WHO IS J.W.T. ALLEN?

FRIDERICKE WILKENING

"The Swahili think I am an expert: the Educational and university powers think I am an interfering amateur"

John Allen in Aden c. 1950 (family property)

Some may say, how could a serious student of Swahili not know the name - but still the mention of the name John Allen can lead to considerable confusion, mostly of course with the wider known James (de Vere) Allen. No wonder, it appears one can read quite a number of handbooks of Swahili scholarship without stumbling upon the name.

At a first glance it may seem strange that a man who probably was the European scholar of Swahili with the longest association with the Swahili Coast should have had so little impact on the field of Swahili studies, at least regarding his reception in the literature of the
discipline.

Obviously there must be something marginal to his position in the academic world of both his and our days, which appears to draw mainly from two factors. On the one hand, John Allen spent most of his professional life 'on location' in the Swahili sphere and some other parts of the Muslim world, but hardly ever was present in Europe and its academic institutions or publications so that he was simply physically outside the central circles of scholarly discourse. On the other hand, his main interest was a subject rather marginal within European Swahili studies, dealing with the traditional literature, moreover in a philological approach.

Allen’s love of literature was also an important impetus for his long involvement in language development – especially as he regarded it in the first place in terms of art and only secondly in terms of “information” about cultural or historical matters. As a promoter of Swahili literature, especially in connection with the East African Swahili Committee, he probably got more widely known than for his contributions to research.

However, this practical dimension of Allen’s work can not be separated from his studies in literature, and the mutuality of the two fields of activity is to be shown in this article which can hardly more than touch upon central aspects of his work and its significance for the discipline. As a background I will first introduce the person John Allen with a short biographical account, then proceed to his contributions in Swahili language development and literature research and finally try to locate his position within the discipline.

1. Biography and Background

John Allen was born on 14th November 1904 in Buckinghamshire as the second child\(^2\) of the former Anglican missionaries Roland and Beatrice Allen\(^3\). Roland Allen, only just forced out of mission and into a vicarage by ill health, soon felt a strong dissatisfaction and aversion to the prevalent hypocritical attitude towards Christian religion he experienced in modern

\(^1\) Fragment of typescript letter 1968 or 1969, J.W.T. Allen Papers File 3, SOAS Archives

\(^2\) John’s elder sister Priscilla Mary (1903-1987) also moved to East Africa after him – as did their parents – and became a librarian at Macmillan Memorial Library in Nairobi. She also worked on ornithological studies (H. Allen 1995: 180).

\(^3\) Roland Allen (1868-1947) had been employed by the Church of England Mission to North China from 1895-1903; Mary Beatrice Allen b. Tarleton (1863-1960) came from an aristocratic background and had been working with the North China Mission Association before marrying in 1901. (H. Allen 1995: 22, 64, 74. More details on the family can be found esp. in chapters I and VI; family tree p. 178/9)
English society. His straightforward, uncompromising character finally made him give up his post as a vicar in 1907 and resort to write his numerous pamphlets and books critical of the businesslike institutionalisation and the paternalism of churches and mission. But his reform ideas, e.g. demanding financially independent, "voluntary" clergy, did not find much support in his lifetime. So the family tended to live in quite poor material conditions.

His father's life and teachings seem to have had some strong impacts on John Alien — being also characterised by a deep religiousness as well as straightforwardness, and grown up in a belief in the pre-eminence of Christian principles while simultaneously accepting the diversity but equality of cultural backgrounds. As a result of his own disappointment in church service, Roland appears to have strongly influenced John's professional orientation, remarking on him: "There is a missionary in spirit. But I tell him not to join a paid professional order. He is a man with all the priestly characteristics; and I say, earn your own living, not by using the priesthood as a means of getting a living." 6

John Allen then read *litterae humaniores* at St. John's College in Oxford from 1923-27, a base for his later work on and understanding of literature in East Africa. After college, his first job brought John straight to Africa, originally following his father's idea of overseas 'voluntary clergy', personal mission independent of church institutions. Working with the *Sudan Plantations Syndicate* he established first contacts with Muslim society; especially as he undertook to learn the Arabic language. Despite, if not due to, his missionary ideas he soon got invited for discussions of theological matters in Muslim circles; therewith laying the foundations for his continued interest and high esteem for Muslim thought. It is just this experience of the possibility of mutual respect between the religions that John Allen later found to be a fundamental prerequisite for transcultural research: "The cultured people can converse with and become fast friends of a believer of a different faith, whose beliefs they consider to be unorthodox but intelligible. With an unbeliever they feel that no genuine contact is possible" (Alien 1968: 112). Obviously his point is not assimilation — he always

