

Reference Number: ..649/64..

Publications Control Board,

Title and Author: WHEN THE LION FEEDS.

CAPE TOWN.

..... WILBUR A SMITH.

..21.4.64.

Reader:

REPORT OF READER.

1. Synopsis of Publication:

..... There are synopses of the story on the inside flaps of the dust-
..... cover and also on the first page.
.....

OPINION. It is a difficult case. The subject matter of the book
..... is of special interest to South Africans and seems to be reasonably
..... accurate historically. Though not strictly a work of literature, it
..... is a purely episodic "thriller", it is well enough written to be
..... highly entertaining and would undoubtedly have a big sale amongst
..... the general public. It is very easy to read.
.....

..... However, some of the sex-episodes seem definitely pornographic in
..... intention and effect (see esp. pp. 46-8). The language is sometimes
..... offensive. There is also a great deal of violence and bloodshed
.....

p.t.o.

2. References to pages on which appear passages considered to be inde-
cent, obscene or objectionable in terms of the Act.

- (a) Crime and the technique of crime
- (b) Lawlessness, murder and sadism
- (c) White slavery and prostitution 227
- Passionate love scenes 71, 383-4, 117.
- Sexual intercourse 48, 72, 284, 399.
- Loose morals 49, 303-4.
- Sex perversion
- Description of women's bodies .. 46-7, 149.
- (d) Other objectionable features
- (e) Blasphemous and objectionable language .49, 76, 217, 259.
- (f) Offensive intermingling
- (g) Subversive propaganda
- (h) Objectionable advertisements
- (i) Objectionable cover or dust cover
- Sadistiese wreedheid 198-199.

(P.T.O.)

3. General remarks and opinion:

.....described with relish and brutal fighting, sometimes held up for...
admiration (see e.g. pp. 359-61). In view of these considerations
especially its small literary merit) I recommend, with some hesita-
tion, that it be banned.

Sgnd. C.J.D. Harvey.....
 Signature of Reader.

| Quorum | Approved | Rejected |
|-----------------------|----------|----------|
| C.J.D. Harvey..... | | X |
| T.T. Cloete..... | | X |
| A.P. Grové..... | | X |
| H.v.d.M. Scholtz..... | | X |
| G. Dekker..... | | X |

Decision: ~~Approved~~/Rejected.

Dust Cover.

This Edition.

All Editions.

Chairman ...G. Dekker.....

Date21.5.64.....

Bevestig deur K.K.:

R. Theron.

A. van Wyk. 25.5.64.

J.G. Sutton.

N.J. le Roux.

The story of this novel is given in the blurb before the title page and on the dust cover. The „lion" is Sean Courteney, of splendid physique, reckless and with strong appetites which he ruthlessly gratifies causing suffering to others. One of his devoted Zulu followers says to him: "'Nkosi. Something always dies when the lion feeds - and yet there is food for those that follow him," thus explaining the title of the book.

In Part I, "Natal", we see Sean growing up on a cattle farm in Natal together with his frail twin brother Garrick whom he dominates. By his headstrong disobedience he is the cause that his brother loses a leg. His ideal is his hard hitting father who is secretly proud of his strong willed son. They take part in the Zulu war in which the father loses his life. Sean is also believed killed and when he returns he finds his brother married to Anna with whom Sean has had passionate sexual relations and who is pregnant by him. When she wantonly wants to continue the affair he disappears leaving his share of the farm and all his cattle to his brother's first born.

In Part II, "Witwatersrand", we see him in partnership with the equally tough Duff Charleywood amassing a fortune in the gold-rush and by running a brothel. Tricked by the sinister sly Hradsky they loose everything and set out to make a new start, Duff as a prospector, Sean as an ivory hunter. Duff dies a terrible death of Rabies, Sean woos and marries Katrina the daughter of a Dutch farmer. After a last fling in his old haunts in the city of gold he intends to settle down but Nemesis catches up with him when his wife, whom he truly loves and has nursed through a nearly fatal attack of blackwater fever, in her condition of physical and mental depression suspects him of being unfaithful with Candy, a friend of the hectic gold rush days who is in love with him. With his son and faithful Zulu servants he starts a new trek.

