APPENDIX A

LIST OF POTENTIAL NOVELS

Headings

The author and title of each potential novel, together with its date of publication in brackets, appear in the first two columns. The column headed, 'Chapter', gives the number of the chapter in which a novel is discussed. However, if the number is in square brackets accompanied by the symbol 'N', the novel is referred to in that chapter only in the initial note which will explain why the particular work turned out to be unsuitable for my purposes.

The right-hand column headed 'Lib' records the particular library which houses each out-of-print novel. The symbol 'prt' indicates that a novel is in print. The following coding is used for the various libraries which I used:

| DA | Don Africana; ESD = English Studies, University of Natal, Durban; RU = Rhodes University; KC = Killie Campbell; NELM = National English Literary Museum, Grahamstown; NSL = Natal Society Library, Pietermaritzburg; SAL = South African Library, Cape Town; UCT = African Studies Library (Stackroom), University of Cape Town; UND = Malherbe Library, University of Natal, Durban; UNISA = University of South Africa Library, Pretoria. |

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Chapter</th>
<th>Lib</th>
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<tbody>
<tr>
<td>Altman, P</td>
<td>Law of the vultures ('52)</td>
<td>8</td>
<td>prt</td>
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<tr>
<td>Attwell, Sidney</td>
<td>Drifting to destruction ('27)</td>
<td>1</td>
<td>SAL</td>
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<tr>
<td>Baker, Amy J</td>
<td>The snake garden ('15)</td>
<td>1</td>
<td>UCT</td>
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<tr>
<td>Bancroft, F</td>
<td>Money's worth ('15)</td>
<td>3</td>
<td>SAL</td>
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<td></td>
<td>An armed protest ('18)</td>
<td>2</td>
<td>DA</td>
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<tr>
<td>Bee, Allan G</td>
<td>A man should rejoice ('38)</td>
<td>[2 &amp; 3, N]</td>
<td>KC</td>
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<td></td>
<td>Keeper of the highway ('42)</td>
<td>[2 &amp; 3, N]</td>
<td>KC</td>
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<tr>
<td>Black, S W</td>
<td>The dorp ('20)</td>
<td>2</td>
<td>DA</td>
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<td>Author</td>
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<td>Blackburn, D</td>
<td>Love muti ('15)</td>
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<td>ESD</td>
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<td>Bloom, H</td>
<td>Transvaal episode ('56)</td>
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<td>prt</td>
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<td>Buchan, John</td>
<td>Prester John ('10)</td>
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<td>prt</td>
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<td>Buxton, Howard</td>
<td>One way home ('46)</td>
<td>[7, N]</td>
<td>DA</td>
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<tr>
<td>Cameron, V L</td>
<td>Reverse the shield ('26)</td>
<td>4</td>
<td>RU</td>
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<tr>
<td>Cripps, A S</td>
<td>Bay-tree country ('13)</td>
<td>[3, N]</td>
<td>SAL</td>
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<td>Darter, A</td>
<td>For the love of Gyp ('13)</td>
<td>[1, N]</td>
<td>DA</td>
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<tr>
<td>De Villiers, F E</td>
<td>The newcomers ('52)</td>
<td>[8, N]</td>
<td>SAL</td>
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<tr>
<td>Edge, K M</td>
<td>Through the cloudy porch ('12)</td>
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<td>SAL</td>
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<tr>
<td>Fraser, Colin</td>
<td>Saartje: a tale of the diamond digging ('28)</td>
<td>[5, N]</td>
<td>DA</td>
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<tr>
<td>Gibbs, Peter</td>
<td>Stronger than armies ('53)</td>
<td>7</td>
<td>DA</td>
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<tr>
<td>Giles, N</td>
<td>Jim Crow's brethren ('32)</td>
<td>4</td>
<td>DA,UCT</td>
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<td></td>
<td>Rebels in the sun ('35)</td>
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<td>UCT</td>
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<tr>
<td>Gordimer, N</td>
<td>The dying days ('53)</td>
<td>8</td>
<td>prt</td>
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<tr>
<td>Graham, S</td>
<td>African tragedy ('37)</td>
<td>[3, N]</td>
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<td>Hardy, G W</td>
<td>The black peril ('14)</td>
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<tr>
<td>Hope, Noel</td>
<td>Nomquba: a Zulu maid ('23)</td>
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<tr>
<td>Joubert, Magda</td>
<td>Karooso ('39)</td>
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<tr>
<td>Kingon, W A</td>
<td>A trader's daughter:</td>
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<td></td>
<td>a tale of Kaffirland ('10)/'06</td>
<td>[1, N]</td>
<td>NSL</td>
