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| **About you** | **[Salutation]** | Tony | [Middle name] | Voss |
| [Enter your biography] | | | |
| Nelson Mandela Metropolitan University | | | |

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| **Your article** |
| Voorslag (June, 1926–July, 1927) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| *Voorslag* (*Whiplash*) was a literary journal published in South Africa from 1926 to 1927. Sold as ‘A Magazine of South African Life and Art’, it appeared monthly until February 1927, then bi-monthly for one issue and finished as a quarterly: one in a long succession of little magazines, from the Pringle-Fairbairn *South African Journal* (1824), which sank after two issues, torpedoed by the threat of censorship, to Stephen Black’s *Sjambok*, launched in 1929, shipwrecked by libel action in 1931, and beyond. Funded by Lewis Reynolds, scion of a plantation sugar family, and edited by Roy Campbell (age 24), William Plomer (age 22) and Laurens van der Post (age 19) for its first three issues, *Voorslag* published verse, prose fiction and criticism, in English and Afrikaans. (Campbell intended to invite contributions in isiZulu.) The editors themselves contributed in all genres: perhaps most significantly, Campbell’s poem ‘The Albatross’ and his review of Eliot, Plomer’s ‘Portraits in the Nude’, and van der Post’s ‘Nimrods van die See’. *Voorslag* was important for its recognition and renewal of and commitment to South African culture, for the debate it provoked and for what it contributed to the subsequent career and *oeuvre* of each of its initial editors, but finally broke on the reefs between age and youth, colonial and metropolitan, capital and labour. |
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| Further reading:  (Campbell, Plomer and Post) |