



DAILY MAVERICK

“We received thousands of votes, exceeding tallies at some local wards !

But in the end, democracy wins, and we’ve found your top photographs of the year, voted for by you.

In ascending order, here are the top five reader pictures of 2023.”





3—Leopard in Singita Sabi Sand, January 2023—Ross Couper



2—Early morning surf, Umhlanga Durban—David Swart



#1 - Poppy—Luca Mendes

Daily Maverick—photographers as stated

THINGS TO ALWAYS REMEMBER

The past cannot be changed

Opinions don't define your reality

Everyone's journey is different

Judgements are not about you

Overthinking will lead to sadness

Happiness is found within

Your thoughts affect your mood

Kindness is free

It's OK to go and move on

What goes around, comes around

Things always get better with time

19th Michael Burchell

19th Earl Hargreaves

20th Brian Marquis

22nd Sue Dalrymple

22nd Veronica Lamson



3rd Marie and Peter Sampson

8th Mandy and Michael Pitt

12th Jenni and Mike Uys



for the twinkle in his eye and mischievous smile

A large, round floral arrangement, likely a centerpiece or a large funeral home's offering. It features a dense collection of white lilies, yellow daisies, and purple flowers, possibly orchids or irises, interspersed with green foliage and ferns. The arrangement is placed on a grassy lawn.

RIP

REMEMBERING CARMEN GARIZIO 1923-2024**A GENTLE SOUL, A LONG STANDING EVERGREEN RESIDENT****OUR THOUGHTS AND PRAYERS ARE WITH ELDA AND HER FAMILY****BEYOND BELIEF – MY SECRET LIFE INSIDE SCIENTOLOGY AND MY HARROWING
ESCAPE by JENNA MISCAVIGE HILL with LISA PULTZER**

Jenna Miscavige Hill is the niece of David Miscavige, the present head of the Church of Scientology. This is a fascinating, and at times scary look at the teachings of Scientology. Jenna's parents were Scientologists so she was involved with the church from as young as 7 years of age. She and her husband, Dallas, had an opportunity to go to Australia on a mission to raise money for the church. Her parents, devoted Scientologists, had left the church at this stage. It was whilst on this visit that Jenna and her husband started to question the teachings of L. Ron Hubbard, the founder of the church. Things didn't seem to match up to what they were seeing on television, discovering on the internet, which they now had access to, and the reactions from people who were openly hostile to them. I found this a very interesting and informative read.

Penny Marek

"The 1st February will see us enjoying wine tasting at the refurbished Clubhouse. Our theme "Welcome to 2024" will endeavour to capture a joyful start to the New Year. Wenche will present a delicious MCC sparkling wine followed by two white wine varietals. I will present a classic red followed by a 1998 Shiraz and 1998 Port, kindly donated by Alan Baxter.

As usual, bring along your R100, a pen and scoring sheet."



John Coetzee

We are having a musical evening with
GORDON EPSTEIN aka GORDON ROCKER

On Friday 9th February at 7pm

As most of you are aware, he is a vocalist, guitarist, one-man band and songwriter. His style is similar to that of Elvis Presley, Cliff Richard and Buddy Holly. It promises to be a lovely evening.

Book at reception by no later than the - 2nd February

Cost R80pp

You are welcome to bring your own refreshments

JOIN US ON TUESDAY 13TH FEBRUARY AT 6PM FOR 6.30PM

TO "CELEBRATE LOVE"

KINDLY BOOK AT RECEPTION BY THE 6TH FEBRUARY

FEEL FREE TO PROVIDE YOUR OWN LIQUID REFRESHMENTS



WE WILL BE HOLDING OUR MONTHLY CANASTA EVENING

ON WEDNESDAY 21ST FEBRUARY AT 7PM

BOOK AT RECEPTION BY NO LATER THAN FRIDAY 14TH FEBRUARY

FEEL FREE TO PROVIDE YOUR OWN LIQUID REFRESHMENTS



JACKY MARQUIS 1946-2024

Deepest sympathies to Brian and his family at this difficult time.

She will be sorely missed by all at the Village.



**A PUB EVENING WILL BE HELD ON FRIDAY
23RD FEBRUARY**

Books of tickets at R100 each can be purchased from reception

For catering purposes, please do not forget to book by the 16th

PLEASE NOTE STARTING TIME IS 18.00

**Our monthly Village walk will take place at 9am
on Friday 23rd February**

Queries can be directed to Myrle Mawman on ext 3053



Sincere condolences to Gordon Collender on the death of his wife

Lorna - she was a vibrant lady who was so proud of her

three great granddaughters



ROCK ART

Sir Laurens van der Post (1906-1996) was a romantic and, to put it kindly, a bit of a charlatan. Nevertheless, he inspired in a positive way some of the thoughts and actions of many young people, including the Prince of Wales and yours truly. More particularly, his book *The Lost World of the Kalahari*, published in 1958, made a deep impression on me. It got me to take a lifelong interest in Africa's rock art.

