Outlook on the Month

Samuel Edward Kruise Mqhayi

Mqhayi is the first, or among the first, in the field of Xhosa Literature. To generations of black pupils and students, Xhosa poetry is synonymous with 'S. E. K. Mqhayi'. I make bold to say there is not one child who has gone through primary school education without having encountered at least one of his works.

Symbolic in more than one respect of his time, his works reflect his nationalistic sentiments, his religious inclinations, his status as a black British subject. However, to me, Mqhayi was a visionary: His loyalty to his sovereign, expressed beautifully in 'The Prince of Britain', is subtly underlined with scorching irony.

‘Hayi, the Mighty Britain!
Here she comes with bible and bottle,
Here she comes, a missionary escorted by a soldier,
with gunpowder and guns,
with canons and breachloader.
Forgive me, O Father, but which of these must we accept?

………

Long live the King!

That he realised that the political situation would, and indeed had to change we get from the novel uDon Jadu.

Like any good writer, Mqhayi reflects the spirit of his age and if the reflection we see appears complex, that is a result of the complex nature of the time in which he lived. He has written prolifically, prose and poetry, but it is in the latter genre that he excels and for which he is tremendously admired.

Accepted and acknowledged Poet Laureate (Imbongi yeSizwe), Mqhayi excelled in that form of poetry known as Praise Poems (Izibongo).

It is perhaps in times of stress that human nature reveals itself at its purest. We are apt to feel keenly during times of disaster. Mqhayi's nationalistic sentiments are very well portrayed in the praise poem Ukutshona kukaMendi, written after the Mendi, carrying black troops to France during World War I, was sunk. At one and the same time, he pays tribute to the black men who died for their fatherland and consoles (in true African style) the nation for the loss it has suffered.

In his praise poems about some of his contemporaries, there is one on Ms Minah Thembeka Scga, one of the founders of the National Council of African Women. Taking into consideration that women in this country are still fighting for recognition of their worth as people, it is worth noting that Mqhayi, in acknowledging the work and involvement of this woman, was commendably free of sexist attitudes.

The real greatness of Mqhayi however, it to be found in his wholeness of view: as an artist of stature he praised, spoke and wrote of his Africaness with pride and eloquence. But more than that he claimed the heritage of all South Africa as his own. In so doing, he articulated prophetically, the vision of a new oneness—a vision caught, held and cherished. As the works of Nakasa, of Mpahlele, of Fugard, of Brink and others have shown. And will continue to show.

Sindi Sayedwa
A translation of this inscription reads: Here lies SAMUEL KRUNE MQHAYI / He was born on 1st December, 1875 and died on 29th July, 1945 / A praise singer of the nation, of national acclaim, a writer of books, a counsellor of the whole Xhosa Kingdom, a leader and a true Christian. / Let him rest in peace. / Let his spirit remain for ever leading us. 

This stone was laid by his nation and family under the auspices of the Memorial to the revered Ntsikana.

Mqhayi: Oral Bard and Author

Wandile Kuse

Samuel Edward Krune Mqhayi was born on December 1, 1875 and died on July 29, 1945. As a socially committed writer who desired to push South African history in a certain direction, his significance lies in the fact that he bridges nineteenth and twentieth century Xhosa literature; that he was an oral bard in a literary age, and that he was a literatus carrying an oral tradition. Beyond that he was a creative artist as well as a performer reciting his own poems. In this article, Fr. Kuse, currently engaged in doctoral research on Mqhayi at the University of Wisconsin, gives an overview of the poet's life and work.

WHEN MQHAYI wrote his first two poems for Izwi LabaNtu (The Voice of the People) in 1897, he was immediately acclaimed as Imbongi yakwaGompo neyeSizwe Jikelele. In these two poems the two main themes of Mqhayi's life's work are delineated, viz:

(a) In 'Izwe lakwaNdlambe' (The Domain of the Ndlambe People), he declared his unshakeable loyalty and fidelity to the polity and traditions of his people.

(b) In 'UNtsikane' he portrayed his quest to transcend local and ethnic considerations by heroising the first notable Xhosa convert to Christianity. Christianity and the values of Western European civilization had become the vehicles of 'progress' in the eyes of Mqhayi's generation of writers. They were, however, not uncritical of proselytizers to the new ways of the alien civilization. (See also Imibengo: 'Inkokeli' and Tiyo Soga's essays.)

The evolutionary development of Mqhayi's attitudes is reflected in his contributions to two publications in particular: Izwi labaNtu and Imvo zabaNtsundu. He became editor of the former within the first year of its existence, but funding dried up and the journal collapsed in 1910. Mqhayi then became editor of Imvo zabaNtsundu which was being produced in King William's Town. The various columns to which he contributed included 'Abantu' (People), 'E ZaKomkhulu' (News from the Court) and 'Incoko' (Conversation). A selection of his articles appear in W. G. Bennie's (ed.) anthology Imibengo (1935).

During the Anglo-Boer War (1899-1902) and World War I (1914-1918), Mqhayi wrote poetry which alluded to the hostilities between the
Europeans in South Africa and in Europe. The significance of these wars for the 'natives', his countrymen, is elaborated upon in the body of the poems. His ideas were further elaborated in his prose fiction. His first novel, an adaptation of the Biblical story of 'Samson and Delilah', entitled *USamson* (1905), offered a critique of South African society in the years following the Anglo-Boer War. He conceived of the 'natives' as the impotent 'sleeping giant' who, in the words of Shakespeare's Mercutio, willed and wished 'a plague on both your houses'. The image was sustained by the Titan's act which brought to ruin the edifice constructed by the collusion of liberal white men and reactionary racists at the expense of the indigenous peoples of South Africa. Mqhayi was always aware that the intrusion of Europeans into the patterns of behaviour and politics of Africans was not always gentle and altruistic.

Mqhayi's name is, of course, pre-eminently associated with his epoch-making classic *Ityala Lamawele* (The Law Suit of the Twins) (1914). *Invo* (10/14/61) quotes Professor Z. K. Matthews as saying that Mqhayi 'sprang into fame at once as one of the best Xhosa writers, to be classed with men like Soga and Rubusana'. The negative posture of *USamson* led Mqhayi, in dialectical fashion, to the positive assertion of indigenous values in *Ityala Lamawele*. This book is a compendium of various styles: the opening is dramatic and thereafter the prose is punctuated by heroic poetry, historical and biographical sketches as well as legend and mythology. Here Mqhayi projected his image of men and women of culture who propagated the best ideas of their time. His heroes and heroines encompassed the representatives of tradition as well as men and women educated in the ways of the West. The first part of the work is an exciting portrayal of the ways of tradition while the latter part is a series of biographical sketches and historical situations.

Mqhayi's next work of fiction *uDon Jada* appeared in 1929. This book is both a utopia and an allegory. Its themes are parallel to two other books by Mqhayi and demonstrate the dynamic relationship between fiction and social reality. The *persona* (the narrative is in the first person singular) is an amalgam of the hero of the autobiography, *UMqhayi waseNtabozuko* (1939) and the author's free translation of C. Kingsley Williams' *Aggrey of Africa—uAggrey umAfrika* (1935), a work inspired by the visit to South Africa of Aggrey, the Ghanaian as a member of the Phelps-Stokes Commission on Education in Africa.

Excepting the autobiography, Mqhayi's last two books underline the fact that he was pre-eminently a poet—a veritable traditional oral bard whose awareness and sensitivity to the great issues of his times as well as his responsiveness to the creative impulse led him to experiment often with European modes of rhyme and rhythm—not altogether successfully. In 1937, Mqhayi wrote *UMhlekazi uHintsa* (a poem in eight cantos). On the hundredth anniversary of the assassination of the Paramount Chief of the Xhosas, he felt the urge to reassert his credentials as the royal bard of old times. His composition won the May Esther Mqhayi award. Mqhayi's name is, of course, pre-eminently associated with his epoch-making classic *Ityala Lamawele*. The music of his poetry communicates even if one does not understand the words. However, there is a translation of the first paragraph of the poem Mqhayi wrote on the occasion of the recruitment of the 'Black Brigade', a black South African contingent in the First World War. If one has seen the film 'Patton', one can sympathize with Mqhayi's sentiments in response as it were to Patton's saying, 'When your grandchildren expectantly ask you what you did in the great world war, you would not like to have to say you were shovelling shit in Louisiana'. Mqhayi introduces the poem 'Umkhosi WeniDaka' in this manner:

*Aaw! Ewe kambe siyabulela*  
*Lakuthi' ikokwethu lisinge*  
*Ngokuya kusebenz' emazibukweni*  
*Ngesexha la lalo lokuxaka*.
Mqhayi Through The Eyes of His Contemporaries

Wandile Kuse

In this second article, Fr. Kuse presents a view of the achievements and impact of Mqhayi on those inspired to continue the literary tradition to which he gave such vibrant expression and development.

