BO-SANTAGANE

An Anthology of Tswana Heroic Verse

with

Notes and Translations

by

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Maduka
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Mabêko mangwenyana a dikgosî tsa Botswana.

Re o gama e tswa madi,
E na ṣwwe masi.

Traditional
1. A seo se se boruthwe Barolong!
   Lo boruthwe o koma jo Basesitshiro,
   Ka lo rile lo tla go botla kgotseho,
   Yo tla Motshehla a le botsa Motlhware.
   A difuba di tebe, ba di newe;
   Ka nthama lo di meke la siya.

2. Puba di gatile motho wa masisi,
   Di gatile Mogwiamatho a Lesilo;
   Ntso'ello wa re o tsheba wa lebala kala;
   Kala ya lirato lwa gago e kae, Basesgantša? 10
   Ntlle o tlogotse Mogwiamatho a kgweola?
   Mogwiamatho o setse laereng;
   Lo boruthwe o koma jo Basesitshiro.

3. Ke bona bo-Makosie ba lela;
   Keitse lo okile Kosie a tla go kgwatha,
   A tloga a mtlwa thupa ya mogolo Kosie;
   Kosie o ile gware ja mo siya,
   O bile a gana go ka aloga.

4. Morwa Tau o ka tlogla balahabani,
   O tlogla Matsetse a Moreleng;
   A mhithetse a robotse Motlhe a Matsakane,
   E rile a feta a mo rarela fela.

5. Letshego ja gago ga le ratwe, Morolong;
   Molaletsa wa gago o nthomile o ka ratwa ke Bophurutshe,
   Re tshogile le bona ba go bolaa,
   Ha go bolaa, ba ba go dika morago;
   Ntshane ba ya go seyna dikago,
   Ha ya go eša dira maje sefikantše;
   Nne tša la tsabo e rile re no nthwela,
   Re ntsse re kgasa kgasa dikelodi,
   Nhetho a re,
   Tšwe la bona! mohlo o a tšwana la Dithakong;
   Mphato ke gone a tseleng,
   O ntsa tšwana metsana ya Kankokeng.

Makgolo o Kgalo.
II. MOKOZA A SIMONELLO

1. Matlhodinka a Ramenyana,
   Kgosà di ralotsa mnila, di gapilwe.

2. Tšhoma Moroka ga a nteba o ntuletse,
   Solo! kgosi o rera ka matlho e lobile!
   Bo fetogile ja re tsho! Bodiba,
   Motle a ntlhoma a bo leka a mela.

3. Tšwapoqà o ipiletsa bameisi,
   Thupa tsa bo-Remainana a bokone
   Ba mo re po!
   Le ens a ba aposetsa.

4. Modika a gware jwa kgosi, Tšwapoqà,
   O ko bo se ka gana fa Dikgwanele,
   Na tlhoma tsho fa Dithamaganeng,
   Na gang fa Kgwanele tso Menong,
   Motsi o ka be o faletsa, šule;
   Betho bona ba ko ba tsamaya bohotlana,
   Go ka bo go se ope o matlhapanyana.

Anon.
1. Ke palane Tloue ka bala metsana,
   Ka bala e metona le e monye,
   Ka re, Ntsana seo se ga se motse metsanyana,
   Motse go montai ya ga Ramasanya a Bodibenabotong.

2. Makaba, Nakaladi ya Makapene,
   Ke je le nakaletse Letshologa jo Kaba,
   Sekalabata ea nothata,
   Tsa mo sita kgano di ya Molomane,
   Tsa mo sita, Molata, Letshologa.

3. Kana notho yole o tahogotshego e mang,
   O tsa curry a tsa Ramongala mo mabogong?
   A Makgothe o ramotswe-mogwe- kgotsa Makoata?
   Kgotsa Makgothe o ramotswe-mogwe?
   Tsa curry o mako lefa o siile,
   Keona yena motse e a go gasitse.

Anon.
IV. TAHANA A THUTLWA

1. Molateledi a Kgopa,
   Ramatšéng a meadi a kgosi,
   Yo e a re a tseonya dígomo makotong,
   Be ṣeololwe gore di tla bona,
   Be tle re thoboge a latolela lešošo,
   A re, Mma kgomo ko di chibile marago,
   B rile tsa thogo tsa ya la ntwa;
   Batho bono ba manse a mabedi a sa tšweng,
   Nne le barrare le tla dika le tšemo.

2. Bonnyane o e maphatsi;
   E maphatsiphatsi kgosi ya Matlou,
   E a re go phathela kgomo tsa morafe,
   Bathanka bo-Masetši le bo-Mathohoa,
   Ba re, kgomo re di bone;
   Le mma ntla dika ko gama lerebolo,
   Ntla dika ko gama lerebolo ja kgosi ya Matlou.

5. Nne ntwa ya gago o repaletse, Morolong,
   Ekele sekgoa se nabile, Masi,
   Masi ya Matimakgabo, kgalema,
   O kgalema le isile di tloko di ema,
   Di re belebale, di ye go reest,
   Di ye go utlwa ka mokwe o lela,
   O lela, o kgalebete, se
   Telaki yo Sephiri a Mokothu.

4. E a re h o tla tswelwa kgabetsi,
   Makolwine o tloko a bakela go tšhola
   a itisitse ka yone;
   Phofo di tšwe kohong go le tšididi,
   Di gopete le gologole lea konyana.

5. Lo se ke lua tšwara diphaša hana bo-Tsimone,
   Aitsa bao ga ba tšhabe, ba tšwara feša;
   Namsha tso ditona, bo-raftsethilana,
   Lo tšwaraeng Mabantwa ka molono,
   Lo ba tšwaraeng, lo ba gagolo dispa,
   Lo phungo majwa majwa mpeng tsa bone.

6. Tahao fa go akina baditša ba a gola,
   Bo-Mašeng ba godile;
   Botsamo, Nkalaka a Matlou,
   E a re a ba fa a re, tšhwa, tšhwa.
O ba fa fela a ba dule pedweng:
Ke lo fa fela, lo ditšwene tsx ga Khumena.
Mae Emathe ga a ake, o buela rure;
Bebadi ba bone ba itsiweng,
Lo tsēwene tsx bone di ba ithaetse;
Lo maina a bone a itsiweng,
Lo meroo ya bone no ditlobeng;
E bile ba tla balwa ke Sebōtsae le Montshusi.

7. A thebe tse tsa Mašwana a Thokoeng, a di moole mebokomang?
A di ne di kgolešwe, mentsla re tshoka le go itse ope mela?
A batho ba ba semang kau ja tshogo, Balwa!
Ga lo tshologoa mokgosi jang ba ga maši a Tshukudu?
Lwa tla go thologanya Kgwasi?
Lwa e bona kgosi ya lefatshe ja bora;
E ntse o epela go se go nana fa tlhase ga mapupu a moga.

8. E gale kgale yabo Dihlelo;
E re e qala e tšupogetsa Molale,
E a re Emathe a itse fa a e tlaqetsa;
Aitsa ke ivela bothaka le Molale,
Mae e molama,
Mothe a le molama o a ba a le segole,
O ba a boka a robliwa letšego.

9. Kana lo ntse lwa mma lwa gasima kong le thota,
Ba nogole na rona, Balwatshe?
Mentsla re a gata ea re gato ba kgosi?
A batho ba ba ga Molokwana, a le bone morafe?
A le bone batihankuna ba ga Sebogodi?
A le bone ba diela Mokgatleho?
A ba ka tšwarwa modimo o ka tšoga?

10. Tsamunya, lo rebole tshaka ya Napolis;
Lo e repole lwa go morwa Nkhibidu a Masunya,
Lo re tshaka ya mothe wa rona ga e tshwarwe,
E lemetse le na ka lela tshikudwe,
E se lela mogofo, e le lela kenane.

11. Tshikudwe tsa mono Ditshayabathe,
Bo-Makgalathipa, ga di ke kgukgumelwe,
Di tlo di tshabise motho papaapai
Le more a e feta a e bona,
A retelele re le go tshona sekgole.

12. Nna ke bile ka re e tshabile,
Teloki yo Sephiria Nkogotha,
Ke bona marumo a e fologakaka ditshala,
A mangwa a e oti la tshogo a feta,
Ntekane marumo a santswere ga a tshabo.

RAFEANA.
V. SEBELA A SEISHELE

1. Eego ya lela,
   Ya ba ya lela ko Phaphana,
   Ya ba ya lela ko Egoekasitwa;
   E rilee lela makolmanyane a roromaroma;
   Sebele ke ena o sa roromang,
   A re: Naa ga ke rorome, ke a tšhabana.

2. Kana e lelang o se matho mantle;
   E se matha mantle,
   Motsa o tšhaletse ba Manguwato go senyaga.
   Motsatsa, mokatsa mela,
   More, mojelwa o botlhoko.

AOGH.
VI. MONTSHINA A TAWANA

1. O jole batho ba etile Mhabe;
   O thetsa ditsele mosetlo,
   O di thetsa mokgelelepa ya mitlwa;
   Ga o setsemo sa ntsa, o tseno sa motho;
   Le sa ntsa se a edwa, Thablogi o
   Seophiri a Mokgothu,
   Ba gago le bone ba tla twalp.

2. Kwa magakabeng kwa o a lebogwa,
   Motho o ntsa bua, kgola! kgola!
   Ditlhako tsa gago di ka pegwa o sa eme;
   Mejama baf a dia mopotlapotla.

3. Sejankabo o mphile madiša;
   Ditsele tse di tsheleng ka Seopa le Mainelo,
   Ga se tsa dioka, ditsele tsa batho,
   Tsa batho ba ne ba re etela,
   E le ndena tsa ga Ntselekatse,
   Ba romile Fatakele go re tihola;
   Tsa batho re sa itsa kwa ba go tswang —
   Ditlhako tsone ba di bitsha manyathelo,
   Sebaga ba se bitsha ka botlhajena.
   Ba kile ra bintshwana maphathana,
   Sejankabo a sa le mosloma!

4. Sejankabo o mphile madiša;
   Ba se ka ba mpha masi Barolong,
   Ba se na le ngwana a ba falale setse;
   Hošthladi o tsholela maqwalàma;
   A newo tsie e bodile a e je,
   E be e le yona poloka yoo,
   Sejankabo a ke go je ke go kgore,
   A e se re ke go ja ke go phoraphora,
   A ke go je ke go tsene ka mahlhiri;
   O se mphle molha mongwe, Morolong,
   Motho o a re go tsala kgosi a e je.

TILHABANEO a TAU
1. Leaposiri lwa Maganagotlwa,
Le tsetswa ke Onyana Leisantwa;
Leaposiri lwa Maganagotlwa;

Ngwane kgosi yo o masi go tlhabana,
Yo o se ka tila marumo o fona,
Ka ke hone a kgalamela Malokwana,
Bo-Lokwe wa Radira,
Lo bo-Mothoko wa Bathwane,
A ba gonetse ka lorumu,
Mogale yo o tsetsweng ke Tawana,
A re, Bo-maka, tlhabanang thata;

2. Ditshaba ke tsa di ipalela Lotlhakane!
Segotlo sa ga Meja,
Sa ga Maasemela le Gasewe,
Bo-Rapolana, re tla ma re lo bolaya fela; 25
Mogolo wa rona o bogale bogolo,
O bogale, o tla digela ditshaba,
Mositra, Motle ga ka go lemeletse,
O rile, Moale o o kuetse ka thata,
O mona, o se ke wa go sita.

3. Tawang mole gaye bo Ramhokang,
Le tla go kgatilhantsa kgotlwa,
Kgotlwa ya rona,
Ga se ya basadi, ke ya banna,
S tla ka maluku Tsutsapa ya rona le Bathoeng.
E tšena ka Mongalo ya mo jafetsa;
Ya tšena ka Leburu ya mo jafetsa;
Ya tšena ka Mokgothu ya mo jafetsa;
Ya ba gogela fa kgorong ya ga Monaedi,
Ya ba ruta bogwera ibung le bo-rrabathe.  40

ISRAEL MOLEMA
VII. SETHOKO BO MOTAOKHOKHO

1. Ramokonopi no Lotjatelepe,
   Yo o sale a tilhola a kwenapa la Poulwa,
   E rile motshagare a fanya Poulwa,
   Ga sale go konopa Ramokonopi no Lotjatelepe.

2. Kgomoedinsaka, mo ntlogelele!
   O motudi, o ye go tsaya magala;
   Nki ga nke di setlhwa di le pedi.
   Nke heo, gowo losa gama a dikologi ga di yo?
   A ga o ka bo o tila ma baka Nthlhlo?
   Wa baka bo-Motjetshe, mogolomo?
   A o ba tshabile gonne ka e le matshega?

3. Mogaeatshe ya bo Kgositintsi,
   Lethaka lo tala, o rata go loma,
   E nthemelile e ka loma Kgahung,
   A re kotswal a tswana mo logang,
   Ka logaga lo le marapo a thate.

4. Lo o bo no lo mana bo-Reagotswana, --
   Bo-Reagotswana ka gaetse bo bakene,
   Lo kgoake ntwana lo sa tla go e swana,
   Lo tla le ro tshale nadi a kgoa lo feta.

5. Kgomoetswana ya motse,
   Ya sco fela,
   E o masi a motse bo a phofofo,
   E le mana ke o ganang ke o tshaba.

TLHARANELO 'A TAU
IX. BESELE A MONTSHEWA

1. Se nthapela, rapela Besela;
   O bolana ka Besela, morwa Montshiwa;
   Besela ko ene magonadilo,
   Ka o no o tilhela o mo tseisa kgang.

2. Kgomo e tsaletseng Motsaene tshwinyana;
   Ke naka di ntilha Kgomo ya Matsetsa;
   Ka dinaka e tilhabaka batho,
   Ka ditlhako e ragaka batho;
   Fa e tsaletseng gona kgomo ya Matsetsa,
   Motlhana ga iphamolela manong.

ANON.
X. SEGWETSHANE A MAKARA

1. O ka reka pitse, mora Letshologa,
   Le moyse wena ha nka ka ka o tswana,
   Ka dikgosi tsa pitse ga di je soguba,
   Le banna ba pitse ga ba je marapo,
   Le sohiba sa pitse sa jewa ke bapaladi,
   Ntho o se ja fela a na le mogolowe,
   A re, Sa pitse yaka ka e itheketswe,
   Ke ntsitswe kgomo tsetsho ka e reka.

2. Saka je ja lema, a le ema dinare?
   Lo ema dikha, ditsheku du?
   Ka e ya re lo tlela lo bo lo ziela mo sakeng.

3. Tseputse, monongwaga podi e mphifalele,
   Aitse podi e ya go rona Semeluyena,
   E ya go rona rangoana Motswasele;
   Ke bakile Maseng, a e tswana,
   Ka baka Ikaneng, a ntsha ngwe.

AKON.
XI. BESI LE A MONTSHIWA

1. Se nthapela, motso wa ga Besole.
   Rapela Besole, morwa Montshiwa;
   Besole ke ene mogodiradilo,
   Ea o no tshola o mo tseisa kgung.

2. Mosimane yo o mokokotlo thupa,
   Yo e relief a anya motlhaoLOGa a tiya,
   A ba tsha mafwele le a mamele.

3. Kgomo tshwinyana e tsaletse Netsetsane;
   E tilhba, e maha di ntlha kgomo ya Netsetsa,
   E bila e tsebo di ntlha ga e ya tshwaia;
   E rile motlwana wa yona ga iphamolela mamon.

4. Se nthapela ngwana kgosi ya lefatshe ja borwe,
   Ga tse e jehwe ke ngwana kgosi ya khomo.

ANON.
XII. MONTSHWA A TAWANA

1. Poo e ntshe e lele le o khunou,
   E rile go tloga ga tshaba e khunou;
   E ntshe e rile e tloga ya itsenwa sa lopenya;
   E rile e tloga ya leba lua bo-Tswaing;
   Moe mononganga e bopa Selokolele,
   Naabane e bopa mo Moseneng.

2. A baingongodi, bo-morwa Motswasele!
   Le nuna lo ra la busa tshaba lo sa 'tse e itse,
   Ga ra ke re busim, re Barolong,
   Re tlhobohilwe ke Molakala a Batlou.

3. Lefatshe jo, le bowa thipà, le segelwa mang?
   A Reite ga a ka a ka lobela,
   A re, Tsu ya sakwa sa Marika puadu,
   E maditse, o tshaw tshuma le Bagalase,
   E ya be ka thula fela go lo bosigo?

