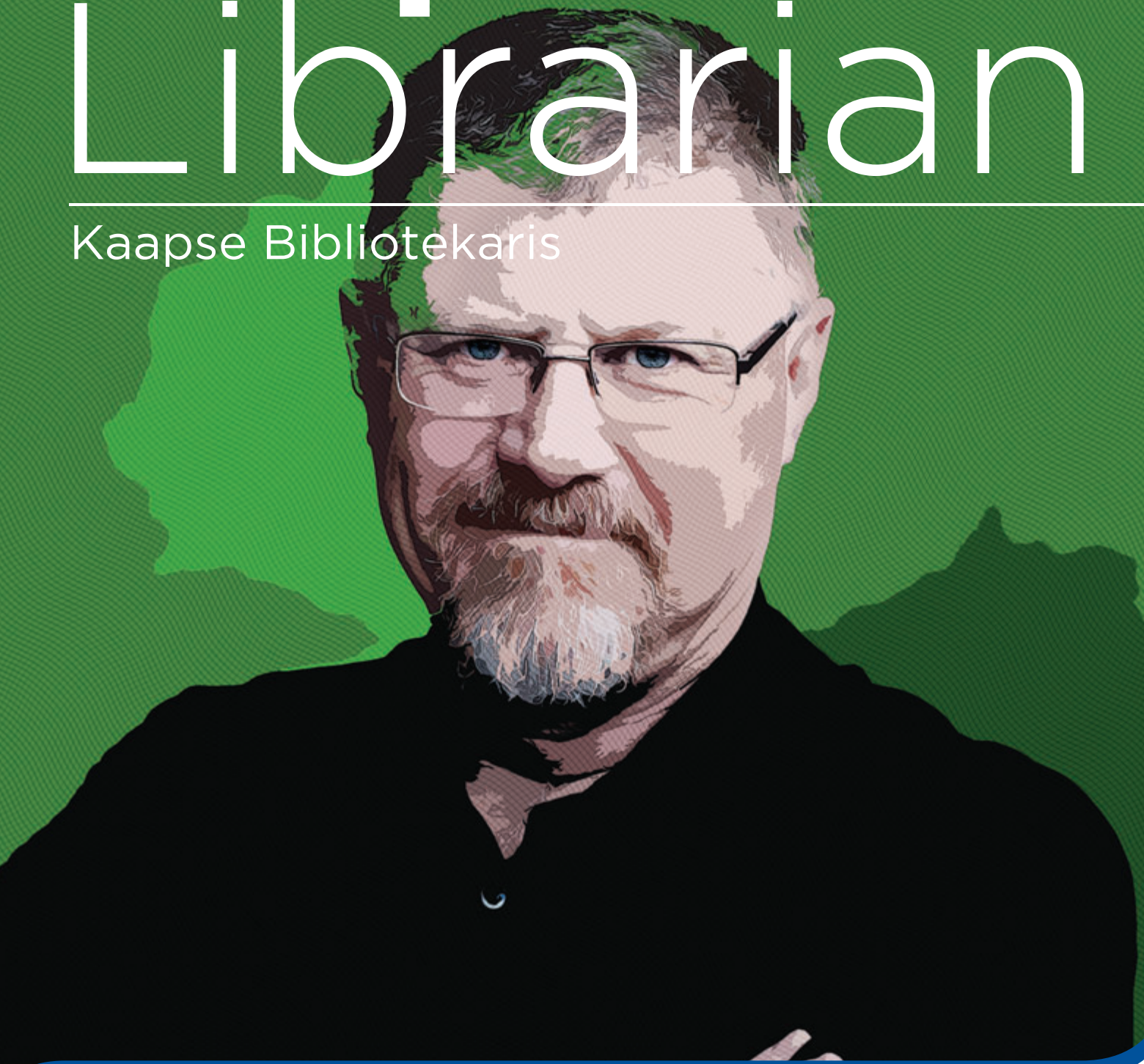


# Cape Librarian

July/August 2016  
Volume 60 | No. 4

Kaapse Bibliotekaris



Western Cape  
Government

Cultural Affairs and Sport

BETTER TOGETHER.

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Marlene Malan

## COVER | VOORBLAD

Our fourth in a series of male authors, Deon Meyer.  
Die vierde in ons reeks oor manskrywers, Deon Meyer.



It was an invitation we couldn't resist — a visit to the largest floating book fair in the world (page 14). It was the Logos Hope's first visit to Cape Town and 58,697 people visited the ship during her two weeks in port — proof that Capetonians are truly booklovers.

Who would ever have thought of introducing toys in a library to encourage children to read? In the Western Cape (as in most parts of the country) large numbers of children in poverty-stricken areas do not go to school and are thus not exposed to a creative environment essential to stimulate brain development. Regional librarian Yvette Herbst (page 16) discusses the reasoning behind introducing educational toys in public libraries.

Dan Sleight's contribution to the world

of literature is discussed on page 26. We had the privilege of attending the launch of his latest and final book, *1795*, at the Castle in Cape Town, where much of the story takes place.

This year saw the second Indie Karoo Film Festival held in Prince Albert. The renovated and lovingly restored *The Showroom*, a 160-seat theatre equipped with the latest technical equipment, proved to be the perfect venue for the event. Read more about the shows and the success of the festival on page 48.

Several years have passed since our last reader survey and we have decided that it's time... On page 56 we feature the *raison d'être* for the *Cape Librarian* and on the inserted questionnaire we invite you to let us know exactly what it is that makes the *Cape Librarian* a must-read. Your honest opinion and answers are essential to us to ensure that our magazine meets our reader's needs.

There is of course much more than these odd items of interest that I have referred to, so simply sit back and enjoy!

En uitnodiging wat ons nie kon weerstaan nie was om die grootste drywende boekwinkel in die wêreld, die Logos Hope, te besoek tydens haar eerste besoek aan Kaapstad (bladsy 14). Die 58,697 besoekers gedurende die twee weke wat sy in die Kaapstadse hawe vertoef het, bewys dat Kapenaars voorwaar boekliefhebbers is.

Wie sou nou ooit kon dink om speelgoed in 'n biblioteekomgewing in te bring om kinders aan te moedig om te lees? Soos in meeste ander dele van die land is daar ook groot getalle kinders in uiters arm dele van die Wes-Kaap waar

kinders nie skool toe gaan nie. Hierdie kinders het gevolglik geen blootstelling aan 'n kreatiewe omgewing wat die brein stimuleer nie. Streekbibliotekaris Yvette Herbst bespreek op bladsy 16 die rol wat speelgoedbiblioteke kan speel.

Op bladsy 26 word Dan Sleight se bydrae tot die Afrikaanse literatuurwêreld bespreek. Ons was bevoorreg om die bekendstelling van sy jongste, maar ook laaste boek, *1795*, in die Kasteel in Kaapstad, waar groot gedeeltes van die storie plaasvind, by te woon.

Prince Albert was vanjaar vir die tweede keer gasheer vir die Indie Karoo Filmfees. Die pas-gerestoureerde *The Showroom*, met 160 sitplekke en toegerus met die mees moderne tegniese toerusting, was die ideale lokaal vir die geleentheid. Lees gerus op bladsy 48 meer oor die vertonings en die suksesse van die fees.

Aangesien ons etlike jare laas 'n opname onder ons lesers gehou het, het ons besluit dis hoog tyd... Op bladsy 56 is 'n uiteensetting van die bestaansrede van die *Kaapse Bibliotekaris* en lesers word uitgenooi om die ingeslote vraelys te voltooi en aan te dui wat die *Kaapse Bibliotekaris* 'n moetlees publikasie maak. Dit is belangrik om u eerlike mening en antwoorde te gee sodat ons aan u verwagtinge vir die toekoms kan voldoen.

Daar is natuurlik nog talle ander interessante artikels van belang, bo en behalwe die enkeles hier genoem, so sit gerus agteroor en lees lekker.

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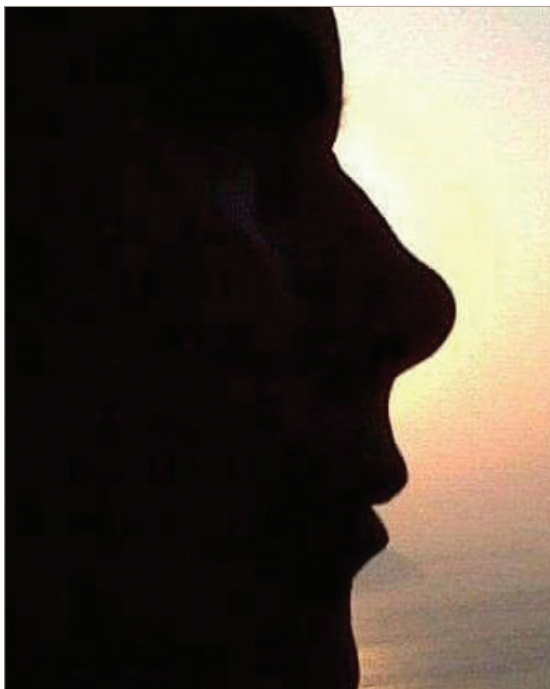
The *Cape Librarian* is the house journal of the Western Cape Library Service and is published bi-monthly. Articles in the field of library and information science, library administration, news items, reviews and accession lists are included. The editorial staff reserve the right to edit, shorten, or rewrite any copy should it be deemed necessary. We cannot guarantee that unsolicited copy supplied will be printed. Opinions expressed by contributors are not necessarily those of the Library Service. Copy for a particular issue must reach the editor two months in advance. Articles, letters and news items should be submitted directly to the editor.

#### Redaksionele beleid

Die *Kaapse Bibliotekaris* is die huisblad van die Wes-Kaapse Biblioteekdiens en verskyn twee-maandeliks. Dit bevat artikels oor biblioteek- en inligtingwese, nuusberigte, resensies, aanwinstelyste asook praktiese artikels. Die redaksie behou hom die reg voor om, indien nodig, bydraes te redigeer, te verkort of te herskryf. Die publikasie van artikels wat nie in opdrag geskryf is nie, kan egter nie gewaarborg word nie. Die menings van medewerkers is nie noodwendig dié van die Biblioteekdiens nie. Alle kopie vir 'n bepaalde uitgawe moet die redaksie twee maande vooruit bereik. Artikels, briewe en nuusberigte kan direk aan die redakteur gestuur word.

# Die voetpaadjie van 'n tipiese bibliotekaris

Hy is 'n *librarian*. Hy weet net hoe! deur Stefan Wehmeyer



Die Rosenkowitz-sesling in 1975



1978. Interkoshuis-vasvrakompetisie op Stellenbosch: *Wat was die spoedbeperking in die Verenigde Koninkryk van Koningin Victoria: 4 myl per uur, 20 myl per uur of 30 myl per uur?*

Dit is 'n moeilike vraag dink die biblioteekkundestudent in sy corduroy-baadjie. En hy raai toe verkeerd en beland in die tweede plek. Hy ontvang darem 'n troosprys van R50.

Hy het nog altyd 'n ontsaglike dors na inligting gehad. Sy kop wemel van feite. Om voor te berei vir die vasvrakompetisie het hy twee weke lank in die biblioteek gesit en koerante van voor na agter deurgelees.

Hy stel al as tiener belang in die lees van koerante en sy groot vriend was sy transistor-radio'tjie wat hy oral met hom saamdra. Sy broer sê hy is net soos die karakter in die *Ben en*

*Babsie*-strokiesprent wat heeldag net radio luister. Die radio'tjie boer op sy skouer, selfs wanneer hy elke middag sy ma se tuin natgooi. Hy spandeer letterlik ure in die tuin en luister na die radio en kyk hoe die plantjies gedy.

Hy weet baie dinge. Hy ken al die hoofstede van die wêreld. Hy weet dat die Indiese Oseaan aan die Ooskus is en die Atlantiese Oseaan aan die Weskus. OI en WA het sy ma hom een keer gesê. Dis al wat jy moet onthou. Hy bestudeer die aardbol wat sy pa van die *Readers Digest* bestel het. Hy lees die *Afrikaanse Kinderensiklopedie* van voor na agter.

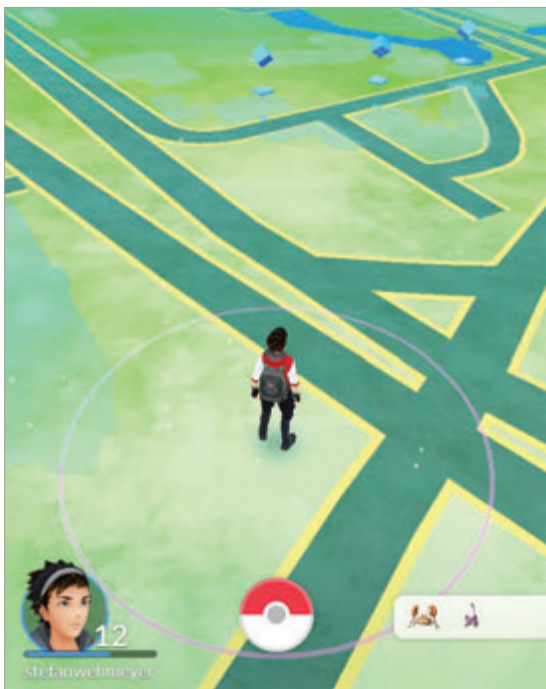
Voor 1975 was Suid-Afrika TV-loos en het koerante en radionuus hom aangegryp soos min. En hoe 'n interessante jaar was 1974, byvoorbeeld. Dit begin met die geboorte van die Rosenkowitz-sesling in Januarie 1974. Hy kan duidelik onthou



Georges Pompidou



ABBA wen die 1974 Eurovision-sangkompetisie



Pokémon GO

hoe hy na die negeur-nuus van die Afrikaanse diens geluister het oor die opspraakwekkende gebeurtenis, die eerste lewendige geboorte van 'n sesling in die wêreld!

Hy onthou 'n koerantopskrif van 'n koerant in April in 1974. *Pompidou is dood*. Pompidou was op daardie stadium die president van Frankryk. As eerbetoon aan die ontslapen man onttrek die Franse van die Eurovision-sangkompetisie — en raai net wie wen dié kompetisie? ABBA met *Waterloo* nogals. Gepraat van die Eurovision-sangkompetisie. Die Portugese inskrywing was *E depois do adeus* en is gebruik as die eerste van twee seine om die Revolusie van die Angeliere teen die toenmalige Portugese diktatorskap te begin. Gespeel op die Portugese radiostasie laat in die nag van 24 April 1974, was dit 'n teken aan die rebelle om die suksesvolle militêre staatsgreep van stapel te stuur. (oukei, hy moet nou erken hy onthou nie regtig alles van 1974 nie; van die feite is nou sopas bietjie aangevul uit Wikipedia.)

Maar wat maak 'n mens met al die inligting in jou kop? Oukei, dis nice om van baie te weet, maar 'n mens kan ook nie alles weet nie. Samuel Johnson het gesê: 'Knowledge is of two kinds. We know a subject ourselves, or we know where we can find information upon it. When we enquire into any subject, the first thing we have to do is to know what books have treated of it. This leads us to look at catalogues, and at the backs of books in libraries.'

Dis vir hom die leitmotief van die hele besigheid om 'n bibliotekaris te wees. Jy moet slim wees, maar jy hoef nie alles te weet nie. Solank jy net weet waar om inligting te kry! Soos die grappie oor hoeveel librarians is nodig om 'n gloeilamp te vervang ... Ek weet nie, maar ek kan altyd oplees daaroor. Oukei, as jy nou erg witty wil wees en 'n antwoord gee wat net librarians sal verstaan, kan jy ook 644.3 sê, wat die Deweynommer is vir light fittings!

Hy het 'n baie slim wetenskapjuffrou in 1974 gehad. Sy het nog gesê alles is in die lug, jy moet net die regte apparaat hê om dit op te vang. So asof sy die toekoms kon insien. (1973 was die jaar van die eerste mobiele telefoonoproep maar hy dink nie sy het dit geweet nie.)

Hier in die jaar van 2016 is dit werklik so dat alles in die lug is en met 'n slimfoon in die hand kan jy alle inligting opvang as jy net weet hoe. Waarop dit eintlik neerkom, is dat jy vir Google moet vertel watter inligting jy soek. Met sy bibliotekaris-mindset weet hy dat hy enige inligting kan kry. Hy weet hoe en as hy nie weet nie, kan hy net nog 'n librarian vra.

So het die *Pokémon GO*-speletjie-koors hom dan ook onlangs beetgepak (en hy is nie juis iemand vir games nie). Die speletjie is nog nie amptelik in Suid-Afrika vrygestel nie. Dit is dus nie op die speletjie-makers se amptelike webwerf nie. Hy vra toe vir Google 'Download Pokémon Go South Africa' en siedaar! Deur middel van 'n mirror site kan hy ook monstertjies vang.

Net nou die dag loop hy so met selfoon in die hand in die straat. Kollegas vra hom 'are you catching anything?' 'n Vreemdeling wat hulle hoor, sê, 'he is too old for that'.

Hy voel goed.  
Hy voel with it.  
Hy is 'n librarian.  
Hy weet net hoe!

---

*Stefan Wehmeyer is die adjunkdirekteur van streke van die Wes-Kaapse Biblioteekdiens*



post bag | possak

**Thank you**

Thank you very much for the on-line edition of the **Cape Librarian**. It is really a good edition. Please convey my thanks and appreciation to your whole team for a great publication. As former MEC for DCAS I am still reading the **Cape Librarian** as it touches my heart every time I am reading it.

It is the soul of the Government. Well done.

Dr Ivan Meyer, Minister of Finance

*Thank you for your kind words, Dr Meyer. They serve as inspiration to all of us. Your personal copy is in the post. ED*

**Waardering**

Baie dankie vir die eksemplare van **Kaapse Bibliotekaris** wat ek ontvang het. Wat 'n aangename verrassing was dit nie vir my dat die tydskrif steeds bestaan en so 'n uitstekende diens aan die biblioteekgemeenskap en sy lesers bied nie. Ek ken die blad van die sewentigerjare, maar dit is nou 'n pragtige uitgawe met prikkelende artikels wat werklik verrkend is.

Jy en jou redaksie lewer uitstekende werk. Baie dankie — dit is tot voordeel van die geheel.

Amanda Botha

*Baie dankie Amanda. 'n Kompliment van 'n bekende soos jy in die boekwêreld en kunskringe is voorwaar 'n pluimpie. RED*

**Ons vier Mandeladag**



Vir ons 67 minute op Mandeladag, 18 Julie, het ons die Thuthuzela Sentrum (trauma-eenheid) by Worcester Hospitaal besoek en klere aan die eenheid geskenk.

Een van die beraders het ons deur die gebou geneem en al die prosesse verduidelik. Dit was baie insiggewend en ook hartseer om te besef dat daar sommer naby ons sulke slegte dinge met mense gebeur. Ons het weereens besef hoe dankbaar ons kan wees oor dit wat ons het en die Beskermende Hand wat elke dag oor ons lewens waak.

Ons het die glaskas in ons biblioteek versier met foto's van Nelson Mandela en het ook van sy boeke daarby uitgestal.

Mariska Bailey, Bibliotekaris: Esselen Biblioteek

*Dankie dat julle die spesiale gebeurtenis met ons deel. Ons glo julle het heelwat harte verbly. RED*

**Praguitgawe van die Kaapse Bibliotekaris**

Ek het dit al baie gedoen en gesê, maar wil net weereens vir jou en die span geluk sê met 'n PRAGuitgawe van die **Kaapse Bibliotekaris**.

Die artikel oor *Ideas box* is regtig inspirerend ... ek het alles wat ek kon van hulle op die Internet gebêre as *Word* dokumente.

Dink net wat dit vir van ons gemeenskappe kan beteken! Die voorblad met die pragtige foto van Adam Small doen hom gestand.

Dankie dat julle ons steeds elke dag trots maak om

biblioteekarisse te wees!

My kollega, Unetta Petersen, is in die wolke — dis haar dogter en haar klas by Elkanah wat julle geplaas het (World Book Day) en sy is inderdaad 'n baie trotse Mamma!

Elmarie Waltman, Kinderbibliotekaris, Milnerton Biblioteek

*Briefies soos dié maak ons trots om deel te wees van die redaksionele span. RED*

## Farewell to ‘moneybags’ Elna Cecil

Regardless of how big or small a cog one is in the wheel that keeps the Library Service going — everyone is essential in making that wheel turn. And whenever one of the cogs is not functioning properly, the wheel lurches. Elna Cecil's leaving after decades is definitely going to cause the Library Service wheel to lurch somewhat and it will take some time for everyone who has known and worked with her to get used to the fact that she is no longer going to be just down the passage to answer and solve the many queries that come her way daily. We share a collection of attributes to Elna from staff who worked closely with her over the years and we are sure that you will have as much fun and a few giggles as we had when receiving them. Limited space precluded us from publishing more.

The reality of my colleague retiring has not sunk in yet and it will definitely be some time before I will be able to leave Elna in peace without a daily query or two.

When I was promoted to my current position eight years ago, Elna was very frank in her welcome to me by saying: ‘Tessa, although you are my new supervisor, I will still report budgetwise directly to the Director of the Library Service.’ I said to her, it is okay with me, as I have other work that will keep me busy like the PALS/SLIMS migration and “stuff”.

So, fast forward to the present and I can honestly say that during the past eight years Elna tried her best to instil in me some sort of knowledge of finance, supply chain and asset management within the civil service. Not everything mind you, as I tend to divert quite quickly to library matters like books and reading.

The Western Cape Library Service wants to thank Elna, firstly for her excellent control of the budget for Programme 3 and secondly, for being such a wonderful colleague. I am going to miss my *kleinbasie*.



Elna Cecil — an all too familiar scene

Elna, I hope you'll have a wonderful retirement and I will definitely come around for the freestyle swimming lessons sometime soon.

Theresa Caroline  
Deputy Director: Library Service

To me Elna is the one pivotal person through whom everything happened. She always pushed hard to keep everything running smoothly despite lots of paperwork and short deadlines.

I will miss her dearly for her sincerity and excellence in what she did, no matter if it was after hours, whilst on vacation or on a weekend.

Ronel Mouton

Elna: a tribute

*A life lived  
According to principles  
Of strength and assertiveness  
Work dictated  
By old fashioned principles:  
Productivity, quality and perfectionism  
A life fully enjoyed  
Within the triple embraces of  
Love, warmth and empathy  
Fools gently scorned  
Humour:  
Ensconcing and protecting;  
A guarded outlet  
For a beautiful personality  
That shines and glows  
Long after she is gone.  
Keep on enjoying life's journey!*

Leonard H Fortuin

This lady was here when I first started working at Library Service in November 2007 and we happened to work together on a lot of aspects as I deal with Transport, General Services, Maintenance and other ad hoc projects. One of our major events was when we both organised a teambuilding project at Groot Drakenstein — this was a huge event and she was so happy with the outcome.

At first glance you would think that she is intimidating, but work with her and you will see first, a parent, and second, someone who likes her work very much. At one stage I approached her to be my supervisor. She agreed and

guess what — although we were both Level 7 administrative officers — we were clear on what to do and how to do it. We have maintained that respect all along. Being a father I sometimes had to leave early to see to my children and she would agree with a smile. We have something in common — I have twin boys and she is a grandmother to twins so at times we would chat about how difficult it is to raise these special people.

After management meetings she would call me to her office. I would go, worried, and she would just say we needed to improve some things and that would be it.

All the years that I worked with her were enjoyable and every year I would send her an email, thanking her for the wonderful time we had as a subordinate and a supervisor.

Even though we are on the same floor, sometimes a whole week would go by without us seeing each other. She would eventually come to room 309 (my office) and when I asked, 'Can I help you Elna?' she would say, 'no, I am just here to see you' and that was it — she leaves.

I really enjoyed working with her and the key to our good working relationship was to say sorry if I made a mistake. She would smile at me like a parent the following day and not hold it against me.

**Madoda Mheleni**

---

I have worked with Elna for about ten years. She is an excellent, outstanding worker as administrative officer of finance for the Library Service of the Western Cape.

Since I have known her, she has been very strict, yet she always ensured her work was up to date. She sometimes came to work on weekends to get work done and on weekdays she normally is at work at 6 o'clock. She really loves her work, and is almost never absent.

She gets on well with management and the staff. Elna has a soft heart and she laughs with her staff. She also loves to spoil her staff.

Elna always encourages her staff to keep up the good work and is a good example to all of us.

Elna, from the bottom of my heart thank you, it has been a great pleasure working with you throughout the years, once again, thank you!

**Benjamin Cerff**



Ten things I will remember about Elna:

- Her bark is worse than her bite
- Her love for her children and grandchildren
- Her willingness to do what needs to be done to get a job done
- Her laugh
- Her total dedication to the Library Service
- Her intimate understanding of how the Central Organisation works
- Her legible signature, even though she signed hundreds of documents a year
- Her loyalty
- The piles of paper, neatly stacked on her desk
- Her apricot fridge tart.

**Johanna de Beer**

---

'n Gebaar van gasvryheid bly my steeds na baie jare by wanneer ek aan Elna

Cecil dink. Ek het in Vanrhynsdorpstreek gewerk en etlike van ons was op 'n keer by hoofkantoor. Sover ek onthou sou Giel (die drywer op daardie stadium) op dieselfde dag wat ons daar gearriveer het, met 'n boekwa terugkeer streek toe. Dit was waarskynlik een van die kere wat daar 'n probleem met ons boekwa was. Weens 'n paar tegniese redes kon hy toe eers die volgende dag ry. Daar is uiteraard nie reëlings getref vir hom om te oornag nie. Elna het aangebied dat hy die nag by hulle aan huis kon oorbly wat toe ook so gebeur het. Ons het dit so baie waardeer! Giel onthou dit ook nog. Hy sê dit was daardie aand koud, maar dat Elna-hulle nog geswem het, ongeag die weer!

Ek het met die jare baie items vir die werk met toestemming self betaal en later teruggeëis. 'n Groot dankie aan Elna vir inbetalings wat ek in hierdie opsig tydig en met reëlmaat ontvang het.

Ek waardeer ook Elna se geduld om sake waarmee ek nie so gereeld mee gewerk het nie, aan my te verduidelik.

Elna se bekwaamheid en kundigheid was 'n groot aanwys vir die diens.