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4 His basic claims were for more stress on the spirimality of religious life, and consequently for more non-stipendiary 'voluntary clergy' (laymen) and less missionary paternalism, so to mainly transmit the Christian principles and leave the integration into foreign cultures to the local clergymen.

5 Posthumously he became an important figure in the reform movement from the early 1950s (H. Alien 1995: vii f).

stayed a convinced Christian — but open-minded, straightforward discussion of differences as a base of acceptance.

Early in 1929 John Allen felt so dissatisfied with his work in the cotton business that he turned his back on a career within the commercial sector and instead entered the Colonial Education Service, bringing him to Tanganyika Protectorate Territory. Soon his fiancée, the teacher Winifred Brooke, followed him to marry in 1930, with four children being born during the following years. John held posts in different parts of the protectorate, starting off as a teacher at the Tanga Government School for Boys until the end of 1932, then moving to Dar es Salaam for four years, where he also functioned as an editor of the Swahili newspaper *Mambo leo*. From the very beginning both of the Allens were very interested in Swahili language and culture; in particular Winifred is said to have tuned in perfectly as a born linguist, speaking without an accent. They are reported to have been a "unique and most effective team": "They both carried further their study of Swahili, he especially as a trained classical philologist, she as someone who could enter deeply into the lives of the womenfolk who are the guardians of some of the greatest achievements of Swahili civilization and refinement of culture." While in Tanga, John was introduced into Swahili language and literature by Sheikh Mohamed Hemedi el-Buhriy, whose family looks back on a long literary tradition. Without doubt this way of acquiring knowledge in literary traditions from an indigenous scholar strongly influenced John Allen's perspective and attitude towards Swahili literature. Moreover, the el-Buhriy family remained among Allen's closest friends for decades, and he published some of the writings produced by several generations of family members.

During World War II John Allen moved to Provincial Administration and became District Officer in several places; after the war he applied for an assignment in the Western Aden Protectorate where he then served as a Political Officer from 1947-52. But his hope "to serve as a student of Moslem culture and do something to bring about a better understanding

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8 The life dates of the Allens' children: Hubert John Brooke b 26 Dec. 1931
   Edith Finetta b 1934, d 1935
   Margaret Beatrice b 18 Mar. 1936
   Helen Mary b 22 Feb. 1938
9 N.Q. King in Allen 1981: 248
between Christian and Moslem'' was disappointed both by the local conflicts and the inadequate organisation of the Aden colonial administration. Shattered in his ideals he opted to return to Tanganyika – but not without submitting an unfavourable report to the Colonial Office, which then additionally hampered his career prospects back in Africa. With this turn of fate John increasingly turned towards research and the publishing of literature, and with the end of his colonial duties in 1958 he became Warden of the University Hall of Residence in Makerere University College in Kampala, Uganda. At the same time he took over Chairmanship of the East African Swahili Committee until its dissolution in 1965. Besides teaching he prepared for a major collection of Swahili manuscript which he and Winifred undertook along the Swahili Coast and as far as to the Comoro Islands from 1965 to '68. The outcome is still the largest accumulation of Swahili documents in the world. After the collecting phase was finished John Allen spent two more years cataloguing the material while holding the post of Director at the Institute for Swahili Research at the University College Dar es Salaam from 1968-70. Having reached the age limit for academic personnel he and Winifred then spent another three years teaching Swahili at the Danish Volunteer Training Centre at Tengeru near Arusha before they finally returned to England. In all these years and also the last years before his death in 1979 John Allen was very active in publishing, mostly Swahili literature and literature translations, even though a number of his projects did not finally get published anymore.

2. Contributions to Swahili Studies

As already mentioned, John Allen contributed both to Swahili language studies (mainly literature) and language development. The two elements of his work were strongly interwoven and were present from the very beginning of his involvement in Swahili language concerns.

