

TRANSVAAL CLOTHING INDUSTRY
MEDICAL AID SOCIETY

Jabavu
Benoni -
Brakpan? -

new Saturday August 20th

Demonstrations

Group I & II Rosa
Paper Tearing
Freckle Cutting
Stick Printing
Aeroplane Postcards

Handwork
Percussion Band (Rosa)

Group II & III Pauline
Paper Mache
Matchbox Towns
Cottonwool Seales
? Lotto Games (Kay)

Counting Games
Songs
News Rings

Discussions with Bees
~~Instructions of materials~~

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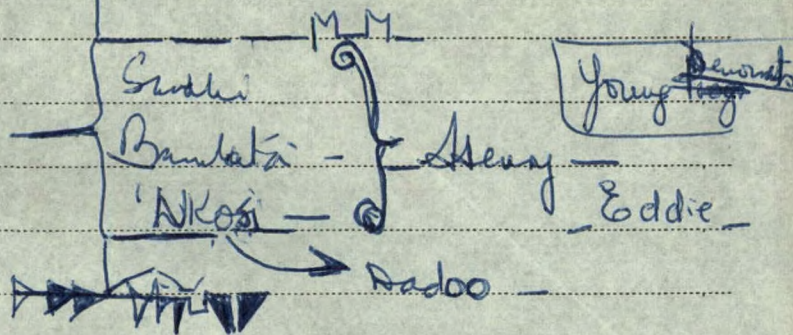
Word Games Group II & III to be revised & simplified
 with new examples - type in Kampen.

Questions - Attention Joints -

Cosial Switch - family names

Dale Turner -

Henry - boy deep -
 AB reads



Geography - Norman -

Nature Study: - AB Adult Readers - Helen -

Activity method Education - ^{Norman} Country Box - 4 dozen - Marbles -
 4
 1

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Programmes. Stories, Costed Keep - ✓ Free; Grants II
Mal h. e. Pelsani. Free?

Sharon

Sharon Sheila + Violet - AB Reader - A/M - Daily days.
Bygone days.

Name Survey taken to find readers in AB.

Story of van Riebeeck? Nisico da Gama?

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Additional material. Group I - for Saturday August 20th
(Rosa)

Counting Games.

Songs.

2 Stories

Instructions for News Rings.

} ~~French to type~~

Rosa will prepare

} ~~Mrs J to type~~

Handwork -

Stick Printing }
Paper Tearing }
French Cutting }
Cross-stitch / B. stitches.

Demonstrations by Rosa.

Acumnon Band

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Group II

Recitations - Norman to ~~find~~ collect and prepare Benedicks.

Geography Stories (2) + Group I + II Norman

{ Early School days (2 stories) ^{I + III} + Helen + ~~Joan~~ V. B. Sel
 ✓ ~~Bygone days~~ ~~the young girl~~ ~~the young girl~~ (with questions)
 ✓ Stories Younger + Raso Mrs Jordan.

* Story of the Standard. Stories. ~~Joan~~ Mrs Jordan

✓ Attention Rows. Additional 20 questions. - Joan ✓

Questions on Previous Stories - Stories we live in. Answers

Illustrations of Aeroplanes.

Paper Tearing { Spring Paper } Rosa
 { boyer letters }

French knitting

Cotton Beed Snakes. Pauline

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Group III.

✓ Geography / Stories (2).
✓ Great New James Norman
Queenie + Freda
~~Added~~ + Questions
~~Activities~~
George Washington Carver
Colonel Sir Ronald Ross
The Steam Engine

* History of our Homeland / Pygmy deep stories. Helen
+ Mrs J

✓ Daily School Days. Helen - Mrs Jackson Vider.
~~Stories.~~ Youden + Strong + Mrs J.
(Questions - Helen.)

Handwork -
- Tasks, (Paper mache) } pp
✓ Matchbox Towns. } Bell A.M. to all school
Cotton reel snakes.

HANDCRAFT GROUPS 11 & 111

PAPER MACHE

Paper Mache can be used to make animals, face masks, puppets and pottery of all sorts including trays, vases and large articles.