Wanneer ek in haar kantoor gesit het om sake met haar te bespreek, het sy gesê ek kan maar praat (terwyl sy met ander goed en mense besig was) want sy kan 'multi task'.

Ek en water kom nie goed klaar nie, ek wil net altyd die bodem van 'n swembad onder my voete voel. Dan sê Elna vir my mens moet net omdraai op jou rug en in die water lê, dis al ...

Ai, en mens sal die 'diertjie' storie mis ... Partykeer wanneer ek klaar met haar oor die telefoon gepraat het en sy gegroet het, het sy my 'diertjie' genoem. Dit was dierbaar.

Mag Elna nog baie goeie jare haar familie en veral die kleinkinders geniet — dit is mos enige ouma se hart se punt.

**Elza du Preez (Oudtshoornstreek)**

---

*En ons sê ook totsiens met 'n seer hart, Elna. Ons weet almal dat jou blaf altyd erger was as jou byt en het jou dikwels agter jou rug daaroor geterg — gemoedelik geterg! Alles wat mooi is vir jou. RED*



### Neem 'n 'shelfie'

'n Innoverende uitstalling in Ladismith Biblioteek vir Jeugdag/maand het groot belangstelling onder Ladismithers gelok. Die idee was dat jongmense wat inkom 'Shelfie's' ('n 'bookshelf' selfie) kan neem by die 'biblioteek fotokiosk' en dit op hul Facebook plaas. Sodoende word ander jongmense aangespoor om by die biblioteek aan te sluit en om meer te leer en te lees! Op hierdie manier het die biblioteek sommer hulle eie Facebookbladsy bietjie opgedateer sodat die gemeenskap wat hulle Facebook 'like', kan sien wat by die biblioteek gebeur en makliker met hulle kan kommunikeer.

Gloria Fortuin, Biblioteekassistent, Ladismith Biblioteek



Jong gebruikers het baie pret gehad

*Julle klomp is omtrent 'with it'! Wat 'n slim idee. RED*

### Anthony Noble art exhibition

Anthony Noble, a teacher at Denneoord Primary School in George, held his 8th Annual Art Exhibition with the theme *Silhouettes*, at George Library. Anthony also loves pottery and processes his own clay. He was a finalist of the 2015 *George Herald* Citizen of the Year and uses his time and energy to motivate the youth to become interested in art and painting.

Rachel Williams, Manager, George Libraries



Some of Anthony's work that he exhibited this year at George Library



### Prehistoric Googling

ERRATUM: The *Contents* of CL May/June 2016 lists Book reviews on page 31, instead of page 37.

## Libraries benefit from chess table partnership

On 13 June 2016 the Western Cape Minister of Cultural Affairs and Sport, Ms Anroux Marais, in partnership with the Department of Correctional Services, handed over handcrafted chess tables to the Groenheuwel Library in Paarl and the Nazeema Isaacs Library in Khayelitsha.

The handover forms part of the Department's plan to encourage libraries in the Western Cape to provide the youth with access to the game of chess in order to contribute to mass participation, talent identification and positive youth development.

The chess tables were made by the staff and inmates of various correctional facilities. Mr Matheuse from Correctional Services said, 'This is a mutually beneficial partnership we have with the Department and we are pleased that the chess tables will make a difference to the communities of the province.'

In her keynote address Minister Marais said, 'The game of chess is not only a quiet recreational activity, but it also incorporates valuable life lessons. It teaches us to have a plan, make a move and take personal responsibility for the move and that each move has a consequence.'

The president of the Boland Chess Union, Cecil Cupido, conducted the vote of thanks and said, 'These chess tables have a symbolic value. It is a product of collaboration and it will contribute towards self-worth and dignity of those who made them and those that will be using them.'

Let us continue to support sport and promote excellence through these initiatives in the Western Cape, BETTER TOGETHER.

## Librarians gather at forum meetings



George Region's librarians met on 9 June 2016 for a forum meeting. Several interesting discussions were had and a representative of the Department of Education discussed story hours



Beaufort West Region's librarians met on 26 May 2016. The Department of Education had a presentation on the CAPS curriculum and how libraries can support the learners. Cornel Jonck, chief library assistant, did some List Management training



Minister Anroux Marais together with Drakenstein Municipality Mayor Conrad Poole and representatives from the Department of Correctional Services and the Cape Winelands Sport Council



Minister Anroux Marais handing over chess tables to the Friends of the Nazeema Isaacs Library in Khayelitsha

André Enslin, Sport Promotion

Spoggerige uitstallings / Delightful displays



Mandeladag by Bonteheuwel Bibliotek



Meadowridge Bibliotek het ter viering van Mandelamaand 'n uitstalling in die glaskabinet in die voorportaal gedoen



Lotusrivier Bibliotek se #Fall for Books-herfsuitstalling in die volwasse-afdeling



A Nelson Mandela display at Mowbray Library comprising South African role models, leaders and quotes by Mandela



A striking Harry Potter display at Meadowridge Library



Focusing on children's rights and responsibilities at Lotus River Library. The motivation behind the display is to teach children the rights they have and deserve, no matter who they are or where they live



'Meet someone new' – a clever play on words for a display on bibliographies at Mowbray Library



Winter holiday fun at Ottery Library



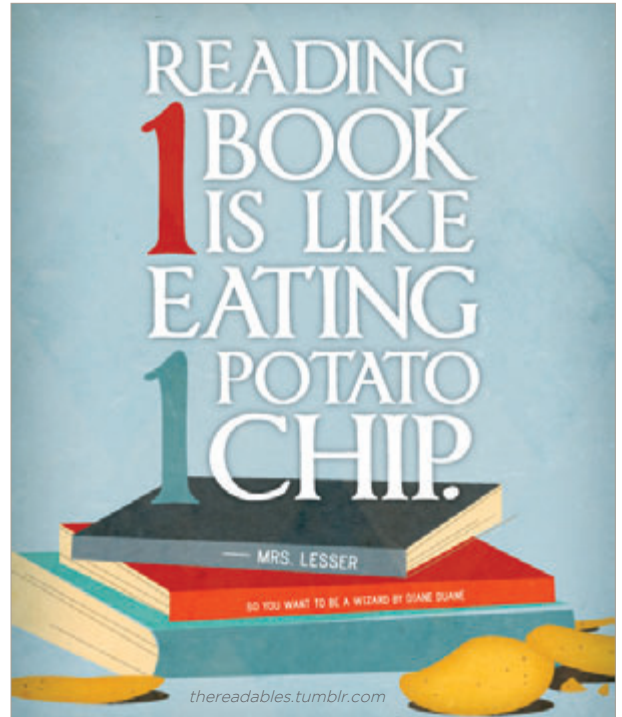
A display at Riebeeck West Library in honour of the deceased author, Winnie Rust

## Semi-permanent displays are effective



An exhibition on the main exhibition board at Wesbank Library is used for semi-permanent displays. This display depicts the character Bhuki, and his train wagons filled with books and other things you will find in the library. Pam Larey was the brainchild of this display.

Esmarié de Villiers, Librarian, Wesbank Library



## books and authors | skrywers en boeke

### Author of Diekie vannie Bo-Kaap passes away

Acclaimed Bo-Kaap film-maker, playwright and author Zulfah Otto-Sallies recently passed away.

Otto-Sallies gained fame as the writer and producer of the famous musical drama *Diekie vannie Bo-Kaap*, which premiered in 1992 in Cape Town and was performed at the 1993 Grahamstown Arts Festival.

In 1997 she turned the play into a short book, which has had numerous print runs. Sallies also produced a number of successful productions including the hit dance musical *Rosa*, *Koesister mentality* and *Echoes from the ghettos*.

In the early 1990s she became involved in television.

In 1995 she became a director of the Community Video and Education Trust, and later served on the Cape Film and Video Foundation Board.

She was a curator at the Cape Town World Cinema Festival.

Some of her notable film works include the 2001 short film *Raya* and the 2004 documentary *Through the eyes of my daughter*, which premiered at the 2004 Berlin International Film Festival.

In 2006 Otto-Sallies made her feature film debut with *Don't touch*. In the past few years she had been busy with a film version of *Diekie vannie Bo-Kaap*, her sister said. Her children will continue with the project.

The Documentary Filmmakers Association of South Africa called her a 'giant in the world of arts and cinema'.

*The Argus*, Jan Cronje



## Margaret Bakkes †1931-2016

Bakkes se kortverhale is vir die eerste keer in 1954 in die tydskrif *rooi rose* gepubliseer. Van haar kortverhale is opgeneem in versamelbundels soos *Vertellers* en *Die Afrikaanse kortverhaalboek*. Verskeie van haar kortverhale is ook in Nederlands vertaal en van haar werk het in die Vlaamse tydskrif *ZAN* verskyn.



Haar eerste boek, *Die verste reis*, is in 1966 deur Human & Rosseau gepubliseer. Op haar 80ste verjaarsdag in 2011 is Bakkes se jongste boek, *Fado vir 'n vreemdeling*, deur Lapa gepubliseer.

Bakkes beskryf haar skryfstyl in *Die Transvaler* van 23 Junie 1977: 'Ontspanningsleesstof is nie stof en dons nie. Die skrywer moet die leser met lewensprobleme konfronteer. Maar hy moet dit ook weer oplos. Dit is die verskil tussen 'n kunsverhaal en ontspanningslektuur. Sonder om ligsinnig te wees, moet daar pitkos in wees.'

Die bekende skrywer Hennie Aucamp was haar kleinneef.

*Die Burger*, Jana Breytenbach

## Lekkerleesskrywer Martin †1935-2016

Wille Martin (81), wat onthou sal word as een van die skrywers wat Afrikaanse lesers in stories laat bly glo het, is onlangs oorlede.

In 1958, toe die Afrikaanse letterkunde se fokus verskuif het na die eksperimente van die Sestigters, het Martin begin klubboeke skryf.

Oor die volgende 50 jaar het meer as 200 werke uit haar pen verskyn.

Martin is op Bethulie gebore en was die dogter van die bekende skrywer Minnie Postma. Sy het 'n BA-graad aan die Universiteit van die Vrystaat behaal en het gaan skoolhou, waarna sy later as joernalis by *Volksblad* en toe *Die Vaderland* gewerk het.

Martin het oor genres heen geskryf. Haar Kaapse romanses was die voorlopers van 'n genre waarin daar vandag nog suksesvol geskryf word deur mense soos Dina Botha, maar sy het ook speurverhale, historiese romans, wetenskapfiksie en kinderboeke geskryf.



*Die Burger*, Izak de Vries

## Sleigh sluit af



Linda Rode in gesprek met Dan Sleigh oor sy laaste boek, *1795, in die Kasteel in Kaapstad* (sien ook bladsy 26)

## Elmore Leonard's wisdoms on writing



In 2001, author Elmore Leonard, who died recently at the age of 87, wrote a piece for the *New York Times* in which he laid out his ten rules for good writing.

- Never open a book with weather
- Avoid prologues
- Never use a verb other than 'said' to carry dialogue
- Never use an adverb to modify the verb 'said' ...
- Keep your exclamation points under control. You are allowed no more than two or three per 100,000 words of prose
- Never use the words 'suddenly' or 'all hell broke loose'
- Use regional dialect, patois, sparingly
- Avoid detailed descriptions of characters
- Don't go into great detail describing places and things
- Try to leave out the part that readers tend to skip.

P.S. And his most important rule — the one that sums up the other ten: 'If it sounds like writing, I rewrite it!'

For more detail on the 'why's' of the ten rules go to [www.nytimes.com](http://www.nytimes.com)

## COURSE IN WRITING CHILDREN'S PICTURE BOOKS

A one-day interactive course with Alan Durant

Monday 12 September 2016, 10am - 3:30pm  
At Sasnev (Huis der Nederlande)  
4 Central Avenue, Pinelands, Cape Town  
Cost: R750 (includes a light lunch)  
Bookings: [alandurant58@gmail.com](mailto:alandurant58@gmail.com)

Whether you want to write for your own children or relatives, or for publication, this one-day course will reveal some of the key techniques and considerations of writing picture books for young children. Fun, practical and informative, this class will provide plenty of opportunities for writing and is suitable for writers of all levels – and also illustrators keen to learn how to tell their stories through words.

### Content

- The key elements of classic picture books
  - Knowing your audience
- How to write a book that will appeal to a young audience and also excite the reader (often an adult)
  - Coming up with ideas
  - Classic themes, style and illustration
- Practical writing activities and a chance to share your story with the group, with opportunity for feedback

Alan Durant is an award-winning author of over ninety books for children – from picture books to young adult novels. Alan is an experienced writing tutor, who has run many workshops for children and adults.

[www.alandurant.co.uk](http://www.alandurant.co.uk)

## Our cover author Deon Meyer – selected titles in stock

(Translated titles in brackets)

- 7 dae.- Human & Rousseau, 2011. (7 days.- Hodder, 2013.)  
13 uur.- Human & Rousseau, 2008. (Thirteen hours.- Hodder, 2010.)  
Bottervisse in die jêm: 13 kortverhale.- Lapa, 2010.  
Der traurige Polizist: Kriminalroman.- Aufbau, 2005.  
Die ballade van Robbie de Wee en ander verhale.- Human & Rousseau, c2015.  
Feniks.- Human & Rousseau, 2008. (Dead before dying.- Coronet, 1999.)  
Ikarus.- Human & Rousseau, 2015. (Icarus: [a Benny Griessel novel]. - Hodder, 2015.)  
Infanta.- Lapa, 2008. (Devil's peak.- Hodder, 2007.)  
Karoonaag en ander verhale.- Human & Rousseau, 2009.  
Kobra.- Human & Rousseau, 2013. (Cobra: [a Benny Griessel novel]. - Hodder, 2014.)  
Kom eet!: om die tafel met Anita & Deon Meyer.- Human & Rousseau, 2011. (Enjoy!: cooking with Anita & Deon Meyer.- Human & Rousseau, 2011.)  
The M-Web companion.- Tafelberg, 2002.  
Onsigbaar.- Human & Rousseau, 2008. (Blood safari.- Hodder, 2009.)  
Orion.- Human & Rousseau, 2013. (Dead at daybreak.- Hodder, 2012.)  
Proteus.- Human & Rousseau, 2008. (Heart of the hunter.- Hodder, 2003.)  
Ridders van die grondpad: [’n gids vir avontuur-motorfietse].- Tafelberg, 2013. (Dirt busters: [guide to adventure motorbiking].- Tafelberg, 2013.)  
Spoor.- Human & Rousseau, 2010.  
Wie met vuur speel.- Tafelberg, 1994.

## literary awards | literêre toekennings

### SA author wins Caine Prize

South African writer and filmmaker Lidudumalingani, has won the 17th Caine Prize for African Writing for his story *Memories we lost*, which first appeared in the *Short.Sharp.Stories* anthology, *Incredible Journey* in 2015.

He received the prize of £10,000 at a dinner held on 4 July at the Bodleian Library in Oxford.

‘The winning story explores a difficult subject: how traditional beliefs in a rural community are used to tackle schizophrenia,’ Delia Jarrett-Macauley (chair of judging panel), said. ‘This is a troubling piece, depicting the great love between two young siblings in a beautifully drawn Eastern Cape. Multi-layered, and gracefully narrated, this short story leaves the reader full of sympathy and wonder at the plight of its protagonists.’

Born in the village of Zikhovane in the Eastern Cape, Lidudumalingani is a writer, filmmaker and photographer. *Memories we lost* is his second story to appear in a *Short.Sharp.Stories* anthology; *The Streetwalkers* was published in *Adults Only* in 2014.



The Caine Prize is Africa's premier short-story-writing competition, with entrants drawn from African writers all around the world. As with previous winners, Lidudumalingani will be given the opportunity to take up a month's residence at Georgetown University, as a writer-in-residence at the Lannan Center for Poetics and Social Practice. He will also be invited to speak at the Library of Congress and take part in the Open Book Festival in Cape Town, Storymoja in Nairobi and Ake Festival in Abeokuta, Nigeria.

## 50 of the most beautiful sentences in literature (Part one)

BuzzFeed asked their community to share their favourite lines from literature.

- In our village, folks say God crumbles up the old moon into stars.  
– Alexander Solzhenitsyn, *One day in the life of Ivan Denisovich*
  - She wasn't doing a thing that I could see, except standing there leaning on the balcony railing, holding the universe together.  
– JD Salinger, *A girl I knew*
  - I took a deep breath and listened to the old brag of my heart; I am, I am, I am.  
– Sylvia Plath, *The bell jar*
  - Beauty is an enormous, unmerited gift given randomly, stupidly.  
– Khaled Hosseini, *And the mountains echoed*
  - Sometimes I can feel my bones straining under the weight of all the lives I'm not living.  
– Jonathan Safran Foer, *Extremely loud and incredibly close*
  - What are men to rocks and mountains?  
– Jane Austen, *Pride and prejudice*
  - 'Dear God,' she prayed, 'let me be something every minute of every hour of my life.'  
– Betty Smith, *A tree grows in Brooklyn*
  - The curves of your lips rewrite history.  
– Oscar Wilde, *The picture of Dorian Gray*
  - A dream, all a dream, that ends in nothing, and leaves the sleeper where he lay down, but I wish you to know that you inspired it.  
– Charles Dickens, *A tale of two cities*
  - As Estha stirred the thick jam he thought Two Thoughts and the Two Thoughts he thought were these: a) Anything can happen to anyone. and b) It is best to be prepared.  
– Arundhati Roy, *The god of small things*
  - If equal affection cannot be, let the more loving one be me.  
– WH Auden, *The more loving one*
  - And now that you don't have to be perfect, you can be good.  
– John Steinbeck, *East of Eden*
  - There are more things in Heaven and Earth, Horatio, than are dreamt of in your philosophy.  
– William Shakespeare, *Hamlet*
  - America, I've given you all and now I'm nothing.  
– Allen Ginsburg, *America*
  - It might be that to surrender to happiness was to accept defeat, but it was a defeat better than many victories.  
– W Somerset Maugham, *Of human bondage*
- Once upon a time there was a boy who loved a girl, and her laughter was a question he wanted to spend his whole life answering.  
– Nicole Krauss, *The history of love*
- At the still point, there the dance is.  
– TS Eliot, *Four quartets*
  - In spite of everything, I still believe people are really good at heart.  
– Anne Frank, *The diary of Anne Frank*
  - The pieces I am, she gather them and gave them back to me in all the right order.  
– Toni Morrison, *Beloved*
  - How wild it was, to let it be.  
– Cheryl Strayed, *Wild*
  - Do I dare / Disturb the universe?  
– TS Eliot, *The love song of J Alfred Prufrock*
  - She was lost in her longing to understand.  
– Gabriel Garcia Marquez, *Love in the time of cholera*
  - She was becoming herself and daily casting aside that fictitious self which we assume like a garment with which to appear before the world.  
– Kate Chopin, *The awakening*
  - We cross our bridges as we come to them and burn them behind us, with nothing to show for our progress except a memory of the smell of smoke, and the presumption that once our eyes watered.  
– Tom Stoppard, *Rosencratz and Guildenstern are dead*
  - The half life of love is forever.  
– Junot Diaz, *This is how you lose her*

BuzzFeed is an Internet media company based in New York City

## The Logos Hope gives hope

Visiting the Logos Hope floating bookfair (the largest of its kind in the world) in July when the ship was docked in the Cape Town harbour, was an eye opener. The more than 400 staff on board have all put their lives on hold for periods of six months up to two years and are all volunteers, wanting to do good in the countries where they dock. Their visit to South Africa included the ports of Durban, Richards

Bay, East London, Port Elizabeth and finally, their first visit to Cape Town, where 58,697 people visited the ship. The bookshop was a hive of activity during our visit and seen below with husband and wife team of volunteers, who have been on the ship for 18 months, is assistant director, book selection, Johanna de Beer. The next stop for the Logos is the Caribbean. You can follow the ship at [www.gbaships.org](http://www.gbaships.org)



*Logos Hope's first docking in the Cape Town harbour*



*During a previous visit to South Africa, this couple was part of a reading project at Biesiesfontein Wheelie Wagon*



*A 3D storytelling area*



*Captain Tom Dyer welcomes guests on their first day in Cape Town*



*The ship stocks half a million books of which approximately 5000 titles were displayed during the Cape Town visit*



*A mock-up of the crew's cabin*





To encourage libraries to research their own library's history, the Publication and Promotions Section has designed and distributed the *Our History* poster (left) to all Western Cape libraries. The poster can be used as a focal point for a permanent display featuring interesting documents, memorabilia and pictures of your library's history, highlighting the opening and significant milestones of the library.

Also featured here are publications distributed recently to Western Cape libraries on behalf of various organisations.

## 40 years ago ... *Stefan Wehmeyer, deputy director: regions*

- In the column *Polemiek/Controversy*, the question is asked whether smoking should be allowed in the library. Most of the respondents were against smoking in libraries:
  - *Gillian Carter from Knysna*: The painted ladies, with cigarettes attached to their lipstick, who lean within an inch of ash dangling precariously over the issue trays, fill me with horror.
  - *Allega Crisp from Head Office*: Nothing can be more irritating, when you wish to stare at a book and billows of smoke cloud your eyes.
  - *Ebeth Cloete van Riversdal*: Mense druk sigarettostompies tussen boeke in, bo of onder rakke en ergste van alles, in my potplante.
  - *Fèbè Van Niekerk from Kimberley*: Smoking should be done in a seated position, with an ashtray within easy reach – and ashtrays should be emptied frequently by the staff.
  - *Ilse Swart from Bellville*: Yes definitely, particularly in the periodicals section and study areas. Ashtrays must, of course, be provided.
  - *Johannes Meintjies from Molteno*: Why not? I do not know of any public library which has burnt down through allowing smoking. The thing is to lure the public, irrespective of their habits.
- Alba Bouwer oor lees: 'Ons moet lees om ons kennis uit te brei, veral moet ons ons kennis blink hou sodat ons kan byhou by die kinders van vandag. 'n Goeie boek steek 'n vuurtjie aan die brand in ons gedagtes en prikkel ons om te dink.' Verder waarsku sy ook: 'Ons raak verslaaf aan ligte leesstof wat ons bloot vir ontspanning lees. Dit stel nie die lewe voor soos dit werklik is nie, met die gevolg dat ons nie leer om die lewe te hanteer soos dit werklik is nie, en kan dan nie die werklikheid in die oë staar nie.'
- To stimulate interest in music, Lesley Whitwell wrote a regular column on music. This time she wrote about the tenors, Placido Domingo and Luciano Pavarotti. Pavarotti is quoted as saying 'They (referring to his three daughters) rule the house and banish me to the basement to practice. They simply can't understand why I am being paid to make that kind of noise.' Pavarotti is quoted: 'The more I am on stage, the better I feel. If I am away for a month making records or on vacation, I feel terrible. I have to be among the public. I think it is the duty of a singer, while he is at his best, to let everyone around the world hear him.'
- Ilse Ahrends en Alida Potgieter van Boekkeuring skryf 'n artikel oor *Reading in the second language / Lees in die tweede taal*. Die Afrikaanse kind word verplig om Engelse boeke te lees en doen dit dikwels teensinning. Kinders beseft egter vroeër of later dat hulle Engelse boeke moet lees as hulle toegang wil verkry tot die rykdom van kennis en kuns wat opgesluit lê in die Engelse letterkunde. Die basis vir spontane, vrywillige lees van boeke in 'n kind se tweede taal is die volgende: 'If they have a friendly feeling towards their second language, children should begin to read it freely in their primary school years.' Die artikel verskaf omvattende leeslyste van boeke in Engels en Afrikaans wat beskou word as geskikte leesstof.

*Interessant vir my, word Enid Blyton glad nie genoem nie! En dit was nogals haar Secret Seven-reeks boeke wat ek as 'n Afrikaanse seun so baie geniet het!*



# Using toys to establish a reading culture

**Making a connection between books and toys** by Yvette Herbst

## Background

In their book *Getting a child ready to read*, Elizabeth Burroughs and Hilary Wilson make the observation that many children struggle to learn when they start school, not because they are unintelligent; but perhaps because they were not prepared for it. A child's environment is vital to the healthy development of the brain, which forms the basis for reading.

Many young children between the ages of one and ten do not have access to libraries and/or basic education. The failure to reach these children at an early age can result in uneducated and illiterate adults.

The Western Cape, like the rest of South Africa, is faced with socio-economic challenges such as HIV/AIDS, dysfunctional families, drug abuse, and alcoholism. Large numbers of orphans and children are left on their own by their drug and/or alcohol-dependent parents. In some areas poverty stricken parents do not even send their children to school. These children will become part of the 'lost generation' of illiterate children who ultimately become illiterate adults.

High levels of poverty and other negative social issues also result in many parents not being able to afford books,

toys, games and other educational aids essential to the development of their children. In addition to this, the few nursery schools and/or day care centres that have educational toys, games and other aids often do not use them to the benefit of the children. A toy lending library can thus be of great value to the local library and to the community as a whole.

Libraries play a vital role in fighting illiteracy, promoting education, teaching life skills and creating a reading generation. The introduction of toy libraries that are fully equipped with educational toys, aids and games, will complement the book stock and hopefully promote a reading culture in the community. Toys can be the tools of learning for every child, but are expensive and many families do not have the funds to acquire, or access adaptive toys. The public library is the perfect place to provide these toys and devices to everyone. Toys used in conjunction with books can be used as reader guidance tools. Toys can also, in essence, be considered as a type of bibliotherapy with which children can be 'lured' to the library.



All photos: [www.cotlands.org.za](http://www.cotlands.org.za)

*Cotlands manages the Toy Library Association of South Africa which provides training on how to set up toy libraries*



They can be of benefit to children's development and provide creative play opportunities, thereby giving children at least a kick-start in becoming literate and well-developed adults.