2.1. The new script

Allen's involvement in language development actually started with taking over the editorship...
of the governmental Swahili newspaper *Mambo Leo* in Dar es Salaam from 1933 to 1936. Within the same time span he also was engaged in launching the journal *Tanganyika Notes and Records* (TNR) and became a member of the *Inter-territorial Language (Swahili) Committee to the East African Dependencies*, later renamed the *East African Swahili Committee* (EASC). These activities were soon followed by his first two publications, both of which concerned the different scripts used for Swahili writing. There was first the pamphlet *Maandiko ya Kizungu* (1938) written in the traditional Arabic script of Swahili to explain the European characters to the educated Swahili and explicitly thought by Allen to enable these circles to read the new books issued under the colonial government and so to keep connected with modern developments in Swahili language writing. Reading the introduction it seems to be worth bearing in mind that guarding the traditional scriptures in a Swahili household was essentially a female domain. The other book *Arabic Script for Students of Swahili* (1945) was just the other way round a guide for Europeans (especially those living in the East African dependencies) to deal with documents and correspondence in the traditional style which was still widely used – again this was not designed for academic but mainly practical purposes. Behind these publications there is the obvious idea that there is openness and mutual respect possible between the two cultures, the European and the Swahili, if one is willing to see the profits in scope of knowledge and in mutual respect that can be gained from learning on both sides. But reading material in Standard Swahili was still rather limited in variety – "If literacy were worth having the people would demand it *but it is not*" so Allen embarked on the preparation of literature editions, and a new, separate authority for publications was to be established which became the *East African Literature Bureau* (EALB). For the EASC, and for language planning in general it appears to have been a rather innovative approach to promote the spread of a language and its script via fine literature – so

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12 TNR was modelled after the Sudan Notes and Records which Allen knew from his Sudan time; the aim being to collect data and studies from all over the territory. The journal appeared regularly from 1936 to 1976, though renamed *Tanzania Notes and Records* in 1966.

13 This Committee had been established in 1930 to work towards the standardisation of the Swahili language and to produce/ provide language descriptions and reading material for the new standardised language (cf. e.g. Whiteley 1957, Bull 1961, Miehe 1995).

14 After referring to the newly published books in Latin script, Allen continues: [...] *wapo watu wengi wanaotaka kusoma vitabu hivyo lakini wanaozijua ni [herufi] zakiarabu tu wala hawawezi kumwenda mwalimu wa kuwasomesha kwa sababu ni watu wazima wasioweza kurudi chuoni, ao hawana nafası, ao mwalimu hawana* (Allen 1938: 6).

15 Allen 1944: 2; italics original.
far the Committee had concentrated on language description and translation of technical literature, and similarly the missionaries had stuck to teaching material and Bible translations. On the other hand, traditional literature, both oral and written, had been collected and published, but mainly for the European, academic public, i.e. for research purposes\textsuperscript{16}. Apparently it had not been expected local people would have an interest in publications of their literature.

2.2 The Collection

Returning from Aden in the 1950s John Allen realised that considerable parts of the traditional literature were in danger of being forgotten and lost forever. He thus directed the activities of the EASC more and more towards a new initiative to collect written sources, which finally culminated in the great collection established by him in the late 60s. There are several aspects that made the collection such an extraordinary success: Allen was widely known on the coast and a respectable person by age and reputation; he worked hand in hand with his wife who could facilitate contacts with Swahili ladies who would not have spoken to men; manuscripts were not necessarily bought but mostly borrowed and microfilmed for a honorarium so that families did not have to part with their treasures. It turned out that under these conditions people were very interested to supply their manuscripts and the amount of material offered was exceeding expectations. This huge collection was never intended for Allen's own publication activities but was to provide the indispensable foundations for later scholars of the Swahili classics by making a wide range of material available to both European and even more local experts and students. Allen saw his position not primarily in research but rather regarded himself as laying the foundations for real scholarship. An essential aspect of the collection was the cataloguing of every manuscript with all the available bibliographical data on its origin and history. With its 814 Swahili manuscript entries, further Arabic manuscripts and additionally numerous tapes this may still be the only listed collection, as it was in 1989 according to Biersteker and Plane (1989: 461). With its important bibliographical information about the owner and the history of every single

\textsuperscript{16} Sad to say, many of the anthologies follow, consciously or not, a "popularising" tradition, to make the existence of this kind of literature known, and do mostly not have the scholarly standards to serve as a source for research.
document, it offers a sort of information nearly generally neglected by former researchers but almost indispensable for research (Biersteker & Plane 1989: 460f).