MATERIALS:

1. Paper: Newspaper is the best and easiest to collect.
2. Paste: Mix about a teacup of flour with water to the thickness of cream. Add boiling water until the paste thickens. (A teaspoon of alum may be added if it is available.)
3. Scissors or blade:
4. Mould: - such as a pudding bowl, a vase or any other article that is a pleasing shape. The mould should be wider at its top than its bottom as otherwise the mould will be difficult to get out of the papier mache.
5. Vaseline or lard or other fat for greasing the mould.
6. Paints for painting the article. Two coats of water colour or poster paint can be used and this should be followed by a coat of varnish or shillac.

METHOD:

Grease the mould well. Tear the paper into suitable strips for the article in question. For a tray the pieces should be the size and shape of the mould; for a bowl it is best to tear the paper into \triangle strips. Soak the paper for about $\frac{1}{2}$ hour in cold water. Cover the mould with a layer of tissue paper taking care that there are no wrinkles or ridges. Remove the soaked newspaper, and allow the newspaper to dry until it is no longer wet but just damp.

Now paste the tissue paper over with paste and then cover with a layer of paper. If the article is a tray then you can use one strip of paper to cover the mould. If the article is a bowl the \triangle pieces of paper should be fitted together so that they do not overlap, but be edge to edge. This is done to prevent ridges forming. Once one layer of paper has been added the paper should be pasted over and a further layer of paper added, and so on until the papier mache is thick enough for the article in question. For a tray the thickness should be about $\frac{1}{4}$ - $\frac{1}{2}$ inch. For smaller articles, such as a bowl, from about 8 - 10 layers is sufficient.

The final layer of paper should be white. Trim the top of the papier mache with scissors or a blade until it is smooth. Place the article and mould in a warm but not hot oven and allow it to dry slowly. It must not be scroched. A number of articles can be left over and all be put into an oven together at a later date if necessary.

When the article is dry remove the mould. If the inside is still wet, replace the article without the mould until it is quite dry.

Once the article is dry it can be painted and finally varnished.

The child can either use one colour or paint a design on the outside in different colours. Two coats of paint should be applied, the second after the first is quite dry, and finally the article should be varnished. If the article is rough it should be sand-papered before it is painted.

MAKING ANIMALS.

The base of the animals can be made of pieces of wire around which the paper is added layer by layer. No mould is used. See diagram:



Wire base for an animal

Smaller children can mould fruits and paint them.

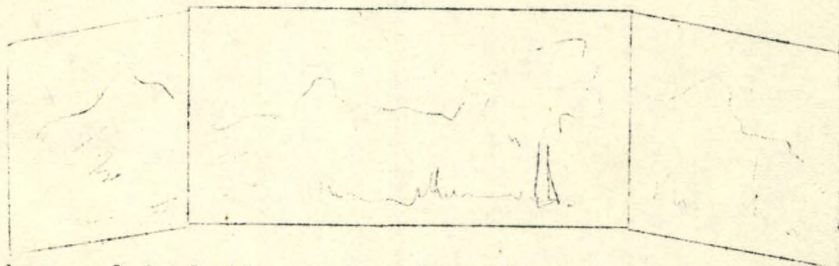
PAPER TOWNS.

Paper Towns may be used to explain different ways of life in different countries at different times. The children should get pictures of the particular type of village or town they wish to make, e.g. Modern Indian Village, the Pyramids of Egypt.

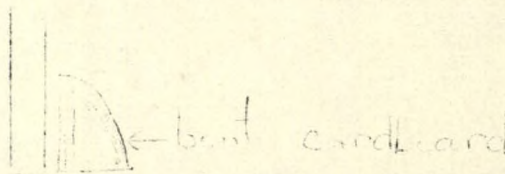
They should also, through stories, have gained some idea of the particular type of village they wish to make. They should also have some idea of the vegetation that occurs in the country, e.g. palm trees etc..

The houses can be made of paper or thin cardboard which should be painted after the houses have been put together. The walls and roof can be attached with paper clips, paste (made of glue and water) and even stitched with needle and cotton.

The ground can be painted paper, and the whole village should be set off by a background of paper painted to give the impression of local scenery. This background could be like a stage. See diagram:-



The background is better made of cardboard covered with paper, and it can be supported at the back by cardboard props. See diagram:-



The houses should be scattered about in front of the background, streets drawn in, and trees made of paper added to give colour.