AN OVERVIEW of the life and works of Samuel Edward Krune Mqhayi begins appropriately with a few lines of poetry from the last page of his most notable work, Ityala Lamawele (Lovedale, 1914):

Ndiya kuhlala ndinani phi na, ndingumuntu nje;
Ndingumuntu nje' int' ehlal' ihambele?
Ndingumuntu nje' int' ehlal' ihlal' ifuduke?
Ndingumuntu nje' int' ehlal' ihlal' igoduke? 1

Impossible for me to be always with you, since I'm only human (and mortal);
Since I'm only human, a thing that sooner or later takes a trip?
Since I'm only human, a thing that sooner or later shifts residence?
Since I'm only human, a thing that sooner or later departs for home?

Unveiling of Mqhayi's Tombstone

S. E. K. Mqhayi died on July 29, 1945 and was buried two days later at Ntab'ozuko (near Berlin, Cape Province, South Africa). 2 The obsequies were then expanded to include the participation of Mqhayi's illustrious contemporaries. On March 26, 1951, there assembled at Ntab'ozuko, Mqhayi's homestead, masses of people, for the unveiling of the memorial to him. South Africa's men and women of distinction were there. And so were the contemporary bands on whose shoulders fell the mantle which had graced Mqhayi's life. The tradition of literary Xhosa which he had helped develop and stabilize, refine and display would now be theirs to sustain and expand. They would be called upon to carry it forward in all its richness and integrity.

In a prose introduction to a poem celebrating the unveiling of Mqhayi's tombstone, the Rev. St. J. Page Yako cites only a few of the distinguished guests and officiants at the ceremony. He mentions the Rev. J. A. Calata—president of the Ntisana Memorial Cultural Society, Mr. J. T. Arosi—secretary general of the society, who also acted as M.C., Professor D. D. T. Jabavu, Dr. A. B. Xurria, and Mr. A. W. Champion (a former president of the African National Congress) delivered speeches which eulogised Mqhayi. These men also represented various ethnic groups. They were thus visible testimony that Mqhayi's art belonged to the national heritage. Mqhayi's beautiful prose and poetry was not dedicated merely to the local chiefs of his extended family and clan. He belonged to the nation as a whole. He was indeed Imbongi Yesiswe Jikelele.

Poetry Inspired by the Occasion

The poetry written and recorded to commemorate Mqhayi commands attention because of the numerous allusions to his life, works and times. Two of the poets are especially significant, not only because of the poems they wrote but also because of the titles attached to their names. D. L. P. Yali-Manisi styles himself Imbongi Entsha (The New Bard). 3

James J. R. Jolobe is frequently referred to as Imbongi Yomqamlezo (The Bard of the Cross). The titulard designation of these two poets suggests that they may be regarded as pre-eminently developing for and transmitting to the succeeding generation two stylistic themes of Mqhayi's poetry viz. the oral declamation and the contemplative and lyrical written poetry. These two modes of expression reflect in turn the interaction of indigenous Xhosa forms with the European literature learned in the schools and the church institutions.

J. J. R. JOLOBE

Jolobe's work is important not only because of the theological tendencies of his poetry, a trait also prominent in Mqhayi—but also because of his strikingly literary style. In most of his work he is demonstrably not an oral declaimer addressing his assembled countrymen. He is a writer who communicates with his audience through the medium of the written page.

In the poem Imbongi YeSizwe, 4 composed as a tribute to Mqhayi in 1945, Jolobe contextualizes the life and work of the subject. The poem opens by calling attention to the shocking news of the death of the poet laureate and says a word—following the formula on such occasions—on behalf of writers of books. He notes Mqhayi's distinguished place in Xhosa literature by invoking the image of a blood transfusion. In another place he advocates that the first half of the twentieth century should be regarded as the 'age Mqhayi' by those interested in South African literature in the Nguni languages. This suggestion is in deference to Mqhayi's unique contribution to literary Xhosa both as linguist and author. The burst of creativity, observed Jolobe, represented by such writers as Tiyo Soga, Gqoba and Rubusana seemed to have abated. Then Mqhayi appeared on the literary scene, with his classic Ityala Lamawele (1914). Jolobe notes that written literature lacked vigor and elan at the beginning of the century. It was disappointing to observe that the Xhosa spoken by many of the 'schooling people' left much to be desired. The syntax and idiom was halting. It lacked the pristine elegance of spoken Xhosa: kwisininzi sabafundisiweyo khona nokuyithetha ngomfomfo kwakwukwalela.

Eulogies

It is clear that Imbongi YeSizwe was composed by Jolobe with the lines quoted at the beginning of this chapter in mind. Certain phrases are reminiscent of the paragraph of poetry with which Mqhayi closed his Ityala Lamawele: The structure of Jolobe's poem is built around Mqhayi's lines. The evidence emanates from the following phrases:

...ihambile iMbonぎyeSizwe (...the Poet Laureate has taken a trip)

Ufudukile umphakathi enxweneni elidala...
(The councillor has moved his residence from the old site)...

Imkile intw' enkulw' yasemaziMeni...
(The great fellow of the Zima clan has departed (i.e. gone home))

The structure and theme of the poem seeks to capture the spirit of Mqhayi's work and life. Jolobe devotes a substantial portion of the poem to a series of eulogies. This is a stylistic feature which characterized much of Mqhayi's 'oral' declamations. The use of the eulogistic flashings contrasts much with the religious, reflective, and narrative poetry of which Jolobe is a distinguished exponent. It is no accident that Jolobe is known by the title Imbongi Yomqamlezo (the bard of the Cross). Even when Jolobe relies heavily on the traditional formal, he impresses it into service of the Christian themes dear to his heart. In his portrayal of an imbongi—his poetic gestures, his garb and insignia—Jolobe envisages the deceased Mqhayi, a man of the Christian persuasion, as now performing in the realms above, where his eulogistic namings are used to praise Jesus the Christ.

Seminal ideas

In the final section of the poem Jolobe alludes briefly to the high lights of Mqhayi's life—his youth and the early conception of the seminal
ideas which became *Ityala Lamawele*, his formal education at Lovedale, the influence W. B. Rubusana had on his career, his services to the Ndlambe tribal chiefs, his editorship of *IzwileLabaMtu* (The Voice of the People) and *imvo zabaNtsundu* (Black (or Brown) People’s Opinion), linguistic work in co-operation with W. G. Bennie in standardising Xhosa orthography and grammar, disagreements with his superiors at Lovedale, and finally his literary works.

**Yali-Manisi**

Other poets deal at some length with the various aspects of Mqhayi’s life. Yali-Manisi, however, should be singled out as a modern poet whose oral style contrasts sharply to Jolobe’s literary style. With him immediacy and concreteness of imagery is not a literary device that is resorted to only occasionally. It is of the very substance and spirit of the performance; and carries over even to the written page. Where Jolobe clearly intends to be read and thought about, Yali-Manisi’s purpose, in his works, is to be heard, seen and sensed. Yali-Manisi devotes two poems to the declamation of Mqhayi. His nuances and allusions are based on and are steeped in the Xhosa culture. He sings about the same things as Jolobe. But he goes into greater depth and detail. The genealogical origins of Mqhayi occupy the introductory prose to the poem composed while Mqhayi lived and was at the height of his career.9 A quick reference is made to his literary exploits and the outstanding quality of his prose and poetry. To capture its flavour, an idiom is invoked:

Asimnandi (isiXhosa sakhe) simyoli inqweme lentulo kubaThwa.

