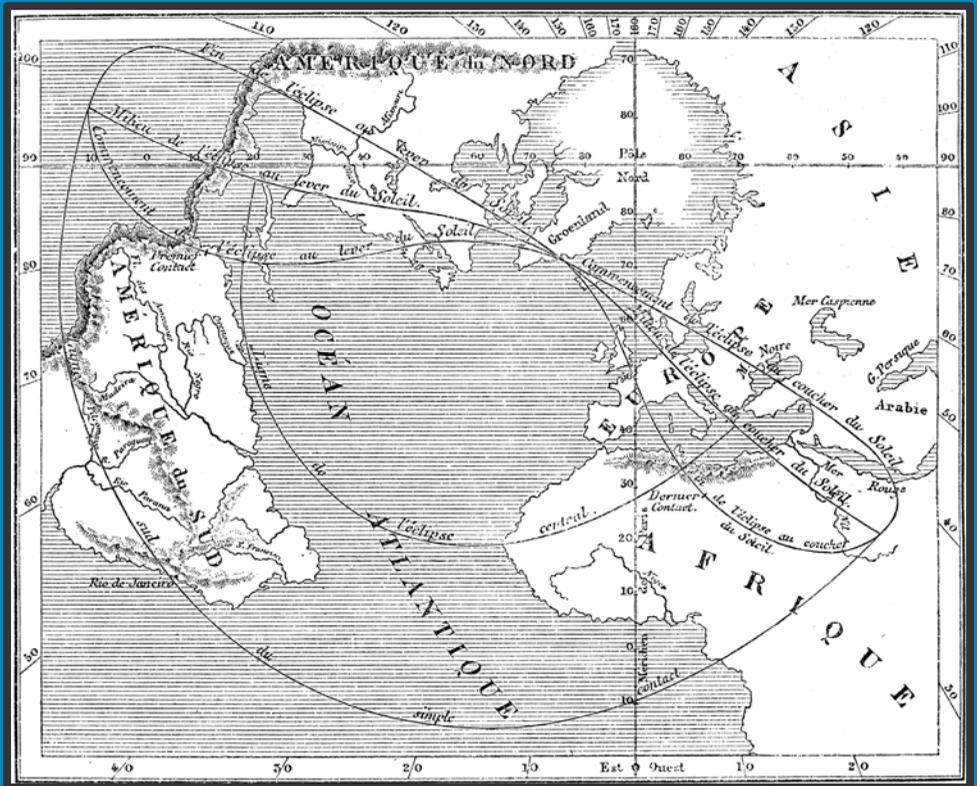


Print Networks in Africa One-Day Colloquium

Programme



Headington Hill Hall, Oxford Brookes University
4 September 2014 9am-6pm



Programme

9.00 Arrival and Coffee

9.15 **Welcome**
Caroline Davis

9.30 **Morning Plenary**
Archie Dick 'From Cape to Cairo and Beyond: Tracking the Printing of Arabic and Arabic-Afrikaans Manuscripts, 1856 to 1957'

10.15 **Panel 1: Print Networks in South Africa, 1900-1930**
Jane Potter 'A Strong Pillar in the Mighty Fabric of the British Empire': *The Veldt* Magazine, 1900-1903'

Beth Le Roux, 'A Fragment of Europe? The Role of Van Schaik Publishers in Creating a Cultural Heritage in South Africa'

11.15 Coffee and Tea

11.45 **Panel 2: Colonial Publishing Networks in Africa, 1930-1950**
Caroline Davis, 'Creating a Book Empire: Longmans in Africa 1933-1957'

Steve Hare, 'Missionary and Mercenary: Hans Schmoller at Morija Printing Works, Basutoland and at Penguin Books

12.45 LUNCH



- 1.45 **Afternoon Plenary**
David Johnson ‘Print Culture and Postcolonial Nationalisms in Africa’
- 2.30 **Panel 3: Print Networks in West Africa**
David Pratten, ‘Race and Empire in the Nigerian Provincial Press: J. V. Clinton and the *Nigerian Eastern Mail*, 1937’

Ruth Bush, ‘Print Networks in Dakar: the Case of *Awa*, Francophone Africa’s First Magazine for Women’
- 3.30 Coffee and Tea
- 4.00 **Panel 4: The Global Publishing of African Art and Literature**
Nourdin Bejjit, ‘Why Archives Matter: A Reappraisal of the African Writers Series’

