



# Order of Proceedings

**PRESENTATION OF NATIONAL ORDERS  
UNION BUILDINGS  
PRETORIA  
28 OCTOBER 2008  
10:30 – 12:30**

1. Nominees of the National Orders and guests take their seats
2. Arrival of President Kgalema Motlanthe
3. The National Anthem
4. Word of welcome by the Chancellor of National Orders
5. Ceremonial oration by the Grand Patron of National Orders
6. Investiture of the National Orders
  - THE ORDER OF MENDI FOR BRAVERY
  - THE ORDER OF IKHAMANGA
  - THE ORDER OF MAPUNGUBWE
  - THE ORDER OF THE COMPANIONS OF OR TAMBO
7. The President, the Chancellor, the Advisory Council, together with the recipients of National Orders proceed to the upper lawns on the western side of the Union Buildings' West Wing for a photo opportunity
8. Guests proceed to the marquee on the western lawns of the Union Buildings

**Luncheon**

**Grand Patron of National Orders**

President Kgalema Motlanthe

**Chancellor of National Orders**

Rev Frank Chikane

**The Advisory Council on National Orders**

Ms M Burton, Mr FG Brownell, Ms S Williams-De Bruyn, Prof B Figaji, Dr J Kani,  
Mr AM Kathrada, Prof C Landman Ms R Mompoti, Bishop M Mpumlwana,  
Mr MMTB Msimang, Dr Y Muthien (Chairperson) and Lt-Gen G Ramano

# *Recipients*

## **ORDER OF MENDI FOR BRAVERY**

### **GOLD**

1. Thamsanqa Blessing Fihlela “Hugo Nkabinde” (Posthumous)
2. Nomava Shangase (Posthumous)

## **ORDER OF IKHAMANGA**

### **SILVER**

3. Peter Henry Abrahams
4. Ronnie Govender
5. Bryan Habana
6. Alfred Hutchinson (Posthumous)
7. Barbara Jurgens
8. Keorapetse William Kgosisile
9. Sibongile Khumalo
10. Ladysmith Black Mambazo
11. Zakes Zulu Mokae
12. Percival Montgomery
13. Lionel Morrison
14. George Mxadana
15. Laretta Ngcobo
16. Lewis Nkosi
17. Makhaya Ntini
18. Patrick “Ace” Ntsoelengoe
19. Shaun Maclean Pollock
20. Stanley Sono
21. Miriam Tlali

# *Preface*

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## *Recipients*

### **GOLD**

22. Richard Victor Selope Thema

### **ORDER OF MAPUNGUBWE**

#### **SILVER**

23. Douglas Butterworth

24. Wieland Gevers

25. Phuthi Ngoepe

26. Timothy David Noakes

27. Pragasen Pillay

#### **GOLD**

28. Doris Lessing

### **ORDER OF THE COMPANIONS OF O R TAMBO**

29. Vengalil Krishnan Krishna Menon

# Preface

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## **PREFACE FROM THE CHANCELLOR OF THE NATIONAL ORDERS 28 OCTOBER 2008**

It is a cause of immense pleasure on this auspicious day to commend to you the latest recipients of our National Orders. They are the Order of Mendi for Bravery, the Order of Ikhamanga, the Order of Mapungubwe and the Order of the Companions of OR Tambo.

At today's investiture, we honour men and women for their outstanding achievements and contributions in a wide range of human endeavour: sport, the creative arts, literature and other aspects of culture, and our society in general.

We honour their talent. We honour their resolve in fighting for what they believed in, regardless of the cost. We honour those who showed exceptional bravery in the face of great personal danger, unselfishly risking life and limb when lesser people would have retreated.

Their credentials tower over us like the Drakensberg peaks. Yet they, and those who represent the heroes and heroines who have passed on, stand before us with dignity and modesty despite achievements which have so immeasurably enriched our national life.

These remarkable men and women from our present and our past are no less than icons of selfless sacrifice and service, courage and commitment. Our contemporary history of democratic calm after the storms of racism and repression is aptly served by the awards bestowed today.

They are commended to you as deserving recipients of the Order of Mendi for Bravery, the Order of Ikhamanga, the Order of Mapungubwe and the Order of the Companions of OR Tambo.

The Rev Frank Chikane  
Chancellor of National Orders

# Oration

## Ceremonial Oration of the Grand Patron of the National Orders: President Kgalema Motlanthe

In the name of the people, I welcome you to the Union Buildings, the seat of government.

This ceremony is convened to admit into the ranks of the Order of Mendi for Bravery, the Order of Ikhamanga, the Order of Mapungubwe and the Order of the Companions of OR Tambo, men and women who deserve high tribute for what they have done to enrich our lives and to make it possible for our diverse nation to proclaim itself an adherent of the ancient values of Ubuntu.

This is the 12th time that our free people have had occasion to salute in humble gratitude such distinguished men and women who are, indeed, the stars on our firmament. Today, they are admitted into the ranks of those who belong to the esteemed National Orders of our Republic. Because of their efforts, we are able to live and develop in a world of freedom, without the fetters of oppression or exclusion.

The honours that we bestow today tell the story of what and who we are and who we shall be. These National Orders represent the nobility of human endeavour, constituting a hall of fame that will today be enriched by new and distinguished members.

We have convened today at the seat of government, the Union Buildings, to award the Order of Mendi for Bravery to our brave hearts, those who gave or risked their lives so that others may live. These South Africans, for whom human life is priceless, have reaffirmed the principle borne of struggle, of the right to life.

They have confronted clear and present danger of one kind or another, with full knowledge of the potential harm to themselves, to save human life and limb. They vanquished the natural instinct of self-preservation with the same courage and willingness to sacrifice for the greater good that was demonstrated by the heroes of the *SS Mendi*. By their deeds, they re-affirmed our philosophy of Ubuntu – we are because of you!

We have convened today at the seat of government, the Union Buildings, to admit into the Order of Ikhamanga, our leading cultural workers and sportsmen and women. All of them have contributed to the pride we as a nation feel in our achievements that celebrate our inner African and human soul.

Their accomplishments are representative of the wealth of human imagination and talent brought forth from our continent, which has, since time immemorial, endowed the planet Earth with the things of beauty that are products of human creativity.

We have convened today at the seat of government, the Union Buildings, to admit some exceptional persons to the Order of Mapungubwe. These are people whose activities cannot but be described as excellent.

We have convened today at the seat of government, the Union Buildings, to admit our friend to the Order of the Companions of OR Tambo.



# Oration

This is a citizen of the world who without discrimination and at great cost to his country and people made an exceptional contribution to the efforts of the people of South Africa to define themselves as human beings, towards which objective, Oliver Reginald Tambo devoted his life.

They are the men and women who dared to act outside the boundaries of the ordinary, taking upon themselves the skill and daring of the majestic bird on our Coat of Arms which stands on permanent guard to protect the nation. Her wings commune with the beams of the rising sun, as the people of Mapungubwe conversed with nature, the peoples of the universe, and the world of creative thought.

These distinguished South Africans we honour today are fit and proper persons to receive these awards because they occupy an important place among us.

They are our symbols of human creative talent, the guardians of Ubuntu who manifest the national gift of courage that rises with danger, our touchstones for our collective accomplishments as a nation, and stalwarts of human solidarity. They stand as beacons that must guide us forever as we build a society founded on the high ideals of freedom, justice, equality and human solidarity.

For all time, these men and women will be admitted as esteemed members of these Orders, subject to the precedence and authority of our National Anthem, our National Flag, and our National Coat of Arms, which represent the highest repositories of our common nationhood.

We are especially blessed that this ceremony permits us to share a brief encounter with the honoured Members of the National Orders, who live.

We are especially privileged that this ceremony brings us into communion with the noble souls of the honoured Members of the National Orders, who have departed from the world of the living.

To them all, the living and the dead, on this day, the nations says – bayethe!

On this day, let all citizens and patriots proclaim:

Glory to the Honoured Members of the National Orders!

God Bless Africa!

Save her children!

Grant her peace!

## *TB Fihlela 'Hugo Nkabinde' (1958 – 1988) (Posthumous)*

### ORDER OF MENDI FOR BRAVERY IN GOLD



For his contribution to the ideals of freedom through putting his medical profession to the service of exiled freedom fighters.

In 1987, Dr Hugo Nkabinde arrived at Pango Camp, an Umkhonto we Sizwe (MK) camp in Angola, for a specialised military training course in Military and Combat Work and Military Engineering. On his arrival, Nkabinde was already a qualified medical practitioner. The aim was for him to infiltrate back into the country where he could continue with his underground work. He immediately joined the medical team in the camp while undergoing training.

Before Nkabinde went to Angola for military training, he was involved in MK underground activities.

Upon completion of his training, he became the Medical Officer in the administration structure of the Northern Front in Quibaxe, in the north of Angola, around March 1988. The Northern Front was a campaign MK military operation conducted in Angola. This came as a result of the fact that MK had a number of military camps in Quibaxe, including training camps. There was only one main supply route from Luanda where the MK Headquarters were situated and Quibaxe in the north of Angola. This route was crucial for supplies to the camps in the north as well as for the general population. The National Union for the Total Independence of Angola (Unita) rebels who were fighting against the Popular Movement for the Liberation of Angola (MPLA) Government in Angola subjected this route to ambushes. The situation worsened when Unita realised it was losing the war in the south at Cuito Cuanavale.

Nkabinde reinforced his medical team by training other members as the Front stretched along three towns: Phire, which was about 60 km from Quibaxe where a battalion was deployed; Quibaxe; and Parade, which was about 11 km from Quibaxe and also had battalion strength. This was a difficult assignment given the circumstances under which the guerilla army operated, being without guaranteed resources.

Over and above his task in the Northern Front, Nkabinde rendered service to all MK camps in the north. He also accompanied convoys to Luanda, which was about 200 km from Quibaxe. As a result of ambushes, members were sometimes forced to walk on foot to Luanda to meet the convoy half way. That was also meant to clear the route of any Unita ambushes. This was quite a task for Nkabinde, given the fact that he was not as highly trained as other members who had been in MK camps for a long time and others who had combat experience from inside the country.

In April 1988, Unita rebels ambushed an MK convoy from Luanda at Keso, injuring a number of members. Nkabinde was among the first to arrive. Had it not been for the professional medical experience of Nkabinde and his medical team, some members might have died.

There were many such incidents, especially ambushes where Nkabinde distinguished himself. He always insisted on going out with reconnaissance teams even though these could comprise small teams of guerilla fighters.

As a result of his presence in the Northern Front, the health situation of members improved noticeably. This also applied to the camps around Quibaxe. Many lives that could have been lost, in especially the ambushes, were saved. He did not only improve the health situation in the camps and the Northern Front but also that of the local population.

Quibaxe's hospital was ill-equipped. Nkabinde helped at the hospital during his spare time or when asked by the local authorities. His assistance always made a difference.

He conducted First Aid classes for members in the Northern Front and other camps. He improvised and used initiatives in conducting his classes. Some of the medical orderlies he trained assisted at the local hospital in Quibaxe.

Nkabinde was a dedicated member who led by example. His loyalty was unquestionable. Many of his peers opted for the relative safety of Lusaka, while others would pay occasional visits to MK camps.

Nkabinde was in the forefront in Angola's trenches. He inspired many members with his attitude and behaviour. Sometimes, members' morale would be low for different reasons but Nkabinde was always able to lift their spirits.

Dr Hugo Nkabinde forfeited the comforts his profession could have provided, instead pursuing the dream of a free South Africa. He led by example, in the process inspiring many MK cadres to carry on the struggle for justice and democracy.

Sadly, Nkabinde died in one of the ambushes in Angola in July 1988.

# *Nomava Shangase (1931 – 1981) (Posthumous)*

## ORDER OF MENDI FOR BRAVERY IN GOLD

For her contribution to the attainment of freedom in South Africa through putting her medical profession to the service of exiled South African freedom fighters.

Dr Nomava Shangase was one of the comrades of nurses who were selected by the African National Congress (ANC) in South Africa to leave the country in 1962 and go to Tanzania for training and assisting the newly independent Tanzania. Tanzania had a shortage of nurses and the arrival of medical practitioners came as great help to the people of Tanzania. The health conditions in the areas where the group was deployed improved drastically.

She later selected to study Medicine in the then Soviet Union where she successfully completed her medical studies and returned to Tanzania as a qualified medical doctor. She continued assisting the Tanzanians as well as ANC comrades deployed in that country. She was later transferred to work in Umkhonto we Sizwe (MK) camps in Angola where malaria was wreaking havoc among MK comrades there. The conditions in Angola were very harsh and challenging, but to “Comrade Doctor” – as she was affectionately known – this was nothing compared to the calling.

She arrived in Angola in 1977 and was deployed in Quibaxe Camp, in the north of Angola. Despite the severe conditions in the camp, the shortage of food, malaria and the general terrible conditions of the bush, Shangase stood firm. She ate what guerillas ate, sang revolutionary songs with them, rejoiced in their joys but most importantly, improved the health conditions in the camp. She single-handedly contained the malaria scourge and in the process saved a lot of lives. She also trained some comrades as medical orderlies who were then in a position to assist in ensuring that fighters took their medicines and thus survived.

Her most unforgettable feat was when forces from the National Front for the Liberation of Angola (FNLA) (rebels of Holden Roberto) attacked and ambushed MK cadres who were on their way to Luanda from Quibaxe Camp. A member of the Luthuli detachment was lost in that ambush. Other cadres managed to survive owing to the professional efforts of Shangase. A Brigadier General Sedibe survived the attack even though severely wounded, thanks to Shangase. Had it not been for her presence, many who were wounded in that attack could have lost their lives.

It is important to realise that Shangase was not a young lady when she went to Angola. She was a mother who became a friend, a healer and most of all a counsellor to the young who were understandably often depressed. She was a comrade who was always ready and willing to help. Most of the time, she could not afford to sleep, tending to her patients whom she cared for so

much, day and night. It must be mentioned that though the ANC had many qualified doctors, many were not ready to be deployed in the harsh conditions of Angola.