*(So elegant (is his Xhosa) it is to be compared to the taste of a monitor’s tripe to the San people)*

**Pictorial representations**

Yali-Manisi’s poem is in the modern format borrowed from European versification. The poem is divided into verses of eight lines each. Yet the traditional heroic poetry techniques sustain the movement within and between the verses. The opening verse is a mosaic of pictorial representations of the man, Mqhayi. It consists entirely of a series of eulogies. In the rest of the verses, the narrative elements and other literary devices are subjugated to the strong beat of the elaborate eulogistic namings which fall over each other like a torrent. In the process the actions and the accountings by which Mqhayi earned the status of being a hero are flashed forth. The enumeration includes some aspects neglected by Jolobe.

The main thrust of the first poem is Mqhayi’s fame. Hence the eulogy ‘So-Dumangashe’ (One—like-a-famous-(race)-horse). Images of power and alacrity are invoked by this eulogy. Mqhayi’s base of operations was the domain of the Ngqika sub-group of the Xhosa-speaking peoples. Yet it is claimed that he had an impact beyond the Orange river, the Vaal river, and throughout the length and breadth of South Africa. His political wisdom and service to the various Xhosa clans is lauded. He performed at the court of the paramount chief of amaNgqika as well as in the high places of the splinter group, ama-Ndlambe (see his poem Aa ! Silimela!), while he worked for the unity of the tribes against a common enemy. Being of Thembu origin himself, he performed at Qamata, the Great Place of Kaiser Matanzima (Aa ! Daliwonga I). At the end, the poem which began with the phrase:

*Iti ke imbongi entsha ngaye... (Thus speaks the New Bard of Him...)*

ends with:

*Ityathonel' imbongi entsha,*
*Ngelizw’ elingenabutsha,*
*Nci-ncincilili*

*(The New Bard makes his exit With a statement that lacks newness Ncincilili: a typical Mqhayi concluding formula)*

**Call to Customary Observances**

Yali-Manisi’s second poem6 performed on the occasion of the death of Mqhayi shares the structural features of the earlier poem. Its theme is similar to the one by Jolobe. Towards the climax, the bard calls upon the various sub-kingsdoms of the Xhosa territories to perform the customary observances on the demise of a heroic figure:

*YALI MAN I SI*

-Ngabanga, ngayi angana ukuqwazi.
-Ngabanga, ngayi angana umuntu.
-Ngabanga, angana umuntu ezihloni.
-Ngabanga, ngayi angana umuntu ezihloni.
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*YALI MAN I SI*

-Ngabanga izabi, izibiza ukuthi nezi-yayo.
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*The grave of Mqhayi at Ntabozuko near Berlin, some twelve miles from King William’s Town. The monument was unveiled on Easter Monday, 26th March, 1951. According to one chronicler, a great thunderstorm broke over the thousands of people assembled. So violent was the lightning and rain, that the ceremony had to be curtailed. The hill is now (1975) considerably more afforested than when this photograph was taken.*

The tensions of the poem are resolved in the final verse. Mqhayi is perceived as going from glory to greater glory. He has graduated to the status of an ancestral spirit and mediator between the living and the dead. In Jolobe’s words, Mqhayi still lives in the hearts of readers:

*Ugama lifukanyw' ezintliziyweni zeemfundi.*

*He-whose-name-is enshrined in the hearts of educated-ones.*
ADOLPHUS Z. T. MBEBE and St. J. PAGE YAKO

A fuller impression of Mqhayi’s life and times is gained by a review of the poems written in *Indyebu kaXhosa* (edited by G. Soyia Mama*) by Adolphus Z. T. Mbebe and the Rev. St. J. Page Yako.

There is also a longer poem published in *African Studies* (September, 1951) written by Lettie G. N. Tayedzerwa and translated by F. S. M. Mncube. Tayedzerwa seems to be a Xhosa speaker domiciled in Rhodesia.

Adolphus Z. T. Mbebe’s poem is entitled ‘Ngomf! S. E. Krune Mqhayi’. The influence of English poetic forms—such as were learned in Church schools—is evident in Mbebe’s poem. The poem is divided into stanzas consisting of eight lines each. Mbebe experiments with rhyme. However, the rhyme scheme ab, ab, cc, dd set up in the first stanza is abandoned in the rest of the stanzas. In this modern poem, Mbebe cites some modern topics which Mqhayi treated in his inimitable prose and poetic style.

Concerning the first World War, Mbebe says:

*Kuba imigewu ibi igquba phezolo,*

*Waphum* umlisele ucinama loo milo.

*For (only) the night before the strangers were raising dust*

*And so the flower of our youth went out to put out the fire.*

Walimal’ uMendi wakrun’ intiliyulo

Seva kwaloor Krune ebohip’ intiliyulo.

*Then the (troopship) Mendi came to grief and broke our hearts;
And we listened to that same Krune uttering words of comfort.*

This is a reference to two well known poems by Mqhayi, ‘Umkhosi weMIalaka’ and ‘uMendi’—one a hortatory and bitterly satiric poem; the other a dirge mourning the tragedy of the Mendi’s sinking during a voyage in the English Channel. Mbebe praises Mqhayi not only for his own first literary pieces, ‘UNtsikana’ and ‘Izwe lakwaNdlambe’, published in 1897, were poems which earned for this author the title ‘Imbongi Yesizwe.’

Concerning the second World War, Mbebe says:

*Ingamahali-hali iimbongi zifun’ ukugwazana loo mhl…*

*Ziniswe kubi yimbongi kaDaliwonga*

*Kwada kwalami’ eyomnqamlezo xa ziza kukrazulana*

*Being outshone by Daliwonga’s bard (i.e., Kaiser Matanzima’s)*

*Then the-one-of-the-cross intervened just before they tore each other up*

There were anxious moments that day as the bards seemed aggressive towards each other...

*Jolobe, the ‘bard of the cross’, then announced that there would be another occasion for such fierce competition—at Mqhayi’s homestead.*

When the appointed day came some notable speakers were conspicuous by their absence. Among those who declined the formal invitations were such distinguished persons as Mr. Honono of Nqabara, Mr. Mahlasela of Grahamstown, Mr. Jordan of *Inqumbo Yeminyanya* fame, as well as Mr. Cingo from the Boer territory of the Free State, and Mr. Mkize, head of the Langa high school in Cape Town. These names are mentioned in the poem because these men would have graced the occasion even more by their presence. Says Yako:

*Yiyo le mbongi eyoyikwa nguMkize eKapa.*

*Be ndimmemile aze kubon’ umzi utyityimba.*

*NoJodani weNgqumbo Yeminyanya akabonanga nto* Oko angalubonang’ udini lukaYali-Manisi,

Elekuza efun’ ukuhlabha nezulu lamazulu.

*NoMdledle wazifihla kwaSomgxada,*

*Esoyikela loo mpandla yakhe!*

*Inqaqhunyiselwa luthuli lukaManisi.*

*It is this same bard who is feared by Mkize of Cape Town.*

*I had invited him to come and witness a festive social occasion…* It is quite evident from the above passages that Yali-Manisi was and is an extra-ordinary performer of izibongo and deserves to be designated ‘Imbongi Entsha’ now that Mqhayi is gone. The latter part of the poem focusses at length on the imaginative description of Mqhayi’s tombstone and the hill, Mtatbuzuko (Mount Glory), on which he pitched his tent and then established his residence. The poem is sustained by concrete images and a great amount of detail is lavished on the depiction of people and places as a means of identifying them.