2.3. Promoting Swahili writers and scholars

But Allen was not only pushing interest in traditional literature, he acted just as well as a great mentor for modern writing in Swahili, taking an important role in the emergence of Shaaban Robert as the national writer of modern Tanzania, but also supporting others like Ahmed Sheikh Nabhany or Aniceti Kitereza. John Allen's support for Nabhany's studies in the art of Swahili poetry is at the same time particularly striking for Allen's endeavours to bring up an indigenous scholarly elite. It actually lead him to question the academic system that someone like Nabhany, lacking western education, was excluded from recognition as an expert of his own literature: "There is something radically wrong in an academic framework that makes it impossible to give the position that they deserve to persons of high academic standard simply because their European education is comparatively slight. [...] because they have no recognized degree it is to persons less qualified in Swahili that they have to turn for help (Allen 1968: 116). In the same line with the hegemony of European educational standards he also questioned that of English as the educational medium. Allen was favouring Swahili as the medium for teaching up to school certificate level as this would facilitate learning and so raise the general level of education and thus the number of students capable of higher education (Allen 1959).

2.4. Publishing to establish Swahili as a modern language

This call for Swahili as the basic educational medium was strong expression of his conviction that Swahili had the capacity to become a widespread lingua franca in the whole East African sphere, or maybe even all over sub-Saharan Africa. For this purpose he thought it a favourable incentive to have as much literature as possible available in the language - both technical and fine literature, appealing to the general local public and at prices they could afford. He thus followed several lines to enhance the production and printing of literature in Swahili. On the one hand he continued to publish original Swahili writings like editions of classical literature or legal texts, and supported modern writers. On the other hand he was also very eager to improve the situation concerning translations both into and from Swahili. He
paid special attention to the availability of Swahili translations of world literature as for instance interpretations of Shakespearean plays by Nyerere and others\textsuperscript{17}: "One of the requisites for Swahili before it can take its place as a significant modern language is that the classics of the world should be obtainable in it" (Allen 1970b: 222). His considerations of world classics would also include translations of the Bible for which he would claim the same literary standards and strongly demand a new authoritative version for the whole of East Africa to be prepared by mother-tongue Swahili speakers (Allen 1963: 126f) This was maybe partly a reminiscence to his missionary background; but even more a genial outcome of the combination of his fundamental ideas of literary value and its role within the mechanisms of language spread. For he believed that congenial translations would transport much more meaning and reduce the feeling that Christianity was something foreign, and that in this way Christian thought could easier merge into local culture. Thus, if the version was spread all over East Africa, it could have a unifying effect not only for the Christians, but for the whole population. With this vision in mind it surely seems no coincidence Allen was holding classes in ancient Greek at Makerere College and finally preparing a written course for Bantu speakers\textsuperscript{18}

All these activities concerning the publishing of classical and modern Swahili literature and literary translations show how eager Allen was to establish the ‘vernacular’ as a literary language. Most of his activities therefore concerned the status and development of Swahili in the East African sphere only, vividly illustrated by the fact that quite a number of his publications are not available in Europe. However, the literary value of Swahili literature was also a very important matter for him to mediate to Europeans, resulting in so numerous, mostly literary translations from Swahili into English, of which several unfortunately did not reach publication in his lifetime, some got completely stuck\textsuperscript{19}. Most of these projects seem simply to have failed to convince the publishers – John Allen was very much in favour of separate editions of the original and the translation for the practical reason that a bilingual edition is of mainly academic value and thus causes extra costs to the literature-loving reader.