4. Mailele yo o gata lo thata;
   Moe yo Tshiitu, Tshenvemerefe;
   Moe ya rupa lwa ga Masebodima;
   Ya ba jesa matiti, Tshwailabatho;
   Tloukgo e se mang mosito.

5. Lefatshe jo Putlala a Tswana,
   Lefatshe le agilwe, re ntse fela,
   Ga go tlholec go umakwa tlhobolo;
   Le batuna-Kanye tlhobolo ba di tswa,
   E ra ba feta no Motsheg e di tlogelo,
   Ba tla go tsena ba itshwere dinokal;
   Basimen be Ramontshwa ke bale,
   Ba ilo thiba morele;
   Banyana be ba ilo tshaba bina ukho.
   Moe ga re tlholec re bolatwa tshoteleng,
   E ya re re tsoga re be re papana;
   Moe re ipela rotlhe le ka budumedi,
   Lefa e le Bajuta ba ipela.

MGOLANA.
XIII. SEBELE A SETSHELE

1. Kgomo e lela kwa Phaphane,
   E lela kwa Kgomoakasitwa,
   E re e lela ya re, Sebele, wee!
   Kana e lelang e fse mathe mathe?
   E lelang e se mathe a monato!
   Kgomo e tiholetse batho go falaña,
   E tiholetse bo-Nqwato go senyega;
   Ba ga Mmangwato lo tihasetswa eng?

2. Lo tsemeletse ke Letlhwa, Sebele.
   Letlalebolaya la ga Setshele,
   Lele le belaya le ba le lesa;
   Ke raya gobo a lesitse Motswi,
   O lesitse morwa Kgomo a reboga,
   O jarile sengwe wa lesa Mathuba.

3. Matsuatsue a diphefe,
   Phefe e tsema tsema matlaka marapong,
   Ya tsetesela merole,
   Sebele ke ene o sa roromeng,
   Se dule, se nakaletse Selema,
   Sewagodimo sa bo-Egosidintsi.
   A motho a itumele Tumagole,
   Ba itumetse bo-Ngeri a Setshele,
   Ba tsentse phera Mathubantweng,
   Makau othle ka motse le sumile,
   Lo sumusitswe ke Letlhwa, Sebele,
   Ke lekau monna ope go fula,
   Ke lekau la ga Mmakoetlile,
   Kau la ga Mhudi le Gagoangwe,
   Kgomo tahotswa ya bo Seratsamakoko,
   Ya bo Seratabatho ba phuthegile.

4. O Thórumwwe wa bo Kgare a Setshele;
   Motho o eme jaaka Morukuru,
   O eme jaaka Mokgopa Sebele.

5. / ...
5. Ngwana kgosi yo o kwa Mafikeng.
   O rile a bona Nkwe a pharana.
   A bona Nkwe a ga Setshele.
   Nkwe, Nkwe we ga Bapaiwadi.
   Ke wena Lefora, Kwenya.

6. O Pitse, Kweleka le wa ga Maleka.
   O Kgwarega kgwarega wa ga Raditloko.
   Wa ga Sephalanga se matsomane.
   Wa bo Kgomodinabala.

7. O no le kae morwa Mosepidi?
   O no le kae lematatalala?
   Lo rile, E yo teela leng Sukusuya.
   E o mabolo a dikometa,
   Tahunyana yo Seale le Sesela?
   Jamsa ke e o tsotse Gosedire o;
   Re lemogile ka Basebati,
   Re bona a gogagoga ntsekile,
   A goga tlae la tau a bapola.
   Lefa e no le kgomo dikhumou,
   Kgomo tseno di tla sakeng;
   Gwa lebogena le mothe,
   O lebanye le Legoro la mothe,
   Legoro la matlolela kala ngwe.

ANON.
XXIV. KEBALEPILE A MONTSHIRA

1. Montlentweng, ngwana kgosi,
   Yo o masi go tilabana;
   Ke momo no maragarageng,
   Fa ditotswa ts'a baba le ts'a gae,
   Ke utlwa a kgalemela Malokwana,
   A kgalemela mophato wa ga Bathobatho,
   A re, Bo-maka, tilabanang thata!
   A lona fa Matsetse a fela ga lo bone?
   A ba gotletsa ka lerume,
   Mogale yo o tsewtsweng ke Tswana.

2. A gana fela fa Sentschonyaneang,
   Fa dikgoreng tsa Rechokong;
   Mokolodi o itoga kgatsana,
   O re magosi a tsewela pyhe;
   A ba a bona Leburu a Mongala,
   A gaola a feta,
   A mo lelaka,
   A mo phamola,
   A mo gagola,
   Fa kgoreng ya ga Monaleli,
   A mo ribago ka mpe ya sobeta,
   A mo phuaka ka diphuka, —
   Tladi e o tsewtsweng ke Tswana;
   A mo sekisa,
   A moetsa bogwera jo bo iwang le bo-rrabatho.

3. Tswang mo lele gaxe, bo Rechokong!
   Lo kgathanteke kgetlwa ya Modisakgone,
   Ke e e etla;
   E tla ya basadi,
   Yone e tla ka lelaka Tsetseka.
   Ntswi o rile a tsile go tilaba mabé,
   Ya re Segutshane a Mosweto a tilhela.

ISRAEL MOLEMA
XV. GASESINGE A TSHOSE.

1. Mokotswa, kotswa o batla motse;
Mothe o batla motse o a kotswa,
A o lwela le bana ba lefura,
Ba bagadingwana ba jela sefuba.

2. Nne batho ba aile botlhe;
E rile re suping ge tlhoga letlhogelo;
Metsokwane o rile ja mogodire;
Ya re ma rrangwa ka ganela,
Ka re, Ja more o o boretho molobere.

3. Kaitsane o ka bo o lekitse Tholo a falola,
Na lesa mofisa wa kgandibene a phela,
O na tla tshola a go bolela,
A re, Hna bojang ke bo ja ka Nkwe a Ratsheoa,
Ka Nkwe, ka Nabala o Ranogaketshane.
Mme le gona ke temepedi ekele ke ko Morolong;
Mothe yo Tholo e jafile a swe yo;
Kaitsëf batlhanka ba ntsé ba go eisa,
Ba ntsé ba rata go go jela sefuba.

4. Madumetsa a Rabame,
O ntsé dadumetsa magatlapa,
A re, Phiri tsa bo-Metsametlhabe di tshabe.

ARON.
1. Modumo o tsegile kafa Matike,
Mantwa a taila go seka bentsa,
Mogotsi ke yo o bile o bo seka a le sakese yo.
Mas ke boditse bana bo Masebabi,
Ka ba ka botsa baphabi bo-Mathlaolwa,
Ka re, A lefatshe je ja ga rre, ja Temanye,
Ja ga raro, ja ga kgosi ya Matlou,
A le bogologolo le no le ka ipewa?
A re, Nyva, nne tla bo le tihlamadimo,
Motho a tihloeo Se Motlube go tihoka motse.

2. Kena ma ntila bo ke sa ratlego jang?
Ka e le wena mophaninga a bato,
Jumong o sekile Mosiwa wa mo dira motho,
Jumma o tihela a go phuthethse merafe,
A go phuthawo bo-Mareaganang.

3. Nabo bolega a Nkgaphe,
Yo e rile go niwa a sala a cse sfela,
Aitse ga ke ke buela ruri,
Bo-motsoa Kgomo ba jolwe e mong?
Sa jolwe ke wena Lesetsakwele,
Lesetsa jo Koto le morawane;
Mokgwele le jolwe e mong?
O jolwe ke wena Lesetsakwele.

4. Mogatsa Majeng, tau ga di kalo!
Ga di le di bolwa leroborobo,
Lefa di le pedi di a bo di sulo,
Abala Makgolo a Kgalo.
Mas ke tseitilo maloba go rusa leropelo,
Ka re, Kena go ka bo go ja mma Moswanao,
Seo se keledi tsa monna di kgakala.

Mase ke go tseetse kgang le banna bo-Ramolapini,
Sa re, O baka Mabediwa o tla go nayang?
Ka re, Kena e tla re ka sa hume ka be ke dire jang?
Ke tseotesa Noto no sakese,
E tla re e thula e mme e nkeqe ditlhase.
Kaitsae ma lefa ka tswa kgosing,
Ke tshotsa tlhako le moro;
Ga ga rone lefa banyana ba ntaletse,
Aitsa makoakgosi ke mabotssetse;
A see se barumansteto ba o tlhaha?
Nna lefa a le metete ga ko mo tlhoboge,
Ntla ma ko mo latswa mabele;
Ntla ma ko go latswa dithoba, Tiredi.
Nne o ko / bo sa mphe motlha mongwe, Morolong,
O ko be mpha o ntshanta e le mo kgwetsi fela,
Ka ke le rrago wa safatlana.
XVII. KEBALEPILE A MONTSHIWA

1. Montlelengwe, ngwana kgosi yo montle;
   Yo montle, yo o masiri go tlhabana,
   Nne ga o ka sisimoga n mole,
   O tsae tlola ditoto tsa batho,
   O tlola ditoto tsa baha le ba gayo?

2. Leoposiri la Nanganogotlwe,
   Je le tsetsweng ke Onyana, Leisantwa,
   Yo ke moneng a kgalamela Malekwa,
   Fa dikgoreng tso Ralekong;
   A kgalamela Mothokwe o Rathuba,
   A re, Bo-makwa, tlhabaneeng thata;
   A fa Matsetsa o fela ga lo bane?

3. Bo Rabon re tla ma re lo bolaya fela,
   Mogolo wa rona o gale bogolo;
   Re tla ma re lo bolaya fela ba Didibana,
   Re lo dirile ka makgepestswana,
   Ka more o o kgana neneng, mophethe.

ISRAEL MOLEMA
1. Kgoson Phepa ga o gagwe bo sixo;  
Ga o ke o gagwe bo sixo bo lesetse;  
E gagwe notshagare bo sixo bo sele,  
Masem a kzena a tie a lekane lekoko,  
A lekane lekoko ja ga Mokgale.

2. Nanna Nalka ga o duetsa fela,  
O duetsa lemos le lefifi;  
Ya go tswa madi a gago kwa go Tshapata!  
A go ko wa bona a thelesetsa dithaga temo?  
6. A re, Maphodi mo Tlhuto a itselwela fela.

3. Tshalabogile ya o kwa ga Bongaketsa,  
Bosigo ba sa o ko go Nki Losoentse,  
Ka sa ke a zopela Mokgalagadi,  
Le Nalka a sa ke a mo senka ---  
Ga go a tse o masi ga o itsele,  
15 Mentla Nalka o tsetsa ya o tshepo tsa nayelo.

4. Kana mekgosi ya Barwa ga o fele je;  
Mothe o kule o Logekeng,  
Yo mongae o kwa kwa Boralakutswane;  
Kvena ntho no tse o tse mololo,  
0 a bona go a sele kwa lasekeng;  
Bosebana ya o kwa ga Bongaketsa.

ANG.
XIX. MOTSHWARI A RATLOU

1. A sela se se bolawang ko Motshwari,
   Ke mosimane wa moroba,
   A jaena noncomotshane se ka bona botselo.
   Thamó e le kana, marudi a tsame?
   Kgwanag a lehlakwana a Tshukudu,
   Motshwari a kavhukala a setotlo;
   Go losa o a losa, o tsho ya ka ba go losisa;
   Ya raga, ya gobaletsaa Molao;  
   E re dígo di sale di leknya bo-THogo a Molao;
   Wa loboku, wa matlhape a masotsa.  

2. Letse re sepeleloka ke mogomilwa,
   Bontlha e sepetse fono;
   Ba gasagoa boloko basadi ba Kgothu;
   Nne Bokgothu ba re towa ka, Motshwari?  

3. E ntse e ntsha tšhogo ka nje a Segwana,
   E bona ngwana ga Bodietsa a feta;
   Motsho a tšhona a tahala a wela kogomo,
   Kgomo ya motshwara, ya mo diga.  

4. A go so ke ga latlhma dikobo Mathiba,
   Kgang e e sale ya ngogola e;
   Janka lo re tšenelela bogwera mophatong,
   Lo re jela ditlhose re di lemile.  

5. Kgomo di palene Lentwe Boatla,
   Di bona pitse ya ga Motshwari;
   Mabelanyane, go se ke ga ihitlhwa mo dikgageng; 26
   Kgang e e sale ya ngogola e.  

6. Kgomo tse tsa ga Kobedi a Kgopa,
   Di mohala,
   Di mokgalelikgedi,
   Ga go na e ka newang Mogokaro a Mariba.  

    ANON.
1. Remononopile a bo-kgosidintši:
   O tlhotse a konopa le ditshaba,
   Ya re motshagare Foulwe a lapa
   Ga sala go 'tšo konopa Remononopile
   Na ga Letajatshepe.
   Setahele a isa a re, thu!
   Foulwe a isa a re, thu! 5
   A re, Seleta, le ise ke a lapisego;
   Ke lobeng ko 'tseng ko se loba,
   Ke sale ko se rayela kolobeng?
   Kgomo tse tse e gangwa motshagare,
   Narelo a e anyo othile;
   A e bone e tle go gangwa.

2. Ma ka buang abo ke tikile lefika godimo,
   La duma la re kitikitši nakgabeng, 15
   Lefika jo Gcane a Masilo;
   O Muthadi a Kgori a nokameng.
   Abo ko gogile mhiko ka tswala.
   Ewana, utla Leburu, Remononopile
   Na ga Letajatshepe,
   'O balele babina kgabo bokhelo, 20
   Na bokhelo ka wena bo-Mogotswane.
   Ewana e jela motho ka tshiaping,
   Mo nafikeng a ka tshiaping.
   Montshitsi wa ga-ke manadiira,
   Montshitsi maloba o bokilwe o dirileng? 25
   O Montshitsi wa ga Manadiira,
   Maloba o bokilwe a dirileng?
   Setahele le gona o ka ba bokwa,
   O konopane le Maburu a Tlokwa.
   Tshittshita ya bo-Motlhware, o Tshita;
   O Tshita o e sitang ka makau,
   O sita ka bo-Sebale a Kgologa.

3. Dikgomo tseo Ketsa a Rakgakge,
   Kana di tshabeng Ketsa a le teng?
   Di tshabeng Ketsa a di tshabane tse? 30
   Lekgola le letoma le re siile,
Maabane o letse a re tlogetse,
O letse a ile go lekganya pata,
Dipata tse ditona bo-zakutsane.

4. Dikgosi tsotlhe re bana ba basadi;
Le maa ke tsetswe ke ikukela,
Ke tsetswe ke Nokji a Naalebatsi;
O tsetswe ke monye wa Motswasele;
A tshwen ka Sejelo a Remodisa,
A mopa bokulakala;
Mokwana yo o tsetswe ke Seithlhama,
O rile o botswa wa botswa seama.

5. Hogaentsho yo Ramotswasele,
Yo Sadingswana wa Motswasele,
Lotlhaka lo tala e rata go loma,
S itlhongile e ka loma Khabung a Pudungwane,
A re kothwe i teena mo legageng.

6. Tladi yo mogatsa Kgwa a legmale kgalema,
Ntswa ja gago ja hatloa makgaba kea godimo.
Lotlhakaloborithithi, morna kgosi,
Le ka swa le ka atolla naga,
Bo-magogo be tswala sehakeqo.
Thebongebong, mogatsa Sejelo,
Sejelo o e ala e sa e itse.
Kgoemelana, mo ntlegetselelo,
O wotshudi o ye go tseya magala,
Ke boka ngwana ke balshela,
Nthe ga nke di bajwa di le pedi.

7. Molapo, Moeleledilefu,
Ga o wale ditlai, o wale gotlho;
Maabane o letse o wetse Gaobotse,
O letse o wetse ngwana ga Skane,
A kalotse matlho e le ditoto.
Ke e le ke le Motsemotlhabe ke ntse,
Ke le noke e madibogo mentle,
Lwa makgapa dikgomo tsa ledule,
Jaena ka tloga ka dira molapo e nabo,
8. Mmangana-a Mmangana a Egori ikudabsetsa,
Egori o ka ikudabsetsa,
Mmangana wa ga Logojana le Egabe.
Mmangana, Lentsatsi, re fishe;
Legana, Lentsatsi, Letlhabelabatho;
Tsetsi re fisitsi bo Kgogotshwane.