**LETTIE G. N. TAYEDZERWA**

The September 1951 issue of the Journal, *African Studies,* contains a long poem (nine verses of twenty lines each). It was evidently inspired by the news of the obsequies observed on March 26, 1951. Running right through the poem is a mournful refrain. Introduced in the…
first verse as 'Imbongi yesizwe itshabile' (The National Bard is no more),
the refrain is slightly altered whenever it is repeated by one persona or
another. There are romantic elements in the poem as Mqhayi's death is
mourned in turn by:
the Rhodesians (i.e., Zimbabweans) who claim Mqhayi as their own:
Uyabangwa sithi eMbembesi
We of the Zambezi valley claim you;
The animals of forest and veld;
the owl and umcelu representing the birds of the sky;
the fish and monsters of the deep.
The script for the spokesmen of each of these groups reads:
Imbongi yakwaNtu itshabile
The Bard of the Bantu peoples is deceased;
Imbongi yesizw' iphuthunyiwe!
The national bard has been fetched;
Yhu- imbongi yesizw' itshabile
Yhu! the national bard is deceased
Imbongi yesizw' ibiziwe!
The national bard has been recalled; and finally
'Kutshaba kwembongi kuyimasi!
The death of a bard stuns

The poetess asserts that the impact of Mqhayi's work transcended the
natural boundaries of geography and species. The Zimbabweans
figuratively request that Mqhayi’s head should be brought across the
South African border and be buried on the Mattopo Hills where the
remains of Cecil John Rhodes (the empire builder) rest with much less
moral justification. The Zimbabweans, claims Tayederzhwa, would
even like to deify and worship Mqhayi on the ground thus re-con-
secrated:
Ngabula nina nathetha naye!
Thina sifun' ukumbhedesha.
Mshologundini wabaNtsundu!
We envy you who spoke with him!
In our part we would fain worship him.
Thou Revered Spirit of the Brown people!
The final claim in the final verse is that as a bard Mqhayi has no peer in
the past, the present as well as the future.

5A photograph of Mqhayi shows him appropriately accoutred: facing p.5 of Itya/a.
8ibid., pp.121-123, 'Umfi u-Samuel Edward Krune Mqhayi'.
9Until the passage of the Rantu Education Act in 1953. 95% of African education was
church controlled, though the Government paid the teachers' salaries. Ministers of
Religion acted as managers of schools.

**LITANY ON HUMAN DEVELOPMENT**

All sing: Someone's crying Lord, Kumba yah

**Leader:** Someone's crying Lord, somewhere
Some is millions, somewhere in many places
There are tears of suffering
There are tears of weakness and disappointment
There are tears of strength and resistance
There are tears of the rich, and the tears of the poor
Someone's crying Lord, redeem the times.

All sing: Someone's dying Lord, Kumba yah

**Leader:** Some are dying of hunger and thirst
Someone is dying because somebody else is enjoying
Too many unnecessary and superfluous things
Someone is dying because people go on exploiting one another
Some are dying because there are structures and systems
Which crush the poor and alienate the rich
Someone's dying Lord
Because we are still not prepared to take sides
To make a choice, to be a witness
Someone's dying Lord, redeem the times.

All sing: Someone's shouting Lord, Kumba yah

**Leader:** Someone's shouting out loudly and clearly
Someone has made a choice
Someone is ready to stand up against the times
Someone is shouting out
Offering his very existence in love and anger
To fight death surrounding us
To wrestle with the evils with which we crucify each other
Someone's shouting Lord, redeem the times.

All sing: Someone's praying Lord, Kumba yah

**Leader:** Someone's praying Lord
We are praying in tears and anger
In frustration and weakness
In strength and endurance
We are shouting and wrestling
As Jacob wrestled with the angel
And was touched
And was marked
And became a blessing.
We are praying Lord
Spur our imagination
Sharpen our political will.
Through Jesus Christ you have let us know where
you want us to be
Help us to be there now
Be with us, touch us, mark us, let us be a blessing
Let your power be present in our weakness
Someone's praying Lord, redeem the time.
Interview with Herbert Mqhayi

R. G. S. Makalima

In this interview, specially undertaken for Outlook, Mr. R. G. S. Makalima of the University of Fort Hare was able to make contact with the one surviving son of Mqhayi.

THE AFTERNOON of Wednesday, 8 October 1975 found Prof. Clive Millar and myself heading for Zwelitsha near King William’s Town. Our mission was to find a certain Herbert Mqhayi, son of the one and only Samuel Edward Krune Mqhayi, Xhosa poet and writer. 1975 being the centenary year of the birth of the famous poet, we were trying to find out from his sole surviving son information which might be of interest to readers of Outlook.

Finding Herbert’s home was easy. Everyone, young and old, seemed to know house No. 572 in Zone 4 and to know the teacher living there. The pleasant lady who met us at the door might be Herbert’s wife, she might even be his daughter.

Are you looking for Mr. Mqhayi? He is not at home, is always away during the week. He is teaching at Tamara; comes back every Friday and goes back on Sundays.

What is the name of the school where he is teaching?
Gold Secondary School. It is only about twelve miles away.

Well, seeing it is only that far, we might as well try to find him there.
Ask anyone in the village; they are sure to direct you.

Off we went in the direction of Peddie and Grahamstown. Exactly twenty-five minutes and 20 kilometers later, a turn-off to the right took us to a beautifully situated school and the end of our search. Notwithstanding that it was five o’clock in the afternoon, quite a few teachers (and not a few classes) were only then dispersing, a phenomenon common to all black secondary schools—such is the shortage of teachers. Nevertheless, for our purpose, it made it easy to find Herbert. Herbert Mqhayi was glad to see us after so many years. He was still the same friendly person. The firm hand-shake was still there. Looking at his spare figure and his smooth face one would hardly guess that he had been around for all of sixty-five years, a fact which we knew without being told, because his topical names Comet Zatshoba (Halley’s comet) gave him away.

As soon as we were seated, the interview began.

How many children of the poet are still alive?
I am the sole surviving child. Both my sister Beulah Nohle (later the wife of the writer Guybon Sinxo) and my brother Bomoyi died long ago. My other sister, Valencia Zinziswa (wife of Mr. A. M. Lesoli of Qacha’s Nek, Lesotho) died in 1973.

Were you four children of the same mother?
No. Actually, my father was twice married. His first wife, Notayi Cukudu of the Tshawe clan was the mother of Beulah, Bomoyi and myself. When she died, Mqhayi married Nongamile, daughter of chief Silimela Makinana of the Ndiambe. Valencia was the only issue of this marriage.

We notice that Mqhayi was buried at Ntabozuko near Berlin. Who was responsible for the erection of the tombstone we see there?

Herbert Mqhayi, sole surviving son of Samuel Krune Mqhayi

Contributions came from his family, from members of the public and from the Ntsikana Memorial Society of which he was a leading member since its inception. While on that point, I would like to express the gratitude of the Mqhayi family to all these people and to my late sister Valencia who secured the grave and tombstone against damage.

What has happened to the monument now? Is Ntabozuko still your property?
No, we were obliged, in the face of new developments, to sell the property; but I must say that the farmer who bought it pledged that the monument would not be interfered with and that free access would be granted to anyone who desired to see it.

Were you present when your father Mqhayi died?
It was fortunate that when he died, in July 1945, it was just two months after I had been demobilised from the army and I was already back in the classroom at Queenstown.

Were there any other organisations, besides the Ntsikana Memorial Society of which he was a leading member?
The only other organisation in which he took a leading part was the Eastern Cape branch of the I.O.T.T. He was never greatly involved in serious organizations, although he attended many of their meetings. He always said that not being deeply involved in any movement enabled him to comment impartially on them in his praise songs.

December, 1975
Many black writers of the first decades of the twentieth century complained about lack of reader support for their works and that printing and publishing firms, fearing lest the books should not sell well, often paid the writer a nominal sum for his manuscript and then took over the publishing rights for themselves. Did Mqhayi experience this in connection with any of his works?

Not as far as I am aware. I would go so far as to say that royalties are still paid annually to my step-mother, Nongamile, now living near the Ndlambe Great Place.

A final question: To what would you attribute Mqhayi’s tremendous success as a writer?

I think my father was an inspired man. He drew his inspiration from his faith in Christ, his admiration for the customs and traditions of his people, his hope for the betterment of the lot of his people and his love for humanity. These were the driving forces behind many of his most spontaneous utterances...

It was dark when Herbert accompanied us to the nearest road junction (‘so that you should not take a wrong turning’) and we left him feeling that our trip had been worthwhile.