### History of toy libraries

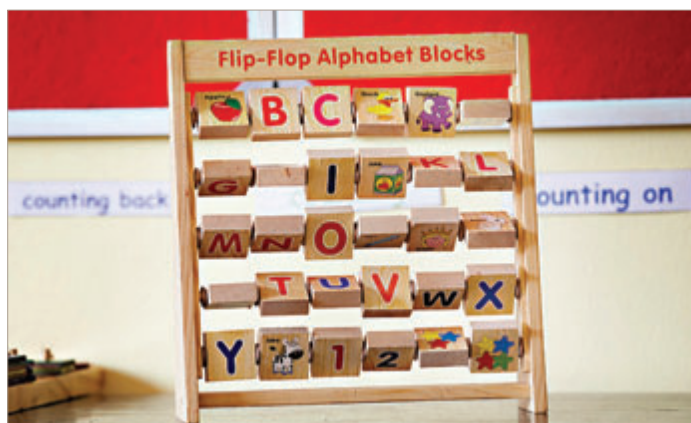
Evidence of toy libraries dates back to the early 1900s. However, most modern toy libraries were established during the 1960s and early 1970s to support families of children with special educational needs. Originally established as a toy exchange to expand the resources available to families, the toy library quickly became a larger phenomenon, providing family support services and specialist support to families with children with special educational needs by lending out purchased toys, providing a place where mothers could share information and support one another and where professionals could find resources for their therapeutic work.

The Association of Toy Libraries (ATL) was established in 1972 with 30 members and became a limited charity company in 1975. From their original aim of providing support to children with special educational needs and their families, some toy libraries have expanded to serve much broader communities and now provide services to a variety of families and children aged from zero to nineteen.

### Existing toy libraries

#### United States

There are about 400 toy libraries in the United States, about a quarter of which offer adaptive toys. The first toy library started in Los Angeles, around the time of the Depression, when a storeowner noticed children stealing toys because they could not afford them. He created a 'library' where they could borrow and return toys, eventually expanding it to a network



Examples of toys that can be used to develop children's cognitive senses

consisting of about 60 sites — some were mobile sites around the city, which allowed low-income kids to borrow quality toys.

The circulating *Toys and Tools-to-go*-collection was the first of its kind in a public library in Florida. Since its inception in 2002, it has been replicated in several library systems in the Tampa Bay area, including Pasco County.

Palm Harbour Library's toy collection is free of charge to everyone with a library card. Borrowers can select their items from a large assortment of toys and batteries for the toys are also replaced free of charge. The director of Palm Harbour Library, Gene Coppola, describes the collection: 'The toys as a *Toys and Tools-to-go*-collection truly epitomise what a library is all about. By serving as an educational destination, the library continues to bridge the gap between the haves and have-nots.'

### South Africa

#### *The North West Department of Sport, Arts and Culture*

During consultation workshops in August 2004 by the Directorate Library, Information and Archive Service in the four districts of the North West Province, it was established that children from birth to six years are primarily the responsibility of crèches, non-governmental organisations, and community-based organisations. A shockingly high number of children in the care of these organisations, especially in rural areas and disadvantaged communities, are not exposed to the right kind of development due to lack of educational toys, aids, and games.

The North West Department of Sport, Arts and Culture: Directorate Library, Information and Archive Services, has therefore established toy libraries in existing community or public libraries and provided a range of educational toys, games, puzzles, audio books and aids for the children up to the age of nine.

The Department uses this strategy to cultivate a reading culture among communities, starting with young children. It believes in the Sotho saying, *Lore lo ojwa lo sa le metsi*, which simply means that children must be taught and stimulated while they are still young.

Each identified community library receives educational toys, games, aids, and toy library bags, which addresses various

skills that are categorised in age-related skills development, some of which are social skills, perceptual development skills, fine motor development skills, mathematical skills and getting ready for writing and reading.

The main aim of the toy library project was to prepare children to be ready to read in order to develop future readers.

### Cape Town

Closer to home children in Khayelitsha celebrated International Children's Day in 2005 at Moses Mabhida Library with new educational toys donated by the City of Cape Town. Parents and teachers could borrow educational toys, puzzles and CDs free of charge from the library.

The project was designed to meet the needs of early childhood development centres in Khayelitsha that struggle to provide toys to their children. Gert Bam, the city's director of Social Development, said toys are crucial in the holistic development of a child. 'We are aiming this service at early childhood centres to ensure that more children have access to these resources. At the same time, more people will be exposed to the wide range of library services offered by the city.'

The Moses Mabhida Toy Library was one of ten municipal facilities offering toy library services, and as Cape Town is a caring city, the Directorate of Social Development committed R100 000 towards the purchase of equipment and toys to be rotated among their libraries.

### What do educational toys and reading have in common?

Research shows that educational toys stimulate child development from an early stage, as the first six years of a child's development are crucial. Reading is an action of eye movement from left to right, top to bottom. Recognition of symbols and the ability to make deductions is a left-brain activity, whereas the accompanying action conceptualising and visualising of images and emotions of the reading materials is a right-brain activity. Reading is therefore a whole brain activity.

Educational toys help to exercise physical abilities such as focusing, the ability to determine the midline, eye span and



hand/eye coordination, language and concentration skills. It also stimulates different levels of development or skills such as large muscle development, social skills development, perceptual development, auditory skills, coping skills, comprehension, logical reasoning, hand/foot/eye coordination and construction skills — all of which are crucial in getting a child ready to read.

### Toy libraries as learning and leisure libraries

Supplementary to providing the resources, project and workshops should be held to train community librarians and caregivers or pre-school teachers in the use and value of educational toys, aids and games to develop children's reading abilities.

Good quality toys and games are expensive and not always easily obtainable. Toys that are borrowed from, or used at the toy library with appropriate guidance, can be experimented with and if not a success, can be returned and exchanged with more suitable ones. Items offered in toy libraries help to develop all aspects of a child's development, rather than focusing on only 'educational toys'.

Toy libraries can be active learning and leisure libraries in the following ways:

- **Come and play.** A toy library is regarded as a safe space with a variety of toys and a qualified toy librarian who helps to select the appropriate toys.
- **Come and borrow.** Families can borrow toys. The toy librarian will explain how the toys and games can be used at home.
- Toy libraries can cater for users who have some kind of *disability*.

### Mobile toy libraries

A mobile toy library provides the same facilities as other toy libraries and is a high impact and cost-effective programme that gives children, their families, early learning facilitators and early childhood development practitioners access to a collection of carefully selected educational play materials, play sessions as well as training on how to use the toys to encourage development.

Cotlands manages the Toy Library Association of South Africa that provides training on how to set up a toy library. The Association promotes the establishment of toy libraries, distributes newsletters and holds toy library seminars and play conferences.

Mobile toy libraries distribute toys in areas where they are most needed. Every child in South Africa should have access to a toy library that provides high quality early learning and play opportunities.

For more information on Cotlands, phone (011) 683-7201, visit [www.cotlands.org.za/projects/toy-libraries/](http://www.cotlands.org.za/projects/toy-libraries/) or email [toylibrary@cotlands.org](mailto:toylibrary@cotlands.org)

**NOTE:** The very first toy library in the Western Cape was established in 1994 with the opening of the new *Piketberg Public Library*. Since the writing of this article it has come to our attention that *Worcester Library* operates an active toy library. We invite readers to be part of National Book Week held during the first week of September in Vredenburg where there will be a demonstration on toy libraries by the South African Book Development Council.

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# rooi rose

steeds 'stylvol, sinvol,  
propvol'

Hoe die jong dogter in 'n skone vrou verander het deur Francois Verster

Hulle sê Charlize Theron het haar sukses te danke aan *rooi rose*, toe sy die Supermodel van die Jaar-kompetisie in 1991 gewen het. Hoe dit ook al sy, hierdie tydskrif (wat sedert die 1990s deur Caxton uitgegee word), het soos 'n baie klein en tingerige plantjie begin voordat dit hoog teen die strukture van die Afrikaanse tydskrifmark opgerank het — dis die oudste bestaande vrouetydskrif in die land om 'n forum vir beroemdes te word (*Sarie* is in 1949 gestig). Terselfdertyd het dit self 'n *celeb* geword. Maar hoe en waar en wanneer en deur wie is dit begin?

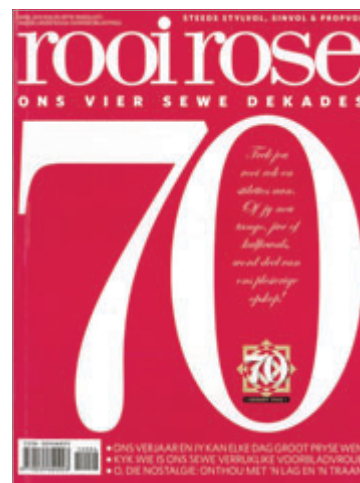
Op Sondagmiddag 1 Februarie 2016 ontmoet ek Joan Kruger, 'n legende in joernalistieke kringe, nou uitgewer (Tip Publishing), en iemand wat voorheen vir die tydskrifte *Sarie*, *rooi rose* en *Keur* gewerk het, in Somerset-Wes. Joan het van Paternoster af gekom op besoek aan haar moeder en ek het van Brackenfell gery om 'n pakkie by haar te kry — 'n lêer met

inligting oor *rooi rose* se ontstaansjare.

Later die middag blaai ek daardeur; probeer sin maak uit ou fotostate in plastiekomhulsels. Die eerste hiervan lui: 'die Afrikaanse Pers stuur [deesdae] elke veertiende dag 'n vroueblad die veld in, wat allesins 'n tipografiese pronkstuk is. Te verwonder is dit dan ook nie dat *rooi rose* hom reeds so ingeleef het in tienduisende huise in die Republiek dat hy nie met 'n koevoet daar uit te werk is nie. So voor die wind het dit nie altyd gegaan nie. Intendeel, soos met so baie van ons Afrikanerondernemings, was daar aanvanklik net dorings te sien [...] met slegs hier en daar 'n half verleë rosie te sien ...'

En dan skryf die onbekende skrywer hier verder dat die 'mede-eienaar en redakteur van *rooi rose* in daardie jare, AM van Schoor, in die *rooi rose* van 8 Augustus 1965 toe die blad mondig geword het', oor hoe hy en Hendrikus Potgieter in 1944 by Marius Jooste se kantoor instap met die voorstel dat Jooste-





In 2002 vier rooi rose haar sestigste verjaardag met 'n mylpaaluitgawe 'Ses dekades rooi rose 1942-2002,' wat begin met: *RR* is vandag Suid-Afrika se voorste vrouetydskrif, 'n wêreldklasglansblad wat elke maand deur meer as 160 000 vroue gekoop word ...

hulle (Afrikaanse Pers Beperk, oftewel APB, later Perskor) 'n tydskrif by hom oorkoop.

Jooste en Van Schoor het R200 by 'n bank geleen en toestemming by die APB se direksie gekry om voort te gaan. By die APB se drukpers in Kroonstad, waar 'n tektort aan papier en selfs letters vir die setters alledaags was — die eerste opskrif het gelui: ROZI ROSE: SUZD-QFRXKA SE BESTC TYDSKRQF — het hulle tot laatnagte gewerk, soms met werkers van die straat af om take soos vouwerk te behartig. Nie lank nie of APB het 'n voltydse redakteur aangestel, RP Visser, wat kort daarna deur ID van der Walt opgevolg is. Van Schoor het intussen redakteur van *Die Huisgenoot* geword. Van der Walt het vertel dat hy slapelose nagte gehad het om by te hou met nuwe leesgiere om die tydskrif relevant te hou.

Daarin het hy geslaag, want *rooi rose* het met die tye aangepas en 'die jong dogter het verander in 'n beeldskone jong vrou'. In 1959 vertrek hy na *Brandwag*, 'n ander tydskrif in APB se stal, en Ulrich Stark, voorheen van die koerant *Die Vaderland*, neem by hom oor. Hy het goed gevaar met die hulp van bydraers soos André P Brink, Len Lindeque en Ela Spence. Die volgende redakteur was die eerste vroue-redakteur, Susan de Winter, en toe die bekwame Martie Snyman — 'die windmaker mars van mans deur die redakteurskantoor' was verby; 'n vrou wat dit as haar roeping beskou het, het 'die leiding geneem van 'n blad wat bedoel was vir vrouens van agt tot tagtig jaar', skryf Van Schoor.

In 2002 vier *rooi rose* haar sestigste verjaardag met 'n mylpaaluitgawe 'Ses dekades rooi rose 1942-2002,' wat begin met: *RR* is vandag Suid-Afrika se voorste vrouetydskrif, 'n wêreldklasglansblad wat elke maand deur meer as 160 000 vroue gekoop word en gesogte pryse, soos die Advantage Admag

Tydskrif van die Jaar-toekenning, loslaan. Hier word genoem dat die eerste voorbladfoto, 'n spieëlbeeld van 'n meisie met rose om haar, in sewe lande die eerste plek in fototentoonstellings verower het. Die tydskrif het nege pennies gekos en was feitlik onmiddellik uitverkoop.

Weens 'n papiertekort het die volgende uitgawe eers in Augustus 1944 verskyn. Dit verklaar die gaping tussen die eerste — baie gewilde — uitgawe en ook hoekom Potgieter die tydskrif aan Jooste gaan verkoop het. Die tweede Wêreldoorlog (1939-1945) was in volle swang en die mengsel van kort-, vervolg- en 'ware' verhale het ontvlugting aan lesers gebied. Ná die oorlog is berig gelewer oor onderwerpe soos die ontstaan van die Verenigde Volke Organisasie (1945), die besoek van Koning George VI en sy gesin (1947), deurbrake op mediese gebied soos die ontwikkeling van kunsorgane en kortisoen en Penny Coelen wat in 1958 Mej Wêreld word.

Teen 1960 was *rooi rose* reeds 'n lywige blad van 120 bladsye. Meestal in monochroom, behalwe vir die buiteblaaie. Die 'emansipasie van die vrou' en 'losbandigheid van die jeug' was gewilde temas. Tien jaar later was *rooi rose* 'n glansblad (die formaat het wel kleiner geword) met modes en resepte in volle kleur en teen 1980 was aktuele artikels stories oor bekendes, modes, kos en heelwat brei- en hekelpatrone.

Gedurende die volgende dekade verteenwoordig *rooi rose* Mev 90's: 'Sy ryg 'n handvol modeneigings in — unisex, grunge, punk, terug-na-die-natuur met katoen en linne en teen die einde van die eeu dra sy net waarvan sy hou en wat haar pas.' Met die koms van die 21ste eeu is die rekenaar en sy kroos, Ipads, selfone en dies meer toonaangewende kommoditeite en *celeb*-manie herinner aan Andy Warhol se profesie dat elkeen (sy of haar)



Die volwaardige vrou moet ... genoeg ingebore adel hê om op gelyke voet met die rykstes en belangrikstes te beweeg maar tog terselfdertyd genoeg deernis en simpatie hê om nooit neerbuigend te wees wanneer sy met die armstes en nederigstes te doen het nie

vyftien minute van roem sal smaak. Hierdie tydgees word ook deur *rooi rose* uitgebeeld.

Soos alle suksesvolle besigheidsentiteite het *rooi rose* in pas gebly met markveranderinge — in November 2000 het *rooi rose* nogmaals aangepas deur 'n maandblad te word: die eerste in Afrikaans. Daar is profiel-artikels van bekendes soos Helen Suzman, Patricia de Lille, Antjie Krog en Anna-Mart van der Merwe gepubliseer, soms deur bekendes soos Susan Coetzer en Bettie Kemp, wat 'n aanduiding is van die status wat *rooi rose* bereik het. In 2012 word Anna-Mart weer betrek met *rooi rose* se 70ste verjaardag en as volg aangehaal: 'Die veertigerjare is sinoniem met die Tweede Wêreldoorlog. Dat *rooi rose* in hierdie tydperk gebore is spreek van die tydskrif se onstuitbare gees.'

Soos dit maar met *rose* gaan, is daar altyd iets wat aan hulle wil vreet — in *rooi rose* se geval is dit die onsekerheid wat die digitale eeu meebring. Redakteurs sê dis onmoontlik om te ver vooruit te beplan, want wat nou werk, werk nie noodwendig oor vyf jaar nie. Op die oomblik is daar ongeveer 5,5 miljoen Internetgebruikers in Suid-Afrika, maar daar kan verwag word dat dit aansienlik kan styg, terwyl die gewildheid van papiermedia sal taan. Hierdie uitdaging sal waarskynlik die grootste wees wat die 'onstuitbare gees' daarvan sal beproef.

Mag *rooi rose* se leuse 'stylvol, sinvol, propvol' nog lank in Suid-Afrikaanse huise gesien word. Dis immers deel van ons Suid-Afrikaanse kultuur, met 55% van die lesers wat swart is — *rooi rose* het juis nog altyd een skerp pyl in haar koker gehad: 'n uiters lojale leserskring, wat steeds groei en diversifiseer.

Martie Snyman het *rooi rose* se credo reeds in die vroeë sestigs opgestel. Dit was as volg: Die volwaardige vrou moet trots wees, maar nie verwaand nie; hoogmoedig op haar voorkoms, maar nie

ydellig nie; gul maar nie goedkoop nie; vriendelik maar nie familiêr nie; diepsinnig maar nie ondeurgrondelik nie; gevat maar nie grof nie; verfynd, maar nie fiemiesrig nie. Sy moet genoeg ingebore adel hê om op gelyke voet met die rykstes en belangrikstes te beweeg maar tog terselfdertyd genoeg deernis en simpatie hê om nooit neerbuigend te wees wanneer sy met die armstes en nederigstes te doen het nie.

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*Dr Francois Verster is 'n historikus, argivaris en 'n skrywer en 'n gereelde korrespondent van die KB*





# Verlies is 'n koue gety

Oor die heengaan van Adam Small, die skrywer, die Mensch deur Francois Verster

Ek het Adam Small nie geken nie. Wat my laat dink aan wat iemand gesê het oor goeie skryfwerk: dat dit die leser laat voel dat hy/sy die skrywer graag sou wou geken het. Skywers so divers soos Rykie van Reenen, Louis L'Amour, MER en Roald Dahl, dis mense wat ek graag sou wou ken. En professor Adam Small.

Helaas, Adam Small, vir my die onbekende ikoon. Ek het sy indrukwekkende tydgenote professore Richard van der Ross en Jakes Gerwel ontmoet, maar nooit die groot dramaturg, aktivis (en vele meer) nie — die man wat 'n leidende figuur in die Swart Bewussynbeweging was, maar tog NP van Wyk Louw in Engels vertaal het, wat die apartheidstaat gesatiriseer het en veral bekend is as digter. Of so sê Wikipedia — ek onthou hom veral vir sy toneelstuk

... die man wat 'n leidende figuur in die Swart Bewussynbeweging was, maar tog NP van Wyk Louw in Engels vertaal het

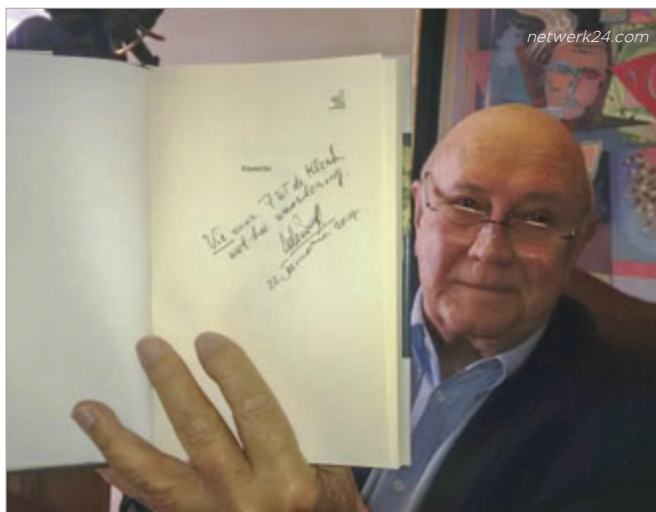
Kanna hy kô hystoe. Dalk onthou mense hom vir verskillende dinge. Soos dat hy hom uit protes aan die openbare lewe onttrek het en dat hy eers op 76-jarige leeftyd die Hertzogprys (2012) ontvang het. Was dit 'n geval van 'te min te laat', of 'liewer laat as nooit'? Net Adam Small kan dit beantwoord, maar die feit dat hy nie meer met ons is nie, net vier jaar ná die bekroning, is dalk antwoord genoeg.

Ná sy dood het die lofsange deel van die oordonderende impulswildernis (Bernard Odendaal se neologisme) geword. Ek blaai deur *Die Burger* (4 Julie 2016) en daar is 'n artikel oor

FW de Klerk met 'n foto waar hy trots wys wat Small voor in sy laaste digbundel, *Klawerjas*, aan die voormalige staatspresident geskryf het. De Klerk sê in die berig dat hy in 1993 instrumenteel was in



Adam Small is in 2014 deur die Wes-Kaapse Departement van Kultuursake en Sport vereer vir sy lewenslange bydrae tot die Afrikaanse letterkunde



Oudpresident FW de Klerk het Adam Small geprys vir sy bydrae om Kaaps 'n staanplek in die Afrikaanse letterkunde te gee

die verlening van 'n nasionale toekenning vir voortreflike diens (Goud) aan Small en dat hy Small vergelyk het met "n verlore Afrikaanse broer wat weggeloop het van die huis en deur dié toekenning na die Afrikaanse huis teruggekeer het". Small se gedagtes hieroor is aan ons onbekend, maar in 'n stuk wat hy in 'n bundeltjie oor Bolandse skrywers (**My Paarl**) geskryf het, kom Small se seer oor die verdeeldheid tussen Afrikaanssprekendes sterk oor; hy praat reeds in 1987 van almal wat nie wit is nie as swart, van die 'vervreemdende naald by die Rots' en dat hy in Wellington in 'n straat gebore is wat later deels wit geword het. Die titel van sy stuk heet *Tussen twee huise* en dit gaan oor die Pêrel (soos hy dit noem) en Wellington, oor sy Moslem- en Christenvoorsate en veral oor swart en wit, juis binne die sogenaamde Afrikaanse huis waarvan De Klerk nou praat.

Toe ek Facebook oopmaak, word De Klerk gestriem oor sy 'tweegesigheid'; 'n tirade deur 'n ver-regse. Soos vir De Klerk nou, moes dit vir Small vir baie lank baie moeilik gewees het om 'tussen twee huise' te woon. Let wel, nie *in* twee huise nie, maar *tussen* hulle, wat daarop dui dat Small nie in een van die twee tuis gevoel het nie. Die vraag is dus: het hy ooit tuisgekom, soos De Klerk al in 1993 beweer het?

In die bundel *Gesprekke tussen skrywers 2* (1972) vra Ronnie Belcher aan Small: 'Adam, hoe plaas jy jouself nou eintlik in ons letterkundige wêreld? Jy weet daar is mense wat van "Kleurlingdigters" praat.' Small se antwoord was: '[...] die woord Kleurling [steek] my so 'n bietjie dwars in die krop. Jy weet, ek is 'n pleitbesorger vir die behoud van verskeidenheid onder mense, vir kulturele meervoudigheid. Ek is erg gekant teen die

platmaking [en hier doem die spook van Distrik Ses summier op] van almal en alles tot eendersheid soos dit gedoen word deur ons moderne magsbewegings [...]' Hy gaan voort om te sê dat die soort verskynsel mense soos in 'n maalgat intrek, en 'Wie kan tog buitekant die lewe staan?'

Small het hom egter lank aan die openbare lewe onttrek en **Klawerjas** het eers in 2013 verskyn, sodat dit lyk asof hy sy eie raad van 'buite die lewe staan' verontagsaam het, maar tog later besef het dis onomseilbaar waar. Vir 'n kreatiewe gees

om nie te skep nie is beslis om buite die lewe te staan — selfs sy eie. Small was altyd betrokke by 'die lewe', oftewel die samelewing — sy besluit om maatskaplike studies aan te pak en om direkteur van die Wes-Kaaplandse Stigting van Gemeenskapswerk en later hoof van die Departement Maatskaplike Werk aan die Universiteit van Wes-

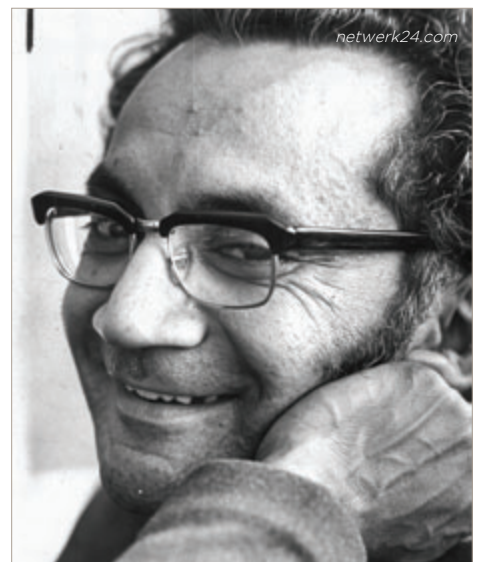
Kaapland te word, getuig hiervan. Hy was juis nie 'n skrywer soos Karel Schoeman wat van eenkant af die wêreld betrag en beskryf nie. (Schoeman het ook as kind in die 'wit' Boland gewoon.)

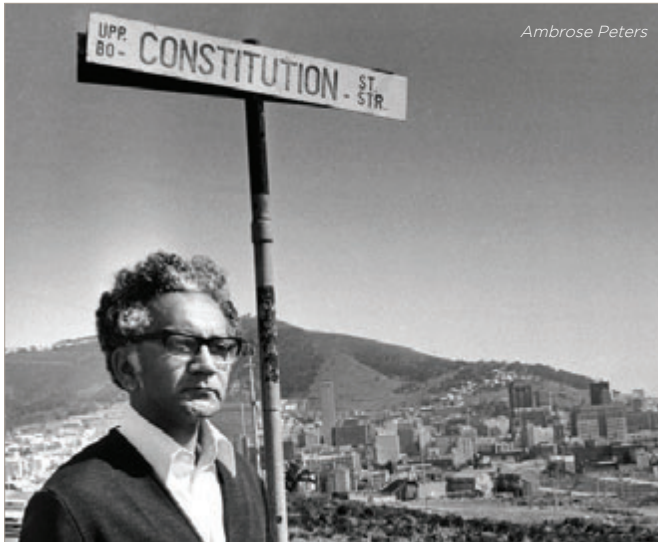
Small se kinderjare het hom grootliks gevorm. Hy praat baie van die armoede en skeiding tussen die onder- en bodorp in onderhoude en eie geskrifte, dog hy het aan Belcher bely: 'My misnoeë oor die woord "Kleurling" slaan nie op 'n verwerping van die geloof in verskeidenheid onder mense nie.' Hy gaan nogtans voort: 'As sekere mense maar weet hoe seer hulle jou maak deur jou 'n duisend maal op 'n dag te oordonder met die klank van die woord "Kleurling!" Jy voel saans vol kneusplekke. Dit is 'n vervreemdingwoord.' Hy het ook geskryf oor hoe sy vader, 'n skoolmeester, 'n verlore

## Belcher noem hom ook 'n filosoof en as 'n mens na afbeeldings van Small, met sy intellektuele voorkoms kyk, die skraal, brose mens, is daardie intelligensie en (t)eergevoeligheid onmiskenbaar



Adam Small in Distrik Ses, saam met kinders uit die buurt





Ambrose Peters

Adam Small kyk uit oor die bouvalle van Distrik Ses, 1981

stryd teen die alkoholisbruik onder sy mense gevoer het. Hier sien jy weer die invloed van Small se ouerhuis, ook die tweespalt — sy moeder, van Indiese afkoms, het 'n soort gelatenheid jeens apartheid openbaar — Small sê 'sy het met die dinge gevloei' (en Small reken sy aanhang van Taoïsme kom dalk van sy Oosterse bloed). Tussen hierdie en ander pole was Small skynbaar altyd swemmende; teen die maalkolk van die politiek, maar ook die filosofiese strome waarvan hy op universiteit geleer het. Belcher noem hom ook 'n filosoof en as 'n mens na afbeeldings van Small, met sy intellektuele voorkoms kyk, die skraal, brose mens, is daardie intelligensie en (t)eergevoeligheid onmiskenbaar.

