

CAPE KAAPSE LIBRARIAN BIBLIOTEKARIS

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FOR YOU

editorial

If parents, teachers and librarians feel forever bombarded by prophets of doom predicting the demise of print in the face of the ever-encroaching digital sprawl, there's not just hope, but indeed an inarguable riposte — against such ignorance.

Print awareness develops from the infant's earliest interaction with the arrangement of letters on a page, i.e. in Western writing from left to right and top to bottom; and over time developing an understanding of how written language is connected to oral language.

And that's something seldom easily demonstrated by a phone or computer screen, but always in a book. Words are all around us; and the first step to print awareness starts at an early age in the cradle through the omnipresent picture book. Books convey messages as sources of either information or entertainment, or both; and which are absorbed from a young age. Failure to do so leads to children that will continue struggling in becoming successful readers throughout the successive pedagogical phases of their lives.

Through the assistance of caregivers and educators, when letters and words are identified, recognised and engaged with — magic happens in the child's mind as letters are transformed into words, whose sequences are then punctuated and ordered through the discipline of grammar; and all of which ultimately conspiring to form meaning and concepts.

Other book-handling skills are also developed, such as turning pages and identifying front and rear covers: an essential pre-reading development stepping stone; which will grow into a love of books, making them enthusiastic readers, better listeners, sharper text interpreters, more apt spellers and even more aware essayists.

No matter how woke our offspring will one day turn out to be; and glued as they are to their smartphones — the foundation of all of their observations will always have been created first and foremost through print awareness; and as taught by the humble children's book. Who'd have thought?

As ouers, onderwysers en bibliotekarisse alewig gebombardeer voel deur doemprofete wat die ondergang van gedrukte media weens die meedoënlose digitale aanslag voorspel, is daar nie net hoop nie, maar inderdaad 'n onweerlegbare terugsteek — teen sulke oningeligtheid.

'n Kind se bewussyn oor gedrukte media ontwikkel sodra daar 'n interaksie kom met gerangskikte letters op 'n bladsy, dit wil sê (vir Westerse geskrifte) van links na regs en bo na onder; en wat oor tyd 'n begrip ontwikkel van hoe geskrewe taal verband hou met mondelinge taal.

En dit is iets wat kwalik maklik deur 'n rekenaar- of slimfoonskerm gedemonstreer kan word, maar altyd deur 'n boek. Woorde is reg rondom ons; en ons eerste stap tot die bewussyn van gedrukte media begin in die wiegie danksy die alomteenwoordige prentjieboek. Boeke is oordraers van boodskappe, hetsy in die vorm van vermaak of inligting. Kinders wat nie die waarde daarvan vroegtydig internaliseer nie, se pedagogiese ontwikkelingspaaie is vir ewig besaai met die duweweltjies van onwillige leserskap.

Met die leiding van versorgers en opvoeders, wanneer letters geïdentifiseer, herken en mee omgegaan word, vind daar 'n magiese metamorfose in die kind se brein plaas soos letters in woorde omskep word, en watse volgorde dan met leestekens en taalreëls georden word om betekenis en konsepte te vorm.

Ander boekhanteringsvaardighede word ook aangeleer, soos die omblaaie van bladsye en die identifiseer van voor- en agterblaaie: 'n noodsaaklike ontwikkelingstrapklip wat op sy beurt 'n leesgierigheid aanwakker; en later op sy beurt die vaardighede van beter luisteraarskap, slimmer teksinterpretasie, better spelvermoë en meer volronde opstelskywery in die hand werk.

Ongeag van hoe *woke* ons kroos eendag sal ontaard; en hoe hulle oë aan hulle slimfone vasgenaël bly — is die grondslag van hulle waarnemings altyd primêr geskep deur die bewussyn van gedrukte media; en oorgedra deur die beskeie kinderboek. Wie sou dit ooit kon dink?



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Die **Kaapse Bibliotekaris** is die huisblad van die Wes-Kaapse Biblioteekdiens en verskyn twee-maandeliks. Dit bevat artikels oor biblioteek- en inligtingwese, nuusberigte, resensies, aanwinstyliste 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.

Braam

contents

news

- 2 People
- 3 Miscellany
- 3 Libraries

archives

- 8 **Remembering the sinking of the *Birkenhead***
Gustav Hendrich

bookworld

- 12 **Wilbur Smith passes away at the age of eighty-eight**
wilbursmithbooks.com
- 16 **Truth to Tales: The dark and disturbing origins behind your favourite Fairy Tales (Part 1)**
Yvette Herbst

workroom

- 22 **How we are helping Libby to grow**
Luinda Lilley

genre

- 28 **Toughen your teen**
Compiled by Boniswa Notiki

reviews | resensies

- 34 **Book reviews | Boekresensies**
Compiled by book selectors

biografie

- 38 **'n Streekbibliotekaris dink terug (Deel 1)**
Elza du Preez

spotlight on central reference

- 44 **Latest arrivals at Central Reference (SN)**
Sandra Kingswell



WCARS: Managing the life cycle of records

Archivists consider that information recorded on paper-based or electronic formats, have, like biological organisms, a life cycle. Records are created, maintained for their use, and disposed of either by destruction or permanent storage in an archival repository. Since the late 19th century and the increase in the volume of state records, necessary measures were introduced to ensure not only the safekeeping, but also the administration of records. During the 1930s, the former chief archivist PJ Venter, the assistant archivist JA Mouton and the Archives Commission demanded a fully-fledged records management branch. Prompted by the lack of storage space in repositories, ephemeral records (or records with a short-lived interest) had to be reduced through classification. Venter emphasised: '...that would bring us closer to get our records in such a condition, [that] they will be known to us and consequently accessible to the public.'

The Records Management Section fulfils a significant overseeing role to ensure

compliance by departments pertaining to their records. File plans, policies and procedures were compiled, and became a fundamental function of this section.

In addition, the foremost intentions of record management practices were deemed to enable easy access and to provide continuity in service delivery and the risk of disaster.

A further keystone function of this section is the appraisal of records to determine their historical and functional value. Disposal authorisation classifies which documents are ephemeral and which are deemed for long-term preservation in the repository. Inspections are regularly conducted at state department offices and local authorities to investigate the condition of records before being transferred to the repository. The section also provides training to officials and promotes awareness about the physical care and maintenance of records.

Today, the section forms an integral part of the Western Cape Archives and Records

Service in Cape Town, by effectively applying record management practices to ensure that the stages in the life cycle of records are managed properly — thereby achieving a transparent and accountable governance and contributing to the collective memory of the South African nation.

The **Cape Librarian** extends its gratitude to the Western Cape Archives and Records Service for making available its rare collection of vintage photographs of the Cape for the cover images for all issues of the magazine in 2022.

On the cover: The Bordeaux Hotel housed several restaurants as well as a dance floor and was particularly popular as a social gathering hub in the run-up to World War II. The building was demolished in 2005 and replaced by Winchester Mansion Hotel, which still stands today. The walkway opposite the road would ultimately develop into Sea Point's popular Promenade.

Picture credit: O2 R1419, taken circa 1865

people

Elna Gous retires from libraries after a career filled with change and advancement



Elna Gous has seen library services change greatly during her career, but believes libraries are still as important as ever.

The Mossel Bay Regional Librarian has worked in libraries, in the Western Cape and Free State, for over 26 years. Elna retires from the Library Service in March, having been a part of the technological advancement of the sector.

'When I was a student, one of the lecturers predicted that maybe one day we would be using PCs in libraries somewhere in the future. Nowadays, we can't do our jobs without PCs,' Elna says. 'Libraries are also open to so many more people these days and it isn't just books anymore. Libraries are still evolving, with free internet now available at even small libraries. We've built libraries in small communities, so children have access to books and they can use the computers to do their school projects.'

Elna's career started in December 1979, shortly after passing her Library Science final exams at Stellenbosch University. However, her journey to the library service began many years earlier, thanks to parental influence and the only two rows of publicly available children's books in her home town.

'I grew up on a farm in a little village outside of Mossel Bay called Brandwag. In the church office there was one shelf with two rows of children's books. So while my mother was at the church, I would sit there with the church secretary and read the books. Of course, the two rows of books didn't last me very long. My dad was a real bookworm and I think that's where the love for books comes from. In high school, I wanted to become a social worker to help people, but there were no bursaries to study social work at that stage. That's when I started to consider librarianship.'

Elna stayed at the Mossel Bay library for over a year, then moved to the Free State to take up a librarian position at the Virginia Library in June 1981. In 1988 Elna moved to the Welkom City Library to work as a children's librarian, before returning to Mossel Bay Library in 1992 to start as regional librarian. Her career took a detour in 2007 when she started managing a newly opened book store, but in 2010 she returned to the public sector to work as the George Regional Librarian, and 2013 saw her return to her roots by rejoining Mossel Bay Library.

Elna may not have become a social worker, but her career has still allowed her to make a positive difference in the lives of others. Including the people of her home town. In October last year, the newest library in the Mossel Bay region was opened in Brandwag.

'When I was growing up there was no library at all. That little library in the church office closed down at some stage. When I started at the regional library in Mossel Bay, we opened up a library in a room at the clinic. When the clinic service expanded, they asked us to move out of that room and then we moved into a container. It is so rewarding to see a proper library there now.'

Although Elna is retiring she still plans to help people access books and information, by delivering books to the local care centres for the elderly. And although she could have left the town to retire elsewhere, Elna won't be leaving Mossel Bay other than to visit her daughter in Spain.

Liam Moses, DCAS Communications



Elna in her post as Regional Librarian, Mossel Bay in 1992

A tribute to Szerena Knapp



In loving memory of our departed Szerena Knapp. She worked across different components at the Library Service for over 19 years before deciding on an early retirement in 2021. She was dearly loved by many and will certainly be missed. Szerena belongs to that breed of individuals who have been referred to as great individuals. In paying tribute to her, I find it fitting to point out that, indeed death is and will always be cruel and a silent stalker. It hides in dark secret corners and pounces on unsuspecting victims. It knows no respect. If it did, our sister and colleague could be spared its agonising visit. Death shows no mercy. It ignores the anguished and passionate pleas of friends, relatives, children and colleagues and

never leaves behind those it visits. It inflicts deep and painful wounds. And of course its wounds heal with time, but the scars they leave behind last forever, hence she will never diminish herself from the firmament of our consciousness. Death is certain. Just as each coin has a flipside, the flipside of life is death. We wish to remind her loved ones in particular, that as painful as death is, it will always be an integral part of our life. On behalf of the Library Service, we say goodbye to our sister. May you discover a new life; one that will forever conquer death. May your soul rest in eternal peace Szerena, we will miss you.

Nkosinathi Mahala, DCAS Library Service

miscellany

Sindiswa Seakhoa dies



Poet, musician, and South African Literary Awards (SALAs) founder Sindiswa Seakhoa passed away on 10 February 2022. The SALAs, founded in 2005, 'pays tribute to South African writers who have distinguished themselves as ground-breaking producers and creators of literature' and celebrate 'literary excellence in the depiction and sharing of South Africa's histories, value systems, philosophies, and art'.

(jamesmurua.com, 15/02/2022)

libraries

Huguenot Square Library rocks Valentine's Day

For the month of love, **Huguenot Square Library** in Belhar hosted a movie day on 17 February for a few ladies. As they very seldom have time for themselves, we felt the need to spoil some home executives. Upon arrival, they were served juice, tea and some snacks. Leroy, our crooner, serenaded them with a few love songs, which they enjoyed so much that some of them even started dancing showing us some moves. While the movie was playing, they unwound and relaxed and were treated with popcorn, chips and juice. After the show each was spoiled with a little gift. The appreciation they showed for this day was priceless. Everyone thought that the movie and all the elements regarding the setup was so much fun and very entertaining. Well done to the staff and everyone who contributed to the day's success.

Cheryl Petersen, Assistant Librarian: Huguenot Square Library



World Read Aloud Day comes to Nantes Park

On 2 February the City of Cape Town's librarians were joined by book enthusiasts, including the Mayoral Committee Member for Community Services and Health, Councillor Patricia Van der Ross, in reading to groups of young children on a storywalk in the Nantes Park, Athlone.

World Read Aloud Day shines a spotlight on the benefits of reading aloud to children and highlights the impact it has on the child's development.

The day also saw the launch of the City's 1000 Stories before School reading campaign.

The 1000 stories before School Campaign encourages the sharing of 1000 stories with children before they go to school. The campaign promotes the importance of sharing stories and to establish healthy reading habits. The first phase starts with sharing stories and songs with the unborn baby from 26 weeks of pregnancy as this is when a baby starts to hear sounds outside of the womb. The campaign will focus on



newborns, infants, and toddlers as well as parents, teachers and caregivers. The importance of child/parent bonding through stories remain the key elements of the campaign.

Library Week launch at Noordhoek Library

This year's Library Week launch was hosted by the Western Cape Library Service in partnership with Bergrivier Municipality at the **Noordhoek Public Library** of the West Coast Area on Monday 14 March.

Themed *ReImagine! RePurpose! ReDiscover... Libraries!*, this launch was one of the most glamorous we have ever had and was very well received by the over 100 attending guests, which included many of the community members from the Noordhoek community. Amongst the dignitaries was the Minister of Cultural Affairs and Sport, Ms Anroux Marais; Executive Mayor of the Bergrivier Municipality, Councilor Ray van Rooy; Deputy Mayor Mario Wessels, several municipal officials, staff from all the 14 public libraries in the Bergrivier Municipality, schools and members of the public.

A huge surprise was the appearance of the local popular mascot, Daantjie Kat, who showed children and the audience the value of library books and how to handle and protect them. Dr. Hendrik Snyders, who is a popular library user of Noordhoek Public Library, spoke about the importance of libraries and how Noordhoek Public Library played a vital role in assisting him with his studies and his achievements throughout his life.

In her speech Minister Marais highlighted the importance of public libraries as safe spaces and the intrinsic value of books and reading. She and the mayor also handed framed Library Week posters and book donations to the librarians of the Bergrivier Municipality.

Finally, guests were arranged to form the word *library* in front of the building, after which a drone captured the image of the word. It was the highlight of the day. As it was such a great experience, the launch will remain unforgettable for all that attended.

Neville Adonis, Assistant Director: Information, Research, Publication and Promotions, Western Cape Library Service



Daantjie Kat made an appearance and gave a lesson on books



The Minister and the Ward Councillor of Noordhoek handed over a framed Library Week poster to Bergrivier Municipality Library Manager, Gerna Croeser

Librarians write a children's book during lockdown



During the hard lockdown many of us took the time to reflect or catch up on the dreams that we put aside. Tracey Muir-Rix, the Children's Coordinator for the City of Cape Town Library Services, describes herself as a passionate children's librarian who always wanted to write a children's book but never found the time to follow her dream. During Covid she finally had the time to get creative and used LiBee the Library Mascot as her inspiration.

The story was brought to life by self-taught graphic artist, Angelo Drage, who currently works at Central Library. He used the Covid period to test his illustrating skills. Like many, Angelo went through a difficult period adjusting to the hard lockdown and he delved into illustrating this story as a means of keeping his mind occupied.

This book deals with LiBee who is feeling glum and Mom decides to take LiBee to the local Library. The story encourages children to join the library and teaches them the wonderful things that a library has to offer. We are proud that this book was printed and that we can see our work being used by libraries as it was meant to be. The story will be read by library staff to encourage little ones to read and of course to join the library. After all, libraries are there to grow the minds of children... one story at a time.

Tracey Muir-Rix, Children's Coordinator: Professional Services, City Cape Town Library Services



Back to school blast at Huguenot Square Library



Babalwa Mtshotane, Huguenot Square librarian, giving a back-to-school talk

On Monday 17 January **Huguenot Square Library**, together with Friends of the Library, hosted a successful back-to-school programme. As part of the event 100 children and youths were invited to attend and all of them arrived.

Opening the event was Harriet Booysen from Helping Hearts and Hands; followed by introductions. Sister Juliet officially opened the event by doing a prayer, focussing especially on all the children starting the new academic year whilst Daniel Arendse, Huguenot Square's librarian-in-charge, welcomed everyone. Thereafter Captain Agulhas from SAPS Belhar, delivered a very encouraging motivational talk with the main focus on abuse, bullying and dropping out of school. In her talk librarian Babalwa Mtshotane encouraged all participants to continue with their schooling and remain motivated.

The help of the neighbourhood watch and volunteers of the community were very much appreciated as they assisted with crowd control and accompanied the participants when they had to make use of the restroom. In-between the talks we had some fun activities with the kids. There were random dancing competitions and we witnessed a lot of talent as they displayed their dance moves. Our own Captain Agulhas also joined in with some fancy footwork.

Everyone who did not have a library card was given application forms to become members and taken through the process on how to obtain library membership. Music and sound, as well as the closing prayer and blessings for the new school year, was done by Pastor Booysen. All the children who attended were served breakfast as well as lunch. After the event, everybody received a stationary gift pack and party pack.

The staff of Huguenot Square would like to thank all participants for being part of this successful event.

Daniel Arendse, Senior Librarian: Huguenot Square Library

The official opening of the new Noordhoek Public Library

On Tuesday, 15 February, the new **Noordhoek Public Library** was officially opened by the Premier of the Western Cape, Alan Winde and Minister of the Department of Cultural Affairs and Sport, Anroux Marais, along with Executive Mayor of Bergrivier Municipality: Alderman Ray van Rooy in Velddrif. Noordhoek Public Library is one of two libraries in the area, with the other one being Velddrif Public Library.