**Rambling thoughts about Mqhayi the Writer**

R. G. S. Makalima

In this vivid reminiscence, Mr Makalima places Mqhayi in context as one of the greatest Xhosa literary figures.

THE MEETING with Herbert (who incidentally is the very image of his father) brought back vivid memories of the man who, more than anyone else, inspired men and women to devote themselves to the writing of books in Xhosa. I first came to know Mqhayi through his annual visits to the Boys’ Boarding Department at Lovedale, which was his Alma Mater. Whether by accident or by design, his visits were always at the time when the students were just back from classes after one o’clock. By the time they poured out of the dining hall, he would be singing praises from the window of dormitory 2 upstairs. Word would pass round that the national poet was around and meals would be polished off in indecent haste. ‘Au! Au!’ the enthusiastic response of the audience would spur him on and the flood gates of his eloquence would burst open. He would declaim about the sharing of the stars. The insignificant stars were allotted to all the other nations of South Africa, but what was allotted to the Xhosa nation was always kept back for the end and loud applause would follow his last lines:

**Thina maXhosa sobelana ngoSilimela,**
**Kuba yiy’ inkwenkwezi yokubal’ iminyaka yobudoda.**

*We Xhosas will have the Pleiades*
**The stars that count the years of manhood.**

This, then, was the man who is counted amongst the greatest Xhosa writers in South Africa. This was the man who was the first writer to bare the soul of the Xhosa people. The appearance of this new star in the firmament highlighted the shortcomings in the Xhosa literature of the era that had gone before him. What books there had been were the work of foreign writers who had no insight into the deeper thoughts, beliefs, hopes and fears of the people. It needed a Xhosa man to penetrate into the depths of the minds of his people and bring their ideas to the surface. Mqhayi did just that.

Secondly, Mqhayi was remarkable for the versatile nature of his works. He tried his hand at novels, poems, history, biography and translation. It was because of his poetic skill that his praise poems were on a higher plane than those of other praise poets who were noted for their declamations on ceremonial occasions. Their poems often lacked unity, contained long passages without matter and had no logical sequence. Not so Mqhayi! In both his praise songs and in his serious poems, he usually had one central theme with a new thought in every line or group of lines. Even his praise poems were devoid of meaningless repetitions. An illustration of this can be found in his two poems on the Mendi disaster.

In the first poem UMendi he bade farewell, on behalf of the nation, to the volunteers who had enlisted in the First World War and gave them advice on how to tackle the many tasks to be performed in the war theatre. In the second poem, Ukuthwana kukaMendi (The Sinking of the Mendi), he expressed the nation’s condolence with the families of the victims of the disaster. Even there, the poem was singularly free from digressions.

It has often been said of Shakespeare that he was a ‘mirror of life’. Likewise, Mqhayi reflected the prevailing attitudes and beliefs of the people of his times. Nowhere is this clearer than in the sentiments frequently expressed in the Mendi poems. Cynics had often expressed the opinion that in both these poems Mqhayi was pandering to British imperialistic sentiments, but all he did was to bring out the prevailing attitudes towards Britain of the black people, many of whom were bedazzled by the power of its empire. It mattered not to them that their forefathers had laid down their lives to prevent the spread of that very empire: they were carried away by the image of Queen Victoria. Mqhayi, therefore, was only giving expression to their admiration when he cried out:

**Besigobani na thina bonthina,**
**Ukuba singanced’ ukumkani waseBritani,**
**Ingangalala engatshonelwa langa,**
**Int’ elawu’ umhlaba nolwandle,**
**Kungoku nesibhakabhak’ isixamele?**

*Who are we to come to the help of the King of Britain,*
*A Colossus on whose domains the sun never sets.*
*Who even has designs on the skies?*

Another striking characteristic of Mqhayi’s was his use of metaphor and subtle innuendo as a means of expressing protest. He was never one to set the Thames on fire over any issue. Instead, when he noticed the slightest signs of injustice to his people, he set out their resentment in verse. The poem, UMbambushe is an excellent example of this. Read literally, the poem deals with a dog that was pampered by its owner, King Mlawu. He even threatened to put to death any of his subjects who would dare to punish Mbambushe for biting him. But one day the king himself was attacked by the dog, and great was the commotion that followed. This time the dog was destroyed.

The fact of the matter was that Mqhayi was aiming a broadside at the British authority for giving in, in 1910, to the demands of the Northern colonies for the total exclusion of the black people from the major citizenship rights of their country. In terms of the poem, Mlawu is the British authority, Mbambushe represents the Northern colonies and Mlawu’s subjects (who were at the mercy of Mbambushe) were the
black population of the country. At the same time, Mqhayi makes an
innocent prediction that one day the master who pampers the dog will
have occasion to regret his actions. (How about that?)

One of Mqhayi’s works has come under the spotlight as a result of the
most recent developments in the political and constitutional field. This
is the travel novel ‘U Don Jado’ which is presumed by some to have been
inspired by the educational tours of Don Tengo Jabavu, one of the first
two men to teach at Fort Hare. Part II of the book outlines a Xhosa
nation which has become a self-governing territory under a superior
power (like the Union or Great Britain) as supervisor. The details of the
constitution, the laws and the practices in the self-governing state of
Mnandi (Land of Delight) seem to be a blue-print for the experimental
states that are coming into being now, some forty years after Mqhayi
made his seemingly far-fetched proposals. Whether the proposals were
original or a result of contact with some fancy idealist of that time, we
do not know. What we do know is that the autobiography U Mqhayi
waseNtab’ozuko was written after the author was approached by
Professor Westermann, a German linguistics expert working in West
Africa at that time.

In conclusion, an appreciation of Mqhayi’s work cannot be complete
without a remark on his masterly skill in translation. In Udonisi wase-
Ntlango (translated from Hobson’s animal story in Afrikaans) the reader
is so carried away by Mqhayi’s graceful Xhosa that he soon for-
gets that the story was not written in Xhosa in the first place, but in
Afrikaans. So natural is the Xhosa, and so appropriate is it to the
situations described that the reader experiences the situations in which
the animals found themselves. The book puts Mqhayi in a class of his
own as a translator.

The above are only random impressions we have of a man about whom
Jordan observed that ‘his contribution to Southern Bantu Literature
is easily the largest and most valuable that has hitherto been made by
any single writer.’

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**S. E. K. Mqhayi: his Life**

**R. H. W. Shepherd**

We reprint here a short biography of S. E. K. Mqhayi from the late
Dr. Shepherd’s book, Bantu Literature and Life (Lovedale Press).

FEW MEN have been more honoured among the African people than
was S. E. K. Mqhayi, whom Xhosa-speaking men loved to call ‘ImBongi
yesiZwe Jikelele.’ His contributions to Xhosa literature as poet, historian,
biographer and translator were abundant and outstanding in quality,
and among them and in other ways he helped in no small measure to
stabilise and purify the Xhosa language.

Fortunately, among his many books, he wrote the story of his own life,
U Mqhayi waseNtab’ozuko. It is an enthralling story, tracing his
descent from notable forbears, recording his own mental and spiritual
development, and giving vivid pen-pictures of African life in the latter
part of the nineteenth century.

His forbears fled from the north and settled at Sheshegu in the Ciskei.
An ancestor, Mqhayi, was taken by Chief Ngqika to be a councillor of
the father of the poet.

His desire to learn, however, was such that he left no stone unturned to
obtain education; any book or even paper tossed about by the wind, he
would pick up and study carefully, whether it was in English or Xhosa.
He aimed specially at a good knowledge of the Scriptures.

His father left Centane for Grahamstown, where he was prominent in
church affairs. But Samuel’s sisters came to Centane and took him
away. At King William’s Town a pair of trousers and a jacket were
bought for him. The following day he reached Lovedale. Here he was
put to school, and in time entered on a course of training that would fit
him to be a teacher. He was admitted to church membership, and came
under the influence of various prominent men, including his grand-
father Krune, who lived in the Tyumie Valley.