Daar is baie oor Small en sy nalatenskap gesê en geskryf, inderdaad 'n vloedgolf van woorde met politieke onderstrominge wat my laat dink aan Moses met sy staf by die Rooi See. Maar anders as Moses het Small nie die see verdeel nie; soos sy vader kon hy nie sy mense droogvoets deurlei nie, en soos sy moeder was daar uiteindelik die aanvaarding dat haat of selfveragting nie mense byeenbring of individuele katarsis bied nie. Small se altruïsme is bowenal wat van hom die Mensch gemaak het wat hy was.

En terwyl elkeen van ons 'n oomblik in die wind (van verandering) bly huiwer om te dink wat Adam Small beteken het, is ek, vir een, spyt dat ek nie die voorreg gehad het om net so 'n enkele oomblik met Adam Small te kon verkeer het nie. Hierdie skeiding egter, wat politiek gebring het — ek onthou hoe my eie vader vertel het van hoe wit en bruin (voor bruin swart geword het) in die straat waar hy grootgeword het, saamgespeel het. Tot die wette en stootskrapers gekom het en mense van mekaar weggestoot het.

Mag Adam Small in die Hiernamaals met al sy vriende sy plek aan een tafel plaasneem. En maak dit nou regtig saak waar dié tuiste sy staning het? Soos Small self gesê het: 'Die kunstenaar is nie in diens van die politiek of enige sosiale gelowe of gelofies nie — selfs nie eens as satirikus nie. 'n Kunstenaar se trou lê by sy gewete.'



netwerk24.com

Adam Small saam met sy vrou, Rosalie, en hulle dogter, Zaidee

#### Adam Small se werke sluit in:

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- \*A brown Afrikaner speaks: A coloured poet and philosopher looks ahead.- Munger Africana Library, 1971.
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- Louw, Nicolaas Petrus van Wyk. Oh wide and sad land / translated by Adam Small.- Maskew Miller, 1975.
- Oos wes tuis bes: Distrik Ses / met Chris Jansen.- Human & Rousseau, 1973.
- \*Die Lewe van Chad Carlton
- \*Maria, Moeder van God, 'n radiodrama (2015)

Sien ook KB, Mei/Junie, 2016, bladsy 11 vir 'n geselekteerde lys van titels van Small se werke in die Biblioteekdiens.

\*Titels nie in voorraad nie

Dr Francois Verster is 'n historikus, argivaris en 'n skrywer en 'n gereelde korrespondent van die KB



# Sleigh se swanesang

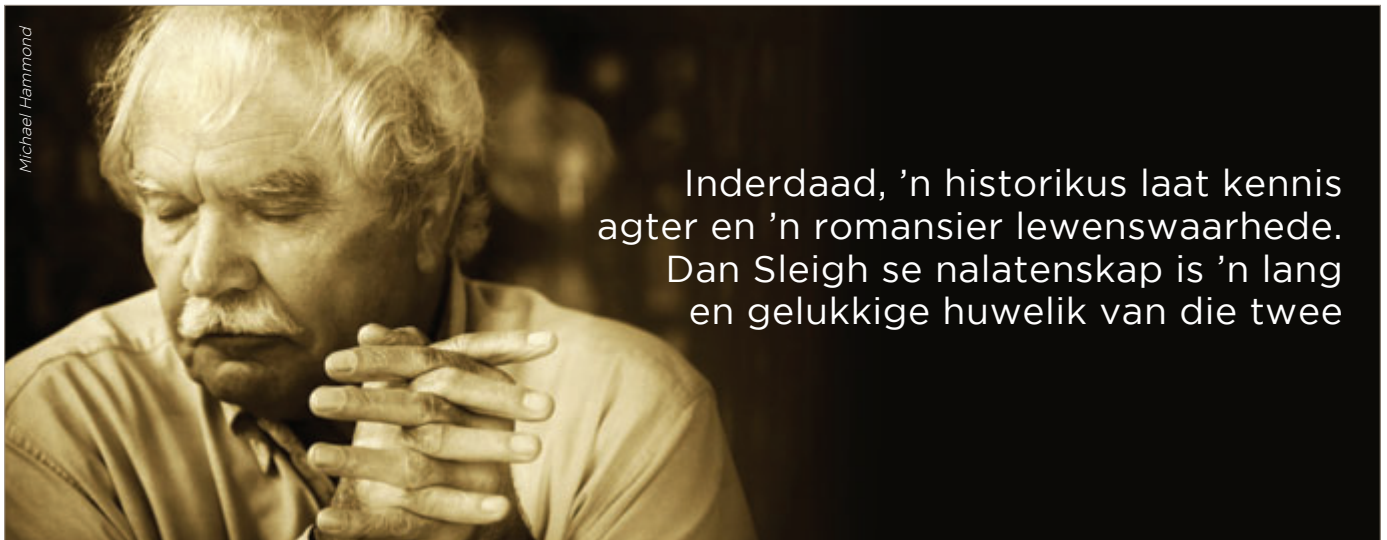
'n Silwer kring voltooi deur Francois Verster

Op Saterdag 9 Julie 2016 het dr Dan Sleigh amptelik sy 'aftrede' as skrywer voor 'n volgepakte vertrek in die Kasteel in Kaapstad aangekondig.

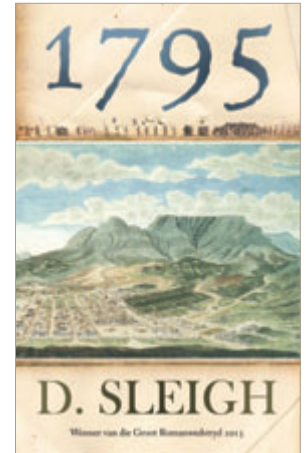
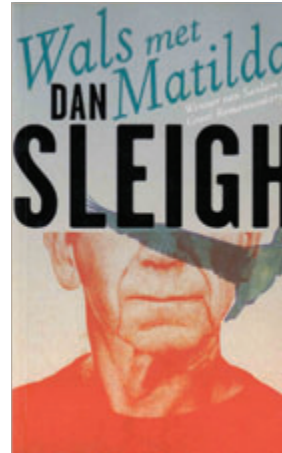
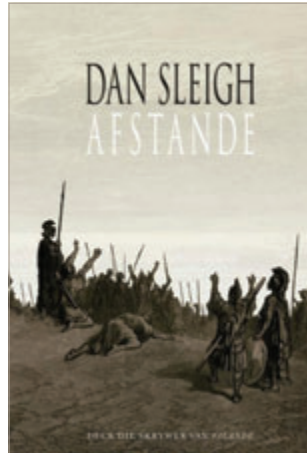
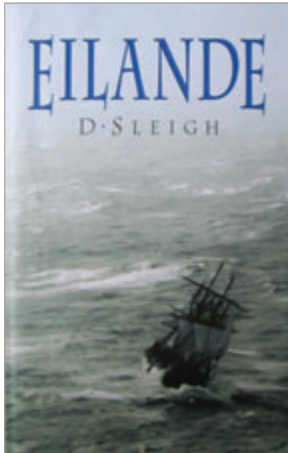
Die geleentheid was die bekendstelling van sy vierde pryswenner-roman — hy het wel 'n halfdosyn korter historiese romans vóór sy eerste 'magistrale' werk, **Eilande**, geskryf, asook 'n digbundel **Duif oor water** en nie-fiksiewerke soos **Die buiteposte**, maar die leserspubliek sal hom waarskynlik onthou vir **Eilande**, **Afstande**, **Wals met Matilda** en sekerlik ook vir **1795** (2016). Deur hierdie vier boeke loop 'n silwer draad, het hy verduidelik: in elkeen is 'n karakter wat skryf, byvoorbeeld, Koos van der Merwe en Matteas Behrens. Dis so beplan, het hy gesê, om aan te dui dat daar altyd iemand sal wees om rekord te hou, ook ná hyself daarmee opgehou het. Die vraag WIE? het soos Tafelberg se kleed oor die groepie aanwesiges gehang, baie van hulle self gedugte skrywers — Abraham de Vries, Petra Muller, Wium van Zyl, om maar 'n paar te noem. Maar nie een meer 'n snuiter nie, met permissie gesê.

Besoekers aan die Kaapse Argief sal Dan Sleigh reeds van die vroeë tagtigerjare onthou, gewoonlik geklee in 'n verbleikte denimbroek (heel gepas, want denim is immers die materiaal waarvan die ou seevaarders hulle seile gemaak het en die Sleighs was seevaarders voordat hulle aan die Weskus kom 'strand' het) en 'n uitgerekte blougrys seemanstrui. En sy lang wit kuif wat my altyd aan 'n Engelse skaaphond herinner. 'Wie is dié verslonste ou man?,' het een van my seniors eenkeer gebrom toe ek as argivaris by die Roelandstraatse argiefbewaarplek gewerk het. Ek en 'n kollega, Jaco van der Merwe, het haar ingelig dat hy die grootste kenner van die V.O.C.-tydperk in die wêreld is. Erkenning daarvoor sou hy weldra ontvang, en later ook akkolades as romansier.

Eksel self het hom al in 1984 by die ou argief in Koningin Victoriastraat ontmoet. Die witkopman in die duifgruistrui het altyd eenkant gesit, verdiep in die stowwerige dokumente of mikrofilm. Soms het hy by ons ander navorsers, wat graag by hom wou leer, vir tee in die Tuine aangesluit. Dan het hy



Inderdaad, 'n historikus laat kennis agter en 'n romansier lewenswaarhede. Dan Sleigh se nalatenskap is 'n lang en gelukkige huwelik van die twee



ons gewoonlik vergas met staaltjies oor die ou Kaap, sy blou oë verdwyn tussen die lagplooitjies en sy tande wit onder die welige snor. Soos die storie oor 'n skaapwagter wat vir bestialiteit na Robbeneiland verban was. 'En raai', het hy gevra, 'wat doen hy daar?' Ons het kop geskud. 'Hy pas die Kompanjie se skaaptroppe daar op!' was sy antwoord.

Nietemin, oor die jare het almal wat wou luister vele fassinerende stories uit die Hollandse tydperk gehoor — en later gelees, soos dit uit Sleigh se pen gevloei het, of wat hy in lesings oorvertel het. Sy vertellings was altyd ryk en kleurvol en onderhoudend. Ek kan my voorstel hoe dit moes wees om in sy klasse te sit toe hy onderwyser was. Maar die onderwys se verlies is die groter leserspubliek se wins.

Toe sy tweede massiewe historiese roman, *Afstande*, verskyn het, het die *Rapport* Boekebladredakteur my gevra om dit te resenseer. Ek het die uitdaging graag aanvaar, want ek het toe reeds by daardie jaar se Boekebeurs-uitstalling in KIKS deur een van die eksimplare geblaai en onmiddellik gesien dat dit makliker lees as die voorafgaande boek, *Eilande*. Sleigh het inderdaad hard gewerk om altyd beter te word, selfs nadat hy vir die eerste *Eilande* omtrent elke prys behalwe die Hertzog-prys opgeraap het

En hier by die Kasteel, waar baie van die gebeure in 1795 afgespeel het, het Linda Rode, wat ook betrokke was by die versorging van die manuskrip, vir Sleigh daarvoor uitgevra. Soos altyd het hy eers gedink en sy antwoorde versigtig aangebied, nes hy elke woord in sy tekste vooraf noukeurig geweeg het, nes hy elke feit soos 'n klont spoelgoud in 'n myner se pan uit die koue bronwater gelig en van alle kante beskou het. Sleigh was self 'n delwer met goudkoors, maar sy fiksasie was nie oor geld of roem nie, maar om die wonder van die geskrewe woord aan sy medemens te vertoon.

Ek het 1795 daar gekoop en Montagu toe gery waar ek die volgende dag by die Breytenbach Fees moes deelneem, en dadelik ná ek my bagasie in die gastehuis ingedra het, begin lees. Net veertien bladsye later het ek, begeesterd, hierdie beskeie lofbetuiging aan die ou meester geskryf. Hy sal gemis word, maar sy boeke sal altyd met ons wees.

Inderdaad, 'n historikus laat kennis agter en 'n romansier

lewenswaarhede. Dan Sleigh se nalatenskap is 'n lang en gelukkige huwelik van die twee.

#### Poësie en prosa

Hy debuteer in 1971 met die digbundel, *Duif oor water*. Daarna skryf hy verhale met 'n geskiedkundige agtergrond vir die skolemark.

*Die nege-maande-mars*. Tafelberg, 1972.

*'n Man om te hardloop*. Tafelberg, 1973.

*Tussen twee vlae*. Tafelberg, 1974.

*Onder die bittervaan*. Tafelberg, 1975.

*Anselm en die Jut*. Van der Walt, 1976.

*Sersant Barodien, Kaapse Korps*. Tafelberg, 1977.

*'n Kanon vir Barbier*. Tafelberg, 1978.

*Vryburger Tas*. Tafelberg, 1979.

#### Romans

Na voltooiing van sy historiese studies skryf hy die volgende volwasse romans.

*Eilande*. Tafelberg, 2002.

*Afstande*. Tafelberg, 2010.

*Wals met Matilda*. Tafelberg, 2011

#### Letterkundige bekronings

In 2001 wen hy die Sanlam/Insig/Tafelberg-romanwedstryd vir sy roman *Eilande*. Dié boek is later ook met die WA Hofmeyr-, RAU-, M-Net-, en Helgaard Steyn-prys bekroon. *Eilande* se Engelse vertaling, *Islands*, wat deur André P Brink vertaal is, is deur die *Seattle Times* as een van tien beste boeke van 2005 aangewys. Dit is aangewys as een van die top tien debuutromans van 2005 deur *Booklist*, 'n Amerikaanse biblioteekdienspublikasie; is ingesluit in P Boxhall: *1001 books you must read before you die*; (London, 2006) en is vir drie internasionale toekennings benoem. Die Nederlandse vertaling, *Stemmen uit zee*, het in 2004 die 98ste plek op die topverkoperlys van Nederlandse boekhandelaars gehaal.

*Dr Francois Verster is 'n historikus, argivaris en 'n skrywer en 'n gereelde korrespondent van die KB*



# Selection of memoirs by women

**How memoirs change lives** compiled by Nomonde Ngqoba

Through writing their memoirs, many people try to make sense of the events in their lives. And with the increasing globalisation of people and cultures today, memoirs can change people's perceptions and understanding of one another. By accompanying an author on his or her personal journey the reader gets an insight into how other people think and feel. Some memoirs are also written to help others who might go through a similar experience.

Although some of the titles in this selection of memoirs available in our public libraries are old, they are definitely worth reading.

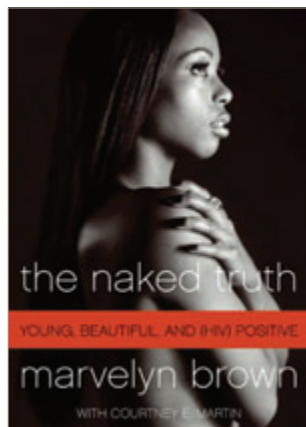
**BROWN, Marvelyn**

362.1969 BRO

**The naked truth: young, beautiful and (HIV) positive.**

- Amistad, 2008.

'... an inspirational memoir which chronicles Marvelyn's evolution from frightened victim to fearless activist. So, this brave young lady, now 24, deserves considerable credit for going public and thus putting a face on the generally hidden and denied disease, and thereby letting young girls know how easy it is to contract.' (*www.reviews.aalbc.com*, Kam Williams)

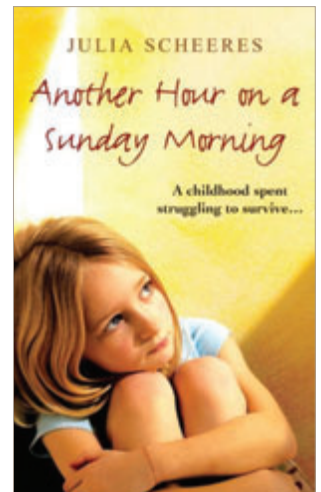


**SCHEERES, Julia** 362.71 SCH

**Another hour on Sunday morning: a childhood spent struggling to survive.**- Arrow, 2006.

'Journalist Scheeres offers a frank and compelling portrait of growing up as a white girl with two adopted black brothers in 1970s rural Indiana, and of her later stay with one of them at a Christian reform school in the Dominican Republic ... While religion is omnipresent, both at their school and in the home of their devout parents, the two rarely find themselves

the beneficiaries of anything resembling Christian love. One of the elements that make Scheeres's book so successful is her distanced, uncritical tone in relaying deeply personal and clearly painful events from her life. She powerfully renders episodes like her attempted rape at the hands of three boys, the harsh beatings administered to David by her father and the ceaseless racial taunting by schoolmates; her lack of perceivable malice or vindictiveness prevents readers from feeling coerced into sympathy. The same can be said for Scheeres's description of their Dominican school, where humiliation and physical punishment are meant to redeem the allegedly misguided pupils. Tinged with sadness yet pervaded by a sense of triumph, Scheeres's book is a crisply written and earnest examination of the meaning of family and Christian values, and announces the author as a writer to watch.' (*Publisher's Weekly*, 15/8/2005, Sam Stolloff)



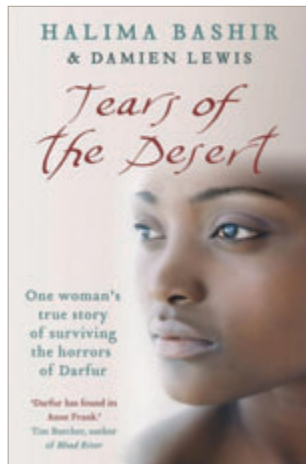
**BASHIR, Halima** 920 BAS

**Tears of the desert: one woman's true story of surviving the horrors of Darfur.**- Hodder, 2008.

'Bashir's story of her life in Darfur is difficult to read, largely because so much of it is ordinary. She recounts growing up in a loving family, attending school, and, with the strong support of her father, becoming a doctor. After she enters professional life, civil war comes to her doorstep, and her life is torn apart. She witnesses horrible suffering and is herself brutally treated by the Janjaweed, the armed militias fighting with the tacit approval of the Sudanese government. As a black African, Bashir recalls years of discrimination

from ruling Arab Africans, but the spreading war accelerates the violence to epic and devastating levels. After fleeing to Britain, she finds herself in a new battle to prove that the nightmare in her country is real. Bashir is now a powerful voice for the victims of Darfur, speaking out on numerous painful subjects, from her own genital mutilation to rape and the loss of her family. Harsh in its honesty, Bashir's chronicle is shocking and disturbing. An unforgettable tragedy.'

(*Booklist*, 1/8/2008, Colleen Mondor)

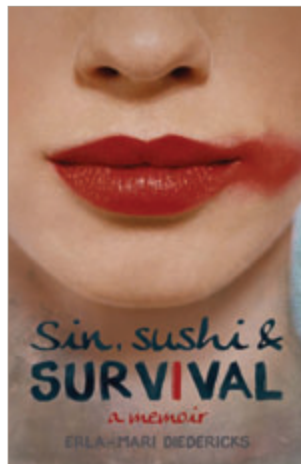
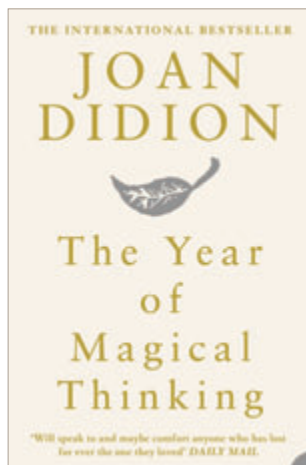


**DIDION, Joan** 920 DID

**The year of magical thinking.**- Harper Perennial, 2006.

'Didion — a master essayist, great American novelist, and astute political observer — uses autobiography as a vehicle for tonic inquiries into both the self and society. In *Where I was from* (2003), she meshed family history with an examination of America's romance with the West. Here, in her most personal and generous book to date, she chronicles a year of grief with her signature blend of intellectual rigor and deep feeling. The ordeal began on Christmas 2003 when Didion and her husband, the writer John Gregory Dunne, learn that their daughter, Quintana Roo, is in intensive care with severe pneumonia and septic shock. Five grim days later, Dunne and Didion come home from the hospital, sit down to dinner, and Dunne suffers 'a sudden massive coronary event' and dies. Married for 40 years and sharing a passion for literature, they were inordinately close. But Didion could not give herself over to grief: Quintana's health went from bad to worse as she developed a life-threatening hematoma on her brain. She survived, and Didion had the wherewithal to cope ... So she researches grief, schools herself in her daughter's medical conditions, and monitors the flux of flashbacks and fears that strobe through her mind. Didion describes with compelling precision exactly how grief feels, and how it impairs rational thought and triggers "magical thinking". The result is a remarkably lucid and ennobling anatomy of grief, matched by a penetrating tribute to marriage, motherhood, and love.'

(*Booklist*, 1/8/2005, Donna Seaman)



**DIEDERICKS, Erla-Mari**  
920 DIE

**Sin, sushi & survival: a memoir.**  
- Zebra, 2011.

'Abuse is not a four-letter word but it should be. When journalist Erla-Mari Diedericks leaves her husband after an abusive marriage of eight years, her heart is broken, her dreams shattered and her body bruised. Instead of breaking down or turning to self-help books, she shaves off her pubic hair and self-medicates with alcohol, sushi and sex. Botoxed and bewildered, she turns to

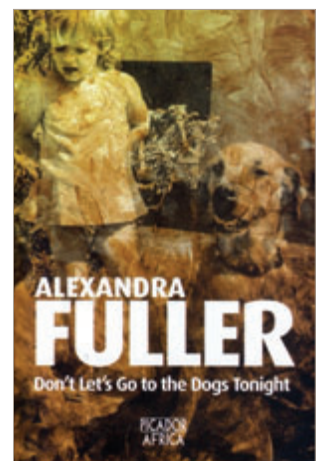
Internet dating, only to find that falling in love is not as easy as she thought it would be especially when there are no fewer than three alter egos telling her what to do. Things take a slippery turn when she gets involved in a startling underworld of adult sex websites and sex clubs, where alcoholism, sex addiction and suicide become very real possibilities. In between it all there are protection orders and maintenance claims to deal with, a four-year-old son to take care of and the truth to hide from. But the truth, like love, has a way of finding you. *Sin, sushi & survival* is the gripping, no-holds-barred story of Erla's astounding journey. Alternately heart-breaking and hilarious, shocking and inspiring, this book will have readers gasping from the first page to the unexpected twist at the end.'