9. Se'logolo sa motse wa ga Masige,
Sa ko go Habe, Egoledisabatho.
Mesimane mosese wa kgosing,
Ke mokile go sego go nyunyana,
Ka mo re tsehi tsehi ka bo tlhoda,
Ka ka bona o lo Tladi ya Tlapana,
E lo Tladi ya go gologe sa batho;
Tladi lela ga galagala, o tshona batho.
Pheto ya matswe a ga Motswase,
Ya matswe a ga monna Rapite,
Ga e ya ma ya fofotlela batho,
E foka dikgomo,
E foka lo batho,
E foka lo badira,
Manoswana wa ga Kgowa le Mosidi;
O ko o gapele Mosidi kotswana,
O etse a go setlela ke tsetse ya dipahi.

10. Se'fotšele ya o se mofridi\lus,
Yo o se moswe,
Tatodi a Kwenana;
Mofridi\lus tloa namosi, Ntswatswana,
Re tla nosa re go sega re bse,
Re itlhome o le nesa tsa namosi;
Tloa o ema re tle re go kaleka,
Gongwe o me re ga sekasekile,
Ke gobo maoto a se matoana.
1. Sejankabo o kgago wa kgotla,
    O kgago wa Barolong,
    Thatlosi yo Sephiri a Mokgothu.

2. Ditsela tse di tsengeng ka bo-Segobe,
    Fa kgatlhong tsa Segope le Mainelo,
    Ga se tsa dieke,
    Ga se tsa ditlou,
    Tsa batho ba sa ba re otse otse,
    E le ditsena tsa ga Motselekatse,
    Go wafšaša rumilwe Patakela go re tšholo,
    Mme Sejankabo o mo jelo nkabo.
    Mme ga o tšemo sa ntse,
    O tšeno sa mothe,
    Mme le sa ntse se a edwa,
    Thatlosi yo Sephiri a Mokgothu,
    0 monna e tla edwa,
    Le ba gago ba tla tšalo.

3. Mme ka magakajane o a lebogwa,
    O ka bonwa o ka akgolwa,
    Thatlosi yo Sephiri a Mokgothu,
    Le tšhalo tsa gago di ka rolwa o sa ema,
    Loe mafšaša ka insana mopetlapotla,
    Ka o tšholose magakajane mlake,
    Manong a palana ditlhare mafšaša,
    Mra ke a boletse go botsa Gaokgoro,
    Ngwana motse ola o Rthafa,
    Ka re, Sejabowo, ga go ko go lojwa.

4. Re kile ra inyela ka letsoego morafelo
    Sejankabo a sa le mpotlana;
    Sa bona dikobo da ntšiwa mothiga,
    Diboga da bidiwa ka botlhajana,
    Ya re ditlhako da bidiwa manyathela, —
    Sejankabo a sa le mpotlana,
    A sa la mo tharing ya motse wa ga
Kebua Phatlhu.

5. O tla latlhma ke tlhobolo,
   Tlhatoes i yo Sechiri a Nokgothu,
   Ka o a re o utlhama o o okomela legano,
   O ba o e leba leino,
   O e leba dipane,
   O re, Somo ja ga thegelela re phuthegile.  40

6. Ga lo Ko lo ha masi Barolong,
   Ga lo na le ngwana a lo falaletsa;
   Mfoladi o tabolela mafafa,
   A tabolela tsi e bodile a e je;
   Nna Sejankabo o mphile madila,
   Le mabone o letse a o mphile.

   Tlhaborloko a Tau
XXII. TAKWA A TSHUTISHWA

Tshena le Makaba re baa bseiso;
Re bo-Mokodinitlwa, re a tlhabe;
Re Mafiri, re ja kgomo tsa merafo;
E re bseiso bo o sa re tlaelela,
En re a bo re sa ikgomathe go tshaba.

ANON.
I. MONTSHIWA

1. Feint-hearted things, Sei\-shiro's folk!
   A craven crowd if truth be spoke;
   Once hemmed our gates for tribute they,
   For breasts, with martial front;
   Montshiwa stemmed intended away,
   Repressed in battle brunt;
   He bade Mothware yield the breasts --
   The spectacle confused our guests,
   They fled, forsaking all,
   Now anothered lies a bashful man,
   Beneath that fleshy pall.
   Ah, well, Noswete fled again!
   He fled, forgetting liegeman true,
   Well-loved in milder times 'mong few;
   Why left you him to death?
   Where, Basakgantsho, is your loved
   Mokwiamathe, proved, most loved?
   He lies forsack, sans breath,
   In laager prime for evermore;
   Ye craven crowd, Sei\-shiro's folk,
   Plunged in the tide of sorrow, heart!
   Boer vrou's bewailing cry,
   At unawares seized gulle their dear
   Lords, who forever lie
   Enmeshed in death's relentless gear.
   Bruit, honour, whet with peerless praise
   Morolong soldiery;
   Tau's worthy heir, the worthy blaze,
   Matsetse's gallantry;
   Motube's slack defence they pierced,
   O'erwhelmed his war-tricks unrehearsed.
   None loves your moe-fraught chase, oh sire;
   Malope's heirs alone conspire,
   Enticed, your harsh excursion did;
   Yet trusting hearts they jarred.

Deserted /
Deserted they; did backward fade

That slimy pack, and marred,

Almost, with rear attack, our hearths,

Which cairns now seem between the paths.

Tear-stained, his friends we learned plight;

But instant rose triumphant cry:

Seel blaze Dithakong into light,

Where flaming torch they ply!

Now Mainanoto turns the fight,

On Manhokeng's outworned night.
II. MOROKA

Matlhodinaka, thou
Of Reshonyane's lustrous line,
The cattle crossed the road!
The captured kine!

Moroka frowned on me, alas!
The beast! his baleful eye gleamed horror,
Weird darkness broods upon the Pool,
Where fools sink low in reckless error.

Tswapogi named his escort self,
To guard him to the eastern anger;
The lordlings beat him blow on blow,
But then he frowned on equal banger.

Tswapogi of a regal lodge,
Ahi! that you, had not tardie grown
Against Menong's rash wayward host!
Nor cast down heard nor mercy shown!

So, had these towns been tenantless,
Deserted, dead, and hunger-stricken,
Gasping in destitution's grip,
Herdless, with only sights that sicken.
III. MAKARA

Poised on Thowe Top I stood,
Scanning villages below,
Scanned the larger and the smaller,
Said I, gazing at each hamlet,
None is large nor wide among them,
Saving Ramaomana's.
Meteor-like through Makayan,
Blazed Makaba rapidly;
Lalecola blazed aloft,
Steely thaws repressing foes.
Teeming herds o'ercame his drovers,
Driving to Molomane;
Overcame Moleta's hair.
Lives there happier fugitive,
'Mong the Kgothu or the plainsmen,
Or among the Single-arooves,
Than that hasty-footed foe,
Ramongaala's grip evading?
Fly! thine unavailing flight,
Crocodile yet stirred the waters,
Splashed and drenched thees through and through.
Molgopha's tracker,
War-checking wight of royal woman born,
Who, drawn by tracks of cattle, hoof and horn,
We strongly hope for spoils; only his tale
Of unsuccess blows hope. "End of the trail,
And only the stragglers of the herds
Fell spoils, as for the rest," those were his words,
"They drifted off with the fight; one score men
I slew, in time I'll suit another ten."

He glitters, and in movement is most swee swift;
The captain of Matlou is splendid. Raft
The ranches of his foes when once he pills;
Masethles and Matekhas then, "Wealth fills
Our kraals; and we shall milk assigned kine,
Set free by captain of Matlou, eh! fine."

Far-flung your wars, like forest spread, Morolong,
Masusi of Matimakgabo, prick
The enemy on that they rise and meet
The call which they must hear, which soundeth loud
And long, thou Hunter of Sephiri and Mokothu.

Lads me their gossip and restrain quick tongues,
And woefully forgo Kgabetsi's name,
When eland bulls dissolve themselves in chill,
Drawn strongly to the strife among lamb-trees.

Tsalme folk's!
Lay down your beer-cups that hold you in thrall.
Such easy captives! they fight not at all.
Therefore, you great Calves, must go for their lips,
And, lords of red cows, there fasten your grips.
The Mat'abantwa seize and open their bellies,
And spill all those beers that flow round in eddies.

Ah me! a rumour wings that foreign tribes
Wax strong. They say Maphung has mighty grown;
And yet, say they, his sire Mokalaka,
A Ratlou scion, impelled by duty's round,
Ne'er gives him but with glowering eye, and voice
Surcharged with scorn: "There, there you are, you dog."
So, from a hate-wrecked heart goes forth the gift.
"Saboons of Kundwana, take! since you must.
Be sure that prophecy will be fulfilled,
The true words of Ramathe when he said,
'We know who'll count their corpses;
They whom they thought to slay shall smite them;
And their names are known;
And their plans in their bosoms;
Soboto and Monetsi will count their corpses."

The ochred troops advance in shieldless might!
Those Shona shields elude our careful sight.
Are they among the rampart-beasts, all strapped
To packs? shields, baggage, all together strapped?
We look in vain . . . known patch of colour? none
Betrays their shields. When all is said and done,
You lack a first-class man among your ranks.
But how we wish you to uprize in flanks
Mad strong to war with us, ye Rhino's seed!
Then would ye know that Kgwasi's style, his breed
Of man; see the chief of a southern land
Steadily pace 'neath cliffs, from end to end.

The Rhino's shrill with fury, dire intent
Impelled Mibelo's brother that he went
And shrieked a death-alarm in Molale's
Ears; thus will Ramathe know he dallies
How no more but attacks his foe, "We fight,
I am Molale here, for prior right
Of birth -- he claims and I resist his lies.
Vain crippled thing! for such as one who strives
To grasp in uncontrol and law defies."

The Bahurutshe tribe lies broken, split,

And / . . .
And scattered o'er the veld, We have not lit
Upon their paramount though long we've wandered;
But we encounter bands from main tribe sundered,
Molokwane's, are they at a tribe? and those
Sebogodi who serve? Mokgatlhe rose
Also with train ... and they? But were they vexed,
Or touched in broil, would battle-din sound next?

The battle-axe, that recently was taken
By the Mapeana clan, go ye and free;
Or pray for it, and cease not till ye waken
Mokuribidu Manyana to your need,
Saying, "Our soldiers' axes may not be
Taken; they all are rhino-horn -- the breed
Of beast which most persists in strife, you see!
And not the big bull type of quiet temper.

The Rhinos that murder men,
The Rhinos that jeer at knives,
Tracking of them is wasted skill,
Running from them is swift and sore;
Though the safety of a tree
Be marked, too swift the pace
For the standard to be stuck.

I thought he had been wounded then; I saw
Spears stab his collar-bones, close to his jaw,
And many more glance off his head. I said,
"He bears rash wounds, I fear." But I was glad
To find out soon that cowards' spears lack thrust.
A beast lowed,
Lowed in Phaphana,
Lowed yet in Kgomasitwa,
And its bellowings
Ripples of horror spread through youthful frames
Excepting Sebele's;
He saith, I wage the war
And tremble not.

Ah, wherefore lows the doom-fraught beast!
That in the victor's mouth turns gall;
That to destruction flung the least
And greatest of the Kgwato tribe.

Bitter kernel like motsatsa drug,
Whose potency revives harsh aches
Though only cure; yet still we hug
And cherish in the mind this woe.
VI. MONTSHINA

Sejankabo hath eat the guests;
    Hath strewed the roads with thorns,
The madness of his eager deed,
    Is the madness of a man indeed,
    Not madness of a dog.

Yet mark, Thatlosi of Sephiri born,
    From Mokothu's lineage sprung,
That dog's mad fury may be checked,
Wherefore your people will be wrecked
    In revengeful rage, not a doubt.

The brotherhood of crows said, "Thanks!"
    The birds cry, "rip! ha, rend!"
They your sandals would unloose, uphang,
Before you eat, louder the clang
    As hastily they brew.

The roads that cross the rivers twain,
    The roads that dip their lengths
Into Seopa and Mainelo,
Are the roads that men walk from long ago,
    Not jungle-paths, beast-trod.

It was Motselekatsi's men
    Who came along those roads,
His envoys, headed by Patakele,
    With a word from his chief to spy on we;
Yet we know not whence they came!

Sandals they called manyathela,
    But beads peculiarly,
When their hateful foreign customs thrived,
Ah, me! the bitterness we nived,
    When Nkabo was a child.

Nkabo gave me rancid milk,
    None gave me sweet to drink.
What care they for us refugees?

Foul /
Foul locust-meat, tobacco, these
Our whole salvation be.

Mkabo, let me feast on thee,
With keenest appetite,
Not checking gums, not curling lip.
Hence give me oft, nor chance nor skip,
The son is meat for sire.
The officer of the Maganagoutlwa;
The Leisanthwa, the son of Onyanak;
The officer of the Maganagoutlwa.

His spirit frets, his body aches, for war;
The chief’s son, battling, shuns not aimed spear.
And now Lokwae, and now Lethoko, feels
His thrust, as to their manhood he appeals;
Fight, comrades mine! wished succour bring ere late,
And save Matsetse from their wretched fate.
Fight! present flight would be a blackguard’s deed,
Deserting vows and friends in sorest need.
Thus spake the brave sprung from Tawana’s seed,
The brave Madisalako’s high ideal,
Who sooms to end a coward’s fierce ordeal,
That endless moment in vain hiding spent;
Who wounds at every thrust or stroke; who sent
Off Sophaneza’s wounded from his point.

Seized was Lethakane by foes that year,
Majang’s backyard was seized, that very dear
She held; hers and Masekela’s and one
gasewe’s, their backyard in the sun.
Beware, we’ll slay you, Rupulana clan!
Slay you like mad, and slay to your last man,
Because, forsooth, our paramount is brave,
Eager to sweep his foes perdiction-wards.
Well, well, the fire is lit; yes, lit the fire
We tried to check hoping it would expire;
No doubt thou art a man, as I’ve just said,
You therefore will be strong without our aid.

Come out, and meet a man’s Rhinoceros!
Forth, Ranhokengs, be swift your exodus;
No woman’s kgotla enters now your town,
Tseepa comes, of Bathoeng’s renown;
It came while the grey down began to stir,
Ere break of day, it did that wee hour prefer.
It struck Mongal' a death-blow in disdain,
And next Lebura felt the shocking pain,
Mokgothu last; yea, it taught them of death,
Then dragged them to Monaledi's old gate.
VIII. SETSHELE

Kgosidintsi's brother battle-wracks his foes,
Sets steale Paul to flight and spurs him as he goes;
Holds the battle-field by noontide, still he hurls;
Letajatshepe shoots his darts at the charis,
And the Pauls in answer loosexual bombing fire,
So Setshele steps up in a glowing ire,
"Here, Selest, open fire! I'm jolly sick,
From the Kolobeng I've stood it -- to it, quick!
Cow that leadeth suckling is the milkman's choice at noon,
And he milks it and the sucklings throng it for their share."

Mark words falling from my mouth for the truth;
And a boulder down the hillsflung I in that moment south;
And it thundered and it pounded mountain-side and stirred
the rocks.
The Boulder of Nkane Masilo stirred stone-blocks,
It shot the banks of rivers like turkey of the wilds.
Kwena, seize the Boers and give a chance to the Kgabo-dancing tribe!
And save the Ramogotswana, so-called in playful gibe.
I ushered in the Kgabo and led them through my doors,
Then shot bolts the tighter against the hostile Boers.

Mausiadira's Mosheshi for whom the praise was sung,
Whose glory throbbed in eager words though he be in merit young,
These last days of action add honour to his name,
Setshele fought the Boers of Potchefstroom, this very same.
Man's bones crunching in the chapel grounds,
At flesh-feasts sits the Crocodile mid rocks and blended sounds.
Cattle of Bakgaga's Ketsa need they ever fear?
Ketsa living, Ketsa fighting, for these cattle, need they fear?
And the lad withdrew to garden lands in silence yesterday,
Fat lands going to inspect on way.

We chiefs descend from lustrous dames above the common stock;
I spring from well-known ancients established as a timeless rock,
My parent is Mojaki offspring of Molebatsi, --
That's Motswasele's brother, and Sejelo here begot me,
And he shaped me manly shoulders, did Seithhano's Crocodile,
And he built me, and he shaped me, moulded me in the manly style.