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<td>Lamont, A</td>
<td>South Africa in Mars ('23)</td>
<td>[4, N]</td>
<td>DA,NSL</td>
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<td>Lamont, JHP (=Saint-Mandé)</td>
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<td></td>
<td>Halcyon days in Africa ('34)</td>
<td>[4, N]</td>
<td>DA,NSL</td>
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<tr>
<td>Lanham, P</td>
<td>Blanket boy's moon ('53)</td>
<td>7</td>
<td>UND</td>
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<tr>
<td>Lewis, E</td>
<td>Wild deer ('33)</td>
<td>4</td>
<td>UND</td>
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<tr>
<td>MacDonald, Tom</td>
<td>Gate of gold ('46)</td>
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<tr>
<td>Mansfield, C</td>
<td>The dupe ('17)</td>
<td>[Intro]</td>
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<tr>
<td>May, H J &amp; JG Williams</td>
<td>I am black: the story of</td>
<td>[5, N]</td>
<td>DA</td>
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<td></td>
<td>Shabala ('36)</td>
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<td>Millin S G</td>
<td>The Jordans ('23)</td>
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<td>The coming of the lord ('28)</td>
<td>5</td>
<td>UND,DA</td>
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<td></td>
<td>The Herr Witchdoctor ('41)</td>
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<td>Mitford, B</td>
<td>The white hand and the black ('07)</td>
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<td>DA</td>
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<td></td>
<td>Forging the blade ('08)</td>
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<td></td>
<td>A dual resurrection ('10)</td>
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<td></td>
<td>Seaford's snake ('12)</td>
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<td>Morewood, S</td>
<td>[See under 'Hope, Noel']</td>
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<td>Nicholls, G H</td>
<td>Bayete: ‘Hail to the king’ (’23)</td>
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<td>UND</td>
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<td>Paton, Alan</td>
<td>Cry, the beloved country (’48)</td>
<td>7</td>
<td>prt</td>
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<td>Paul, Nendick</td>
<td>A child in the midst (’09)</td>
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<td>Plomer, W C F</td>
<td>Turbott Wolfe (’25)</td>
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<td>prt</td>
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<td>Reid, Vincent</td>
<td>Steel blanket (’46)</td>
<td>[7, N]</td>
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<td>Rooke, D</td>
<td>Ratoons (’53)</td>
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<td>[7, N]</td>
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<td>[See under ‘Lamont, J H P’]</td>
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<td>Smit, L A</td>
<td>Sudden south-easter (’44)</td>
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<td>Sowden, L</td>
<td>The crooked bluegum (’55)</td>
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<td>Thompson, L</td>
<td>The lion and the adder (’18)</td>
<td>2</td>
<td>DA</td>
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<tr>
<td>Umfazi [Pseud]</td>
<td>Amadodana Ami</td>
<td>7</td>
<td>NELM</td>
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<td>Van der Post, L</td>
<td>In a province (’34)</td>
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<td>prt</td>
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<td>Walker, O</td>
<td>Wanton city (’49)</td>
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<td>DA</td>
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<tr>
<td>Watson J C</td>
<td>Shadow over the Rand (’55)</td>
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<td>Westrup, W</td>
<td>A sentimental cynic (’11)</td>
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<td>SAL</td>
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<td></td>
<td>The toll (’15)</td>
<td>3</td>
<td>UCT</td>
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<tr>
<td>Williams, J G</td>
<td>Shadows in the water (’29)</td>
<td>[5, N]</td>
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<td>Young, F E M</td>
<td>[See under ‘May, H J’]</td>
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<td>Young, F B</td>
<td>The great unrest (’15)</td>
<td>3</td>
<td>UNISA</td>
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<td>Valley of a Thousand Hills (’15)</td>
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<td></td>
<td>Pilgrim’s Rest (’22)</td>
<td>3</td>
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APPENDIX B

BIOGRAPHICAL INFORMATION

Preliminary notes

1 Writers whose biographies are adequately covered by the Companion to South African Literature (henceforth referred to as Companion) have not been included in this appendix. In some cases, however, brief references to one or more additional sources are given. Fuller details can be obtained from the Bibliography (except for cases mentioned in note 2).