\textsuperscript{17} "Julius Caesar" (1963/69) and "The Merchant of Venice" (1969) translated by J. Nyerere, "Macbeth" (1968) translated by S.S. Mushi; all reviewed by Allen in 1970b
\textsuperscript{18} This was published in the 1960s as a Dini na Mifa Paper at Makerere University College: Notes on Greek grammar for the use of students who are familiar with English and a Bantu language.
who is only interested in the text of either the original or the translation – whereas it causes no major disadvantage to the scholar to afford both volumes. This concept had earlier proved to be successful with the editions of the Habari za Wakilindi, but unfortunately was not fitting later publishers and so skipped for Tendi (which as a single volume then became so expensive that it never sold). Consequently it was also not accepted for further planned editions, in particular the Desturi za Waswahili and, most tragically, Kitereza’s Bwana Myombekere na Bibi Bugonoka.

2.5. Study of Literature

The negligence of the literary value of Swahili literature and the frequent reduction of literature analysis to content interpretation was a major point of criticism for Allen regarding literature studies by European scholars (mostly being linguists or theologians and placing their main interest accordingly). By using the established methodology of literary studies Allen treated Swahili works just like literature in any language. I.e. Swahili was a literary language to him from the beginning without any question and without restrictions.

As Allen first got in intimate touch with Swahili language in the el-Buhriy family, his perspective on Swahili literature surely was influenced by the indigenous view; but this language-learning from within was also naturally very close to the philological method of textual criticism20 with which he was familiar from his classical educational background and which is generally, and very basically, employed in European (classical) philological studies. So, when Allen started publishing Swahili literature, he consequently produced critical editions of the texts, with increasing numbers of manuscripts considered as the material base improved. Of course, the availability of different variants was largest after his collection in the late 1960s, so that the most elaborate product of his scholarship became Tendi published in 1971 after the end of Allen’s academic career. By then he had reduced the practice of elaborate annotations to the most striking, sense-modifying variants, pointing out that the minor variants are only of interest to the expert who should not restrict himself to the study of

19 Remained unpublished: Translations of Kitereza, Nabhany and Farsy (cf. appendix); new edition of "Arabic script for students of Swahili", "Mirambo" by John Kabeya (correspondence).
20 Textual criticism: "the study of a literary or other work for the purpose of establishing the original form or a single definitive form of its text" (The New Encyclopaedia Britannica, vol. 11, 15th ed. 1974/91: 665). Variation incurred through manuscript transmission.
editions but rather consult the original manuscripts or its microfilm copies made available in the Dar es Salaam collection\(^2\) (and listed in the catalogue for reference).

His greatest achievement in his own scholarship is the analysis of Swahili verse forms, basically the *tendi* metre, which he himself described as having arisen from the unsatisfactory description by earlier scholars. Indeed there had been very little study in the formal aspects of Swahili literature before; especially the editors of the big popular volumes of Swahili poetry like Harries and Knappert had been preoccupied with the analysis of content, basically the historical value and the theological background of pieces of literature. Focus on content also must have lead to the commonly found assumption that *tendi* are defined by their topic which indeed most commonly are religious or historical matters, or moral instruction.

Those formal analyses that had been done had mainly stuck to either European levels and terms (e.g. Meeussen) of literature analysis, or had stayed on the very surface of structure (e.g. Hichens). The metre had obviously hardly been a subject of detailed study, and Allen’s most frequent complaint was that it was generally asserted to be trochaic\(^2\), with this judgement being taken on the basis of written sources only; whereas Allen insisted that the metre could only be abstracted from oral recitation, and that the interrelationship with the musical tunes used in performances had to be taken into account. Very characteristically, he never tried himself to work out the rules of the musical structure, but tried to get experts into the discussion of the problem\(^2\)

What Allen finds to be distinctive for the *tendi* poetry is the particular metre and rhyme scheme. The metre of the regularly eight-syllable (*mizani*) verses (*mishororo*) is most closely resembling a doubled ionic pattern (\(\underline{u} \underline{u} - \underline{u}\)) with the first stress being quite flexible between syllables 1-5, while the last is fixed – a very natural result from the normal stress in Swahili spoken language lying on the penultimate syllable of each word. The rhyme of the verse-final syllable (*kina*) is following an aaax – bbbx – cccx etc. scheme with the final

\(^2\) A very similar line of argument is given by Biersteker & Plane in particular as a warning of unscholarly prepared editions: that only the manuscripts can serve as the "authoritative" sources for serious studies and resorting to editions only is equivalent to denying this special value (Biersteker & Plane 1989: 451).

