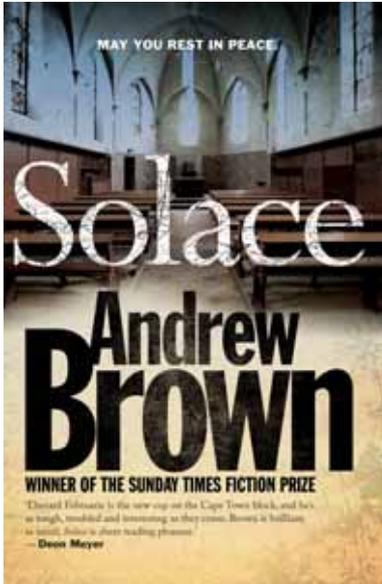


Murder & pestilensie

Many lawyers have succumbed to the urge to write, notes **Jean Meiring**. Henry Fielding, CJ Langenhoven and John Grisham spring instantly to mind. Andrew Brown of the Cape Bar and Piet de Jager of the Pretoria Bar are among those keeping this time honoured tradition alive.



Solace

By Andrew Brown, Cape Bar

In May 2012, a new novel *Solace* appeared from the pen of Andrew Brown, member of the Cape Bar and police reservist. It was published by Zebra Press.

In 2006, Brown was awarded the Sunday Times Fiction Prize for *Coldsleep Lullaby*. In 2009, *Refuge* appeared.

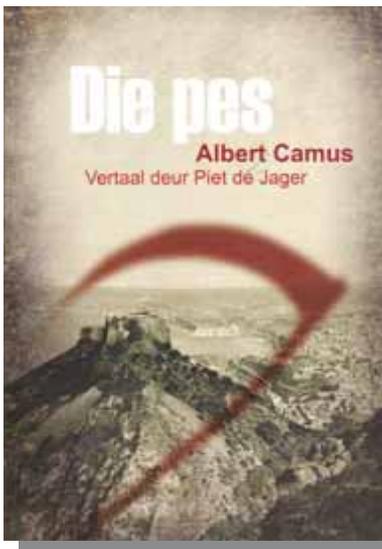
In *Solace*, Brown reprises the character of Inspector Eberhard Februarie, who is again called upon to unravel an apparently insoluble crime.

The body of a Muslim street child is discovered in a Cape Town synagogue – his heart rent out of his chest – and this threatens to unleash a wave of religious violence in the city.

Solace has been met by a gale of critical approval.

On the *Daily Maverick* website, critic Jonathan Amid wrote: 'Brown is a shrewd writer, and *Solace* sees him firing on all cylinders. Where *Refuge* has Brown venting at a gated bourgeoisie blighted by seeming indifference to the predicament of the city's underclass, *Solace* is more ambitious, more global in its reach: it is an exploration of religion, probing the three monotheisms of the Mother City, and it uncovers intolerance and fundamentalism in a study of 'the length and the depth of the human condition itself.'

In *The Times*, Luso Mnthali wrote: 'Brown weaves the thread of his story with an eye closely on local events and personalities, which form the basis for some of his peripheral characters and plot lines. He captures Jewish rites and beliefs with depth and beauty. The inter-faith committees, street life, township life and police procedures all combine to represent a Cape Town that might have some harsh landscapes, but is never from ordinary life ... Februarie's humanity and failures are what drive him to succeed in solving the case, but it's his loyalty and innate decency that lead him to a redemption of sorts. *Solace* has enough grit, with and intelligent pacing to keep you guessing, right up to the very end.' **A**



Die Pes

Vertaal deur Piet de Jager, Pretoria-balie

In 'n onlangse uitgawe van *Advocate* is vertel van Piet de Jager se verwagte vertaling van die Franse wysgeer, skrywer en Nobelprys-wenner Albert Camus se roman *Die Pes*.

Op 18 Augustus 2012 is dit onder die vaandel van die South Africa-France Seasons 2012 & 2013 by Alliance Francaise in Parkview, Johannesburg, bekendgestel. Protea Boekhuis het dit uitgegee.

Die roman, wat in 1947 verskyn het, vertel die verhaal van die stad Oran in Frans-besette Algerië in die jare veertig. Derduisende rotte kom tot sterwe. Hul karkasse lê, aanvanklik ongesiens, die stad vol. Kort voor lank word die stad deur 'n vreesaanjaende siekte deurtrek. Baie het die roman as 'n allegorie gesien vir die invloed wat die Nazi-besetting op Frankryk gehad het.

By die ter perse gaan van hierdie uitgawe van *Advocate* is *Die Pes* is nog nie deur die dagbladers geresenseer nie.

De Jager, wat die vervaardiger van die voortreflike rolprent *Roepman* was, sal binnekort wéér in die nuus wees as sy volgende prent *Verraaiers*, wat teen die agtergrond van die Anglo-Boere-oorlog afspeel, die silwerdoek tref. Dis geskryf deur sy seun Sallas de Jager en geregisseer deur Paul Eilers. **A**