(*www.expressoshow.com*, 20/4/2011, Erla-Mari Diedericks)

**FULLER, Alexandra** 920 FUL

**Don't let's go to the dogs tonight: an African childhood.**  
- Picador, 2002.

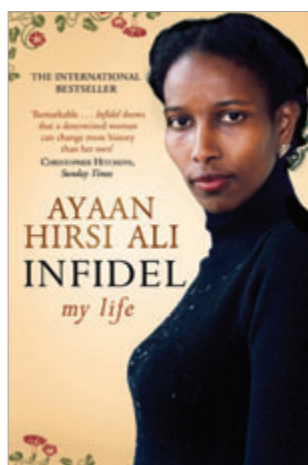
'Fuller, nicknamed Bobo, grew up in Rhodesia (now Zimbabwe) during the civil war, and she watched her parents fight against the local Africans to keep their farm. Fuller writes from a child's point of view, masking neither her family's prejudices nor their passions. Fuller's father, Tim, is a determined and strong man, married to Nicola, who is gradually cracking under the pressure of the civil war and also of the deaths of her children. The Fullers lost three children; only Alexandra and her older sister, Vanessa, survived. The losses take their toll on Nicola, who turns to alcohol to combat her overwhelming depression. After the white colonialists lose the civil war, the Fullers'



farm is taken away, and they move to Malawi, where Bobo begins to get a sense of the life of an average African. But the overbearing Malawian government motivates the Fullers to move on, and they finally settle in Zambia. Fuller is a gifted writer, capable of bringing a sense of immediacy to her writing and crafting descriptions so vibrant the reader cannot only picture the stifling hot African afternoon but almost feel it as well. Writing a memoir powerful in its frank straightforwardness, Fuller neither apologises for nor champions her family's views and actions. Instead, she gives us an honest, moving portrait of one family struggling to survive tumultuous times.' (*Booklist*, 1/11/2001, Kristine Huntley)

**HIRSI ALI, Ayaan** 920 HIR  
**Infidel.**- Free, 2007.

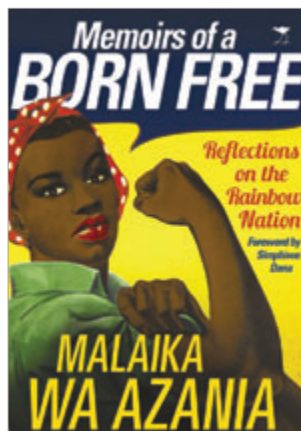
'Hirsi Ali, internationally acclaimed for her book **The caged virgin** (2006) and her film depicting the oppression of Muslim women, which cost the life of her colleague Theo van Gogh, now offers a compelling memoir of her life. Stripped of her Dutch citizenship and threatened with the same fate as Van Gogh, Hirsi Ali continues to defy conventions regarding Muslim women. She writes poignantly of growing up in Somalia, Saudi Arabia, and Kenya in a strict Muslim family. She was subjected to female circumcision and brutal beatings by a mother who wanted her to conform to the obedience expected of women. With the rising influence of the Muslim Brotherhood in Somalia, her ambitions were even more repressed. She defied a forced marriage and fled to the Netherlands, fighting for the rights of Muslim women and a more open practice of Islam. Her rising political prominence and outspokenness have made her a target of Islamic extremists. Hirsi Ali's spirited recollections and defence of women's rights to independence and self-expression are inspiring to women of all cultures.' (*Booklist*, 15/2/2007, Vanessa Bush)



**Malaika wa Azania** 920 MAL

**Memoirs of a born free: reflections on the rainbow nation.**  
 - Jacana Media, 2014.

'... an honest account of what it is like to grow up in the rainbow nation, as post-apartheid South Africa is often called. Written by 22-year-old Malaika wa Azania (born Malaika Lesego Samora Mahlatsi), the book is a first-person account of being a born-free and what that really meant to her. Her personal narrative is a story of the prevailing legacy of apartheid, the violence of poverty and crime, disenfranchisement and attempting to navigate a society that didn't change overnight. This is also while dealing with the jarring inequality between her and her family, and the people she encounters when she goes to school in Melville, takes drama classes, interacts with children and families in her neighbourhood who go to Model C and



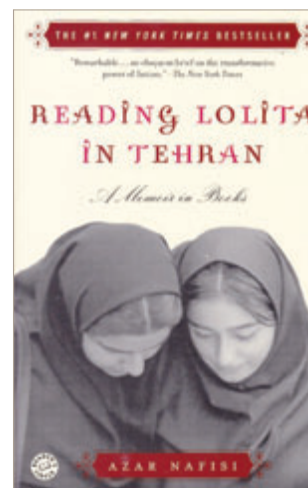
formerly whites-only schools. Her story is also the story of the difficulty of fitting in to previously white spaces that had become accessible to all. Wa Azania pens her memoir as a letter to the governing party, who she charges with the failure to make real the promises of democracy. The architects of apartheid and white people who continue to benefit from the structures and institutions of apartheid get off pretty lightly as she presents her indictment of the

ANC and its failure to deliver on the new South Africa dream in her lifetime. The book is also an account of the development of her own consciousness and political ideology. The author realises that, for her, freedom must be accompanied by radical economic reform and a rejection of neoliberalism. And so the latter part of the book is a journey, albeit brief, of working with the black consciousness group, Blackwash, and later her part in the formation of the Economic Freedom Fighters and her ideological and personal squabbles with Andile Mngxitama, Floyd Shivambu and Julius Malema. The tone often comes across as self-important as Wa Azania looks at South Africa in a way that knows better, that sees things for what they truly are. The book falls short on structural analysis, but that's really not what its aim is. It tells the story of the many for whom democratic South Africa has largely only brought political freedom but for whom socio-economic freedom remains elusive and begs the question: how free is born-free?' ([www.citypress.co.za](http://www.citypress.co.za), 16/6/2014)

**NAFISI, Azar** 920 NAF

**Reading Lolita in Tehran: a memoir in books.**- Fourth Estate, 2004.

'Nafisi, a former English professor at the University of Tehran, decided to hold secret, private classes at her home after the rules at the university became too restrictive. She invited seven insightful, talented women to participate in the class. At first they were tentative and reserved, but gradually they bonded over discussions of *Lolita*, *Pride and Prejudice* and *A thousand and one nights*. They neither draw exact parallels between the texts and their lives nor find them completely foreign ... Nafisi mixes literary analysis in with her observations of the growing oppressive environment of the Islamic Republic of Iran: women

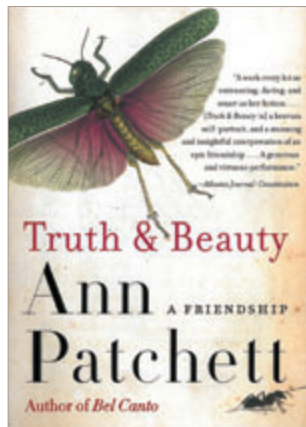




are forced to wear the veil at university and are eventually separated in class from men. Bombs fall outside while Nafisi tries to conduct class. Nafisi's determination and devotion to literature shine through, and her book is an absorbing look at primarily Western classics through the eyes of women and men living in a very different culture.' (*Booklist*, 15/4/2003)

**PATCHETT, Ann** 920 PAT  
**Truth and beauty: a friendship.**  
 - Fourth Estate, 2004.

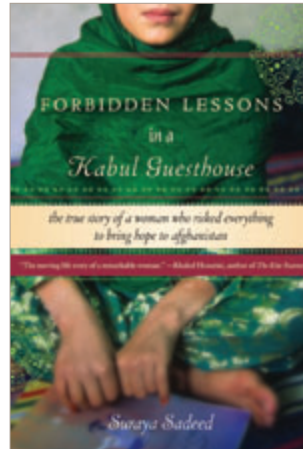
'This memoir of Patchett's friendship with *Autobiography of a face* author Lucy Grealy shares many insights into the nature of devotion. One of the best instances of this concerns a fable of ants and grasshoppers. When winter came, the hard-working ant took the fun-loving grasshopper in, each understanding their roles were immutable. It was a symbiotic relationship.



Like the grasshopper, Grealy, who died of cancer at age 39 in 2002, was an untethered creature, who liked nothing more than to dance, drink and fling herself into Patchett's arms like a kitten. Patchett (*The patron saint of liars; Bel canto*) tells this story chronologically, in bursts of dialogue, memory and snippets of Grealy's letters, moving from the unfolding of their deep connection in graduate school and into the more turbulent waters beyond. Patchett describes her attempts to be a writer, while Grealy endured a continuous round of operations as a result of her cancer. Later, when adulthood brought success, but also heartbreak and drug addiction, the duo continued to be intertwined, even though their link sometimes seemed to fray. This gorgeously written chronicle unfolds as an example of how friendships can contain more passion and affection than any in the romantic realm. And although Patchett unflinchingly describes the difficulties she and Grealy faced in the years after grad school, she never loses the feeling she had the first time Grealy sprang into her arms: "[She] came through the door and it was there, huge and permanent and first".' (*Agent*, Lisa Bankoff, May 14)

**SADEED, Suraya** 920 SAD  
**Forbidden lessons in a Kabul guesthouse: the true story of one woman who risked everything to bring hope to Afghanistan** / with Damien Lewis.- Virago, 2011.

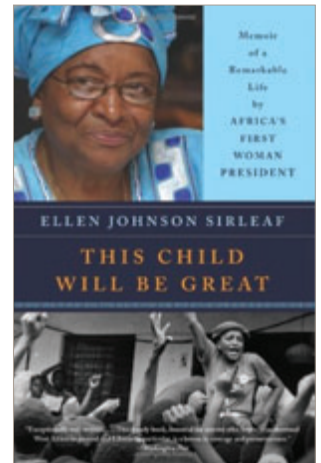
'Sadeed has been providing humanitarian relief in Afghanistan since long before a spotlight was cast on it in the wake of 9/11, and she recounts her often harrowing and rewarding efforts in an absorbing memoir. The daughter of a well-to-do governor, Sadeed was forced to leave Afghanistan when the Russians invaded the country in the 1970s. She became a successful realtor in the US, but when her husband suddenly died, she was thrown completely off-kilter. Grief-stricken, she started selling off her properties and planned a humanitarian trip to Afghanistan, established



the Help the Afghan Children foundation in 1993, and travelled with friends to distribute blankets and relief money to Afghans living in refugee camps. Standing up to militiamen and corrupt officials alike, she managed to deliver her blankets, and the trip showed her just how much help the Afghan people need. When the Taliban took over and robbed women of even the most basic rights, Sadeed teamed up with a former educator and set up a secret school for girls. An exciting and inspiring read.' (*Booklist*, 1/6/2011, Kristine Huntley)

**SIRLEAF, Ellen Johnson** 920 SIR  
**This child will be great: memoir of a remarkable life by Africa's first woman president.**- Harper, 2009.

'After 14 years of civil war, corruption, and economic deterioration, the people of Liberia resurrected their country's battered democracy by electing Sirleaf as Africa's first woman president. In her 2006 inaugural address, Sirleaf made a promise to her people: "We are making our beloved Liberia home once again." In this memoir, the woman known to her compatriots as "Ma Ellen" shows how her life is entwined with her country's story. She vividly describes her educational awakening after escaping an abusive marriage and subsequently being separated from her children. Her education transformed her into a successful, self-sufficient woman able to move from Harvard to the Liberian finance ministry, Citicorp, and the UN. Yet central to her own story is the political situation in her homeland, as a class-stratified society made way for the Samuel Doe military coup and the brutal civil war waged by Charles Taylor. Liberia's "Iron Lady" raised her voice in defiance of violence and corruption and ultimately transformed the government. Her autobiography is a testament to the remarkable impact of ambition when it is used for public good.' (*Library Journal*, 1/3/2009, Veronica Arellano)



*Nomonde Ngqoba is a book selector with the Western Cape Library Service*



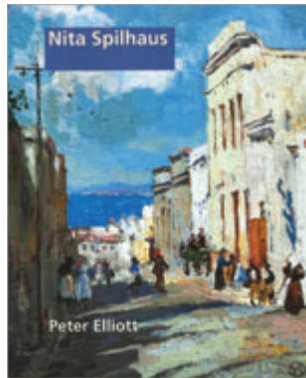
## ADULT NON-FICTION *VOLWASSE VAKLEKTUUR*

ELLIOTT, Peter

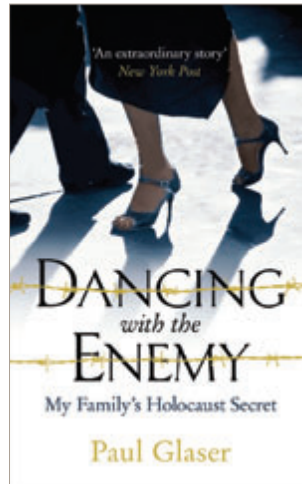
**Nita Spilhaus (1878-1967) and her artist friends in the Cape during the early twentieth century.**- Peter Elliott, 2015.

'Who is included, who is praised as a genius and who is omitted altogether from the annals of art history are decisions that have more to do with the politics and preferences of those who design and teach the material than those who people it – which makes this very traditional monograph of South African artist Nita Spilhaus so delightful. She's a name few South African art lovers might readily recognise, but hers is an oeuvre so fresh and replete with bold filigree, and a clear love of colour and medium and how they interface, that her work is like a breath of fresh air. Although Peter Elliott, one of Spilhaus's great-nephews, is no art historian and the work is unashamedly a vanity project about exploring the personal history of his family's matriarchal artist, the book is an important contribution to the litany of South African art books. Phrased along the same lines as the art-historical monographs that were de rigueur in the 1970s, the writing tends towards the anecdotal and is solid in its tone and scope rather than reflecting broader issues such as the ideologies and values to which Spilhaus and her contemporaries subscribe. Also, it lacks accountable context and many quotes from critics and scholars pepper this text, but without accreditation in the writing. Indeed, there are hundreds of footnotes that, rather than enrich the text, busy up the act of reading the material. Having said that, and once you've meandered through the words, you realise that the book in its entirety is an elegant and lovely vehicle for some truly beautiful specimens of South African art and that, flawed though it is, the written description of Spilhaus's life offers a solid backdrop to a perusal of her work, pushing this modest-sized text from a simple picture book into something a little more.

'Born Pauline Augusta Wilhelmina (but nicknamed Perquenita, which means "a slip of a girl") to parents of Portuguese and German origin, Spilhaus was orphaned at an early age, but was educated in Europe and Cape Town in styles redolent of the early reaches of modernism. She was a peer of artists such as Ruth Prowse – for whom an art school in Cape Town is named – as well as Pieter Wenning, DC Boonzaier and Strat Caldecott. Though offering anecdotes about how, for instance, the young Spilhaus was a suffragette who cocked a snook at gender stereotyping, and as an old woman allowed her 16-year-old great-niece a tot of sherry and a cigarette, not a lot of real insight is offered into the artist's modus operandi or the timeline of her life. Born less



than ten years before arguably South Africa's most famous landscapist, JH Pierneef, and less than twenty years before Irma Stern, the quintessential South African expressionist, Spilhaus must have been aware of both these practitioners – and they of her. Looking at how boldly Spilhaus constructs her compositions and embraces how trees and sky touch one another, to say nothing of her use of mark-making in her elegant folio of etchings, there's clearly a reflection not only on the values and visual experiments conducted by European Impressionists, but also on South African artists who were doing important things, over and above those in her immediate circle. But neither Stern nor Pierneef are mentioned in the book, which makes you emerge from the read without a contextualised reflection on what South Africa in the early teens of the 20th century must have been like. But then you reach the section of the book where the illustrations are placed and ah, you realise, this is what it is all about. Spilhaus's sophisticated and bold etchings, drawings and paintings of landscapes and still life art works sing with the magic of the newly discovered.' ([www.mg.co.za](http://www.mg.co.za), 22/4/2016, Robyn Sassen)



GLASER, Paul  
**Dancing with the enemy: my family's Holocaust secret.**- Oneworld, 2015.

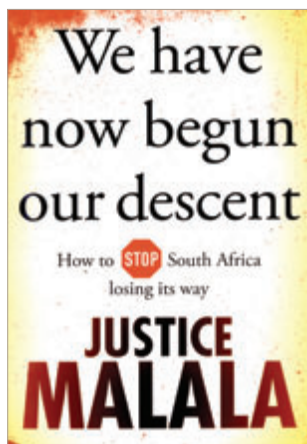
Paul Glaser writes about his aunt, Rosie, a professional ballroom dancer, who survived the Holocaust by using just about anything it took to survive in hiding, first in Westerbork and Vught in the Netherlands, and later in Auschwitz. The author, raised Catholic in the Netherlands, only discovered as an adult that his heritage was in fact Jewish, and that most of his family had been murdered in the Holocaust. Glaser weaves

together his interviews with Rosie in Sweden and his research into her amazing letters and diaries, and he tells the story in her voice parallel with his surprising discoveries of his own identity. Aunt Rosie was clearly a remarkable woman and her story is compelling. She continued to live optimistically until her dying day, revealing the same optimism and free spirit that was her key to survival. The story is never overdone and is a poignant chronicle of survival under Nazi occupation. This is definitely worth the read. EB

JONES, Tom

**Over the top and back: the autobiography.**- Joseph, 2015. This is the first autobiography of the popular and celebrated Welsh singer Tom Jones, covering both his private and performing life. From his poor, coal-mining family background but solid upbringing in Wales, the reader will get a pretty good grasp that life on the road and stardom might not be what it's cracked up to be. Although honestly written with no punches

pulled, it does however tend to keep some details of his personal life private. Nevertheless, his fans will still find the book an entertaining and an enjoyable star-studded journey through the world of entertainment. He vividly describes the ups and downs of his first American tours, offering fond memories of his 1969-1971 *This is Tom Jones* variety show, produced for British and American television viewers. Even after meeting some of the greats, such as Elvis and Sinatra, Jones retains an innocence and freshness that is rare in an international sex symbol. With a remarkable and slightly wicked sense of humor, Tom Jones entertains the reader with a fascinating insight into the highlights of his 50-plus-year career. EB

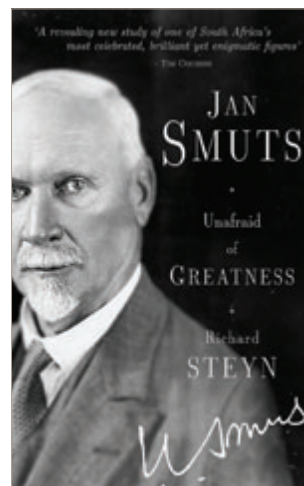
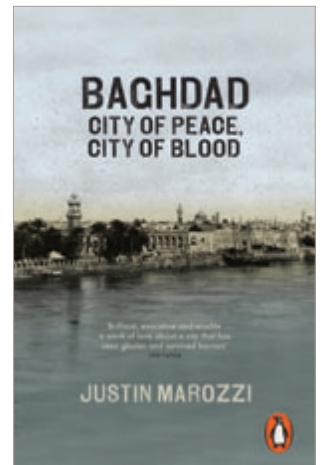


**MALALA, Justice**  
**We have now begun our descent : how to stop South Africa losing its way.**  
 - Jonathan Ball Publishers, 2015.  
 '... A new addition to the growing pile of dystopian recent writings is columnist and political analyst, Justice Malala's book, an angry, uncompromising, but not unexpected lament about the current state of the country under ANC rule ... Malala makes no excuse for the fact that this is a very personal book. Flip it over and the first

words in red type that strike the reader are "I am angry. I am furious." And it is this anger and fury which fuels and carries Malala's narrative, as it crashes mostly through the debris of ANC misrule under its current leader, Jacob Zuma. Readers who are engaged in the day-to-day roller-coaster that is South African politics, will be aware of the many issues that do not escape Malala's withering gaze and analysis; the wasteful expenditure, the shutting down of a critical media space, the corruption, the lies, the patronage politics, the violation of the law, the Guptas, Nkandla, attacks on the Public Protector, declining electoral support, the capture of the NPA, the Hawks, and the rallying of appointees to the President's defence at the expense of the citizenry ... of the spirited anger driving Malala's text, there is much repetition, as if he feverishly needs us to see what he is seeing, and that it is urgent. The most engaging and touching aspects of the book — which brings respite from the political analysis — is Malala's occasional revelation of his personal life, his early political awakening, the tragic death of his elder brother, the hardships of his youth and education in Hammanskraal, his university days, and his

rise as a young writer and editor. This small glimpse into the life of a young South African, who is passionate about his country and its future, is what ultimately brings a gentle heart to the searing analysis of this book.' ([www.dailymaverick.co.za](http://www.dailymaverick.co.za), 09/11/2015, Marianne Tamm)

**MAROZZI, Justin**  
**Baghdad: city of peace, city of blood.**- Penguin, 2015.  
 This is a remarkable history of Baghdad, delivered by a fine travel writer who creates a gripping account. Marozzi approaches his writing with curiosity, drawing on contemporary sources, recent scholarship and previously published history of the city. Baghdad was created as the new capital on the Tigris River during the 8th century after the split between Sunni and Shia Muslims. This location provided good access via the Mesopotamia river system and the Persian Royal Road to the markets of the Silk Road, the Arab Mediterranean and the Indian Ocean. Over time this prosperous city gained a reputation as one of the most cultured places known to history. Its storytellers, scientists, artists and scholars, perched at the crossroads of Eurasia, would leave marks as deep as those of its ruthless rulers. Here much of the ancient world was translated into Arabic and housed in one of the world's great libraries. The informative and entertaining history of this famed city, that has once again fallen on harsh and violent times, is elegantly told by the author who lived for ten years as a journalist in Baghdad after the American invasion. EB



**STEYN, Richard**  
**Jan Smuts: unafraid of greatness.**- Jonathan Ball, 2015.  
 The author, a former editor of *The Star*, provides the reader with a re-examination of the life and thought of Jan Smuts. He writes in a style that is easy to read and takes the reader through the life of Smuts at a gripping pace. It is intended to remind a contemporary readership of the remarkable achievements of this impressive soldier-statesman. The book is divided into two sections, the first serving as a chronological account, while the second provides a series of vignettes that show aspects of Smuts's personality. He is revealed as a complex, yet

extraordinary character, whose counsel proved invaluable to the allies during World War II. In earlier years Smuts played an important role in the establishment of the League of Nations, the forerunner of the United Nations. He also proposed the establishment of the British Commonwealth and laid the foundation for the Statute of Westminster, which brought political freedom not only to SA, but also to Canada, Australia and New Zealand. Although a champion of human rights, Smuts at home was an obstacle to black political advancement, which he, for pragmatic reasons, believed should take a back seat to unity between the formerly warring Afrikaner and English groups. Loved and admired at the time, he unfortunately failed to take steps to prevent the National Party victory in 1948. This is an impressive historical account of one of South Africa's, as well as the world's, outstanding statesmen that will appeal to both specialists and general readers. EB

Van Nierop, Leon

Daar doer in die fliëk: 'n persoonlike blik op die geskiedenis van die Afrikaanse rolprent.- Protea Boekhuis, 2016.

'Leon van Nierop is ongetwyfeld die bekendste Afrikaanse rolprentresensent wat sy kundigheid en menings oor fliëks al dekades lank met fliëkgangers deel. Hy ken die rolprentbedryf egter ook van "binne", onder meer weens sy betrokkenheid as die draaiboekskrywer van fliëks soos *Ballade vir 'n enkeling* en *Wolwedans in die skemer*. Verder het dië bekende radio-omroeper en aanbieder van *Daar doer in die fliëk* op kykNET oor jare heen ook baie mense in die rolprentbedryf leer ken en het as dosent aan Tshwane Universiteit vir Tegnologie se Rolprentakademie sy



kennis oor rolprente gesistematiseer ...Benewens die stroom weeklikse rolprentresensies vir radio en die gedrukte media skryf hy draaiboeke vir die radio en televisie ... waarvan hy sommige tot romans en rolprente verwerk ...Hierdie agtergrond maak Van Nierop die ideale persoon om 'n geskiedenis van die Afrikaanse rolprentbedryf (wat een van die oudstes ter wêreld is) te skryf. Soos alle geskiednisse is *Daar doer in die fliëk* 'n verhaal. Van Nierop gaan haal die verhaal reg aan die begin van die heel eerste fliëks wat in die 19de eeu in Suid-Afrika vertoon is en die eerste nuusfilms wat tydens die Anglo-Boereoorlog geneem is. Sy storie eindig met besprekings van fliëks wat in 2016 verskyn. Eintlik vertel Van Nierop twee stories: Aan die een kant is [dit] die verhaal van die "tegniese ontwikkeling" in die (Afrikaanse) fliëkbedryf, van hoe die eerste lomp pogings om rolprente te maak met ongemaklike, swaar toerusting, geleidelik ontwikkel het met al meer gesofistikeerde toerusting, maar ook al beter maniere om stories met bewegende beelde te vertel ... Aan die ander kant vertel Van Nierop ook 'n storie van die ideologiese agtergrond van die Afrikaanse rolprente ... Aan die einde is daar 'n lys van

die meeste Afrikaanse fliëks volgens die jaar waarin hulle verskyn het, plekke waar mense dit kan kry en enkele persoonlike gedagtes oor resensies. Dit is jammer dat die uitgewers nie 'n indeks met persoonsname en rolprenttitels ook ingesluit het nie. Dit sou van hierdie vermaaklike en insiggewende geskiedenis ook 'n gerieflike naslaanbron gemaak het.' ([www.vrouekeur.co.za](http://www.vrouekeur.co.za), uittreksels uit Willie Burger se artikel)

## ADULT FICTION

### VOLWASSE VERHALENDE LEKTUUR

CHAMBERLAIN, Mary

*The dressmaker of Dachau*.- The Borough P., 2015.

This is a gritty telling of the effects of World War II from the perspective of nineteen-year-old Ada Vaughan, who has dreams and aspirations of becoming a dress designer and having her own house of fashion. She leaves her home to go to Paris with a man whom she believes to be her love. Stanislaus promises to help her achieve her aims, but



instead turns out to be not exactly who he says he is, and in Paris her nightmare begins. Naïve and blind to the oncoming war, she thrusts herself in a situation that gets increasingly worse. When war breaks out, Stanislaus leaves her and escapes on his own. She ends up first as a pretend nun and is forced to help the old. Later she is confined as a dressmaker to German generals at Dachau. When Dachau is finally liberated she lands back in London, only to find it completely changed by the bombings and even

poorer than before the war. She once again falls prey to a man who promises to make her life better, but instead has to endure further unexpected tragedy and heartbreak. This well-told, gripping story reveals a different view of the war that is unexpectedly unsettling. EB

CHIGUMADZI, Panashe

*Sweet medicine*.- BlackBird Bks, 2015.

'At face value, [the book] is a simple story about a graduate student finding herself in a tedious administrative job in a Zimbabwean government ministry. But this debut novel by the Ruth First Fellow [the author] has a political undercurrent that reflects the Zimbabwean political situation. It is set against the backdrop of economical upheavals in Zimbabwe in the 2000s, the high inflation that rendered the Zimbabwean dollar useless, with industries closing down and the economy shrinking, sending unemployed people onto the streets of Harare and other major cities to eke out a living as hustlers, hawkers and illegal foreign currency dealers.