This is a racy story of violent action, ruthless fighting, bloodshed, brutal sexual indulgence; entirely extrovert, it is an historical novel which is really a thriller. It has no real literary merit but in a clever way supplies ~~entirely~~ reading

popular

with an open eye to the taste of a wide public and will undoubtedly succeed in appealing ^{to} the type of reader it caters for.

Unfortunately the author indulges in offensive sex episodes and references to sex which in their drastic description do not convince as functional but in their would-be daringness belong to his apparatus for giving this novel the popular appeal of a "tough book". We refer to pages 46-49; 70-72; 117; 140; 149; 180; 186; 227; 250; 274-275; 282; 284; 286; 303-304; 383-384; 399. The same applies to the use of sacriligious, obscene and offensive language. We refer to pages 76; 83; 96; 127; 168; 171; 206; 217; 220; 243; 258; 368. Brutal fighting is described with relish and held up for admiration (eg. p. 359-361) and the cruel scene of "giving them the wheel" (p. 198-199) verges on sadism.

For these reasons we regret to have to ban this book as "indecent, obscene, offensive and harmful to public morals" (section 5.2.(a) of Act no. 26 of 1963 and also as "blasphemous and offensive to the religious convictions or feelings of any section of the inhabitants of the Republic" (Section 5.2.(c)).

6/8/64.

Whe^{be} the Lion Feeds

Ek wil nie weereens die twyfelagtighede bladsy-gewys opnoem nie: dit is reeds uitvoerig gedoen in die verslae van die voorsitter, van prof. Harvey en uitvoeriger nog in die van prof. Grové. Ek volstaan daarom met 'n paar algemene oorwegings.

(a) Die boek kan selfs met die beste wil ter wêreld, nie as literatuur beskou word nie. Dit is 'n by tye heeltemal vlot geskrewe spanningsverhaal volgens die beproefde resep: geweld, seks, ontug, brassery en dan telkens die sentimentele "hang-over" (vgl. o.m. hfst. 27) wat egter nooit in staat is om diepgang aan die verhaal te gee nie. Vgl. Sean se reaksie op sy ervaring in skag nommer drie, op die dood van sy vriend Duff, op die dood van sy vrou. Veral l.g. geval is 'n tipiese voorbeeld van die outeur se magteloosheid om reg te laat geskied aan werklik ingrypende gebeurtenisse. Na Kristina se melodramatiese doodsprong is dit vir Sean asof alles, "all the dreams and the laughter and the love", verby is. Dan vra die kind: "Why are you squeezing me so hard, Daddy?" Dan ontspan die kragtige Sean, hy kyk na die kind op sy skoot, en besef: "It was not finished it was only a new beginning." Die cliché-oplossing vir die cliché-situasie.

(b) Ek het op hierdie sentimentele sterktwispelings ingegaan omdat ek daarvan oortuig is dat ~~die~~ verdedigers van hierdie boek ~~gaan~~ wys op dinge soosx dié om die boek se goeie trou te bewys. Hulle sal ook wys op die "mooi" verhouding" tussen Boer en Brit, tussen die witman en die Bantoe, die goedigheid en selfs die basiese goedheid van iemand soos Candy. Maar dit is in werklikheid alles "candy", suikerstrooisel wat maar al te gou op die tong smelt.