Because the term 'rock art' can be loaded with sensitivity and sensibility, sometimes pretentiously contrived and pompously proclaimed, it's necessary to say that, for me, rock art includes almost all paintings, printings, drawings and engraving of images of various kinds that have been made on rock surfaces. Nobody has yet come up with a single definition of art that will satisfy everyone. What makes a work of art is that somebody thinks of it as a work of art, albeit that it may be a work of art only for that person. In short, if you think an image applied artificially to a rock is art, it is. But, what about modern graffiti? It could be art to you but not me. I'll let the matter rest there.

South Africa is the custodian of a treasure trove of rock art. It encompasses tens of thousands of rock-art sites. Most of this is a heritage of prehistoric paintings and engravings, but some of the works date from the European colonial period but excluding the last 100 years or so. Eye-witness accounts of the artists in action are non-existent.

Four basic questions attend South African rock art: who created the images; how were they made; when were they made; and why were they made? Answers, at least in part, have advanced significantly during the last +- 70 years, as a result of scientific progress. Pertinent facts: carbon and other chemically based techniques for dating materials used for creating images are something of the last 70 years only; and, it's only recently that a properly trained, fully professional body of archaeologists and supporting scientists has been operating in the field.

I was a young boy when I saw my first so-called Bushman paintings at a shallow shelter near Clanwilliam. My first view of a rock engraving came while hiking through the Fish River canyon in Namibia. The image didn't impress me at the time, but this mindset was to change dramatically for the better soon thereafter when I spent a week in the McGregor Museum in Kimberley. "Fock", is what he said when he first introduced himself to me. His courtesy and old-world charm, however, immediately eased any tension on my part. He showed me a range of magnificent rock engravings. Gerhard Fock and his wife Dora, did much to lift the study of prehistoric rock engravings out of a long period of neglect in South Africa. It's not

surprising, I suppose, that in my youth and still today, the primary perception of many South Africans in response to rock art is encapsulated in what they term Bushman paintings. Rock engravings hardly got a show in; most of the romance (if that's the word) being given over to paintings.

This was aided and abetted by popularisations of less than scrupulous proponents such as Laurens van der Post. For example, he described a large painting of an eland on a vertical rock face in the Tsodilo Hills in Botswana, as one of the last images created by bushmen artists. In his book, he writes that his camera, and those of all his "expedition" members, didn't work in photographing the eland, because of the sacred nature of the site or some such tosh. I was at the same site, together with four colleagues, soon after vd Post's visit. We read his mystical message in a bottle placed at the foot of the rockface bearing the picture of the eland. The bottle and its message were replaced. Perhaps needless to say, all five of our cameras worked perfectly. Many years later I had an opportunity to discuss the incident with vd Post personally. He strongly reaffirmed his original story and his belief in the potent magic of the site.

There are hundreds of thousands of individual rock engravings in the northern Karoo, with the area around Kimberley being something of a hotspot. The engravings were made in three principal ways: incisions of fine outlines; pecking; and, scraping. These methods were combined at times, but pecking was the most common technique. The tools were handheld, sharp and hard stones. All the engravings are in the open, as opposed to sites of paintings that occur in shallow caves and rock shelters. Furthermore, painted sites tend to occur predominantly in the Cape Fold mountains ranging from the Cederberg to the Drakensberg.

There are significant differences in the artistic compositions and the pictorial motifs between paintings and engravings, but large wild animals, mainly herbivorous mammals, account for the majority of images in both sets of art. The engravings rarely feature human figures, in strong contrast with the many images of people and their handprints that occur in paintings. No one knows for sure the meaning of rock art and what purpose did it serve. One thing is certain, no single one-size-fits-all unitary explanation is applicable. The indigenous cultures that conceived South African rock art are dead; killed off finally in the colonial period. The painting and engraving of rocks is no more, although descendants of the artists still survive as generic remnants here and there. Let's protect what we have and try to learn what the artists of long ago intended when they chipped and painted rocks. We have a prehistoric art gallery that's second to none in the world. Let's cherish what remains of a still largely enigmatic heritage.



