

however base one may believe the real reasons for it, the wonder is that it is taking place at all. Is there no hope that some of these neo-missionaries to the Africans are themselves becoming converted or at least neutralised?

Perhaps it is a small gain; a potential fifth column, a possible counter-force to violence. What is more important is that the blandishments of *Elethu* should not be accepted by Africans; what is depressing is that after 15 years of Nat power and eight years of Bantu Education the lure of the Bantustan case may be irresistible to the weary, the faint-hearted, the self-seeking. In *Elethu* and in a number of Government-propaganda organs (*Bantu*, *Inkqubela*, *Bantu Education Journal*, *Radio Bantu*) a remarkably confident and consistent appeal to African nationalism is being made on Afrikaner terms. A few readers may wince at the Pretoria English, and may find the neurotic "sick"-Afrikaner overtones only too apparent. But do the many find it so?

THE LONDON MONTHLY, *Africa Trade and Development*, edited by Mr. H. C. Taussig, has changed its name to *New Africa*, and its January issue contains material as far ranging as its advertisements. The latter cover Canadian trade promotion, the Moskovich 407 ("Heavily built, the Moskovich-407 small car can virtually be steered with a single finger"), Polish textiles, Japanese motor-car tyres and metal windows from Birmingham. There are articles by Eugene R. Black, President of the World Bank, Kenneth Kaunda, V. Katin (on "Soviet Trade with Africa"), Dr. Joseph S. Roucek, Professor of Sociology at Bridgport, Conn. The address is 58 Paddington Street, London, W.1, and the subscription £1 per year. ●

THE LATEST *Journal of African History* contains a further vindication of Dr. John Philip, in which Mr. Harry A. Gailey Jr. of the North-West Missouri State University, Maryville, shows that Philip had won the Hottentots their freedom two days before the passing of the Fiftieth Ordinance by the Cape government. He brought about, through Buxton, the passing of a measure by the British parliament, on 15th July 1828, which was designed to "secure to all the natives of South Africa the same freedom and protection as are enjoyed by other free people of (the Cape of Good Hope) whether English or Dutch." Not only has that protection gone forever, but the freedom disappeared, temporarily, at the Act of Union in 1910. And Philip's magnificent campaign that achieved it, though for so short a time, has been constantly smeared and slandered by that most culpable of all South African historiographers, Dr. George McCall Theal and his successors. Mr. Gailey's essay will not vindicate Philip as the villain of the school history books; only a full exposé of Theal's falsifications and prejudice will do that. Perhaps more than a start has been made in an M.A. thesis accepted by the University of Cape Town in 1962. The work of Miss Merle Babrow, it seeks to reveal Theal's twisted methods and the reasons why he employed them. It must be published, and the deaf must be made to hear. ●

REVIEWS

Mastery of Form

A. E. VOSS

The Noose-Knot Ballad by H. W. D. Manson (Balkema)

H. W. D. MANSON'S latest play, *The Noose-Knot Ballad*, is a tragic ballad-drama, its form based on the ballad and its verse often echoing the insisted rhythm and reflecting the stark colours of "Edward, Edward" and "Lord Randall". The plot is a loose parallel to "The Pardoner's Tale".

The play, set in Scotland in the 18th century, tells the story of Roderick Anderson, a minister's son, Angus Morrison, an ex-mercenary, and Peter McEwan, an ex-lawyer. Thrown together by circumstance, they are all fleeing from their past. Roderick has recently killed his harshly Calvinist father, and during the course of the play it is revealed that both Angus and Peter are wanted murderers as well. Together the three fugitives have killed and robbed an old man.

In the opening scene of the play the three are on the run, hiding out on a mountain which overlooks a village.

Roderick leaves the other two to get wine and bread from the village. Before his return Peter poisons Angus' mind against Roderick and in a tense final scene, Angus stabs the innocent (in this case) Roderick.

The irony of the final act is remarkable. Peter believes that Roderick has poisoned the wine which Angus and he had asked Roderick to bring them; so he drinks Roderick's whisky only to find that Roderick, intending to make a sacrifice of himself, has poisoned his own drink.

Thus the immediate burden of the tragedy passes from Roderick in the opening scene:

"Why does your dirk so drip in blood
Roderick, Roderick?
Why does your dirk so drip in blood
And why so mad are you O?"

to Angus in the final scene:

"Fire burns and consumes the body
Angus Morrison,
Fire burns and consumes the body
But fire burns out sin O."