Brief history

In 1980, the Noordhoek Community Hall opened its doors for the very first time, and four years thereafter, the first Noordhoek Public Library was officially opened in Velddrif.



(Ltr): Noordhoek Public Library officially opened by Minister Anroux Marais, Senior Library Assistant Orlean Erasmus, Premier Alan Winde, Ward Councillor Audrey Small and Alderman Ray van Rooy



The library stocks over 10,770 books

The building

The upgrade of the library facility, which took approximately 17 months to complete, was designed and overseen by architect, Brian Verwey. With a floor area of 465m², the new Noordhoek Public library boasts six computer workstations and more than 20 seats in its spacious study area. The library is also conveniently located close to the local Community Hall, Clinic and Youth Centre. The total cost of the new library amounted to R1.4 million which was financed by the Conditional Grant funding.

Special features

The upgraded facility has been fitted with a stacking door between the library and the activity hall. Once this door is opened, the activity hall becomes an extension of the library, enabling the facility to accommodate more patrons for study purposes.



The newly improved facility contains more computer workstations and provides free internet access

Activities

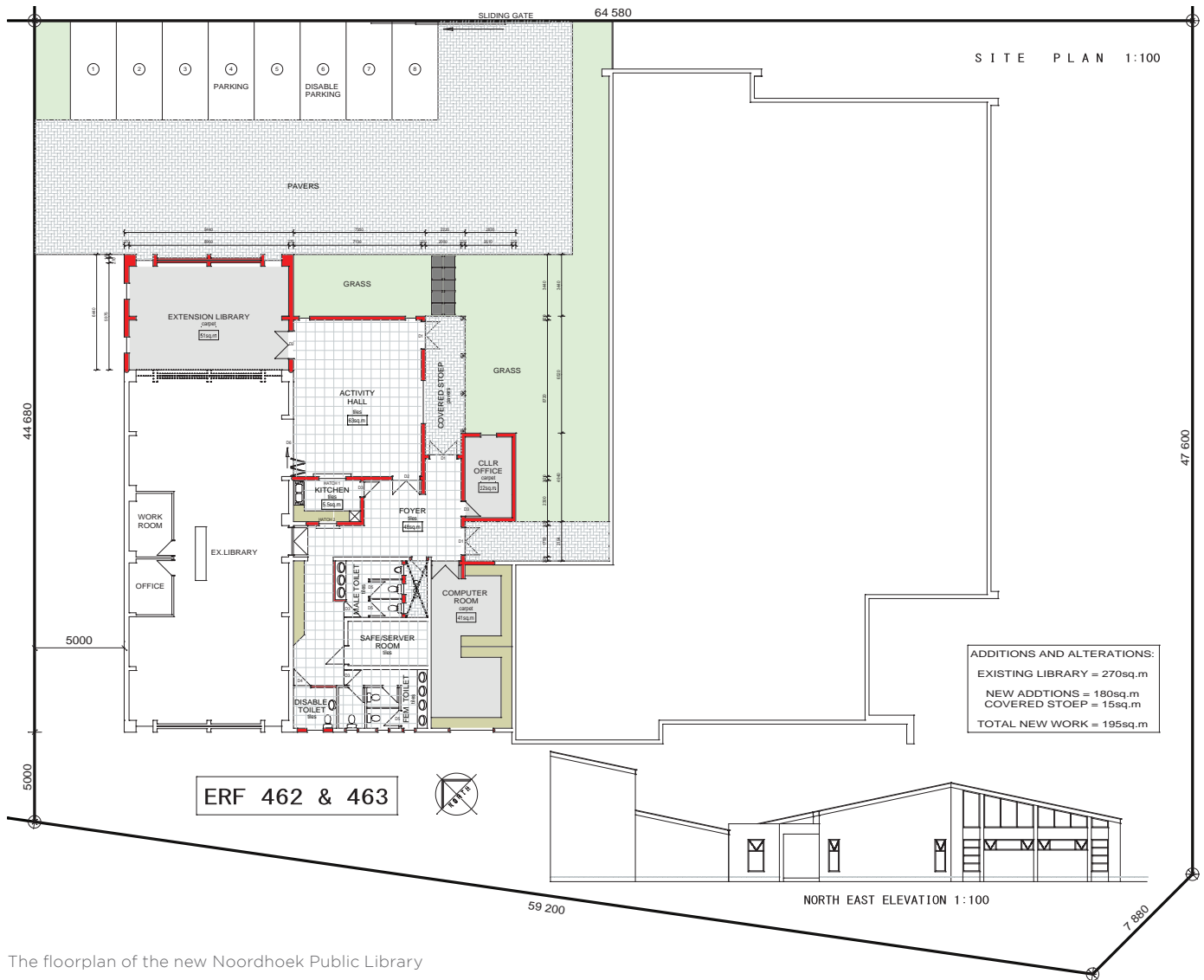
Schools in the area visit the library on a regular basis to make use of the spacious area for storytelling sessions. The library also plays host to various holiday programmes and is a partner of the I-CAN LEARN initiative, which provides digital skills courses to the public.

Staff

The staff complement of Noordhoek Public Library comprises a Senior Library Assistant Orlean Erasmus (Library head), Library Assistant Natasha Constable, as well as Library Aid Lawretta Faro.

For a virtual tour of Noordhoek Public Library, please visit:
<https://youtu.be/Qm8av1KPjIY>

Research Section, Western Cape Library Service



The floorplan of the new Noordhoek Public Library



The expansion of the library allows for a bigger children's section

Library operating hours

The library is open to the public from Monday to Thursday from 09h00-16h30, and Fridays from 09h00-15h30.

Library contact details

Name of library: Noordhoek Public Library
 Postal address: PO Box 29, Velddrif, 7365
 Physical address: Corner of Albatros and Lofdal Avenues, Velddrif, 7365
 GPS co-ordinates: -32.7740520004, 18.1659680003
 Contact person: Ms Orlean Erasmus
 Telephone: 022 783 1112 (municipality)
 Fax: 022 783 1422
 Email: NoordHBib@Bergmun.org.za

Remembering the sinking of the *Birkenhead*

by Gustav Hendrich

It was along the tranquil, picturesque coastline of the Southern Cape where one of the most talked-about events in the annals of maritime history occurred. In comparison to numerous ships that foundered off the shores of Southern Africa, few had left such a long-lasting impact as the *Birkenhead* disaster.

In his reporting after the tragedy, John Montagu as secretary to the then Cape Colonial Office, elaborated with dismay about 'this most lamentable occurrence' and informed the government of 'this afflictive national calamity'.¹ Above all, it would be its legacy and message of courage, sacrifice and dignity towards women and children that would reverberate throughout the world.

Commemorating the 170th year after the sinking of the British steamship *HMS Birkenhead* on 26 February 1852 off the coast in the vicinity of Gansbaai and Franskraal, it is noteworthy to reflect on this tragic occurrence. Since the Western

Cape Archives and Records Service in Cape Town is in possession of archival sources pertaining to the tragedy, it is significant to shed light on the original primary documents. Whereas several books about the sinking have been published and many artefacts of the shipwreck excavated for sheer curiosity, the archival sources essentially provide a first-hand account received by the former British colonial government and shipping authorities at the time, representing a unique and irreplaceable source of information.

Last voyage

Following the outbreak of the Eight Frontier War in 1850 on the eastern districts of the former Cape Colony, the British command under Sir Harry Smith demanded military reinforcements from England. As the war continued, the need for more men and material became ever more pressing. During the time of the Industrial Revolution

and evolution from sail to steam-powered ships, the iron paddle steamer *HMS Birkenhead* stood out as a foremost example. It was considered one of the fastest ships according to its builders in 1845 by Lairds on the River Mersey, having two steam engines and eight watertight compartments.² For carrying larger capacities of supplies, the ship was converted into a troopship with the addition of a poop deck located on the roof of the cabin. Although this prestigious vessel was still fitted with sailing masts, it gained a reputation as a modern steam-powered ship. Yet, despite the advancements in its build – seaworthiness and maintenance appeared to be neglected, especially safety; which would later prove fatal.

As the war raged on the frontier, the *Birkenhead* was prepared to disembark from Cork in Ireland under the command of Captain Robert Salmond. After preparations and the drafting of men and officers, some accompanied by their women and



The sinking of the HMS Birkenhead, painted by Charles Dixon

children, the *Birkenhead* departed on 30 December 1851. During the voyage over the Atlantic Ocean via the island of Madeira, Sierra Leone and St Helena, there were three child births on board before the ship arrived at Simon's Town on 23 February 1852.

According to a description of the complement of the ship, which are contained in the archives of the Chamber of Commerce (CC), there was a total number of 491 men aboard, as well as 25 women and 31 children; that included the names of the military regiments, Major Seton, Captain Wright; and even postage letters destined for the Cape.³ The record provides an indication of the accurate dates of departure from the abovementioned islands as well as the voyage itinerary. Coal, refreshments, wine barrels and fodder for the horses transported on the ship and loaded during the two-day stopover, was eagerly awaited by the British military forces on the frontier.

The final leg of the voyage resumed on 25 February 1852. Sailing from

Simon's Town in False Bay along the coast towards its destination at Algoa Bay and Buffalo River Mouth, the crew was surprised by the remarkably calm sea. With the 'rhythmic thump of the paddle-wheels' as the South African diver and author Malcolm Turner maintained, the men were 'lulled to sleep'.⁴ In terms of navigation, though, the ship was sailing too close to the shoreline and its crew was completely unaware of a submerged rock ahead. In turbulent waters this rock was usually clearly visible due to the splashing of water, though owing to the flat sea surface this obstacle remained covered. The *Birkenhead* had the misfortune of sailing directly towards it.

Women and children first

At 2 a.m. a most fateful ordeal would befall the *Birkenhead* when it struck the rock. An intriguing description of the ensuing events were written by the young Ensign Lucas. He described that

sea water immediately rushed in, and that the ship's carpenter shouted: 'We are sinking fast, we have got 13 feet of water in the ship forward.'⁵ The ship was listing so violently that anybody could only stand with great difficulty. The disconcerted Captain Salmond ordered that all soldiers assemble at the poop deck. The order was quickly obeyed. With the night being pitch black except for a flash of lightning over the sea, Lucas wrote 'almost everybody kept silent, indeed nothing was heard but the kicking of horses... rockets were going up, which made the darkness appear even greater. The horses were about this time ordered to be thrown overboard'.⁶

Being stuck on the rock, which would arguably have prolonged its fate, the captain made the grave mistake of reversing the ship. The ship's hull was subsequently torn open further, allowing water to flow in more rapidly and drowning everyone below deck. With the bow pointing downwards and lifting the aft section above the water,

the vessel tore open amidships. Major Seton ordered strict discipline amongst the soldiers, although they would come to the realisation that there was a lack of safety craft aboard, and moreover, the ropes were neglected and rotten.

Only three emergency crafts were available to the crew — wholly

insufficient to accommodate the full passenger complement.

It was at this moment that the so-called 'Birkenhead Drill' was declared, which was to immortalise the disastrous event — decreeing that the lives of women and children should be put first. The men stood firm, almost immovable

to fulfil their duty. When the water reached the quarterdeck, the crafts carrying women and children were carefully lowered to safety into the water, followed by the other two filled with sailors and soldiers. Thereafter Salmond ordered the remaining men to abandon ship, which was sinking fast. Its main mast broke off whilst the steam funnel collapsed onto many soldiers attempting to jump overboard. Lucas, still on the deck, wrote that 'we shook hands, I said I hoped we should meet ashore, he told me that he could not swim. I still remained standing, I was afraid of the jump as the water was full of men below me... many drowning as fast as possible, a sad sight. I jumped off ship'.⁷ Lucas was almost drawn into the draught of the sinking ship but managed to catch hold of a wrecked piece of the paddle box that had turned upside down. Lucas and five other soldiers survived, though was almost caught in kelp, which entangled many men's feet. He swam to shore and was immediately assisted, though many that were mired in the kelp drowned.

More horrifying was the presence of black-fin sharks which were prolific around the rocky waters, later named Danger Point; and to which both men and horses fell victim, their numbers remaining unknown. It was a terrifying scene with floating bodies, thrashing horses and survivors desperately holding onto any piece of wreckage.

The three surviving crafts were still floating on the sea surface. The ship's assistant surgeon, Dr William Culhane, who meanwhile made it to the shore, informed Cape Town a day after of the sinking. Rescue attempts were undertaken when the steam ships *Lioness* and *Rhadamanthus* were dispatched to assist. Detailed inscriptions of the numbers of survivors were recorded in the CC shipping arrivals register. It revealed that the *Rhadamanthus* saved 68 survivors that '...managed to reach the shore on drift wood or by swimming'.⁸ The *Lioness* played a pivotal role in rescuing two crafts, carrying 116 people and all the women and children.⁹

Relief to the destitute survivors

Two days later, on 28 February 1852, the news was made public in the Government Gazette that, 'it is with



Painting depicting the 'women and children first' (Turner, *Shipwrecks and Salvage*, p. 97)

much pain I have to inform Your Excellency of the total loss of His Majesty's steam ship near Danger Point.¹⁰ Lists of persons saved were provided to the authorities; yet for the public the greatest surprise must have been the revelation that none of the women and children had perished.

From the Colonial Office in Cape Town, Montagu expressed his condolences on 2 March 1852; and that it was his 'melancholy duty' to report the sinking of one of Britain's finest steamships. For many the shock was difficult to overcome. Uncertainty also remained as to the exact number of survivors. Montagu stated the loss of about 446 souls in his report but emphasised that 'figures in the enclosed reports are found upon further investigation not quite accurate' and that 'a nominal list of survivors and those who have been drowned have since been prepared with more accuracy and will be transmitted to the Lords Commissioners of the Admiralty and to the Grace of the Commander in Chief by the Senior Military and Naval Officer here'.¹¹

Printed postscripts were published in the local newspapers with a narrative of the shipwreck by Captain Wright. Decades later in 1936, it was established that a total number of nine officers, 349 soldiers of other ranks and 87 of the ship's company lost their lives, which was inscribed on the memorial plaque erected at Danger Point by the Navy League of South Africa.

Apart from the sinking, the survivors faced dire circumstances. On 2 April 1852, HG Smith reported in a miscellaneous correspondence from King William's Town to the Cape that 'the survivors have been left in a state of absolute destitution and many of them have been deprived altogether of the means of or support on subsistence... and that it became a matter of necessity to provide means for the immediate relief of the distress which resulted from the wreck of the vessel'.¹² A consequent appeal was made to the public for contributions, which was very favourably received by Smith.

Even so, despite his assumption of the public sympathy in the 'spirit of liberality', he stated that the funds collected were unsatisfactory. Smith stressed his concern that the funds

were 'by no means sufficient to meet the emergency and under these circumstances, the Legislative Council prompted by feeling of humanity and benevolence passed a unanimous vote for an appropriation of £500 from the General Revenue to this charitable purpose'.¹³ In the response letter from Downing Street on 21 June 1852, it was confirmed that the proposed amount be sanctioned to the survivors of the wreck of the *Birkenhead* from the colonial funds to provide the necessary relief.¹⁴

An enduring source of legend

In the wake of the dramatic episode of the *Birkenhead*, the official archival records, in the form of correspondence records, were preserved in the confines of the Western Cape Archives and Records Service. As maritime heritage, memorabilia of the shipwreck are showcased at the Strandveld Museum in Franskraal. Over the years, the tragedy has become a source of legend, and has even been romanticised in literature and several paintings portraying the heroism and sacrifice of the soldiers: a veneration of the British naval and military power during colonial times.

A further legend holds that a consignment of gold was allegedly stored inside the *Birkenhead*'s powder room. Two years after her sinking, a salvaging attempt was launched in 1854 by Agents of the British Admiralty, although to their disappointment no gold was discovered. Even a diving search by the *Birkenhead syndicate* in 1958 revealed no different result.¹⁵

To provide much-needed guidance to bypassing ships on the coast off Danger Point, a lighthouse was erected in 1895 opposite the fatal rock. Worldwide, the remembrance of the *Birkenhead* has been immortalised in maritime and naval circles for one outstanding achievement: for the first time in maritime history the principle of 'women and children first' was set and followed ever since.

Upon reflection, Turner encapsulated the essence of the *Birkenhead* went down... [and] with heroic courage and endurance, the men kept to their duty on deck.¹⁶

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Wilbur Smith passes away at the age of eighty-eight

by *wilbursmithbooks.com*



wilbursmithbooks.com

Global bestselling author Wilbur Smith died unexpectedly at his Cape Town home after a morning of reading and writing with his wife Niso by his side.

The undisputed and inimitable master of adventure writing, Wilbur Smith's novels have gripped readers for over half a century, selling over 140 million copies worldwide in more than thirty languages. His bestselling *Courtney* series, the longest running in publishing history, follows the Courtney family's adventures across the world, spanning generations and three centuries, through critical periods from the dawn of colonial Africa to the American Civil War, and to the apartheid era in South Africa. In the 49 novels Smith has published to date, he has transported his readers to gold mines in South Africa, piracy on the Indian Ocean, buried treasure

on tropical islands, conflict in Arabia and Khartoum, ancient Egypt, World War Two Germany and Paris, India, the Americas and the Antarctic, encountering ruthless diamond and slave traders and big game hunters in the jungles and bush of the African wilderness. However, it was with *Taita*, the hero of his acclaimed *Egyptian* series, that Wilbur most strongly identified, and **River God** remains one of his best-loved novels to this day.