Having studied economics at university, Tsitsi has high hopes of working for the Reserve Bank of Zimbabwe in an important position. Instead, she finds herself hopeless, facing an uncertain and boring future working as a personal assistant to a minister, Mr Zvobgo. But then a girl has to do what she needs to do about her situation to secure a comfortable future. Tsitsi seduces the minister, who kicks out his wife in favour of the young lady. [The author] ... is a wordsmith, carefully sketching the lives of a people caught in the grip of an economic melt-down. [The book] captures all the little things that define a depressed economy without being simplistic and didactic. She deals beautifully with the complexities surrounding peoples lives, caught up as her characters are, in a political and economic maelstrom over which they have little or no control.' ([www.bdlive.co.za](http://www.bdlive.co.za), 20/11/2015, Edward Tsumele)



#### KANE, Ben

**Eagles at war.**- Preface, 2015.

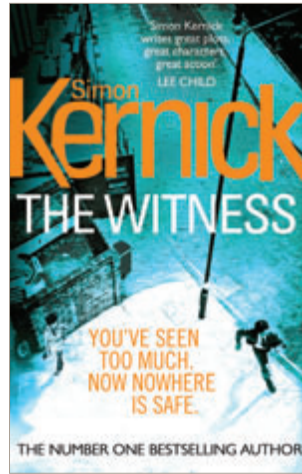
The author is a seasoned master of the Roman history genre and in this title provides an epic novel of the Teutoburg Massacre. During this disastrous campaign in Germany in 9AD, three legions would be wiped out and their eagles captured by the victorious German tribes. This infamous military loss would halt Roman pacification of the vast land to the east of the Rhine known as Germania, preventing the Pax Romana from extending into Eastern Europe. The story is told from the view of Tullus, an experienced officer, weaving fact and fiction into a gripping novel. The key elements of the history include the betrayal of the legions by the Romanised German, Arminius, and the desperate fight for survival by Tullus and his comrades. With an enviable mastery of historical fact and his own understanding of a Roman soldier's life, Kane puts the reader solidly into this tale of treachery. This masterful retelling is the first of a trilogy on this battle and its aftermath. EB



#### KERNICK, Simon

**The witness.**- Century, 2016.

'Jane Kinnear is expecting to spend the night at her lover's isolated cottage. What she's not expecting is to be forced to hide under the bed due to the unexpected return of the



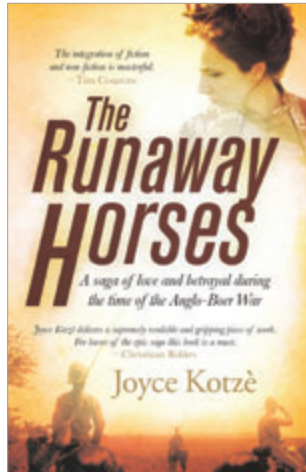
man's wife. Even more unexpected is the brutal double murder that follows when a stranger breaks into the cottage. Jane is able to escape, but then the police car taking her away from the murder scene is targeted by the killer and two policemen are shot dead. Jane is whisked away to a safe house and her location is on a strictly need-to-know basis. Even DI Ray Mason of Counter Terrorist Command, the man leading the hunt for the killer, doesn't know where she's being kept. Mason is a man with a somewhat chequered past and a habit of leaving dead bodies strewn around after him that doesn't go down terribly well with his superiors. But he is also known for getting the job done, and that earns him a relatively free hand. It soon becomes clear that the killings were neither senseless nor random. Jane's lover was an MI5 informant and there's reason to believe that he was in possession of vital information to help foil an imminent terrorist attack. Mason's superiors want results and they want them fast. There were times in the early stages of *The witness* when I was getting very definite feelings of déjà vu, and I actually had to stop on one occasion to make sure I hadn't read this one before, as there were several striking similarities to Simon Kernick's previous book, *Stay alive*, a deadly hide-and-seek thriller. The witness has all Kernick's usual trademarks: a seemingly ordinary person thrust headlong into extraordinary events, a maverick hero with a dark past, and a story that unfolds rather like a game of pass the parcel, with layers being revealed one at a time. The only downside to this is that if you've read several of his earlier books, there's a high chance that you'll spot the trick quite a long way before the big reveal. Despite that, *The witness* is a fast-paced romp that provides plenty of entertainment. If you're new to Kernick's books, you won't be spoiled by feelings of having read this one before, but if you've been following him for a while, you might well end up thinking it's time for him to adopt a new plot device. Although even with that caveat, this is still a cut above the average police thriller.' ([www.crimereview.co.uk](http://www.crimereview.co.uk), L.Wilson)

#### KOTZE, Joyce

**The runaway horses.**- Jonathan Ball, 2015.

This is a family saga set in the Transvaal before and during the Anglo-Boer War of 1899-1902. It revolves around cousins who find themselves on different sides of the war. The story opens in 1886 when Martin, Stefanie, Karel, and Rudolf de Winter, children of a Boer farmer and his English-born wife, meet their English cousins, Charles and James Henderson, sons of their mother's sister. First reluctant to welcome the Hendersons, the De Winters soon form solid bonds with their cousins. As the cousins near adulthood, conflict over gold deposits near Johannesburg threatens

their harmonious existence. Divided between loyalty to country and love of family, the cousins guide one another through a series of mishaps and politically inspired events leading up to the Anglo-Boer War. In this well-written, poignant saga of love, loyalty and betrayal, a divided family discovers that there is a force stronger than war. This engrossing local tale integrates fact with fiction, and is inspired loosely by the history of the author's grandfathers who fought on opposite sides. EB



### LOTZ, Sarah

**Day four.**- Hodder, 2015.

To call this novel dull and uninteresting would be unfair. To call it a literary masterpiece would be insane. However, **Day four** has the uncanny way of gripping the reader until the end. It shows you the horror that can exist in humanity, providing haunting events and things that can't be explained in any manner of the world that we know and live in. This book is creepy, it's a ghost story set on water on a cruise ship full of obnoxious strangers (and coworkers, if you're staff). The story is told through several characters, each given a specific nickname. This encourages the reader to read further in a quest to discover why they have been given that name. The characters are all unique and most of them aren't very likeable. The nightmare begins after a fire in the engine room leaves the ship without power and with slowly failing backups. Communications are completely down and supplies are running low. A body has been found in one of the staterooms, and now crew members claim to have seen ghosts in the lower levels. Logic says they'll be rescued in no time, but as time passes with no other ships in sight, that certainty begins to turn into fear. It would seem that there is a murderer on board or maybe something worse. This local novel is a page-turner that fans of Stephen King and Dean Koontz will enjoy. EB



### Van Rensburg, Rudie

**Pirana.**- Queillerie, 2016.

'Rudie van Rensburg se jaarlikse misdaadroman is 'n hoogtepunt in die spanningslektuur-landskap. 'n Mens versvind dit



in 'n paar gulsige happe, gryp na byvoeglike naamwoorde ... naelbyter, snaarstyf, adrenalienfees, tonekrullekker. Van Rensburg kombineer ondraaglike spanning en gruwelike boosheid met menslikheid en droë humor. Dis 'n uitklopkombinasie. Die skobbejakke is deurtrap en ontgaan van de laaste druppel goedheid; die protagonis, kaptein Kassie Kasselman, drink net creme soda en Rescue-medisyne en stres oor sy seëlversameling. Die siek rampokker wat die kitaar slaan, hou piranhas in 'n plaasdam in Wellington

aan, honger hulle uit en voer sy vyande vir hulle terwyl hy in 'n onderwater-beheerkamer toekyk — net om jou 'n idee te gee van die tipe psigopatiese sadisme wat hier ter sprake is. Kasselman was 'n besonder geslaagde waagstuk in die Afrikaanse spanningsgenre: 'n verpotte, onooglike ventjie sonder machismo, koel of sjarme, die slegste skut in die eenheid. Hy skoffel op die maat van "Tant Jakoba se Tolbospolka" terwyl hy 'n blikkie tuna of mielies oopsny. Hy het 'n kalfslekkuif, dra alewig 'n verslete rooi windjakker, *two-tone*-hemp en hoogwaterbroek waaronder wit kouse uitsteek, maar hy het 'n verbete deursettingsvermoë, 'n vinnige brein en 'n paar Tarzan-moves wat niemand sien aankom nie ... Van die storielyn durf ek niks verklap nie: dit handel oor bewaring, stropery, sluikhandel in renoster- en olifanthorings, Kaapse bendes, Oosterse diplomate, ontvoering en teregstelling. Daar is selfs 'n onwaarskynlike liefdesverhaal waarop Tryna du Toit trots sou wees en 'n stokou geskiedenis van onreg en wraak ... Vandat ons kleintyd cowboyfliks gekyk het, was dit nog altyd die lyding en dood van diere wat die seerste maak en die grootste verontwaardiging ontketen. So vervul die meedoënlose afmaai van renosters vir geldelike gewin die leser hier met 'n ongekende dors na vergelding. Die kierangbraaifees aan die einde stel ook nie teleur nie ... Van Rensburg laat dit so maklik lyk. Hy en Kasselman het hul ritme gevind en elke boek oortref die vorige ...' (*Rapport*, 5/06/2016, uittreksels uit Deborah Steinmair se resensie)

## JUVENILE NON-FICTION JEUGVAKLEKTUUR

### Diedericks-Hugo, Carina

Thomas@skaduwee.net.- LAPA, 2016.

'Die tiende boek in die *Thomas@*-reeks is weereens propvol aksie, humor en uiteenlopende karakters. Thomas is baie ontsteld toe sy meisie hom uit die bloute los en dit lyk of sy beste pël meer van die situasie weet as hyself! Boonop is die skoolhoof ("Oros-man!") en die Marais-tweeling, die grootste skoolboelies, alweer op sy case. Toe hy

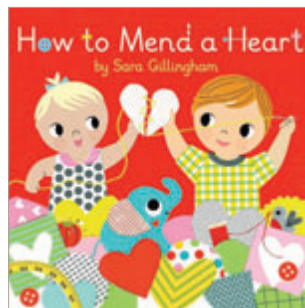


uit die natuurwetenskapklas gejaag word en aan die agterkant van die saal gaan lê om die tyd te verwyf, hoor hy per ongeluk 'n geheime gesprek — twee mans beraam planne om 'n besending onwettige vuurwapens van die hawe tot in die hartjie van Kaapstad te smokkel. Hulle beplan om 'n netwerk van geheime tonnels te gebruik wat onder die stad deurloop. Kort voor lank is Thomas vasgevang in 'n duister onderwêreld van smokkelary en sy lewe is in gevaar. Thomas spreek tot die

tiener van vandag — hy is in 'n gemengde skool, het die nuutste selfoon, speel in die *band* Hectic Hamburgers en is verlief op 'n pragtige meisie. Diedericks se karakters praat waarheidsgetrou en die harde werklikheid van die nuwe Suid-Afrika word in die reeks uitgebeeld. Diedericks se skryfstyl is humoristies en haar storielyne eietyds en spannend, wat hierdie reeks 'n wenner vir tieners maak. Seuns én meisies sal ewe sterk daarby aanklank vind.' (LAPA se klagids, *Stories vir die klaskamer*, Maart-Desember 2016, p21, verwerkte inligting)

**GILLINGHAM, Sara**  
**How to mend a heart.**  
 - Random House, 2015.

'Gillingham follows the tend-friends-like-plants metaphor of *How to Grow a Friend* with a book built around the idea that with "gentle hands, the right tools, and lots of patches", one can fix emotional hurts. Her hero is a boy whose stuffed elephant has been torn to bits by a puppy, and she shows him stitching the toy back together over several pages. Smartly, the story emphasises that this process isn't instantaneous or even permanent (the elephant suffers subsequent damage, requiring additional fixes), but the message of hope and persistence comes through strongly, yet with a light touch.' (*Publisher's Weekly*, 12/10/2015)



**Maartens, Wendy**  
**Stories van die see / met illustrasies deur Marjorie van Heerden.**  
 - Protea Boekhuis, 2016.

'Hierdie versameling seestories in 'n stewige hardeband, grootformaat boek, trek dadelik die aandag met die pragtige omslag deur die illustreerder, in seegroen kleure, van 'n vrou wat heerlijk verstrengel swem in 'n groen kolwende see. 27 stories word vertel en hervertel: soos die verhaal van Wolraad Woltemade; die Vlieënde Hollander; Hans, die seun in Nederland, wat die gat in die dyk met sy vinger toegehou het en so die water kon keer. Welbekende stories word nuut oortel, en

meer romantiese vertellings word afgewissel met inligting oor wat dryfsand is en waarom die see sout is; hoe dolfyne hul glimlag gekry het; en hoe die ryk vrou van Stavoren moet leer om nie so gierig te wees nie. Lesers met 'n liefde vir fantasie en legendes sal bykomende inligting kry met die "Het jy geweet"-stukkie aan die einde van sommige van die verhale. Daar is 'n goeie balans gehandhaaf en genoeg afwisseling om die leser betrokke te hou. 'n Bronnelys is ook aangeheg. Kleurvolle volbladillustrasies word afgewissel met swart-en-wit prente. Sommige illustrasies is besonder treffend, soos die dubbelblad voor die inhoudsopgawe van 'n dogtertjie wat kennis maak met 'n meermin op die strand; Wolraad Woltemade se perd en die dansende dolfyne. Maar dieselfde kwaliteit ontbreek soms in kleiner illustrasies, soos twee leeus op bladsy 82.

Tog is die geheel lewendig, vol beweging en verbeeldingryk met 'n amper kinderlike, naïewe aanslag wat kinders sal geniet. Daar bestaan nog nie so 'n spesifieke versameling met seestories in Afrikaans nie en die boek leen hom dus vir voorlees, tuisversamelings en vir biblioteekgebruikers spesifiek op soek na stories oor die see. Ook in Engels beskikbaar as *Sea stories*.'

(*lonareviews.blogspot.co.za*, 18/04/2016, Lona Gericke)

**McDONNELL, Patrick**  
**Thank you and good night.**- Orion Children's bks., 2015.

'Clement, Jean, and Alan Alexander (a small rabbit, miniature elephant, and a pint-sized bear) enjoy a proper pyjama party complete with chicken dances, funny faces, balloon bounces, midnight snacks, stargazing, and lullabies. Maggie, a little girl herself, acts as a chaperone, nudging them into bed when their eyes get heavy and finally leading them in an evening prayer giving of thanks. Her lyrical recounting of the friends' night together, strung together with sweet S-sounds and snug images, sends readers slipping and sliding into sleep themselves. Some parents might feel tempted to sing some quaint rhymes: Cozy pyjamas / a happy surprise night birds singing / sweet



lullabies. This picture book's satisfyingly soft illustrations and diminutive dimensions (7 inches by 8½ inches) feel just right for its plush language and darling characters and content. Handmade paper absorbs pen, ink and watercolour artwork: islands of images, nebulous in shape but rich in saturation and suggestive line work. As so often with McDonnell, the details charm even the most cynical viewers: the wee animals chow down to a chorus of norms; they sleepwalk their ways to bed uttering little Zs. Reproduced on unusually and comfortably thick card stock, the illustrations offer tactile as well as visual joy. Young listeners will nestle deep under their covers feeling thankful for tender books that make bedtime a pleasure.' ([www.kirkusreview.com](http://www.kirkusreview.com), 01/08/2015)

**PETERS, Andrew Fusek and PETERS, Polly**  
**The colour thief: a family's story of depression /**  
 illustrated by Karin Littlewood. - Wayland, 2014.

'The colour thief is a new picture book for children and their families, told from the first person perspective of a young boy witnessing significant changes in his dad over a period of time. Written by husband and wife Andrew Fusek Peters and Polly Peters, (authors who have, between them, written well over 100 books for children and young adults), and illustrated by Karin Littlewood, the book expresses some of the feelings, responses and changes in behaviour that often accompany clinical depression. It is based on Andrew's experience. Depression is the most common reason why people contact our emotional support services. As many as one in five people will suffer from this condition during their lifetime and the World Health Organisation predicts that it will be the world's leading cause of disability by 2030. This is why books like *The colour thief* are so important. It not only has the potential to promote understanding about a mental illness so poorly understood, but also reveals how depression can affect us all, either directly or through somebody close to us.



Marjorie Wallace, chief executive of SANE, said: "This book brings freshness and vibrancy into a world often portrayed as dark and hidden, and can help take away the feelings of helplessness and fear that can make families feel so alone." Explaining to children what is happening when someone they are close to becomes mentally unwell can be a daunting task, and it can often be difficult to know where to begin. *The colour thief* can be a beginning for families, as it is a book that not only offers context, but also opens a door for further, much needed discussion. Andrew said: "Now, with this beautifully illustrated story, we have a chance to share a tiny glimpse of what is like to be ill and to get better, for the person experiencing depression and for her or his family. We hope it reaches out so that some child/some parent/some carer out there can see that they are not alone with what they are feeling when a family member becomes ill".' ([www.sane.org.uk](http://www.sane.org.uk))

**SIF, Birgitta**  
**Frances Dean who love to dance and dance.- Walker Bks, 2015.**

'Frances Dean adores dancing so much that she even makes her fingers "dance" on her desktop at school. It's only when she's alone, though, that she indulges herself in her joy for leaping and twirling. When she's around others, she loses her self-assurance. However, when the birds show her a little girl who is singing a lovely song all to herself, Frances Dean is struck by the beauty of the girl's voice. Inspired by how much she enjoyed the experience, she decides that maybe she, too, can bring a little extra something into others' lives by sharing her love of dance. The text is so spare that it's more poetry than prose, and its understated presence allows the artwork to shine. The pages are filled with warm, earth-toned illustrations of adorable woodland creatures, inviting outdoor settings, and the endearing expressions of Frances Dean as she contemplates revealing what makes her so very happy. This sweet, simple book is an utterly charming reminder that giving the best parts of ourselves enriches the world around us.' (*School Library Journal*, Alyson Low)



**YOUNG ADULT FICTION**  
**JONG VOLWASSE VERHALENDE**  
**LEKTUUR**

**MUCHAMORE, Robert**  
**Rock war.- Hodder, 2015.**

'It is 10 years since Robert Muchamore started his best-selling Cherub spy book series. The subject of *Rock war*, the first in a new YA series of novels by the 41-year old Londoner, is the music business. It's a highly relevant subject given that so many youngsters (and adults) are fascinated by music talent shows on television. The book tells the stories of three aspiring musicians — Jay, Summer and Dylan — as they separately begin a quest to appear on a reality TV show, *Rock Wars*, which they hope will make them stars. All three are genuinely talented. Summer's story is particularly affecting. She is an introverted and likeable teenager, who copes brilliantly with numerous daily struggles. Her parents aren't around, and weren't much to write home about anyway, and she is living in poverty







while caring for her sickly nan. Summer realises that it is her striking voice that may give her a way out of her trapped existence. I liked her laconic wit. "Kevin wasn't the brightest and his high-pitched voice was a shocker," she says of one admirer. There is also a very fine scene in which she turns the tables on a prissy teacher called Mr Obernacke, who is admonishing her for falling in with a bad crowd (her fellow band members). Dylan is from an incredibly wealthy background and his true interest is music but he

faces opposition from the bombastic South African school rugby coach Piet Jurgens, who wants Dylan to play rugby instead. Finally, there is Jay, a talented songwriter and guitarist, whose ambitions are being stifled by his large, chaotic and violent family. And, it has to be said, by his sub-standard band. "It's a stone-cold fact. You can't be a good band with a s--- drummer," he says. Ah, how many times must that comment have been uttered down the years by musicians? The action builds up to an audition in Camden and this contest is crisply described, with lots of good banter between the youngsters. "It's like they walked into Gap and bought everything," one girl says of an auditioning boy band, who later perform a One Direction song. Muchamore brings his usual raw power to descriptions of some of the adults, too, although I hope for her sake that the train manager Tina (with a titchy nose and a "bulbous arse") is a product solely of imagination. Mixed in with the music scenes, *Rock war* deals with important subjects, such as self-harm. The book does not shy away from some of the nastier sides of modern life for youngsters — one boy boasts of having taken nude pictures of a girl he has slept with so he can post the pictures online — and Muchamore also finds a way to satirise casual racism. In one telling scene, a mother of one of the contestants (the original terrible drummer) is introduced to a young black boy called Babatunde, who has replaced her son in Jay's new band. When Babatunde tells Mrs Jopling that his dad works at the Royal Free Hospital, she assumes that he must be a porter. When he politely explains that in fact his father is a surgeon, she reveals her ignorance with the words: "it's good to hear some of your people are doing well." *Rock war* is a pacy and enjoyable novel and Muchamore fans are no doubt waiting impatiently for the sequel. And it's good to see that the young characters know it's still cool to wear a Clash T-shirt. The sequel is *Boot camp*. (*Telegraph Online*, M Chilton)

EB Erich Buchhaus

*Note: At the time of going to press some titles were still on order.*



## NON-FICTION VAKLEKTUUR

### General Algemeen

070.573 MER Merkoski, Jason. Burning the page.- Sourcebooks, 2013.

### Religion Godsdienst

- 232.96 BUR Burger, Isak. Die laaste ure van Jesus.- Carpe Diem, 2015.  
 248.04 MEY Meyer, Joyce. Get your hopes up!- FaithWords, 2015.  
 248.4 MEY Meyer, Joyce. Verwag 'n wonderwerk.- Struik Christian Media, 2015.  
 248.8431 PAR Parker, Elize. Een cappuccino en 'n creme soda, asseblief.- Christelike Uitg., 2015.  
 261 FRA Francis, Pope. On heaven and earth.- Bloomsbury, 2014.  
 283.68714 DOM Dommissie, Boet. The six saints of Simon's Town.- St Francis Outreach Trust, 2014.  
 X 289.9 RUN Runeyi, Ntsikelelo Dalubuhle. Yehla intlekele phakathi kwesiseko sabaPostile nebandla elidala.- Nofandesis Pub  
 X 299.6 MND Mndende, Nokuzola. Soze ndinikezele!!!.- Icamagu Heritage Institute, 2012.

### Social Science Sosiale Wetenskap

- 306.766 KUG Kugle, Scott. Living out Islam: voices of gay, lesbian and transgender Muslims.- New York U.P., 2014.  
 320.968 JOH Johnson, Richard William. How long will South Africa survive? - Jonathan Ball, 2015.  
 322.420968 DUN Duncan, Jane. The rise of the seculocrats.- Jacana, 2014.  
 323.2 POT Potgieter, De Wet. Black widow, white widow: is Al-Qaeda operating in South Africa?- Penguin, 2014.  
 331.892822 NIC Nicholaides, Gia. Reporting from the frontline: untold stories from Marikana.- Jacana Media, 2014.  
 332.4 VIG Vigna, Paul. Cryptocurrency.- Bodley Head, 2015.  
 338.04 GUL Gule, Tshidi. Rough Diamond: your first-class ticket to the world of mentorship.- MFBooks Joburg, 2015.

- 338.7096 KGO Kgomoeswana, Victor. Africa is open for business.- Pan MacMillan, 2014.  
 338.968 JEF Jeffery, Anthea. BEE: helping or hurting?.- Tafelberg, 2014  
 Q 342.680853 PRO Promotion of Access to Information Act.- Department of Social Development, 2014.  
 361.763 MOR Morton, Shafiq. Imtiaz Sooliman and the Gift of the Givers.- Bookstorm, 2014.  
 364.157 CLA Clarkson, Wensley. Legal highs.- Quercus, 2015.  
 Q 371.9 WIN Winebrenner, Susan. Teaching kids with learning difficulties in today's classroom.- Minneapolis, MN, Free Spirit Publishing, 2014.  
 372.7 OBE Oberholzer, Marise. Maths: first steps.- Metz Press, 2015.

### Applied Science Toegepaste Wetenskap

- 613.25 LIE Liebenberg, W. Adriaan. The brain surgeon's diet.- Penguin, 2015.  
 614.5822 HOL Holford, Patrick. The stress cure.- Piatkus, 2015.  
 616.8528 SER Serani, Deborah. Depression and your child.- Rowman & Littlefield, 2015.  
 Q 621.381 SCH Scherz, Paul. Practical electronics for inventors.- McGraw-Hill, 2013.  
 629.2272 SID Sidwells, Chris.- Bike repair manual.- Dorling Kindersley, 2013.  
 641.56314 LAT Lategan, Hilda A. South African cookbook for diabetes.- Tafelberg, 2015.  
 Q 641.5638 DEL Delport, Liesbet. Beste van Eet vir volgehoue energie.- Tafelberg, 2015.  
 Q 641.5968 COE Coetzee, Renata. Spys en drank: die oorsprong van die Afrikaanse eetkultuur.- Lapa, 2012.  
 Q 641.631 LIN Linsell, Samantha. Sweet: delectable vanilla, caramel, chocolate and fruit treats.- Struik Lifestyle, 2015.  
 649.64 WIT Witthuhn, Anchen. Change your child's behaviour.- Struik Lifestyle, 2015.  
 668.12 MIS Missing, Bev. Die Rain-boek oor natuurlike seepmaakery.- Metz P., 2014.

### Arts and Recreation Kunste en Ontspanning

- 746.432 SWA Swanepoel, Christa. Babatruie.- Lapa, 2015.  
 746.432 SWA Swanepoel, Christa. Serpe & sjaals.- Lapa, 2015.

- 747.77 SCA Scarborough, Samantha. Rooms your kids will love.- Human & Rousseau, 2015.  
 770 COT Cotton, Charlotte. The photograph as contemporary art.- Thames & Hudson, 2014.  
 Q 787.61071 CHA Charupakorn, Joe. Ultimate guitar scale decoder.- Hal Leonard, 2014.  
 792.028 CAS Case, Sarah. The integrated voice: a complete voice course for actors.- Nick Hern Books, 2013.  
 Q 793.21 DEK De Kock, Lizelle. Party time.- Struik Lifestyle, 2015.  
 796.077 BOT Botha, Marco. Die baanbrekers.- Jonathon Ball, 2014.  
 796.33365 HAT Hathaway, Adam. The greatest Springbok teams.- Zebra, 2015.  
 796.5409 LUN Lundy, Mike. Weekend trails in the Western Cape.- Tafelberg, 2014.  
 796.62 LEW Lewis, Tim. Land of second chances.- Yellow Jersey, 2014.

### Literature Letterkunde

- 839.3626 HAN Hanekom, Nicola. Die pad byster.- Protea Boekhuis, 2014.  
 891.4414 TAG Tagore, Rabindranath. Selected poems.- Harper, 2013.  
 X 896.2 MFI Mfingwana, Nkqubela. Ukuba bezibunjwa inene ngendigoduka.- NYV Pub., 2014.

### Travel Reisbeskrywing

- 910.453 LAR Larson, Erik. Dead wake: the last crossing of the Lusitania.- Random House Large Print, 2015.  
 968.035 TRI Louis Trigardt, 1783-1838. Louis Tregardt se dagboek, 1836-1838.- Litera, 2013.  
 968.711 PLA Plaatjie, Mzwandile. Gugulethu: the fragments of unwritten history.- M. Plaatjie, 2013.

### Biography Lewensbeskrywing

- 920 BEY Pointer, Anna. Beyonce.- Coronet, 2014.  
 920 DJO Bowers, Chris. The sporting statesman: Novak Djokovic and the rise of Serbia.- John Blake, 2014.  
 920 GOL Kenvyn, David. Denis Goldberg: freedom fighter and humanist.- Liliesleaf Trust, 2014.

920 LUM Nzongola-Ntalaja, Georges. Patrice Lumumba.- Jacana, 2014.  
920 MAL Koorts, Lindie. DF Malan and the rise of Afrikaner nationalism.- Tafelberg, 2014.