When he left Lovedale, he accepted a post as a teacher in East London,
but his interests were not wholly in teaching. He became secretary of
the congregation of Rev. W. B. Rubusana and of the Vigilance Associa-
tion. This gave him an introduction to social questions and matters of
race relations, particularly as they affected black and white. He began
to contribute to the Xhosa paper, Izwi Labantu. His first contri-
butions were ‘The Country of the Ndlambe’s’ and ‘Ntsikana.’ Soon he was

A few years afterwards he published a pamphlet entitled Samson.
The edition was soon sold out, and people spoke in high terms of it.

He settled as a teacher among the Ndlambe tribe, and later moved to
Macleantown. Of his stay at the latter he makes the significant remark,
‘I had many enemies here, but because I was always busy and did not
treat them as enemies they were powerless.’

For a time he assisted in editing Imvo ZaboNtundu. This was followed
by a period as a teacher at Lovedale. A new interest arose when Mr.
W. G. Bennie, the Chief Inspector for Native Education in the Cape,
sought his collaboration in regard to points of Xhosa usage, grammar
and vocabulary. He also became a member of the Board entrusted
with the revision of the Xhosa Bible.

A turning-point was the publication of Ityala Lamawela, which appeared
ultimately in two editions, a longer and a shorter one. This book made
him renowned among his people.

In later life Mr. Mqhayi settled at Tilana’s Hill, on the main road between
King William’s Town and East London. This he named ‘Ntab’ozuko
(Mount of Glory). From this as centre he travelled widely among his
people, of whom, both illiterate and educated, he had deep knowledge.
He attended innumerable gatherings and was always welcome,
especially in the role of Imbongi.

At ‘Ntab’ozuko’ he died on 29th July, 1945, and was buried there two
days later. Some time afterwards a great gathering was held at his grave,
for the unveiling of a memorial to his memory. Thus it is now customary
for many, when they pass the village of Berlin on their way to East
London, to look for the monument that marks the resting-place of one
of the most noted African men of letters.

*In a tribute to Mqhayi. (S.A. Outlook. June 1973 p.99) A. C. Jordan says of his leaving
Lovedale that ‘during the few years in the world Mqhayi’s views on South African
History and how it should be taught in African Schools had undergone such modi-
fication that he found himself compelled either to be false to his own convictions and
teach history as the authorities would have him teach it, or to give up teaching
altogether. He decided on the latter.’

December, 1975
We reproduce here with acknowledgement to the Lovedale Press, a note written by the late Prof. D. D. T. Jabavu, about the origin of the African National Anthem, Nkosi Sikelel’ iAfrika and of S. E. K. Mqhayi’s part in its composition. The spelling and terms used were those acceptable in 1934 when it was written. The music is obtainable in tonic solfa and staff notation from the Lovedale Press.

WHEN THE BANTU township of Nancefield or Klipspruit (eleven miles west of Johannesburg) was first settled as a suburb of the Rand Municipality, the late Enoch Sontonga (of the Mpinga clan among the Tembu tribes) was a teacher in one of the Methodist Mission Schools. He had a gift for song, and constantly composed pieces, words and music, for the use of his pupils’ entertainments. He wrote these down by hand in Tonic Sol-fa on odd sheets of paper, including Nkosi Sikelel’ iAfrika, and eventually collected them into an exercise book, with a view to printing them. This was in and around the years of the Boer War (1899-1902). But he died before his ambition to print was realised. Since then various teachers and choir conductors came to the widow and borrowed the manuscripts, till one friend disappeared with the book collection itself.

Nkosi Sikelel’ iAfrika was composed in 1897 and first publicly sung in 1899 at the ordination of the Rev. M. Boweni, a Shangaan Methodist Minister. The occasion was one of wide joy over the fact that a member of the more backward African tribes had attained to the honour of being a clergyman. The composition was inspired by a depressed heart, and the refrain testifies to a somewhat melancholy strain. The black folk around Johannesburg were, at the time, far from happy, by reasons of straitened circumstances and because they felt they were not getting a square deal from the powers that be. The piece was commonly sung in Native Day Schools and further popularised by the Ohlange Zulu Choir of the Secondary School founded by the Rev. J. L. Dube, a choir that visited the Rand giving concerts.

When the African National Congress flourished, its leaders adopted this piece as a closing anthem for their meetings and this soon became a custom in the other provinces in connection with all types of Bantu organisations. Of late the black races of the Union and the Protectorates have somehow by tacit assent adopted it as their recognised national anthem, sung before Royalty and on big public occasions.

Only the first stanza was originally composed by the author, but S. E. K. Mqhayi has, with true poetic ability, made up seven additional stanzas, of which I have here given a free English translation.

The complete words were published in the Umteteli waBantu in 1927 (issue June 11th) and during the same year in the book ImiHobe nemiBongo (Sheldon Press), and the hymn, two years later, in the Presbyterian Xhosa Hymn Book Incwadi yamaCu/o asePhabe kunye neNgoma (Lovedale Press).

The above information has been gathered from a number of old Nancefield residents interviewed separately: William Mbambisa, T. B. Ntlebi, Solomon Govo (men of over seventy years), and Levi Mvabaza, C. S. Mabaso, Mrs. Enoch Sontonga and Mrs. S. Majombozi (nee Makiwane), people of well over fifty, while the clue to these sources was obtained through Samuel E. Mqhayi, the Xhosa National poet.

South African Outlook
This bibliography of Mqhayi's main works was solicited from Patricia E. Scott, who extracted the information from her recently compiled bibliographic work on Mqhayi. This fuller work is to be published early in 1976 by the Department of African Languages, Rhodes University, Grahamstown as Communication No. 5, under the title Samuel Edward Krune Mqhayi, 1875-1945: a bibliographic survey.

Miss Scott's bibliography has been compiled from works personally examined by her, from library catalogues, and from various other bibliographic sources. She has pointed out that copies of some of Mqhayi's works are not easily obtainable, and she regrets that not all of the works could be located and examined personally. This appears to be a major problem facing any bibliographer of Mqhayi and the early Xhosa literary period. She would appreciate any further detailed bibliographical information.

1907 Biography
U-Samson. Lovedale: Lovedale Institution Press. 25p. (Publication date cited by Wandile Kuse in "Mqhayi: oral bard and author", in this issue of South African Outlook, as 1905. Bibliographic information which gives 1907 as the date of publication was drawn from D. D. T. Jabavu's Bantu literature: classification and reviews, Lovedale, 1921, p.12.)

1914 Prose work

1921 Biography

1922 Translation

1923 Poetry

1925 Biography

1926 Biography
Isikumuzo zomPolofiti u-Ntsikana. Johannesburg: Caluza. 33p., ill. (In memory of the prophet Ntsikana.)

1927 National Anthem
"Nkosilele! "Afrika." The first stanza of the African National Anthem was composed by Enoch Sontonga, but in 1927 Mqhayi published an additional seven stanzas to Umteteli wabantu, issue of June 11. This information was supplied by D. D. T. Jabavu in his article "The origin of 'Nkosilele! 'Afrika.'" which has been reprinted in this number of South African Outlook. Jabavu's article originally appeared in 1934 in the Lovedale Sol-ILeaflet No. 17. Further information is given in this Leaflet concerning reprints of Mqhayi's original seven stanzas, as well as the free translation by Jabavu into English of these verses. It should be noted, however, that Mqhayi's stanzas did not appear in the 1929 Presbyterian Xhosa Hymn Book Inkwadwe yamaCulo aserhabe kunye ne-Ngama, as Jabavu would appear to suggest. The full anthem has been printed in the most recent edition of the Presbyterian Hymn Book, Inkwadi yamaculo amaXhosa (ehlaziyiwelo); egunyaziwiso ngamabandla aseRabe. Ishicilelewe kwiliyokushicilela lase-Lovedale, 1975. vi, 240p. Hymn no. 370 (A Xhosa hymn book (revised); authorised by the Presbyterian Church.)