Wilbur Smith's very first novel **When the lion feeds**, published in 1964, was an instant bestseller and each of his subsequent novels has featured in the bestseller charts, often at number one, earning the author the opportunity to travel far and wide in search of inspiration and adventure.

He was a believer in deep research, meticulously corroborating every fact and adhering to the advice of

his first publisher, Charles Pick at William Heinemann, to 'write about the things you know well'. Smith, accomplished as a bushman, survivalist and big game hunter, gained a pilot's licence, was an expert scuba diver, a conservator, managed his own game reserve and owned a tropical island in the Seychelles. He also used his vast experiences outside of Africa in places like Switzerland and rural Russia to assist with creating his fictional worlds. His own life, detailed in his autobiography, **On Leopard Rock**, was as stirring and incident packed as any of his novels.

Named after one of the pioneer brothers of air flight Wilbur Wright, Smith was born on 9 January 1933, in Northern Rhodesia, now Zambia in Central Africa. His father, Herbert Smith, was a sheet-metal worker and a strict disciplinarian and it was his more

artistically inclined mother, Elfreda, who encouraged the young Wilbur to read the likes of CS Forester, Rider Haggard and John Buchan.

At the age of eighteen months Wilbur became seriously ill with cerebral malaria, and there was a possibility he would be brain damaged if he survived. As he reflected: 'It probably helped me because I think you have to be slightly crazy to try to earn a living from writing.'

His father thought his son's obsession with books was unnatural and unhealthy and Wilbur became a secret reader, spending hours in the outhouse long-drop latrine where he kept his cache of favourite novels.

At eight, Wilbur enrolled at Cordwalles boarding school in Pietermaritzburg in Natal, South Africa, a preparatory school with the motto 'courage builds character', but the experience was brutal. He

read voraciously as consolation, was considered a poor pupil, but excelled in English composition. It was at prep school that he discovered Ernest Hemingway who would have a profound influence on his writing.

Senior school was the prestigious Michaelhouse in what is now KwaZulu-Natal Midlands in South Africa. Wilbur was no happier: 'Michaelhouse was a debilitating experience,' he recalled. 'There was no respect for the pupils. The teachers were brutal, the prefects beat us, and the senior boys bullied us. It was a cycle of violence that kept perpetuating itself.' Reading and creative writing became his refuge.

At sixteen Wilbur contracted polio which left him with a weak right leg, but it caused him little problems until later in life. The experience prompted his depiction of the flawed hero in his novels, in particular Garrick Courtney in the *Courtney* series of adventures.

Inspired by his own experience running wild on his father's ranch, Wilbur wrote **When the lion feeds**, the story of brothers Sean and Garrick Courtney, and the tough life of cattle farming in the shadow of the Zulu wars and the gold rush. It was infused with the world he knew intimately. His agent sent it to Charles Pick, then Managing Director of William Heinemann, who immediately responded to the raw authenticity of the storytelling.

A Hollywood deal followed, and foreign rights sales racked up. The novel was a bestseller and Wilbur quit his job at the tax office to write full time. His instinctive grasp of narrative, the rich material of his upbringing and the boundless story opportunities of his African homeland produced a string of novels that thrilled an ever-growing readership. His obsessive dedication to the craft of authorship enabled him to write almost a novel a year, allowing his



Wilbur as a child



Smith in 2012 with some prized possessions

publishers to build a bestselling brand name.

As well as standalone novels, from piracy and poaching to diamond smuggling and the pursuit of buried treasure, fuelled by high-octane derring-do and featuring rugged wish-fulfilment characters, Wilbur expanded his popular *Courtney* series of conflict and ambition within a sprawling family, moving back and forward through the centuries.

In the 1980s he began the *Ballantyne* series, chronicling the family's struggles during Rhodesia's brief history and a decade later he would begin a series of novels set in Ancient Egypt, the latest of which, **The new kingdom**, was published this autumn.

Smith's personal life was as eventful as his novels. Another marriage producing a son failed, and then he met young divorcee Danielle Thomas whom he married in 1971 until she died from brain cancer in 1999, following a six-year illness.

It wasn't until he met his fourth wife, Mokhiniso Rakhimova from Tajikistan, in a bookshop near Sloane Square in London, that Wilbur found true happiness and peace of mind. They married in May 2000.

Niso has been instrumental in managing Wilbur's legacy project. A deeply loyal man, he had remained with his original publishers for forty-five years, but in December 2012 he moved to HarperCollins in a publishing deal that also included co-authored novels, the first of which, **Golden lion**, was published in 2015. A further move followed in 2017 when Wilbur Smith joined Bonnier Books UK.

A passionate advocate of adventure fiction, Wilbur endeavoured to share his love for the genre through the global charitable foundation he and his wife, Niso, established in 2015. Dedicated to growing the readership for adventure fiction and the promotion of reading and writing for younger generations across the world, the joyous and productive work of The Wilbur and Niso Smith Foundation will continue, led by Niso Smith. As the final piece of the legacy puzzle, Wilbur and Niso recently started a vertically integrated media company, Leopard Rock Studios Ltd, to produce film/ tv and other projects by reimagining Wilbur's classic IP for a new generation of fans.



Wilbur Smith and his wife, Mokhiniso Rakhimova

As Wilbur Smith said at the conclusion of his memoir **On Leopard Rock** published in 2018: 'I've had tough times, bad marriages, people I loved dearly dying in my arms, burnt the midnight oil getting nowhere, but it has, all in the end, added up to a phenomenally fulfilled and wonderful life. I want to be remembered as somebody who gave pleasure to millions.' He remained as committed to his readers as they were to him and their dedication and engagement was one of his greatest joys. On his behalf, we thank them all.

Kevin Conroy Scott, literary agent for Wilbur Smith for the past 11 years, said:

'Wilbur Smith was an icon, larger than life, beloved by his fans who collected his books in hardbacks and passed his work down through generations, fathers to sons and mothers to daughters. His knowledge of Africa, and his imagination knew no limitations. His work ethic and his powerful, elegant writing style made him known to millions. I cherish the role of working side by side with his wife Niso and the Wilbur and Niso Smith

Foundation to keep the flame of his fictional universe alive for many years to come.

Kate Parkin, Managing Director of Adult Trade Publishing for Bonnier Books UK commented: It is with deep sadness that we mourn the death of our beloved author Wilbur Smith whose seemingly inexhaustible creative energy and passion for storytelling will long live on in the hearts and minds of readers everywhere. Wilbur never lost his appetite for writing and remained working every day of his life. He leaves behind him a treasure-trove of novels, as well as completed and yet to be published co-authored books and outlines for future stories. It has been a privilege and an honour to work closely with him on this remarkable publishing legacy and we look forward to sharing them with his millions of fans worldwide in years to come.

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Truth to Tales: The dark and disturbing origins behind your favourite Fairy Tales (Part 1)

by Yvette Herbst





Portrait of Charles Perrault by Charles Le Brun, circa 1670

Remember all those romantic fairy-tales that made you go ‘aww’ and helped you live life in your bubble? Well, it turns out they were never that soppy and happy — until Disney stepped in.

Disney is an industry built on magic and happily-ever-after. For kids around the world, Disney movies are what dreams are made of. The stories have been inspiring and exciting children since the first animated Disney film, *Snow White and the seven dwarfs* was released in 1937.

Parents and grandparents share their favourite Disney movies with children and grandchildren. Every little girl has a role model Disney princess and little boys proudly wear *Cars* or *Toy Story* pyjamas.

The films are wholesome and positive, loved by parents and children and everyone in between. When it comes to many of Disney’s classic films, however, the polished happy endings are often a long way off from the original fairy tales that inspired them. Torture, hanging, burning feet — these are just a few of the things Disney cuts out when rewriting century-old fairy tales for the screen. Fairy tales were as sad and many times more gruesome than in real life and were never specifically intended for children.

You may think you know the story of Rapunzel, but did you know that it’s partly based on the life of martyr Saint Barbara? Or that Snow White, in *Snow White and the seven dwarfs* on the tragic life of Margaretha von Waldeck,

a 16th century Bavarian noblewoman?

Fairy tales — gripping, magical and inspiring — are master narratives. Children subconsciously recall their messages as they grow older and are forced to cope with real injustices and contradictions in their lives. Some fairy tales are based on legends that incorporated a spiritual belief of the culture in which they originated and were meant to emulate truth.

In the early 1800s Jacob and Wilhelm Grimm collected stories that depicted the unpredictable and often unforgiving life experienced by central Europeans. Jacob and Wilhelm Grimm were not storytellers. They were scholars and historians. They wanted to record the oral history and folklore of their region because they were afraid that their culture would be overrun by France during the Napoleonic wars. They collected over 200 stories.

When their first book was published, it had no illustrations. The text was dense like a textbook and crammed with scholarly footnotes and references. It was not a book for children. It was a book written to ensure that the oral history and folktales of the region preserved in case France took over.

As the years went by and the stories were rewritten by many different writers, including the Disney versions, we lost track of which were folk tales and which were oral history based on real people and true stories.

The brothers, determined to preserve the Germanic oral storytelling that was vanishing, poured over the folklore of the region. When Wilhelm and Jacob were creating their famous book, they collected stories told directly to them by people of the middle class of the region — stories like *The Pied Piper*, and the true story of Snow White.

Their first collection of stories was based on actual, gruesome events. However, they had to provide lighter interpretations of these factual incidents to sell their books. Consequently, they paid attention to previously printed fairy tales, particularly those of Charles Perrault. As early as the 17th century, this Frenchman who is thought to be the father of fairy tales, created some of the most imaginative and delightful stories ever told. Charles Perrault’s most well-known book is **Tales of Mother Goose**, which included eight fairy tales: *Sleeping Beauty*, *Little Red*

Riding Hood, Bluebeard, Puss in boots, The fairies, Cinderella, Ricky with the tuft and Little Tom Thumb.

Numerous fairy tales, and the legends behind them, are watered-down versions of uncomfortable and sometimes gruesome historical events.

These darker stories might be too terrifying for today's children, as well as some adults! Their horrific origins, which often involve rape, incest, torture, cannibalism, and other hideous things, are filled with both sophisticated and brutal morality. Their images cannot be dispelled easily, and their lessons are more powerful than the present-day, innocent fables they portray.

Fairy tales are rooted in oral traditions, and they were never given titles, nor did they exist in the forms in which they are told, printed, painted, recorded, performed, and filmed today. They were simply told to mark an occasion, to set an example, to warn about danger, to procure food, or to explain what seemed mysterious. Though it is impossible to trace the exact historical origins and evolution of fairy tales to a particular time and place, we do know that humans began telling tales as soon as they developed the capacity of speech. They may have even used sign language before speech originated to communicate vital information for adapting to their environment. Units of this information gradually formed the basis of narratives that enabled humans to learn about themselves and the worlds that they inhabited.

People told stories to communicate knowledge and experience within social contexts. Though many ancient tales might seem to us to be magical, miraculous, fanciful, superstitious, or unreal, people believed them, and they were and are not much different from people today who believe in religions, miracles, cults, and ideas.

In fact, religious and patriotic stories have more in common with fairy tales than we realise, except that fairy tales tend to be materialistic and are not based on a strict belief system or religious codes. Fairy tales are informed by human nature to take action to transform the world and make it more adaptable to human needs, while we try to change and make ourselves fit for the world. Therefore, the focus of fairy tales, whether oral, written, or

cinematic, has always been on finding magical instruments, extraordinary technologies, or powerful people and animals that will enable heroes to transform themselves and their environment and make it more suitable for living in peace and contentment.

Fairy tales have their origin in conflict, because we all experience conflict in our daily lives. In one way or another, we are all misfits in the world, and somehow we must adapt to and with one another; and in so doing we must invent or discover the means through communication to satisfy and resolve conflicting desires and instincts.

Folklorists generally make a distinction between *wonder folk tales*, which originated in oral traditions throughout the world and still exist, and *literary fairy tales*, which originated from the oral traditions through the reconciliation of manuscripts and print and continue to be created today in various mediated forms throughout the world. In both the oral and literary traditions, the tale types influenced by cultural patterns are so numerous and diverse that it is almost impossible

to define a wonder folk tale or a fairy tale or explain the relationship between the two modes of communication. In fact together, oral, and literary tales, form one immense and complex genre because they are dependent on one another.

Fairy tales have been popular with children for thousands of years. Stories of magic and monsters, handsome princes, and damsels in distress, fairies, goblins, elves, trolls, mermaids, gnomes, giants, and dwarves capture the imagination of children around the world, opening their minds to the wildest of possibilities. Fairy tales whisk us from our everyday lives into magical lands filled with possibilities that excite and expand the imagination.

Many times, the phrase *fairy tale* is used to describe tall tales or other stories that are either more than likely or patently untrue. To grown-ups, however, most fairy tales seem too unrealistic to hold any grain of truth — and perhaps that shouldn't be the case.

So, what truth could be behind some fairy tales? With so much time having passed since their creation,



Wilhelm Grimm (left) and Jacob Grimm; painting by Elisabeth Jerichau-Baumann, 1855

it's impossible to know for sure, but there are scholars who believe that the Brothers Grimm might well have based some of their fairy tales on real people and events.

Looking at fairy tales through the lens of science reveals some of the stories told are not as far-fetched as they initially appear to be.

Apologies in advance for ruining your most cherished childhood bedtime story moments, here are a few dark fairy tale origin stories. These beloved fairy tales all have something in common: They have their origin in real people, places, and objects.

Snow White and the seven dwarfs

There are theories that Snow White is based on one of two real women: Margaretha von Waldeck or Maria Sophia Margaretha Catherina von Erthal.

Margaretha von Waldeck was a 16th century Bavarian noblewoman. She grew up in Bad Wildungen, where her brother used small children to work in his copper mine. In those days the mine

shafts were so narrow that only the smallest of miners could enter them and as a result children often worked in the mines. Severely deformed because of the physical labour mining required, they were disparagingly referred to as dwarfs. The Brothers Grimm might have used the image of children miners as inspiration for the dwarves in their stories.

Margaretha was exceptionally beautiful. As such, her stepmother resented her and wanted her gone, so sent her to the Brussels court to get rid of her. There she caught the eye of Prince Philip II of Spain who fell in love with her. His father, the King of Spain, opposed the romance and sent Spanish agents to murder Margaretha by poisoning her.

The poison apple is also rooted in fact. The story goes that an old man from the town would offer poisoned fruits to the workers and other children who he believed stole from him.

Another theory is that the simple explanation for Snow White's slumber is bacteria. Snow White bites an apple and falls into a deathlike coma, only

to be awoken by the kiss of true love (in later versions of the tale). But there is also the matter of *Listeria monocytogenes*, a rod-shaped bacterium that resides in a variety of food, including apples. It causes meningitis and often enough confusion and stupor to the point of a coma.

It might, however, take a little more than a kiss to awaken someone from a meningitis-induced coma, unless that kiss is somehow accompanied by a heavy dose of antibiotics!

Another possibility comes from 18th-century Germany. In the small town of Lohr am Main, a beautiful young girl named Maria Sophia Margaretha Catherina von Erthal lived in a castle. She was the daughter of Prince Philipp Christoph von Erthal. After Maria Sophia's mother died, a stepmother came along who, many believe, favoured her own children over Maria Sophia.

Lohr am Main is located near the Spessart Forest and was famous for a glassworks company. Maria Sophia's father owned a mirror factory. The mirrors made by the Lohr glassmaking



Illustration by Franz Jüttner from *Sneewittchen*, circa 1905

company were known for their incredible quality. Many people claimed that Lohr mirrors 'always spoke the truth' and some called them 'talking mirrors'. In fact, the very castle they lived in is now open to the public as a museum and inside one of the rooms is a 'talking mirror', a toy that the prince gave to his second wife: the young Maria Sophia's stepmother.

Snow White and the seven dwarfs was Disney's first animated feature film and has become an undisputed classic since its release in 1937. The film is an authentic retelling of the fairy tale that appears in the Brothers Grimm collection. With one exception: while the film ends with the prince awakening Snow White with true love's kiss and taking her to his castle, the original story sees the evil queen attend the subsequent wedding where she is recognised by the prince and made to dance, quite literally until she drops, in a pair of red-hot iron slippers.

Sleeping Beauty

Sleeping Beauty is a classic tale of a princess in distress and the prince who comes gallantly to her rescue.

The tale of Aurora in Disney's *Sleeping Beauty* closely follows the story included by the Brothers Grimm in their collection, a story that in turn was based on French author Charles Perrault's version. However, the first version to be published by Giambattista Basile, is a most ghastly tale.

The original 17th-century tale has similar beginnings. Upon birth, Princess Talia is cursed with the threat of a splinter, and when she grows up, is pricked and falls into an eternal slumber, fulfilling an earlier prophecy. Heartbroken, her father lays her in a velvet chair and leaves the castle forever.

This is where things go awry.