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ABU Abulhawa, Susan. The blue between sky and water.- Bloomsbury Circus, 2015.  
Almond, David. A song for Ella Grey.- Hodder, 2014.  
Bacigalupi, Paolo. The water knife.- Orbit, 2015.  
Ballantyne, Lisa. Redemption road.- Piatkus, 2015.  
Bauling, Jayne. Soccer secrets.- Cover2Cover Bks., 2015.  
Blume, Judy. In the unlikely event.- Picador, 2015.  
Bowler, Tim. Game changer.- Oxford U.P., 2015.  
Brooks, Kevin. Blood line.- Barrington Stroke, 2015.  
Caldwell, Ian. The fifth gospel.- Simon, 2015.  
Camilleri, Andrea. Hunting season.- Picador, 2015.  
Carter, MJ. The infidel stain.- Fig tree, 2015.  
Cussler, Clive. The bootlegger.- Penguin, 2015.  
Cussler, Clive. Piranha.- Joseph, 2015.  
Dala, Zainub Priya. What about Meera.- Umuzi, 2015.  
Davis, Brooke. Lost & found.- Hutchinson, 2015.  
DeAngelis, Camille. Bones & all.- Penguin, 2015.  
Deaver, Jeffery Wilds. Solitude Creek.- Hodder, 2015.  
De Muriel, Oscar. The strings of murder.- Penguin, 2015.  
Do-hyun, Ahn. The salmon who dared to leap higher.- Pan, 2015.  
Donohue, Meg. Dog crazy.- William Morrow, 2015.  
Foulds, Adam. In the wolf's mouth.- Vintage, 2015.  
French, Nicci. Friday on my mind.- Joseph, 2015.  
Gale, Patrick. A place called Winter.- Thinder P., 2015.  
Grippando, James. Cash landing.- Harper, 2015.  
Hamer, Kate. The girl in the red coat.- Faber, 2015.  
Hamilton, Glen Erik. Past crimes.- Faber, 2015.  
Harris, Shelley. Vigilante.- Weidenfeld, 2015.  
Haruf, Kent. Our souls at night.- Picador, 2015.  
Hoag, Tami. Cold cold heart.- Orion, 2015.  
Hogan, Ray. Drifter's end: a western duo.- Isis, 2015.  
Hope, Christopher. Jimfish, or, Ten years on the wrong side of history.- Atlantic Bks., 2015.  
Hounam, Donald. Gifted.- Corgi, 2015.  
Hunt, John. The space between the space between.- Umuzi, 2015.  
Hunter, Aislinn. The word before us.- H. Hamilton, 2015.  
Innes, Brett Michael. Rachel weeping.- Tracey McDonald, 2015.  
Jardine, Quintin. Hour of darkness.- Headline, 2015.  
Kendal, Claire. The book of you.- Harper, 2015.  
Kennedy, Douglas. The heat of betrayal.- Hutchinson, 2015.  
King, Stephen. Finders keepers.- Hodder, 2015.  
Kingsbury, Karen. Chasing sunsets.- Simon, 2015.  
Lee, Harper. Go set a watchman.- Heinemann, 2015.  
Lyndon, Robert. Imperial fire.- Sphere, 2015.  
Marshall, Alex. A crown for cold silver.- Orbit, 2015.  
Mengestu, Dinaw. All our names.- Sceptre, 2015.  
Miller, Alex. Coal Creek.- Allen & Unwin, 2015.  
Morrell, David. Inspector of the dead.- Mulholland Bks., 2015.  
Nelson, Jandy. I'll give you back the sun.- Walker Bks., 2015.  
Nesbo, Jo. Blood on snow.- Harvill Secker, 2015.  
Nicholson, William. The lovers of Amherst.- Quercus, 2015.  
Obioma, Chigozie. The fishermen.- One, 2015.  
Oksanen, Sofi. When the doves disappeared.- Atlantic Bks., 2015.  
Patterson, James. Private Sydney.- Century, 2015.  
Prowse, Amanda. A mother's story.- Head of Zeus, 2015.  
Rhodes, Kate. The winter foundlings.- Mulholland Bks., 2015.  
Robson, Jenny. Granite.- Tafelberg, 2015.  
Rose-Innes, Henrietta. Green lion.- Umuzi, 2015.  
Rowell, Rosie. Almost Grace.- Hot Key Books, 2015.  
Ryan, Chris. Hunter killer.- Coronet, 2015.

Smith, Roger. Sacrifices.- Jacana, 2015.  
Staveley, Brian. The providence of fire.- Tor, 2015.  
Taylor, Debbie. Herring girl.- Oneworld, 2015.  
Unsworth, Tania. The one safe place.- Indigo, 2015.  
Warga, Jasmine. My heart & other black holes.- Hodder, 2015.  
Waterfield, Giles. The iron necklace.- Allen & Unwin, 2015.  
Watkins, Steve. Juvie.- Walker Bks., 2015.  
Watson, Steven J. Second life.- Doubleday, 2015.  
Williams, Niall. History of the rain.- Bloomsbury, 2015.  
Zevin, Gabrielle. The storied life of AJ Fikry.- Abacus, 2015.

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Afshar, Tessa. 'n Tweede kans.- Christelike Uitg., 2015.  
Blake, Maya. Onskuldig in sy diamante.- Jacklin, 2015.  
Botha, Lien. Wonderboom.- Queillerie, 2015.  
Du Plessis, Rika. Eindelose liefde.- Romanza, 2015.  
Du Toit, Tryna. Tryna du Toit-omnibus 10.- Human, 2015.  
Fourie, Corlia. Tussen heinings.- Tafelberg, 2015.  
Greeff, Rachele. Die naaimasjien en ander stories.- Tafelberg, 2015.  
Le Roux, De Wet. Pad na die afgrond.- Hartbees Uitg., 2015.  
Le Roux, Roudene. Bruid in die Amasone.- Romanza, 2015.  
Leroux-Van der Boon, Marzanne. Tikken Ha'olam — herstel die wereld.- Lux Verbi, 2015.  
Loots, Debbie. Split.- Queillerie, 2015.  
Loots, Francois. In sneeu geskryf.- Umuzi, 2015.  
Meyer, Deon. Die ballade van Robbie de Wee en ander verhale.- Human, 2015.  
Parker, Elize. Soos sagte kerslig.- Struik Christelike Boeke, 2015.  
Oliver, Susan. Romanza omnibus.- Lapa, 2015.  
Steinmair, Deborah. Skrik op die lyf: 46 bangmaakstories.- Tafelberg, 2015.  
Snyman, Dana. In die blou kamp.- Tafelberg, 2015.  
Strydom, Amelia. Middernagmusiek.- Satyn, 2015.  
Venter, Cornelius Johannes. Die prys is hoog.- Hartbees Uitg., 2015.  
Venter, Peet. Lem.- Lapa, 2015.

Verwey, Pieter. Clint Eastwood van Wyk en die Moordenaarsklok.- Tafelberg, 2015.

Wallace, Barbara. Die onverwagte wittebrood.- Jacklin, 2015.

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- JT 025.04 GER Gerber, Larry. The distortion of facts in the digital age. - Rosen, 2013.
- J 179.3 PAR Parker, Vic. Let's think about animal rights.- Heinemann, 2015.
- J 301 RIC Richards, Jon. Die menslike wêreld.- Jacklin, 2015.
- J 364.125 ANN Aniss, Matt. Cold cases.- Gareth Stevens, 2014.
- J 364.125 ROY Royston, Angela. Homicide.- Gareth Stevens, 2014.
- J 371.425 NIV Niver, Heather Moore. Cool careers without college for people who can build things.- Rosen, 2014.
- J 371.426817 MOO Mooney, Carla. Cool careers without college for people who love music.- Rosen, 2014.
- J 371.426817 WOO Wood, Alix. Video game designer.- PowerKids P., 2014.
- J 371.426836 HAN Hand, Carol. Cool careers without college for people who love animals.- Rosen, 2014.
- J 552 NOR Norman, Nick. Box of rocks: find, understand, collect.- Struik Nature, 2014.
- J 574 RIC Richards, Jon. Die natuurlike wêreld.- Jacklin, 2015.
- J 597.8 DEL Delano, Marfe Ferguson. Frogs.- National Geographic, 2014.
- J 621.3986 GRA Gray, Leon. How does a touch screen work? - Wayland, 2015.
- J 621.8 RIC Richards, Jon. Masjiene en voertuie.- Jacklin, 2015.
- JT 784.5 HIP Hip-hop biographies — Dr. Dre.- Saddleback, 2015.
- XJ 796 MAF Mafenuka, Nombeko. Imidlalo.- Oxford U.P., 2011.
- J 827.008 KIN King, Joe. The funniest animal joke book ever.- Anderson P., 2015.
- J 916.8 VER Versfeld, Ruth. Where people live.- Awareness Pub., 2016

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- Gosciny. Asterix en die Speelplek van die Gode.- Protea Boekhuis, 2015.
- McGeddon, R. Doktor De Goede en die hipno-zirster.- Lapa, 2015.

Oulike Apie en sy maats.- Phambili, 2015.

Vels, Verna. Liewe Heksie. Leesboek 4. - Human, 2015.

Vernon, Brent. Die nuuskierige kameelperdjie.- Christian Art Kids, 2015.

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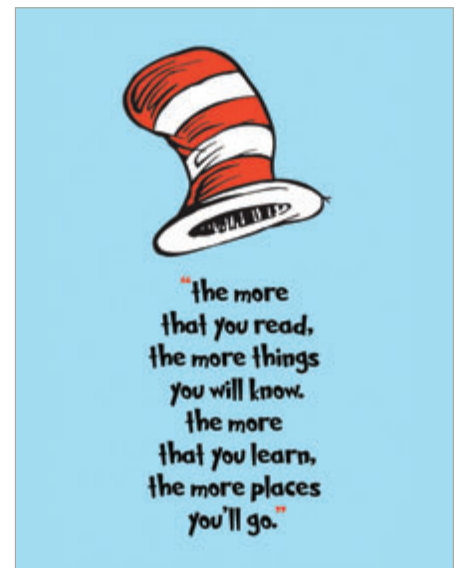
- Alborough, Jez. Hugo the hare's rainy day.- Red Fox, 2015.
- Ashdown, Rebecca. Bob and Flo.- Oxford U.P., 2015.
- Baker, Matthew. If you find this.- Hot Key Books, 2015.
- Baumgart, Klaus. Laura se sterrereis. - Fantasi, 2014.
- Bee, William. Stanley the farmer. - Jonathan Cape, 2015.
- Biddulph, Rob. Blown away.- HarperCollins Children's Bks., 2015.
- Bradford, Chris. Bodyguard.- Puffin, 2015.
- Bradford, Chris. Gamer: so real it hurts. - Barrington Stoke, 2015.
- Burfoot, Ella. Recipe for a story. - Macmillan, 2015.
- Byrne, Richard. This book just ate my dog!- Oxford U.P., 2015.
- Carle, Eric. What's your favourite animal? - Walker Bks., 2015.
- Cleverly, Sophie. The lost twin.- HarperCollins, 2015.
- Colfer, Eoin. The hangman's revolution. - Puffin, 2015.
- Corderoy, Tracey. Shifty McGifty and Slippery Sam.- Nosy Crow, 2015.
- Emmett, Jonathan. The clockwork dragon.- Oxford U.P., 2015.
- Fellowes, Linda. Owalla in Elephants never forget.- Linda Fellowes, 2015.
- Fletcher, Charlie. The London pride. - Hodder, 2015.
- Gidwitz, Adam. The Grimm conclusion. - Andersen P., 2014.
- Gourlay, Candy. Shine.- Tamarind, 2015.
- Hale, Shannon. A Wonderlandiful world. - Brown, 2015.
- Hest, Amy. When Charley met granpa. - Walker Bks., 2014.
- James, Simon. Rex.- Walker Bks., 2014.
- Johnson, Pete. Hero.- Barrington Stoke, 2015.
- Klassen, Jon. This is not my hat.- Walker Bks., 2014.
- Lionni, Leo. Swimmy.- Anderson P., 2015.
- McCombie, Karen. Angels like me.- Puffin, 2015.
- Morris, Jackie. The cat and the fiddle. - Frances Lincoln Children's Bks., 2015.
- Muchamore, Robert. Lone wolf.- Hodder, 2015.

- Murphy, Patricia J. Hope for the elephants.- Dorling Kindersley, 2015.
- Parish, Herman. Amelia Bedelia cleans up.- Greenwillow, 2015.
- Parish, Herman. Amelia Bedelia is for the birds.- Greenwillow, 2015.
- Prinses Feetjie.- Phambili, 2015.
- Sparkes, Ali. Car-jacked.- Oxford U.P., 2015.
- Van der Merwe, Simone. 1000 woorde Afrikaans-Engels.- Human & Rousseau, 2015.
- Wexler, Django. The forbidden library. - Corgi, 2015.
- Willis, Jeanne. Emily Peppermint's Toy School.- Walker Bks., 2015.
- Wilson, Jacqueline. The Butterfly Club. - Doubleday, 2015

## NON-FICTION

### NIE-FIKSIE

- XJ GQA Gqamlana, Colleen Nonkululeko. Kumnandi esikolweni.- Shuter, 2011.
- XJ GQA Gqamlana, Colleen Nonkululeko. Masitye ngokusempilweni.- Shuter, 2011.
- XE GWE Gweba, S. Masidlaleni bahlobo siyazithanda izilwanyana.- Oxford U.P., 2010.
- XJ MAN Manning, Marcelle. Ukukhwela kwindawo ende.- Shuter, 2010.
- XJ MAP Mapini, Temba. Elinye illizwe. - Pasella, 2008.
- XE SEA Seakamela, Shasha. Ulovane lwenza icebo elikrele-krele = Chameleon makes a clever plan.- Rural in The Citi Art & Publ. Movement, 2013.



# South African yesterdays in travel

Travelling and exploring our country's past via the Africana collection  
by Dalena le Roux

For the avid armchair traveller who strains against the incarceration of supposedly creature comforts there exists a plethora of recent and modern travel books and other reading matter to satisfy the most discerning reader and to feed one's imagination.

But consider the fact that travel in South Africa is not a new phenomenon; there have been documents of travels and explorations almost from the day Jan van Riebeeck set foot on our shores. These travellers' and explorers' adventures, discoveries and experiences have been recorded and described exhaustively. Imagine the excitement, then, when reading the stories these travellers can tell ... and the good news is that many of these records are available in the Africana Section of the Central Collection, where your virtual

journey through South Africa of old can be routed. Take the time to have a look at some of the following books — which are only a selection of the titles available in our Central Collection.

**Please note that photocopies of information from valuable books can be made.**

Balfour, Alice Blanche. **Twelve hundred miles in a wagon.**- Edward Arnold, 1896.

The author, with three companions, set off in the spring of 1894, intending to travel to, as she calls it, 'Matabililand and Mashuanaland'. The result of this journey is chronicled in the form of her letters and journal.



Digitised by University of Pretoria

'A view in the town of Litakun' engraved from a drawing by William John Burchell, *Travels in the Interior of Southern Africa*, volume 2 (1824)



'Rock Fountain in the Country of the Bushmen', 9 September 1811, engraved from a drawing by William John Burchell, *Travels in the Interior of Southern Africa*, volume 1 (1822)

Browne, James Stark. **Through South Africa with the British Association.**- Speirs, 1906.

Here, also, the author tells the story of what has been, according to his diary and letters, 'a most interesting and unique trip' — an account of some of the incidents of the British Association's tour.

Botha, Colin Graham. **Place names in the Cape Province.**  
- Juta, 1926.

Botha, well-known chief archivist of the Union of South Africa, had an intense interest and impressive knowledge of the place names of the old Cape Province and their origin and history. His exhaustive knowledge is represented in this interesting study.

Bunbury, Charles JF. **Journal of a residence at the Cape of Good Hope; with excursions into the interior.**

- J. Murray, 1848.

Mr Bunbury accompanied his good friend, Sir George Napier, to the Cape, where he stayed for about a year, gratifying his taste for natural history and botany by visiting this country which, for him, was so 'rich in objects of interest and attraction for a naturalist'.

Burchell, William J. **Travels in the interior of Southern Africa.**- Batchworth P., 1822. (1953 reprinted)

Burchell's *Travels* is a highly esteemed epistle, regarded as among the classics of English travel, and described as a 'most

valuable and accurate work on South Africa published up to the first quarter of the nineteenth century'. Burchell travelled further north than any of his predecessors, and his descriptions of places and scenery are more careful and detailed than found in many previously written books. The beautifully coloured illustrations, all created by himself, admirably supplement the information given in the text.

Chilvers, Hedley A. **The seven wonders of Southern Africa.**- South African Railways and Harbours, 1929.

In separate chapters the history is given of such marvels as the Victoria Falls; Zimbabwe and the Temple of Mystery; the Witwatersrand Goldfields; the Premier diamond mine; the alluvial diamond fields of Kimberley and surrounds; the Bushmen, ethnologically the oldest of all surviving races, and the Cango caves — all part of the splendid story of Southern Africa.

Fairbridge, Dorothea. **Along Cape roads; being the wanderings of a stranger at the Cape of Good Hope.**

- Maskew Miller, 1928.

This little volume gives, in the form of a story, the impressions of an English lady on a visit to Cape Town. The author has a gift for descriptive writing, and the book may be regarded as an informal guide, allowing readers to appreciate the fullness of her knowledge of those parts of Cape Town she describes.



# De Doorns Library celebrates 50 years

The joy of serving the diverse population of De Doorns by Elena Crowley

## The party

On 27 May 2016 De Doorns Library celebrated its 50th year. Although we know that De Doorns Library is older than this, we decided that, as we have very little information regarding the history of the library, we might as well celebrate 50 years of existence!

We invited 50 regular and loyal patrons of the library to share in the celebrations. As a token of appreciation for the foundation laid by my predecessors, previous librarians Mrs Elize Pretorius (1978-1995) and Mrs Marie Joubert (1995-2009) were also invited. Unfortunately Mrs Sinie Vermeulen (née Nel), the librarian in the very early years of the library, had to

undergo an operation.

Ms Lorraine Lank, the regional librarian of the Worcester region, discussed the role of the region within the public library service. The current situation of the Breedevallei Library Service, and in particular De Doorns Library, was explained by Ms Christine Gerber, the municipal library manager of the Breede Valley Municipality. We were grateful that the acting director of Community Services, Mr S Swarts (under whose directorate the library falls) could also attend. Mrs Estie Van Zyl, who has made use of our facilities for years to conduct Adult Basic Education and Training (ABET) classes, had a



(Ltr): Christine Gerber, library manager, Breedevallei; Marie Joubert (librarian 1995-June 2009); Elize Pretorius (librarian: 1978-2009); Annaline Windvogel (cleaner 1991-2004, library assistant 2004-current); and Elena Crowley, librarian



Christine Gerber (left) gave an overview of the Breedevallei Library Service



(Ltr): Library assistants Mary Ann Oliphant from Sandhills Mini Library and Liecel Matolla



Commemorative programme and bookmark

lot to tell about the early years of ABET and how the library was used to ensure the continuation of the classes under difficult circumstances. The highlight of the event, however, was compiling the history of the library through the inputs by Mrs Pretorius and Mrs Joubert. Sometime after the event Mrs Helen Nel (née Zietsman) and Mrs Vermeulen, the first librarians of the library, provided us with some written history. It made one realise again how important oral history is and the value of preserving it for the future. This session was then followed by socialising and sharing experiences with refreshments.

Directly after this we had fun doing face-painting for children from some of the nearby farm crèches who are regulars at the library for story hour. Apart from the face-painting we surprised everyone with a nice packet of sweets — everyone really enjoyed being spoilt.

### Short history of De Doorns Library as told by previous librarians

I have already mentioned that De Doorns Library is older than 50 years. Our information is mostly taken from the inputs by the librarians who worked here before. The first public library in De Doorns was opened in 1956 with the first librarian being Sinie Vermeulen (née Nel). The opening hours were from 14h00-17h00 and on Fridays from 19h00-21h00. In those days, after you filled in the membership application, you had to fix a 'pennieseël' (one penny stamp) to it.

In 1955 Helen Nel started working at the municipality as cashier/secretary/administrative clerk but she also helped out as librarian. The library was started in a small room next to a doctor's surgery in Station Road in De Doorns.

Around 1960 the library moved to a bigger room in the same road, where the municipal offices of De Doorns are currently situated. When Helen married and returned to De Doorns in 1963, she became the full-time librarian and, apart from fulfilling all library functions because she was the only person employed at the library, she also had to do all the cleaning. This meant washing the library curtains at her house and even cleaning the windows. The colour-coded system was used for both the lending and shelving of the books that would have to be counted at the end of the day and then, in the words of Helen Nel, written up in 'ellelange maandstate'. The book van came every three months and the old 'tannies' who loved arts and culture used to come and choose books directly from the book van.

From about 1976 Helen Nel also provided the first book-lending service to the old-age home for 13 years. We do not have the exact date when the library moved to the current building, but it must have been somewhere in the '80s, round about 1985/86.

If Mrs Pretorius' recollection is correct, a Ms Viktor worked at the library before Sinie Vermeulen and Helen Nel, but when the library moved to 7 Station Road (current building), Helen Nel was the librarian.

In 1978 Elize Pretorius started as librarian at the library where we are now. She has a lot of stories to tell. Her comical story about driving right through the big windows of the library while it was being revamped had our guests laughing out loud! Although she is now elderly, her memory is still quite good. She remembers when Annaline Windvogel was appointed in 1991 as the first cleaner. Annaline still works at the library, now as a library assistant. During Elize Pretorius's time, circa 1988, the





*Pretty decor for the 50th celebration party*



*These little 'monsters' also enjoyed the festivities at De Doorns library*

library opened its doors for non-white readers. This was huge because it was still during the old apartheid era. Elize Pretorius left the library in 1995 and her successor was Marie Joubert, who was a member of the library as a child in De Doorns. When Marie was appointed, it naturally followed that a lot of changes took place in her time; so much so that Marie was part of the computerisation of De Doorns Library, using the KOHA (KOHA was an early open source library management system) program. She was also fortunate to still be part of the establishment of the Hexvallei Wheelie Wagon at the time in 2006. When she retired in June 2009, the Rural Information and Communication Technology (ICT) project was introduced at De Doorns Library, but we only went live in November 2009.

Being the current librarian at De Doorns Library, I have experienced a lot of changes with the introduction of SLIMS, changes in staff and the increasing responsibility of the mini libraries. In October 2010 I was part of the opening of **Sandhills Mini Library**. It was indeed an honour and a huge learning experience because I was part of the project from the start – starting negotiations with the farmer, and being part of the negotiations with Christine Gerber, the municipal library manager, to ensure that the Wheelie Wagon, as it was called then, kicked off with all the necessary resources. Even though these two mini libraries are not in close proximity to De Doorns Library, they are very much dependent on us for certain resources, which we gladly share with them.

I was appointed in November 2009 and because I previously worked in a library in Cape Town, I realised that each and every community indeed has its own needs. I was surprised at the total diversity of the population in De Doorns. I had a romantic idea about living and working in rural areas. We do

not only serve the town of De Doorns, but also a community of farmworkers and farmers throughout the Hex Valley. Foreigners make use of the library on a daily basis and we serve three high schools: Hexrivier Secondary, Hexrivier High School and Van Cutsem Combined. Five primary schools also make use of our services and we have story hours for 19 farm crèches. We panic that the day may come when we have to say this building is too small for the service that is needed!

To my surprise I also stepped right into the xenophobic attacks in 2009 during the foreigner crisis in De Doorns. I also experienced the uprisings of the farmworkers in 2010/2011. I saw the abuse of alcohol and other substances that is part of daily life in this community.

There are times when we only see the poverty and the unhygienic circumstances. But most of the time we experience the beautiful mountains surrounding us, the green valley in summer, the snow in winter, the gratitude of children completing their projects, the energy with which they listen to and participate in the story hours, the smiles on the faces of unemployed women taking out books and the hope of the youth every day when they can job hunt on the Internet. It is those times that give us the reassurance that De Doorns Library will continue for another 50 years to come and it is those times that make it worthwhile to be a library worker.

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*Elena Crowley is a librarian at De Doorns Library*



# Indie Karoo-filmfees

'n Filmfees vir onafhanklike filmmakers deur Marlene Malan

**T**oe die Apollo-filmfees op Victoria-Wes 'n paar jaar gelede gestaak is, het idees vir die herlewing van 'n soortgelyke geleentheid dadelik begin vorm in die gedagtes van die filmmaker, regisseur en produksieontwerper, Johnny Breedt.

Vir so 'n projek was daar twee voorwaardes, maar ook 'n hele paar pluspunte, vertel hy.

Dat dit weer in die Karoo moet plaasvind, was ononderhandelbaar. Ook dat net die werk van onafhanklike filmmakers vertoon moet word – vandaar die benaming Indie. 'Ons noem onafhanklike films in Engels *indie*. Ek wou

beklemtoon dat dit 'n fees is vir filmmense wat nie aan groot filmmaatskappye verbonde is nie. Maar *Indie Karoo* dra ook die betekenis van *In die Karoo*.'

Wat in sy guns getel het, was dat hy oor byna drie dekades die Suid-Afrikaanse filmbedryf deeglik leer ken het. Hy het in dié rigting gestudeer, twee jaar gelede het hy 'n Safta (South African Theatre Award) gewen vir die produksieontwerp van *Mandela: long walk to freedom*, en hy was ook regisseur van *Die ontwaking*, 'n fliek wat gebaseer is op die boek *Die ontwaking van Abel Lotz* deur Chris Karsten.

Die tweede voordeel was dat hy byna vier jaar gelede 'n



Marlene Malan

Die Showroom-teater (amptelike benaming *The Showroom Theatre*) in Prince Albert in die aand



Johnny Breedt, die brein agter die Indie Karoo-filmfees, in sy kantoor in Puerto Rico waar hy tans aan 'n film saam met Keanu Reeves werk



Die akteursepaar Johan en Lida Botha neem 'n blaaskans by die fees

splinternuwe 160-sitplek-teater, The Showroom, in 'n aantreklike art deco-styl en met elke denkbare tegniese hulpmiddel gebou het, saam met 'n goeie vriendin en sakevennoot, Charon Landman. Die derde was dat dié teater in Prince Albert in die Groot-Karoo geleë is — 'n goed bestuurde dorp in 'n omgewing met 'n asemrowende natuurskoon en deesdae een van Suid-Afrika se voorste toeristebestemmings. En die vierde is dat Breedt en sy vrou, Yvette, al langer as tien jaar in dié dorp woon en die inwoners en omgewing soos die palm van hul hand ken.