When the ranks of MK swelled in Angola, she recognised the health challenge facing them and immediately initiated what was called the “Health Committee”, which was to look into the welfare of the people in the whole of Angola. It is for that reason that very few soldiers were treated at the military hospitals in Angola. Through the Health Committee, various MK camps around Angola were able to exchange ideas that resulted in the improvement of the health situation. By that time, the number of people she had trained as medical orderlies, had increased.

Many doctors were to follow in her footsteps.

Dr Nomava Shangase was indeed one of a kind. She showed determination and vision, putting her medical knowledge to the service of MK soldiers in severe and challenging conditions. And yet, her determination to add value to the struggle never waned.

Sadly, Shangase passed away in a road accident on her way to Luanda from her beloved Quibaxe Camp on 23 October 1981. She was buried in Angola.

# Peter Henry Abrahams (1919 –)

## THE ORDER OF IKHAMANGA IN SILVER



For his excellent contribution to the development of South African literature.

Peter Henry Abrahams, one of South Africa's most prolific and path-setting authors, was born in 1919 in the historic inner city locality of Vrededorp in Johannesburg.

The son of James Henry Abrahams, an Ethiopian, and Angelina Du Plessis who was of African-French origin, Abrahams' life was consumed by the issues of race in colonial and apartheid South Africa – issues that formed the primary theme of his works.

Following the early death of his father, Abrahams had no choice but to begin a life of work before that of school. By the age of 10, as he graphically relates in his autobiography *Tell Freedom* (1954), he had sold firewood, cleaned hotel rooms and worked for a tinsmith.

Abrahams responded to his calling as a writer at a young age, penning his first story, a western, at age 11. It was inspired, like his writing in the years to come, by the currents of his formative environment: in this instance, the local culture of the bioscope that provided the heroes and narratives for his first story.

With the support of a scholarship, Abrahams attended St Peter's College in Johannesburg and the Teachers' Training College in Pietersburg. He edited the college magazine and began writing for *Bantu World*, impacting on the 1930s community of black writers.

His work was noted abroad too and in 1938, a British newspaper featured him as the "Coloured Boy Poet".

Abrahams graduated in 1938 and went on to teach in Cape Town for a year before undertaking a brief stint as a magazine editor in Durban.

Increasingly frustrated by the race and ideological prejudices affecting his life and career, Abrahams left South Africa in 1939, taking a job as a stoker on a merchant marine ship for two years before finally disembarking in England.

In England, he became a regular contributor to the *Daily Worker*, a Communist paper, and married his first wife, Dorothy Pennington. He soon devoted himself to writing about the dynamics of race in South Africa, challenging both white and black.

Once his literary career began with *Dark Testament* in 1942, Abrahams established himself as a prolific writer and became the first black South African to publish a novel in English since Solomon Plaatje's *Mhudi* in 1930.

Among many of his novels that were to follow are: *Mine Boy* (1946), *The Path of Thunder*, 1948 and *Wild Conquest*, 1950. In 1952, Abrahams returned to South Africa and Kenya as a newspaper correspondent for *London's Observer* and the *New York Herald Tribune*. From his travels grew 1953's *Return to Goli*, a powerful commentary on race relations. This was followed by his 1954 auto-bio-graphy *Tell Freedom*, which covered the first 20 years of his life.

In 1955, Abrahams was hired to write a book about Jamaica for the British Government for its Corona Library series. During the course of researching the book, *Jamaica: An Island Mosaic*, Abrahams fell in love with the country and in 1956, he and his family relocated there. In Jamaica, he worked as a news commentator for Radio Jamaica and held the post of editor of the Jamaica-based *West Indian Economist*.

In 1966, he wrote his first novel not set in South Africa, *This Island Now*, in which Abrahams explores the role of history and race in the politics of a fictional Caribbean island. Following its publication, Abrahams did not produce another novel for 19 years.

Abrahams returned to literary attention with his 1985 historical novel *The View from Coyaba*, which follows four generations of a Jamaican family and the ongoing struggle for black autonomy.

Bountifully gifted, Peter Henry Abrahams has contributed hugely to the development of literature in South Africa. Despite the disadvantages of apartheid, he became one of the most prolific and thought-provoking writers in the country.

Abrahams lives in Jamaica, but his spiritual home is South Africa.

## Ronald Govender (1934 –)

### THE ORDER OF IKHAMANGA IN SILVER



For his excellent contribution to democracy and justice in South Africa through the genre of theatre.

Acclaimed writer Ronald Govender was born in 1934 in the historic Cato Manor location of Durban.

Writer and director of more than 16 plays, including *Beyond Calvary*, *At the Edge* and *Off-Side*, Govender has won numerous awards and accolades for his work, which is rooted in the formative social life of his community.

*The Lahnee's Pleasure*, a hilarious profile of a working-class Indian South African family, was South Africa's longest running and arguably most popular play in the apartheid-charged atmosphere of the 1970s. It played to thousands at community venues across the country.

His critically acclaimed *At the Edge* was invited to play all over the world and won Vita nominations for Best South African Playwright and Best Actor. Govender also received the Vita Award for Life-Long Contribution to Theatre.

In 1997, his collection of short stories, *At the Edge and Other Cato Manor Stories*, won the Commonwealth Writers' Prize for Best First Book in Africa. It is a prescribed work for matriculants.

Govender, descendant of Indian indentured labourers, grew up in the poor multicultural location of Cato Manor.

Govender has suffered the travails of writers in South Africa, including the banning of *New Age*, an iconic anti-apartheid newspaper for which he penned a part-time sports column. Govender was actively involved with the South African Council on Sport in the non-racial sports movement, including as an administrator.

During his 11-year teaching career, from which he was eventually forced out of just as he was from law studies at the University of Cape Town because of his political activism, he wrote his acclaimed first play *Beyond Calvary*.

During this period, he formed the Shah Theatre Academy, an alternative undertaking that sought to make theatre accessible and indigenous.

In the period of isolation of apartheid South Africa, the theatre was a pioneer of the cultural boycott, bearing the self-sacrifice of refusing invitations for *The Lahnee's Pleasure* to play at establishment venues and in London.

In 1991, Govender was appointed Marketing Manager of the Baxter Theatre and, in 1993, Director of the Playhouse Theatre Complex and Artistic Director of Drama.

In 2000, Govender was awarded a medal by the English Academy of South Africa for his contribution to English literature. His first novel, *Song of the Atman*, which he also adapted as a film script, was shortlisted for the European Union Literary Award in 2005 and the Commonwealth Prize in 2006. The first South African novel to be published in India, it tells the story of five generations of Indian indentured labourers. In the same year, Govender was awarded the Literary Lifetime Achievement Award by the Department of Arts and Culture.

In 2007, he received the Lifetime Achievement Award from the Arts and Culture Trust. It cited him as having moral vision, and being a vital contributor to South Africa's cultural life and heritage. Ronnie Govender, as he is better known, is a treasure of South Africa who embodies the social and cultural experience he has so creatively documented.

His latest work, *In the Manure*, is a timely and poignant reflection on his life and ancestry, defining Govender once more as a bridge between generations past and those to come.

Ronald Govender's contribution to the South African theatre has been remarkable. He has led from the front, and, despite apartheid, managed to pursue his illustrious career, in the process lifting the standard of theatre in South Africa.

Govender now lives in Cape Town from where he continues to work.

## *Bryan Gary Habana (1983 –)*

### THE ORDER OF IKHAMANGA IN SILVER



For his excellent performance in and contributing to the improvement of the game of rugby in South Africa.

Bryan Gary Habana, the fastest man in test rugby and joint holder of the record for the most tries in a World Cup, was born in Benoni in 1983.

Habana was educated at King Edward VII School and Rand Afrikaans Universiteit, now the University of Johannesburg. He made his first senior international appearances as a member of the national Sevens side in the 2003/04 World Sevens Series.

In 2004, he made his Currie Cup debut for the Lions and was voted the country's most promising player that year.

Habana, who plays for the Blue Bulls in the Currie Cup and the Bulls in the Super 14, won the highest accolade in rugby when he was named the 2007 International Rugby Board (IRB) Player of the Year.

Chairperson of the IRB, Dr Syd Millar, said the award took into account player performances in all major international matches and that it had added significance in 2007 as that was a Rugby World Cup year.

Habana, a star of the 2007 World Cup, scored eight tries to equal Jonah Lomu's 1999 record. He also won acclaim for his dramatic winning try in the 2007 Super 14 final.

Habana played outside centre and scrumhalf in provincial and age-group rugby, but came into his own once he was moved to wing.

Habana made his test debut at 21 against England at Twickenham, scoring with virtually his first touch of the ball after being brought on off the bench.

The following week, Habana started on the left wing against Scotland and scored two tries. He followed this with selection against Argentina in Buenos Aires.

For the 2005 Super 12 season, Habana moved to the Bulls and was included in the South African 2005 Tri-Nations squad, making his Tri-Nations debut against Australia and finishing as the joint highest try-scorer in that tournament.

Habana concluded the 2005 season as one of five nominees for the IRB World Player of the Year Award and was named the 2005 South Africa Player of the Year by South African Rugby.

Among Habana's other awards are one for the Try of the Year by South Africa Rugby in 2007 and the Mzansi Sports Star Award in 2008.

In 2007, Habana pitted his legendary speed over 100 meters against the world's fastest animal on land, the cheetah, to raise awareness of its endangered species status.

With nearly as many tries as the tests he has played, an incisive ability to read the game and breathtaking pace, Bryan Gary Habana is one of the world's most gifted rugby players and a true South African role model.

## Alfred Hutchinson (1924 – 1972) (Posthumous)

### THE ORDER OF IKHAMANGA IN SILVER



For his excellent contribution to the struggle against racism in South Africa and contributing to the development of South African literature.

Born in 1924 in the Hectorspuit district of the then Eastern Transvaal, Alfred Hutchinson graduated from St Peter's Secondary School in Johannesburg and obtained a BA degree and teacher's diploma from the University of Fort Hare in 1948.

He taught briefly at Pimville High School until his dismissal for participating in the 1952 Defiance Campaign. He served a term of imprisonment and was subsequently victimised by the Transvaal education authorities.

He then took up law at the University of the Witwatersrand but did not complete his degree. In 1953, he attended the World Youth Festival in Bucharest and also toured Britain, Czechoslovakia and Bulgaria. From 1955 to 1958, he taught at independent Central Indian High School in Johannesburg. He served as African National Congress (ANC) Transvaal provincial secretary, and was co-opted onto the National Executive Committee in the mid-1950s.

In December 1956 until late 1958, he was one of the accused in the Treason Trial. Following his acquittal, he left South Africa without a passport and went to Ghana, where he taught for some years at Accra University College, later making his home in London. Alfred Hutchinson was best known as a writer and many of his short stories appeared in South Africa in magazines such as *Fighting Talk* and the *New Age* newspaper banned in 1962 by the South African Government.

As a writer, his short stories described the life of the oppressed African people of his country and dealt with these issues with great compassion and brilliant imagery. His work was also published in collections outside his country. His major work was *Road to Ghana*, published shortly after he left to go into exile. This book was a reflection of the South Africa of the time, and was also in a way a personal testament.

Unfortunately for the South African literary scene, Hutchinson did not pursue his literary career as fully as would have been hoped while in Europe, and it was anticipated that his return to Africa would stimulate further writing. With his short life in literature, Alfred Hutchinson showed flashes of brilliance. He braved the apartheid system to speak his mind, especially using literature as his weapon of choice.

Hutchinson died in Nigeria in 1972.

# Barbara Eleanor Harcourt Jurgens (1912 –)

THE ORDER OF IKHAMANGA IN SILVER

For her excellent contribution to the art and preservation of South African indigenous traditions through the medium of drawing.



Barbara Eleanor Harcourt Jurgens, *née* Tyrrell, the artist who invaluable recorded the disappearing ways of life of southern African peoples through detailed drawings of their traditional dress, was born in Durban in 1912.

Internationally renowned, her work is displayed in various museums and collections.

Jurgens is noted for drawing from real-life subjects instead of secondary sources and for capturing, with truth, the *isithunzi* or sense of presence of her subjects and the socio-cultural meaning of the detail in their dress and accessories.

Jurgens, whose grandfather, Frederick Fynney, accompanied King Cetshwayo as an interpreter on his visit to Queen Victoria in 1882, grew up with a sound knowledge of isiZulu culture and language.

She studied for a BA Fine Arts degree at the then University of Natal in the 1930s. In 1944, she began a life on the road in an old 1930s Chevrolet to sketch landscapes. While drawing in the Drakensberg, she noticed and drew a traditionally dressed woman of the amaNgwane. It struck Jurgens that the rich culture of traditional African dress needed to be recorded before it was lost to the forces of western modernisation. For the next 20 years, she visited and recorded the ethnic peoples of southern Africa in all their diversity.

She is said to have drawn 1 200 of these “research-work” sketches in this time and was sponsored in this remarkable endeavour by the committed heritage benefactor, Killie Campbell. These images later formed the basis of her first book published in 1961, *Tribal Peoples of Southern Africa*.

Over time, 700 of these works were acquired by the Campbell Collections and the remainder by the Oppenheimer family's Brenthurst Library, ensuring their stay in southern Africa for the descendents of her subjects. She also donated some of her work to the Constitutional Court for display. The University of Natal, under which the Campbell Collections were later to be administered, awarded Jurgens an honorary doctorate for her work in 1965.

She married film-maker Adrian Jurgens in 1950 and settled in Richmond, KwaZulu-Natal, in the 1960s. Here, in 1971, she wrote her second book, *Suspicion is my Name*, which profiled the life of the Bhaca people of the area through one Banukile Mbhele.

In 1983, she collaborated with her son, Peter Jurgens, in publishing *African Heritage*, a study of the tradition of divination in the Richmond area.

Jurgens published her autobiography, *Barbara Tyrrell: Her African Quest*, in 1997.

In 2000, she opened a new exhibition at the Campbell Collections, *Expression and the Ancestors: Diviners and Artists*, which included her original field-sketches of African diviners or izangoma.