2 Sources used only for this appendix are not listed in the Bibliography.

3 Writers who receive mention only in chapter footnotes are not included in this Appendix.

Altman, P
Apart from the Companion, see the interview by S-A Murray (Bibliography).

Attwell, S
Not mentioned in the Companion. His later novel, Kyamdaka (1933), was published in Auckland, New Zealand, confirming the indication given by the author’s Foreword to Drifting to destruction (1927) that he had emigrated there. Kyamdaka is only a thinly disguised treatise on an idealised programme of successful segregation (the policy advocated by the character, Corporal Botha, in Drifting to Destruction).

Baker, Amy
Although Amy Baker wrote a number of novels (fully listed in ABSALE), she does not receive a mention in the Companion. I have not been able to trace any details of her life.

Bancroft, F
Apart from the Companion, see the unpublished MA dissertation by Catherine Corder (Bibliography), and Gareth Cornwell’s article, ‘Frances Bancroft’s Of
like passions and the politics of sex in early twentieth-century South Africa'  

Blackburn, D
Apart from the Companion, see S Gray: Douglas Blackburn (Bibliography), and the special Blackburn issue of English in Africa 5(1).

Bloom, H
[The information below has been collated from two obituaries: (1) in the London Times (6.08.81), and (2) in Contemporary Authors, Vol 104.]

Born in South Africa in 1913, Bloom distinguished himself at Wits, graduating in law. At the outbreak of World War II he was a practising barrister and solicitor. After a spell in auxiliary war service, Bloom covered the Nuremberg War Trials as war correspondent with the British Forces in Germany. He then worked as a journalist in Eastern Europe before returning to South Africa where he devoted his legal expertise largely to the aid of the Anti-Apartheid Movement. Bunting mentions that Bloom defended Moses Kotane in the Treason Trial (1975:222). In 1956 his first book, Episode, was published (see fuller details in chapter 8). Following publication he was arrested and detained for six weeks. Bloom contributed articles to Africa South in 1957 and 1958 on the South African Police and on the Treason Trial (a series of three). His folk jazz opera, King Kong, was written in 1959. However, detention without trial in 1962 brought his South African career to an end. In the following year he came to London in search of a new life, mainly as an academic and a journalist. The move coincided with the publication of his second novel, Whittaker's wife, which was chosen as the Book of the Month in the United States. He became, in turn, lecturer, then senior lecturer, in law at the University of Kent where in 1970 he introduced a course on the Law of Mass Media, and then in 1973 founded the Legal Research Unit for Computers and Communications. He became an international authority on the question of safeguarding individuals' rights in relation to mass media. This led to his furthest remove from his original career: an appointment in 1978 to a visiting professorship in the Department of Electrical Engineering and Electronics at Brunel University. He died in 1981 in Canterbury.

Cameron, V L
In its Addendum the Companion attributes Reverse the shield to the Victorian explorer Verney Lovett Cameron, whose adventure tale for boys, Jack Hooper: his adventures at sea and in South Africa, was published in 1887. However, as the explorer died in 1894, and as the 1926 novel deals with South African politics of the early twenties, the attribution of authorship to the him (even in
terms of a posthumous publication) becomes untenable. W R Foran, who wrote a biography of the Victorian explorer, *African odyssey: the life of Verney Lovett Cameron* (1937), says that ‘On June 2, 1883, [Cameron] married Amy, the daughter of William Morris. There were no children of this marriage’ (367). Foran, however, refers to the explorer’s nephew, E Verney Lovett-Cameron, who was the proud possessor of most of the uncle’s diaries concerning his journeying in Africa (p 35). I have not been able to find any further information which would possibly enable me to identify this nephew with the writer of *Reverse the shield*. In any case the initial ‘E’ does not appear in the novel itself. One therefore has the impression that the writer, whether related to the explorer or not, actually wished to create the impression that the Victorian Cameron was responsible for the work. What makes the case rather weird is that a major theme in the novel, only tenuously related to the political issues, is that of reincarnation. I cannot help therefore wondering whether some kind of metafictional joke is involved: could it be that the writer used the explorer’s name as a pseudonym in order to reinforce this theme?