I QUOTE
WORKING SONG

We are busy sweeping floors,
Sweeping floors, busy we;
This way, tra-la-la,
This way, tra-la-la,
1, 2, 3.

Suit actions to words. Any other
action for any other words like
washing clothes, digging holes,
painting etc.
Clap 1,2,3.

DANCING SONG

Oh I am dancing all alone, all alone One child dances in ring, chooses
all alone, another, dance together while
Oh I am dancing all alone, others clap.
Who will dance with me?

Repeat above first two alone, then choose partner each from ring,
and so on till all are dancing.

NEWS RINGS

Children sit in a ring. Take it in turn to tell something to
leaders and others -- I saw a black cat and so on. Anything
can be told, but not for too long. Helps children to tell in
words their ideas, or about things. Helps shy children.

PAPER TEARING

Paper can be torn into small pieces with fingers and then stuck
onto a big paper to make a picture. Folded paper can be torn along
folds -- makes paper pretty for shelves.

Things needed: Any paper, glue.

STICK-PRINTING

If water paint is on hand, any object dipped into it and then pressed
into a piece of paper, will make a picture or a pattern.

FRENCH KNITTING

Four nails knocked into top of cotton reel.
One nail to knit with, any wool or string.

EASY-BANG BAND

Cardboard -- makes tamborines.
Bottle-tops for tamborines and bells.
Pieces of wire, thick and thin.
Pieces of wood.
Horse shoes, for triangles.
Slats of wood from tomato boxes make clappers.

GROUP I

COUNTING SONGS

- 1) Here am I, little Jumping Joan,
When nobody's with me,
I'm always alone.
- 2) Two little dicky-birds sitting on a wall,
I called Peter -- I called Paul.
Fly away Peter. Fly away Paul.
Come back Peter. Come back Paul.
- 3) If I show you fingers three --
Will you show three more to me?
Yes, 1, 2, 3; now I see
One like this, and 2 makes 3.
- 4) One, two, three, four --
4 big knocks upon the door,
4 big stamps on the floor --
One, two, three, four.
- 5) 5 little motor-cars standing in a row,
I said "peep-peep" I must go.
One little, 2 little, 3 little,
4 little, 5 little motor-cars -- oh!
- 5) Peter (or any name) plays with one hammer,
one hammer, one hammer --
Peter plays with one hammer, just this way.
Peter plays with two hammers, etc. to 5.
- Peter's very tired now, tired now,
tired now;
Peter's very tired now, just this way.
- Peter's woken up now, up, now, up now;
Peter's woken up now, just this way.
- One finger up on each hand.
One hand away. Other hand away. Bring first finger back, then other
Show three fingers
- Group show 3 fingers.
One on one hand, 2 on other.
- Children sit on ground, legs and arms out in front like hammers. Arms one hammer, and 2; legs, 3 and fourth hammer, head fifth hammer.
- Prétend to sleep.
- Quick -- all hammers go together.

SONGS

- Two clean hands and two fat thumbs,
8 little fingers and ten little toes,
1 round head goes nod, nod, nod.
2 eyes peeping, one small nose.

- Fingers, thumbs and toes,
Eyes, and ears and nose,
Hair and shin, lips and chin,
Have you got all those?
- Repeat above, fourth line;
Yes, we've got all those.
- *****
- Actions to suit words.
- Paint to things in song.

THE BOY WHOSE HOUSE WAS A HOLE IN THE EARTH.

PART 1.

We must go back some thousands of years to the time when men were living in holes in the earth and got their food from the rivers and woods.

One of these holes was the sleeping-place of a boy named Bright Moon. He had no books, no playthings, and no pens or paper - but he went to school.

He did not go to a schoolhouse, but to teachers who gave him training in all the things which were important for his everyday existence.

It was not a simple education. Some day he would have to go after animals and become a fighter like his father. Every man had to go after animals for food, and every man had to be a fighter, because there was generally some sort of a war on. A man without any knowledge of fighting and the ways of animals would have little chance of living long.

The old men of the group saw clearly the dangers which would have to be faced by Bright Moon and all the other boys. So the first day he was able to get about on his little legs his education was started. He gave his mother help in cleaning and drying the skins of the animals which the men came back with. He saw her cutting these dry skins and making them into rough clothing.