On this occasion, diviner Jack Nyawuza and his associates, in debating the topic “Museums and the Display of the Sacred”, expressed approval for Barbara Jurgens’ correct ritual approach and respect for the ancestors in her work.

On the occasion of her 90th birthday, 15 of her more recent works, employing a tonal technique she last used in the mid-1930s, were exhibited at the Campbell Collections.

These days, she concentrates on oil landscapes based on sketches from her days when she was still travelling the country, compiling the treasure of a record for generations to come.

Barbara Eleanor Harcourt Jurgens has captured the genius of South African traditional dress and in so doing preserved for generations to come the soul of South African culture.

At 95 years of age, Barbara Eleanor Harcourt Jurgens is still painting.

# Keorapetse William Kgosisile (1938 –)

THE ORDER OF IKHAMANGA IN SILVER

For his excellent achievements in the field of literature and using these exceptional talents to expose the evils of the system of apartheid to the world.



Keorapetse William Kgosisile, recipient of South Africa's National Poet Laureate in 2006, was born in Johannesburg in 1938.

Author of nine collections of poetry, Kgosisile has been honoured with many awards, including in the United States of America (USA) where he spent long years in exile. An activist poet impacted on by the conditions of apartheid injustice, Kgosisile's themes engage struggle for assertion of self and his verse is said to uniquely combine indigenous South African and black American traditions.

Kgosisile grew up in a small backyard shack in a white suburb and was imbued with a driving urge for self-expression.

He began writing while still at school, including Matibane High School in Johannesburg and others around the country, but only seriously considered writing as a profession when a former teacher affirmed him as having the talent for it. At the time, Kgosisile was jumping from one odd job to the next.

Kgosisile landed a job with the anti-apartheid publication, *New Age*, contributing poetry and journalistic reports to it.

In 1961, at a time of blanket repression that included efforts to close *New Age*, Kgosisile went into exile under the auspices of the African National Congress (ANC), of which he was by now a prominent member. He went first to Tanzania where he wrote for *Spearhead* magazine.

Kgosisile left for the USA the following year to study at a series of institutions, including Lincoln University, the University of New Hampshire and the New School for Social Research, reading as much black literature as he possibly could.

He undertook a Master of Fine Arts degree in creative writing at Columbia University where he published his first collection of poems, *Spirits Unchained*. The collection earned Kgosisile the Harlem Cultural Council Poetry Award and the National Endowment for the Arts Poetry Award.

After graduating from Columbia in 1971, Kgosisile remained in New York, teaching and pioneering poetry readings as performance art in downtown clubs as part of the Uptown Black Arts Movement.

In the same year, he published what is regarded as his most important book, *My Name is Africa*. Jazz, central to black American culture, is embedded in the substance and rhythm of Kgositsile's poetry.

Kgositsile also became active in theatre while in New York, founding the Black Arts Theatre in Harlem to give a militant voice to black referential experience and aspirations.

Kgositsile can claim in the 1960s to have introduced the likes of Paula Giddings and Toni Morrison to the works of Martin Carter, the eminent Guyanese poet of protest, resistance and anti-British imperialism.

In 1975, Kgositsile returned to Africa to teach at the University of Dar es Salaam in Tanzania. He was married to Baleka Mbete.

Resuming his ANC activism, he founded its Department of Education in 1977 and its Department of Arts and Culture in 1983. Kgositsile also taught widely in Africa, including in Kenya, Botswana and Zambia.

Though banned in South Africa, the South African-based Congress of South African Writers managed to publish, in the period between apartheid and democracy, a collection of his poems for the first time in his home country, *When the Clouds Clear*.

Kgositsile has also written a book that teaches the art and craft of poetry. In July 1990, after 29 years in exile, Kgositsile returned to South Africa, a hero to young black writers. He received the National Poet Laureate Award in 2006 for the contribution of his poetry to society which, as Kgositsile believes, contributes to the intellectual, emotional and spiritual dimensions of life.

Keorapetse William Kgositsile defied apartheid odds to become one of the most accomplished poets not only in South Africa but across the African continent.

Kgositsile is currently the special adviser to the Minister of Arts and Culture, Dr Pallo Jordan, and continues to speak artistic truth as poet-philosopher.

# *Sibongile Khumalo (1957 –)*

THE ORDER OF IKHAMANGA IN SILVER

For her excellent contribution to the development of South African art and culture in the musical fields of jazz and opera.



World-celebrated singer Sibongile Khumalo was born in Soweto in 1957.

At home with traditional South African music, jazz or opera, Khumalo has thrilled audiences from Roodepoort to the Royal Albert Hall in London.

Among her many accolades are the Standard Bank Young Artist Award for Music in 1993, four South African Music Awards for her light music and jazz recordings, and three FNB Vita Awards for her opera and concert work.

She has performed with many celebrated groups and artists and has graced many an honoured occasion, including former President Nelson Mandela's 75th birthday and 1994 inauguration. She also led the South African and New Zealand national anthems at the World Cup rugby final in 1995.

Khumalo was born to Grace and Khabi Mngoma in a household filled with music. Her father was a professor of music and her mother a nurse with a lush alto voice.

Among the rich variety of sounds Khumalo heard as a child were Letta Mbulo, Miriam Makeba, Credence Clearwater Revival, Joan Sutherland, Maria Callas, Roberta Flack, Jimmy Hendricks, Carly Simon, Janis Joplin and the marching bands and drum-beats of local traditional healers and the Zion Christian Church. Guided by her father, Khumalo began her musical journey at the age of eight under Emily Motsieloa, studying violin, singing, drama and dance.

At the age of 14, Khumalo knew she wanted to be an opera singer. Her father discouraged her for it would have meant studying overseas since there were no opportunities for black people in South Africa, especially for opera singers.

Khumalo decided to teach music instead, going on to complete a BA in music at the University of Zululand, and obtaining a BA Hons from the University of the Witwatersrand. Khumalo also holds a Higher Diploma in Personnel Management.

With limited music teaching opportunities in schools in the black community, Khumalo took to working in independent institutions as a music teacher, administrator and researcher, including at Fuba Academy and the Madimba Institute of African Music based at the Funda Centre in Soweto.

Khumalo concentrated on the musical heritage of the Zulu, Sotho and Tsonga peoples.

Around 1991, Khumalo was driven to begin singing professionally.

Soon her renditions of her passions – opera, oratorio and classical art song – infused with her traditional sensibilities, established her as a sensation in South Africa and abroad.

After her operatic debut as Carmen in Durban and Roodepoort, Khumalo presented numerous critically acclaimed performances, including Handel's *Messiah* with Lord Yehudi Menuhin in Cape Town and Johannesburg in 1995.

Among her FNB Vita Awards, is one for Best Performance in a Leading Role in an Opera for her role as Ma Bantjies in Roelof Temmingh's *Buchuland*. She received another FNB Vita Award for *Divine Divas*, a collaborative work with Aviva Pelham and Virginia Davids.

Other career highlights include her debut album, *Ancient Evenings*, in 1996; a CD and television recordings of Mzilikazi Khumalo's *uSkaka ka Senzangakhona*; performing as the mezzo-soprano soloist for Sir David Willcocks in the Verdi *Requiem* that the London Bach Choir took to South Africa; performing at the Two Nations Celebrate Concert honouring Nelson Mandela at the Royal Albert Hall; and the SAA/Sibongile Khumalo national tour.

Gifted with a velvety voice and plenitude of musical talent, Sibongile Khumalo has risen from the dusty streets of Soweto to make her mark not only on the South African musical scene but on the world of music at large.

Khumalo is in the prime of her music career and continues to nourish the souls of music lovers with her lilting voice.

# Ladysmith Black Mambazo

THE ORDER OF IKHAMANGA IN SILVER

For putting South African cultural life on the world map through contributing to the field of South African indigenous music.



In the late 1950s, Joseph Shabalala sought work in a factory. Leaving the family farm was not easy, but it was during this time that he first showed a talent for singing. After singing with several groups in Durban, he returned to his home town of Ladysmith and began putting together groups of his own.

In the early years, he recruited family and friends – brothers Headman, Ben and Jockey, cousins Albert and Abednego Mazibuko, and others. He taught the group the harmonies from his dreams. With time and patience, his work began to gel into a special sound.

A radio broadcast in 1970 brought about their first record contract. Since then, the group has recorded over 40 albums, selling over seven million records at home and abroad, establishing themselves as the number one selling group from Africa. Their work with Paul Simon on the *Graceland* album attracted a world of fans that never knew that the sounds of Zulu harmony could be so captivating.

Their first album release for the United States of America (USA), *Shaka Zulu*, was produced by Simon and won the Grammy Award in 1987 for Best Traditional Folk Recording. Since then, they have been nominated for a Grammy Award 11 additional times. In 2005, they were awarded their second Grammy Award, for Best Traditional World Music Recording, for the release *Raise your Spirit Higher*. Their most recent release, *Long Walk to Freedom*, was nominated for two Grammy Awards in 2007.

*On Tip Toe: Gentle Steps to Freedom*, a documentary film which tells the story of Joseph Shabalala and Ladysmith Black Mambazo, was nominated for an Academy Award as Best Short Documentary Film in 2001. It was also nominated for an Emmy Award for Best Cultural Documentary on American television.

The group has recorded with numerous artists from around the world besides Paul Simon.

Mambazo has also worked in theatre. In 1992, the Steppenwolf Theatre Company of Chicago used the group's singing and acting abilities in a play written about the apartheid era. After first premiering in Chicago, *The Song of Jacob Zulu* opened on Broadway in New York City in the spring of 1993 and was nominated for six Tony Awards, including Best Music for a Play. Shabalala and the group were also honoured with the prestigious Drama Desk Award for Best Original Score.

In 1995, Ladysmith Black Mambazo collaborated in the staging of *Nomathemba*, a musical based on the first song ever written by Shabalala. *Nomathemba* was performed in Chicago, where it was awarded Best Original Musical Score. It went on to perform runs at Washington DC's Kennedy Centre and Boston's Shubert Theatre.

The group also performed at two Nobel Peace Prize ceremonies, for Pope John Paul II, at the South African presidential inaugurations, the 1996 Summer Olympics, and at many musical award shows around the world.

In the summer of 2002, Black Mambazo was again asked to represent their nation in London for a celebration for Queen Elizabeth II's 50th anniversary as monarch. Dubbed *The Party at the Palace*, Ladysmith Black Mambazo joined Eric Clapton, Rod Stewart, Phil Collins and Sir Paul McCartney on The Beatles' songs *Hey Jude* and *All You Need Is Love*.

The group has devoted itself to raising the consciousness of South African culture, as well as Shabalala's intention to fund the Music Academy during their US tours.

Shabalala's appointment as an associate professor of ethno-musicology at the University of Natal has given him a taste of life of a scholar.

Ladysmith Black Mambazo has strutted the globe like a colossus, raising world consciousness about the beauty of indigenous music, thus putting South Africa as a country on the world pedestal.

Ladysmith Black Mambazo continues to captivate audiences around the world with their remarkable music.

## Zakes Mokae (1935 –)

THE ORDER OF IKHAMANGA IN SILVER

For contributing to South African theatre and exceptional achievement in the field of acting.



Zakes Mokae, a Tony Award winner and one of South Africa's most gifted and famous actors abroad, was born in Sophiatown in 1935.

Founder of theatre groups with Athol Fugard in the 1950s, Mokae has won acclaim for his stage performances, including in *The Blood Knot*, *Boesman and Lena*, and *Master Harold ... and the Boys*, for which he won the prestigious Tony Award for Featured Actor in a Play in 1982.

Among his numerous film performances are the celebrated *A Dry White Season* and *Cry Freedom*. On television, he has been a guest actor in many popular series, including *The West Wing*, *Starsky and Hutch*, *The X-Files* and *Knight Rider*.

Mokae attended St Peter's Anglican School in Rosettenville where he got to know the superintendent, Father Trevor Huddleston.

He joined the Huddleston Jazz Band as a saxophonist alongside the likes of Hugh Masekela.

The acting bug bit when he went along with a friend to an audition for a play. Mokae took up acting after meeting Athol Fugard, then an unknown playwright.

He and Fugard worked together, creating new plays that reflected the situation in South Africa of the time. In Mokae, Fugard had an actor with the emotional intelligence required for his work.

*Blood Knot*, performed by Mokae and Fugard, attracted world attention.

Frustrated in his career by apartheid, Mokae went to London in 1961 to study acting at the Royal Academy of Dramatic Art and appeared on the West End and Broadway.

He landed his first major film role in 1967 in *The Comedians* with Richard Burton and Elizabeth Taylor. He moved to the United

States of America in 1969 to pursue his film and television career, acting in many big studio-backed productions, including the cult successes *The Serpent and the Rainbow*, *A Rage in Harlem*, *Body Parts* and *Outbreak* and, for television, *Roots: The Next Generation*.

This was a long way from Mokae's first-ever film performance in *Dilemma*, an adaptation of Nadine Gordimer's *A World of Strangers*, which was clandestinely filmed in South Africa in 1962.

In 1980, Mokae founded The Black Actors Theatre with Danny Glover in San Francisco.

In 1982, on the night of his Tony Award success with *Master Harold ... and the Boys*, Mokae's joy was shattered when he got news for the first time from a journalist in South Africa that his younger brother was on death row and a few days away from being hanged. Obviating his Broadway contract on *Master Harold ... and the Boys* as soon as he was able to, he devoted himself to saving his brother's life but could not in the end.

Mokae continued acting for the stage, achieving a Tony Award nomination in 1993 for *The Song of Jacob Zulu*, a story of an African National Congress bomber who is hanged for his acts.

Mokae also began directing for the stage, most notably the August Wilson Pulitzer Prize-winning play *Fences* in 1999, and *The Road to Mecca* in 2003.

In 2005, Mokae was presented with a Naledi Theatre Awards Lifetime Achievement Award.

In recent years, Mokae has been working as a theatre director for American companies, including the Nevada Shakespeare Company in California where he is based.