Black-snake maddens as the reeds turn to green,
Black-snake of Motswasele's is striking with a keen,
Bare fang, striking at Kgabung, shy man,
For a cave's dark safety who with swift strides ran.

Kgowa's woman's Thunderbolt peal dreader threat;
And your threatening rent the mountains, tore the
hill-tops, with its weight.

Dense Reed-Cover is the chief's own son;
Dying of the Reed-Patch bared the country to the sun,
Badgers exposed lie for all the world to see.
Spokeed-Shield of Sejelo's,
Night-mat which scunt she knows.
Horned-Beast, thou smith, be gone!
Blacksmith, go fetch your anvil, thou ne'er as pate shine.
And when I praise my lad,
Be quiet -- I'll be glad.
And while one shaft you fashion, leave the second free.

I flowed on smooth and splendid in the drifts that bridged
me o'er,
I was Motsemotlhabe quiet from the days of yore.
You rise and sack my ranches, my ranches of the peace,
I become a monstrous river where mad maelstrom increase,
Where blind men drown, and even men and women all with sight,
Where drowned floats Gaobotse, Ekanu's staring wight.

The dauntless lad of Masilo, it is he that scorrs the Boers,
Received their blood-keen letter when it threatened awful wars,
It is Dartly, it is Lota, waiting, feady, unafraid.
Mmamagana, bush-bred Turkey, stir before thy glory fade!
The wild-born Turkey stirs, the Crocodile of Legojan!
Legana, Sun, on us thy rays down spread, on every one;
They thawed to drops of dank the frosts and not a flake abides.
The grandchild of Masigo's and of Mabe's forth he glides,
Veils men in mid-day darkness, the darkness of the spear.
I've praised the slender prince in splendid style, bold,
   brisk, and clear, —
He is the Thunderbolt that falls out of a cloudless sky,
That wilders and confuses men. Cease strife, lest cowards die.
Dread Blast of the Skin-Cloaks is blowing through the foes,
Through the rabble blows in riot,
Through the people and the cattle,
Through the cowmen blows the blast,
Motswasele's Skin-Cloak;
The Skin-Clak of Repitso's younger brother blows.

Mosidi's and old Ngwana's youth should earn the first a grey,
For he cracked his bag of roasted corn to set him on his way.
Whirlwind, he is not weedy red,
Not white, of hueless head.
Croo's Red and White, stand back!
We'll deem you flesh and hack.
Stand clear of corpses' rim,
Lest vultures' prey you seem.
And now stand, that we may scan you well . . . . right,
   take your seat again.
For to-day your aged legs lack speed for the strain.
Great actor with the flying spear
Is Lotaqatsa, who spent
A morning hurling missiles where
Paul rooked 'neath the fierce bombardment,

And when the morning turned to noon
He vanquished Paul; and so the rare
Gamosonapi, none too soon,
Remained supreme, unchallenged, there.

Gamoedina, away!
Let me recite his glory; fly
To your smith's trade, your proper play;
Or fetch your coal, on that rely:

And never fleece, with single stroke.
Two ewes! And now for the last time,
Are chiefs unknown among your folk?
Deserted you, from some strong dread,

Your Mathiba's, Medletcho
And all, lest hopelessly unfit?
The reeds turned green. The Black Snake chose
The moment for the strike and spit

At Egabung. Thus Kgositsho's
Brother. And his adversary,
With marvellous haste, sought cave's cave
From death; the might of a quarry!

This, tribe of Ramogotswana,
Our eastern kinsman, is your want:
To drag your battles to our midst,
Then idly pass or gaze while bout blood
Ticks' blood besmears us and ours.
This dry Black Cow, this worthless thing
Whose milk is water like a buck's;
'Tis I who milk in fear and trembling.
I. BESLE

Prove not my heart with supplications vain;
Besele smites, not I, Montshiwa's son;
'Tis he that with fresh horrors tempts your pluck,
For oftentimes his patience you inflamed,

In far Maresane the onslaught dimmed;
There shocked the toils of birth the White-faced Heifer,
That scattered veterans and armies thinned
With hoof and horn in direst rampage ever.

Birth-tissue spreads across subsided field,
And vulture creatures sunder each from each.

BESLE

Your prayers will not avert my dart,
Thou Wessel's victim!
Pray Wessel for thy life,
Montshiwa's son, him
Pray; thou inflamed his heart,
Till rankling anger swayed him to this strife.

The rod-backed lad,
Drew strength from beatings drunk;
From beatings drunk
Grew strong and needle-brained.
War's travail gripped the White-faced Heifer,
In far Maresane;
Black-backed, sharp-horned, Matsetse's pride, her
Ears bear no marks. She salved; her after-
Birth vultures seized in their fierce hunger.

So cease, thou southern prince, thy prayer,
Or beg him still who butchers thee.
X. SEWETSHANE

Now, listen! son of Letsologa old,
Purchas a horse and thence I'd shun your town;
Horse-owning chiefs no ancient breast-feasts hold;
Hungry for bones their courts disperse with frown
And whisperings. But only they who ride
Enjoy the horse, and often speak with pride
How elder brother gained the prize by fair
Exchange of treasured cattle. Thus declare
They, and fatigue us who cannot the horse abide.

Do buffaloes stand in your cattle-kraal?
Or mighty beasts? or rhinos fierce? or why
At every threat retreat ye one and all
Thither in hasty fear? But, listen! try
And stop your scornful giving, please, this year!
Keep goats out of my sight! is it not clear,
Semelanyane, clear that goats suit ill
Your excellency and the rank you fill?
Maseng and Xaneng adopt your ways, I fear.
They battled a moment, the Red and Sable bulls;
But Redbull turned from the battle, and fled out-fought;
And Blackbull roamed through the land, the land which he rules;
He wandered in triumph, and he wandered in sport.

He headed for Tswana, and roamed as he chose,
He bellowed through Selokolele in his ease;
But yesterday from Mosaneng his roaring rose
In scorn: 'Self-mockers, such a pity! If you please,'

'Are the sons of Motswasale, who as they deem,
May sway power over a nation of strangers; we
Are the Barolong and never, -- or ever dream, --
Bowed to another's will; ask Nkalaka, see!

They parcelled our land without us, laid knives on it,
For whom? told Read them not of the grey old Lion
In the forest of Mafeking? they'd have known it;
Named, like Ragalas, it may charge away in the night.

Hard-skulled Maimelele,
Phetlu's Buffalo,
Tribe destroyer!
And the noiseless Elephant
Set them dancing out of fear,
Nation mower!
Masebediwa's Buffalo.

The land of Purutla, Purutla of Tawan',
His land breathes peace, we are settled at ease, unarmed;
We talk no longer of guns, for the peace is won;
Those coming from Kanye, quite gunless unharmed,

Hand holding hips, proceed from Mafeking, and arrive.
The boys of Montshiwa's, the boys of his kgotla,
They rose the to their feet in a body, and they drive
Calves home from the veld; while the girls swing ropes and skip.

We none decay beneath dung dust, we smoothen skins,
We wake and smoothen skins. And Christian joineth heathen,
In gladness for the peace. As certainly it wins
The gladness and the joy of all our Jewish brethren.
XII. SEBELE

A beast lows in Phaphana;  
It lows in Kgamositwa;  
Bellow s and says, "Sebele, ho."  
Ah, me, it lows! would that it bellowed not,  
So bitter is the mouth!

The beast, it made the Ngwato scatter,  
It sealed a nation's ruin,  
Ye Ngwato tribe, what fills your towns?  
'Tis the Letlhwai, Sebele,  
Letlalebola ya of Setšele,  
Coming he killed and even spared:  
I say because he spared Motswi,  
Freed the son of Kgomo;  
'Twere better had he spared Mathuba.

Blustering winds  
Have chilled the lads to the marrow,  
Alone Sebele trembles not,  
His comrades shake with fear.  
The Pleiades shot forth,  
The Meteor, Kgosiditse's brother;  
Happy man is Tumagole,  
Most glad Setšele's Kgari;  
They have bewitched Mathubantwa;  
He clean out-fought the lads,  
In all the village shot the best;  
Letlhwai, Sebele, he excelled;  
Best of lads is Ope's brother,  
Lad of Mmakelotlile,  
Mhudi's and Gagoangwe's  
Crowd-loving, hornless Beast,  
That loves assembled crowds.

Sebele is a river reed;  
Morukuru in size;  
In height a mokgopha,
Kin of Kgari of Setshele.

The chieftain's son in Mafekeing,
Dropped in fear at sight of Leopard,
At sight of Spotted-One,
Setshele's and Rabaipusi's,
Kgomodimhale's,
Deceiver, Crocodile.

You are a horse, a steed of Maleka's;
Clipperty-clop of Raditloko,
Swift-footed and fast-paced,

Where, son of Mosepedi,
Where, headstrong man, were you?
For you said:
When calves this white-faced Heifer,
With udder short and thick?
White-face of Seela and Senesa?
Well, its calf is wary;
Witness Basebati's manner:
He drags a lion's skin about,
A lion's skin, and pegs it out.
Wherefore your wealth of red beaves and kine,
Your wealth of red beasts, diminishes in kraal
Unhuman is your foe, you stand in arms
Against a human-like tree-snake,
A branch-leaping tree-snake.
Splendid-in-Battle, the chief's son,
Who is quick for war;
I saw him in the fray,
Amid foes' corpses and our men's,
By the walls of Rashokeng,
I heard him prick the Malokwana on,
The regiment of Setc's Bathobatho,
Saying, 'Fight harder, comrades!
The Matsaete grow fewer, do you not see?
He goaded them with spear,
The brave begot by Tawana.

Piercer he grew mid the Sentshonyana,
By the walls of Rashokeng;
He curls himself like a millipede,
Compelling envy of the chiefs;
Sees Leburu of Mongala
Darting past,
Pursues him
And grips
And rends him,
By the walls of Meneledi.
Throws him on his belly,
Beats him as with wings.
He sues him
And teaches him of death;
Thus, the Thunderbolt of Tawana.

Go hence, out of the village, Rashokengs!
And meet the Kgetlwa of the Madisakgomo,
It is coming:
It excells a woman's Kgetlwa,
And it comes ere break of day, the Mighty;
The Hawk, coming to slay pigeons,
Found not Segwotshane Hoswete.
XIV. GASEITSWE

Sit on your hunches hunches and defend
Your envied chieftaincy!

And ply your spear till foemen bend
'Neath thy supremacy.

Repress polygamy's dread brood,
Inferior wives! offspring;
They snatched your breasts in fractious mood,
Then closed in heinous ring.

Alas! the folks had perished all,
The royal line was dead.
Mid shattered ruin 'mong herbage tall
A sprout took root and fed,

Which, gazing at Motsoekwane,
Celebrated, mosediri;
But I, known sire, mid company
All ears, molobure.

Ah! had you but the Tholo spared,
The red-white herd's comrade,
High praise, in gratitude declared,
On you he's pile again:

"I live by grace of Tahosa's Pard,
By grace of Spotted-One;
I thrive, I range his land unbarred,
Secure, his favour won."

But even so I'm double-tongued,
Like men in Morolong;
'Tis well the Tholo died, and hanged
The hole whence sprung grave wrong.

And here's the reason why 'tis best,
Your vassals you despise,
And brood upon a plan the Breast
To wrench away, to rise,

His strident wrath goads cowards on,
Motsemotlhabe's band;
Awed hyenas fast scatters son
Of Somewho! Some through the land.
For they say, "You praise Montshiwa, will he reward?"
But I say, "What else if wealth eludes me thus?"
I've thrust me into the Nedo's kraal,
That when it hammer's sparks may rest on me,
For though I come from the Great-Place,
I carry trotters and broth!
'Tis fit, though children despise me;
Forsoth, a chief's bard is like a midwife!
Yet, do owners of dry cows slaughter them?
Though he be milkless, I'll abandon him never,
Still I will lick his teats,
Still I will lick your nipples, Tiredi,
Yet thou shouldst not give me seldom, Morolong,
Give me as you give Mokgwetse,
Because I'm your father, your real sire.
Splendid in battle, splendid in arms,
The chief's son marvellous indeed,
Is marvellous, and quick for arms.

Falsied with terror art thou never,
Bounding like this over the dead?
Over the dead, the foes' and we?

Mogangoutwa's splendid head,
Onyana's son, a Leisantwa,
Goaded the slack Malukwane,
Back to the walls of Remhokeng;
He spurred Moshoko of Thwane;
He said, "My comrades, fight the fight!
Save the Matsetses! don't you see
How the battle mows their numbers down?

Ware, Matlou tribel beware of death,
Our chief is fierce, fierce utterly;
And so beware, beware of death,
Lest we riot with spear among.
You, dwellers mid A Thousand Springs!

Hal hal by magic have we swung
Our odds to good, by subtle roots;
Mokgopetsana to decoy
To ambushed peril your recruits;
Of hill mophethe too, beware!
The milk of this spotless Heifer no nightly endeavour to gain,
May prosper; midnight fingers may tease its udder but no milk drain;
The hour for the Heifer's milking be the mid-day hour on field.
Mokgalo's host suffices;
The throats of a thousand warriors are fed by its mid-day yield.

They plied him with fraudulent bargain -- empty, worthless; plied bland
Rakgake's brother, they cheat, rob, he pays. Bauble in his hand
To Tshapata we sent him back because of the shame he had bought,
Squandered wealth to recover,
Tilwane pigeons to mark,
Those aided sparrows that plough acres of hot hate, in style least thought.

Ngwaketse's brave, the Leisantwa, is gone by the dawning of day;
A mutter of distant battle quickened his going to Nku's fray;
He leapt to his feet in a moment to meet the peril alone,
Disdaining Makena's aid,
Forgetting Mokgalagadi's.

But a cry is heard from the south, a wailing that is never still;
'Twas the cry of their doom, that wailing which was so frequent and shrill
From Logankeng, and in a moment from Borakhatshwane.

But the waters of sympathy drew thou,
And dash them against Mafikeng
Wreathed in the flames of disastrous battles, oh, Ramoswana!
What creature, death-doomed by the fierce Motshwari,
May live? whose mighty neck stands sunken in
The vastness of his shoulders; and whose strong
Persistence is the rhino's utterly;
In action firm, the firmness of a hide;
Whose hoof lashed out till prone Molaodi lay;
Molaodi's Thogo ample power enjoys;
Yes, ample power, and red and hornless steers;
Motshwari's matchless style matchless style is matchless still.

In the night there was a plundering,
Stick-haar plundered, fled at dawning;
But Motshwari's style as ever,
Sought the villain out to answer;
Kgotsho ladies haste in trembling;
Pots of cow-dung madly scattering.

He casts a watchful eye across the hills of Segwagwa,
And sees the son of Bodietse passing there below,
Who in his headlong flight stumbled into the Buffalo;
The Buffalo, it caught him and hurled him over the edge.

Let us not lay down weapons, Mathiba!
For this is the old trouble of last season,
When you assailed the privacy of our bogwera,
And plundered pumpkin-seeds which we had sewn;
Sudden Beutla Hill,
Mountain that stayeth still,
Stirred like a living thing;
Mathiba's on the wing!

Ha
Haltingly his cattle clambered to the safe top,
As Motshwari's horse swung into sight at a mad gallop.
Mabelonyane, hai
Hide not in caverns dark,
For roused is the old anger of last season.

Lo! all these cattle of Kebedi bear
Too many stripes; the wild criss-crossing torn
Across them their backs now stamp them gift unfit
For Mogakare, of Mariba born.
MONTSHIWA

Sejankabo sustaineth his ward;
The Bolog tribe consume you on their way,
Thatlosi of Sephiro and Mokgothu.

But the roads which cross the Segope,
Where Segope flows into the Mainelo,
Aren't roads traversed by beasts or elephants,
Are roads where walked our guests,
Motelekatee's councillors;
Patakale they had sent among us
To spy,
But Sejankabo ate him by stealth.
But a mad hound thou wert never,
A mad man only.

And oh, Thatlosi of Sephiro and Mokgothu,
The mad hound pays for ate his madness;
Thou art a man, your lesson will be learnt;
So, likewise yeue folks will suffer,
Thatlosi of Sephiro and Mokgothu.