The man who came to Talia's rescue is a king, not a prince. The king is walking past the home of the sleeping beauty when his falcon flies into the house. Entering the house to retrieve the bird he comes across the unconscious woman and 'gathers the first fruits of love', which is a slightly less barbaric way of saying he assaulted her while she slept. He leaves her still unconscious and pregnant.

Nine months later she gives birth



Sleeping Beauty and the old woman; illustration by Alexander Zick (1845–1907)

to twins; and she wakes up as one of them sucks the splinter from her finger. Talia is confused by the sight of her two children, but she begins to care for them nonetheless. The king visits Talia and they fall in love, but at the time the king is still married. It's only a matter of time before his queen discovers her husband's infidelities and orders his babies to be cooked and fed to him. Unbeknownst to her, the cook hides the children and serves goat instead. When the queen later attempts to throw Talia into a burning fire, the king intervenes and burns his wife instead — alive. Talia marries the king; and they live happily ever after.

It was Charles Perrault who introduced fairies to *The Sleeping Beauty* and replaced the married king with a dashing bachelor prince. The prince's mother took on the role of evil queen; and instead of feeding the twins to someone else, she threatened to eat them herself.

When the queen attempted to throw Sleeping Beauty into a pit of vipers the prince heroically saved his bride while his mother jumped to her death.

Cinderella

Everyone knows in this famous fairy tale that Cinderella has a tough life. She must do all the chores, look after her evil stepsisters, and might miss out on the ball. But it all comes good in the end. She gets the gorgeous frock; she arrives in a splendid carriage and meets Prince Charming. Several storytellers adapted the original story of Cinderella by adding their own magical elements and removing the vulgarities.

The blond, fair-complexioned, but mistreated beauty in Perrault's 1697 adaptation, is based on a slave girl in ancient Greece, around 500BC. Rhodopis was a young Greek woman, whose name means 'rosy-cheeked.' When she was a young girl, she was captured in Thrace, sold into slavery, and taken to Egypt.

Rhodopis was exquisitely beautiful. As such, she became a prized possession. Her unusual looks made her a treasured commodity, and her master showered her with gifts, including a pair of golden shoes.



Cinderella: a perfect match; painting by Jean-Antoine Laurent, 1818

Pharaoh Ahmose II saw the shoes and the beautiful Rhodopis and wanted her for himself. Although strictly speaking she was not of royal blood, he marries her. She was both a wife and a slave to the Pharaoh. Perrault added many magical elements, like the fairy godmother and the pumpkin coach. His Cinderella is as pure and innocent as they come.

The western world first met the beloved beauty in 1634 when the story appeared in *The Pentamerone* by Italian writer Giambattista Basile. In Basile's story, titled *The Cat Cinderella*, Cinderella's father was indeed a widower who remarried, but what modern adaptations don't tell us is that she in fact snaps her stepmother's neck with the lid of a dressing trunk. She was told by her governess to do so.

Cinderella's conniving governess then marries Cinderella's father, widowed for a second time. The new stepmother banishes Cinderella to the kitchen.

Basile's Cinderella is indeed granted a wish and attends a grand feast dressed as royalty. She does lose a slipper (fur, not glass) and she is indeed

pursued by a dashing king. The lost slipper fits Cinderella's foot and she gets her happily ever after.

In the Grimm Brothers' 18th century adaptation, *Aschenputtel*, Cinderella cries under a hazel tree she planted over her mother's grave, and a white dove comes to comfort her. During the ball, when her stepmother and stepsisters depart, it is not a fairy but a white dove that drops the dress and shoes for her. The ball was a three-night affair, not one night. The first night, Cinderella wears silk slippers; glass slippers the next and gold slippers the third night. It is this gold slipper that the prince finds.

When he visits every maiden in town, Cinderella's eldest sister cuts off her toes to fit her feet into the glass slipper. The prince is dumb enough to not notice it and is informed of it by the doves. He rushes back and this time, the second sister cuts off her heel to fit her foot in! Once again, he misses it, and the doves poke the sisters' eyes out, making them blind. So now, they're lame and blind. Cinderella and the Prince continue ruling the kingdom.

Part two will follow in the May/June edition of this year's **Cape Librarian**.

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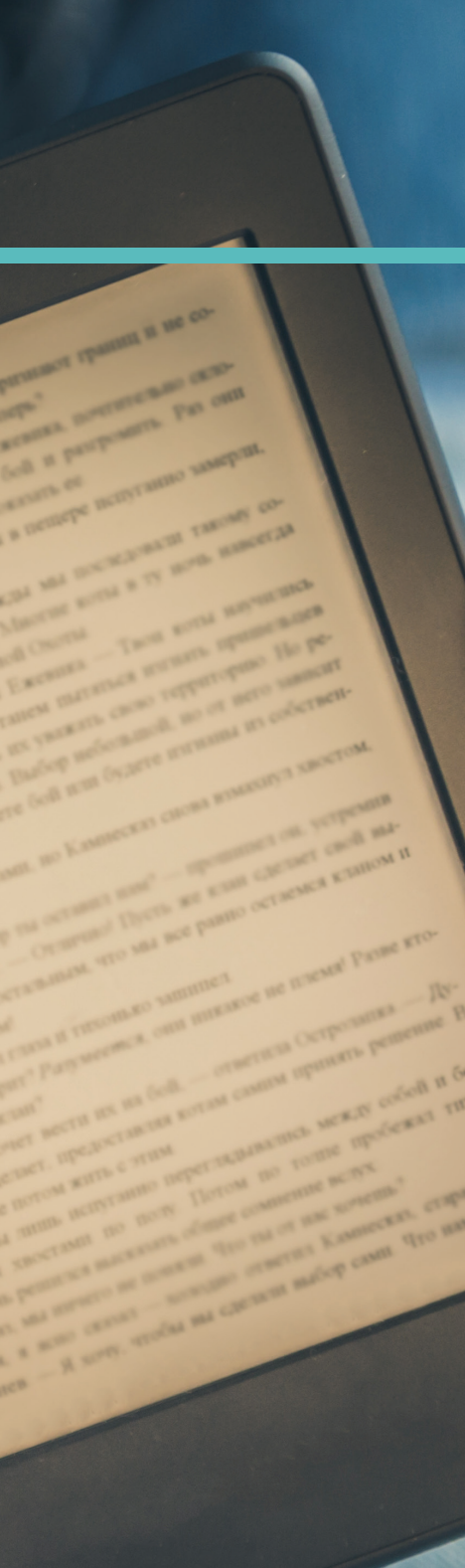
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- https://www.huffingtonpost.com/2013/11/12/the-real-story-behind-eve_n_4239730.html
- <https://www.factinate.com/things/49-enchanting-facts-disney-princesses/>
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Yvette Herbst is the assistant director of the Cape Winelands and Overberg regions at the Western Cape Library Service

How we are helping Libby to grow

by Luinda Lilley





Six months ago on 17 August 2021 OverDrive was launched by the Western Cape Library Services (WCLS) and the City of Cape Town Library Services (CCTLS). In the months leading up to this date, there was a team of people working behind the scenes. On the day of the launch, MEC of Cultural Affairs and Sport, Anroux Marais said: 'With the e-book offering, we can now reach a wider audience, especially those who are unable to physically travel to their local library to borrow books. Through this new initiative, we hope to grow our culture of reading, as many more community members will now be able to have free access to online reading material, as long as they are a registered library user. Books are a gateway to improving education and critical thinking skills, as well as offering us the chance to go on many virtual adventures through the stories that we read.'

The aim of this article is to give my fellow librarians an insight into what it takes to develop and grow the digital service for our clientele. To achieve this, our activities have been focussed on hitting the sweet spot. We are trying to balance the ratio between collection

development (selection of titles) and circulation (checkouts). I hope to give the reader an insider's view into how we pull out all the stops to get the most out of a limited budget. For example, what impact adding a bestselling book can make when it proves to be very popular among our readers.

The project started with core teams consisting of staff from CCT (aka metro) and WCLS (aka platteland). It has been a wonderful collaborative effort in support of a much-needed end product.

Building an Opening Day collection

The selection team members met online to share ideas and brainstorm a vision of what we wanted to achieve with the project. The first step was to create a large Opening Day Collection (ODC) order. To do this, we first prioritised the focus areas as adult and juvenile fiction and non-fiction, and some audiobooks. Next we agreed to do our selection in the three official languages of the Western Cape (English, isiXhosa, Afrikaans). We were given a budget against which we could select and add to our purchasing cart.

The behind-the-scenes product that we use to shape the content of the product seen by our patrons is called OverDrive Marketplace.

But we've always done it this way?

Ebooks and other digital initiatives represent the changing face of our work. I am sure that you can attest from your professional reading that libraries worldwide have felt the impact of this change. To address this thinking, we



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Install the Libby app on your phone or tablet today!



need to apply strategies that will target our collection priorities. As a selection team, we applied open discussions and tried to think out of the box in terms of collection development. Our aim was never to attempt to recreate a traditional library collection because OverDrive represents something new. Do not expect to find old books (5 years+) or many complete series on Libby.

My granny had a wise saying: *As jy nie sterk is nie, dan moet jy slim wees.* (If you are not strong, then you need to be smart.) Another well-known saying by the architect, Mies van der Rohe: *Less is more.* When money is tight, then every purchase has to really earn its place and work for you. To get as much value for our money as possible, we had to strategise. A few well-chosen titles can carry punch and appeal and increase our usage statistics. In a nutshell then, we identified our priorities by genre and then ranked these in importance, e.g. bestselling and exciting new adult fiction ('hot' books) therefore formed the bulk of the collection.

How did we go about growing Libby?

The most obvious way to grow any collection is simply to keep on adding new titles. In our project discussions, we decided that at least three to four purchases would be needed in the first year. After the initial Opening Day Collection, the selection of new ebook and audiobook titles happens on a continuous basis where titles are identified and put into carts. We also take advantage of OverDrive sales (price reductions) to get the most value out of our selections. A timeline is agreed on as to where the cart titles are reviewed by the team members and refined (reduced) in the build up to an actual purchase order being submitted. The latter is a structured process that follows our formal institutional policies.

Every book in the collection is carefully selected and must be cultivated like plants in a garden to ensure that we get maximum benefit from it. We hope that as new books are added, our patrons will be exposed to different mediums and genres. It is in this way that OverDrive is similar to a physical library. Library staff proudly display their new print books for patrons to view and borrow. At the

same time, when we notice that certain sections are not being used, we will put up a display with eye-catching posters to draw attention to these. Overall, our main is that they will be borrowed.

Similarly, in OverDrive you see a colourful landing page with various topics and attractive book covers. The topics are actually individually curated lists that are done by some of the selectors. We also want our customers to know about what else we have in the collection so we will do a display on a topic to draw attention to them. I look for specific well-known events, an author or a month that is associated with a topic. For example, Mental Health Awareness, Dry January, Addictive Reads, Movember, Black History Month, Holiday Reads, Winter Warmers and many more...

I aim to refresh the lists on a weekly basis by highlight titles not circulating, adding new topics, and showcasing important issues.

The overarching aim is to draw attention to what we have on offer, to raise awareness of the digital service and to improve circulation. I do this so that it looks like a fabulous shop window display in a fancy mall. We know that, just like in a business, it needs to look good and attract people into the shop so that they can check out items. Our statistics show that every time we add more titles, we also notice an increase in circulation.

Our ultimate aim is to reach new users both inside and outside the library. We are using OverDrive to:

- attract new users to our service
- ensure that libraries remain current and relevant
- continue to offer a service in a global pandemic when many patrons are nervous to come into public spaces
- reach users who are unable to travel to the library
- reach as many community members

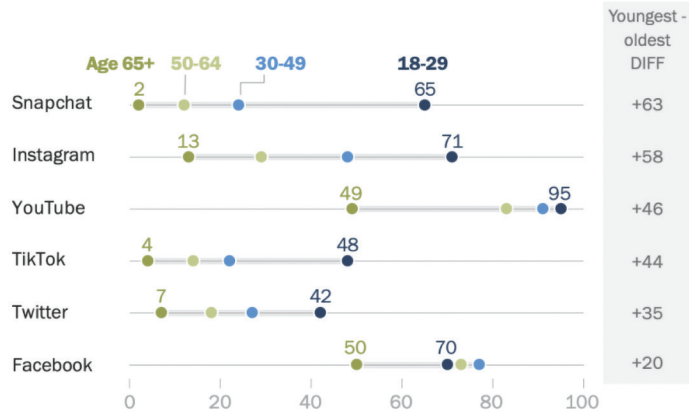
Borrow ebooks & audiobooks without leaving home!

Read on Libby.
The one-tap reading app from our library.

The previous June, when Mia and Pearl had moved into the little rental house on Winslow Road, neither Mrs. Richardson (who technically owned the house) nor Mr. Richardson (who handed over the keys) had given them much thought. They knew there was no Mr. Warren, and that Mia was thirty-six, according to the Michigan driver's license she had provided. They noticed that she wore no ring on her left hand, though she wore plenty of other rings: a big amethyst on her first finger, one made from a silver spoon handle on her pinkie, and one on her thumb that to Mrs. Richardson looked suspiciously like a mood ring. But she seemed nice enough, and so did her daughter, Pearl, a quiet fifteen-year-old with a long dark braid. Mia paid the first and last months' rent, and the deposit, in a stack of twenty-dollar bills, and the tan VW Rabbit—already battered, even then—puttered away down Parkland

Age gaps in Snapchat, Instagram use are particularly wide, less so for Facebook

% of U.S. adults in each age group who say they ever use ...



Note: All differences shown in DIFF column are statistically significant. The DIFF values shown are based on subtracting the rounded values in the chart. Respondents who did not give an answer are not shown.

Source: Survey of U.S. adults conducted Jan. 25-Feb. 8, 2021. "Social Media Use in 2021"

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across the Western Cape province as possible

- offer current titles without processing and cataloguing delays, and
- be able to offer a 24/7 service.

We should also be mindful of issues that reinforce a vibrant ebook service like:

- the implementation of OverDrive that can promote the use of our physical libraries as potential borrowers need to sign up to become patrons
- the books we choose should support reading for all ages in three official provincial languages
- a healthy library service supports job searchers, entrepreneurship and healthy communities that Cape Town needs to grow the economy
- supporting 4IR
- supporting green and sustainable technologies.

The great ebook battle

For more than 10 years, a battle has been raging between libraries and publishers over the cost and availability of ebooks. The latter holds almost all the power and financial clout to manipulate the lucrative marketplace. This is a topic that is currently heating up the American courts.

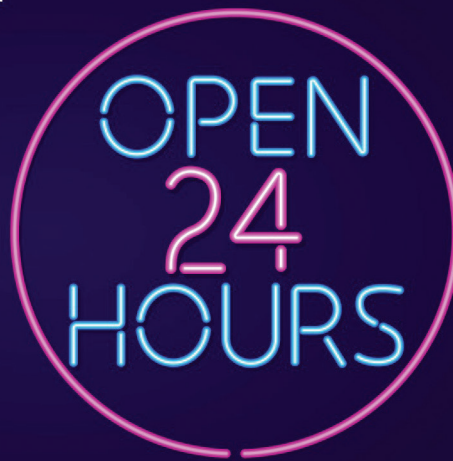
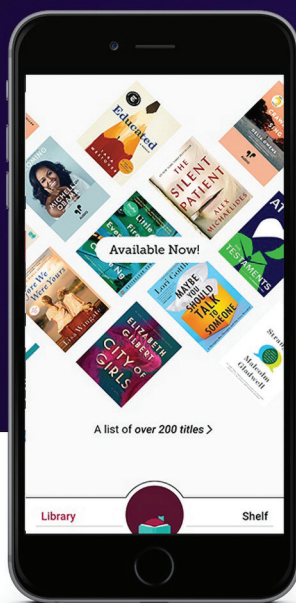
The cost of ebooks differs greatly from print books for a few reasons:

- ebooks are not regulated under the same laws that govern physical books
- physical books represent an ownership model where libraries pay a fixed, once-off cost
- digital editions follow a subscription model with licences and time limits
- a limit is imposed on the number of times a book can be checked out, or the length of time a library holds an edition, or both.

Ebook lending models

- One copy/One user (OC/OU)
Borrowed by one user at a time; never expires.
- Metered Access (MA)
Four types of MA titles; expire after determined period.
 - MA: by time — e.g. MA: 12 months (one user)
 - MA: by checkout — e.g. MA: 26 checkouts (one user)

The digital library is always open.



Libby.
The library reading app.

- MA: by checkout — e.g. MA: 100 checkouts (concurrent users)
- MA: by earlier of checkouts or time — e.g. MA: earlier of 52 checkouts or 24 months (one user).
- Cost per circ (CPC)
Borrowed by unlimited number of users at same time; only pay when users borrow titles, until budget runs out (set monthly target budget); price of CPC-title can change at any time.
- Simultaneous use
Borrowed by unlimited number of users at the same time; expires after specified period; select titles from specific publishers (e.g. educational titles, graphic novels/comics, travel guides, high-interest non-fiction books for school learners, beginning and struggling readers, business ebooks, indie-published books, art books, Duke Classics, Project Gutenberg titles never expire).