Sally Hughes, ‘Printed Exhibition Catalogues and the Global Dissemination of Contemporary Art from South Africa’
- 5.00 **Concluding Discussion**
Panel Speakers: Robert Fraser, Open University and Peter McDonald, Oxford University
- 6.00 Close



Abstracts

‘Why Archives Matter: A Reappraisal of Heinemann’s African Writers Series’

Nourdin Bejjit, Faculty of Letters, Mohamed V University in Rabat, Morocco

Since its launch in 1962, Heinemann African Writers Series has played a crucial role in the dissemination of African literature worldwide, and the promotion of the literary careers of a whole generation of African writers. However, this role has been misread by the few critical studies that attempted to provide critical assessments of the Series such as Graham Huggan’s and Gareth Griffiths’. This paper argues that archival research is central for any debate on the evolution of African literary production. More specifically the study of the Series’ archive serves to understand the conditions which enabled the emergence of particular themes, texts, and genres in African literature.

‘Print Networks In Dakar: The Case of *Awa*, Francophone Africa’s First Magazine for Women’

Ruth Bush, Department of French, University of Bristol

This paper will consider questions arising from work-in-progress on *Awa*, a magazine founded in Dakar in 1963 by a group of Senegalese women. Presenting socio-political material, cultural commentary and written content, alongside pages on fashion, cookery, and interior decoration, I will suggest that this monthly magazine – and the printed press more widely – is a largely overlooked source for research on education and literacy in the early post-independence period in francophone Africa. Unlike contemporary newspapers managed principally by metropolitan French journalists, *Awa* was an independent enterprise, entirely written and printed in Dakar at the Imprimerie Abdoulaye Diop. From this locality, it addressed readers across the continent and circulated among an elite international network, as seen in its readers’ letters page. Comparisons to the global expansion of feminine press in this period, from *Ebony* in the United States to *Elle* in metropolitan France, point to the influence of a flourishing culture of conspicuous consumerism and advertising. *Awa* seeks to marry those currents to what appear to be the often-conflicted aspirations of its readers regarding education, national unity and the narrowing of social divides in post-independence Senegal.



‘Creating a Book Empire: Longmans in Africa 1933-1957’

Caroline Davis, Oxford International Centre for Publishing Studies, Oxford Brookes University

This paper examines the networks and alliances established by the British publisher Longmans, Green in Africa in the mid-20th century. It focuses on the work of the company’s Educational Manager, C.S.S. Higham, who was charged with the task of building up the schoolbook publishing business in Africa in the period 1933-1957. His travel notebooks and correspondence, housed in Longmans’ UK Archive, recall his whistle-stop tours of Africa, in which he traversed Uganda, Sudan, Kenya, Tanganyika, Nyasaland, Zanzibar, Kenya, Nigeria and Egypt. Higham was adept in arranging contracts with British colonial education departments to produce books for ‘Native Education’, and in promoting Longmans’ books to its other main customers, the mission schools and colleges, and to the main local distributors, the mission bookshops. In the late 1940s, further alliances were formed between Longmans and the British colonial government’s Literature Bureaux in Nairobi and in Northern Rhodesia and Nyasaland, with the intent to publish civilising literature that would help combat subversive anti-colonial movements. This paper examines how Longmans, operating ‘within power-saturated colonial encounters’ (Balantyne: 2007), became a major player in the dissemination of officially-sanctioned educational books and literature in Africa, ultimately creating a publishing empire that straddled the whole continent.

‘From Cape to Cairo and Beyond: Tracking the Printing of Arabic and Arabic-Afrikaans Manuscripts, 1856 To 1957’

Archie L Dick, Department of Information Science, University of Pretoria

This paper reports progress on a project that traces the teachers, scholars, and other individuals associated with the printing of Arabic and Arabic-Afrikaans religious manuscripts and secular texts. It also explores the circuits traversed by these materials between the Cape of Good Hope and print ships in Cairo, Bombay, and Constantinople. The networks that emerged from the production of these Islamic ‘books’ connected the Cape Muslim community with African, Indian Ocean, and Ottoman printing cultures. The paper discusses the international dimensions of the production of these more literary products, and their links with ordinary and locally-produced notebooks, letters, and more ephemeral materials that shaped the identity of the Cape Muslim community from about the mid-nineteenth to mid-twentieth centuries.