The carrion crows in thankfulness are croaking;
They'd dandle you, if they saw you now,
Thatlosi of Sephiro and Mokgothu;

From your feet, in haste, remove your boots
They would, while you stood;
While with haste most pressing they'd brew beers
A token shown since you caused such bounty.
Vultures brood in trees on Motshwane hill;
I told them to ask Gaokgore,
Of the line of Nthufa,
Saying thus: "'Tis Sejabowe, we don't deny."

He, who were vassals, abject things,
In the days when Nkabo was an infant,
Lo! saw with our eyes karosses
Made into loin-girdles!
Heard with our ears
Beads called names hard to be spoken,
And chose Me manyathela!
In the days when Nkabo was an infant,
An infant in the back of Kobua Phetlhau.
The gun will lead you astray,
Tlhatlosi of Sephiri and Mokgothu,
Thou, who art prone to peer down its muzzle,
Gaze at its trigger, powder chambers,
And say, "The host of Tshagalela we are gathered and ready."

Ye give not milk, ye Barolong,
Not even to a refugee east among you,
Ye give him tobacco,
Foul locust-meat, and that he eats;
Sejankabo he gave me rancid milk,
And yesterday he gave me of the same.
Tawana

I and Makaba speak by night;
And we are porcupines, we prick;
And we are hymens, we attack
The herds of endless tibes;
And when the night dispenses black,
We rout our clustered foes;
We never dream of shameful flight.
 NOTES

1. MONTSHIWA a TAWANA

The poem is based on the Lotlhakane incident of May, 1882, in which Montshiwa fell upon Matlabe for occupying Lotlhakane territory, Moswete, the Ratlou chief, avenged Matlabe and expelled Montshiwa to Mafeking. Matlabe was the Hopulana chief then.

1. seko, contracted from seko; applied to the Ratlou with contempt.
2. Barolong, the Ratlou section then ruled by chief Moswete.
3. Some jo Easetshire, the Ratlou Barolong. Seitchire ruled the tribe after Ratlou II, its founder.
4. Lokgolo, figuratively, an invasion. This line refers to the actual attack on the Tehidi.
5. MONTSHIWA, the son of Chief Tawana, ruled the Tehidi during a hectic period of South African history; his small tribe was painfully buffeted this way and that; but he was a spirited man, an able leader, and as astute thinker, and the struggle did not break him.
6. Molthware, an officer in high command in the Tehidi army.
7. Molthware, i.e., ordered Molthware to fall upon them.
8. Disi, on any chase the breasts were the chief's rightful portion, given as a token of loyalty and submission. This line is ironical in intention; Montshiwa was referring to the counter-attack.
9. Fuba di gatile...; Mokgwatswadi was killed in the ensuing fight.
10. Mokgwatswadi a Lesile, a prominent Ratlou counsellor and warrior.
11. Moswete, the Ratlou chief of Khumana. He was a constant menace to the Tehidi people, even setting his Boer agents against them. Hence the bitter scorn with which he is referred to, he and his people.
12. Basogantsho, Moswete; father of Sekgantsho, the object of his pride, viz., Mokgwatswadi.
13. Kgweleya, to pack things for a journey; hence metaphorically, to die.
14. Bo-Makosie, the Boer womenfolk.
15. Le olile kosie, some of the Boers acted as Moswete's auxiliaries, hence this reference.

Kosie, Coetzee, refers to the "borderers" in general, many of whom considered Montshiwa better dead than alive. (Walker, A History of S. Africa)
crowd.

o ipiletsa bamele, a fiction intended to illustrate his courage; bemoisi, to Moletsane his enemy.

3. Thupa, metaphorically, onslaught.

bo-Ramainana, a bockena, metaphorically Ramaina denotes a person of high rank; the diminutive use is loaded with contempt for the Bataung under Chief Moletsane to whom the allusion is made. "In April, 1824, the Bataung overthrew the Barolong of Sifunelo". (Ellenberger and Macgregor, A History of the Basuto, 167). Again, from the same source in 1826 the Barolong (Seleka) and the Bataung fought a close fight in which the former were humbled. In a further campaign against the same Barolong, Moletsane was joined by Masopa. Bokone, the east, from which direction the slighted prince had come.

Ramoshoana pronounces this word bokwone.

9,10. Observe the pun on pola and iposetsa; these words do not derive from the same root, iposetsa, also pronounced ipusetsa, means to retaliate, from buse, to return.

11. Modika a gwera jwa kgosi.

12,13,14. Dikwaneng, Dithemaganeng, Kwaneng, these names of herds of cattle refer to the kgotla of Taba in Thaba Nchu. Individual kgotlas were often referred to by the term generally applied collectively to its herds of cattle. Compare the following:

Sankshonyana  =  Kapulana or Rambokeng;
Sefatshwana  =  Marumolwa (Tshidi);
Matholiwa    =  Seiso (Tshidi).

On the other hand, Sefume says, "Ma bidwa ka bana", that is to say the cattle of a particular kgotla are referred to by the name of the senior (in status) male child of that kgotla. Manong was the son of Taba in Thaba Nchu (Ramoshoana).

16. bohotlana, compare bobotlana.

III. MAKARA a MOLETA.

Molema says, "This Makaba also seems to have been a monster of cruelty, for it is said he killed his parents first, his brother next, and then his own sons... He then began to organise the Ba-Ngwaketse into a military people... he soon became a terror for many miles around." (The Santu, p.123.)

In 1823 Sebetona met the Bngwaketse of Makaba in a great battle.

1,2. To take stock of his military strength.

3. He is painfully awakened to the inadequacy of his forces against...
Sebetoane. Observe the intense feeling expressed in the diminutives metsana (line 1) and metsanyana, especially the latter which denotes bitter disappointment. Hitherto the Bangwaketse had enjoyed the reputation of being invincible. Sebetoane, however, defeated them, hence the utter sense of frustration expressed.

4. Makaba hopes that this chieftain’s superior forces may redeem the situation. That is to say, Ramomanya’s troops alone rendered distinguished service in the fight against Sebetoane.

5 – 9. He was more successful against Bagakgafela and the Bakwena. He fell upon the latter from time to time, "tempted by their great wealth of cattle".

6. Nakaladi, Makaba; a hoender-euntjie, phophosoli, much sought after by boys on account of its large size. Compare, however:

Se dule se nakalotse, Solemela.

ya Makapane, signifies locality, viz., the Waterberg district in the Transvaal. The allusion is to his fight against Bagakgafela.

6. Lo je le nakalotse, compare "Se dule se nakalotse Solemela".

Letshologa, Makaba’s regimental name as captain of the Matakologa; cf. go tsologa ntwa, and 1, 50 in "Tawana a Thutlhuwa";

"Ga le tsologa mokgosi jang ... ."

Kaba, shortened from Makaba; probably expresses affection. 8,9 allude to a raid on the Kwena herds of cattle.

8. Tsa mo sita krama, is not intended to suggest that the cattle were well defended but that their teeming numbers rendered driving them off very difficult.

Molemane, Watershops in Leburutshe.


10, 11. Hitherto Makaba had enjoyed victory in all his wars but his future is reversed by Sebetoane, hence the half-surprise, half-regret of these lines.

11. Ramongala, Makaba himself; note that his grandfather was Mongala.

12. Mokgothu, does not specifically refer to the Hottentots, but applied as a general term to all southern tribes. Compare:

'Makgosi ya Baita kena ga e fele jang.' p.

Makaota, inhabitants of a treeless, flat-lying country. Used in
the same sense as Nokgophu above. Compare in Sotho, lekaota, a 
flesh-eating animal, hence Makaota, people who occupy the same 
territory as carnivores.

13. The element of scorn is emphasized by the use of ramotswi-
mongwe, to indicate one who is poorly armed.

14,15. A typical example of the way in which defeat is often made 
to look like partial success.

15. Kwena, Makaba by his totem.

IV. TAWANA.

This poem is ascribed to Pepeana, poet. It is safe to conclude 
that the poem is essentially the product of one single mind. (There 
is, of course, another sense in which we regard it as a joint effort 
but we shall not discuss that here.) Its flowing simplicity, both in 
content and unified transitions of thought, its uniform diction, and 
its balanced reference, are points which add strength to this 
conclusion.

1. Melateledi, Tawana's praise-name; signifies a pursuer — 
hyperbolic in intention.

Ekgopa, the full name is Nokgophaj; an ancestor of Tawana's and 
an ancient ruler of the Barolong. Also the name of a tree.

2. Hinasofetsa, Tawana's praise-name; correctly, Hmatshobetsa, 
one able to "thrust back" a fight; see tshobetsa ntw.

a mosadi a kgosi, signifies royal descent.

3. a tsanye dikgomo mokotong, of. a tsele dikgomo motlhaba.

5. a latolela lesamo, from a sense of modesty

6. Batho bone, whom he has slain.

10. Bainyane, diminutive of Basi, one quick in action.

11. kgosi ya Matlou, Tawana was captain of the Matlou regiment, 
secondary names of which were Maga and Matimakgabe.

13. Masetlo, Mathake, Tawana's brothers; reference to them as 
batlhengka is not in any derogatory sense.

15. lorebolo, captured cattle distributed among a regiment.

17. a rapaletse, note his wars with the Bakwena, the Mantas, the 
Matlou, the people of Sebetoane, etc.

Morolong, of. Mongwato, Mokwena, etc. Observe that paramount 
often spoken of as 'Motso wa Batho'.

19. Matimakgabo, see note on Matlou above.

20. Tekeli, Tawana's praise-name; cf. Molateledi in line 1 above.

21. Sephiri, a Mokgotla, an ancestor of whose manliness he need not feel any twinges of shame.

22. Kgabetzi, a praise-name denoting one who puts end to. Kgabetzi (go kgabetso) is the correct word.

23. Kgosi di tse di ye go thabana lefa di bile di ne di sa rate (Ramoeshona).

24. bo-Tsimane, are the Bamangwaketse. 29 - 34 refer to a struggle between the Tahidi and Ngwaketse tribes. Tshosa had fled from his father Makaba, and had taken refuge among the Tahidi at Khumwana, the Maabantuwa regiment was sent to bring him back. Tawana would not give up Tshosa and war ensued. Tshosa, it seems, was killed.

25. Expresses scorn at Ngwaketse sluggishness in battle.

26. These compound titles refer to the Matlou regiment.

27. Maabantuwa, see line 29 above.

28. Tshoma, compare line 3 of "Moroka a Shumelo".

29. Maseng or Matshego, a son of Chief Egarl of the Mangwato tribe. Sekgoma, Egarl's third son, assassinated his elder brother in order that he might succeed to the chieftainship. A similar fate was intended for Matshego but he fled and found succour among the Matebele. Later, and this is what is alluded to, he returned and with the help of a Bebele impi, he deposed Sekgoma.

30. Hrabo, in a social sense.

31. Mokalaka a Ratlou, ruled over his tribe at Dithakong. I am inclined to think that lines 35 - 46 indicate the displeasure with which Matshego's rise to power was received by the Ratlou under Mokalaka. If intimate relations existed, as seems to be the case from the use of hrabo above, between the Ngwato and Ratlou, then they must have been strained under these conditions.

32. lehwal lehwal expressive of contempt for the receiver; cf. mme! Afrikana de is in similar vein.

33. Khumwana indicates the Barolong of Tawana, then settled at Khumwana. Tshwane, used figuratively, indicates a war victim. Hence, somewhat prophetically the Ngwato will fall victims to Rolong spears.
Note go itaya tshwene, to slay an enemy; properly used of soldiers in battle.

41. 

42. 

43. Somewhat in the fashion of a boomerang.

44. Sebotso le Montshu, Balang warriors. Compare lines 41 to 44 with 'Envelope Figure' of Hebrew verse as in Psalm 8 "where a series of parallel lines running to any length are enclosed between an identical or equivalent opening and close" (Moulton, "The Literary Study of the Bible").

47 - 55. Allude to the Krena onslaught on Tswana on his trek from Kanye. The war terminated disastrously for the Bakwena. Setshele was their ruler then.

47. Maswena, a Rolongization of Mashona; applied to the Kswana with contempt; in all this there is an element of 'go thlhagana' as practiced among Tswana tribes. In this and the next two lines (text) soothing comment is made on Krena chicken-heartedness.

50. tshologo mokosi, of go tshologa ntwu.

Tshukudu, an ironic reference to Setshele; name indicates a brave.

ba ga mad a Tshukudu, of "ba ga sebeto sa gago kgosi ya Matlon", signifying "men of own stamp ... " "men after own kidney".

51. Kgwasi, derived from kwasa; a praise-name expressive of Tswana's prowess which never went unheralded by a battle-din, as it were.

54. Dibuela, a female relative of his.

55. Molale, a contemporary Ratlou chieftain, a son of Chief Moamogwe.

56. Pampered by success.

61 - 67. Allude to the Hurutshe tribal split, arising from questions of succession, into four sections; Mokgatle's, Molwe's, Motladile's, and Lenwe's, according to Wookay in "Dico tsa Seewana". The note struck is that of mocking derision at the multiplicity of Hurutshe "paramount" chiefs. That is, their split is deprecated.

62. mogolo wa rona, used in the sense of 'our common ancestor'; indicates Mohurutshe, Molope's eldest son.

63. Molokwena, Chief Mabo's second son. Mabo succeeded Manyana, his elder brother, to the chieftainship. See Wookay.

65. Sebogodi, Molwa's second son. He succeeded Regent Bolkanyo as chief of the Hurutshe. The people refused to accept Dibetso as their chief (Sebogodi's elder brother).
66. Mokgatlhe, Sebogodi’s brother also; acted as regent during the minority of Lentswe a Mene.
69. Modumo, cf. ‘Battle-din’
68 – 72. Meaning somewhat hidden.
68. Mapone, a clan in Leburutshe.
69. Nhthibidu a Maanyana. Maanyana was Chief Pule’s eldest son. He ruled for a while but deserted and was succeeded by Mene his younger brother. Mokwthibidu is the correct name (Ramoshaana).
71,72. Mogofu, the large bull rhinoceros; xenene, a smaller more ferocious variety; go ka wa mothe a sikelea.
73. Tshukudu tseng mona, refers to Tswana’s warriors. Note compound nouns Ditshayabathe and Bo-Makgalathipa.
81. Marumo a sentswere, a magatlape, bo-rehoboi.

V. SEBELE a SETSHELE
1. "Go lela ya direng, e bitsa yo e se mong a yona. Ba reeditse, kwa e lelang gone ba re, "Ke yewo e re bitsa"." (Miss M. Makgasane).
2. Phapana and Kgomototswe, districts in Mokwena.
7. E se mathe matle, "go mwa ka be ile go mwa masi a a botlhoko, ka kgomo da bonwe mme bathy bone ba sulu" (Miss M. Makgasane).
9. Alludes to a clash of arms between the Ngwato and Bakwena.
10. Motsetse, a tree; "magau, se le se bolelany" (S. Phetlh). Refers to cattle, see note below.
11. The constant peril associated with cattle in those days did not deter any man from striving to possess them.

VI. MONTSHINA a TAWANA.
1. Refers to the assassination of Bowe and Kgaile, Motselekatse’s tax-collectors; cf. Plaatje, "Nthudl". The Tahidi were settled at Khumwana then and their paramount chief was Tswana. Jeremiah Maselmanyane, a Tahidi said to be 105 years of age in 1937, says, "Go teile Matebela a ga Motselekatse, a tla mo Mosiga, rona Barolong re le kwa ga Khumwana. Ba etlana le Matebela ra ba ra ntshanya dikala nako. Maa fa re tla tloka Matebela a tlhahane le rona ga tla Masetedile le Barolong le bo-Moroka, ba rera go gapa dikgomo tsa Matebela kwa nkaraka. B-a tla mo go Tswana go lopa thuso. Ga maa ntshina mophato wa Malau (led by Male a Tswana) go ya go thusa bo-Moroka. Dikgomo tsa metsanyana yeo tsa gatswa. Mokgosi wa ya go bolela kwa Mosiga, mme Matebela / . . .
9.
Matebele a ba tihasela, a ba bolaya. Mae ya re ba keleka ditoto ba fitlhela batho ba ga Tswana. Mae ya re ja sobie Motselakatse a romela kwa go Tswana, 'A le wena o moloya le merafe? Re bone ditoto tsu bo-mang mo merafeng e e ne o tšile go re gapela'. Tswana, 'Batho bao ga ke a ba roma, ba itsamaisitsa fola'. Matebele a ne a romile Patakele, ntona ngwe ya bone. Mae Patakele a sena go fitlha Matebele av a re, 'Ke maka'; mae ba roma batho ba le babedi ba ba tšile go baya dibela mo gaye, e le Bowe le Kgale. Mae ba fitlha ba bina mo gaye mo ba re,

'Kokisa ditshaba;
Kokisa Bakwana;
Kokisa Bafurutsa;
Mae bangwe ga ba ikites.'