# *Percival Colin Montgomery (1974 –)*

THE ORDER OF IKHAMANGA IN SILVER

For his excellent achievements in the game of rugby.



Percival Colin Montgomery, holder of the all-time records for both caps and points for South Africa's national rugby team, was born in 1974 in Walvis Bay, Namibia.

Regarded as one of the finest goal-kickers in the game, Montgomery was the top scorer at Rugby World Cup 2007 and the only player to score over 100 points in the tournament.

Montgomery attended South African College Schools in Cape Town and completed his tertiary education at the Cape Technikon. From an early age, he dreamed of becoming a Springbok.

In 1992 and 1993, he played for South African Schools before joining the likes of Bob Skinstad, Robbie Fleck and Selborne Boome in the highly successful Western Province under-21 team.

In the early part of his domestic career, Montgomery also played for the Stormers in Super 12 rugby, debuting in 1996.

Montgomery burst onto the international scene in 1997 after being plucked from relative obscurity by coach Carel du Plessis. He earned his first Springbok cap against the British Lions in July 1997 as an outside centre, scoring a try.

He came into his own as a star player when, following an injury to Justin Swart on the 1997 tour, he was moved by then coach Nick Mallet to the fullback position.

Montgomery played in the 1999 Rugby World Cup finals. By the end of 2001, he had already amassed 50 caps.

In 2002, Montgomery moved to Wales, first to play for Newport RFC and then for Newport Gwent Dragons, earning a reputation for creating scoring chances and for his consistency as a goal-kicker. A policy directive to select only domestically based players for the national team impacted on Montgomery's career, but with a change of policy he was recalled in 2004 by 2007 World Cup-winning coach Jake White.

Montgomery was the leading points scorer in the Tri-Nations in 2004 and 2005 and on the 2005 end-of-year tour, broke his own Springbok record for points scored in a test season, finishing with 158 points from 12 matches.

Montgomery left Wales to play for the Natal Sharks in the Currie Cup and the Sharks in Super 14 rugby in 2006. In 2006, he became the first Springbok player to reach 600 points in his test career, and in 2007 he passed the 700-point mark.

Montgomery reached two major milestones in the Springboks' second 2007 Rugby World Cup pool match against England. He became the first Springbok to score 800 test points and equalled the record as the most-capped Springbok with his 89th appearance.

Montgomery became the most capped Springbok ever in the game against Tonga. His 878 test points gave him well over twice as many points as the player in second place on the all-time Springboks points list, Naas Botha, who in the years of sports sanctions against apartheid played in only 28 tests compared to Montgomery's 102.

Montgomery also excelled as a sportsman in the final of that tournament, choosing to shrug off a dangerous illegal tackle on him behind the dead-ball line and getting on with the game. Montgomery moved to France after the World Cup, signing up for the French Top 14 club USA Perpignan for the 2007-2008 season.

Montgomery was signed up to return to Western Province in 2008 and is contracted to play for Western Province in the Currie Cup and the Stormers in the Super 14 until 2009. In August 2008, South African rugby's first centurion and most-capped Test player, Percy Montgomery, announced his retirement from international rugby after the Springboks' 53-8 Tri-Nations win over Australia in Johannesburg.

Two weeks earlier, Montgomery had achieved the 100-match milestone on his home ground Newlands against the All Blacks.

Forever inscribed in the annals of South African rugby, Percival Colin Montgomery is an unassuming legend.

## Lionel Morrison (1935 –)

THE ORDER OF IKHAMANGA IN SILVER

For his excellent achievements in journalism and contributing to the ideals of a just and democratic South Africa.



A world-respected journalist and human-rights proponent, Sir Lionel Morrison was born in 1935.

A campaigning journalist, media trainer and social housing activist for some 50 years, Morrison was awarded an Order of the British Empire for his services to social housing.

Morrison was a lifelong opponent of apartheid. He was an executive member of the Coloured People's Organisation and was active in the broader congress and labour movement. He was an organiser of domestic and brush and broom workers.

Morrison was imprisoned several times for his activism, including as the youngest detainee in the infamous 1956 Treason Trial that included Nelson Mandela and 155 others.

Morrison worked as a tabloid reporter on South Africa's first black weekly, the *Golden City Post*, in 1955 and went on to found the country's first non-racial media union, the South African Union of Journalists, which he also chaired.

In 1960, after the Sharpeville massacre, Morrison left for exile in Britain.

Abroad, he worked as a reporter and helped set up the non-aligned Afro-Asian Journalists Association in Djakarta and the Pan African Journalists Union in Accra. For a time, he was the representative of the Pan Africanist Congress in Indonesia and China.

Morrison has lived and worked in Britain since 1969. He has written for, sub-edited and edited a wide variety of publications in his time, more often than not with a distinct social commitment profile.

He has contributed, among other things, to *the Indonesian Herald*, *Warta Bhakti* in Djakarta, the *Afro-Asian Journalist*, *Ghanaian Evening News* and the *Zambia Mail*. In Britain, he edited the *West Indian World* and the *Asian Herald* and wrote for *The Sunday People*, *Evening Standard*, *Sunday Mirror* and *Sunday Telegraph*.

As an editor and journalism lecturer, Morrison helped establish a number of ethnic minority newspapers and publications. He

has also devised journalism training schemes in Africa and journalism and diversity programmes for ethnic minority students at college and university level across Europe. Presently, he is a trustee of the George Viner Trust (which he founded), a trust that provides grants to aspiring journalists.

In 1988, Morrison was elected the first black President of the National Union of Journalists of Britain and Ireland (NUJ) and is now a member of honour. He remains active in the NUJ's Ethics Committee and Black Members Council, which he helped found.

As a dedicated social activist, Morrison has been active in global issues of justice with Amnesty International. In Britain, he has participated in and chaired various community and race-relations organisations. He was the Principal Information and Public Relations Officer of the Commission for Racial Equality from 1977 to 1990.

Among numerous senior voluntary positions at local community level, Morrison has been involved with the Brixton Neighbourhood Community Association and the Tiverton Community and Youth Centre.

Morrison has been particularly active in social housing, including as chair of one of Britain's biggest housing associations. He describes homelessness as an evil that "eats at one's centre". He is currently Vice President of the Notting Hill Housing Trust, of which he was the chair for a number of years.

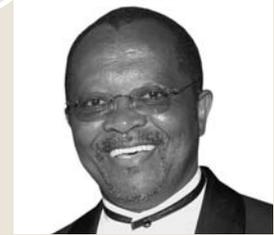
Morrison has authored two books, *A Century of Black Journalism in Britain* and *As They See It*, a study of race relations. He has authored many articles and essays on racism and the media and has been the overview editor of a number of books.

Morrison presently co-edits a website on issues of diversity and ethical standards for media professionals.

# Gobingca George Mxadana (1948 –)

THE ORDER OF IKHAMANGA IN SILVER

For his excellent achievements in the field of music and contributing to the development of choral music in South Africa.



Ground-breaking music director, conductor, composer, arranger and trainer, Thangana Krila Gobingca George Kamxadana, was born in Soweto, Johannesburg, in 1948.

The founder of the Imilonji KaNtu Choral Society with which he is synonymous, Mxadana has earned enormous respect from the choral fraternity for his achievements with the group. It swept the boards at various competitions and won all regional and four national eisteddfods, once by a record-breaking margin, before Mxadana retired from it to pursue other musical challenges. Most significantly, the choir led the indigenisation of choir competition performance, in both song and dress.

Mxadana was also the first black chairperson of the International Eisteddfod of South Africa. He is the chair of the Old Mutual/Telkom National Choir Festival, the deputy chair of the Arts and Culture Trust and a member of several music and cultural boards in South Africa.

Mxadana grew up in a township community where music was a way of life. An altar boy during his youth, he was exposed to his love, church music, from an early age. His musical interests encompassed mbaqanga, kwela and marabi and he excelled in school choirs. He studied with the London-based Royal School of Music and obtained a Grade Eight. During his studies, he learnt to play the flute, presenting the *Concerto*, composed by Carl Stamitz, with a then all white SABC Orchestra conducted by Edgar Cree.

He achieved a significant milestone in 1982 with the formation of the Imilonji KaNtu Choral Society.

The choir, rooted in the South African struggle for democracy, provided comfort during the dark days of apartheid and joy in the transition to democracy. The choir actively supported democratic-movement organisations like unions, churches and civic groups, earning it the accolade “People’s Choir”. The choir, which boasts two South African Music Awards, has travelled to Austria, the United Kingdom, Germany, France, Norway, Malaysia, the Reunion Islands, Zimbabwe, Botswana, Swaziland, Canada and the United States of America.

Nationally, the choir has been part of a great history that includes the launch of the Congress of South African Trade Unions, the ordination of Archbishop Desmond Tutu as the first black archbishop of Cape Town, the inauguration ceremonies of both President Nelson Mandela and President Thabo Mbeki, the 1995 Rugby World Cup finals in 1995 and the Africa Cup of Nations in 1996. Mxadana, known for his passion for national anthems, has interpreted the anthems of different countries to heart-warming receptions from the nationals of those countries. Other notable performances of the Imilonji KaNtu Choral Society have been for visiting dignitaries, including the Queen of England and the Queen of The Netherlands, and the funeral services of liberation-struggle luminaries, including Sam Mabe, Zeph Mothupeng, Helen Joseph, Chris Hani, Oliver Tambo, Walter Sisulu and Ellen Khuzwayo.

In 1987, Mxadana won the Conductor of the Year Award at the Ford National Choir Eisteddfod. Accompanied by his late alto soloist wife, Mary Mxadana attended the internationally acclaimed Llangollen International Music Festival in North Wales as the prize. Unsurprisingly, he led the Imilonji KaNtu Choral Society to a rapturous reception at the festival 10 years later.

In 1998, Mxadana led his choir in a special mass at the Basilica in St Denis, France, during the Soccer World Cup. Watched by thousands inside the Basilica and many hundreds of thousands live on television, Mxadana ably guided Imilonji KaNtu in the Catholic liturgy in beautiful French.

Mxadana's love for church music is also the result of his role in the liturgical music of the World Council of Churches (WCC).

In 2003, Mxadana established the Mzantsi Traditional Orchestra, South Africa's first traditional orchestra aimed at conserving traditional instruments, song and dance. Its first performance was at the opening of the Mandela Bridge in Johannesburg in July 2003 on the occasion of Mandela's birthday.

In 2008, Mxadana continued to break new ground, participating with Mzantsi Traditional Orchestra in a performance programme that fuses ancient and contemporary music. The result was a cutting-edge fusion of trance sounds, uhadi bows, kudu horns, reed pipes, marimbas and mbiras with cello, drums and guitar. An almost natural adept in the field of choral music, Thangana Krila Gobingca George Kamxadana has done wonders for both the development and advancement of choral music in South Africa.

Currently, Kamxadana is a music director for Imilonji Kantu Choir based in Soweto. He also continues to serve on a number of bodies in the community, nationally and internationally.

## Lauretta Ngcobo (1931 –)

### THE ORDER OF IKHAMANGA IN SILVER

For her excellent achievements in the field of literature and through her literary work championing the cause of gender equality in South Africa.



Celebrated author and essayist Lauretta Ngcobo, *née* Gwina, was born in KwaZulu-Natal in 1931.

Ngcobo, who wrote one of the rare novels in English by a black African woman in the 1970s, was a recipient of the South African Literary Awards' Lifetime Achievement Award in 2006.

The author of books, many academic papers and prose pieces, Ngcobo grew up in rural Ixopo. In her acclaimed novel *And they Didn't Die*, published in 1990, she praises the rural women as unsung heroines who bore the burdens of a hard life made more difficult by apartheid.

The *Voice Literary Supplement* described it as a "brilliant chronicle" that explores what happens when women ask questions "about cattle and the land, about female power, about tradition, about violence, about sex".

Ngcobo attended Inanda Seminary and gained a BA degree with teaching qualifications from the University of Fort Hare.

After teaching at various schools, she married AB Ngcobo, a founder executive member of the Pan Africanist Congress, who was detained following the Sharpeville massacre of 1960.

Ngcobo fled South Africa with her husband and children in 1963, fearing imminent arrest, and went first to Swaziland and Zambia before settling in England.

She worked in England as a teacher for 25 years. She began to write soon after leaving South Africa, but did not publish her first book, *Cross of Gold*, until 1981.

Written in the 1970s, the book is a reflection of how Ngcobo came to live in exile. She recalls how it lay in a drawer for many years before it was published. The book was promptly banned in South Africa.

In 1987, Ngcobo published *Let It Be Told*. It recounts the turbulent thoughts of black female writers in Britain in the 1980s. Ngcobo has been published in various anthologies as a prose writer and has been invited to introduce the works of other southern African female writers. Ngcobo says writing for children, as in her 1994 *Fikile Learns to Like other People*, presents her with the greatest challenges as a writer.

In 1994, Ngcobo returned to South Africa with the advent of democracy.

After a short spell teaching, she was elected to the KwaZulu-Natal Provincial Legislature, which she served for some 11 years before retiring in 2008.

By the sweat of her brow, Laurretta Ngcobo broke free of the chains that bound her being, both as a black woman in apartheid South Africa and as a black African, becoming one of the most prolific intellectuals and writers in South Africa.

Ngcobo stays in Durban.

## Lewis Nkosi (1936 –)

THE ORDER OF IKHAMANGA IN SILVER

For his excellent personal achievements and versatility in literature and contributing to indigenous literary works.



One of South Africa's most originally creative writers, Lewis Nkosi was born in 1936 in KwaZulu-Natal.

Award-winning novelist, essayist, playwright and critic, Nkosi is known for surprising readers with his often sexual, metaphorical and satirical representations of the deep issues of apartheid and race.

Educated at missionary schools, Nkosi's generation was the last to receive a more decent education before the onset of Bantu education.

In 1954, Nkosi enrolled at the ML Sultan Technical College in Durban.

His first job as a journalist was with *Ilanga lase Natal*. In 1956, he joined the famous *Drum* magazine that enterprisingly investigated the working and living conditions of black South Africans.

