaksie – Skenking van Arabies-Afrikaanse geskrifte. This is an Afrikaans version of the note that appeared in 43(1) of the Quarterly Bulletin. Quarterly Bulletin of the South African Library. 44(3) 1990.

Hermanson, E.A. 1992. The Grey Collection and the dating of early Scripture publications in Zulu. Quarterly Bulletin of the South African Library. 47 (2). 1992.

This article re-examines previously published dates for earliest Scripture publications in Zulu – highlighting the value of the Grey Collection for its inclusion of these early publications.

Goedhals, M.M. 1993. The Journal of Peter Masiza, first black Anglican priest in Southern Africa. Quarterly Bulletin of the South African Library. 47(3). 1993.

This is a reproduction in full of Masiza's journal from February to September 1878.

Schoeman, K. 1993. From the Collections of the SA Library: Sir George Grey and the African Chiefs. Quarterly Bulletin of the South African Library. 48(1) 1993.

This article details various letters from chiefs, related to Grey's political activity in the Cape and elsewhere.

Schoeman, K. 1993. From the Collections of the SA Library: Sir George Grey and the African Chiefs. Quarterly Bulletin of the South African Library. 48(2). 1993.

This article details various letters to Grey from some of the individuals who were educated at Zonnebloem College and other places.

Schoeman, K. 1994. The Letters of Tiyo Soga. Quarterly Bulletin of the South African Library. 49 (2). 1994.

The National Library holds 4 original letters of Xhosa minister and writer, Tiyo Soga. These letters are part of two other collections, the *WHI Bleek Collection* and the *JF Cumming Collection*. All letters were written from his mission station at Emgwali in the Stutterheim district.