And there were other things. He went with his mother to get dry branches and sticks for the fire. She and the other women of the group were the Keepers of the Fire. They had to see that there was enough wood to keep the fire burning all the time. When there were no small bits of wood, Bright Moon was trained by his father to get thick tree-stems and broken branches. He became very expert at this work.

But even then the fire went out sometimes. Then Bright Moon would see his mother, with bent back, rubbing two sticks together. She did it smoothly and quickly till she had smoke and a little flame from which the wood-dust and dry grass which she had put together might be lighted.

Sometimes she would be unable to get the fire started. Then his father would come to her help. And so that Bright Moon might see how it was done, he would say, "It is like this. Get a stick of hard wood. Make it smooth with your knife. Take it in your hands, so, and keep turning it quickly on a soft board." "How long will it be before fire comes?" said Bright Moon. "Quite a long time," said his father. "You will get tires, but keep on".

At last the wood became heated and there was smoke, and then Bright Moon saw the first flames which he had made by himself.

But in addition to this, Bright Moon had to be able to get fire from a hard stone named a "flint". This was done by giving a blow with a bit of rough flint on iron, or ironstone. He had very little knowledge about iron. But he had seen that a blow from flint on stone with iron in it had the effect of producing small flames. Flint was one of the most important things in Bright Moon's existence, and much of his training had to do with it. Arms and knives were made from it. It was so readily broken that it was used in much the same way as we make use of sand-paper to-day.

These early men made much use of a long pointed instrument, or "spear". When Bright Moon was strong enough to take up his father's spear, the long training in its use was strated; how to keep it in his hand, how to send it through the air, and how to make it go straight to its mark.

At last Bright Moon was ready to make a spear form himself. First he had to get a long straight stick. Then, after cutting it down to the right size, he put it over the fire till it was soft and readily bent. Then, with great care, he gave it the right form, and put a flint head on it. With it Bright Moon was able to go after animals, and frequently he came back with meat for his mother. Even at its best the spear was not a very good instrument. Quite frequently it did not go straight, and then the animal would only be wounded and made angry. For this reason Bright Moon had to be trained to get animals in other ways. A square hole was made in the earth with long sticks which were used as spades. Bright Moon was now able to make these sticks smooth with his flint knife.

When the hole was ready, sticks which had been made hard in the fire were fixed in the sides and on the floor. Then the men kept watch till an animal went into the hole. One had to be quite expert to get certain sorts of animal. Sometimes a spear was fixed to the branch of a tree by cords made from skins. It would be hanging in such a way that it would come down on the animal while it was going past.

One day Bright Moon and his father came across the footprints of a bear.

"Go back quickly to the others and give them the good news. I will be waiting here," said Sharp Eyes.

Bright Moon had never been so happy before. "My father has given me important work to do. I have to be quick," he said to himself while he was running back.

"Come quickly, all of you! Sharp Eyes has seen the footprints of a bear. He's in need of your help. Come with me."

No time was wasted. In a second they were all getting ready to go with Bright Moon. There hadn't been much food about. Those footprints might take them to a good meal, enough to keep them going for days. Long Arm took up his knife. Quick Foot went and got his spear.

"We're off!" they said, crying out to the women. "Make a great fire, O Fire Keepers! If all goes well there will be a good meal to-night!"

In a short time they saw Sharp Eyes some distance away, waiting for help. "There have been sounds of the bear moving about. His hole is almost certainly not far from here," said Sharp Eyes softly. "Long Arm, take your knife and go up that slope over there. Take good care, because the bear may come out of cover at any time. Strong Spear, you go this way till you are near Long Arm on the slope. Bright Moon, the other men, and I, will go forward in this direction. Bright Moon will then be able to see how a bear is put to death. Some day he will have to do it himself.

"Keep your eyes on me," said Sharp Eyes softly to Bright Moon, lifting his spear. "Now I am ready for him."

Suddenly the bear, full of fear, came out of a hole less than fifty yards away. Bright Moon saw his father balancing the spear in his right hand for a second. Then he sent it through the air. The bear made a deep noise in its throat. It went up on its back legs, and then came down like a stone. Bright Moon saw Long Arm send his stone knife at the bear's head with all his force. When all was over the chief said loudly, "Well, men, we'll have a great meal to-night."