Nkosi suffered severe restrictions on his writing under the publishing regulations of the Suppression of Communism Act and the Publications and Entertainment Act, passed in the 1950s and 1960s.

By 1959, his work was sufficiently well known for him to be invited to apply for a Neiman Fellowship at Harvard University. He was accepted, but the South African Government refused to give him a passport. A lawyer friend somehow found an obscure law that allowed him out of the country, but Nkosi was unable to return.

After completing his studies at Harvard, Nkosi went to London where he worked for the British Broadcasting Corporation. He produced the radio series *Africa Abroad* from 1962 to 1965, and interviewed major African writers for the television programme *African Writers of Today*.

In 1963, Nkosi's stage play, *The Rhythm of Violence*, was produced in London to critical acclaim. A contributor to *Contemporary Dramatists* described it as an outstanding and important first play, causing critics to place Nkosi among the "vanguard of the new black South African theatre".

Nkosi also wrote radio plays during this period, including *The Trial* and *We Can't All Be Martin Luther King*. His television play, *Malcolm*, aired in Sweden and Britain.

Nkosi's most famous work for the stage is *The Black Psychiatrist*. A one-act play with a disturbing twist, it toured several African countries and was also produced at the Centre Pompidou in Paris, France.

Between 1965 and 1968, Nkosi served as editor of *New African* magazine.

He continued his studies at the University of London and the University of Sussex, obtaining a BA in English literature and an MA. Nkosi became a professor of literature and has held positions around the world – at the University of Wyoming and the University of California-Irvine and universities in Zambia and Poland.

He is the author of several collections of essays, including *Home and Exile* (1965), *The Transplanted Heart: Essays on South Africa* (1975) and *Tasks and Masks: Themes and Styles of African Literature* (1981).

His 1986 novel *Mating Birds* won the Macmillan Silver Pen Award in 1987 and has been translated into several languages. *Underground People*, originally published in Dutch in 1994, deals with resistance during South Africa's 1985 declared State of Emergency. Despite the gravity of this narrative setting, Nkosi focuses on the comic, with a wayward dabbler in politics mistakenly sought for rescue by a naïve human rights worker from London.

His latest book, *Mandela's Ego*, published in 2006, tells the story of a young man coming of age in a time of great torment and upheaval – and becoming impotent just as Mandela is arrested for a struggle misdemeanour.

Retired from the University of Wyoming, where he was a tenured professor, Lewis Nkosi incisively continues to take South African literature to new places.

Nkosi is a resident of Switzerland. He frequently attends literary seminars and conferences as an invited guest.

## *Makhaya Ntini (1977 –)*

THE ORDER OF IKHAMANGA IN SILVER

For his excellent personal achievements in cricket and serving as an inspiration to up-and-coming black South African cricketers.



South Africa's first black national cricketer and premier fast bowler, Makhaya Ntini, was born in Mdingi, near King William's Town in the Eastern Cape, in 1977.

The holder of records for the best bowling performance by a South African in a test match and in a one-day international (ODI), Ntini comes from a humble rural village where he was a cattle herder.

He was discovered by Border cricket development officer, Raymond Booie, who randomly asked Ntini to bowl a ball as he passed by on his way to fetch cattle. Booie was stunned by Ntini's wild but fast throw of the ball, believing him to possess enough raw talent for development.

Booie arranged for Ntini to attend Dale College in King William's Town to develop his game.

Ntini's action was intentionally modelled on the West Indian great Malcolm Marshall.

Ntini represented Border Schools at the Nuffield Week (U-19 interprovincial) in 1994 and 1995, and in 1995 was also selected for the national age-group team.

He made his first-class debut against the touring England team in November 1995, claiming Alec Stewart as his first first-class victim.

In 1997, Ntini was included in the South African squad to tour Australia.

He made his South African ODI debut in Perth in 1998 against New Zealand where he took two wickets for 30 runs off his quota of 10 overs.

Ntini made his international test debut against Sri Lanka in Cape Town in 1998, becoming South Africa's first black test cricketer in a match in which he claimed two wickets.

In 2003, Ntini became the first South African to take 10 wickets at Lord's Cricket Ground. He went on to better this record-breaking performance in 2005 when he took 13 wickets for 132 runs against the West Indies at Port of Spain, establishing the best bowling performance by a South African in a test match.

In 2006, Ntini went on to achieve the best bowling figures by a South African in an ODI, demolishing Australia with figures of six wickets for 22 runs.

In early 2007, Ntini took his 300th test wicket, in his 74th test, and by the end of the year was ranked by the International Cricket Council (ICC) as the world's third-best test bowler and the ninth-best ODI bowler.

That same year, after 10 years of playing cricket for his country, Ntini was honoured with a benefit year in which he led an Invitation XI in aid of a benefit granted by the Border Cricket Board.

Ntini set another record when he was named South Africa's most popular sportsperson, the first time the honour had been bestowed on a cricketer.

In 2007, Ntini put his popularity behind the ICC, UNAIDS and United Nations Children's Fund campaign Unite for Children, Unite against AIDS.

Ntini claimed his 350th test wicket in his 90th test in 2008 and he may be credited for helping make cricket South Africa's second-most popular sport with his inspiring life story and winning ways and personality.

Despite his rural upbringing with no facilities, coaching and inspiring role models, Makhaya Ntini has used the fortuitous encounter with a cricket scout to consolidate his talent into a formidable force internationally. He continues to inspire young aspiring cricketers.

# Patrick “Ace” Ntsoelengoe (1956 – 2006) (Posthumous)

THE ORDER OF IKHAMANGA IN SILVER

For his excellent achievements in the game of football locally and abroad and contributing to the development of the game in South Africa.



Patrick Pule “Ace” Ntsoelengoe was born on 26 February 1956 in Randfontein. He was one of the most talented soccer players ever from South Africa, and played 11 seasons in the North American Soccer League (NASL), beginning in 1973 with the Miami Toros. Ntsoelengoe made his mark both in South Africa, for glamour club Kaizer Chiefs, and in the United States of America (USA), where he was elected to the US Soccer Hall of Fame in 2003.

The star midfielder of many fine Kaizer Chiefs teams of the mid-1970s to mid-1980s was accorded that honour along with seven other players, including Carlos Alberto, the captain of possibly the greatest team in history, Brazil’s 1970 World Cup winners.

His genius as a midfield general helped his club win not only consistently, but with style. However, Ntsoelengoe spent most of his prime football-playing days in North America, although he did return during the off-season to play for Chiefs.

The midfield maestro played 11 seasons in North America, representing the Miami Torros, Denver Dynamos, Minnesota Kicks and Toronto Blizzards in the NASL.

By the time Ace was done with the NASL, he ranked among the league’s all-time leaders in both appearances and goals scored. He was also voted onto the NASL’s first-team all star line-up in 1979 and 1982, and earned honourable mentions in 1977, 1978 and 1980.

In the NASL, players were awarded points both for goals scored and for “assists” (setting up goals). Ace ranks seventh on the all-time list, a lasting testament to his all-round performances, showing off not only his individual ability but also his team work. The NASL season was structured so that, after the regular league season, the top teams would qualify for the play-offs. Ntsoelengoe made the play-offs in nine consecutive seasons, although he never managed to land the NASL title. He reached the final three times, but was on the losing side on all three occasions.

Ntsoelengoe was an awesome presence in the midfield.

Ntsoelengoe, says Clive Barker, former coach of the South African soccer team, was arguably the best player ever produced by South Africa. Internationally, Barker puts him on the same level as French superstar Zinedine Zidane, the man who helped France win the 1998 World Cup with a string of sensational performances.

In 1976, Ntsoelengoe played for a South African team selected on merit against an Argentinean select side. The South Africans crushed their South American opposition 5-0. After the game, Argentinean manager, Oscar Martinez, was asked whom he rated as South Africa's top players.

He rated Ntsoelengoe as the best. "That boy is a mint", Martinez said. "He is almost a perfect footballer. He can dribble, he can shoot, he can attack, and he can defend.

"I can tell you why Ace stands head and shoulders above all your players", the Argentine manager continued. "He is intelligent; he has great ability and he is strong and courageous. He plays like he has got a machine inside his body. He knows when to dribble and when to shoot.

"What I like about Ace is that he is good in the air, good on the ground and good everywhere you can think of. I cannot remember seeing the ball taken away from him", Martinez added.

After his playing career was over, Ntsoelengoe was involved with Kaizer Chiefs, making valuable contributions to the club's youth programme. He also assisted the national under-23 team.

Patrick Pule Ace Ntsoelengoe, the maestro, was a prodigious talent and arguably the most fascinating player to have come out of South Africa. Humble and reserved, he made an invaluable contribution to South African football. Ace died of a heart attack on 8 May 2006 in Lenasia, south of Johannesburg.

# Shaun Maclean Pollock (1973 –)

THE ORDER OF IKHAMANGA IN SILVER

For his excellent contribution to cricket in South Africa and being an inspiration for the South African Cricket Team.



Shaun Maclean Pollock was born on 16 July 1973 in Port Elizabeth. Pollock first came to the fore in 1995 after a superb series of performances in domestic cricket for Natal. During this time, he not only took many wickets, but also gained something of a reputation for being a hard-hitting batsman.

He earned his first test cap in November 1995 against England and immediately impressed with his aggressive approach. After a steady series with both bat and ball, he truly made his mark in the fifth test in Cape Town, capturing seven for 58 as South Africa won by 10 wickets to secure a one-nil series triumph.

His first one-day international (ODI) proved to be a triumph as he claimed the Man of the Match Award. The standard was set, and Pollock has never failed to deliver since.

He and Allan Donald formed a fast bowling attack that was undoubtedly one of the best in the world and the envy of many countries. In 2004, he became the highest wicket-taker in South African history, passing Donald's 330 victims.

Pollock had to wait a long time to score his first test century, but when it came he completed it in style, hammering 111 off 106 deliveries as South Africa thrashed Sri Lanka by an innings and seven runs at Supersport Park, Centurion, in January 2001. The very next series that South Africa played, away to the West Indies, Pollock topped the batting averages at 75.50, including an unbeaten 106 in the third test.

As captain, he led the team to a drawn test series in Sri Lanka, victory in the Singapore Challenge, and a win over world champions Australia in the limited overs Super Challenge 2000.

The South African side was slightly below par early on in his captaincy, but Pollock managed to inspire the team to attain the standards that they had been setting previously. Their limited-overs whitewash of 2000 International Cricket Council Knock-out champions, New Zealand, later in that same year, was evidence of this. Besides beating the Kiwis in six successive ODIs, Pollock also led the Proteas to a 2-0 test-series triumph.

The second test at Centurion was a much tighter affair, but Pollock played a pivotal role in South Africa's three-wicket victory to secure a series triumph. After claiming two for 51 in 29 overs, Pollock became only the fourth man in test history to be stranded undefeated on 99 as South Africa took a lead of 125 runs.

After picking up a single wicket in the Sri Lankan second innings, Pollock then guided South Africa to victory after a top-order collapse in the home team's second innings.

Pollock was also in excellent form in the five ODIs. His bowling was particularly good: he picked up 11 wickets in the five matches at the astonishingly miserly average of 13.72, while conceding only 3.49 runs per over. His fine showing included four for 18 in Johannesburg and two for 23 off his 10 overs in Bloemfontein.

Shaun Pollock was one of the key players in the South African team, and undoubtedly one of the top all-rounders in recent international cricket.

# Stanley Hlekani Sono (1936–)

THE ORDER OF IKHAMANGA IN SILVER

For his excellent achievements in football and boxing and contributing to the development of boxing administration and refereeing in South Africa.



Stanley Hlekani Sono, one of South Africa's most prolific sports all-rounders as a player and administrator, was born in Western Native Township, near Sophiatown, in 1936.

Spanning a lifetime of service to sport, Sono was the first black administrator and coach to be awarded the State President's Sports Merit Award in 1980 and, in 2006, the Lifetime Boxing Award for meritorious service.

Sono was born to Gideon and Shalati Sono into a sporting family.

His eldest brother, the late Edward "Dr Zanoph" Sono excelled at athletics and soccer. Sono's nephew, the son of his cousin, the late Eric "Scarra-Bamuza" Sono, is the well-known Ephraim "Jomo" Sono.

Sono received his early education at Amalgated Primary School and Madibane High School. As a boy scout, he attended the World Jamboree in 1947.

In addition to his record-setting talents as a sprinter, cricketer and rugby player, Sono was nicknamed "Stan Matthews" after the ace British right-winger for his soccer prowess.

Sono played for Imperial Air Force Football Club and was selected to represent the Marema-Tlou team in the Johannesburg Bantu Football Association in 1956. He toured the then Rhodesia with this team and captained it in 1957.

In 1957, Sono matriculated from Pimville High School and worked as a sports reporter for *Bantu World* from 1958 to 1960.

After joining the Western Young Tigers Football Club of Orlando Shanty Town, Sono went on to star for Moroka Swallows where he played alongside legends such as Difference Mbanya and Elkim "Pro" Khumalo in the heydays of the South African Soccer League. He later became secretary of Moroka Swallows.

Sono also became assistant secretary of the Johannesburg Bantu Football Association and helped found professional refereeing in South Africa in his position as first secretary of the Referee Association of Southern Africa.

Sono took up boxing administration while being a sports organiser with the Johannesburg City Council and came to be known as “Mr Boxing”, pioneering the organisation of black boxing in South Africa.

He was a senior coach of the first black team to take part in a multiracial championship as part of the South African Games in 1971.

In 1978, Sono received Springbok colours as trainer of the team that fought the United States Golden Gloves.

He became a referee and judge in 1982, overseeing top local and international bouts.

Sono held innumerable positions in boxing administration, right up to the founding of the South African National Amateur Boxing Organisation in 1992 and the National Boxing Control Commission in 1993. He was elected chair of the commission from 2000 to 2003.

A qualified sports practitioner and administrator, Sono has a diploma in Sports Organisation and Management, a Recreation Management qualification from Potchefstroom University (now North-West University) and a national certificate for sports coaches from the South African Sports Foundation.