Rock art at Tsodilo

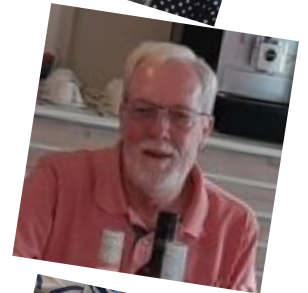
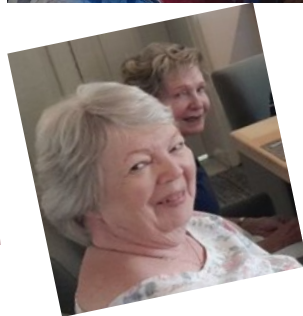
Abridged article: Roy Siegfried



Rock engraving at Wildebeest Kuil on which the logo of 'Ngwao Boswa Kapa Bokoni', the provincial heritage resources authority of the Northern Cape' is based.

Images: <https://en.wikipedia.org>

**OUR FIRST TUESDAY SOCIAL DINNER WAS HELD ON
TUESDAY 16TH JANUARY - A DELICIOUS MEAL FOLLOWED**





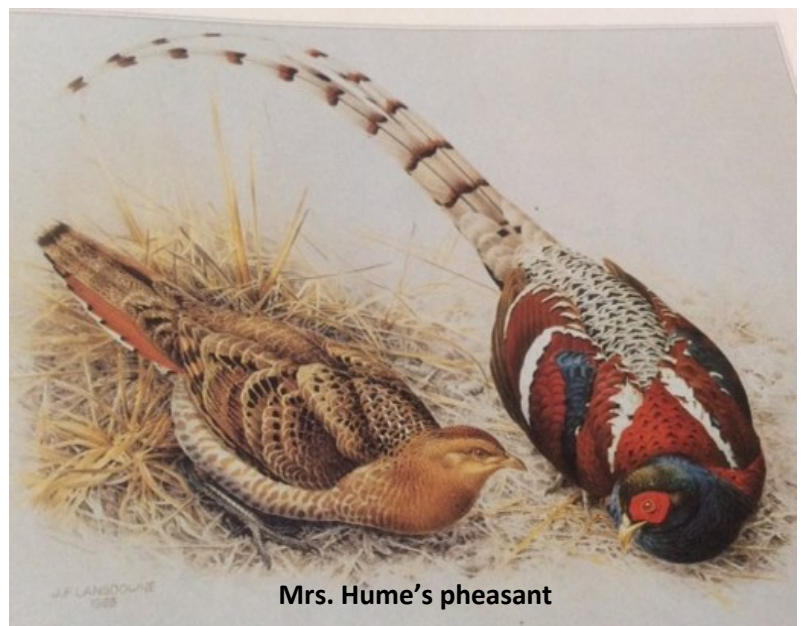


Under the heading “An Audubon for today” it showcases the exquisite paintings of J. Fenwick Lansdowne. Lansdowne was born in Hong Kong of English parents and grew up in Victoria, British Columbia. Stricken with polio at eleven months, he was nurtured by his mother, Edith Lansdowne, to walk. Since Lansdowne had polio he walked with crutches and could only paint with his left hand.

RARE BIRDS OF CHINA - exquisite paintings - words fail me



Impeian Monal



Mrs. Hume's pheasant



ILN 1991

White-neck crane

A TRIP DOWN BOKKOM LAAN IN VELDRIF ON THE WEST COAST

A narrow strip of uneven gravel road next to the Berg River.

Some boxlike buildings.

Jetties with piers.

Containers filled with water and fish and salt, and a very strong smell of fish.

Lines on reed scaffolds full of flat fish tied together, drying in the wind.

What is all this? We had no idea, but were soon to know the fascinating story.

In 1658, only 6 years after the first permanent settlement of Europeans in the Cape of Good Hope, 4 free-burgers were given the right to fish on the West Coast and deliver their goods to the trading posts. In 1711 the new rule was that 1/5 of the catch had to be salted and dried, and that was the start of the lucrative bokkom trade. Veldrif became the Bokkom capital of the world, as 95% of all Bokkom is still being produced in Bokkom Laan.

Each small factory along the narrow strip of road close to the river, has its own jetty in front, from which the boats used to load their catch directly into the factory. The fish used is mullet, or harders, as known in South Africa. Because of overfishing, the catching in the river is now prohibited, and has to take place in the open sea. The curing and drying still takes place in Bokkom Laan.

Veldrif is an ideal place to produce bokkom with easy access to large amount of salt from the local salt producers, fresh water from the river, fish caught in the sea near the mouth of the river, relative low rainfall and a constant wind.