**Edge, K [= Mrs C T Caulfield]**

Only the one novel, *Through the cloudy porch*, is listed in *ABSALE*. I have not been able to trace any information about her life.

**Gibbs, P**

The following brief information was obtained from the back cover of Gibbs’s non-fictional work on Rhodesia: *Land-locked island* (see Bibliography). Gibbs was born in 1903 in London and educated at Aberdeen. Having qualified as a mechanical engineer, he lived in South Africa and Rhodesia from 1935 onwards.

**Giles, N**

In 1931 the journal, *The 1820*, reported that Norman Giles ‘whose South African novels are being widely read both in this country and overseas, is the nom-de-plume of a old-established settler living within a hundred miles of Cape Town’ (2(9):211). Three years later *The Cape Argus* published an article entitled ‘How I discovered Norman Giles: visit to his farm near Malmesbury’, by Ivan Williamson (24.03.34: 4). The writer ‘had determined to keep Giles’s identity a secret while he was in South Africa’ but ‘now that he has permanently left South Africa to settle in a cottage in the heart of rural Kent’ he felt more at liberty to reveal particulars of his life here. Giles’s reason for leaving was apparently to be nearer his publishers, and to fulfil the demands of an exacting contract with more freedom than active farming could given him, not because he did not like the country or its climate. He was an
active farmer and an exporter of fruit during the time that he was building up his reputation as a novelist. In Williamson’s presence Giles’s made the interesting comments: ‘We must learn to treat the native as a human being, and not as an animal. After all, it was originally his country and land, not ours. I can see no solution of the racial struggle in South Africa until both English and Dutch forget where they have come from’ (4).

**Hardy, G**
The unpublished MA dissertation by Peter Rees, ‘George Webb Hardy, journalist and novelist, and race relations in Natal, 1901–1906, with particular emphasis on miscegenation’ (1991), is the only account of Hardy’s life and work that I know of. The following details are taken from Rees’s dissertation.

After frontier experiences in Canada and Australia, Hardy, a British-born journalist, arrived in Natal in 1901 and set up a weekly newspaper, *The Prince*, in Durban. His subsequent novel, *The black peril*, was based on his experiences in the colony. Rees offers the following useful contrast between Hardy and Blackburn (also a British-born journalist and novelist): ‘both were, for different reasons, highly controversial figures in colonial society. [Like Blackburn] Hardy ... prided himself on his independent stance. But the two writers differ in their attitude to race relations: while Blackburn was “a radical dissenter from the imperial sloganeering of his day” (Gray 1984: Preface), and wrote with insight into and sympathy for the causes of Boer and black, Hardy’s conservatism often amounted to jingoism of the most reactionary kind. Hardy was frequently critical in *The prince* of Blackburn’s liberalism’ (1991:10, note 5).

**Hope, N [= Sarah Morewood]**
This writer is not mentioned in the *Companion. ABSALE* lists only the one novel.

**Joubert, M**
*Karoo.co*, her only novel as far as I know, was published by the Pro Ecclesia Drukkery at Stellenbosch in 1939. The archivist of ‘The Stellenbosch Heemkring’, a society formed in 1968 to help conserve the cultural heritage of the town, searched through her material but could find no information on the author. Mrs Hannes Botha, Head of the Special Collections at the University of Stellenbosch Library, found that their copy of the novel was donated by Dr T E Donges, and inscribed by the author. The inscription (‘Aan Dr Donges, Met die agting van die skryfster, Stellenbosch, Feb. 1940’) reveals that M Joubert was living in Stellenbosch at the time. However, the two other publications referred to in this copy, *A dream* (1929) and *A might-have-
been (1939), do not have entries in SABINET, nor is there any way of telling whether these works are in prose or poetic form. Unfortunately also, Dr Donges's daughter has no recollection of, nor information about, Magda Joubert. Letters which I had published in The Cape Argus and Paarl Post (since Paarl is Joubert country) elicited no response.