\(^2\) E.g. Knappert goes along with Büttnner in Knappert 1966: 141; Harries (1962: 10) even suspected a complete lack of rules.

\(^2\) Beverly L. Parker supplied a contribution to both a section in *Swahili 37*2 and in Allen’s *Tendi*
syllable (kikomo) of each stanza (ubeti) being the same throughout the entire work\textsuperscript{24}. This structure is both represented by prosody in oral recitation and in the graphic structure of the manuscripts, which is restricted to a very limited range of arrangement of verses that all enhance the special position of the stanza-final verse.

To retain the literary value of the original in the translation, Allen imitated the style of language and developed a new way of graphic representation for both the Swahili transliteration (from Arabic to Latin characters) and the translation — while declining to imitate formal categories such as rhyme, metre or close literal (word-for-word) translation.

In the description of verse structure, Allen stuck to the Swahili terminology existing in the field of literature study, but as he discovered some incoherence in their use among native Swahili scholars, he also urged those experts to find authoritative definitions to increase the academic value of the Swahili terms\textsuperscript{25}. This endeavour to find the adequate expression in the mother tongue of the poets is quite obvious in the change of a couple of expressions from Allen's first articles on poetry up to the \textit{Tendi}, and even later on there are still signs of terminology shift in his notes and correspondences. But nonetheless the \textit{Tendi} chapters count as authoritative source for students of this type of poetry. And about the six critically edited and translated \textit{tendi} included Biersteker and Plane say: "This work is a landmark in the study of Swahili literature."

3. Position in the Discipline

The colleagues Allen was working with closest were mostly Swahili (e.g. Mnyampala, Nabhani, Fadhil, Shariff); Western colleagues were often interdisciplinary contacts (e.g. King, Freeman-Grenville). Standing in the tradition of the early scholars Krapf, Taylor, Lambert and Werner, the one Allen valued most among his contemporaries in literature studies is Dammann who was like himself following the critical methodology; he strongly disliked the "popularising" tradition of literature editions which were produced by Harries and Knappert as they show little appreciation for the literature as such and its authors.

In the practical field of language planning and development, the main counterpart to Allen

\textsuperscript{24} The rhyme scheme had already been described earlier by Hichens (1962: 119f), Meeussen (1967: 166)
\textsuperscript{25} E.g. in \textit{Tendi} Allen acknowledges advice by M. Mnyampala, A Sh Nabhani und Bi Z M. Fadhil.
was Whiteley, from whom Allen took over first the chairmanship of the EASC and afterwards the post of Director in the Institute for Swahili Research. These shifts appear to mark a general development from purely linguistic to more literary and interdisciplinary research interests with the end of colonial times. As to the work of the EASC, Allen found Whiteley to overestimate its influence via the written word, whereas Allen believed the orality element to remain strong.

4. Conclusion

J.W.T. Allen has until now mainly been valued for his collection of Swahili documents and the activities in language development, but only with few people for his academic contributions. However, these things are closely interwoven and it is not possible to isolate one of them from the others. This is because a great deal of it is connected to the personality of Allen – his love and knowledge of literature, his deep religiousness, openness and often uncompromising straightforwardness.

Literature plays a central part in all these domains: as a reason for and a subject of research, as an incentive and a means of language spread. In research, Allen gave recognition to Swahili literature as art by applying the method of textual criticism – art, created by individual artists, no longer assumed to be culturally determined common property and thus merely tradition. Knowledge in this art made it possible for Allen to convince people to share their cultural heritage, their literature with him. And by publishing this literature Allen wanted to educate and unite people in a feeling of common ground. But in this work he also realised that there was still a lot to analyse and explain about this literature – that is how he came to study prosody.

But this literature Allen learnt from the Swahili people, to whom he could open doors and establish friendship through his convincing religiousness and open mind, seeing his own culture in a critical way. From this point, he could then discover an "emic" perspective of the Swahili. Together with his wife, who was deeply involved in women's life, he could get an overall view of Swahili life and thought. It is difficult to say when Allen realized the key position of his wife for certain spheres of life but it was definitely an immeasurable advantage in the collection of manuscripts.
With taking up the Swahili perspective Allen was giving himself a position outside European academics, thus exposing himself to personal marginality, additionally to geographical and methodological marginality. But it actually seems that he quite consciously was seeking distance to anything European, rather associating with Swahili. This was also preferable as it was offering more freedom for straightforward criticism.