A qualified athletics coach, Sono also holds an athletics starters diploma and may be credited for unearthing such talents as “Loop en Val” Motshwarateu.

Still active in boxing administration, Stanley Hlekani Sono holds clinics for judges, referees and coaches, continuing his lifetime commitment to sports development in South Africa.

## Miriam Tlali (1933 – )

### THE ORDER OF IKHAMANGA IN SILVER

For her excellent intellectual achievements and contribution to the development of literature in South Africa.



Miriam Tlali was born in Doornfontein, Johannesburg, in 1933 and grew up in Sophiatown. Tlali enrolled at the University of Witwatersrand, but was not admitted owing to the reservation of positions for white students. She later went to the University of Lesotho (then called Pius the XII University), at Roma, but could not complete her studies owing to financial difficulties.

It was her employment as a bookkeeper at a Johannesburg furniture store that prompted her to write her first novel, *Muriel at Metropolitan*. Completed in 1969, the book was only published in 1975, and subsequently banned in 1979. An international version, published by Longman African Classics, was based on her original manuscript titled *Between Two Worlds*. Tlali was co-founder and a contributor of *Staffrider* magazine, which was aimed at providing an outlet for anti-apartheid creative writing by black people, and penned a regular column "Soweto Speaking".

In 1978, Tlali was invited to an international writing programme at Iowa State University and gave lectures in San Francisco, Atlanta, Washington DC and New York. *Amandla*, a novel based on the 1976 Soweto riots, was published in 1980. It was well received and sold a remarkably successful 5 000 copies in a few weeks, but was banned immediately thereafter. Both novels were translated into several languages, including Dutch, Japanese, Polish and German. They were unbanned in 1986.

Tlali wrote a play, *Crimen Injuria*, while on scholarship in the Netherlands, and it was presented both in Holland and the United States of America. *Mihloti* is a collection of short stories, interviews and non-fiction and was published in 1984 by Skotaville Press, a black publishing house of which Tlali was the founding member. *Footprints in the Quag* was published initially as *Soweto Stories* by Pandora Press in 1989.

Tlali was a visiting scholar at the Southern African Research Programme at Yale University between 1989 and 1990. In 2001, she was honoured by the Department of Arts, Culture, Science and Technology as the first African woman to publish a novel in South Africa. In 2005, she was again honoured by the department as a recipient of the Literary Lifetime Achievement Award. As a member of the Women's National Coalition, she assisted in drafting the Preamble to the South African Women's Charter.

Tlali has played a pivotal role in the literary world and has travelled the world over to highlight the difficulties of being an African woman and writer. She is currently working on a multi-generation novel, *Bleeding Shoulders*, which represents the lives of black South African women during apartheid and the transition to democracy.

# Richard Selope Thema (1886 – 1955) (Posthumous)

## THE ORDER OF IKHAMANGA IN GOLD



For his exceptional contribution to the advancement of African people through the field of journalism and fighting for the attainment of a free, just and democratic South Africa.

The independent-minded intellectual, journalist and liberation-movement pioneer, Richard Victor Selope Thema, was born on a Pietersburg farm in 1886. Like many of his generation, Thema was denied provision of compulsory education and driven to fulfil his potential through sheer will and force of talent. He rose from humble village beginnings to national prominence as a leader of the African people and a journalist and intellectual of repute.

Thema's early education at a mission school was interrupted during the Anglo-Boer South African War and he was compelled to work as a railways labourer. By the time he resumed his studies in 1903, he was able to attend a state school for Africans up to the third standard.

Thema went on to achieve his junior certificate in 1907 through the Lovedale Missionary College in the Eastern Cape before completing his matriculation qualification on a Hutton scholarship. After working as a teacher in his home town and as a clerk at a mine-recruiting corporation, Thema moved to Johannesburg where he found work in the offices of attorney Richard W Msimang in 1915.

Msimang then led a committee tasked with drafting a new constitution for the South African Native National Congress, the precursor to the African National Congress (ANC). Thema served as secretary to the committee. He became very knowledgeable about the workings of the organisation and excelled in his dedication to its cause, becoming secretary of the Transvaal branch of the organisation and then its national Secretary-General from 1915 to 1917.

Thema often deputised for Solomon Plaatje while the latter was in Europe during the First World War. In 1919, Thema was a member of the deputation to Britain and the League of Nations that sought to advance the rights of Africans. While in England, he undertook a course in journalism, becoming sub-editor of the congress newspaper *Abantu Batho* on his return and a correspondent for *Umteteleli wa Bantu*.

As a correspondent and columnist, Thema led African intellectual thought in defining and advancing modern African identity, believing modernity to be the basis for overcoming European domination. In this, Thema also promoted the role of newspapers in the realisation of African intellectual history.

Thema was influenced in this as a teenager when he encountered Elijah Makiwane who came to the then Northern Transvaal to preach Christianity and modernity. In 1925, Thema was appointed secretary of the Johannesburg Joint Council, a multiracial organisation established to make representations to the authorities on the living conditions of African people. In 1932, Thema assumed the editorship of *Bantu World* until his retirement in 1952, positioning the newspaper as an historic institution in the social and political life of urban black South Africa up until its banning as *The World* in the mid-1970s.

Before this, Thema was superintendent of the Bantu Men's Social Centre, which added vibrancy to black arts and scholarship. In 1935, Thema was a founding member of the All African Convention (AAC), an umbrella body that included the ANC, the Communist Party of South Africa and the Industrial Commercial Workers Union that resisted the enactment of draconian bills, including the Land Act and the pass laws.

Thema participated in a number of government conferences to discuss the position of African people. In 1937, he was elected to the Native Representatives Council to advise the Minister of Native Affairs – participation that was initially strategically endorsed by the AAC. Thema served on this government body until its dissolution in 1951.

Thema was a member of the National Executive Committee of the ANC until 1949. He was Speaker during AB Xuma's presidency and led the National Anti-Pass Council that petitioned the Prime Minister, in 1945. He suffered arrest during an ensuing protest march against the pass laws. Although Thema was regarded as moderate of opinion, he was an independent-minded leader who played a prominent and pioneering national role in the life of the African people.

Richard Victor Selope Thema rose from humble beginnings to be a force to be reckoned with in the anti-apartheid movement. He made a valuable contribution to the intellectual development of the struggle and never doubted the justness of the cause he was pursuing.

Thema died in Switzerland in 1955. Kwa-Thema, the well-known township near Springs, is named after him.

# *Douglas Stuart Butterworth (1947 –)*

ORDER OF MAPUNGUBWE IN SILVER



For his excellent contribution to the betterment of the environment and sustainability of fisheries.

Douglas Stuart Butterworth is a professor of Applied Mathematics at the University of Cape Town (UCT). He holds an MSc from the same university. He read Fundamental Particle Physics at University College, University of London, where he received his PhD.

Butterworth is an acknowledged world leader in the field of scientific fishery assessment, modelling and management. His teaching interests are in Biomathematics and Environmental Modelling. The nature of his research is deliberately applied, and is largely motivated by the need to provide sound scientific advice in relation to pressing current issues in the area of fisheries management.

Butterworth's contribution to the management of South African fisheries is unparalleled. He has been the primary driving force in lifting South African fisheries management to standards comparable with the best in the world.

In the international arena, Butterworth is highly influential, and the results of his investigations are treated with the greatest respect, even by those who hold opposing views.

Butterworth's primary contribution has been towards developing the "Management Procedure" approach to regulate fisheries. This provides a structured basis to take proper account of uncertainties in implementing the Precautionary Principle advocated by the 1992 United Nations (UN) Conference on Environment and Development in Rio. He was one of the prime movers in the development of this approach in the International Whaling Commission. Through his and his colleagues' efforts, South Africa is now recognised as the world leader in applying this approach to its fisheries.

Butterworth has an impressive research output. He has published over 180 research articles, and produced some five times this number of technical reports. The students he has trained now make important contributions to fisheries management not only locally, but also in Europe, the United States of America and Australasia. Through the impact of his work, both locally and internationally, Butterworth has brought distinction to South African scientific research.

Through the development of mathematical and statistical techniques, Butterworth has provided the scientific basis for decision-making in the management of all the major South African marine resources. In addition, he has provided advice on fisheries in 12 other countries, and participated in the scientific committees of seven regional fisheries management organisations as well as those of the UN's Food and Agriculture Organisation and the Convention for International Trade in Endangered Species. His work spans almost the complete range of living marine resources, ranging from the largest in whales, seals and tuna to the smallest in anchovy and Antarctic krill.

Prof Butterworth has made a profound contribution in his chosen field of study to help humankind preserve nature's endowments and has in so doing left a durable heritage for coming generations.

## Wieland Gevers (1937 –)

### ORDER OF MAPUNGUBWE IN SILVER



For his excellent contribution to the field of Higher Education (HE) and medicine.

Prof Wieland Gevers was born in Piet Retief in the former Transvaal in 1937.

Gevers completed his education in Nigel, on the East Rand, in 1954, where he was awarded a scholarship as top Transvaal matriculant. Like his father, he went on to further his studies at the University of Cape Town (UCT). He completed a medical degree in 1960, and received the gold medal as the most distinguished medical graduate, with a first-class honours degree.

Gevers then completed an internship and practical training at Groote Schuur Hospital. He also offered his services at the Red Cross Children's Hospital, where he assisted the world-renowned heart surgeon, Prof Chris Barnard.

Gevers' versatile mind saw him changing his career path by applying successfully for a Rhodes scholarship to study biochemistry at Oxford University. After completing four gruelling years in the United Kingdom (UK) until 1966, he received his BA Honours, MA and DPhil degrees in biochemistry, the last under the supervision of the Nobel Prize winner, Sir Hans Krebs. From the UK, Gevers went to settle in New York, where he began working as a postdoctoral fellow at Rockefeller University. Once again, luck tapped him on the shoulder: a second Nobel laureate, Dr Fritz Lipmann, pushed Gevers into an intensified world of competitive science research and publishing, which he recalls as the most exciting period of his life. It was during this time that he delivered a major research report during the Annual Symposium at the Cold Spring Harbour Laboratories on the discovery of enzymatic antibiotic synthesis, to an elite audience that included the celebrated molecular biologist, James D Watson.

After a short stint at his alma mater, UCT, in the Department of Chemical Pathology, Gevers was approached by the University of Stellenbosch in 1970 to establish and head a new department of medical biochemistry and a large Medical Research Council (MRC) Unit (now the Department of Science and Technology Centre of Excellence for Biomedical Tuberculosis Research), which he succeeded in doing within the space of a few years. He then set up the South African Biochemical Society (now the South African Society for Biochemistry and Molecular Biology), which he represented for 20 years in the International Union of Biochemistry. He returned to UCT in 1978 to launch another medical biochemistry department and a second MRC Unit, a further large-scale opportunity to attract both science and medical graduates, and to mentor these individuals to their full potential.

In 1992, Gevers was appointed deputy vice-chancellor responsible for academic affairs at UCT, and became senior deputy vice-chancellor in 1996. Wearing several caps at the same time, he decided to concentrate on helping to develop the HE system in South Africa. He established and chaired, for nearly a decade, the first regional consortium of HE institutions in South Africa (now the Cape HE Consortium) and the first consortia library system in the country, Calico.

As a representative of all universities on the South African Qualifications Authority, Gevers strove to promote workable quality-assurance systems and qualification frameworks for tertiary-level institutions. He was one of the two main authors of the New Academic Framework' report, which finally led to the implementation by the Department of Education of the country's HE Qualifications Framework in 2007.

After his formal retirement from UCT in 2002, Gevers set up, raised funds for and personally directed the UCT's large-scale new research facility, the Institute of Infectious Disease and Molecular Medicine. The institute is now formally associated with the African "third component" of the International Centre for Biotechnology and Genetic Engineering. He then became president and later executive officer of the Academy of Science of South Africa (ASSAf), another organisation he had helped to establish, where he played a major role in obtaining statutory recognition and securing funding for ASSAf from the United States National Academies as part of the African Science Academy Development Initiative.

He chaired the panel which wrote the significant *2006 ASSAf Report on A Strategic Approach to Research Publishing in South Africa*, and was a senior member of the panel which wrote the *2007 ASSAf Report on HIV/AIDS, TB and Nutrition*.

Professor Wieland Gevers has the creativity, outstanding leadership, individual mentorship and strategic vision that have helped many young scientists and other leaders who are still looking up to him.

Gevers is now retired, but still serves the academy and other organisations on a voluntary basis.

# *Phuthi Ngoepe (January 1953 –)*

## ORDER OF MAPUNGUBWE IN SILVER



For his excellent achievements in the field of natural sciences and contributing to the development of computer modelling studies at the University of Limpopo.

Prof Phuthi Ngoepe matriculated at Setotlwane High School in Limpopo.

He furthered his studies at the University of the North where he obtained a BSc (Mathematics and Physics) and BSc Honours (Physics) an MSc (Physics) cum laude Unisa and a PhD (Physics) University of the Witwatersrand.

Ngoepe went back to his roots to contribute to the development of young university students. He joined the University of the North (now University of Limpopo) as a junior lecturer in 1977. He became associate professor in 1990, professor in 1992 and senior professor in 2006. Between 1994 and 1996, Ngoepe became a dean in the Faculty of Mathematics and Natural Sciences. He became a director in the Materials Modelling Centre in 1996 and a Council for Scientific and Industrial Research Fellow in 1997.

Ngoepe's hard work in physics produced a computational material modelling centre. The University of Limpopo is a historically black disadvantaged university that suffered decades of academic neglect.

Through Ngoepe's efforts, today, it is one of the leading centres within South Africa's Higher Education landscape where computer modelling is conducted on material for a broad range of industrial applications; among other things, on energy-storage devices, minerals, polymers and metal alloys.

Ngoepe uses computer modelling to predict properties of material and to simulate them under extreme conditions where actual experiments would be more costly. Computer simulations have become a useful part of the mathematical modelling of many natural systems in physics, chemistry, biology, economics, psychology, mining, material science and in the process of engineering new technology with a purpose to gain insight into the operation of those systems.