Lanham, P
See brief mention in the Companion. Further information about the co-authoring relationship between Lanham and A S Mopeli-Paulus is to be found in the articles by Chris Dunton and Hannah Jones which are cited in the Bibliography.

MacDonald, T
[Information obtained from an obituary in the Cape Times, 19 February 1980]

MacDonald, a Welshman, spent forty years on British, Australian and South African newspapers. He was the first editor of My Lady, South Africa's first glossy magazine. For many years he wrote a series of quaint sketches of South African villages and characters for his Sunday Times column, 'A country notebook'. He retired from the Sunday Times in 1964. Aged seventy-six, he died in a small Welsh village on 9 February 1980 in the same house where he was born, having always had a deep desire to return to his childhood roots. MacDonald published six novels with Welsh settings and three non-fiction books on South African subjects. (The Cape Times is in error here if Gate of Gold is one of the six novels referred to, since it is not set in Wales at any stage.)

Mitford, B
Bertram Mitford (1855–1914), a member of the English landed gentry, came out to South Africa for the first time at the age of nineteen to engage in stock farming. Four years later, however (1878), he joined the Cape Civil Service, for which he worked as a clerk (and possibly magistrate) at border outposts such as Fort Beaufort until 1880. After a period spent back in England, and probably abroad, he returned to inspect the Anglo-Zulu War battle sites for himself, and to meet as many Zulu participants as possible. Through the Zulu country: its battlefields and its people (1883), possibly his only non-fictional prose work, was the result, together with his first novel, The gun runner (1882), the first of many in which Zulus are involved. Mitford's next datable involvement was as proprietor of the East London Advertiser (1886–1888), which seems to have been the major turning point in his career since, over the next twenty-five years, he proceeded to write about forty popular novels and short stories, mostly with a South African setting. Apart from trader-adventurers, and young male emigrants engaged in self-discovery, Mitford's
special interest is the adventurous, risky lives of troopers and police. Four novels narrate a fictional Zulu warrior's life. Only one (Aletta) has the Anglo-Boer War as focus.

Mopeli-Paulus, A S
See under Lanham, P

Nicholls, H
There is a brief reference in the Companion (under Bayete! Hail to the king). A fairly comprehensive account of his life is to be found in his book, South Africa in my time (1961), a mixture of autobiography and political memoirs. Here he makes brief mention of his one novel, explaining the reasons for the delay in publication (1961:93–94) which – in the light of his concerns in the novel – must have been deeply frustrating. Adopting the advice of Senator Langenhoven, as against that of Smuts, he finally went ahead with publication. Nicholls reflects ironically that while his book made ‘little difference to white political thought: as far as black thought was concerned Clement Kadali [sic], the prominent native leader, claimed that he received his inspiration from my book’ (1961:94).

Paul, Nendick
No information came to light. Clearly the writer was very familiar with the Greytown area of Natal.

Rooke, D
The main source of information about Rooke’s life is the series of interviews Ian Glenn conducted with her in 1988 (unpublished ms, housed at NELM, Grahamstown).

Smit, L
Two photographs in The South African Ladies' Pictorial are the closest I have come to tracking down information about Lilian Smit. In one of these she is shown with a companion at an Irma Stern exhibition in Cape Town. In the second she is in evening dress, gazing at a vase of roses, and the caption refers to her as mayoress of Bloemfontein.

Sowden, L

Born in Manchester, England, Sowden grew up in the Transvaal. On leaving the University of the Witwatersrand, he joined the staff of the Rand
Daily Mail as a general reporter. In 1935 he was appointed its dramatic critic, and later became a leader writer and assistant editor. With his wife, who was a music critic, Sowden spent two years travelling all over England, Scotland and Wales, and lecturing on South Africa, its problems and its people. His first book was a historical-sociological treatise, *Union of South Africa* (1943). Shortly afterwards he had a book of poems published (*Charmed fabric*), and then several novels followed at regular intervals.