- (1) What did Bright Moon and his family use for clothing?
- (2) Describe the two methods they used for making fire.
- (3) What instrument did they use for killing animals?
- (4) Describe how they made it.
- (5) What other method did they use for getting meat?
- (6) Describe the bear hunt.

THE BOY WHOSE HOUSE WAS A HOLE IN THE EARTH.

PART TWO

There seemed to be no end to the things Bright Moon had to get into his head. He got his training by watching the older men at work. He did everything again and again, till he was able to do it as well as his teacher. In addition to learning the use of the spear and the knife, he had to have a knowledge of the river. He had to be able to make a rough flat boat - and very rough it was.

One day Quick Fingers, the old Wise One, made a new sort of boat like an umbrella. It had a framework of curved sticks and a covering of skins. A man seated in this boat would be able to send it through the water with the help of a long flat bit of wood. Bright Moon had to be able to do this.

Then he was trained in the art of getting fish with a spear. He kept very quiet by his father's side, with his spear in his hand, waiting till it was time to give the quick, strong blow which would get them enough food for a good meal.

He had to be certain which of the plants by the river were poison and which were good for food, so that he would never take the bad ones.

Bright Moon's sleeping-place was not in a dar hole all the year round. When the spring came, with its beautiful weather, he and his father and mother would go with the other families to where there was more food. Bright Moon had a very interesting time when they were moving to a new living-place. He and his mother put all the stone instruments into skins. It was hard work pulling them over the rough earth, but it had to be done, because they would be needed later.

When they got to a good stopping-place, rough little houses of branches and skins were put up. Other houses were square, with a forked tree or branch put upright at the two ends. Across the top of these they would put thick sticks, over which was placed grass or a number of skins.

Bright Moon took a great pleasure in house-building. He quickly became good at looking for branches and sticks which would be of use. He made material for the roof by twisting grasses together, and gave help in putting this into place.

When the houses were complete and there was enough food for the day, Bright Moon would go and see how old Wise One made things from animal bone. In a short time he became expert at making fish-hooks and needles from the great teeth of the animals put to death by his father's spear.

Bright Moon had no need for pencils or paper. At the time when Bright Moon was living men had no system of signs in which to put their ideas down on paper. But sometimes when enough food had been got in, and the men had nothing to do, they made pictures. Even to-day some of these very early pictures are to be seen in the holes which were the living-places of Bright Moon and his friends. The art of making pictures became part of Bright Moon's education. It is still not clear why these pictures were made. Some say that they were used as a record of events. Others say that they may have been offerings to Higher Beings. Almost all the pictures are of those animals which were used for food.

At first Bright Moon only made marks on the walls of his living-place with a flint. Then he was trained to make use of colours and burned wood in much the same way as schoolboys make use of coloured chalks and burned wood in their schoolwork today.

Bright Moon and his friends had to have teaching in the beliefs and ways of the group. The older men gave them an account of the Higher Beings, and of thunder and all sorts of other things. Why is it that at certain times the air becomes cold and there are no plants to be seen? Why does the river get wider? Who puts out the stars in the daytime?

It was his business to get as much knowledge as possible from the older men. In those early days man had very strong feelings about religion: any teaching about the Higher Beings was important. When Bright Moon was about fourteen the old men took him far into the woods. There he was trained by old Quick Fingers, the Wise One of the group, in the most important beliefs. Quick Fingers said there were Beings who had power over Rain, and Sun, and Fire, and he let him see pictures of these Beings cut in stone. Bright Moon became expert in what to say to them and how to make them pleased. Special dances were dances for these Beings. At last the older men said that Bright Moon was now a man like them. When they went back the women got a great meal ready, and Bright Moon's schooldays were at an end.

But that was not the end of his education. He went on watching what the older men did, and every day he was learning new things which would make him better able to take his place in the group. But in the eyes of everyone he was now a man, with a man's rights.

A very different school from your, you say. It was. But the things which Bright Moon was trained to do with so much care were those which would be of most use to him in his existence in the woods and on the mountain slopes.

- (1) How did Bright Moon get his training?
- (2) Describe the boats they used.
- (3) How did they make their houses?
- (4) What happened when Bright Moon was about 14 years old?

KASSA, THE STRONG ONE

Once among the Mende people in the country known as the Sudan there was a strong young man named Kassa Kena Genanina.

"I am a strong man," he said, "the strongest man alive, and I'm not afraid of anything!"