Managing the challenges

OverDrive as a product needs to be managed to realise its full potential. It sounds strange to say this, but we need to ensure that we are not victims of our own success. The available budget is finite and obviously falls way behind the rate of new book publishing. As librarians, we simply cannot keep up with all the requests for the latest bestsellers. The regular submission of recommendations (i.e. requests to purchase) is the public asking: *'Please sir, can I have some more?'*

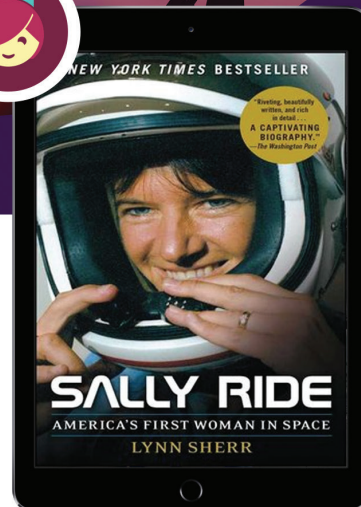
It is our responsibility to review each of these and weigh up the merits of requests to purchase expensive textbooks, foreign language titles (Spanish, German), scholarly works, old titles already available in our libraries, and multiple titles of very popular authors. It is a rather time-consuming process to extract the report with the detailed title information. It is done per library to ensure that all recommendations are put into a purchase cart and further reviewed. OverDrive is a subscription model and so we will encounter rights issues where a message comes up saying: 'This title is no longer available for sale', for example, Jean Sasson's *Princess* books.

One of the conscious decisions that we made was to ensure that South African and African authors were well represented. In this way we are



Libby.

The one-tap reading app from our library.



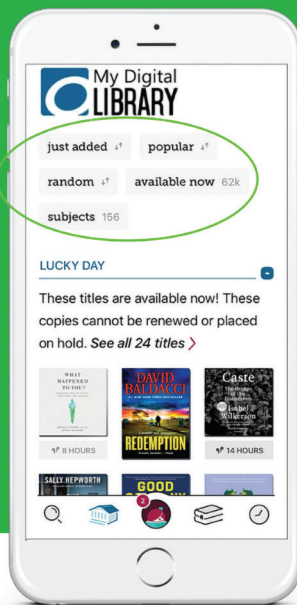
showing support for local authors. Regrettably, they are not read enough and circulation remains rather low. The exception is Damon Galgut who won the Booker Prize in 2021. We needed

to buy extra copies of **The promise** and add his other books to meet high demand. Promotions take the form of curated lists of both fiction and non-fiction titles.

Did You Know?

You can browse more titles by tapping the filters at the top of your library's home screen.

Libby.



A longer-term goal is to have the ebook records appear in the catalogue alongside our other resources. Due to technical issues the downloading of Marc records into the catalogue has not been done yet. System limitations exist in WCLS's SLIMS and firewall issues between CCT corporate and Sirsi Symphony need to be ironed out. One of the future challenges is the need to make all access points available to our patrons. We will then become a fully hybrid library service where people can seamlessly move between print and digital to meet their recreational and educational reading needs.

More marketing is needed

Robert Rose said: 'Marketing is telling the world you're a rock star. Content marketing is showing the world you are one.'

The usage and content of OverDrive has grown steadily over the months. Currently marketing is lagging behind product development and is not fully up to speed yet. OverDrive would benefit from more social media awareness with regular posts on

different social media platforms, e.g. the libraries Facebook pages.

OverDrive is well versed in promoting their service to the maximum and supplies ready-made marketing kits which can be downloaded via their Marketing & Outreach page. These also include attractive flyers that can be printed at various times of the year. For example, to promote holiday reading they have a Holiday Marketing Kit (for Christmas and the festive season), seasons (summer reading), and internationally celebrated days. The website is vibrant and updated monthly with a *What's trending* where every month new and timely promotional resources are rotated.

I cannot stress enough that you cannot just rely on only one social media platform. It is not a case of 'one size fits all' when it comes to connecting with potential new users and existing ones. For example, if your community is primarily young people then you are not going to alert them to new or existing services if you are only using Twitter that is used mainly by older people. To get maximum coverage, you need to add in a Facebook or Instagram account.

It is essential that we share our collective experiences of OverDrive and the Libby app at our respective libraries. We will then be in a better position to build on the successes made, learn from what hasn't worked, and identify where we could do better.

Sources for additional reading

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- **'How to' videos**
<https://resources.overdrive.com/sign-in-for-the-first-time/>
<https://resources.overdrive.com/adjust-app-settings-2/>
- **Marketing**
Personalize your marketing materials:
<https://resources.overdrive.com/library/marketing-outreach-trending/>
Marketing on social media:
<https://resources.overdrive.com/>

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Toughen your teen

compiled by Boniswa Notiki

Teenage years are a most turbulent and tumultuous period, and all the more so in the current times defined by the afflictions of social media and the politics of class, gender and race.

While such challenges are inescapable, much literature exists towards creating awareness and by association — empowerment — of such matters.

As these encounters are inherently part of their formative years, our teenagers are unlikely to escape the tentacles of the challenges at hand. Yet being informed creates knowledge banks and defenses against such prejudices and stereotypes that will empower them in their searches for identity and acceptance, and strengthen their resolve during their journeys of self-discovery towards self-acceptance.

For either the purposes of knowledge improvement or escapism — if you are a parent or librarian, the following list of titles can assist your teenager to help navigate the

troubling, confusing, exciting and potentially-life defining waters in life; all at the same time.

URBAN, Diana

All your twisted secrets.- HarperTeen, 2021.

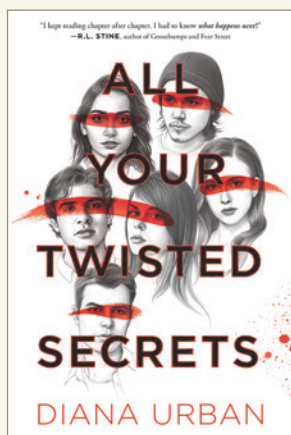
'Amber (the music genius), Robbie (the jock), Scott (the stoner), Sasha (the popular girl), Priya (the loner), and Diego (the valedictorian) all get an invitation to a dinner with the mayor, celebrating their successful scholarship applications. But they begin to feel somewhat unsettled when the door to their private dining room gets locked from the outside and the thermostat seems to be stuck on high. After deciding the best course of action is to at least eat until someone comes to rescue them, they make a terrible discovery: they have to choose which one of them will die by poisoning, and if they don't choose, a bomb

will kill them all. Alternating between their current situation and Amber's recollections of the past, each begins to come up with conspiracies and accusations, pushing all of them to their limits. *The Breakfast Club* meets Karen M McManus's **One of us is lying** (2017) in Urban's adrenaline-fueled thriller, pitting the six teens against one another in a satisfying and delightfully claustrophobic ode to Agatha Christie.' (booklistonline.com, Rob Bittner)

BOYNE, John

My brother's name is Jessica.- Puffin Books, 2019.

'John Boyne's publisher Puffin has said it is proud to be publishing his novel about a transgender teen, after the book was dismissed as transphobic by some activists. The author left Twitter after a social media backlash over an article he wrote in *The Irish Times* about the book. **My brother's name is Jessica** is about a boy's journey to understanding and accepting his

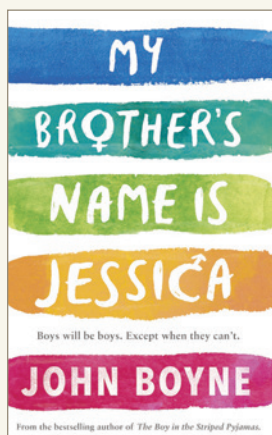


transgender sister... It is a wonderful piece of storytelling that takes a timely look at the complexity of gender identity from one family's perspective and explores the importance of empathy and understanding.' (*theirishtimes.com*)

JAWANDO, Danielle
And the stars were burning brightly.- Simon & Schuster, 2020.

The story follows a 15-year-old boy Nathan. His world is torn apart when he discovers his older brother Al has taken his own life. Smart, creative and full of passion, Al had everything to live for and Nathan can't understand why he would do such a thing unless there was something going that was so terrible, so dark, that he couldn't see any other way out. As Nathan sets out to investigate what may have driven Al to breaking point, he meets Meghan, a former classmate and friend of Al who is determined to keep his memory alive through his brilliant artwork. As Nathan delves deeper, he discovers some horrifying truths about what's been going on at their school. A powerful and heart-wrenching story about suicide, grief and bullying. **BHN**

KANTER, Marisa
As if on cue.- Simon & Schuster, 2021.
 'In an effort to save the school's arts program, Natalie must partner up with her longtime rival, Reid. Natalie Jacobson has always treated the theatre, specifically writing and directing, as a casual pursuit, just for the fun of it. She's afraid to get too invested

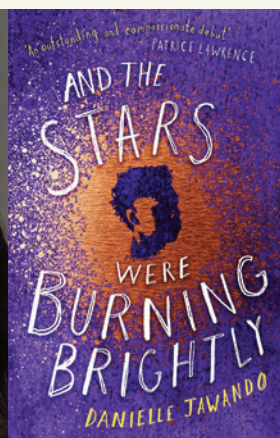
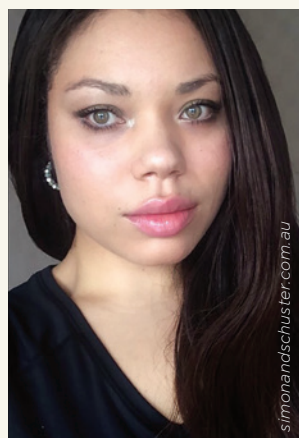


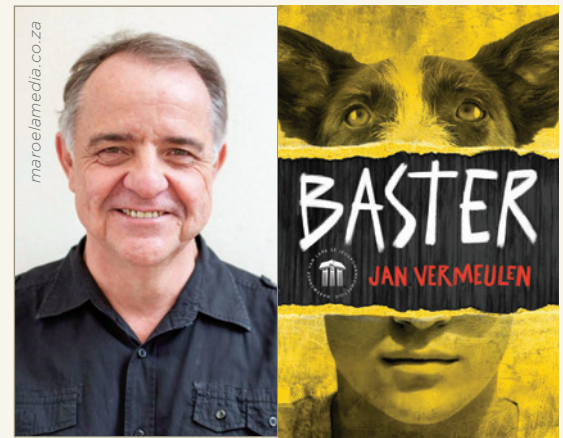
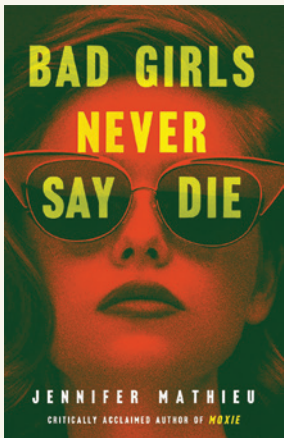
after seeing the financial and emotional struggles of her parents. Natalie's fear that the arts are not a sustainable career path is further confirmed after learning about budget cuts that eliminate her high school's drama club and ruin her chance to direct the play she co-wrote with a friend. She combines forces with kids from other cancelled arts groups to create a one-night show to convince the school board they made a mistake. Amid the planning, Natalie distracts herself with an ongoing prank war with Reid Callahan, her dad's clarinet protégé. But when a prank goes wrong, they're forced to work together on transforming her play into a musical, a process that eventually exposes their feelings for each other. First-person narration alternates between the present-day and the past, revealing the origins of Natalie's rivalry with Reid. Natalie and Reid are White and Jewish, and the novel deftly addresses

microaggressions and antisemitism; supporting characters have a range of racial and sexual identities. Solid entertainment.' (*kirkusreviews.com*)

MATHIEU, Jennifer
Bad girls never say die.- Hodder & Stoughton, 2021.

'Evie and her friends are "bad girls". They wear heavy makeup, skip class to smoke, and spend their weekends drinking and partying at the local drive-in movie theatre. After Evie is brutally attacked there one Saturday night, she awakens to discover that her attacker has been killed by the unlikeliest of people — Diane, a wealthy girl who is new in Evie's class. Now, Evie and her friends must deal with the fallout from this horrible night while trying to protect Diane, who is harboring even more secrets. A feminist take on *The Outsiders*, this fast-paced story shines because of its strong characters and emotional punch. Set against the harshly elitist backdrop of 1964 Houston, Texas, the novel explores themes of friendships, found family, and tearing down stereotypes. These threads remain deeply poignant and will resonate with teens from all kinds of backgrounds. Trigger warnings for sexual assault, alongside heavy drinking and smoking, make this book less suitable for younger teens, but high school librarians and teachers will find this to be a good addition to their collections because it will spark discussions on tough topics like gender equality, economic disparity, and social stigma.' (*slj.com*, Chelsey Masterson)





SMYTH, Ciara

Not my problem.- Andersen, 2021.
 'In this witty and engaging novel, Irish author Smyth creates a flawed teen girl, Aideen, who makes a credible journey from self-protectively tough to ready and willing to face her main problem: her single mother's neglectful alcoholism. When Aideen makes a snap decision to help the principal's overachieving, overscheduled, and generally disliked daughter, she begins doing secret favors for classmates in return for them owing her their help. She develops unexpected feelings for one of her clients and makes a new friend in Kavi, who is chatty and humorous but also has his own problems as, Aideen discovers, everyone does. The story unfolds effortlessly, detailing both suspenseful and hilarious moments... Recommended for all collections serving teens.' (*slj.com*, Francisca Goldsmith)

VERMEULEN, Jan

Baster.- LAPA Uitgewers, 2020.
 'Karel Zimmerman is 'n graad 11-seun wat met honde kan praat. Die ander hoofkarakter in die boek se naam is Hêppie, 'n liefdevolle foksterriër-kruising wat deur 'n "hondeman" gedwing word om aan onwettige hondegevegte deel te neem. Die storie handel oor Karel se liefde vir honde, maar ook die hartverskeurende verhaal van onwettige hondegevegte en geweld wat sy samelewing verskeur. Die pragtige maar soms ook wrede verhoudings tussen mense en honde vorm die kern van die storie. Ander temas wat aangeraak word, is grootword, selfidentiteit, vriendskappe, gespanne verhoudings met ouers en met die teenoorgestelde geslag, verwerking van verlies en dood. Die verhaal speel af op 'n klein dorpie waarvan die naam nooit direk genoem word nie, juis om aan die verhaal 'n meer universele aard te gee, aangesien

kwessies soos hondegevegte 'n universele verskynsel is.' (*republikein.com.na*, Yandi du Plessis)

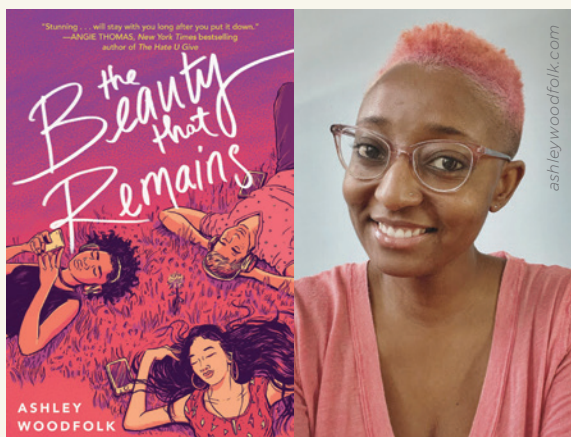
RICE, Luanne

The beautiful lost.- Point, 2019.
 'It's been six years since Maia's mother left and one year since she was hospitalised for attempting suicide. The depression is starting to set in again, but this time she has The Plan. Eighteen-year-old Maia is determined to find her mother. The young white woman has no problem saying goodbye to her father or even her best friends, but leaving Billy, her long-time crush, proves more difficult. She risks a meeting, thinking if she can just see him one more time, she'll be able to leave. But Billy is just as unwilling to lose her, offering to run away with her. He knows how to disappear, telling her that cellphones are out, but good music and snack foods are a must. Maia finds herself falling in love with the freckled white boy. And when everything starts falling apart, losing him seems like just one more thing she cannot bear. Veteran Rice pens a riveting examination of the ravages of depression and loss. Both Maia and Billy are well-formed and complicated, and their progression from acquaintanceship to love will tug at even the most jaded hearts.' (*kirkusreviews.com*)



YANG, Kelly

Parachutes.- Tegen Books, 2021.
 'Claire is a "parachute", a wealthy teen from Shanghai whose parents covet the prestige of a foreign education. Dani, a scholarship student, works



after school cleaning the homes of her wealthy classmates to help her mom make ends meet. Although Dani and Claire share a home as host and boarder they exist in separate social orbits. Yang accentuates their differences through chapters that alternate between their perspectives, highlighting the narrators' socio-economic status, reputation, and misconceptions about each other. Their divergent worlds are brought together by experiences of sexual harassment and assault, pointing to the pervasiveness of sexual abuse on school campuses. Claire and Dani's mettle and solidarity as they contend with the institutions and privilege that hide abuse is gripping and empowering. Yang offers a compelling exploration of the parachute experience and the intersection of ethnicity, class, and reputation, while underscoring striking cultural parallels between America and China. Strong characterisation

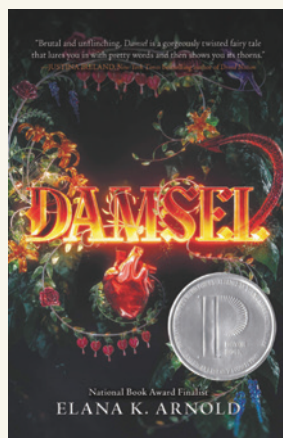
and thoughtful writing make for an unforgettable read.' (*booklistonline.com*)

