

Toetrede

Liturgie van die Lig

Aansteek van die kerse

Woorddiens

Tema: “Belê jy in jou siel?”

Skriflesing: 2 Korinthiërs 8:7-15

Broodjies vir die pad

Peter Robert Lamont Brown (born 26 July 1935) is Rollins Professor of History Emeritus at Princeton University. His principal contributions to the discipline have been in the field of Late Antiquity. His work has concerned, in particular, the religious culture of the later Roman Empire and early medieval Europe, and the relation between religion and society.

Brown, who has a knowledge of at least 26 languages, has been instrumental in bringing coherence to the study of late antiquity as a field. Within this broad field, he has also been central in the study of Augustine, monasticism (both the eremetical "holy man" and coenobitic alternatives), the cult of the saints and the practice of sexual renunciation. More recently, he has made fundamental contributions to the study of power relations in late Roman society and to the study of financial giving. He has produced a steady stream of articles (several being classics in the field) since 1961, and a steady series of influential books since 1967.

Brown established himself in 1967 (at 32) with his acclaimed biography of Augustine of Hippo. He published a new edition in 2000, with two new epilogues, one focusing on new evidence and the other on new interpretations.

In his book *The World of Late Antiquity* (1971), he put forward a new interpretation of the period between the third and eighth centuries AD. The traditional interpretation of this period was centred around the idea of decadence from a 'golden age', classical civilisation, after the famous work of Edward Gibbon *The History of the Decline and Fall of the Roman Empire* (1779). On the contrary, Brown proposed to look at this period in positive terms, arguing that Late Antiquity was a period of immense cultural innovation.

Brown was influenced in his early works by the French Annales School, and specifically the figure of Fernand Braudel. Following this school, Brown analysed culture and religion as social phenomena and as part of a wider context of historical change and transformation. The *Annales* influence in Brown's work can also be seen in his reliance on anthropology and sociology as interpretative tools for historical analysis. Specifically, Brown received the influence of contemporary Anglo-American anthropology.

His research has been devoted chiefly to religious transformation in the late Roman world. His most celebrated early contribution on this subject concerned the figure of the

'holy man'. According to Brown, the charismatic, Christian ascetics (holy men) were particularly prominent in the late Roman empire and the early Byzantine world as mediators between local communities and the divine. This relationship expressed the importance of patronage in the Roman social system, which was taken over by the Christian ascetics. But more importantly, Brown argues, the rise of the holy man was the result of a deeper religious change that affected not only Christianity but also other religions of the late antique period – namely the needs for a more personal access to the divine.

His views slightly shifted in the eighties. In articles and new editions Brown said that his earlier work, which had deconstructed many of the religious aspects of his field of study, needed to be reassessed. His later work shows a deeper appreciation for the specifically Christian layers of his subjects of study.

His current research focuses on wealth and poverty in late antiquity, especially in Christian writers.

https://en.wikipedia.org/wiki/Peter_Brown_%28historian%29

Brood vir die pad

Bewus-syn-stroom

Christa Morrison

Gert Vlok Nel sing van “'n trein riding into rain”. Ek sien die prentjie van gloeiende kole, die stoker se roetbevlekte vel wat soos water oor bultende rivierklippe span-ontspan-span-ontspan, sweetdruppels wat gly en val, hergebore herrys, en voortstroom. Bondels swart en wit rook wapper en alles word een, ingesluk, verdwyn, in ‘n dik grys gordyn van vallende water.

Dís my ervaring wanneer ek sekere werk van Allen Ginsberg, Jack Kerouac, Federico García Lorca of Leonard Cohen lees/luister, ook Bob Dylan en Nel. Hul gewaarwordinge neem my, sleur my, ek word een, ek behoort (nie meer aan myself nie).

Waar vind mens 'n bewussynstroom – die konstante voortdurende vloei van idees, waarnemings en emosies?

Die wetenskaplike vraag na die bergplek, fontein, en verloop van hierdie stroom gewaarwordinge is onopgeklaar. Waar en hoe in die brein en senuweefsel bestaan dit? Beweeg dit in 'n stroom? In 'n stroom neurons? Hou dit ooit op? Hoe bring mens dié kloutjie by die oor?

Ek vermoed dís waar ons die stemme wat in elkeen van ons smee, troos of woed die helderste hoor. Dís die gang waar ek die son oor 'n soutpan sien opkom en ondergaan, my doodgebore baba hoor lag of huil, herinneringe troostend of seer vinger teen my wang – dít is waar ervarings soos kunswerke staan en hang.

“The artist, and particularly the poet, ... must heed only the call that arises within him from three strong voices:

the voice of death, with all its forboding,

the voice of love and

the voice of art.”

~ Federico García Lorca

Bewussynstroom as literêre styl

Bewussynstroom word op writershistory.com gedefinieer as “a literary style in which the author follows visual, auditory, tactile, associative, and subliminal impressions and expresses them using ‘interior monologue’ of characters either as a writing technique or as a writing style that mingles thoughts and impressions in an illogical order, and violates grammar norms.

The phrase ‘stream of consciousness’ was first used in 1890 by William James in *Principles of Psychology*. In literature it records character’s feelings and thoughts through stream of consciousness in attempt to capture all the external and internal forces that influence their psychology at a single moment. Any logical or sequential approach is disregarded.”