(c) Die boek is, blykens koerantartikels, 'n "best-seller". En geen wonder nie. Hy is gesitueer in Suid-Afrika, daar word ~~gebakke~~ ~~geblakei~~ ~~en gevry~~ ~~en geskiet.~~ Die leser hoef nie die gebeure in 'n vorige hoofstuk vas te hou nie - die hele opset is episodies (hoe ver is ~~niex~~ Sean se Natalse

verlede nie alreeds in Sean se Witwatersrandse jare nie!). Die styl, insoverre as wat 'n mens die woord hier in die mond mag neem, is vlot en vlak. Al hierdie dinge verseker die boek van 'n baie breë en gedifferensieerde leserspubliek. Ook jong jongmense gaan hom verslind. En dan word situasies soos dié wat uiteengesit word op bv. bl. 72 onverdedigbaar. Oor dit wat hier gebeur geen sweempie van afkeuring nie. Inteendeel, op die betrokke growwigheid volg 'n uiters poëtiese oorgang na die normale geslagsdaad: "Filling like a sail in a hurricane..." Dit is 'n baie verskuilde vorm van goedpraterij, van "normalisering". Ek kan my nie voorstel dat dit 'n heilsame invloed gaan hê op die waarskynlike leserskring wat ongetwyfeld in hoë mate uit tienerjariges saamgestel sal wees nie.

(d) Die boek is nie werklik so "tough" as wat hy wil voorgee nie. Wanneer Sean b.v. in 'n geveg betrokke raak (voorbeeld is Sean se geldmaak-gevegte op die Rand, sy "epiese" bakleiery met sy aanstaande swaer) het 'n mens heeltyd die gevoel dat dit gaan soos in die films: die ster se plek word ingeneem deur 'n "stunt"-deskundige wat op gevaarlike en kwetsuurlike oomblikke in die bresse tree sodat die ~~xxx~~ manlike held se pragtige profiel ongeskonde mag bly. Die vergelykings waarop Grové wys (bv. die "menstrual odour" op bl. 96, dié van die orgasme ens.) is ~~xxxxxxxxxxxxxxx~~ eweneens vals. Is dit waarskynlik dat die jong Garrick die beeld van die "menstrual odour" sal gebruik; of dat die betreklik ongeskonde Sean met sy vriend Duff 'n gesprek oor homoseksualisme (190) sal aanknoop. Al hierdie dinge dui op die voëlent-karakter van die gewaagde dinge. Hulle kom nie uit die karakters uit voort nie, dit is die ~~xxxxxxxxxxxxxxx~~ outeur se bydrae. Hulle is nie ingebou in die verhaal nie, hulle vervul dieselfde funksie as ~~die~~ 'n prikkelende illustrasie wat nooit waar gemaak word nie.

Stewart

Smith: When the lion feeds.

Rapport.

Ek glo nie 'n mens kan sê dat hierdie boek bloot met die oog op seksuele prikkeling geskrywe is nie. Daarvoor is daar te veel detail van 'n nogal uiteenlopende aard. Wat ons m.i. wel kan beweer is dat die aksent deurgaans op die sensasionele val, dat die verhaal geen innerlike noodwendigheid besit nie maar bloot op een gruwelike voorval na die ander steun om aan die gang te bly: buite-egtelike gemeenskap, oorlog, aanranding, bloed, vuiggevegte, sadisme, dronkenskap, selfmoord. Die seksuele vorm maar een van die elemente in hierdie ongesonde skouspel.

Daar is 'n goeie kwota sekstonele, sommige nogal uitvoerig beskryf. Paarty van hulle sal miskien verdedig kan word, maar daar is veral drie wat vir my op die randjie af is:

- (a) Dié op bl. 71 en 72, veral die eerste twee paragrawe op bl. 72. Hier het ons met 'n perversiteit te make, veral as ons daaraan dink dat dit jongmense is. Bou hierdie twee karakters so optree in die lig van die voorstelling wat die boek van hulle tot op daardie stadium gegee het? Of probeer die skrywer ekstra 'kick' aan sy beskrywing gee?
- (b) Die geval op bl. 117 is al erg, maar nog valser en skokkender is dié op bl. 284. Die vrou wat haar hier so wulps oorgee, is een wat veronderstel is om tog iets van 'n integriteit te besit, iemand wat veronderstel is om diep geskok te wees, wat nog diep-in besorg is oor die welstand van die man wat haar bedrieg het. Let op hoe die brutaliteit van haar oorgawe spreek uit die taal: hurt me deep, cobra-headed, tore off, bayoneting through the soft veil, en dan die brown smudges. As ons hierdie passasie, kontekstueel gesien, nie kan afkeur nie, kan ons niks afkeur nie. Hy is sleg -- sedelik, en stilisties... grof.
- (c) Bl. 399. Weer 'n oorgawe. Oenskynlik gebeur dit met skroom en fyngevoeligheid. Dis immers iets van die hart. Goed. Maar dan verraaie die skrywer hom weer in sy styl met die enkele prikkelende detail: She slipped the buttons and her clothing fell away -- die love het „lerve" geword.

Hiermee is ons by die styl van die boek. En hierin reken ek moet ons antwoord lê as daar geredeneer word dat die boek maar net getrou is aan 'n harde, onverfynde tyd. Som 'n argument gaan nie op nie. Ons beswaar is nie teen die gruwelike materiaal as sodanig nie, maar teen die growwe, ongenuanseerde, crû hantering daarvan, die valsheid. Bewyse:

- (a) Die talle vergelykings wat geen bydrae lewer nie maar slegs bereken is daarop om te skok: bl. 96 (menstrual odour), bl. 217 (die beeld van die hoer), bl. 226, bl. 230 (orgasme), bl. 243, bl. 257, bl. 369 (wat is die visuele of psigologiese betekenis van so 'n beeld; dis bloot banaal), bl. 401.
- (b) Die onnodig, terloopse skuins woordjies en daardjies wat toon dat die monster nie diep onder die oppervlakte lê nie: 140 (die gedagtebeeld van Sean), 180, 186 (volkome onnodig vir die verhaal), 189, 275, 439.
- (c) Die growwe terminologie, bv. die dierevergelings waar die die geslagslewe van mense raak (303, 48), die stereotipe aanbieding. Let bv. hoe skrape op die rug en bloed telkens moet blyk gee van vurige ~~XXXXXXXX~~ seksuele reaksie aan die kant van die vrou (177, 284).

Donatredag

Graete prof. Hebbeler,

H. Brown

Ek het die boek eerste gelees en toe in 'n paar weke.
Hy sal u seker mond (Sondag) of maandag leel. Ek het maar
breidse verslagie opgestel; ek weet nie of dit nodig is nie.

Graete,

Keupen

Reference Number: 649/64

Publications Control Board,

Title and Author: When the

CAPE TOWN.

Lion Feeds - W. A. Smith

16.7.1964

Reader:

REPORT OF READER.

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3. General remarks and opinion:

Vier wpy, is... *hovers* in... problem... *time*
general... *Dear* is... *subtle*... *abstained*; *ab. con*
hulle... *egter*... *int*... *as*... *mitgesproke*... *paragraaf*
spreek... *tonaar*... *betoon*... *nie*... *hulle*... *lousie*
im... *thou*... *con*... *ke*... *van*... *redes*... *in*... *dis*
as... *onwettig*... *blatempel*... *woord*... *dit*
is... *egter*... *in*... *lykwige*... *mitgeval*... *in*... *sh. won*
der... *q*... *dit*... *so*... *gretig*... *gelle*... *sal*... *woord*
hoor... *reeds*... *gite*... *to*
staan... *by*... *my*... *tempel*... *gelyk*
veel... *meer*... *werk*

Signature of Reader.

The Endemann

25-7-64.

| Quorum | Approved | Rejected |
|---------------------|----------|-----------------|
| <i>The Endemann</i> | | <i>K. P. P.</i> |
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Decision: Approved/Rejected.

Dust Cover

This Edition.

All Editions.

Chairman

Date