WOODFOLK, Ashley
The beauty that remains.- Ember, 2019.
 'Autumn, Shay, and Logan have something in common: the loss of a loved one. Autumn's best friend, Tavia, has died in a car wreck; Shay's twin sister, Sasha, has died of leukemia; and Logan's erstwhile boyfriend, Bram, has died of an apparent suicide. The three teens are further linked by their love of music, though each reacts to the various deaths in individual, at first unhealthy, ways. Autumn obsesses, Shay has panic attacks, and Logan drinks heavily. Despite these differences, all three have one common coping mechanism: they cry. Boy, do they cry. Woodfolk has done an exemplary job of character creating and building. Her three co-protagonists are fully realised,



empathetic individuals for whom readers will care. They grow and change believably as they begin to find ways to deal with their grief, and the resolutions of their emotional crises are lucid and deeply satisfying, as, ultimately, is this fine first novel.' (*booklistonline.com*)

RHODES, Jewell Parker
Black brother, black brother.- Orion Children's Book, 2021.
 'A profound treatise about institutional racism, Rhodes' (*Ghost Boys*, 2018) latest elevates beyond simple moralising into a penetrating look into the soul of a young person struggling with how to become a black man of character in a world that expects him to be less. Dropping the reader directly into a tony prep-school office where Donte anxiously awaits judgement for an offense he did not commit, Rhodes dials readers immediately into the boy's acute dread as he cycles through feelings of shame, anger, and confusion, ultimately leading to a nonconfrontation that causes him to be arrested. As we learn more about Donte and his biracial family, including his lighter-skinned brother, we come to root for him and his pursuit of redemption as he seeks to prove his self-worth to his bullies and his school community through fencing. His coach, one of the first black Olympic fencers, helps him refine his talent and his ability to deal with the inequities he experiences on a regular basis. An entertaining story and happy ending does not take away from this powerful examination of how the educational and justice systems punitively treat children of colour and how this bias impacts their self-perception and esteem.' (*booklistonline.com*, Shaunterria Owens)



ZOBOI, Ibi
Black enough: Stories of being young and black in America.- HarperCollins Children's books, 2019.
 'A diverse and compelling fiction anthology... Editor Zoboi lays out the collection's purpose: exploring black interconnectedness, traditions, and identity in terms of how they apply to black teens. Given that scope, that most stories are contemporary realistic fiction makes sense. Conversely, the characters are incredibly varied, as are the narrative styles. Standouts include the elegant simplicity of Jason

Reynolds' *The ingredients*, about a group of boys walking home from the swimming pool; Leah Henderson's *Warning: Colour may fade*, about an artist afraid to express herself; the immediacy of Tracey Baptiste's *Gravity*, about a #MeToo moment of self-actualisation birthed from violation; Renee Watson's reflection on family in *Half a moon*; and the collection's namesake, Varian Johnson's *Black enough*, which highlights the paradigm shift that is getting woke. In these stories, black kids are nerds and geeks, gay and lesbian, first gen and immigrants, outdoorsy and artists, conflicted and confused, grieving and succeeding, thriving and surviving. In short, they're fully human.' (*kirkusreviews.com*)

ARNOLD, Elana K

Damsel. - Balzer + Bray, 2020. 'Somewhere in medieval Europe, deep in a gray land by the gray sea, at the top of a craggy tower, a prince conquers a dragon and rescues a damsel. He names the woman Ama and delivers her to his castle where he will be made king and they will be married — for in this land, no king can exist without his damsel. Ama remembers nothing about herself, the world, or her experiences from before her rescue... Her prince, however, is happy to teach her how to be a woman, and soon Ama learns to fit neatly into her prince's expectations. Art, exploration, and thinking are forbidden to her, and she is encouraged to take up as little space as possible. Inside, Ama rages and chafes against the physical and

mental limitations imposed on her, and despite the warnings, Ama can't stop wondering about the mystery of the dragons and who she was before. Graphic violence, sexuality, and rape are present on the page, though carefully presented to create a crucial juxtaposition to the lyrical writing. The characters' roles, actions, and motivations are reflected through foils, revealing powerful symbolism and dramatic irony. All of this works to increase the tension, which comes to a dark but ultimately satisfying conclusion. This incisively written allegory rips into a familiar story and sets it aflame. Highly recommended for high school libraries where literary feminist retellings are popular.' (*sjf.com*, Leighanne Law)

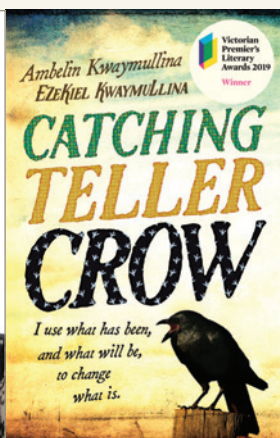
KWAYMULLINA, Ambelin and KWAYMULLINA, Ezekiel

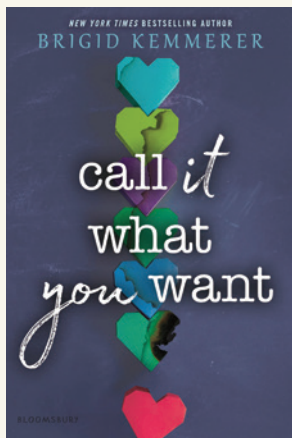
Catching teller crow. - Penguin Books, 2019. 'One way to heal is through storytelling. As Catching knows, it is stories that get you through and bring you home. Sibling authors Ambelin and Ezekiel Kwaymullina pack an astonishing amount of storytelling and intensity in their relatively short novel. Beth's story begins right after her death from an automobile accident. Since Beth's father, a police officer, is left to grieve alone, Beth finds herself still stuck on the mortal side of death, unable to interact with anyone but him. Until, that is, she discovers a key witness in the arson case that has brought them to the remote Australian town. In between Beth's narration are chapters told in verse from the point

of view of Isobel Catching, a girl who has a heartbreaking but vital story to tell that ultimately reveals an evil embedded deep within the town's roots. Devastatingly beautiful magical realism drives Isobel's poems and sheds much needed light on the history of abuse perpetrated against Aboriginal girls.' (*booklistonline.com*, Caitlin Kling)

BLANKMAN, Anne

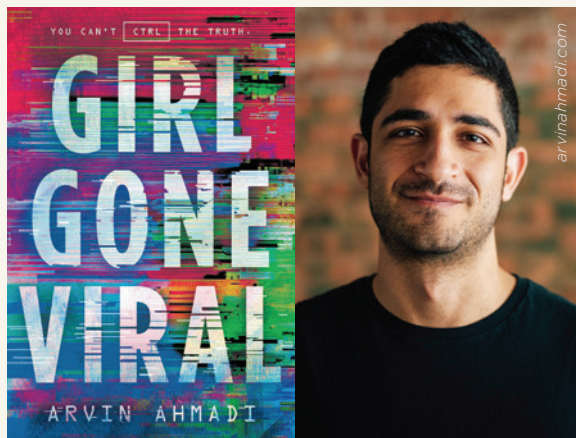
The blackbird girls. - Puffin Books, 2021. 'When Valentina awakes to a red sky marred by billowing blue smoke, she knows something has gone wrong in her home of Pripyat. Her worry only grows when her father doesn't return from his shift at the Chernobyl power station, the source of the otherworldly fire. But good Soviet citizens don't ask questions, her mother reminds her. Despite its best efforts, the government cannot conceal the magnitude of this disaster, and it begins evacuating Pripyat's residents. When the mother of a classmate who bullies Valentina for being Jewish is placed in quarantine, Valentina's mother sends both girls to Leningrad to stay with Valentina's estranged grandmother. Blankman gives her three female leads complex characters that are revealed by the shifting narration and their interactions with one another. Prejudice and abuse are combatted by experience and love, which help all involved to grow. The book's dangerous atmosphere comes less from the nuclear disaster than it does from the oppressive and watchful government, adding another intriguing layer to this well-executed historical novel.' (*booklistonline.com*, Julia Smith)





SHUKLA, Nikesh

The boxer. - Hodder Children's Book, 2019. 'Gripping, topical and authentic portrayal of a young man's search for identity, self-esteem and friendship set against a background of race riots and hate crime. This accomplished second YA novel stems from a very personal place for acclaimed author and commentator Nikesh Shukla (**The good immigrant**). Victim himself of a racist attack and resorting to a boxing gym to improve his own self-defence lends unmistakable authenticity to Sunny's story. He may have had to turn to a fellow author and boxer for advice on the actual match scenes but everything else comes from the heart and it shows. Every character and situation rings true. Sunny already had to cope with a toxic relationship with his terminally ill father and social isolation after a move to Bristol (and how refreshing to have a gritty urban story set other than in



London) when he becomes a victim of an unprovoked attack which threatens to demolish any sense of self-worth. Against all his principles and family objections he finds his community in a boxing club, battling inner demons as well as opponents in the ring with an inspiring (female) mentor and coach. Has he found a soul mate there as well or will rising racial tensions and far right radicalisation scupper that too? Stylishly told in ten chapters mixing the narrative of the ten rounds of the match between Sunny and his erstwhile best friend Keir and flashbacks of what brought them to this point, this is a nuanced, character-led and ultimately life affirming and important story for our times.' (lovereading4kids.co.uk, Joy Court)

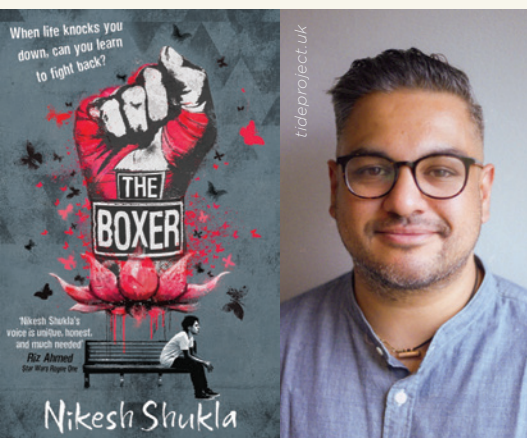
KEMMERER, Brigid

Call it what you want. - Bloomsbury, 2019. 'Two ostracised teens forge a relationship in this dual narrative that delves deeply into family dynamics. Rob's a former golden boy whose father sustained a profound brain injury when he almost died by suicide after he was turned in for illegal activity with his investors' money. Rob is wracked by guilt that his father's clients, many of whom are his peers' families, lost everything. Maegan is the dutiful and caring daughter of a police officer who struggles in the shadow of her lacrosse-star older sister, who is home from college unexpectedly pregnant. Maegan is still living down having cheated on the SAT exam a year earlier, causing the scores of everyone in the room to be invalidated. When the two are thrown together

for a school assignment, they slowly become confidants and chip away at one another's defenses and their burgeoning attraction causes fallout of its own. A lot is tackled in this romantic realistic fiction novel with forays into thriller territory toward its end, but the story is well-grounded with funny dialogue and complex characters who grow believably as they wrestle with questions about ethical responsibility and grief and begin to trust one another.' (kirkusreviews.com)

AHMADI, Arvin

Girl gone viral. - Viking, 2019. 'When 17-year-old Opal Tal's father disappeared seven years ago, everyone believed it was suicide... except Opal. After years of desperately searching for her beloved Abba, Opal changes her name to avoid the stigma and attention and tries to move on with her life. But when WAVE, the world's leading virtual reality platform, announces a contest to create the most viral VR experience, Opal has to enter. Because first prize is a chance to meet the company's founder and reclusive gazillionaire, Howie Mendelsohn — the same Howie Mendelsohn who was working with her dad when he disappeared; the same Howie Mendelsohn who was the last person to see him alive. Now Opal must discover how far down the virtual rabbit hole she is willing to go to find out what really happened the night she lost her father. The world of Ahmadi's book is as much a character as any other. Setting his book in a not-too-distant future where Seth Meyers is considered "old school" and political lines are drawn not between Republicans and Democrats but instead between Technology and Luddites, Ahmadi creates a nice balance between the familiar and the future.' (slj.com, Erik Knapp)



BHN Boniswa Notiki

Boniswa Notiki is a book selector at the Western Cape Library Service



Book reviews Boekresensies

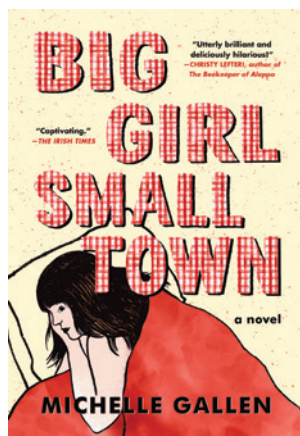
compiled by book selectors

ADULT FICTION VOLWASSE VERHALENDE LEKTUUR

BEZUIDENHOUT, Zelda
Die waarde van stil bure.- Kwela, 2021.
'Veerlig en vlot is hoe **Die waarde van stil bure** lees. Wat onder die loep geneem word, is verlies, waagmoed en verraad. Magdaleen Verster, 'n

grafiese ontwerper en illustreerder van kinderboeke, het sopas 'n huurhuis in Melville betrek. Om afsluiting te vind ná haar suster se dood. Om weer haarself te vind. Nie net was Magdaleen en Misha 'n identiese tweeling nie, hulle was baie na aan mekaar. Toeval lei daartoe dat Magdaleen kennis maak met haar

nuwe, eienaardige, buurman. Waarmee die kluisenaaragtige Darius Achenbach homself besig hou, weet niemand nie. Met byna ondeurdringbare skanse om nuuskierige agies op 'n afstand te hou, is dit moontlik Magdaleen se bemoeienis met sy kat wat Darius noop om met ander oë na haar te kyk. Hul onwaarskynlike vriendskap sneeubal



kort voor lank om 'n senutergende resies te word wat tot 'n stamselnavorsingsdeurbraak kan lei. Die projek gee nuwe betekenis aan Magdaleen se lewe. Die skrywer het deeglik navorsing gedoen oor stamselbehandeling as mediese kuur. Ook interessant is die dinamika tussen identiese tweelinge. Verrassende wendings hou die leser aan die raai. Die afloop van die verhaal het egter 'n kinkel wat die leser tussen die oë tref. Hoe oortuigend dit is, is 'n ander vraag. Die politieke sousie wat op die verloop van die gebeure gegooi word, kom te skielik, te maklik. Geloofwaardig? Lesers moet self besluit.' (*netwerk24.com*, Francois Bekker)

GALLEN, Michelle

Big girl small town.- John Murray, 2021. 'Gallen's sensational debut concerns Majella O'Neill, a 27-year-old on the autism spectrum who's learned how to mimic social cues. Majella lives with her irresponsible mother, Nuala, in the tiny fictional town of Aghybogey in Northern Ireland. Situated near the border, Aghybogey was once the site of clashes between the IRA and British soldiers, and the violence continues to haunt Majella's family in the present. Following the death of her IRA-affiliated uncle Bobby, Majella's once-doting dad, Gerard, starts to spend more time away from home. When the book opens, he's been missing for years, and everyone in town is talking about Majella's grandmother Maggie, who died after being beaten in her own home during a break-in... Gallen does a great job of teasing out the details surrounding Maggie's death

through Majella's conversations with family members and her customers at the fish and chips shop where she works. Gallen's also an expert at mixing moments of emotional intensity with mundane episodes. The plot unfolds in a series of vignettes that expand on a list of Majella's likes and dislikes which make her outlook irresistible. Gallen's effortless immersion into a gritty, endlessly bittersweet world packs a dizzying punch.' (*publishersweekly.com*)

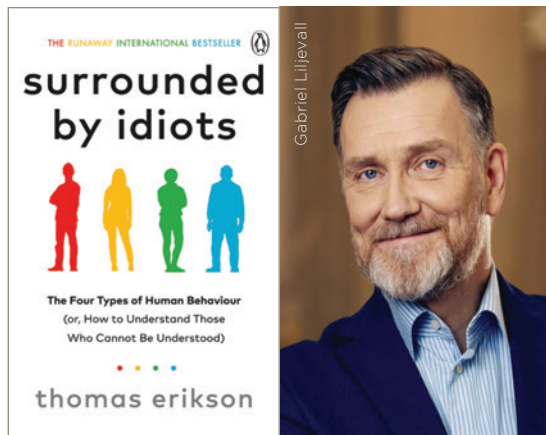
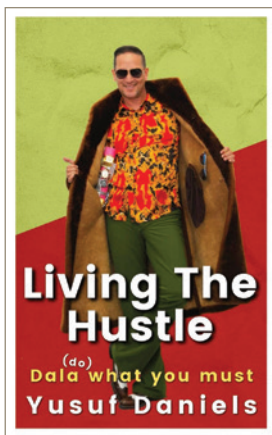
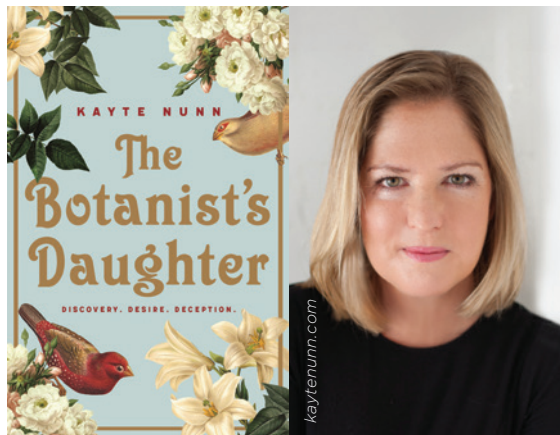
MHLONGO, Nicholas