References

Allen, H.J.B

Allen, J.W.T.
1945: *Arabic Script for Students of Swahili*. Supplement to *Tanganyika Notes and Records*.
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Biersteker, Ann & Mark Plane


Dammann, Ernst


Eastman, Carol and Farouk M. Topan


Harries, Lyndon


Hichens, William

Knappert, Jan

Meeussen, A.E.

Miehe, Gudrun

Parker, Beverly L.

Whiteley, W.H.

Appendix: Bibliography of Works written, translated or edited by J.W.T. Allen

A Publications by Allen as an author (A), Translator (T) or Editor (E)


# entries added following the bibliography by N.Q. King in ‘Desturi za Waswahili’ (1981), pp. 252-254.

* entries based on my own research

Numbering follows my own, chronological order as to the year; for each year, books are listed first followed by articles and reviews.
WHO IS J.W.T. ALLEN?

1938
(1) *Maandiko ya Kizungu yaani kitabu cha kusomea herufi wanazitumia wazungu.*

London: Longmans Green & Co. (A)

revised new edition in 1948 without involvement of Allen

1939

Swahili original text was contribution to essay competition and published as “Utemi wa Waganga wa Mvua kwa Waniramba” in *Mambo leo* 14, 163 (1936): 109 (Thomas Geider, p.c.)

1944
(3) World literacy. *Tanganyika Notes and Records* 17: 1-5. (A)

1945
(4) *Arabic script for students of Swahili.* Supplement to *Tanganyika Notes and Records.* (A)

Allen reworked the material and prepared a new edition but it never came to publication

(5) *Utenzi wa Kiyama.* By Hemed bin Abdallah bin Saidi e-Buhry. Translated by Roland Alien. Special Supplement to *Tanganyika Notes and Records* 26. (E)

(6)* (Notes:) The name ‘Dar es Salaam’. *Tanganyika Notes and Records* 19: 67-68. (A)

1949

1950
(8)* (Notes:) Tenzi. *Tanganyika Notes and Records* 28: 81-83. (A)

1955

1956


1958

(11)# *Sheria za serikali kuu*. Dar es Salaam, Government Printer. 33 pp. (A)

with Muhammad Kombo

(12)* (Review:) Shaaban Robert, Siti bint Saad. *Tanganyika Notes and Records* 51: 268. (A)

1959


edited by J.W.T. Allen


1960

(17)* Editorial. *Swahili* 31/2: 109. (A)

1961


(20)* The elision of the subjective prefix and the use of negative questions in Swahili. *Swahili* 32/2: 67-68. (A)

1962


edited by J.W.T. Allen and William Mbago
WHO IS J.W.T. ALLEN?

1963


(23) The Bible in Swahili. *Swahili* 33/2: 125-127. (A)

(24) Utenzi wa Isa. *Swahili* 33/2: 35-36 (T)

on Allen's request published anonymously as not intended for publication in this form.

(25) The complete works of the late Shaaban Robert, M.B.E. *Swahili* 33/2: 128-142. (A)

(26)* (Review:) Brian Gardner, German East, the story of the First World War in East Africa, Cassell *Tanganyika Notes and Records* 61: 227. (A)

1964

(27)# *Notes on Greek grammar for the use of students who are familiar with English and a Bantu language*. A ‘Dini na mila’ paper. Makerere University College. Department of religious studies. 54 pp. (A)


(29) *Diwani ya Shaaban*, 15 vols. (E)

Allen declined title of editor despite major involvement in arranging the material for the edition.

1965


(33)* The case for developing Swahili. *East African Journal* 2/2: 29-34. (A)


1966

(35) Letter answering van 't Veld. *Swahili* 36/2: 197-199. (A)
1967

(36) Reply to van’t Veld. Swahili 37/2: 230. (A)
listed by Allen as: ‘Note on preceding’ (i.e. No. 35)

(37)* The Comoro Islands. A note on the names of languages. Swahili 37/2: 226. (A)

(38) Swahili prosody. Swahili 37/2: 171-179. (A)

1968

(39) Editorial: Swahili 38/1: 1. (A)

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