Hoe bewus is digters (en ander kunstenaars) van mekaar, waar stroom hul temas, tegniek, styl, gedagtes of invloed saam?

Leonard Cohen & Federico García Lorca

Cohen het in ‘n 2011-onderhoud genoem dat hy hordes Engelse digters behoorlik gelees het, maar dat dit die stem is van die Spaanse digter Federico García Lorca wat in sy gedagtegang weerklink. Hy sing onder andere ‘n los Engelse vertaling van Lorca se gedig *Pequeño vals viené* uit *Poeta en Nueva York* (A Poet in New York).

[...]

Gert Vlok Nel, Ginsberg, e.a.

In ‘n handgeskrewe brief laat weet Gert Vlok Nel vir my: “Ek is baie lief vir die skrywers wat jy noem, buiten Lorca wat ek nooit gelees het nie. Al die skrywers het seker ‘n invloed gehad op my werk, en in my lewe het hulle werk my getroos in donker tye.

Van Ginsberg het ek *Howl* gelees en *Kaddish*. Van Kerouac het ek *On the road*, *The Subterraneans* en *Dr Sax* (my favourite) gelees.

Mr Tambourine Man van Dylan is my gunsteling van alle tye. Dis ‘n song wat duidelik deur Kerouac beïnvloed is, reëls soos ‘though you might hear laughin’ spinnin’ swingin’ madly across the sun, it’s not aimed at anyone, it’s just escapin’ on the run’ en ‘far from the twisted reach of crazy sorrow’ (pure Kerouac).

Cohen is in staat tot suiwer skoonheid.

My invloede is nie Suid-Afrikaans of Afrikaans nie, alhoewel ek in my jonger jare baie lief was vir David Kramer en André le Toit.”

Gedigte

“My gedigte en songs verskil heeltemal van mekaar. Ek het my gedigte probeer skryf met groot liefde en groot koudheid.”

Nadat ek Nel se bundel *Om te lewe is onnatuurlik* herhaaldelik gelees het en ook die Nederlandse dokumentêre film oor hom *Beautiful in Beaufort-Wes* gekyk het, begin ek ‘n goeie gevoel kry vir wat hy met “groot liefde” en “groot koudheid” bedoel. Nie net word die gestroopte landskap beklemtoon en baie bedag en vaardig uitgebeeld nie, maar die karakters word ook van hul maskers en hul klere gestroop. Die waarheid word tot op die been oopgekerf, maak nie saak hoe seer dit maak nie.

In ‘n Skype-onderhoud met Walter Stokman, die vervaardiger van die dokumentêre film *Beautiful in Beaufort-Wes*, verduidelik hy waarom die film asook Nel so goed en gul ontvang is en hoog geag word in kuns- en kultuurkringe in Nederland: “Die film en Gert se werk is nie net ‘n portret van Gert en Beaufort-

Wes nie, dis ‘n portret van Suid-Afrika, ‘n samespel van alles. Dis romanties, eksoties, hartseer en vol belofte.”

[Meer oor Nel se bande met Nederland en ook ‘n paar van sy gedigte.](#)

en

[‘n Pragtige animasiefilm van Nel se gedig *Timotei Shampoo*.](#)

Songs

“My songs is warmer en lyk meer ‘stream of conscious’, dalk omdat hulle dikwels in gesprekvorm is met ‘n aangesprokene (‘Gert bo die grond roep na Koos onder die grond kom in Koos, kom in kom in’ – beïnvloed deur die radio-kommunikasie by Kampusbeheer).”

Nel het *Waarom ek roep na jou vanaand* (op sy *Beaufort-Wes se Beautiful woorde* CD) geskryf in 1997, die jaar waarin Ginsberg gesterf het. “Dis pure ‘stream of consciousness,” skryf hy: “Ek het vir 2 maande aan die song gewerk tydens nagskofte by Kampusbeheer om daai *effort*-lose effek te kry. Die song wemel van refleksies na ander skrywers se werk.”

Uit Ginsberg se *Howl* herken ek:

“*n impulse van winter, midnight street light,
Small-town rain amongst other things*”

Uit Claude ‘Curly’ Putman se *Green, green grass of home* (ek wonder of Nel dit in Tom Jones of Johnny Cash se stem hoor):

“*The old hometown look the same
As you step down from the train
En daar’s jou ma en jou pa en Mary down the lane*”

en sou

“*So sail slowly slowly
All ye ships of the night*”

reflekteer na Ovidius, T.S. Eliot of Henry Wadsworth Longfellow? Is *beauty* en *west*, selfs *Mary* ook verwysings na Jack Kerouac?

Temas, tegniek, styl, gedagtes, invloed en verwysings stroom saam – in riviere, treine, die oop pad, uit en in alle windrigtings.

Die suidpunt van Afrika, die uitgestrekte vlaktes van die Karoo, die N1, die treinspoor, Gert Vlok Nel en die taal Afrikaans loop nie afsonderlik of alleen nie, is nie kaal nie, nie onaangeraak deur hierdie digters/sangers nie.

“When the railroad trains moaned, and river-winds blew,
bringing echoes through the vale, it was as if a wild hum of
voices, the dear voices of everybody he had known, were
crying...”

~

“I hope it is true that a man can die
and yet not only live in others

but give them life,

and not only life,

but that great consciousness

of life.”

~ Jack Kerouac

<http://versindaba.co.za/2015/06/13/christa-morrison-bewus-syn-stroom>

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