One day Kassa went hunting in the forest with two other young men named Iri Ba Farra and Congo Li Ba Jelema. Iri and Congo carried guns to hunt with, but Kassa carried a pole of forged iron.

Iri and Congo hunted and hunted, but they found no game. Kassa, who was swift as well as strong, killed twenty large antelopes with his iron pole, and he brought them into the clearing where Iri and Congo waited.

"Here is the meat," Kassa said. "Now who will go into the forest to get firewood?"

But both Iri and Congo were afraid to go into the forest alone, so Kassa said to Iri:

"You stay and guard the meat so that it won't be stolen by the animals of the jungle. Congo and I will get the firewood."

Kassa and Congo went into the forest, and Iri was alone. And while he watched, a huge bird came flying down from the sky and said to him:

"I am hungry. Shall I take you or shall I take the meat?"

The huge bird was frightening, and Iri said, "By all means take the meat!"

The bird took one of the antelopes and flew off with it. When Kassa and Congo came back Iri said: "While you were gone a huge bird came down and said, 'Shall I take you or the meat?' I said, 'Take the meat!'"

Kassa was scornful. "You shouldn't have given him an antelope. You should have said, 'Take me!'"

The next day Kassa went again into the forest to get firewood, and this time he took Iri with him and left Congo to guard the meat.

And when they were gone the huge bird came sailing down from the sky again and said to Congo Li Ba Jelema:

"I am hungry. Shall I take you or the meat?"

Congo was frightened, and he said: "If you're that hungry, then take the meat!"

The bird took one of the antelopes and flew away. When Iri and Kassa returned from the forest Congo told them what had happened.

"The huge bird came back and said, 'Shall I take you or the meat?' And I said, 'Take the meat!'"

Kassa said, "You shouldn't have said that, you should have said, 'Take me.' Tomorrow I shall stay and guard the meat."

So the next day Iri and Congo went together into the forest for firewood, and after they were gone the huge bird sailed down to the clearing and said to Kassa:

"I am hungry. Shall I take you or the meat?"

Kassa sprang up.

"I am Kassa Kena Genanina, the strongest man alive!" he shouted. "You shall take nothing, neither the meat nor me!" He seized his forged iron pole and threw it at the bird. It struck her as she flew, and she fell dead upon the ground.

But a tiny feather came loose and floated in the air. It floated downward gently and settled upon Kassa's shoulders. It was heavy. It pushed him to the ground. He lay upon his stomach, and the feather was still on him, and it was so heavy he couldn't move. He struggled to get up, but the feather held him to the earth.

After a long while a woman carrying a child on her back came by, and Kassa said to her:

"Call my comrades from the forest so they can help me!"

She went into the forest and found Iri and Congo, and they came running to where Kassa lay. First Congo tried to lift the feather from Kassa, then Iri tried, but it was too heavy. They they tried together, but they couldn't budge it.

The woman stood watching them. Finally she bent forward and blew the feather off Kassa's shoulders with her mouth.

Then she picked up the dead bird from the ground and gave it to the child on her back for a toy, and went away.

-----oOo-----

- What kind of man did Kassa say he was? (The strongest man alive)
- With what did Kassa hunt? (A piece of forged iron)
- With what did Kassa's friends hunt? (With guns)
- What animals did Kassa kill for food? (Antelopes)
- How many did he kill? (Twenty)
- What did the big bird want from Kassa? (The meat or Kassa himself)
- What happened when Kassa killed the bird? (A feather fell on his shoulder and bore him to the ground)
- Who did help Kassa? (A woman with a child on her back)
- Could Kassa's friends help him when he was pushed down on the ground? (No)

YOUNDE GOES TO TOWN

Once in the country of Akim, in the hills far back from the coast, there was a man named Younde. He was a simple man who had never been far from home, and he spent his time at farming and hunting like the other people of the village. He had often heard talk about the big town of Accra by the ocean, and all the wonderful things to be found there, but he had never been farther from his village than the river.

But one day Younde had to go to Accra. He put on his best clothes, and took his knife and put it in his belt. He wrapped some food in a cloth and put it on his head and started out. He walked for many days, and the road was hot and dusty. After a while he was out of his own country, and people didn't speak Akim, which was his language, any more. He came closer and closer to Accra. There were many people and donkeys on the way, all going to town or coming back from town, more people than he had ever seen on the road before.