Basadi ba botsa banna go re kong, mae ba tšena mo pineng ba elia tihoko. Mae ke gone Matebele a a tšuwawang a ya go bolwa, ka go bonala Matebele a tla tšla go tihasola. Ba tšhegelelwa Montshiwa le Moloka, ba ya go ba bolaya kwa. Mae maina a ga Montshiwa a dule foci, fa go twe-

'0 jele batho ba etile Nkabo', etc;

Nkabo, short for Sejankabo, Montshiwa; derived from go ja nkabo, to eat what is not one's own. Compare, Sotho: ho ja pinyane, ho ja choqha.

2,3. Express fear of reprisals.

5. Tšhatlosi, Montshiwa, a praise-name; derived from (v.t.) go tšhatlosa; cf. liberator or establisher of tribal prestige.

Sephiri a Molgothu, noted in No. 4.

7 - 10. Allude to the boundless joy of carrion crows and their supposed acts of gratitude for Montshiwa's deed.

11. Seopa le Mainelo, rivers.

14,15. See note on line 1. above.

16 - 18. Expressive of Roloong contempt for foreigners.

17. menyathela, from Zulu ukunyathela; footwear was unknown to Motselakatse's warriors, see Plantje, "Mhudi". Further, it may be noted of line 16 "they (Matebele) also introduced manners that were extremely offensive." (Mhudi, by Plantje).

19,20. Sound a note of profound relief.

19. maphathana, is here applied in the wider sense of "stern Matebele rule and repugnant custom".

21 - 31. Refer partly to his fee as a poet, and partly to the stern and uncomfortable Roloong hospitality. Observe that the poet is not a.

Morolong /
Morelong, but a Mokwana, hence lines 21 to 26 more in the 'go tlahana' spirit.

20. phoraphora, Letlane and Setumo Phetlhu substituted the word 'makanuka' in certain renderings.

Note another version of this poem on page

VII. KEBALEPILE a MONTSHIWA.

The poem is ascribed to Israel Molena. Two more versions of it will be found elsewhere in this work. The poem arose out of the Battle of Lotlhakane: the Rapulana, led by their chief, Mathabe, occupied Lotlhakane before the ratification of the boundary settlement by Pretorius in 1881. Whereupon Montshiwa fell upon them as he counted that strip of land as his own.

1. Laposiri, from the Afrikaans officer.

Maganagoutlwa, his regiment, also known as the Madiakgomo or Maisantu. Maganagoutlwa, is used in the sense of "those who are dauntless and ready of action in time of war."

2. Onxana, Kebalepile's own mother.

Leisantwa, see above.

4. Masisi go tlahana, in the sense of "itches for battle".

5. cf. "... in occasu vestro nec teda nec ullas vitavisse vitavisse vices Damaun." — Aeneidos Lib.II, 432 and 433.

6. Lqalelqela, urging to greater effort.

Malokwana, regiment led by Bathobatho a Botshegare.

7, 8. Names of outstanding fighters in the Malokwana regiment.

9. gotsela, compare gotsele in No. 14

10. Tawana is his grandfather.

12, 13. The Masese fought in the same battle, it appears, with great distinction. See No. 1 strophe 4.

14 - 16. A mongala is the object of utmost scorn, a social outcast.

17. Seipone, Kebalepile; the exemplar of courage and prowess in his regiment. Properly seipone seipone is a mirror.

19. se le le mo lorakong, i.e. "se iphitihile" (Phetlhu).


21. bo-Stephaneya, Rapulana man in general; Stephaneya himself was a Rapulana, a son of Mpolokeng.

22 - 24. Herein lies the cause of war. See above.
23. Majang, Montshina's senior wife.
24. Mmesela le Gaesowa.
25. Mogolo na rona, i.e., Montshina.
Montle is shortened from Montlentweng, Kebalepilie's praise-name, Splendid-in-Battle.
28. Molelo o, the present dispute.
29. kuketse ka thatsu, note that Moswete had taken steps to conciliate the parties, but now it would seem as if Kebalepilie had been the one anxious to avoid this trouble.
30. Actually Montshina was worsted.
31. bo Ranhokeng, the Rapulana tribe.
32. Kostwua; compare tshukudu; Kebalepilie's praise-name.
35. makulu, dawn
Tsotsopo, another praise-name; compare go tsotsepola.
36. Bathoeng, the Ngwaketse chief; a son of Gaselznwe.
36-38. Mongale, Leburu, Mokgothu, all Ratlon men; Mongale was an uncle (rrangwanagwe) of Chief Gomtse, Leburu is Mongale's son. They were slain in this battle.
39. kgorong ya ga Monsali,
40. bogwera jo bo iwang le bo-rrabatho, a euphemism for death;
VIII. SETSHELE a. MOTSHWASELE.
For notes on the first strophe see page 81.
9,10. Mathibe, Modietsho, Theaping chieftains.
12-15. See No. XX strophe 5, and also page 81 ff. for note.
17-20. Refer to p. 81 ff. for a complete note.
21. Setshele is the black cow which yields but scanty milk (barr's fee); next two lines are in the same vein.
23. masi, figuratively barr's fee. a metre describes restricted quantity.
24. May be it is because he does not press his claims as he should
II. Besele a Montshiwa

This was Chief Montshiwa's son after Kebalepile. Besele, from the Afrikaans Nessel, led the Matsetse regiment of Lotlhakane fame. He is probably named after M. W. Pretorius.

1-4. These words are supposed to be spoken by a Tahidi warrior to a Ratlou soldier; they imply that the former holds the advantage.

5. mosenadilo, the Ratlou were notorious for their onslaughts on the Tahidi, they were often assisted in these by parties of Boers who hoped to gain much land. Properly go ira motho dielo used to imply injustice.

Note derivation of mosenadilo.

   6. tsalagoe, alluding to the outbreak of hostilities.
   7. Maretswe, the scene of battle.
   8. tshwinyana, qualifying Kgomo at beginning of line; he is said to have been of light complexion.


10. Motlhana, figuratively, the slain of the Ratlou.

Note the highly figurative language of lines 5 - 10.

X. Segwetshane a Makaba

1 - 8. Express the poet's preference for cattle in settlement of his fees. He sets forth the disadvantages of horses for such a purpose.

1. Letshologo, Makaba of the Letshologo regiment.

9 - 11. Imply that the Nyaketswe are their enemy's easy victims.

Menever Dinane, dika, ditshukudo, figuratively, mighty warriors; hence the tsunte alludes to the cattle-kraal as a seat of refuge. Remember that men were buried there.

12, 13. The original rendering made these lines occur in two places: in their present position, and immediately after line 8. Obviously the reciter had already gone on to strophe 3 when he suddenly remembered strophe 2 and switched back to it. (The distinction into strophes is entirely mine.)

This sort of thing happens time and again and must be guarded against in the interpretation of texts.

13. Semelanyane, Segwetshane, whose nose close-fistedness the poet deprecates.

14 - 16. Motswasele, Maseng, Ibaneng, relations of the chief.

Note the absence of any element of praise in this poem. It is allowable / . . .
allowable to think that the author was not a Mongwaketse; line 2 suggests a foreigner, and strophe 2 would come ill from the lips of a Mongwaketse. As a taunt it spares no feelings while in spirit it smacks strongly of the "go tlaa" practice of the Tswana tribes.

XI. BESELE a MONTSHIWA.

Compare No. IX on page 10, and note divergences in the two versions. Note also the almost entire absence of genealogical reference. Even praise-names are not a strong feature of this poem.

10. Figuratively, he bears no wounds, a strong testimony of prowess and fighting skill.

12, 13. See strophe 1.

XII. MONTSHIWA a TAWANA.

1–6. In 1851 Montshiwa was routed from Lotlhakane by the Boers.

1. Poo o masha, Montshiwa.

o khumou, M. W. Pretorius; his aggressive expansion policy brought him into sharp conflict with Chief Montshiwa.

2. Not historically true but in this type of poetry the idea is everything, the idea is the fact. Numerous examples of this type of reference will be found throughout the poems.

4–6. Cf. Wockey, Dioo tsa Setsele, — "Me Barolom ba tshabelo kwa Cwain, kwa Morokwen; ba owa ba on Selokolele; ba owa gona, ba tla mo go Gasetzile, mo Kanye, me a la baca kwa Mohanam". See pp. 27 and 72.


7. Motswasele, this is Chief Motswasele II of the Bakwena whose sons were Setshole and Keosidintse.

10. tlhobolile, for tlhobogilwe. This change from (x) to (h) is noticeable in Mafeking.

11. Montshiwa was now in Mafeking. An echo of the boundary disputes in which M. W. Pretorius figured so prominently. See events leading to Keate Award, 1871.

12. Reibe, probably some Boer adventurer who may have hated fare disastrously at the end of the Tahidi, at least so the poem says. See also Read, a missionary.

13. Alludes to Montshiwa now settled in Mafeking.

14. Ragalase /
14. Bagalase, Sir Charles Warren, as he was known among the Barolong tribes. Note his expedition to British Bechuanaland and its satisfactory results as far as the Bantu chiefs were concerned.

16 - 20. Note the praise-names.


18. Maasebedina, properly Sebedina, Montshiwa's own mother.


22, 23. cf. "Then wars shall cease, the rugged times grow mild", from (Rhoades' translation).

"Aspera tum positis mitescent saecula bellis;" Aeneidos Lib. I. 291.
Thus strophe 5 is a memorial of joy at the supposed peaceful state of the times and very high praise for Chief Montshiwa.

XIII. SEBHELE a SESEBELE.

Interpretation of this poem may be rendered less difficult by the extensive rearrangement to which I have subjected it.

1. Kgomo o lela, "go lela ya dire, o bitza yo e se mong a yone".
   Phaphana and Kgomo katsele, districts in Mokwena.

5. "Gumplino 'di bitza Sebele kgomo tsa direng, a bo dire, 'Sebele wee!'"

4, 5. "Badigapi ba ile go mwa mazi a a botlhoko, ka lela di gorogile batho bone ba swetse la ma ntwang."

6 - 30. Allude to a Kwena-Ngwato clash of arms in which it appears Sebele distinguished himself.

9. Letlhwa, Sebele as a member of the regiment Matlhwa.

10. Letilelebolaya, Sebele: note derivation, also play on this word in next line.

12. Moatswi, a fighter in the Ngwato army.

14. Mathuna, a detachment of the Ngwato army.

15. Alluding to the present conflict.

17. merole, the young warriors; properly used of calves.

19. Selenele, Sebele: In Greek the same constellation is called Pleiades, from plein, to sail; the Greeks considered navigation safe after the return of the Pleiades. In Zulu it is called isilimela and appears when digging operations begin. Compare, Roman Vergilliae, from virga, a sprout or twig.

20. Semagogimo, again Sebele, referring to his spectacular manner; a meteor / ...
meteor, moreover, was a rare phenomenon.

Egadininzi, his father's younger brother.

21. Tumagole, a younger brother of Sebele's; from tuma ya golo.

22. Keal, a brother.

23. phera, "phoko" (Miss M. Malgasane). Hence metaphorically, an overwhelming (destructive) force.

24. sunle, features.

26. Oo, an older sister.

27. Makoletilo, "mna bone mogole".

28. Mudi le Gagoangwe, the latter was Sebele's sister and the former a relative.

29. Kgomo tshotsma, Sebele; it would probably be best to join the words with a hyphen; they denote a single concept. Of kgomo-pha, No. 38 XVIII line 1; Kgomo-tshirivanye, No. XI line 8.

Seratamakoko, alluding to Sebele's democratic qualities. Note derivation.

30. See, Seratamakoko above. Observe that repetition may be used for emphasis or elucidation, or, again, it may be employed for metrical effect.

31. Thorungwe, Sebele; "go kaiwa botlhaga mo ntwane."

32. Alluding to his height and erect carriage. The morukuru was used for making rafters.

33. Referring to his great height. The mokgopho tree is said to grow to a good height.

34. i.e. Montshiwa.

35. Nwe, a praise-name which does not occur frequently.

36. Mabala, the connection with Nwe is obvious.

37. Rayapatu, his father.

38. Lejora, from go fora, "go aketsa, jaka o ka aketsa ngwana."

(Miss Malgasane).

Ewena, his totem animal.

39. Mvelokwelo, the children's name for a horse; the novelty of the horse then probably accounts for the application of the term to him as a praise-name.

Maleka, of Setlhame.

40. Kgwarengwarenga, a horse; ideophonic, from a horse's galloping (the sound).

Raditloko
18. *Baditiko,* "rrangwanagwe".

41. Sephalaoga, see go falatoza.go.

42. Kgomoabale, an equally swift-footed companion in arms.

43. Mosopedi, "motsanka wa ga Sebele".

44. Bematalala, referring to Mosopedi's wrong-headedness.

45. *tsela,* i.e. when will he prove himself in battle? Cf. "Boselo",

line 8 and also line 5.

Tehwinyena, may indicate a light complexion or a bald head; of. "Boselo"

pp.

47. See le Senesa, highly influential Bakwena; Senesa was

rrangwanagwe Sebele.

48. Gase EDIT, a state of war; not derivation. A time when tribal

activities are numbed.

49. Basetali, to my mind applied to Sebele himself but according to Miss

Makgasane the name denotes "ladisa ba likgomo tsa gagwe".

50. *ntsrilile,* a lion's hide; hence, figuratively, a stiff battle or

victory.

51. a bapola, now victorious.

52. "Ra o le ngwana kgantsadi o kalaya ditau, o tla aga o mo tlhapisa

ka litsiho gagwe ditau tse o go leretseng tse, mme o mo tlhapisa ka kgomo".

(Miss N. Makgasane)

53. *Lesoro,* a tree snake; Sebele, "go rewa nomoto".

54. matlolela kala, should we not write matlolela-kala?

XIV. KEBALEPILE a MONTSHINA.

See "Kebalepile," p. also pp. for notes.

13. Singularly enough, denotes great activity.

31. *Ntseti,* Kebalepile; macba, his victims, the Rapulana.

XV. GASEITSWE a TSHOSA.

Note the following statement by Mark Letshane:

"Ntwa ya bobedi o ne o se ya gagwe (Montshina), o na a laleditswe,

bogosi fua Ngwaketsse bo le mo kgatlhaneng. Yo monuye a le mo kgatlhaneng

le yo mogolo -- Gaseitswe. *Senthufe,* e le yo monuye, a gana go buswa ke

Gaseitswe, ka le ono a na le motse wa gagwe. *Senthufe* a laletsang

Montshina go mo thuza. *Ntwa ya tilhabanela kwa Mosaneng."

1. *Mototsa,* Gaseitswe; from *go kotana,* a pose characterising readiness.

energy / • •
energy and eagerness.

3. Han ba lebute, this refers to Sentufo and his supporters.

4. ba jole sehuba, his attempted act of usurpation.

5. Mababa II had murdered the nearest claimants of the "crown" for his own peace of mind.

6. However, Gaseitwane escaped. Later, with Mntatris impis helping him, he rose against Mababa and overthrew him. Mababa was killed.

7. Motsokwane, an important Songaketea.

Mogodire, a tree; molobane, also a tree.

10-11. Montshina, here referred to as Tholo (neboko), was involved as an auxiliary to Sentufo, the refractory junior of Gaseitwane.

12-13. Motshem, Maseputshem, his father and uncle, respectively, properly used without the wa prefix.


"... ambiquous Tyroccione bilineque;" Aeneidos, Lib. 1, 361.

15. An exaggeration, he probably suffered more defeat; correct similarly to 10 and 11 above.

16. Madudutea, Gaseitwane; from go madutea, to yell, to shout.

Rabena, of the house of Seno; probably relatives on his mother's side.

21. Thiri, denotes his cowardly enemies, especially Borolong.

17. Motsotlhabe, in contrast to Ga-Nqatho, Ga-Nqato is none-hilly; there is also a river of that name in Nokwana, see No. 26 XX p., line 60.