1927 Poetry
Imihobe nembongo yokufundwa ezikolwengi. (Xhosa poetry for schools.) London: The Sheldon Press. viii, 116p. (Songs of exaltation and lullabies to be learnt at school)

1929 Novel

1937 Praise Poem

1938 Praise Poem

1938 Autobiography

1939 U-Mqhayi wase-Ntab'ozuko. Lovedale: Lovedale Press. 87p. (Mqhayi of the Mount of Glory.)

1943 Poetry

1949 Translation

1975 Praise poems
Two praise poems, originally recorded on a Columbia disc AE 61, by Mqhayi in c. 1932 or 1933, have been transcribed by Professor Jeff Opland. The poems are "A Velile", (Disc label WEA 1833) and "A Li Sillimela", (Disc label WEA 1826). The transcriptions appear in a paper entitled "Two unpublished poems by S. E. K. Mqhayi," 22p. The paper was read at the Symposium on Contemporary South African Literature, Austin, Texas in March 1975. A revised version is to be published.

It should be borne in mind that the works listed above do not reflect Mqhayi's considerable literary contribution to newspapers and anthologies. Details concerning the newspapers to which he contributed, and those works which appear in anthologies will be found in Samuel Edward Krune Mqhayi, 1875-1945: a bibliographic survey.
FOR THE RECORD

CHRISTCHURCH TARGET TO ‘SET MEN FREE’

The Archbishop said the desire to ‘press for changes’ ‘Unless, for example, Coloured people are given a proper opportunity to set men free it forfeited its reason to exist.

Mr Botha dismissed reported statements by Dr Jonas Savimbi, leader of UNITA that South African troops in Angola were his enemies.

In his statement yesterday he said South Africa had taken protective steps on the northern border of South Africa and at the hydro-electric power station at Calveque.

The Argus, 18.12.75.

NATAL MEDICAL FACULTY IS INSTRUCTED TO REFUSE BLACKS

The University of Natal’s medical faculty has been instructed by the Cabinet to refuse to admit any first-year African medical students next year. This spells the beginning of the end of the medical school in its present form.

The Cabinet’s instruction to refuse to admit any first-year African medical students next year, means that between 40 and 60 would-be medical students who would have been accepted by the medical school will now be turned down.

According to the Cabinet instruction, the medical school may admit second-year African students up until 1978. This means that the first-year African students who would have been admitted next year will now have to go to non-white colleges for their first-year medical training.

Take Over

They may then apply to be admitted as second-year students at the medical school in 1977 and 1978, after which no more African medical students may be admitted.

It is understood that by 1978 the Medical University of South Africa is expected to be able to take over the training of African doctors in South Africa. However, with a desperate shortage of African doctors in South Africa there are strong feelings that the medical school in Durban should be allowed to continue its work.

It is felt that both the medical school and the Medical University of South Africa should be able to undertake the training of African doctors.

Phase Out

It is expected that the university council in Durban will make every effort to negotiate with the Minister of National Education to have the Cabinet’s decision revoked.

According to the board of the medical faculty has announced its total opposition to the decision to phase out the admission of African, Indian and Coloured students.

A statement issued by the Dean of the Faculty of Medicine Professor P. M. Smythe says the decision will in effect mean the destruction of the medical school in its present form.

He said the board was totally opposed to the Cabinet’s decision because its most important function was to contribute to the training of the maximum number of Black doctors.

It urges that it should be allowed to continue to do so in addition to the training of Black doctors which is to take place at the Medical University of South Africa near Pretoria.

The board also believes that the standards it has achieved have made a significant contribution to the international recognition of South African medical education.

The board reiterates its opposition in principle to any form of racial discrimination within the medical profession.

Professor Smythe’s statement says:

Decision

The cabinet’s decision is being interpreted as a move to phase in White medical students to the medical school in Durban.

There have already been hints that medical schools for the Indian and Coloured groups are to be established at the universities of Durban Westville and Western Cape.

It is felt that the logical conclusion to be drawn from this is that when the admission of African, Indian and Coloured students has phased out at Durban, White medical students will take their place.

There have been repeated and increasingly urgent calls for the establishment of a White medical school in Natal.

The Argus, 18.12.75.

LET ARMY HAVE FULL SUPPORT—BOTHA

The Minister of Defence, Mr. P. W. Botha, said today it was not in South Africa’s interests to ‘blurt out’ in public all details of the country’s military situation.

In a telephone interview from his holiday home at the Wilderness, Mr. Botha said that every right-thinking person would agree with this and he maintained he had so far made statements ‘at the right time.’

‘What is really needed is that we should make the Defence Force feel that it has the support of the whole nation in its efforts to safeguard the country’s territorial integrity.

Mr Botha said that the situation in Angola gave no reason for panic in South Africa.

‘Much as they are regretted, our losses there so far have been quite limited and this has to be taken into account in an assessment of the situation in Angola.’

Kept Informed

Mr Botha said he was being kept informed of the situation in Angola on virtually an hourly basis while he was staying at the Wilderness.

He would not comment on overseas reports that the four South African soldiers being held by the MPLA had been captured near Nela, near Quibala, which is hundreds of kilometres inside Angola.

He referred back to his statement yesterday in which he said the men were on logistical duties only and that it was assumed they had lost their way while fetching an unserviceable vehicle and were then taken prisoner by the MPLA.

In a broadcast by Radio Luanda which was monitored and broadcast by the SABC last night, one of the captured men said he had gone in to repair a vehicle.

Mr Botha said that services needed to keep an army in the field such as transport and food were understood as logistic help.

He paid a warm tribute to the high morale of South African troops in the operational zone on the border which he visited recently.

He emphasised that there had been no general mobilisation of South Africa’s defence resources and that a lot, therefore, depended on the organisational ability of the men on the border.

Lifelines

Mr Botha said that the whole of the Western world would need to take note of the Angolan situation. One of the most important lifelines of the Western world, the sea route round the Cape, could be endangered.

JEWISH GRADUATES URGED TO STAY

The Argus, 17.12.75.

The South African Progressive Reform Party’s chief spokesman on Bantu education, Dr. A. L. Boraine, said today the Government’s decision to reduce funds available for Black education was ‘not only short-sighted but also dangerous.’

Mr Boraine, MP for Pinelands, described Mr K. B. Hartshorne’s criticism of the Government’s decision as ‘very courageous.’

He paid a warm tribute to the high morale of South African soldiers being held by the MPLA.

Professor M. F. Kaplan, yesterday urged Jewish graduates to remain in South Africa.

‘It is not the way to fight inflation.’

Dr Boraine said in a statement: ‘The majority of Blacks in South Africa have for a long time expressed their resentment at the disparity between the standards and opportunities for White children on the one hand and Black children on the other.

‘As recently as the last session of Parliament, I strongly urged the Government to increase spending on Black education.

His argument had been that it was not only the birthright of every child to have the opportunity of a formal education, but free and compulsory education for Blacks as in the case of Whites, was necessary because of South Africa’s situation.

Unbelievable

‘It is unbelievable that the Government should make this decision at this time in our history. I urge the Minister to think again and to find the necessary money and resources to implement free and compulsory education for Black children’, Dr Boraine said.

Mr Hartshorne described the cuts in the funds available for Black education as being a ‘false economy.’

He said, morally and practically there was no higher national priority.

‘There are some areas in which we cannot afford to save. and Black education is one of them.’

Mr Hartshorne said.

Imagination

‘This is false economy and reveals a lack of courage and imagination. It is not the way to fight inflation.’

‘We in Black education certainly cannot be charged with wasting money. We have learned to be good housekeepers by hard experience.

‘To slow-down the promising developments of the last three years will be short-sighted and dangerous to the country’s economic future.’

The Argus, 15.12.75.

DANGER WARNING ON CUTS IN BLACK EDUCATION

The Argus, 17.12.75.

JEWISH GRADUATES URGED TO STAY
service at the Great Synagogue. Cape Town. Professor Kaplan said South Africa was in great need of educated people and could not afford to lose university graduates. We have many problems in South Africa and much is going to depend on those with a university education for their solution.

'It is the duty of universities to contribute to the highest development of the national community, and it is not unreasonable for a country to expect some service from those who have received a university education largely at the expense of their fellow citizens.'

They had a moral obligation in this regard.

Professor Kaplan said that although university graduates might have strong ideological reasons for wanting to emigrate to Israel, they should rather contribute towards solving the difficult problems facing South Africa or give some service to underprivileged or unjustly treated sections of the population. Cape Times, 13.12.75.