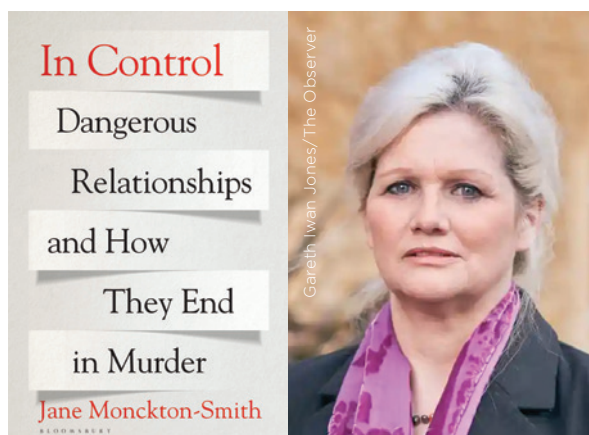
Paradise in Gaza.- Kwela, 2020. 'Paradise in Gaza is an ambitious enterprise. Its 298 pages belie an effort to introduce the reader to aspects of South Africa very seldom considered in "mainstream" and popular literature. While the setting is that of apartheid South Africa, and while the relationships between the characters echo our recent past, the reality of the experiences and underlying concerns resonate as if the story were unfolding in contemporary times. With the novel constantly moving between the urban (Soweto) and the rural (Gaza Village), among the many achievements of the novel is its remarkably realistic capturing of the pace of life in the village. The slow cadence of the story reflects the gentle unfolding of life in the rural context, different to the hustle and bustle of the city and urban environment. While this might challenge the uninitiated, it is a great achievement that allows the plot to unfold in meaningful ways and enables the savouring of the depicted context. The book offers a smorgasbord of

beliefs that may, to the modern reader, seem fantastic. However, these are real to the communities in question. The novel illuminates these experiences in a sensitive and dignified manner...' (*litnet.co.za*, Edwin T Smith)

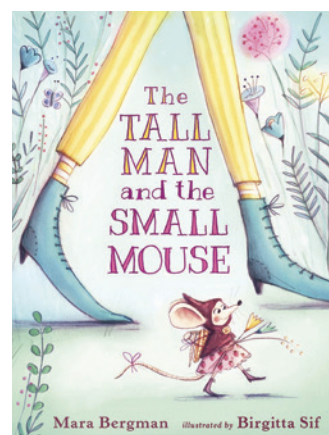
NUNN, Kayte

The botanist's daughter.- Orion, 2019. 'This is Australian author Kayte Nunn's first historical novel. A love of botany inspired Nunn to write this multi-period novel set in Australia, England, and Chile. [The book] is written in third person with two strong female protagonists living 130 years apart. There are parallels between the two women despite being born in vastly different times and places. We meet both after they have suffered a family bereavement that sets their lives on an unusual course of action. Anna is a landscape gardener in Sydney who has just inherited her deceased grandmother's house. A box is found during renovations containing mysterious objects from the 19th century. How it came to be there and what the link is to her grandmother sets Anna on a journey across the globe to Cornwall in England. Elizabeth is a botanist's daughter with a gift for illustrating plants. Her father travelled the world in search of rare botanical specimens. On his deathbed in 1886, he forces his previously sheltered daughter to agree to go to Chile in search of a rare and deadly plant, before his archrival finds it. Elizabeth sets out on the secret mission with her lady's maid, under the guise of wanting to paint exotic plants. She unleashes





Gareth Iwan Jones/The Observer



an unexpected and dramatic series of events that reverberate all the way to Anna in modern-day Australia.’
(*historicalnovelsociety.org*, Christine Childs)

ADULT NON-FICTION

DANIELS, Yusuf

Living the hustle: dala (do) what you must. - YDP, 2021.

‘Yusuf Daniels has a way of bringing back fond memories most coloured people can resonate with through his colourful stories... While he brings all characters to life, his descriptions and colloquial language have many on the edge of their seats and in stitches, as they have gone through the same battles while growing up on the Cape Flats. His descriptions allow one to picture the exact moment, whether it was stuffing his face during Ramadan with his two best friends or running his first-ever marathon and actually winning. Or his first-ever experience with apartheid police who chased them from a beach because it was whites only.’ (*iol.co.za*, Robin-Lee Francke)

ERIKSON, Thomas

Surrounded by idiots: the four types of human behaviour (or, how to understand those who cannot be understood). - Vermillion, 2019.

‘Humans are complex creatures and behave that way. Author and communications expert Erikson peels back the layers to help us understand why we feel that we are right and others are wrong, thus making

us feel like we are surrounded by idiots. He bases his theories on the Dominance, Inducement, Submission, and Compliance (DISC) method. This method is associated with a colour system, which Erikson takes to a new level by assigning general personality types to the four groups: red (bold, ambitious, driven), yellow (talkative, entertaining, optimistic), green (tolerant, balanced, calm), and blue (reserved, analytical, detail-oriented). He helps readers understand each type and how to relate with them, noting that 80 percent of people are a combination of colours. Readers will be delighted to find numerous other topics, including how to handle idiots, how to manage written communication based on type, real-life examples, a knowledge quiz, and much more.’ (*booklistonline.com*, Jennifer Adams)

MONCKTON-SMITH, Jane

In control: dangerous relationships and how they end in murder.

- Bloomsbury, 2021.

‘Jane Monckton-Smith is a forensic criminologist and former police officer who has done decades of research into domestic violence. Through that research, she came up with a clear, 8-stage timeline that can predict homicide in domestic violence. In this book, she outlines those stages, using examples from her research, and draws from conversations with victims, families, and perpetrators to shed a light on the relationship between abuser and abused, as well as how coercive control can make it difficult for victims to get the help they need.

While the research is meticulous, the writing itself is very accessible, and Monckton-Smith includes examples of changes that can (and should) be made to legislation and policing to help prevent domestic violence and resulting homicide... A harrowing but essential read.’ (*cannonballread.com*)

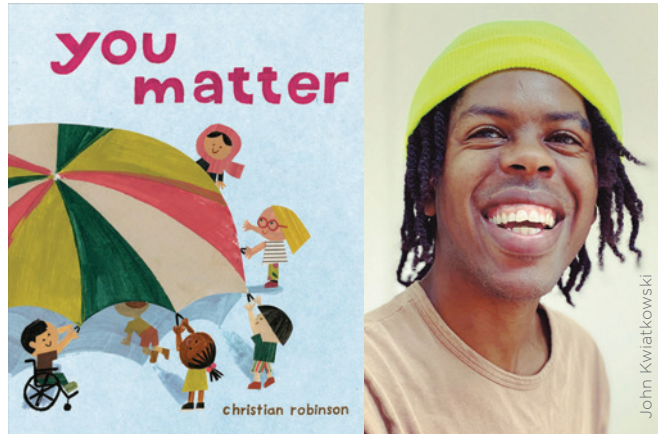
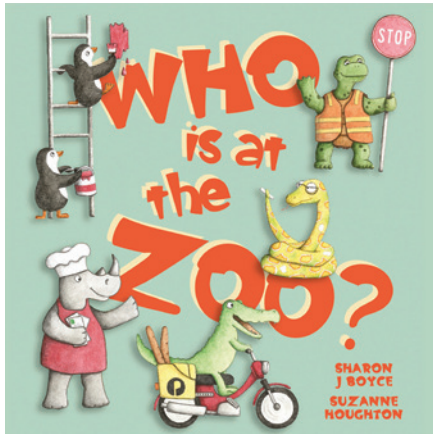
UNION, Gabrielle and

O’LEARY, Kevin Carr

You got anything stronger?: stories.

- Dey Street Books, 2021.

‘Following the success of **We’re going to need more wine** (2017), actress Union returns with more wise, intimate personal stories, welcoming readers back into her life and family with all the candour and wit of her first memoir. She shares her experiences with infertility, her decision to have her daughter, Kaavia James, via surrogate, and her journey through difficult hormonal imbalances her entire adult life. She further opens up about her role as step-parent to husband Dwyane Wade’s children, particularly their transgender teenage daughter, Zaya. There’s talk of compassionate strippers in Atlanta and neo-Nazis in Croatia, and plenty of Hollywood lore, including a dance battle with Bruno Mars (Serena Williams was on Union’s squad)... She also gives advice about finding success in the entertainment industry. The respect with which she writes about the people in her life is a true testament to her character. Always smart, inviting, and generous with emotion, Union’s second memoir reads like a conversation with your most enlightened, thoughtful friend.’ (*booklistonline.com*, Courtney Eathorne)



JUVENILE FICTION

BERGMAN, Mara

The tall man and the small mouse. - Walker, 2019.

“On a tall hill / in a tall house / lived a tall man / and a small mouse.” They have never met. The mouse excels at finding lost pins, coins, and rings, while the tall man finds work suitable for a man of his stature: picking apples, fixing swing sets, and rescuing kites from trees. But one job baffles him: he can’t fix the town clock because he can’t see inside it. One morning, he meets the small mouse. Fascinated by the lost objects she has found, the tall man takes his clever housemate to the town clock. She slips inside, looks about, and fixes the problem. Bergman creates a rhythmic, rhyming text that reads aloud beautifully. Capturing the sense, the polish, and the wit of the verse, the digitally colored pencil drawings bring their own elegance and charm to the narrative while adding amusing details for curious viewers to discover. A beguiling picture book for imaginative children.’ (*booklistonline.com*, Carolyn Phelan)

BOYCE, Sharon J

Who is at the zoo?. - Larrikin, 2020.

A hilarious, cute and entertaining picture book that will have children laughing out loud. A young girl is puzzled by her encounters with funny animals going about doing ordinary human activities, leaving her wondering who is at the zoo? Engaging pictures matches the hilarious rhyming texts. Very enjoyable. **LKK**

ROBINSON, Christian

You matter. - Simon & Schuster, 2020.

‘Using simple, lyrical text and expansive, colourful illustrations, Robinson assures readers that, no matter what difficulties they may encounter or how a person might feel, everyone matters: “The small stuff too small to see / Those who swim with the tide / and those who don’t / The first to go and the last / You matter.” He points out that pests and those they annoy, those who fall and need to start over, and young and old alike are all important. Robinson’s stylised acrylic-and-collage artwork lightens up the text with hopeful and sometimes humorous touches. The pest, for example, is a mosquito who bites a Tyrannosaurus Rex on the tail, too far away for the behemoth to scratch with its tiny arms. This same dinosaur falls after Earth is struck by a meteor, and later a gassy planet (presumably Earth, post-extinction) renews itself. Throughout, Robinson depicts characters who are diverse in terms of ethnicities and abilities. Non-judgmental and reassuring, this is a great choice for anyone experiencing a bad day.’ (*booklistonline.com*)

JEUGVAKLEKTUUR

SNYMAN, Maritha

Loop lag-lag deur die wetenskapklas: 27 toorresepte wat jou gaan laat lag terwyl jy leer!. - LAPA, 2021.

‘In hierdie prettige eksperimenteboek leer kinders hoe om by die huis met alledaagse items wetenskaplike beginsels te leer. Die grootste drie agies ter wêreld wat so baie vrae

stel, is: Len, ’n doodgewone outjie met ’n vonkel in sy oog. Leon, slim, gaaf en geduldig. Lara, altyd reg vir ’n grap en word soms vies vir die twee seuns. Hulle wonder gedurig hoe dinge nou eintlik werk en doen baie eksperimente soos oor lugdruk, swaartekrag en energie en ’n klomp ander goed. Wat die boekie uniek maak, is dat die eksperimente hierin in strokiesprentformaat aangebied word. In een hiervan word, byvoorbeeld, gekyk na die verskynsel van die dansende rosyntjies: Twee lepels koeksoda word in water opgelos, rosyntjies word bygevoeg en dan word twee lepels asyn bygegooi. Nou begin die rosyntjies dans — omdat die koeksoda en asyn saam koolsuurgas maak. Die koolsuurgas maak borrels wat aan die rosyne vasklou en hulle oplig. Wanneer die borrels bars, sak die rosyne af om nog borrels te kry. So word die beginsel van ’n chemiese reaksie verduidelik wanneer twee stowwe met mekaar reageer om ’n ander stof te vorm. Jy gaan jou negejarige en hul vriende lank onder jou voete uithou as jy hulle bederf met Maritha Snyman se baie oulike boek.’ (*Huisgenoot*, Elna van der Merwe)

Note: At the time of going to press some of these titles are not yet at the libraries.

LKK Lieschen Kays

'n Streekbiblioteekaris dink terug (Deel 1)

deur Elza du Preez

Ek het na my studies in Potchefstroom in 1990 as streekbiblioteekaris in Aliwal-Noord begin werk. Kort hierna het die Biblioteekdiens met voorbereidings begin om te rekenariseer. Na my Oos-Kaap dae het ek in nog twee streke as streekbiblioteekaris gewerk. In 1996 het ek na Namakwaland verhuis en by die Vanrhynsdorp-kantoor begin



Elza du Preez

werk. Dit was die streek met die baie agterpaaie. Verskeie klein biblioteke is in hierdie tydvak oopgemaak. Daarna het ek in 2014 by die Oudtshoorn Streekbiblioteek begin werk tot en met my vervroegde aftrede aan die einde van Junie 2021.

Hier volg die eerste deel van my kosbaarste wedervaringe.

Die kenners sê daar is nie iets soos *multi-tasking* nie, net 'multi-switching'. Wat die regte woord ookal is, is die prentjie van 'n seekat met haar baie arms vir my beskrywend van die werk van 'n streekbiblioteekaris; veral in die platteland. Tussen die bestuur van die kantoor (streekbiblioteek) en dienslewering aan openbare biblioteke dra mens baie verskillende hoede. Dis met die hulp en bystand van jou personeel dat die wa deur die drif getrek word.

Aliwal-Noord

Sy was 'n witkop Engelse vroultjie, diep in die jare en haar hondjie se naam was Billy Boy. Hy was haar konstante metgesel en het saam biblioteek toe gekom. Met boekwa-besoeke is lede van die *Library Committee* genooi om by die biblioteek te kom tee drink. Ek moes hulle te woord staan, vrae beantwoord en verduidelik soos nodig. Haar naam was Norma Webster en sy het by die biblioteek in Maclear in die Oos-Kaap gewerk. Dit was die jaar 1990 en ek was nuut in die tuig en gestasie by die streekbiblioteek in Aliwal-Noord. Ek was maar skrikkerig om Norma se biblioteek te besoek. Net om later uit te vind dat sy maar net so gevoel het!

By Ida, 'n entjie anderkant Indwe, was die biblioteekdepot in 'n kas in die voorkamer van tannie Hermien Gouws se huis. Na die ruil van boeke het ons tee en verversings geniet by die lang tafel met die baie familiefoto's teen die mure. Die tannie het reeds kleinkinders gehad, maar Ouboet was nog ongetroud. So het die tannie my gevra of ek dan nie vir Ouboet 'wil vat'



Hierdie is een van my gunsteling foto's wat vir my so sinoniem met die baie agterpaaie is

nie. Nodeloos om te sê, het ek maar gehoop dat Ouboet nie sy ouers sou kom besoek wanneer ons elke keer die klein depot besoek het nie. En het die personeel my natuurlik daarvoor geterg!

Daar was 'n klein bibliotekie in die skilderagtige Rhodes. Om daar te kom, moes mens 'n grondpad aandurf met baie draaie. Dit het gevoel of jy nog besig was met die een draai, dan was jy reeds in die volgende een.

Ons het partykeer by tannie Marie van Barkly-Oos Biblioteek op die plaas geslaap wanneer ons uit was op biblioteek besoeke. Dit was 'n paar kilometer buitekant die dorp op 'n grondpad uit. Dit kon baie koud raak daar met sub-zero temperature en gelukkig het die plaaspad nooit toegesneeu wanneer ons daar oornag het nie.

Die Oos-Kaap was koud en terselfdertyd ook prentjiemooi wanneer dit gesneeu het. Die sneeu het op van die toerroetes laag gelê en kon 'n mens net van die pad aftrek om daaraan te vat. Uiteraard moes van die biblioteekbesoeke geherskeduleer word wanneer passe toegesneeu het en gesluit is. Polisiestasies is gebel

om uit te vind of die pas nou al oop is. Daardie tyd het ons nog nie selfone gehad nie, iets wat mens jou vandag nie eers kan indink nie. En wanneer 'n pas dan later oopgemaak is, moes daar maar bitter versigtig bestuur word op die gladde pad.

Ek onthou die water wat in die krane in Aliwal gevries het. In die snerpande koue moes jy sorg dat daar reeds die vorige aand water in 'n emmer en die ketel getap is, sodat jy vroegoggend darem kon tande borsel, gesig was en 'n koppie tee kon maak. Daar het ek in die koue baie lae kleres oor mekaar aangetrek met mus en handskoene by. My ma het vir my 'n lekker dik, lang jas gemaak wat ek vandag nog my Aliwal-jas noem.