Traditionally, the formal modelling of systems has been via a mathematical model, which attempts to find analytical solutions to problems, which enable the prediction of the behaviour of a system from a set of parameters and initial conditions. Ngoepe's research group has derived some of the first models used for studies into sulphide mineral ores in which platinum group metals reside. He is currently running one of the first flagship projects at the recently established Centre of High Performance Computing in Cape Town, where simulations act like a mathematical microscope, producing images in battery material similar to those observed by electron microscopes.

In his research work, Ngoepe has collaborated extensively locally and internationally and has promoted a critical mass of black MSc and PhD students.

He has lifted computational modelling technology to the level of industrial applications to examine the structure of material at an atomic level to speed up the process of calculating the strength and other properties of material. This is especially useful to South Africa as it attempts to optimise the industrial applications of its wealth of natural resources; in this way, adding to the market value. For example, an understanding of platinum-based alloys, their beneficiation and processing would increase the value of these mineral resources to South Africa's economy.

Ngoepe has served on numerous science boards and commissions. He was on the 1995 Advisory Panel to the Minister of Arts, Culture, Science and Technology in appointing the Council of the Foundation for Research and Development (FRD). He was also a member of the Council of the FRD (later the National Research Foundation). He served as a member of the South African Institute of Physics Council from 1995 to 1999. He was a member of the Advisory Panel for the National Research and Technology Audit between 1996 and 1997. Ngoepe was also a member of the Research Committee of the South African Universities Vice-Chancellors' Association in 1998. He participated in the South African Nanotechnology Initiative.

He also served on the South African Power Utility Research Advisory Board, the Mintek Board (2000) and is currently chairperson of the Council for Geoscience. He is also a member of the Editorial Board of *Molecular Simulations* (Journal), Gordon and Breach, United Kingdom.

Prof Phuthi Ngoepe has made a huge scientific contribution to a university bereft of bare necessities under apartheid. Despite his potential access to more prestigious universities elsewhere, Prof Ngoepe stayed the course, believing that his presence at a historically disadvantaged university would help create more Ngoepes.

Prof Ngoepe currently holds a South African Chair on Computational Modelling of Material at the University of Limpopo.

## *Timothy David Noakes (1949 –)*

### ORDER OF MAPUNGUBWE IN SILVER



For his excellent contribution to the field of sport and the science of physical exercise.

Prof Tim Noakes was born in Harare, Zimbabwe, and he matriculated from Diocesan College in Cape Town in 1966. He was awarded an American Field Service Student Exchange Scholarship to Los Angeles, California, in 1967. He studied at the University of Cape Town (UCT) where he obtained an MBChB degree in 1974, an MD in 1981 and a DSc (Med) in Exercise Science in 2002.

He began his research and teaching in the exercise sciences in a small laboratory in the basement of the Department of Physiology at UCT in 1981. Prof Noakes forged ahead with enthusiasm and initiative with one laboratory assistant and a single bicycle. In 1983, he was selected as one of the Jaycees Four Outstanding Young South Africans. By 1989, the research had grown to such an extent that the Medical Research Council (MRC) and UCT agreed to fund a UCT/MRC Bioenergetics of Exercise Research Unit under his direction. Noakes' skills, knowledge and writings as a sports scientist have contributed immensely to the sports community. With his expertise he has served on numerous boards and commissions.

He is the co-founder with iconic rugby legend, Morné du Plessis, of the Sports Science Institute of South Africa and serves as a director of the institute. The focus of the institute is to use science to enhance the health and sporting performances of all South Africans.

He served on the Ministerial Commission into High Performance Sport in South Africa in 2001 and is a member of the Organising Committee Medical Advisory Board for the 2010 FIFA World Cup™. Between 2004 and 2007, Noakes served as the medical consultant for the national team that won the 2007 Rugby World Cup. His guidance contributed to the optimum physical and mental preparation of the team.

Noakes is a founding member of the International Olympic Committee's Olympic Science Academy and he served on the selection panel for the International Olympic Committee Science Prize between 1995 and 2002. In 1992, Noakes was elected a Fellow of UCT for sustained excellence in original scientific work. He is a fellow of the American College of Sports Medicine and in 1996, he presented the prestigious JB Wolfe Memorial Lecture at the annual conference of that organisation. He was the first African and one of a few non-Americans to be so honoured.

Noakes also extends his knowledge to the wider community through an extensive body of writings. In 2003, he was awarded the UCT Book Award for the fourth edition of *Lore of Running*, which is considered the “bible of the sport”. Among his other published works are *Running your Best*, *Running Injuries and How to Prevent Them*, *Lore of Cycling*, *Rugby without Risk* and more recently with the late Bob Woolmer, *Bob Woolmer's Art and Science of Cricket*. The latter has already been rated an “instant classic”. He has published more than 400 scientific publications in many of the world's leading scientific publications. He serves on the editorial boards of 13 international and local scientific publications.

Noakes has been honoured and awarded many accolades for his work. In 2004, the influential North American publication *Runner's World* included Noakes' as one of the 40 most important “persons or events” in the sport of running in the past 40 years. In 2004, Noakes received an A1 rating from the National Research Foundation of South Africa. In 2006, he was selected as the Best Man in Science and Technology by *Men's Health* magazine. In the same year, he received the National Science and Technology Foundation Award for Individual Contribution over a Lifetime. In 2008, he was elected an honorary fellow of the Faculty of Sports and Exercise Medicine (United Kingdom), the first foreigner to be so recognised.

Prof Tim Noakes continues to make a remarkable contribution to the advancement of our sportsmen and women.

## *Pragasen Pillay (1958–)*

### ORDER OF MAPUNGUBWE IN SILVER



For his excellent achievement in and contribution to the field of energy conservation.

Prof Pragasen Pillay's love of mathematics and physics began at school. After completing his matric, Pillay chose to pursue a path in electrical engineering. He is an electrical engineer who is among South Africa's leading scientists working on solutions to global warming. He specialises in using science and technology to reduce household waste and is adamant that environmental charity begins at home. Pillay believes that to make a difference in the environment one has to start with household waste.

Aside from his interest in household waste, Pillay has been involved in studying environmentally friendly renewable energy sources, particularly solar and wind energy. His work on environmental issues is closely aligned with government's targets for renewable energy. He is participating in the development of small to medium-sized wind turbines. His rare skills and expertise are crucial, especially in this time of energy shortages.

Worldwide, there is a demand for renewable energy, which is increasing and which will substantially increase over the next few years. Pillay has been using his skills to contribute towards working on solutions that will sustain the planet's energy requirements without damaging its environment. These include wind, mechanical, hydro and solar energy and the generation of electrical power using biomatter.

Pillay is also working on the technology of solar water heating, which will contribute toward effective energy conservation. This particular research is aimed at heating hot-water tanks using solar energy, thereby removing the demand for electrical energy.

He continues to work tirelessly on alternatives to coal-generated electricity, which has been coined "green" electrical power using wind, a technique regarded as an important contributor to the generation of power. He is also working on projects to improve the efficiency of electrical machines, including a project to upgrade the machines laboratory at the University of Cape Town (UCT) to do more extensive testing on electrical machines. He has an unrelenting determination to improve and conserve energy.

Given the problem of climate change associated with the use of fossil fuels, Pillay and his contemporaries are working to move away from fossil fuels towards more renewable energy and higher efficiency. While working on increasing energy efficiency, Pillay is also mindful of the emissions that are harmful to the environment. Therefore, closely linked to his work of sustainable energy, he is also determined to find solutions that are in harmony with the environment.

His work has seen him walk off with the TW Kambule Award for senior black researchers over the past five to 10 years (Category H). Pillay received the award for his work on renewable-energy technology and for developing much-needed human-resource capacity in this area.

Prof Pragasen Pillay has risen from being an ordinary schoolboy to become one of the foremost engineering scientists in South Africa, not only contributing massively to the Government's policy of renewable energy but also putting South Africa on the world map.

Currently, Pillay teaches at both Clarkson University in New York and at UCT.

## Doris Lessing (1919 –)

### ORDER OF MAPUNGUBWE IN GOLD



For her exceptional achievements in literature and contributing to the elimination of colonialism and apartheid.

Doris Lessing was born Doris May Tayler in Persia (now Iran) on 22 October 1919. The family moved to the British colony in Southern Rhodesia (now Zimbabwe).

Doris attended a convent school, but was later sent to an all-girls high school in the then capital of Salisbury, from which she soon dropped out at the age of 13. This was the end of her formal education and from then on, Lessing taught herself.

Lessing left home at 15 and took a job as a nursemaid. Her employer gave her books on politics and sociology to read. She also wrote stories, and sold two to magazines in South Africa.

In 1937, she moved to the then Salisbury. By 1949, she had moved to London where she published her first novel, *The Grass is Singing*, and began her career as professional writer.

Lessing's fiction is deeply autobiographical, much of it emerging out of her experiences in Africa. Drawing upon her childhood memories and her serious engagement with politics and social concerns, Lessing has written about the clash of cultures, the gross injustices of racial inequality, the struggle among opposing elements within an individual's own personality and the conflict between the individual conscience and the collective good. Her stories and novellas set in Africa, published during the 1950s and early 1960s, decry the dispossession of black Africans by white colonials, and expose the sterility of the white culture in southern Africa. In 1956, in response to Lessing's courageous outspokenness, she was declared a prohibited alien in both Southern Rhodesia and South Africa.

In the 1970s and 1980s, Lessing began to explore more fully the quasi-mystical insight Anna Wulf seems to reach by the end of *The Golden Notebook*.

Lessing's other novels include *The Good Terrorist* (1985) and *The Fifth Child* (1988). She also published two novels under the pseudonym Jane Somers [*The Diary of a Good Neighbour* (1983) and *If the Old Could ...* (1984)].

In addition, she has written several non-fiction works, including books about cats, a love since childhood. *Under My Skin: Volume One of My Autobiography, to 1949* appeared in 1995 and received the James Tait Black Prize for best biography. She collaborated with illustrator Charlie Adlard to create the unique and unusual graphic novel, *Playing the Game*.

In 1996, her first novel in seven years, *Love Again*, was published by HarperCollins. She did not make any personal appearances to promote the book. Lessing was on the list of nominees for the Nobel Prize for Literature and Britain's Writer's Guild Award for Fiction in 1996.

Late in the year, HarperCollins published *Play with a Tiger and Other Plays*, a compilation of three of her plays: *Play with a Tiger*, *The Singing Door* and *Each His Own Wilderness*. In 1997, she collaborated with Philip Glass for the second time, providing the libretto for the opera *The Marriages between Zones Three, Four and Five*, which premiered in Heidelberg, Germany, in May. *Walking in the Shade*, the anxiously awaited second volume of her autobiography, was published in October and was nominated for the 1997 National Book Critics Circle Award in the Biography/Autobiography Category.

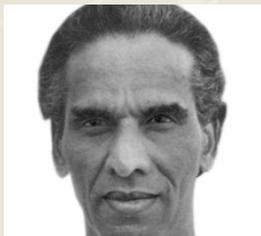
Her novel, titled *Mara and Dann*, was published in the United States of America (USA) in January 1999 and in the United Kingdom (UK) in April 1999. On 31 December 1999, in the UK's last Honours List before the new millennium, Lessing was appointed a Companion of Honour, an exclusive order for those who have done "conspicuous national service".

*Ben, in the World*, the sequel to *The Fifth Child* was published in the spring of 2000 in the UK and summer of 2000 in the USA. She was on the shortlist for the first Man Booker International Prize in 2005. In 2007, she was awarded the Nobel Prize for Literature.

With a fecund mind and concern for the human condition, Doris Lessing has unleashed her remarkable talent to raise deeper issues about the state of human society. She was able to transcend her colonial heritage to see the world in different terms. Her most recent novel is *Alfred and Emily*. She has announced that it is her final book.

# *Vengalil Krishnan Krishna Menon (1897 – 1974)*

## THE ORDER OF THE COMPANIONS OF OR TAMBO



For his excellent contribution to the fight against colonialism and the apartheid system in South Africa.

Vengalil Krishnan Krishna Menon was an Indian nationalist and politician born in 1897 at Panniyankara in Calicut, Kerala. Menon did his primary education in Tellicherry, after which he completed his BA degree at Presidency College, Chennai.

While in college, he started taking an active interest in the national movement and subsequently became attracted to theosophy.

In England, he worked hard for Indian independence as a journalist and secretary of the India League, and became associated with fellow Indian nationalist leader Jawaharlal Nehru. He was admitted to the English Bar in 1934, and was elected borough councillor of St Pancras, London, shortly after he had joined the Labour Party.

In 1947, after India gained independence, Menon was appointed high commissioner to the United Kingdom. He remained in this post until 1952. Worldly and well vested in international affairs, he led an Indian delegation to the United Nations (UN) between 1952 and 1962.

Menon had a keen understanding of the situation in South Africa, having been in close contact since the 1930s with Dr Yusuf Dadoo and other leaders of the South African Indian community. He encouraged them to build the unity of the Indian community with the African people in the common struggle against racist domination and made a significant contribution to the development of international solidarity with the South African liberation movement.

When the Indian Congress launched the passive resistance campaign in 1946, as head of the India League in London, he established a South Africa committee to publicise the struggles of the Indians as well as the African majority. He visited New York later that year as a member of the Indian delegation to the first session of the UN General Assembly. A joint delegation of the African National Congress and the Indian Passive Resistance Council arrived in New York to seek support. Menon spoke at a public meeting organised for them by the Council on African Affairs led by Mr Paul Robeson.

Later, as high commissioner for India in London, he was able to help the South African freedom movement to stay in contact with Prime Minister Jawaharlal Nehru and the Indian Government.

His statements in the UN General Assembly, after he returned as head of the Indian delegation, reflected his intimate knowledge of the subject, his intense disdain for apartheid and his passionate support for the freedom movement.