But the theatrical tension of the final scene and the impact of the plot (the eerie atmosphere is enhanced by the presence throughout of Roderick's *doppelgänger*) are secondary to the real dramatic qualities.

The characterisation is finely achieved, and in the characters of the three central figures and in their pasts we see what the play is really about — love.

Roderick has revolted against the oppression of his father:

"For three years I've watched you lusting
Looking at the lass from the corner of your eye.
For three years I've watched it, trusting
The black urge in your blood would die.
But father I've done nothing.
Roderick now dinna y'be!
Father, I love her.
Ha!

I willna have you deceive yourself, Roderick, my son."

The repression leads to violence and death, but Roderick has killed his father for love of Jeanie, the maid.

Similarly Angus had killed his wife because she had been unfaithful to him while he was away at the wars. He is whipped by remorse when he realises that she may have thought he was dead.

Peter McEwan, the scheming ex-lawyer, is the one who cannot love (and he has killed a widow for her money) and he dies a victim of his own lovelessness.

The climax comes in Act II, when Roderick meets his *doppelgänger*. Here again, the ballad exchange with its insistent rhythm and stark imagery is extremely moving. Roderick makes his decision:

Go dread spirit! You are black despair;
Go, dread spirit, if my heart can care
Even we will find peace O."

Roderick's sacrifice saves his own soul from torment and ennobles the struggle of Angus, "the surviving man".

One does not have to look far to find, if one wants it, a theme of South African commitment in the play, remote and fantastic as the setting may seem. We find it in Roderick's youth, in his revolt against a harsh, repressive Calvinist doctrine, and in the violence and death to which the revolt leads, we find it too in the three tormented pasts which haunt the play.

The central commitment, however, to the noble aspirations of the human soul, seems to me an extremely compelling one.

Although the verse often relies more on narrative and evocative qualities than those that are expressly dramatic, it remains "specifically dramatic in kind". The achievement of the play lies to a great extent in Mr. Manson's ability to use the form, to master it rather than be mastered by it. The almost ritual inevitability of the ballad seems in no way to detract from the play's pace and power.

Yeats once said that in tragedy "all is lyricism, un-mixed passion". *The Noose-Knot Ballad* seems to bear this out. A reading of the play leaves one with a feeling of joy, and the poet's feeling for words and situation seem to bear out too that only in "ceremony and ritual" are "innocence and beauty born." ●

Madagascar and Malagasy Republic

R.N.N.

From Madagascar to the Malagasy Republic by Raymond H. Kent (Thames and Hudson)

THIS THIN VOLUME will provide the reader with a useful, if slight, knowledge of the history—especially the colonial history—of Madagascar, and some essential material on the current political situation in Malagasy.

In other words, it will be of interest to those who know little about the country, but will not be very helpful for anyone looking for a profound analytical treatment of the development of a nation whose significance among the former French colonies has long been under-rated.

It skims over the controversy surrounding the origin of the Malagasy peoples, provides a brief description of the 1947 rebellion, though it describes in greater detail the present party system and the recent elections.

Its most significant omission lies in its failure to deal with the foreign policy of Malagasy, a member of the Union Africaine et Malgache, and host to its inaugural conference, and in particular with its future in relation to independent East African countries.

Clutton-Brock's St. Faith's

CHARLES HOOPER

Grass Roots, The Story of St. Faith's Farm by Patricia Chater (Hodder and Stoughton)

St. Faith's Farm came into the news just as ten years of hard work and patience was tumbling about the ears of the pioneers, Africans and Europeans, who had built it up. At the beginning of 1959 Mr. Guy Clutton-Brock was arrested in Mr. Whitehead's Emergency. For a brief moment—newspaper headlines, protest, letters in the British and S. Rhodesia press, replies to letters, mumbled allegations—one was aware of St. Faith's Rusape; but the lights flickered down again, leaving one with unanswered questions, and with the uneasy sense that something was wrong somewhere.

Miss Chater now gives us the full story. A number of things were wrong, and what they were emerges clearly enough; and dispassionately, despite the fact that, when the experiment failed, she was on one side and a number of the people she writes about were on the other.

Her book is the story of an attempt at genuine partnership in the land of bogus partnership. St. Faith's was an Anglican Mission set on some 10,000 acres of land and embracing more than one African village. Here, initially under the unobtrusive leadership of Mr. Guy Clutton-Brock, co-operative farming was attempt-