Verlede jaar is die Indie Karoo-filmfees (IKFF) die eerste keer hier gehou; begin Julie vanjaar die tweede keer. Albei keer is meer as 70 films in drie kategorieë ingeskryf — vollengteflieks, dokumentêre en kortfilms, wat eksperimentele- en animasieflieks insluit.

Breedt en sy span sit vanjaar tevrede terug, want ná net twee aanbiedings is die fees gevestig onder filmmense en die publiek. Hy werk dus reeds aan planne vir volgende jaar se Indie. 'Elke aspek van vanjaar se fees was 'n reuse-sukses. Dit was groter en beter as verlede jaar, met werksessies oor die skryf van draaiboeke en filmvervaardiging wat aangebied is. Ons het baie meer dekking gekry in die druk- en elektroniese media, op TV en radio. Op die Indie se Facebook-blad en gewone webblad alleen was daar by die 11,000 besoeke. Ek glo die IKFF-handelsmerk is nou goed gevestig.'

Die fees is in vier lokale vertoon — The Showroom, die Jans Rautenbach-teater, die saal van die Hoërskool Zwartberg en die Sidwell Williams-gebou.

Breedt beklemtoon die harde werk van sy Indie-span, borge, die gemeenskap van Prince Albert, filmmakers en akteurs, want die verstommendste is dat hy nie self teenwoordig kon wees nie. 'n Maand voor die Indie het hy na Puerto Rico vertrek om daar saam met die akteur Keanu Reeves aan 'n wetenskapsfiksieflik, *Replicas*, te werk. 'Ek kon nie so 'n kans

laat verbygaan nie,' sê hy. 'Maar ek het ook geweet ek laat die fees in veilige, bekwame hande.'

Vanjaar se hoogtepunt was die besoek aan die fees van die oud-Suid-Afrikaner Gavin Hood, wat deesdae in Los Angeles as filmmaker en regisseur naam maak. Hood se jongste flik, *Eye in the sky* met Helen Mirren in die hoofrol, is hier vertoon.

Hood se eerste deurbraak in die mededingende Hollywood-rolprentwêreld was sy flik *Tsotsi* wat dertien jaar gelede die Oscar vir beste buitelandse flik gewen het. 'Ek is 'n storieverteller in die eerste plek. As jy 'n film wil maak, moet jy in jou hart 'n storieverteller wees. Dis hoe jy 'n emosionele band met jou gehoor vorm, of hulle nou by 'n kampvuur na jou sit en luister, of hulle 'n boek lees wat jy geskryf het, en of hulle na 'n flik kyk wat jy gemaak het. 'n Sterk universele tema werk altyd goed, saam met puik tegniese vaardighede van jou besondere medium. Jy kry so iets nie oornag reg nie.'

Hood erken hy het nie toegelaat dat iets hom keer om sy drome waar te maak nie. 'Twyfel oor jouself in Hollywood werk nie. Dis 'n omgewing wat jou vinnig uitsoeg as jy nie presies weet wat jy doen nie. Jy moet weet waarheen jy op pad is, en jy moet sorg dat jy kennis van jou vak het. Ek het nog nooit ophou navors nie. Ek leer by filmmakers en akteurs. Ek waarsku jong filmmakers altyd dat daar 'n verskil is tussen "leer" en "naboots". Jy moet jou eie styl vind. Jou eie stem.'

*Eye in the sky* — waarvan Breedt die produksieontwerper was — is in Kaapstad in filmateljees verfilm, met van die buite-tonele op die Karoo-vlakte naby Beaufort-Wes.

Vanjaar se IKFF-prys vir lewensbydrae is toegeken aan die aktrise Lida Botha, wat saam met haar akteur-eggenoot, Johan, op De Rust naby Oudtshoorn woon, met *Twee grade van moord* wat aangewys is as die beste vollengteflik, *Boere op die aardsdrempel* as beste dokumentêr en *I made a film you will never see* as top-kortflik.



Marlene Malan

Jozua Malherbe het die fees in The Showroom Theatre geopen



Marlene Malan

Gavin Hood voor The Showroom Theatre



Marlene Malan

Die filmmaker en regisseur Koois Roets het die filmfees saam met Eunice Visser bygewoon



Marlene Malan

Richard Finn Gregory, regisseur van Boere op die aardsdrempel

Volgens die filmmaker en regisseur Jozua Malherbe, wat die IKFF vanjaar in Breed se afwesigheid geopen het, het al die feesfilms "n unieke stem in die Suid-Afrikaanse filmwese gebied. Dis 'n fees van eiesoortige stemme wat hoop om gehore verskillende perspektiewe te gee op die land waarin ons woon. Nie een van die fliks wat vertoon is het per ongeluk hier beland nie. Almal is deur 'n span filmkenners gekies. Almal bied sy eie oorspronklikheid, met diversiteit, nie-polarisasie en inklusiwiteit in die tema en aanbieding wat belangrike oorwegings was. Dis fliks wat insig gee in die wêreld waarin jy woon.'

Barry Strick, vervaardiger van **Twee grade van moord**, het gesê hulle het 'n flik probeer maak wat nie voorskriftelik is oor tersaaklike kwessies soos moord, genadedood, gay-wees, mishandeling, siekte of gesinsbande nie. Die film het sy première by die IKFF gehad en het op 22 Julie in ander teaters begin draai.

Daar was vir hom nooit twyfel dat Marius Weyers, Sandra Prinsloo en Shaleen Surtie-Richards die hoofrolle moes vertolk en dat die flik volledig in Afrikaans (met Engelse onderskrifte) moes wees nie. 'Behalwe dat dié drie ons topakteurs is, vaar Afrikaanse fliks kommersieel uitstekend. Dit lyk net nie of Engelse fliks in Suid-Afrika dieselfde regkry as Afrikaanses nie.'

Breed vertel hy het altyd die Apollo-filmfees in Victoria-Wes fyn dopgehou. 'Dit was vir my belangrik om die konsep van 'n Karoo-filmfees te laat herleef. Om fliks te maak, is nie maklik nie. Om dit te versprei, is nog moeiliker. Die Indie vertoon baie fliks wat dalk nie as kommersieel beskou word nie, maar gee erkenning aan talent waarvan Suid-Afrika volop het.'

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Marlene Malan is 'n joernalis



# Reader survey — Cape Librarian

Give us your feedback by Helga Fraser

Our magazine will celebrate its 60th birthday in 2017 and we thought it an appropriate time to ask you, our readers, what you like and don't like about the present offerings in the **Cape Librarian**. This is YOUR Library and Information Science magazine, compiled and written for you. We therefore ask for your cooperation by giving us constructive input by means of our reader survey, of which a printed copy is enclosed in this issue of the magazine.

Whilst considering your responses, please bear in mind that the **Cape Librarian** has to fulfil different functions:

- it plays an **educational** role for librarians and their staff by giving professional guidance in all Library and Information Science matters, keeping librarians up to date with the latest developments and tools and aids in the library world. Articles such as *The Workroom* aim to give training and guidance for practical issues encountered in the library, for example, how to deal with donated books, how to organise

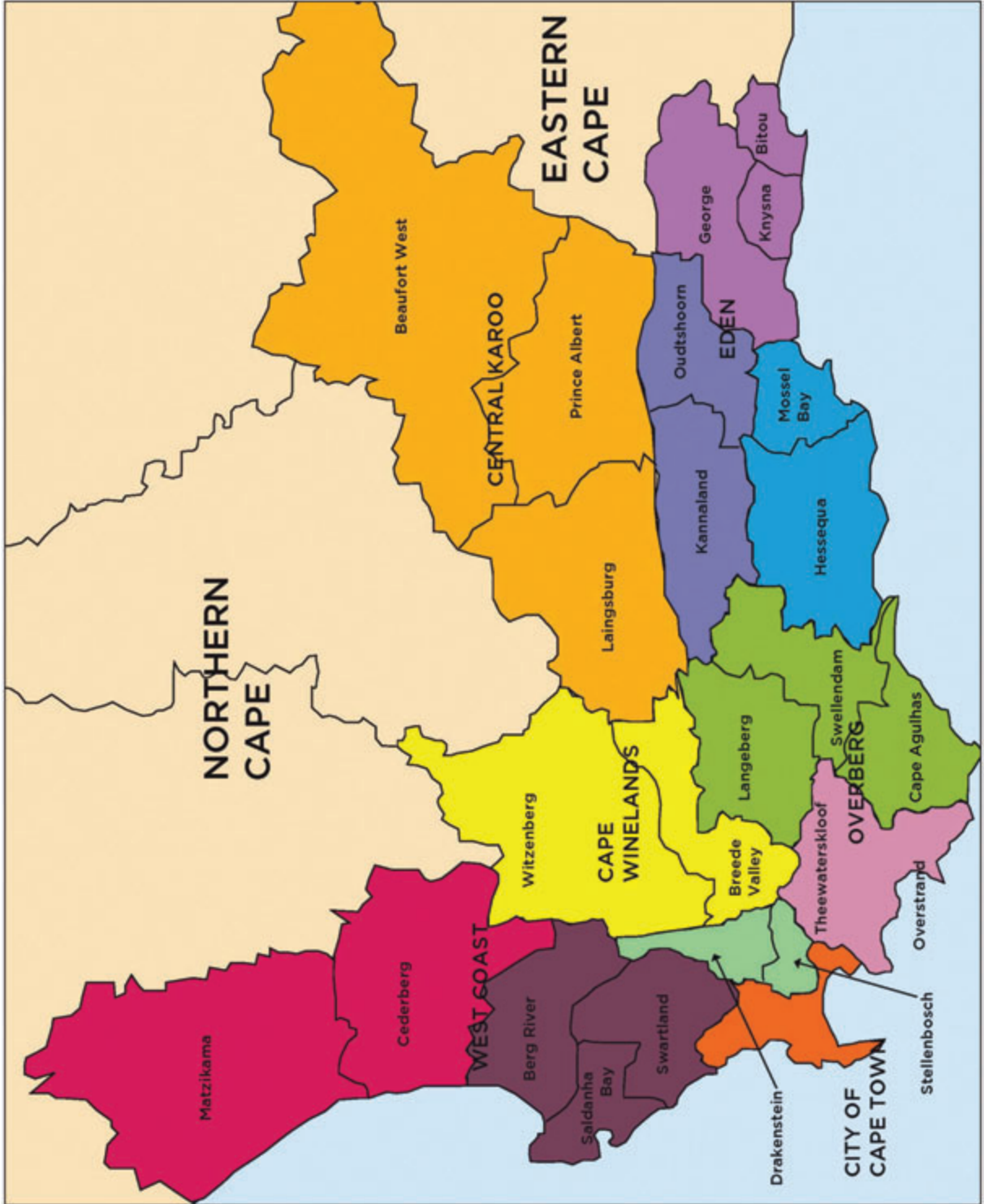
- the library counter, how to start a reading group, et cetera
- the magazine has an **informative** role by, for example, providing book reviews of new titles, *accession lists*, titles that have won *literary prizes*, reports about important events such as *literary and book festivals* and by highlighting material that is available in our *Central Reference Section*
- the magazine also has an **intercommunicative** function for our 367 library service points in that news of libraries get exchanged and activities in the library world are reported on, mainly in our *News* pages as well as special features on regions and individual libraries
- as the magazine is indexed in two major **academic research** online databases, LISA and the Library, Literature and Library Science database from EBSCOhost, main articles need to be of the highest quality as they are used by researchers worldwide
- lastly, the magazine serves as a **marketing tool** to showcase



## WCLS Control Regions

### Legend:

- Cape Winelands & Overberg Control Area
  - Hermanus Region
  - Swellendam Region
  - Worcester Region
- 
- Eden & Central Karoo Control Area
  - Beaufort West Region
  - George Region
  - Mosselbay Region
  - Oudtshoorn Region
- 
- West Coast Control Area
  - Saldanha Region
  - Stellenbosch Region
  - Vanrhynsdorp Region
- 
- Metropole Control Area
  - Blaauwberg Region
  - Cape Town Region
  - False Bay Region
  - Southern Region
  - Tygerberg Region



The map shows how the new control areas align with the 25 Western Cape municipalities

developments and the work done in public libraries in the Western Cape, not only to other South Africans, but to people globally.

**Points to remember when giving your input:**

- we are dependent on you, our librarians, and your staff to provide us with news of happenings in your libraries
- should you want a regular new feature, we have to have secured material/authors for at least six full articles – or a whole year’s worth of magazines – to fulfil this mandate. The planning of a magazine takes place long before an issue is published and has to be comprehensive, as many factors like the budgeted cost per annum have to be taken into account, as this determines the number of pages per issue
- any librarian or knowledgeable person in the book- and library world can be invited to write contributions for the magazine.

We really look forward to your input and would like to ask each and everyone of you to complete our questionnaire so that we can give you what you really would like to see in your professional magazine.

Please complete the enclosed questionnaire and either post, scan and email, or fax it to the address below:

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**OUR FOUR NEW CONTROL AREAS**

*New administrative structure for the Western Cape Library Service by Helga Fraser*

Since September 2015 the Western Cape Library Service has changed the administration of its network of 367 libraries from the three former control areas (Boland, Outeniqua and Metro) to four new control areas: Cape Winelands & Overberg; Eden & Central Karoo; Metropole and the West Coast. (In Afrikaans they will be known as Kaapse Wynland & Overberg; Eden & Sentraal Karoo; Metro en Weskus.)

The Metropole Control area has stayed as is, whereas the Swellendam libraries in the old Outeniqua Control Area now resort under the new Cape Winelands & Overberg Control Area, and the Stellenbosch libraries, that were part of the old Boland Control Area, now fall under the new West Coast Control Area. The new division of the fifteen regions into four control areas will streamline service provision to libraries.

The following table shows the four new control areas with key staff members and the total number of libraries administered by each:

Control Area	Assistant Director	Regional Librarian	No of libraries
Cape Winelands & Overberg Control Area	Steven Andries		82
Hermanus Region		Sarala Majudith	
Swellendam Region		Jeanette Pieterse	
Worcester Region		Lorraine Lank	
Eden & Central Karoo Control Area	Ronel Mouton		84
Beaufort West Region		Vacant	
George Region		Marlene Swanepoel	
Mossel Bay Region		Elna Gous	
Oudtshoorn Region		Elza du Preez	
West Coast Control Area	Selvyn Booysen		92
Saldanha Region		Anel de Villiers	
Stellenbosch Region		Vacant	
Vanrhynsdorp Region		Yvette Herbst	
Metropole Control Area	Leonard Fortuin		109
Blaauwberg Region		Honest Mxokozeli	
Cape Town Region		Nkosinathi Mahala	
False Bay Region		Vacant	
Southern Region		Theresa Sass	
Tygerberg Region		Estelle Balie	
<b>Grand total</b>			<b>367</b>

*Helga Fraser is a research librarian with the Western Cape Library Service*



# Twee vryers

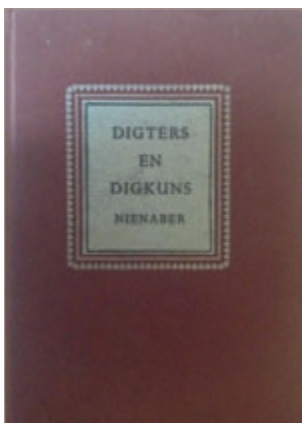
Twee gedigte tog ooreenkomste deur Daniel Hugo



Daar bestaan merkwaardige ooreenkomste tussen 'n vroeë Afrikaanse gedig van MH Nesor en 'n gedig van Fanie Olivier. In albei is die hoofkarakter 'n vryer wat op pad is na sy meisie.

In 1905 verskyn MH Nesor se *Naar syn bruid* in *De goede hoop*. Nesor se gedig lyk só in die moderne spelwyse, soos opgeneem in PJ Nienaber se bloemlesing *Digters en digkuns*. Nienaber het ook die titel verander na *Bruid* toe:

*Die Suidewind waai sterk en koud,  
Reën stort vinnig neer;  
Maar ek gee om g'n reën of wind,  
Laat van niks my keer,  
My keer, — laat van niks my keer.  
Want ek gaan na my liefste toe.  
Is dit koud en nat  
En donker, dat jy niks kan sien:  
Bloubok ken die pad,  
Die pad, — Bloubok ken die pad.  
Ek vrees ook vir g'n spoke nie,  
Bly maar sing en fluit;  
Want my gedagtes vlie al soos  
Skimme voor my uit,  
My uit, — skimme voor my uit.  
Daar is haar huis, daar brand die lig!  
Wag sy al vir my?  
Wat blydschap! — Kom ou Bloubok, kom!  
'k sal 'n soentjie kry,  
Ek sal, — 'k sal 'n soentjie kry.  
Eén soentjie — Nee wat! meer as één,  
Lekker, sag en soet;  
Dit laat jou wind en reën vergeet,  
Gee jou nuwe moed,  
Ja moed, — gee jou nuwe moed.  
En dalkies kan die reën maar kom,  
Kan die wind maar fluit;  
Dan sit ek lekker warm en droog  
By my liefste bruid,  
Ja bruid, — by my liefste bruid.*



MH Nesor



Hierdie sjarmante vers van Nesper met die refreinagtige herhaling aan die einde van elke strofe sou 'n mens met reg 'n liriek kon noem. PJ Nienaber (1942:XV) merk in dié verband op: 'Die eenvoudige taal en vloeiende maat maak dit heel geskik om gesing te word, sodat dit dan ook in Mansvelt se *Liederbundel* (1907) verskyn en vandag (1942-DH) dikwels nog gesing word, selfs oor die radio.'

Sewe dekades later publiseer Fanie Olivier die gedig *eerste aand* in sy debuutbundel *Gom uit die sipres* (1971). Daar bestaan opvallende ooreenkomste tussen Olivier se vers en dié van Nesper. Hier is Olivier se gedig:

*in my binnebaadjiesak  
is 'n blaar en 'n duifie  
'n karba vol wyn  
my klein prinses  
die speke sijn sijn in die langpad  
af na die huis toe;  
ägter lê berge en ys  
my klein prinses  
my hart kom aangejaag  
saam met die wind en ek sing  
soos ek kom  
my klein prinses  
in my binnebaadjiesak  
is 'n blaar en 'n duifie  
'n karba vol wyn  
my klein prinses  
ek ruik die bakoond bo die bossies uit  
en jou roep bo die gekarring van die ketting  
ek ruk my baadjie oop vir jou  
my klein prinses  
uit my binnebaadjiesak  
'n blaar en 'n duifie  
en 'n karba vol wyn  
my klein prinses.*

Hierdie gedig is eweneens liedagtig, vanweë die sangerige ritme, die refrein 'my klein prinses' aan die einde van elke strofe, die herhaling van die eerste strofe (as strofes 4 en 6) en die klankrykheid wat bewerkstellig word deur die fyn georganiseerde alliterasies en assonansies. Daarby sê die spreker in die gedig eksplisiet: '... en ek sing / soos ek kom'.

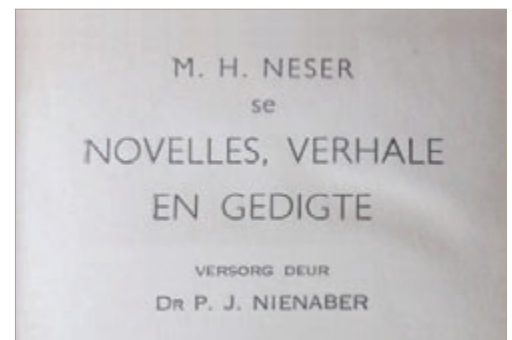
Heel waarskynlik is die lied wat hy so al ryende sing die drie maal herhaalde eerste strofe. Dié strofe vertoon 'n volkse inslag, vanweë die irrasionele element daarin. Volgens Kannemeyer (1984:69) is irrasionaliteit en gebrek aan logika tipiese kenmerke van die volkspoësie. Veral die 'blaar' en die 'duifie' val op as eienaardige geskenke om vir 'n meisie te bring — en dan word hulle nog boonop in die man se binnebaadjiesak gedra! Dit dui waarskynlik op die waarde wat hy daaraan heg. Dit moet ook as intieme geskenke gesien word, daarom word dit so diep en veilig as moontlik (na aan die hart) gebêre.

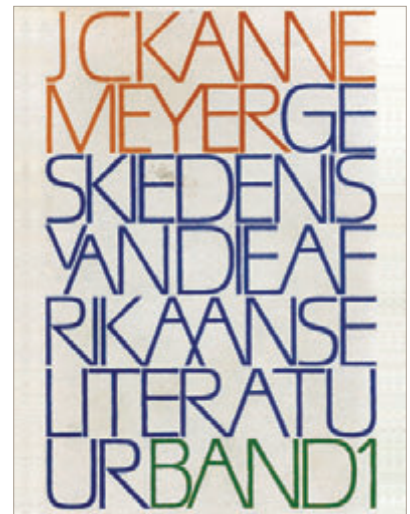
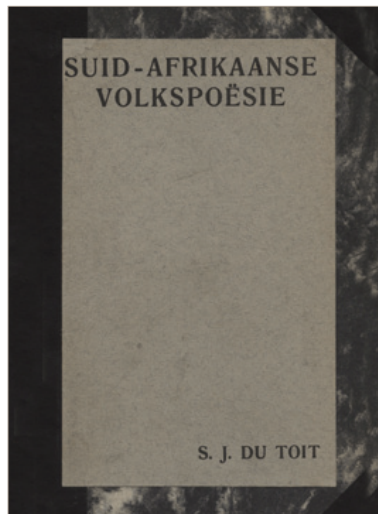
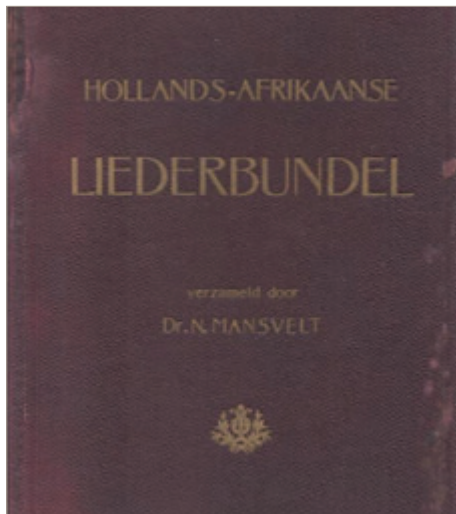
Nesper se gedig sou 'n mens sekerlik ook as 'volks' kon klassifiseer omrede die ongesofistikeerde en selfs naïewe toon daarvan. Die enigste irrasionaliteit in sy vers is die vryer se geloof in spoke (strofe 3).

In albei gedigte is die man teen die aand op pad na sy geliefde, maar die vervoermiddels verskil. Die moderne vryer ry met 'n fiets; sy voorganger met 'n perd ('ou Bloubok'). Die natuur as vyandiggesinde mag kom in beide gedigte voor. In *eerste aand* is daar sprake van 'berge en ys' (strofe 2) waar die fietsryer waarskynlik moes oor. Dit is dus koud en die wind waai (strofe 3). Nesper se vryer het met werklik gure weer te doen: 'Die Suidewind waai sterk en koud, /



Fanie Olivier





Reën stort vinnig neer' (strofe 1). En hy kom uit 'n liggelowiger tyd, sodat hy ook nog met die bykomende bedreiging van spoke te doen het (strofe 3).

Sy spookvrees besweer hy deur te 'sing en fluit'. In FW Reitz se klassieke spookgedig, *Klaas Geswind en syn perd* van 1870 en wat 'n verwerking is van Robert Burns se *Tam O' Shanter*, word dieselfde raat gevolg:

*Eers fluit die ou, want hy was bang,  
Die neën-en-neëntigste gesang;  
Dan kyk hy weer 'n slaggie om  
Of daar miskien g'n spook aankom.*

In *eerste aand* sing die vryersklong ook, maar eerder uit blye verwagting as uit bangheid vir spoke — waarin hy as laat twintigste-eeue waarskynlik nie glo nie.

In albei gedigte word klem gelê op die gretigheid van die minnaars om by hul geliefdes (die 'bruid' en 'prinses' onderskeidelik) uit te kom. Die kêrel in Olivier se gedig sê: 'my hart kom aangejaag' (strofe 3), en die een in Nesper se lied beweer: '... my gedagtes vlie al soos / Skimme voor my uit' (strofe 3). Met mooi gedagtes (oor die meisie wat vir hom wag) sal hy die spookgedagtes kan verdryf. In die plek van die 'spoke' stel hy die 'skimme' van sy gedagtes, wat op 'n soort metafisiese stryd dui.

In *eerste aand* is die reuk van die bakoond die eerste aanduiding dat die vryer sy bestemming nader (strofe 5). In *Bruid toe* sien die minnaar heel eerste die lig wat in die huis brand (strofe 4). Vir albei is hierdie tekens 'n aansporing om gouer daar te kom. Dit blyk uit: 'Kom, ou Bloubok, kom!' en: 'die gekarring van die ketting', omdat daar met hernieuwe ywer getrap word.

Olivier én Nesper se gedigte vertoon op hulle beurt weer ooreenkomste met die Middeleeuse liefdeslied. Van die vroeë Afrikaanse poësie sê JC Kannemeyer (1984:69): 'Soms handel dié gedigte oor liefde en vry, soos die jong man met sy bruin perd — die Afrikaanse ekwivalent van die Middeleeuse ridder — wat by die nooi gaan besoek aflê ...' Kannemeyer verwys dan spesifiek na die volgende volksliedjie wat opgeneem is in

SJ du Toit se Suid-Afrikaanse volkspoësie (1924):

*Die bruin perd met die kol voor die kop,  
die jonkman sit met plesier daarop:  
die wit sakdoek in die linkersy,  
dit lyk of hy vanaand gaan vry.*

Olivier se vers het die bykomende element van vroueverering wat tipies Middeleeus is. Die meisie word aangespreek as 'my klein prinses' en die ridder op die ysterperd bring vir haar geskenke aan.

MH Nesper se gedig word as't ware deur Fanie Olivier se vers tot 'n tweede lewe gewek, sodat dit aan 'n jonger geslag Afrikaanse lesers opnuut plesier kan verskaf.

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*Nota: \*Titel nie in voorraad nie*

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