The old factories have not been changed much, except for one fancy bistro. We opted to visit one which had not seen much renovation. They offered us a delicious fishy lunch taken on their pier in the river, where we enjoyed the view and the wonderful birdlife in this conservation area. We left with a feeling of being grateful that this important and very special part of life on the West Coast is being preserved and looked after.

Contributor: Wenche Hovstad



**Ai Art Project 'describe a neighborhood' - student impressions ...
interesting interpretations**

Claremont



Plumstead



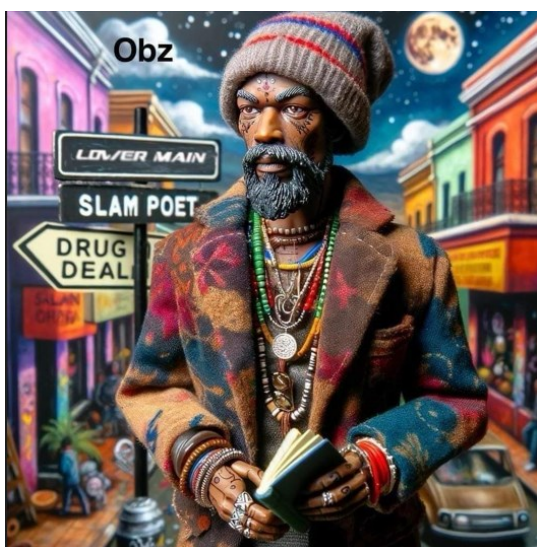
Athlone



Kommetjie



Obz



FishHoek





Noordhoek



Muizenberg



Kalk Bay



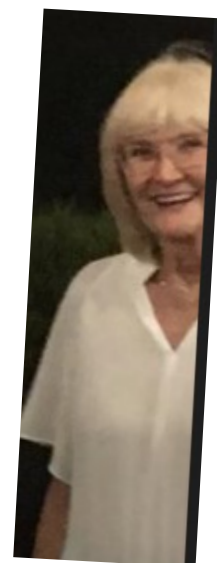
Constantia



Lord of Simon's Town

We had a lovely braai at Sonnenhof on Sunday 31st December to see in the New Year.

A big shout out to Yolanda who “dressed” the tables, Mike and Brian for the music and David, Ernest, Mike and John for doing a lot of the cooking

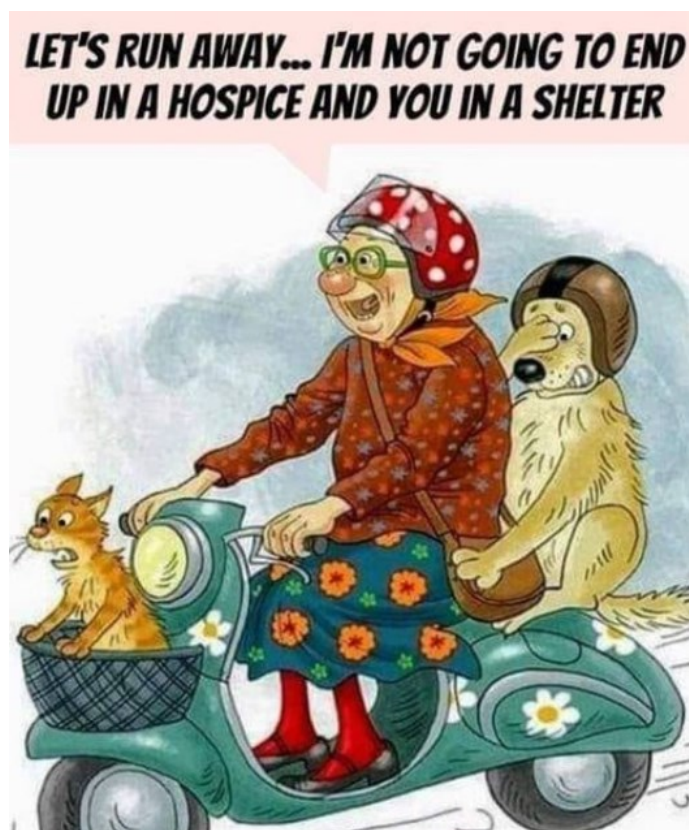


And last but not least, a very warm welcome to Mary Ann and James Doyle
who have moved into cottage 24

and

Mavis and Matthys who have moved into cottage 16

Welcome



Thank you one and all for your contributions - keep them coming to
flickiwal@gmail.com – cut off date for March n/letter is the 16th February

FW