'Missionary and Mercenary: Hans Schmoller's Work in Morija Printing Works, Basutoland and at Penguin Books'

Steve Hare, Oxford International Centre for Publishing Studies, Oxford Brookes University

This paper concerns the life and work of the Penguin designer and typographer Hans Schmoller, who joined the publishing firm in 1949, and remained there until his retirement in 1976. Schmoller first continued Penguin's tradition of typographic cover design, but was then involved in the inevitable transition to illustrated colour covers from the early 1960s. A German Jew with a strong typographic background, Schmoller came to Britain in the 1930s. Unable to find suitable work in London, he was accepted to run an evangelical Christian press in Morija, in the British colony of Basutoland (now Lesotho). He worked there from 1938–46, apart from two years during the War, when he was interned in South Africa as an 'enemy alien'. The Morija Printing Works was founded in 1841, and published books in at least 30 African languages and in English. Under Schmoller's direction it took on commercial commissions from the UK and the United States, the Basutoland Government, the South African Library Association and the South African Institute of Race Relations. A staff of 90 ran the press, only three of whom were European. Its essential mission was to print as many books for Africans as possible, using African labour. Schmoller kept detailed records of his work at Morija, both written and photographic, and all this material survives. This previously unresearched material forms a unique record of a press achieving extraordinary results with limited resources, in a remote part of Southern Africa. In parallel runs Schmoller's own story: his long and fruitless attempts to rescue his parents from Berlin, and his own internment.

From Morija, Schmoller returned to the UK to start a new life, as a British citizen. After a further two years assisting Oliver Simon at the Curwen Press, the rest of his career was spent as Typographer and Head of Design at Penguin Books, where he became a Director in 1960. This paper addresses Schmoller's two very contrasting careers: it seeks to demonstrate how the Morija Printing Works served as an apprenticeship for his work at Penguin, which was at the heart of the democratisation of culture in Britain. Penguin Books, from their launch in 1935, had striven to make works of literary fiction and authoritative non-fiction available and affordable to all; it was, and remained, an imprint that carefully balanced commercial requirements with an almost evangelical mission to educate the common reader.



‘Printed Exhibition Catalogues and the Global Dissemination of Contemporary Art from South Africa’

Sally Hughes, OICPS, Oxford Brookes University

South African artists and the commercial galleries that represent their work are disadvantaged by their location remote from the global north where much of the culture and commerce of contemporary artistic practice resides. This limitation to their artist and commercial development is addressed by various means. Satellite galleries in European and US cities that act as centres for the display and sale of the art is one approach. The production and dissemination of printed exhibition catalogues is another. High quality photographs and supporting texts presented in bound volumes record all temporary exhibitions of artists in the major commercial galleries in Pretoria and Cape Town. Copies of these books are disseminated to curators at the major northern collecting institutions. Copies also circulate to known private collectors and are given to clients present at the annual circuit of art fairs. Despite the concurrent representation of artists and galleries through digital media, the use of printed books remains the preferred form of circulation. The practice continues and considerable resources are dedicated to producing printed books as a concise means to represent contemporary artistic endeavours. This paper reports on the production of books by two high profile commercial art galleries in South Africa and the influence of their book production on the presentation of artistic practice both within the country, post-apartheid, and globally.

‘Print Culture and Postcolonial Nationalisms in Africa’

David Johnson, Department of English, Open University

What function has print culture played in constituting postcolonial African nationalisms? Benedict Anderson’s theory of ‘imagined communities’, based upon the histories of print cultures in the postcolonial nationalisms of South-East Asia, provides the point of departure. But this paper diverges from Anderson’s general model of nationalism by addressing the question from two alternative angles. First, by surveying how anti-colonial intellectuals like Walter Rodney theorised the role of the book in Africa under colonialism and neo-colonialism. Secondly, by considering in detail a case study of how print culture influenced a particular postcolonial African nationalism: the Union of South Africa in 1910. The paper argues contra Anderson that there have been substantial limits with regard to the agency of print culture in constituting African nationalisms, and accordingly concludes that the political significance of print culture in postcolonial societies more broadly should be re-considered.