Then he saw a great herd of cows grazing by the edge of the road. He had never seen so many cows in his life. He stopped and looked at them in wonder. He saw a little boy herding the cows and he went up to him and said, "Who is the owner of all these cattle?"

But the boy didn't understand Younde, because Younde spoke Akim, while in Accra they spoke the Ga language, and he replied, "Minu," which meant "I don't understand."

"Minu! What a rich man he must be to own so many cows!" Younde said.

He continued his way into the town. He was very impressed with everything he saw.

He came to a large building and stopped to look at it. It was made of stone, and it was very high. He shook his head. There was nothing like this back in the hills. When a woman came by on her way to market Younde spoke to her.

"What a tremendous house!" he said. "What rich person can own such a building?"

But the woman didn't know what Younde was saying, because he talked Akim and she knew only Ga, so she replied to him: "Minu."

"Minu! That man again!"

Younde was overcome. No one back in Akim had ever been so wealthy as Minu. As he went farther and farther into the town he kept seeing more wonders. He came to the market. It covered a space larger than all the houses in Younde's village. He walked through the centre of it, and saw the women selling things that were rare in his village, like iron pots and iron spoons.

"Where do all these things come from?" Younde asked a little girl.

She smiled at him. "Minu," she replied.

Younde was silent. Everything was Minu. Minu everywhere.

The crowd was very great. People pushed and shoved, for it was the big market day and everyone within walking distance had come to sell or buy. Younde had never seen so many people in one place. The stories he had heard about Accra hadn't done it justice. He stopped an old man with a drum under his arm and said:

"So many people, all at one time! What makes so many people all come to Accra?"

"Minu," the old man said.

Younde was overwhelmed. What influence that Minu had! People came to Accra in great crowds just because of him. How ignorant folks back in the

village were of this great personage.

He went out of the market down to the ocean's edge. Lying in the water were many little fishing boats with sails, the first Younde had ever seen.

"Wah! To whom do all those boats belong?" he asked a fisherman standing on the beach.

"Minu," the fisherman replied.

Younde walked away, and came to where a large iron cargo ship was being loaded with palm oil and fruit. Smoke came out of its stacks in huge black clouds, and hundreds of men swarmed over its decks.

"Hah!" Younde said in great excitement to a man carrying a stalk of bananas on his head. "This must be the largest boat in the world!"

"Minu," the man said.

"Yes, I know; that much I guessed," Younde said. "But where is all the fruit going?"

"Minu," the man said, and went up onto the deck of the ship.

Younde was overcome. Minu was indeed a great man. He owned everything. He ate everything. You couldn't ask a question but what people would answer "Minu." Minu here, there, everywhere.

"I wouldn't have believed it if I hadn't seen it," Younde said. "They ought to call Accra 'Minu's Town.' How wonderful it would be to have Minu's great wealth!"

Younde then transacted his business in Accra, and again he wrapped food in his cloth and set it on his head and started out for home.

When he came to the edge of the town he saw a great procession and heard the beating of drums. He came close and saw it was a funeral. Men were carrying a coffin and women were crying out in mourning. It was the most impressive funeral Younde had ever seen. He pushed his way into the crowd and looked. And to one of the mourners he said:

"Who is this person who has died?"

And the mourner replied sadly: "Minu."

"What! The great Minu is dead?" Younde said. "The man who owned the cattle and the tall house, the sailing boats and the iron steamship? The man whose reputation has crowded the market place beyond belief? Oh, poor Minu! He had to leave all his wealth behind. He has died just like an ordinary person!"

Younde continued his way out of the city, but he couldn't get the tragedy of Minu from his mind.

"Poor Minu!" He said over and over again. "Poor Minu!"

-----ooOoo-----

In what country did Younde live? (Akim)
What language did he talk? (Akim)
What was the name of the big town by the ocean? (Accra)
What language did they speak in Accra. (Ga)
What does the word 'Minu' mean? ("I don't understand")
What did Younde think "Minu" meant? (The name of a man)
What are some of the things Younde saw? (A herd of cows, a big building, the market, fishing boats, a large ship).

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FEDERATION OF SOUTH AFRICAN WOMEN 1954-1963

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