In relation to the apartheid experiences of millions of oppressed South Africans, he declared on 15 November 1956:

“My government and my people are not without hope that the vast population of 10 million people, to all of whom that country belongs . . . will one day, however hard the road, however great the obstacle and however severe the prejudices, break the bonds that now bind them and become citizens of a civilised humanity. We hope that we shall be able to establish with them unbreakable bonds of friendship and fraternity.”

Vengalil Krishnan Krishna Menon was a gallant soldier for human freedom. His unrelenting struggles for a free, non-racial, non-sexist, just and democratic South Africa through the UN exerted pressure on the apartheid state and ensured that apartheid remained on the international radar screen.

Menon died on 6 October 1974 in New Delhi.

# *National Orders of South Africa*

## HISTORY

The birth of a new non-racial and non-sexist democracy in South Africa necessitated a critical review of the system of National Orders. The previous system consisted of one Decoration and four Orders whose symbolic aesthetic was representative of the past.

Seeking to move away from the past, in May 1998, the newly instituted President's Advisory Council on National Orders was given the task and responsibility to review the system of National Orders and Awards. To implement the task, a technical committee was constituted which embarked on an extensive and inclusive research process that involved public consultations, interviews with stakeholders on a national scale, group discussions focusing on alternative systems, the commissioning of historical research and the gathering of jewellery and medal designers to design new medals through a design brief.

As part of this process, the then Department of Arts, Culture, Science and Technology in co-operation with Government Communications (GCIS) investigated further symbols and symbolism in an attempt to capture the essence of a new aesthetic that will reflect the spirit of a new country. A panel of academics and specialists versed in indigenous symbols and symbolism was asked to identify key factors and elements that denote the collective and inclusive history and experience of Africa with South Africa as the main point of reference. The collective end result of this process resulted in the commissioning and ultimate design of the new National Orders.

## NATIONAL ORDERS

National Orders are the highest awards that a country, through its President, bestows on its citizens and eminent foreign nationals. The President as the fount (holder, cradle, main source) of honour in the country bestows these Orders and Decorations and is assisted by the Director-General in The Presidency, who is the Chancellor of National Orders, and the Advisory Council on National Orders, in the execution of this responsibility.

## CONTEXT

South Africa has taken many strides away from its past of exclusion and discrimination on the basis of sex, colour and creed. The country has been steadily moving forward in a direction that reasserts our humanity. In this march towards humanity, a new culture of human rights and a respect for the dignity of the human spirit have become characteristics of South Africa.

One of the symbolic moments of the exodus from the past was the raising of the new Flag in 1994. This moment aptly affirmed the pride and dignity of an unfolding country and a celebration of humanity. Another was the unveiling of the new Coat of Arms on 27 April 2000 that embraced the collective historical essence of the people of the country. In so doing, a new aesthetic that takes consideration of Africa and her symbols became part of the new culture that informs a South African rebirth.

The National Orders are awarded in the spirit of that rebirth.

# *The Order of Mendi for Bravery*

The Order of Mendi for Bravery On 21 February 1917, the ship SS Mendi sank in the cold waters of the English Channel near the Isle of Wight, after being struck by another ship in an unfortunate naval accident. On board were more than 600 black South African volunteer soldiers en route to France to assist in the Allied war effort during the First World War.

The soldiers, and their fellow white officers, having all assembled on deck of the badly listing ship and realising their imminent death because the portside lifeboats had been rendered unusable, began to sing and perform a traditional death dance. Legend has it that they bravely resigned themselves to their fate and continued to sing before the vessel plunged to the seabed.

In honour of the fearless men of the SS Mendi, this Order is awarded for acts of bravery.

Fittingly, the central motif of the design of this Order is the oval shape of a traditional African shield, usually made from animal hide woven into a rigid and durable armour and used for protection in close combat. The band, which renders the shape of the shield, is punctuated with the spoor of the lion, representing vigilance, power and bravery, and symbolising South Africa's efforts at protecting its borders and the country. The band is criss-crossed with the tips and bases of a knobkierrie and a spear, traditional symbols of defence and honour.

The central image within the shield is an image of the SS Mendi sailing on the waters of the English Channel.

The depiction of the blue crane in flight above the SS Mendi symbolises the departing souls of the drowned soldiers. The feathers of the blue crane were traditionally conferred to adorn brave warriors during the time of colonial wars.

The central image is sealed above by a green emerald which is surrounded on three sides by renditions of the bitter aloe, a hardy indigenous South African plant used in traditional medicine. The three bitter aloes represent resilience and survival and also serve as symbolic directional pointers, showing the way when rendering assistance to those in need during natural disasters.

The Order of Mendi Decoration for Bravery award comprises three elements: a neck badge (a gold, silver or bronze medallion on a neck band); a miniature (a miniature gold, silver or bronze medallion for wearing as a brooch or on the breast pocket) and a lapel rosette (also in gold, silver or bronze).

Recipients of this award are entitled to indicate that they have been invested with the relevant category of the Order by the use of the following post-nominal letters:

- OMBG for recipients of the Order of Mendi for Bravery (gold)
- OMBS for recipients of the Order of Mendi for Bravery (silver)
- OMBB for recipients of the Order of Mendi for Bravery (bronze).

Awards of the Order of Mendi Decoration for Bravery are made to South Africans who have performed acts of bravery. The act of bravery may have occurred anywhere in the world. This order is awarded in gold for exceptional acts of bravery in which awardees would have placed their lives in great danger or may have lost their lives in their efforts to save lives or property, in silver, for extraordinary acts of bravery through which recipients' lives were placed in great danger while saving or trying to rescue persons or property, and in bronze for outstanding acts of bravery through which their lives were endangered while saving or trying to rescue persons or property



*Neck badge*



*Lapel rosette*



*Miniature*

## *The Order of Ikhamanga*

The beautiful and unique ikhamanga flower (more commonly known as the strelitzia, crane or bird of paradise flower) has become one of the world's most well-known flowers. Perhaps less known is the fact that it is indigenous to South Africa where it grows wild in the Eastern Cape. The ikhamanga is the central motif of the Order of Ikhamanga and symbolises the unique beauty of the achievements of South Africans in the creative fields of arts, culture, literature, music, journalism and sport.

At the centre of this design is depicted one of the Lydenburg Heads – ancient terracotta masks found near the town of Lydenburg. Masks are traditional symbols of theatre and denote the visual, creative and performing arts. Below the mask is an illustration of the drum, which is also a universal representation of the arts, here symbolising excellence in communication and cultural expression.

Above the mask is the stylised crest revealing the rays of the sun. The crest exemplifies a feathered headdress worn by performers, royalty and respected people, while the rays of the sun denote power, glory, illumination and vitality. Both interpretations symbolise the achievements of performers in the arts.

The central image is partially circumscribed by concentric circles signifying veneration of sporting achievement, and symbolising the acknowledgement of exceptional achievement in various sporting and cultural activities.

To the sides of the drum at the base of the central image are two roads disappearing into the horizon suggesting that all roads lead to and from Africa, the Cradle of Humanity. They symbolise the long, hard road to achievement, excellence and success.

An award of the Order of Ikhamanga comprises three elements: a neck badge (a gold, silver or bronze medallion on a neck band); a miniature (a miniature gold, silver or bronze medallion for wearing as a brooch or on the breast pocket) and a lapel rosette (also in gold, silver or bronze).

Awardees of this Order are entitled to indicate that they have received the award in the relevant category through the use of the following post-nominal letters:

- OIG for recipients of the Order of Ikhamanga (gold)
- OIS for recipients of the Order of Ikhamanga (silver)
- OIB for recipients of the Order of Ikhamanga (bronze).

The Order of Ikhamanga is awarded to South African citizens who have excelled in the fields of arts, culture, literature, music, journalism or sport.

This award is made in three categories. For exceptional achievement, the Order is awarded in gold. It is awarded in silver for excellent achievement, and in bronze for outstanding achievement.



*Neck badge*



*Lapel rosette*



*Miniature*

## *The Order of Mapungubwe*

The central motif for this Order is Mapungubwe. A millennium ago, the amazing Kingdom of Mapungubwe existed in the northern corner of South Africa. It comprised a sophisticated state system, with highly developed agriculture, mining and metallurgy industries. The Kingdom traded with countries as far afield as China. According to the Archaeology Department at the University of the Witwatersrand, Mapungubwe represented “the most complex society in southern Africa”. It is reputed to be the origin of the people, culture and foundation for the achievements of Great Zimbabwe.

Mapungubwe Hill is a sandstone hill located on a mudstone deposit in the northern part of the Limpopo province, known for its arid subtropical climate and erratic summer rains. Out of this seeming barrenness, like an oasis in the desert, there blossomed the complexed and highly developed state and culture, centred around a thriving town built on and around Mapungubwe Hill, which served as the capital of the ancient Mapungubwe Kingdom.

The artefacts found on Mapungubwe Hill serve as further design elements for the Order named after it. Foregrounded on Mapungubwe Hill is the famous Mapungubwe rhino, a figurine made of high-quality gold foil formed around a soft core (probably sculpted wood), which was found on the hill and is treasured at the University of Pretoria.

The bottom segment of the design represents the skill and craft of smelting, smithing, pottery and ceramics. At the base of this segment is a fire representing the furnace used to purify and temper metal and fire pottery. The furnace also evokes the life-sustaining properties of fire, harnessed by humankind since the Iron Age to provide warmth and sustenance. Fire thus represents the advancement of humankind.

Above the furnace, at the centre of the lower segment, is a decorated and overflowing urn representing the pots used to melt gold or iron ore. The urn overflows and divides symmetrically to merge into two ornately turned Mapungubwe sceptres – based on real artefacts found on the hill – which hem the urn in on both sides.

The overflow of the urn symbolises abundance of wealth, excellence, the earliest achievements in metallurgy and the first advances in science and artistic expression.

The sheer opulence and majesty of the shape of the Mapungubwe sceptre and the extremely delicate craftsmanship of the Mapungubwe rhino reflect remarkable workmanship, very rare by the standards of the time. Arising as it did from application and knowledge, the message is that South Africa and its people can prosper, regardless of the conditions in which they find themselves.

Awardees of this Order receive three elements: a neck badge (a platinum, gold, silver or bronze medallion on a neck band); a miniature (a miniature platinum, gold, silver or bronze medallion for wearing as a brooch or on the breast pocket); and a platinum, gold, silver or bronze lapel rosette.

Recipients of the Order are entitled to indicate that they have been invested with the relevant category of the Order by the use of the following post-nominal letters:

- OMP for recipients of the Order of Mapungubwe (platinum)
- OMG for recipients of the Order of Mapungubwe (gold)
- OMS for recipients of the Order of Mapungubwe (silver)
- OMB for recipients of the Order of Mapungubwe (bronze).



*Neck badge*



*Lapel rosette*



*Miniature*

# *The Order of the Companion of O R Tambo*

The late Oliver Reginald Tambo played a central role in the freedom struggle against Apartheid, and dedicated his life to overthrowing the Apartheid regime. He was known for his gentle character and compassionate qualities. His leadership of the struggle against Apartheid, at an international level, galvanised world opinion against the Apartheid regime. His benevolence and personal concern for the plight of freedom fighters and their conditions in the field endeared him to thousands of liberation fighters.

The Order of the Companions of O R Tambo is awarded in three categories to eminent foreign nationals for friendship shown to South Africa. It is therefore concerned primarily with matters of peace, co-operation, international solidarity and support and is integral to the execution of South Africa's international and multilateral relations.

## **IMAGERY**

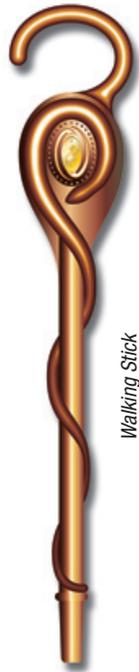
In the design of the main badge of this Order, the enveloping and watchful eye of the majola, symbolises the active expression of solidarity and support for South Africa.

The majola (mole snake), which, in African mythology, visits babies in a spirit of benevolence. The snake comes as a friend and protector to prepare the baby for a successful and safe adult life. The mole snake can be aggressive and can give painful bites but is non-venomous. The majola's visitation is seen as an active expression of solidarity and support, encouraging long-term success of the young and, by extension, the human race.

In the centre is a tomoye of four sections, inspired by the universal ying and yang that speak of a meeting point for diverse spiritual energies. This is enclosed by north and south pointers representing the relationship between countries of the north and countries of the south.

The Order of the Companions of O R Tambo comprises four elements: a neck badge (a gold, silver or bronze medallion on a neck band); a miniature (a miniature gold, silver or bronze medallion for wearing as a brooch or on the breast pocket); a lapel rosette (also in gold, silver or bronze) and a wooden ceremonial staff incorporating an entwined mole snake. The stick, carved out of dark, indigenous wood, symbolises appreciation for the support and solidarity shown, and also symbolising a commitment to support and stand by the recipient in return.

The Supreme Companion of O R Tambo in gold, is awarded to those who have actively promoted the interests and aspirations of South Africa through excellent co-operation and active expression of solidarity and support. The Grand Companion of O R Tambo in silver, is awarded to those who have actively promoted the interests and aspirations of South Africa through outstanding co-operation, solidarity and support. The Companion of O R Tambo in bronze is awarded to those who have actively promoted the interests and aspirations of the Republic through co-operation, solidarity and support.



*Walking Stick*



*Neck badge*



*Lapel rosette*



*Miniature*

# *National Anthem*

## **Nkosi sikelel' iAfrika**

Maluphakanyisw' uphondo lwayo,

Yizwa imithandazo yethu,

Nkosi sikelela, thina lusapho lwayo.

Morena boloka setjhaba sa heso,

O fedise dintwa le matshwenyeho,

O se boloke, O se boloke setjhaba sa heso,

Setjhaba sa South Afrika – South Afrika.

Uit die blou van onse hemel

Uit die diepte van ons see,

Oor ons ewige gebergtes,

Waar die kranse antwoord gee,

Sounds the call to come together,

And united we shall stand,

Let us live and strive for freedom,

In South Africa our land.