'A Fragment of Europe? The Role of Van Schaik Publishers in Creating a Cultural Heritage in South Africa'

Elizabeth Le Roux, Department of Information Science, University of Pretoria

Print culture came to South Africa with the Dutch East India Company, followed by the British colonisers. This influence persisted after colonisation officially ended, with the Union of South Africa in 1910. Many early publishers and booksellers were immigrants, especially Dutch immigrants. To what extent were the new publishing houses and booksellers created in the image of those in the colonial centres of Amsterdam and London? What were the implications of the white colonial influence for the development of black South African print culture? And how did the early publishers see their role in developing an 'imagined community' that engaged both with the culture of the coloniser and that of the developing settler colony? This paper will consider these questions using a case study of Van Schaik Publishers, which was formed by a Dutch Immigrant, J.L. van Schaik, in 1914. Van Schaik has played a significant role in the development of Afrikaans in particular, but little scholarly attention has been paid to its publishing philosophy and strategy.

'A Strong Pillar in the Mighty Fabric of the British Empire': *The Veldt Magazine*, 1900-1903'

Jane Potter, Oxford International Centre for Publishing Studies, Oxford Brookes University

The Veldt: An Illustrated African Journal, later renamed the *Veldt and South African Pictorial*, was aimed at a British colonial audience in Cape Town during the critical years of the Second Anglo-Boer War. This paper will analyse the range of articles on the topic, examining the ways in which the war was covered for readers, particularly its women readers, not only in South Africa but in Britain, as its distribution extended beyond the Cape Colony. *The Veldt's* over-arching stance is clear from its covers to its content: every aspect of the magazine expounded the virtues of the British Empire, much of which coalesced around the Royal Family who feature frequently in its pages. What can a periodical of this kind tell us about a particular moment in South African (colonial) history? Who is included and who excluded in its vision of Empire? (When a report of the Guild of the Loyal Women of South Africa mentions 'race hatred', it is clear this is referring white Boers, not black South Africans, who barely figure in the articles.) This paper will also consider the ways in which *The Veldt* (and its later incarnations) not only sold imperialism, but also sowed the seeds of a particularly South African, and more specifically Cape Town, identity.



'Race and Empire in the Nigerian Provincial Press: J.V. Clinton and the *Nigerian Eastern Mail*, 1937'

David Pratten, African Studies Centre, University of Oxford

During the 1930s the interconnections between coastal West African journalists and their African-American counterparts were significant but complex. Von Eschen argues that race politics in the US were cast in this period in an anticolonial light. This paper examines the extent to which African anti-colonialism was framed in a corresponding racial light. And it asks how these new political dynamics were modulated through existing editorial frameworks, specifically the editorial frame of J.V. Clinton at the *Nigerian Eastern Mail*. The *Nigerian Eastern Mail* – the self-styled 'voice of the east' – was a provincial newspaper published between 1935 and 1953 in Calabar, S. E. Nigeria. Like newspapers founded in Sierra Leone and the Gold Coast from the 1850s the *Mail's* origin lay in the wanderings of a cosmopolitan coastal intelligentsia and the professional acumen of this Sierra Leonean diaspora in law and journalism. Clinton's editorial stance set a progressive and patriotic public tone - the politics of improvement. The newspaper reflected a practical, conservative and reformist ethos and was produced by and for an educated literate class – self defined as the 'reading public'.

Taking one year's issue as its focus, 1937, this paper seeks to avoid Jameson's 'problems of periodisation' by paying close attention to historical contingency. 1937 was an important watershed – it marked the emergence of divergent trajectories of anti-colonialism and nationalism especially in press portrayals of an imagined transatlantic diaspora and racial politics in the US. Here Clinton's reporting in the *Mail* can be contrasted with the 'radical nationalism' of Zik's West African Pilot, first published in 1937. Interest in race, a shared racial discourse, becomes embedded in print culture and becomes an urgent imperative because of the territorial expansions of Germany, Italy and Japan. And what is seen as economic and political expansion in London is seen in racial terms in Calabar. But the *Nigerian Eastern Mail*, remaining steadfast to its progressive heritage retains a discourse of loyalty to the crown.