CENSORSHIP HAS BROUGHT GULF, SAYS ACADEMIC

A leading Afrikaans poet, writer and academic, Professor W. E. G. Louw of the University of Stellenbosch, says South Africa’s new censorship system has created ‘a virtually unbridgeable gulf’ between most Afrikaans writers and the country’s legislative and executive authorities.

Writing in the latest issue of the literary journal Standpunte he says he does not know of any writer of creative work who would have ‘test for his soul’ until certain objectionable clauses of the Publications Act have been removed.

Professor Louw’s article appeared in the journal after a recent appeal by the Minister of the Interior, Dr C. P. Mulder, for more people to make themselves available to serve on censorship committees.

Professor Louw disclosed in the article that he had been the compiler of a memorandum submitted to Dr Mulder by a deputation of seven influential Afrikaners before the present law was introduced in Parliament.

The memorandum was ‘in all sincerity an attempt to stop matters at the eleventh hour.’

Reality

In a warning it was given that if the legislation were allowed to pass without changes it could create a virtually unbridgeable gulf between most Afrikaans writers and the legislative and executive authorities.

Professor Louw said the attempt failed and the ‘virtually unbridgeable gulf’ became reality.

His article in Standpunte, now published for the first time, was based on a paper presented by Professor Louw to the Cape branch of the S.A. Akademie vir Wetenskap en Kuns.

Professor Louw said the main objection to the publications Act was its abolition of the right of appeal to the courts against censorship decisions. He asked whether this was not perhaps a case of ‘political breach of faith’ towards writers and the public.

Promise

A promise had been made in 1963 by former Senator Jan de Klerk when he, as Minister, had piloted the old Publications and Entertainments Act through the Assembly. He had spoken disparagingly of a system of censorship that took away the right of appeal to the highest court.

Professor Louw said the abolition of the right of appeal was probably the main reason why writers were worried.

The Argus, 1.12.75.

NO SPLIT FOR US—BLACK NGK

The African. Coloured and Indian representatives in the multiracial Ned Geref Kerk delegation to Holland have spoken out strongly against its White counterpart’s avowed intention to split irrevocably with the mother church in the Netherlands.

This joint opposition to the Ned Geref Kerk’s White hierarchy poses a renewed threat in South African church politics—a bitter polarisation and eventual split between the White and Black churches.

The Black churchmen expressed the opinion that the quarrel over the Dutch church’s contributions to the World Council of Churches’ Programme to Combat Racism was ‘between the Afrikaans church and the Dutch.’

In effect the Black churches want no part in the split, and would continue their ties with the mother church independently of the White church.

Opposed

Speaking openly of their disagreement at the mission centre at Baam near here, all the Black churchmen in the eighteen South African delegation made it clear that they too were opposed to the church in Holland supporting terrorism in Southern Africa.

But there were not convinced that the money donated to the WCC’s programme was spent on aiding terrorists—but rather that it was used for humanitarian purposes. It has become clear that the White Ned Geref is intent on being associated with the Dutch church at all costs and is not prepared to negotiate an understanding.

Unsympathetic

This emerged when it was learned that the scheduled three-day talks between the delegation and the ad hoc committee of the Dutch church were ‘prematurely suspended’ when it became clear to the White delegates that the Dutch churchmen were unsympathetic to all the South African appeals.

The Moderator of the South African church, the Rev. Da. P. M. Beukes, and the director of ecumenical affairs, Dr E. O. Geldenhuys, had presented the mother church with an ultimatum: either it suspended its contributions to the WCC’s programme or it would have no hesitation but break off its ties with the Dutch church.

The Moderator of the African Ned Geref Kerk, the Rev. E. T. S. Buti, said that the Black church did not want to be associated with the quarrel between the White South African church and the Dutch mother church.

He said a split would not affect the Black church which would maintain its ties with Holland—possibly closer than before.

‘It would be a pity if the split took place because continued discussion between the Black churches and the Dutch would cause friction between the Black and White churches in South Africa,’ Rev. Buti said.

‘I am only sorry that these discussions did not take place in South Africa before we left. We were not told of the quarrel which existed between the Afrikaans church and the Dutch.’

The Argus, 18.12.75.

SQUATTER WIVES ‘JUMP’ TRAIN

Many women squatters from the Crossroads camp who were sent back to the Transkei left the train at Paarl and returned to Crossroads to find out what had happened to their husbands and to children left behind, the Rev. David Russell said yesterday.

The removals are the result of recent court orders. Ten women were arrested on Tuesday and issued with train tickets to the Transkei. They boarded the trains under supervision from Bantu Affairs Administration Board officials, who had also supplied them with rations.

Mr Russell said that three of the women who disembarked at Paarl told him they had done so because one or more of their children had been left behind.

One woman’s child had gone to hospital with an aunt the day her mother was arrested. The mother’s plea to be allowed to wait for her child’s return before she was put on the train were ignored, Mr Russell said.

Mrs R. N. Robb, who runs the Athlone Advice Office, said yesterday that the office had been chaotic for the past few days, with husbands and children wanting to know what had become of their wives and mothers.

A woman who got off the train at Paarl on Tuesday told her that all the arrested women had been forced to sign a document by RAIA New York Times in which she was told she would be associated with the self-convicted.

The Argus, 17.11.75.

AUTHOR’S LETTER TO U.S.A. ATTACKED

The Afrikaans writer Professor Andre Brink has come under attack from various U.S. Press and Government spokesmen over a letter to the New York Times in which he accused South Africa’s Ambassador to the United Nations, Mr Piki Botha, of ‘distortions.’

Professor Brink’s letter referred to a statement by Mr Botha, made during a radio interview in the United States, in which the Ambassador said that separate development was not really apartheid in the sense that the Government went out of its way to keep people apart.

Mr Botha in the interview that people who wanted to come together were free to do so.

In his letter, Professor Brink said he did not contest the Ambassador’s right to defend his country ‘but I do dispute his assumption that it can be done by distortions.’

‘As far as individuals are concerned, people of different colours are in point of fact allowed to communicate and to come together on condition that they do not pray in the same churches, attend the same schools and universities or use the same toilet or public transport facilities.

Yesterday the Nationalist newspaper Rapport accused Professor Brink of doing precisely what he had charged Mr Botha with doing by placing emphasis on negative factors.

The newspaper asked whether the Afrikaans author had ever felt ‘the same pressing need to attack falsehoods about South Africa in American newspapers.’

The Minister of Foreign Affairs, Dr Hilgard Muller, has said that the letter was regrettable and could only serve to undermine South Africa overseas and to sow suspicion against Mr Botha.

The letter has also been attacked as un patriotic and damaging to South Africa by a Nationalist MP, Mr Louis Nel, who is a member of his party’s foreign affairs study group.

The Argus, 17.11.75.

BOTHA DENIES S.A. WAR INVOLVEMENT

The Minister of Defence, Mr P. W. Botha, has reacted to allegations by Russia that South Africa was interfering in Angola.

In a statement, he said that as far as South Africa was concerned, it was defending those borders for which it was responsible.

He could see no reason why he should reply to ‘the accusations of the self-convicted.’

The Argus, 17.11.75.

ATTACK

The Minister said: ‘Russia itself has said that it is interfering in Angola by recognising one of the combatant groups. It is therefore certainly not necessary for me to reply to the accusations of the self-convicted.’

The Minister said: ‘As far as the Republic of South Africa is concerned, we are busy defending the borders for which we are responsible.’

The office of the Angolan Liberation Movement, Unita, issued a statement denying that White South African soldiers were fighting with Unita forces in under heavy fire from Angola, according to Sapa-Reuters.

The Whites who had been seen were Portuguese born in Angola who were fighting with Unita, the statement said.

The Argus, 17.11.75.

Thursday to find their wives gone and their wood and iron homes reduced to a heap of rubble, Mrs Robb said.

More than 300 court orders have been issued this year to women living with their husbands in squatter areas to go back to the homelands. Their husbands have had to go back to the bachelor quarters in Langa.

Cape Times, 15.11.75.

December, 1975