**Thompson, Leigh**
No information has come to light.

**Umfazi**
I thought that the dedication of the novel to Albert Schweitzer, and the fact that the novel was published by Editions Franco-Suisse would make it easy to identify this (presumably) woman author [‘umfazi’ is the Zulu word for woman]. The publisher remains as much a puzzle as the author.

**Watson, J C**
I have not been able to trace any details of his life.

**Westrup, W**
Westrup has a brief mention in the *Companion*. Two additional sources provided the information that follows:

1. [From the *South African dictionary of national biography*: 618–619]

   Dates: 1881–1943. Westrup arrived in South Africa in 1900 during the Second Anglo-Boer War, finding work, after hostilities had ceased, as a diamond digger and trader in the black reserves. His itinerant outdoor life after the war lasted about sixteen years and provided the material for his regional fiction. In 1916 he joined the Anglo-American Corporation in Johannesburg and was employed by this group for 25 years, during which period he became company secretary. Apart from an occasional short story, he wrote no more fiction until *Gathering thistles* and *Fate and fourpence* (both 1927). A further four novels and a collection of short stories, *Old McBain*, appeared in 1937. All Westrup’s novels were published overseas; some were reissued in the USA. He achieved South African recognition, mainly through the pages of *The Outspan*, with his creation of the hunter-prospector Old McBain. After his retirement from the Anglo American Corporation in 1941, Westrup lived at Kloof outside Durban. He was killed on Durban station when he fell under a moving train while seeing off a relative.
2 [Paraphrased from an article by Westrup, ‘How I Began to Write’ (The Cape Argus, 24 October 1925: 9)]

Began writing at East London in 1908. Contributed humorous articles to Border News. The first novel, published in England, was *A sentimental cynic* (it had apparently been accepted by the first publisher to whom it was submitted). After that had five more novels published in England, but found that the money earned by writing was inadequate for a married man and so got a job.

**Young, F B**

Some details can be added to those already given by the *Companion.*


When Brett Young became a doctor of medicine he worked as a ship’s surgeon for several years, but later established a practice at Brixham, Worcestershire, where he had been born in 1884. During the period of his practice he wrote several novels. Then he volunteered for active service in World War I and was first stationed in East Africa. Later he was attached to the Second Rhodesian Regiment, which formed the first link between himself and South Africa. In 1917 he was invalided out of the army owing to severe malaria. In 1921 he spent six months in the Northern Transvaal and Johannesburg, and a further six as the guest of Sir Lionel and Lady Philips at ‘Vergelegen’ near Somerset West. It was there that he began to write his novels *Pilgrim’s Rest* and *Woodsmoke.*

**Young, F E M**

[The information below is taken from ‘Pen Portraits (v): Miss F E Mills Young’ in *The South African Nation*, 27 December 1924:11–12]

The writer reports that, by means of correspondence, s/he tracked Miss Mills Young down to Torquay in Devonshire, but did not actually get much information about her life from the reply. She was born in Twickenham, England and first visited South Africa at the age of nine. (*The Companion,* however, claims that she was born in South Africa.) At the age of 14 she accompanied her family to Port Elizabeth where they lived until the outbreak of the Boer War. They returned to England in 1900. Subsequently she revisited the Cape for purposes connected with her work, and also from a desire to see the country again. In 1912, together with her mother and sister, she returned for a year, and made a fairly extensive tour, including Natal. She returned again in 1920 when she stayed at the Sundays River Settlement for a short time.
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This study seeks to explore all South African fictional representations by white writers in English related to historically recorded acts of dissidence or agitation during the period c. 1906 to c. 1956.

For too long the world of political and labour issues has been regarded as not quite proper for literary criticism undertaken by liberal humanists. The author of *Representing dissension* wishes to recuperate notions of an authentic liberalism in a society where this philosophy has been mocked and repudiated by both the left and the right. Thus the book investigates, from a liberal humanist perspective, ways in which writers of fiction represent particular events or phases in South African history involving sociopolitical dissidence and agitation. In doing so it seeks to develop an intimate sense of the actuality of a period by using historical material close in date to the period itself. However, the study is not primarily intended to supplement or correct the evidence available to historians. Rather it is concerned with the degree to which writers' re-creation of particular events or historical phases may have led them to some awareness of the gap between the actual and an ideal, non-discriminatory society.