XVI. MONTSHINA & TSWANA.

1-10. Referring to the Battle of Bathala in 1881 in which Ntšabe, the pro-Boer Borolong, was taught a sharp lesson in humility by Chief Montshina, the pro-British Borolong. Further, see No. I line 22, and notes.

Mary Lobemo, one of my informants, made the following statement: "Chief Montshina convened a meeting of the Borolong chiefs to consider the advisability of falling under British protection rather than under Boer oppression, even adding that any who favoured the Boers should cross into the Transvaal. Nqotshi rose and in a haughty manner opposed Montshina's proposition in toto.
He favoured the Boer 'native policy' and had no intention to trek to the Transvaal. "Very well then," said Montshiwa, "let us meet at Lothokane to-morrow." Next day Mosuto, the Matlo chief of Kuumana, sent Montshiwa a large ox saying, "I pay for the word spoken by Nogotse." Montshiwa returned the ox to its owner without thanks. Whereupon Mosuto came in to help the Napulane. Montshiwa was routed and driven to Nafeking. According to Letaane, Nogotse spoke in his own right as chief, as his father had died recently. It is certain that he had his father's younger brother's support, the support of Ntoba. This is the only that Nogotse is mentioned in this connection, and even then only as a corpse.

1. Nkotse, battle-din, through causes mentioned above.

2. Mntau, Montshiwa's regiment.

3. Montshiwa refers to the status and privileges of the Montau age-group.

4. Nogotse, Mbathe's son, he was killed in the affair; see, a le sakeng.

5. Men of influence, skilled in tribal law.

6 = 10. More in agreement with "Bithaba le tse di spalela Lothokane too!" No VII line 22 and the explanations given.

6.7. Tsuvane, krodi ya Matlo, Chief Tsuvane.

7. The weight of evidence seems to show that this was the real cause of the war, but attention must be paid to Letaane's statement. See also Walker: "A History of South Africa".

8. Ntoba, younger brother of Mbathe. Now that Nogotse is dead he is the heir-apparent.

9. That I am not honoured with favours from you (Montshiwa), in contrast with the Mosuto's.


16. Bo-Marasangong, these same gun-bearing borderers and adventurers; note, mase, spears, hence "spears-in-south", from position of guns when being fired; used with some contempt.

17. Nkotolo, Montshiwa; a praise-name; from go botololo, see explanation in next line.

18. Khathe, a Ntshapeng chief of the time.

19. Nkotso, a Ntshapeng chief of the time.

20. Nkotso, Montshiwa; note derivation, go ntema and leolo, a greedy person, noto yo o negaro.
Note la Homanweng, Kgoro's son slain in a cattle raid.

22. Mokgwetho, noted elsewhere.

24. Mapeng, Mantshina's elder wife.

25 = 27. Note element of professional jealousy.

27. Makete ka Kgale, also a poet, author of No. 11.

29 = 30. Compare,

"Kena ma ntle be ka sa ratsego jang?" in line 11, above.

31. be-gomotsegisi, certain fellow-tribesmen of the poet's.

34. Mapo, shortened from Mamamote.

35. Le, what he gets and is satisfied with it.

36. Mapotse, a poor milchcow.

39. Piredi, derived from go dira.

42. Molopotse, a descendant of Mapetla, closely bound with the Tshidi by ties of marriage.

49. Mpho wa Motsitong, "Mpho tota".

XVII. KEBALPILE & MONTSHINA

See other versions.

16. This line is addressed to the Rupunang Didibana, a place near Potseletse, occupied by them; hence ba Didibana, the Rupunang.

16. Bo le dirile, i.e., we have bewitched you. Ct. ditira.

17. Leswase, mepo potsese, a charm which entices the victim.

17. Leswase, the Ngakotse country, from its hilly nature.

18. Leswase, also a charm, very bitter.

XVIII. BATHOENG & QASITSIMI

Bathoeng succeeded his father Qasitsimi and was the first Christian chief of the Ngakotse tribe.

1 = 5. Indicate that by habit and for reasons of strategy Bathoeng never waged war except by day. See also No. 2, lines 10, 11. Mhetlhu says, "Go re bafihapentle ba lekaume ka ditshwane".

1. Kejilo peha, Bathoeng; go kene nna.

1. Kejilo peha, Bathoeng; go kene nna.

2. Kejilo peha, Bathoeng; go kene nna.

2. Kejilo peha, Bathoeng; go kene nna.

3. Kejilo peha, Bathoeng; go kene nna.

3. Kejilo peha, Bathoeng; go kene nna.

4. Kejilo peha, Bathoeng; go kene nna.

4. Kejilo peha, Bathoeng; go kene nna.
Kekene, the Ngakatse venerate the crocodile; Bathoeng is meant.  
5. Nokgalo, "nchoko sa Banguakatse"; the nokgalo tree.  
6. Bakrade, a sub-chief of the Bishurutse tribe.  
7. Referring to  
8. Tebapata.  
9. i.e., aiding his auxiliaries.  
10. Hence sehoit and ditshaga signify his volunteers.  
12. go Nui, ko Mofolong.  
Lesantwa, his regimental name (Maisantwa).  
13. Mokgalagadi, his brother.  
15. o mazi ga ≤ o itsa, a proverbial saying.  
16. Makaba, Makaba II; see No. XII p.  
17. Barume, applied to the Barolong owing to their southerly position.  
18, 19. Logenkeng, Boralaboshwane.  
20. Pomane, Bathoeng.  
XIX. BOTEKHARI a RAYLOU.  
5. Makabala a Tshukudu, denotes a determined warrior; the  
African rhinoceros is a fierce animal.  
makabala, from go hmatlala; the prefix go suggests habit;  
compare, volokhita, back.  
6. Moladi,  
11. mosholo, figuratively, sonokwane; arms.  
12. Boshakhabala, Bakaguthu toko, ka o no e io dinokwane".  
13. fleeing before Botshe's punitive campaign.  
15. maje a Bogwangna.  
16.  
17.  
Egodumu / * *
Kgoma, a buffalo; Motshwari, mighty and ferocious as a buffalo.

19. i.e., the dispute is not at an end yet; Mathiba.

Mathiba.

21. temeolela bosowa nophatong, to interrupt the privacy of . . .

22.

25. 24. Being driven to safety, out of Motshwari’s reach. This plan was frustrated, see line 27 below.

25. 26. Addressed to Mathiba, in mocking derision; Mabelanyane, from mabela, see also go belafela.

27. Motshwari captured the fleeing herds of cattle but —

28. 29. they were in a terrible state through being scourged during that uphill flight (23, 24).

Kobedi a Kgoma.

30. Mogokare a Matiba.

XX. SETSHELE, A NOTSHASHELE.

1. — 32. Refer to the Kruis-Boer clash of 1852 at Kolobeng.

Machielela, the Bakraba chief, had become “reconquered”. The Boers sent a command against him. He fled to Setshele, chief of the Bakraba, who also, it appears, had come to cross-purposes with those same Transvaal Boers; and Setshele refused to give him up. So the Boers were going to kill two birds with one stone”.

1. Kunoknokwé, from go konopa (kolopa), the object “thrown” being a spear; hence Setshele is designated a great battler.

Kasindelai, his younger brother.

3. Poulhe, about this time Paulus Kruger was Commandant-General of the Republie; in any case, he seems to have been very much heard of by the Tswana folk.

5. Lotetjatjatebho or Leta la tshope, a term which describes his gracefulness.

6. Seletsa, “mothe va ga Setshele, yo e ametseng nabo, bathe ba ahlha ba ba ametseng meyo” (Miss Mokgasane).

9. Leba, to pray, beg.

10. Kolobeng, the name of a river applied to a district in Molepolole.

11. i.e. It should be taken to the field by day.
12. so that "ditshwene di lekake batlhabe,"
13. He is giving orders for the attack.
14. tikile, perfect of go tika, to throw, hurl.
15. lefika deem denotes the instrument of destruction loosed by
   Setshele among the Boors, makgabeng.
16. lefika, now properly applied to him as a praise-name.
   Nkane a Basilo, a grandson of Phokotsa.
17. Ndtshudi, makrokolosa, an incline; Kgari, the wild turkey. This
   line is difficult but see translation.
18. whiko, "setswalo se se tsواصلغ, go se ko go kona sepo".
19. babinalagwe, the Bakatla.
20. bo-Remogotswan, the Bakatla, a nick-name.
21. Montshiti, mampoloki; applied to Setshele.
22. Musindira, an ancestor.
23. Tlokwa, Potchefstroom.
24. Tsitshatshe, conqueror, "Nfenyf" from go sita; applied to
   Setshele.
25. Motlwane, a relative.
26. Ba Ngologa, Makgalagadi; Sebele, not his own son.
27. Ketsa, a praise-name denoting a "Great Door"; derived from go etsa.
29. Lekola, an uncircumcised youth.
30. go lokanya pata, "moma o a tle a ye morakeng go ya go bona dikgomo
    le gore a masi a tla lekama ba, e me gone a ba isang teng" (Miss M.
    Makgasane). Hence, Setshele has gone a-rooconmoting. Dipata and
    bo-sakutsana, "nafatshe a bogologolo a Bakwana a a nonofiling" (Miss M.
    Makgasane).
31. Mojaki a Molobatsi, his "mother".
32. mmuywa mmangwe wa Motswaselo.
33. Sejelolo a Ramodisa, "mmangwe Setshele tota".
34. budulakala, serota, hump.
35. Seithano, great-grandfather.
36. Mosemantse, a praise-name applied to Setshele; cf. "Noha e msho,
    khanye a no rona" concerning Lerothodi of the Basuto.
37. Sadingwana, "kgantsedile wa ntlo e potlana".
38. Lotlhaka lo tala, figuratively, there is a state of war; hence,
Setshele is now very dangerous,

51. Kgabung a Pudungwana, a chief of the Phaleng tribe who led an
expedition against the Bakwena. His troops were routed.

53. Tladi, a thunderbolt.

Kgowa a Legwale, a descendent of Legwale's, Setshele's grandfather.

55. Letlhakaloborthithi, a praise-name applied to Setshele; "go
kaiva thataa".

57. bo-magogo, indicates his enemies.

58. Thebasetsebile, "setsiba ke mmala"; Setshele's praise-name.

60. Kgamaedinaka, a Motlhaping poet and smith, his real name was
Dikobo.

63. See A proverbial saying; cf. No. VIII line 7.

64. These names refer to Setshele; cf. lines 5, 6, No. II.

65. ditlina, "difufu".

66. Gaobotse a Nkoae, "o na a thabile kgomo go le Sondaga, ba no
dudeda" (Miss M. Makgasane).

69. Motsemelhabe, a river in Mokwena, probably noted for its fine
end negotiable drifts.

71. ledile, "botshele jwa kgino", a time of peace.

72, 73. Another version of these lines reads:

"Jaana ko tloka ka dira malapo e nama,
E makgavelgane.

74. Mako, their third ancestor from Motome, long before Malopo's
time.

75. Haba, the Boers, from Afrikaans "bas".

76, 77. Referring to a despatch from the Boers warning him that a
commando was being sent against him.

79. Magana, an ancient regiment led by Motswasele I; now applied to
Setshele's regiment.

imindbala, figuratively, shake off your foes.

81. Legojana, father of Motswasele I and grandfather of Seithlame.

Egabe, probably refers to the first Egabe, Legojana's great-
great-grandfather.

82. Letšaši, re fasi; an expression of loyalty; letšaši,
"ka gabo le na le nomo".

84. krogotebewa, frost; alluding to the Boers and other enemies.
35. Masigo, "ba ga Mangwato" of whom the song says:
   Ba ga Masigo, masa-pale;
   Ba ga phaleu o thetsang tse dingwe.

36. Xogolobatho, a praise-name of Setshale's; more derivations:
   go golodisa (golora), to cause "lefifi ja metshegare", to cause confusion,
   to rout.

38. Tshel: tshel an ideophone to indicate the sound of lashes; here the
   poet indicates his few "praises".

80. Tladi ya tlapana, "o e itayang go se maru".

90. Xhosa, "o e sedetsang sedistang; e e ntshang banna dikolodi mo
   matlhong; Setshale is referred to, "go le ntwa".
   matlwa, "dikobo tsu bogologolo tsu dipholofolo" (Miss M. Mokgasane).

99. Ramosema, Setshale; describes his complexion.

Mosidi, a female relative.

101. Warriors took dipabi as their supply of provisions on going on a
   campaign.

102. Sefotetela, see Sefotela in line 95 above (text).

104. Tatodi, "o na a le mosweu".

105. Motshibidu, see Ramosema above.

106. Motshwana, "go rewa bosweu"; cf. line 10 of No. V.

107. Mama tsu manong, corpses.

108. go keleke, i.e. "ka boitumelo".

109. go sekasekile, ka ditiro tse o di dirileng tse di siameng.

110. Spoken in Setshale's old age.

XXI. MONTSHIWA & TANANA.

This is another version of the poem which begins:

"O falo batho ba etile Nkabo;
   O thetse ditsela ditsela mosetle.

on page 19, see also note on this poem on pages 65, 66, 67.

24. Amazed and wondering, perhaps, were those vultures at the cool
   audacity of this act.

26. Seckgore, Montshiwa, who could not have enough of his deeds of blood.


27. Sejabose, observe that one of the victims of this assassination is
   Bowe by name, hence the Eater of Bowe refers to Montshiwa.

28 - 34. Refer to the distasteful Matebele innovations as well as their
stem rules.

34. His mother was a woman of the Maketla line.

35 - 40. Alluding to his bravery.

37 - 39. Inspecting his gun preparatory to beginning hostilities.

37. legane, its muzzle.

38. leino, its trigger.

39. dipane, a powder pan in the old type of gun.

40. An exclamation of utmost confidence.

Tehegelela,

XXXI. TAKANA & THUTHLWA.

This little fragment alludes to the military partnership which once existed between the Ngwaketse and Tshidi. While it lasted it brought disaster to many a badly organised army. For many years Makaba remained the terror for miles around.
APPENDIX A.

I. The Nature and Function of Tsana Heroic Poetry

Heroes are the subject of so-called praise-poetry. The term here is applied to those who stood out from among their fellows "by their conspicuous bravery and sustained power of endurance." Included in this class were those men who by their moral or intellectual superiority improved the conditions of living of their tribe. The chief enjoyed the privileges of a hero without necessarily fulfilling the ordinary conditions of such a status. More strictly, however, the term hero was accepted in its military application. The soldier who had slain a victim in battle was honoured in the traditional manner of having verses composed to celebrate his deed and to glorify his person. The heroic poem was a story of endeavour, of resistance overcome, of something accomplished. In it an individual was glorified, a momentous occasion recalled, or the achievement of victory celebrated. Furthermore, it aroused, as it were, the tribal consciousness, and the atmosphere it created of ancestral might and liberty kindled the desire for the Greatest Effort on behalf of the tribe. It was the highest distinction conferred for valour and for safeguarding tribal permanence and security. To the soldier it was a highly coveted prize, the highest reward for courage and manliness.

It is not difficult then to understand how heroic poetry came to be the most treasured form of literary art among the Batswana.

The heroic poem is laudatory. The poet freely indulges in ornament, entertaining contrasts between major and minor personalities. No man is presented under ordinary light, no man is allowed to appear only with what strictly belongs to him, no circumstance in which he appears is presented except as a swelling spectacle. There is no lack of embroidery. The might of heroes is exaggerated. This is so because because heroic poetry is not bare realism. For two reasons. Firstly, because the poet must

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1From the account given above of this literary genre the term heroic poetry seems more accurate and desirable. Moreover praise is not confined to this type of poetry only.

2Myths and Legends of the Bantu, A. Werner, P. 119

3Mr. Mohlau, the Basuto secr, History of the Basuto, D.F. Ellenberger and I. C. Maegregor.

4Horwe Leloane says, "Kgosi lefa e ne e se o lelwa nthweng fa mephato ya gatse e fentse, go fentse yene, mme jaama kgosi e bolwe".
must secure that largeness of atmosphere which will produce the illusion of heroic ampleness. Secondly, because the "grim resolution of heroic despair" does not allow him to use a less self-conscious style. Hence there can be no question of whether this insistence on the wonderful vitiates the sobriety of heroic poetry. An active antide to counteract the demoralising effects of the relentless and blighting militarism of that day was found in the spirit of a poetry which "attaches its emotion to the idea".  

