

"She united with the real people. Beadsellers, marketwomen, workers on strike, Pukkumina prophet, generations of mountain women, labourers digging the soil and the prophetic 'Negro Aroused' are all among the works that speak to her commitment."

While reaching outward to new and tangible designs for social living — self-government, self-management and Independence, Mrs. Manley understood that none of this could be possible without self-discipline and self-control. "She was to play Mother to an entire nation as well as teacher and animateur for a vibrant artistic and cultural movement. True, that movement produced creators in the plastic arts a-plenty, sustained work in the performing arts as in the Little Theatre Movement of which she was friend and ardent supporter and the National Dance Theatre Company of which she was a founding Patron. It produced as well the production of literature celebrating the reality of our own experience in the quest for redemption and hope as Vic Reid so passionately describes his own work and as Edna Manley intended when she edited the volumes of *Focua*."

Her work as Guide and Inspirer instilled in all this outburst of creativity that sense of process, disciplined and sustained application without which a society in conscious growth cannot truly develop."

"It was these very qualities which facilitated her deep involvement in the social revolution of 1938 and the protracted journey to full independence. The fact that we have since been able to withstand the travails of change and development, whichever the Administration and whatever the mistakes we have made and continue to make, bears testimony to the wisdom of Edna Manley and her generation when they decided to fight to have us live in a civilised society and not on a plantation, to run a country and not a bazaar, to live as human beings in

constant, or even cantankerous, dialogue and not as zombies presided over by some Paramount Tin God who will brook no disagreement from the lowly subjects."

In his sermon, the Rev. Sherlock called Mrs. Manley, 'The Mother of today's Jamaica,' and said it was "fitting that the State should recognize her contribution to the totality of our national life in an official service and fitting also that she be buried near to her husband the late Rt. Excellent Norman Washington Manley, National Hero."

Preceding the funeral service was a special musical tribute by the staff and students of the Jamaica School of Music — a concert of songs and instrumental music.

Jimmy Tucker, soloist, sang two songs and Ian Hird, a music student, played a solo on the saxophone, "Arioso" by Bach.

Well-known soprano and tutor at the Jamaica School of Music, Mrs. Pauline Forrest-Watson, sang Schubert's "Ave Maria". Vibart Seaforth (base) sang the negro spiritual, "Swing Low Sweet Chariot".

During the service, the opening sentences were done by Catholic Archbishop of Kingston, the Most Rev. Samuel Carter and the Rev. Mr. C. Evans Bailey, chairman of the Jamaica Methodist District.

The first prayer was said by the Rector of the Church, the Rev. Fr. Clinton McGhie.

The First lesson, based on Isaiah 61: 1-3, was read by Mrs. Manley's grand-daughter, Sarah, while the second lesson, for which the text came from Revelation 4: 1-8, was read in contrasting voices by a grandson, Norman Jnr. and grand-daughter, Rachel. Psalms 23 — The Crimond — was performed by the congregation and the third lesson, taken from St. John 14: 1-6 was read by a grand-daughter, Natasha.

Prayers were said by the president of the Jamaica Council of Churches and Methodist Minister, Dr. the Rev. Terrence Rose. Poetry readings were as follows: "My Country Grows" (H.D. Carberry) read by Easton Lee; "Dawn" (M.G. Smith) read by Erica Allen and "Litany" (George Campbell) read by Easton Lee.

The poem, "The Gate," written by her grand-daughter, Rachel Manley-Cinman, was read by Leonie Forbes. William Blake's famous poem "Tiger, Tiger" was read by Rooney Chambers.

Mrs. Marilyn Bryce-McDonald sang "Amazing Grace" and the National Chorale performed "Speed Your Journey, under the baton of Maurice Gordon. A special musical arrangement was done by the University Singers, who sang "The Lord is My Light and Salvation", with soloist, Darcy Tulloch. They were accompanied by drummers. The arrangement was an adaptation by Noel Dexter.