II. The Versification of Tsavan Heroic Poetry

Paralleli.  
Biblical verse is constructed on the principle of parallelism, of which Bishop Lowth was the discoverer. Enymes and the numbering of syllables are totally foreign to the biblical system of versification. In the same way the versification of Tsavan heroic poetry is based on the principle of parallelism. Indeed Professor Lestrange does mention the resemblance "in general form and spirit" between the more panegyric of the Hebrew Psalms and the so-called Bantu praise-poems. Thus, in Tsavan heroic poetry the underlying principle of versification is to be found in the symmetry of verses in a strophe. Enyme and metre play no part in producing the powerful rhythm so characteristic of this type of Bantu poetry.

Certain Bantu linguists represent the Bantu heroic poem as a succession of unrelated sentences or phrases, or both, which show no connection in specific meaning. The idea is erroneous and misleading. Meaning is of the first importance in the poetical device of structure which we call parallelism. Any given line in a given strophe makes a foundation statement from which may flow a succession of depending lines. The depending lines expand the original idea and lead the story on its way. When the depending line or lines do not waft the

1Matthew Arnold, Essays in Criticism, p. 1. 2nd series.

2Houlton, The Literary Study of the Bible, 46

story on but merely say over again what has been said then we have
symmetry of clauses, more active in Hebrew poetry than in Tswana. This
restatement of a line often makes for rhythmic effects of suprative
beauty.

It is a matter for indifference whether the symmetry of verses which
expresses parallelism is one of actual literal identity (of, symmetry of
clauses) or not, what is more important is that there must be a unity of
thought expressed in symmetrical verses.

Elaborations of parallelism in Tswana heroic poetry do not reach an
advanced stage, indeed, they restrict their intricacy to the simple
principle of iteration between verse and verse. It would be interesting,
however, to consider the following example in which parallelism seems to
consist of a correspondence between strophe and strophe.

Mothe yo ke wa thaka tsa ga mang?
O tsana a ikana ka Tlharapu?
A ba a ikana ka Sejapodi?
Segwedi se Mphafa a Mototswa,
Se utla noko e mana diratleng,
Mothe a ba sala a gomme dinaka,
Segwedi se tseetse Mathebele na.
a stressed syllable and an indifferent number of unstressed ones grouped
(even more indifferently, one presumes) around the stressed syllable, e.g.
Kena / o didimatseng / Tshukudu / ya Ngoliwa?
A o / didimaditse / ke dikgomo / tsa maloka?
Tse o / rile / o ya go beba / lokgetho,
Modise / a Tau / a sala / a bopa?

That is the sort of thing. I admit that there is singular regularity
in the number of nodes in the successive lines, but who can say that this
is the result of conscious effort? For if we assume that the musical
cadence of Tswana poetry rests on the numbering of syllables then we must
admit also that their arrangement into verses and strophes is governed by
discoverable and well-defined rules. That is to say, in any strophe the
component verses conform to a regular syllable pattern based on number and
quality, e.g.

To find the Western path,
Right through the Gates of Wrath
I urge my way;
Sweet Mercury leads me on.
With soft responsive morn;
I see the break of day.

Blake

I will be content with one more illustration:
Re itumelelo ga gogoe
Lo ba logolimo,
Ka tilabologo ea bone
Ha ba lulele libing.

Lifela le Morepelo . . .

But let us establish our case even more firmly. The following is a
passage of prose:

Inhliziyo yami ma i nga kataseki: kolwani umizo, ni
kolwe imi. Ekaya lika Baba ku kona izindlu eziningi; uma ku nge
njalo nga be nga ni tyela. Ng i ya ukumlungisela indawo.

The same passage is now presented in a manner consistent with the node
theory:

3. Inhliziyo / yami / ma i nga kataseki;
4. Ekaya / lika Baba / ku kona izindlu / eziningi;
4. Uma / ku nge njalo / nga be nga / ni tyela.
3. Ng i ya / ukumlungisela / indawo.

The figure against each line shows the number of nodes composing it. The
material/ . .
material content of the passage remains the same, only its appearance has been modified. I leave it at that.

Let us conclude. The musical element of Tswana heroic poetry derives largely from parallels, from recurrences, from symmetry of verses (that of clauses being incidental, it means also actual literal identity). Let us illustrate.

*Nkwenye*, se lele o mâmura;
Se lele o kunkunyetsa selelo,
O tlaatlose lentswe re mo boksheng,
Maburu a tlahanye le Baralong.

And this:

*A batlo na ba sa tholong sepe Bakgati*
Abo lo se na dikotapelo, ba ga kgabo-tona ya molelo!

Meaning and rhythm are the prime factors of parallelism.

Units of Parallelism.

The line or verse is the basic unit of parallelism. As Professor Lestrade points out the verse "may be but a single phrase . . . It may also be a whole sentence," e.g.:

*Tloletsi ya ga Mathobetsa-molono; Loreka-pudutswana ka marusele; Monotswana, moitse-motho go tloge; Kalakata wa ga serata-setlhate*;
*Tlotlomela ya Khubu ja ga Bheka.*

The above illustrate the phrase-verse. It may be remarked in parenthesis here that the phrase-verse often plays an important part in "leading in" a series of verses. It clears the ground, as it were, and fixes our attention, e.g.:

*Nkaketi o Matlahabakgarel*
Banna lo ka bo lo tsalwa pelo kale,
Mangana o ka ba lo ruale tloga.

Again this:

*Thubedi, Nare ya matlwela ruri!*
*Nare o tseentse ditshaba modumo,*
*B tseentse pelo e thata peding.*

Again, it may come at the end of a series of verses in which case it grandly brings the verses to their close and, by the considerable pause that follows it, prepares us for the next division of a poem, e.g.

*Nkwenye / . . .*
Or take this:

Mothe wa kgotla yo Ramontshawa,
O jole ka moleni o Ismetse,
Thamagana e dibola,
Egomo ya matla-e-ithwana direng.
Considerable rhythmic effect is produced by the use of this device.

Ke je le makaletse Letshogota jo Kaba.

and

Ngwana kgosi yo o masisi go tlhabana,
are sen examples of the sentence-verse. The verse may then be strengthened
by an additional verse or by a series of verses running to any length. Each
successive verse wafts the strophe to the next point of interest, exhibiting
fresh facets of the original idea, and leading the mind on a journey of
"enlarged possibilities". Such flexibility is eminently suited to
"spontaneous composition". Here is an example:

Nna merentshawa ke o tsemaile yothe,
Ke ntsae ke sunka yo o tla fe molatlhedi,
A fe mothe a thakotswe sa gase,
Nna yo o tebana nao, Makgetla, ga ke mo itse,
Yo o tla fe molatlhedi.
Kwa ga Ngwaneke ke go ile,
Ke ntsae ke batla yo o tebana geen,
Ka ba ka fologa ka bo-Malapakhong,
Le kwa Leturutshe ke a go tswa,
Ke a fitlhetswe nalesa a matona bo-Thekiso a Meno,
Nna yo o tebana geen Makgetla ga ke mo itse,
Kgotes o tla sala a tsalwa ke sala.

The couplets, and triplets, and quatrains, etc., of English verse have no
strict counterparts in Tswana, what there is of such figures is more the
result of accident than design.

The second, and only other, unit of parallelism is the strophe. It
consists of an aggregate of verses. Strophes are exhibited when a whole
poem falls into dissimilar figures of parallelism. The cleavage between
the strophes is determined by transitions of thought. Hence, strophes
form / \ /.
form units of meaning. However, no wide correspondence of form or thought may extend over a whole poem and what unites one division of a poem with another may often be determined with difficulty. The subject of a poem may determine the relation between its strophes. It may be noticed, also, that the meaning of strophes (or verses) in a poem determines their position in it. A fact which may be used to great advantage in trying to recover the original, and only intelligible, sequence of the verses and strophes of a traditional poem.

Finally, then, a strophe is a division or sense-group in poetical structure, which admits of dissimilarity of form and rhythm between itself and corresponding divisions in the same poem. It roughly corresponds to the paragraph of prose.

Both verse and strophe are sources of great lyric beauty, and often produce rhythmic resonance that is compelling, now hurtling, now ponderous, now tumultuous, now placid; now gay, now melancholy, reflecting the many changes of the thought. The pace of the heroic poem is not breathless. But a poem is declaimed in trumpet-like tones and at a tempo faster than that of ordinary speech, and, perhaps, these two factors together may help to create the illusion of extraordinary speed. Its pace is not breathless, it is like the easy passage of a butterfly from flower to flower; a brief moment here and a brief moment there, but above all the wandering flight between.

Structural Elaborations.

Tswana heroic poetry is undeveloped as regards the structure of its verses. In the whole field of traditional heroic figures such as the couplet, the triplet, the quatrain, and so forth, are conspicuous by their absence. Structural elaboration confines itself to the features of linking and the refrain. In both these the principle of repetition, so suited to "spontaneous composition", is exemplified.

Repetition is especially attractive to the genius of Tswana heroic poetry. By its recurrence, a verse or part of a verse emphasises rhythmic splendour, and in combination with its fellows may produce maximum lyric effect. Linking has been brought to a fine art indeed. Linking is the repetition of a word or a group of words or their equivalent.

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1 On the other hand stanzas are similar figures, and bear distinct relations as regards length or rhythm.

2 Lestrange, Ibid.
equivalent occurring in the latter part of a verse in the first part of the succeeding one, e.g.

Bodile yo o ntshi di makoro.
O ntshi di mathudi ekete tsa nare.
Nare, gorugoru e ya mokaleng.

also,

Kgomarela ya kgomarela batho,
E kgomaretsse banna ba ga Mokhobisa.

The refrain is most elementary. It may consist of but one verse. In war-songs the refrain may consist of more than one verse. It occurs at irregular points in a poem, and may not occur throughout its length. The refrain serves to give prominence to an idea; to sum up the spirit of a strophe or a poem; to enhance rhythmic effect, e.g.

Tlhaba, wee, heel!
Tlhaba- tlhaba e mokokotlo montsha, . . .
Kgomo ya dira ko e tlhaba;
Dikgomo, wee!
Difethulemolelo.
Tlhaba, wee, heel!
Molelo o, kena ke o fetlhile lo mang?
Ke o fetlhile lo majo, weel
Dikgomo, weel
Difethulemolelo.

also,

Oba, obel!
Ei gamelwa mo ntsweng;
Re bana ba tsana mo fikong je,
Dikgomo, obel!

The role that the caesura plays in verse-making in Tswana poetry has hitherto passed unnoticed.

The hurrying pace, the military thunder, and the rhythmic resonance, of the traditional measure derive largely from its well-marked caesura. The caesura is a pause of the voice by which the verses of a poem are divided. It occurs regularly at the end of each verse; the pause is well-marked and greatly enhances rhythm, e.g.

Kukama / . . .
Kukana e tshetlha, Kika a Mafatwe,
E tlhaba ya mpu tsa Matlatsae;
E tlhaba-tlhaba o reta setlhabe,
E tlhaba-tlhaba o tlahaka bafho;
E o kile ya thuloga seanku Mookanswe,
E mo tsemya setlharing ya mo rotola,
Ya ba ya mo tlhatsa tlhare sa borare.

Now and again the pause may "cut" the verse when the poet wishes to secure

dramatic effect, e.g.,

B rile ba lebana, ba okomalana,
Mongwe a re, O nkgab'a mang?
Mongwe a re, Ke nkgab'a Makgotla,
Ke nkgabudu o Ralelefoe,
Mae wena o nkgab'a mang?
Ke nkgabudukwa ya makwetla a fano,
Masobelesa, tlou ya senokane.

But the powerful verse-music of a line is seldom interrupted. Monotony

is relieved by other means, by varying the pitch or the speed of the voice,

and so forth.

APENDIX B

Suggestions for a more Practical
Tswana Orthography

1. Most ordinary Tswana writers employ "experts" to put their writing

into the new Tswana orthography. The ordinary people seem impressed and

annoied by the novelty of some of the changes involved in this new system

of spelling. I may be wrong, but there is every reason to believe that

the ordinary people will continue to use prefer orthographies which have

no official existence yet which have proved their convenience. I wish

to point out the weaknesses of this new system of spelling, and to add

suggestions which I sincerely hope will be useful.

2. Firstly, then, diacritic marks hinder the system from receiving

general acceptance. Experience has shown that this makeshift is easily

forgotten in writing, and that after a while people do not worry to

remember it. Confusion and uncertainty may arise through inaccurate

application of diacritic marks, and it may become very difficult to

distinguish essentials correctly (see Dintso-ntsho tsa bo Juliane Kesare).
On these grounds, then, I suggest that diacritic marks be banished from our system of spelling.

3. Secondly, under this new system of spelling certain palatal sounds are represented by three, and even four elements. The inconvenience of this is too glaring to require particular emphasis. Trigraphs and tetragraphs are difficult to grasp, and if they consist of diacritic marks also the position is one for profound pessimism. Incidentally this change violates traditions of spelling which are not inconsistent with expedition in writing. It might have been profitable also to take cognisance of the Southern Sotho tradition of spelling.

4. Here are some suggestions.

The vowel sound u has two degrees of length, distinguished by separate symbols in writing, as u in bula (open), and o in bola (dolose). Instead of making u serve for the tense long vowel of bula and o for the short one of bola we could make use of—

(a) uu for the former sound, buula
and (b) u for the latter sound, bula.

O (you) would then become u as in Southern Sotho. This alteration would abolish the inconvenience of capitalizing o (you), and would get rid of a diacritic mark ( ) when capital O (he, she, it) begins a sentence, or in reference to the Deity.

5. Similarly we could make use of ii for the tense long vowel of pila (well), and i for the short lax one of pila (sorry). For example—

piti, assembly; call.

pili, heart (Note, pildung).

And le (it is) would become li.

6. Thus it would become superfluous to saddle the open mid-forward vowel (written e), and the open mid-back vowel o (written o), with a diacritic mark, especially as more close e and o occur under known phonetic and grammatical conditions; hence the lack of separate symbols for these sounds will not lead to error or confusion.

7. The vowel table is the following—
11.

<table>
<thead>
<tr>
<th></th>
<th>Front</th>
<th>Central</th>
<th>Back</th>
</tr>
</thead>
<tbody>
<tr>
<td>Close</td>
<td>i, ii</td>
<td>u, uu</td>
<td></td>
</tr>
<tr>
<td>Half-close</td>
<td>e, é</td>
<td>O, ö</td>
<td></td>
</tr>
<tr>
<td>Half-open</td>
<td>é</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Open</td>
<td></td>
<td>a</td>
<td></td>
</tr>
</tbody>
</table>

8. I suggest that an experiment be made of employing the semivowels y and w to separate two vowels which succeed each other forming distinct syllables and having independent length and tone. For example,

letshowo, paw (pl.) marowo.
lowenyana, a flock of lambs.
Nyota, a large earthenware vessel for brewing beer in.
peyelopo, an earnest.

This does not apply to cases where doubling of vowels indicates the lengthening or tensing of a single vowel sound, e.g.,

jaana, thus.
baakanya, get ready.
diipene, mirrors.
puula, rain.

9. It should be indicated in writing whether syllabic ng comes before ng, and when syllabic ng comes before the palatal ny, thus:

mugata, throw (at) me.
myatsa, despise me.

10. We come now to the very radical changes which often raise heated discussions among ordinary Tswana people. Amateurs are hard to endure. However, the changes which were made are the following:

(a) The prepalatal radical fricative written sh became ŋ. Our aversion to diacritic marks is known. Moreover, the use of the digraph sh never led to error or uncertainty in the past. We don't see how it will do so in the future. Too much may be made of the point that ŋ must indicate aspiration alone. Let us abandon ŋ, and return to our old friend sh.

(b) The prepalatal ejective affricate written ç became ñ.

(c) The prepalatal aspirated affricate written ch became ŋ. This is novelty / ŋ.
novelty with a vengeance. This way of representing the sounds indicated is as unwieldy as it is undesirable. Ordinary Tswana people do not see the point in complicating this system of spelling, and would be exceeding glad to see c and oh brought back.

11. In conclusion, I suggest that the conventional ways of spelling tribal names as well as place names should remain. A change here might lead to confusion and misunderstanding between the public and the postal and railway departments. For instance, it might become a very difficult problem to cash a postal order in Mafikeng. For example, why not stick to Bechuana or Bechuanaland?

12. Pula, Barelong!