By Indwe, Dordrecht en Sterkstroom het temperature in die winter tot -17 grade Celcius gedaal. Warmwatersakke het saam met gaste- of hotelkamers gekom. Dit was 'n geval van aandete nuttig, stort of bad en dan in die bed klim met 'n warmwatersak en baie komberse. In die begindae wat ek gewerk het, was ketels in hotelkamers nog nie so algemeen nie. 'n Mens moes al die vorige aand sê hoe laat jy die

volgende oggend wou opstaan en hoe jy van jou koffie of tee hou, wat dan vir jou gebring is met 'n klop aan jou kamerdeur.

Voordat ons toegang gehad het tot e-pos, was ons baie aangewese op die posdiens om kennisgewings en inligting deur te gee aan biblioteke. Vir 'n hele paar jaar het ons gereeld met tussenposes 'n nuusboekie genaamd *Rondomtalie* na die biblioteke uitgestuur. Dit was saamgestel uit nuus wat deelnemende bibliotekarisse vir ons saam met hulle statistiek ingestuur het. Dit is by die streek getik en gedupliseer en op verskillende roetes met die pos uitgestuur. Bibliotekarisse het mekaar net af en toe by forums in Aliwal-Noord gesien. Die nuusboekie was 'n manier om in kontak met mekaar te bly, veral vir biblioteke wat deur 'n enkele personeellid beman is.

Ek het sover ek onthou genadiglik net een voorraadopname belewe wat 'per hand' gedoen is, daar in die berge by Rossouw naby Dordrecht. Net 'n persentasie van 'n biblioteek se voorraad is op 'n keer gekontroleer. Daar was 'n witkaart-katalogus van elke biblioteek se voorraad by die streekbiblioteek. Die kaarte wat gekontroleer moes word, is dan in metaallaaitjies na die biblioteek saamgeneem. By die biblioteek is die kaarte van die boeke wat gevind is, dan in die laaijies boontoe gedraai. Dié wat oorgebly het, was die verlore items. En dáárdie kaarte moes nie deurmekaar raak op pad terug kantoor toe nie! Kan mens dit oorvertel, maar dit was so!

'n Rukkies nadat ek begin werk het, is die *barcoding* van boeke ingestel. Die Biblioteekdiens sou mettertyd rekenariseer. Ter voorbereiding is heelwat van die ouer, oortollige voorraad eers uit biblioteke verwyder. En dit was 'n proses op sigself. Pienk kaarte van boeke wat 'n biblioteek wou teruggee, is in so 'n vierkantige tassie (toegehou met bandjies) na die streekbiblioteek ge-pos. Dit moes vroegtydig gedoen word, sodat streekpersoneel nog die ooreenstemmende wit kaarte by die pienk kaarte kon voeg. Dan is die tassies saam op biblioteektoere geneem en is beide pienk- en witkaarte in die boeke by biblioteke gesit.

'n Mens het dit maar gevat soos dit kom by biblioteke. Sover ek onthou het daar gras opgekrom êrens in die klein biblioteek by Ugie.

Barcoding van alle boeke in die streekbiblioteek en biblioteke in die streek was 'n volskaalse operasie. Biblioteekpersoneel moes poog om soveel as moontlik van die boeke wat in sirkulasie was, in te kry voordat die streekspan by die biblioteek opgedaag het. Die inplak van strepieskodes is van daardie goed wat mens definitief nie meer as eenkeer wil doen nie en was dit gelukkig net 'n eenmalige proses. Daar moes beraam word hoe lank dit sou neem om elke biblioteek se boeke met strepieskodes te voorsien en hoe lank daar uitgeslaap moes word by biblioteke wat verder weg van die streekbiblioteek geleë was.

Ek kan nie meer onthou hoeveel maande dit geneem het om met hierdie intensiewe operasie klaar te kry nie. Elke boek en sy geel kaart sowel as die ooreenstemmende wit kaart in die streekkatalogus moes met dieselfde strepieskodes voorsien word. Dit was lang dae van baie konsentreer en uithou en aanhou. Stewpersoneel in om na aandete nog te werk, dan moes almal onderneem om die volgende dag klaar te werk by die spesifieke biblioteek. Dit het nuwe betekenis aan spanwerk gegee.

Met strepieskodes plak het ons reeds rekenaars in kantore gehad. Die gekombineerde maandstatistiek van biblioteke is op 'n *floppy disk* gesit en na die hoofbibliotekaris se kantoor in Kimberley met die pos versend. Regtig, hoor! Dit voel soos 'n leeftyd terug; 'n ander era. En personeel wat voor die tyd van rekenaars al gewerk het, het my vertel dat hulle die maandstatistiek nog op papier met deurslagpapier en al in drievoud voltooi het.

Nadat al daardie strepieskodes klaar op boeke en kaarte geplak is, is die wit kaarte in pakkies opgemaak. Elke pakkie is gemerk met 'n groen vormpie waarop die streekkode, biblioteekkode en boekkategorie op ingevul is. Hierdie inligting saam met die strepieskodes op die witkaarte sou gebruik word om die voorraad op die databasis te laai. Die pakkies wit kaarte is in lang, plat kartondosies verpak en deeglik gemerk. Ek het dié kosbare vrag kaarte met 'n paneelwa van die staatsgarage in Oos-Londen van Aliwal na Worcester geneem. 'n Drywer het dit verder na Hoofkantoor, Kaapstad geneem. Dit was nog voor die ou Kaapprovinsie in drie provinsies verdeel is.

Laasgenoemde het die era van

PALS (Project for Automated Library Systems) ingelei. Boeke is vir die eerste keer rekenaarmatig by streekkantore ontvang en aan biblioteke uitgereik. Daarna was PALS-opleiding aan die orde van die dag. Ons het Jaco de Greeff, die IT-spesialis van SITA, later 'Meneer PALS' genoem. Hy was 'n regte *gentleman* en altyd bereid om te help. Daardie jare het ons nog met modems gewerk om aanlyn te gaan; oftewel die paraffienmodel by wyse van spreke. Dit het sulke snaakse geluide gemaak en die lynspoed was maar stadig. Die modem het deur Telkom gewerk. Partykeer het hulle sonder ons medewete die verbindingsofstelling (*connection setup*) verander en dit het redelik baie probleme veroorsaak.

Nog 'n herinnering van my Oos-Kaap-dae is roomys eet in Umtata (vandag Mthatha). Ek en kollega, Joalette Els, sou saam by 'n tersiêre inrigting in Umtata oor ons werk in die Biblioteekdiens praat. Daar is gereël dat ons die vorige aand daar in 'n hotel sou oornag. Ek het nie vooraf geweet hoe besig die pad laatmiddag sou wees nie. Toe ek vroeëgaand en al donker

uiteindelik naby Umtata kom, het ek by 'n garage die aanwysings na die hotel gevra. Dit was voor die tyd van selfone, Google maps en GPS'e. Joalette was teen daardie tyd al baie bekommerd oor my by die hotel — en al wat daar aankom is ek. Later dié aand, nadat ons aandete genuttig het, het ons gevra of hulle roomys het. Daar is vir ons pienk roomys gebring wat ons terdeë geniet het. Ek onthou dit tot vandag toe nog.

Vanrhynsdorp

In 1996 het ek by die streekbiblioteek in Vanrhynsdorp begin werk. Dit was die begin van my Namakwaland jare. Ná die Engelse Oos-Kaap was ek skielik in 'n baie Afrikaanssprekende wêreld, veral wanneer mens biblioteke in die Hardeveld, Boesmanland en die Sandveld besoek het. Sanna van Kliprand het so 'n mooi streektaal gepraat. Agterna is mens spyt jy het nie daarvan neergeskryf nie.

Ek onthou 'n paar uitdrukkings wat ek in Vanrhynsdorp geleer het. Iemand wat 'n bietjie mollig is, is *duidelik*. En iemand wat maar skraal is, is *gering*. 'n Kom kyk-



Ricky Kotzé en Dina Flink tussen die mooi blomme van Bitterfontein

man is aantreklik en iemand wat al ouer en wys is, is 'n groot man of 'n groot vrou. Iemand wat koel by die water is, is nie juis fluks nie. Die een oom het hulle *Pypies* genoem en sy seun *Strootijtjie*. 'n Uitdrukking wat ek vandag nog gebruik is *om in te vra* in 'n saak.

So kom ons die dag by Oujuffrou se biblioteek in Nuwerus, anderkant die Knervlakte. Sy het vantevore skoolgehou. Sy sê toe vir my dat sy kan sien dat ek darem 'kopnaat' het. Ek het agterna uitgevind dit beteken dat 'n mens verstand het!

Ek het vir my hele loopbaan in die Biblioteekdiens in landelike gebiede gewerk. Dit het besoeke aan heelwat klein bibliotekies op die agterpaaië ingesluit. Dan bel iemand mos van Hoofkantoor (Kaapstad) om te hoor naby watter dorp van die trollie biblioteke is. Mens moes dan mooi verduidelik het — Kliprand is naby Bitterfontein en Nuwerus wat baie, baie klein plekkies is. En Nuwerus is weer naby Vanrhynsdorp wat 'n klein dorp op die N7 is.

By Rietpoort, weggesteek tussen golwende heuwels en granietskoppies, het dassies graag in die oggendson op die rotse gelê en bak. Daar moes ons

'n ogie oor die dubbelkajuitbakkie hou met melkbokke en boerbokke wat naby die biblioteek rondgewei het. Staan hulle teen 'n voertuig op om by die groen blare van 'n boom te kom, kon dit lelike krapmerke teen die bakwerk tot gevolg hê. Ook weg van bome af was die bokke maar nuuskierig en skade aan 'n staatsvoertuig kan 'n lang storie word met al die nodige stappe wat agterna gevolg moes word.

Anderkant Rietpoort, verder die Hardeveld in, het ons later gewee by watter area ons die graatjies (meerkatjies) sou aantref. By Molsvlei het die vrouens die heerlikste brood met so 'n veldkruie-geurtjie in buiteoonde gebak. Toe ons een keer op bakdag dié trolliebiblioteek besoek het, het ons van hierdie heerlike brood, nog loutwarm, toegevoeg in 'n doek gekry.

Pragtige, veelkleurige hoenderhane het ook dikwels op die werf van heelparty huisies rondgeparadeer. Ek het by tye my hande vol gehad om seker te maak dat van my personeel nie van genoemde hane inpak en saamneem huis toe nie!

Stofkraal is net 'n paar kilometer anderkant Molsvlei geleë, maar 'n mens

kruis die droë rivierloop so 12 keer voor jy by hom uitkom. Wanneer die rivier wel die slag afgekom het, kon die kinders nie met die skoolbus vanaf Stofkraal na Molsvlei vervoer word nie.

Van die personeel op die afgeleë plekkies het beide die biblioteek en die klein munisipale kantoor beman, wat meestal in dieselfde ruimte was — dikwels deel van 'n gemeenskapsaal of -sentrum. Kliëntpersoneel het net sekere dae van die week by hierdie sentrums aangedoen, waar hulle kamers gehad het wat aan hulle toegewys is. En *all-pay*-betalings is ook by die sale gedoen. Wanneer ons beplanning vir biblioteektoere gedoen het, het ons sover as moontlik probeer om die skedule vir die kliniekbesoeke en *all-pay* datums in die hande te kry. Dan het ons op alternatiewe dae ons besoeke gedoen. Eenkeer by Stofkraal het die datums nie uitgewerk nie. Die biblioteekrollies was in die saaltjie wat ook die wagkamer vir die klinieksuster was. En met almal wat lekker gesels kon ons skaars onself of die bibliotekaris hoor praat.

Ricky Kotzé het so 'n wit oorjas gedra om haar klere te beskerm.



Rietpoort met sy kenmerkende granietskoppies en rotsformasies waar dassies graag in die oggendson bak

By Redelinghuys Biblioteek was die kinders bang vir haar, want hulle het gedink sy is die tandarts wat kom tande trek.

Met baie grondpaaie in 'n streek speel die padskraper 'n groot rol. Sou ons voor of na die pad geskraap is op 'n spesifieke roete uitgaan? Wanneer dit lekker gereën het, het van die agterpaaie baie verspoel; partykeer met dieperige krake op die padoppervlak. Ander kere was ons en die padskraper op dieselfde roete met een kant van die pad wat al geskraap is met so 'n grondwallej in die middel van die pad. Hulle vriendelike drywers het gewoonlik vrolik vir ons gewaai.

Dit was omtrent 'n ekspedisie om Wuppertal, geleë in 'n kom van die agter-Cederberge, te besoek. Eers was dit al die pad grondpad vanaf Clanwilliam. Daarna het ons vele kere in padwerke vasgesit terwyl 'n deel van die pad geteer is — oor die Pakhuispas en tot by die Engelsman se graf. Daarvandaan verder was dit versigtig bestuur op die kronkelende grondpad wat mens in grade van sleg aangetref het, met skerp klippe wat uitgestaan het. Maar die natuurskoon was prentjiemooi, of dit nou droog of groen was; en het vir alles opgemaak. Af met Hoek se Berg, deur die Biedouw Vallei en dan die laaste afsak na die klein dorpje. Dis donkie- en bokwêreld.



Met dubbelkajuit bakkie na goeie reën in die Hardeveld



Wuppertal is geleë in 'n kom van die agter-Cederberge

Daar het ek gesien hoe een donkie 'n ander donkie kan skop, eintlik agteropskop. Sal maar 'n versigtige afstand handhaaf!

Wuppertal is waar Boerneef se berggans 'n veer van die hoogste krans laat val het. Ons het net eenkeer daar uitgeslaap. Dis mos 'n anderste stilte in so 'n afgeleë plek. Ek onthou die mense wat na die Morawiese Kerk gegaan het en die aandgesange.

Eselbank was nog 'n klein biblioteek-depot, anderkant Wuppertal en weer die steiltes uit. Daarvoor het mens ten minste 'n bakkie nodig gehad en het ons nog net die stasiewa gehad. Die motivering vir 'n dubbelkajuitbakkie is eers later gedoen, selfs nog ná die Condor wat die stasiewa vervang het. Die skoolmeester het maar die biblioteekboeke op en af vervoer. My personeel was glad nie beïndruk toe ek voorgestel het dat ons die pad op boontoe te voet aandurf nie. Ek het immers die meeste van die tyd wanneer ons afgeleë plekke besoek het, my Clanwilliam Strassberger stapskoene aangehad. Só het ek nooit vir Eselbank gesien nie en die depot is later gesluit. Op pad Heuningvlei

toe het ons op 'n keer een van die nommerplate van die stasiewa verloor en het die skoolkinders dit gevind en vir ons gehou.

In blommetyd het ons hier en daar van die pad afgetrek om na die mengelmoes van blomkleure te kyk en foto's te neem. Die een dag langs die N7 was dit weer sulke tyd. Ek het nie besef dat ek op 'n balbyternes staan nie. En toe dit tot my deurdring, het ek begin rondans om die gediertetjies van my af te kry. My personeel het nooit die plek, so teen 'n hoogtetjie, of die insident vergeet nie. Wanneer ons weer daar verby gery het, het ek telkemale gehoor van Elza en die balbyternes!

Voordat Ebenhaeser 'n mooi, nuwe standaardbiblioteek gekry het, was dit eers gehuisves langs die bakkery en daarna in verskillende klaskamers by die skool. Dit is partykeer verskuif sonder dat ons eens daarvan geweet het en moes ons maar uitvind waar die nutste huis van die biblioteek was.

Porterville Biblioteek het sulke lae vensters en die boekwa is langs die kant, weg van die voordeur af, geparkeer. Die boeke is sommer deur



Christa Hayes met haar voete in 'n leivoortjie op Wuppertal

die vensters heen en weer aangegee. Die biblioteekpersoneel het ook deur dieselfde vensters geklim om by die boekwa te kom om boeke uit te soek of om weer terug in die biblioteek te kom. Ai, as toesighouer moet mens mos dink aan sake soos besering aan diens, en het ek my eie personeel vermaan om nie ook deur die vensters te klim nie.

Ons het by tye in selfsorg-akkommodasie oornag, natuurlik ook om geld te spaar. By Laatson, net buitekant Porterville, het die huisies nie plafonne gehad nie en ek hou nie van goggas soos spinnekoppe nie. Christa (Hayes) het voor my slaaptid eers my kamer en die beddegoed deurgekyk om seker te maak daar is nie enige *creepy crawlies* nie. Dan is die lig afgesit en het dit afgebly tot die volgende oggend toe. Een aand was daar in die eetvertrekke een of ander gogga êrens teen die dak. Giel (Masent) het in een van die ander huisies geslaap en seker saam met ons geëet. Daar is 'n stoel op die tafel gesit om die gogga by te kom. Ek kan nie meer onthou of dit Christa of Giel was wat op hierdie toring geklim het nie. Weer van die kere wat mens gespanne raak oor besering aan diens!

By Laaiplek, waar ons by 'n huisie wat front aan die see oorgebly het, was daar van die mooiste sonsondergange en 'n ligtooring. Die personeel het by Velddrif bossies gedroogte bokkoms gekoop, waarvoor hulle baie lief was. Dit is dan in 'n doos gepak en met ten minste twee swartsakke toegemaak om die visreuk binne te hou en dan in die boekwa gesit.

Vir die jare wat die Bergrivier Munisipaliteit deel van die Vanrhynsdorpstreek was, was tannie Pikkie se De Berge Gastehuis in Piketberg later ons basis wanneer ons daardie biblioteke besoek het. Dan het jy ten minste nie elke nag in 'n ander bed geslaap nie. Dit was soos 'n *home from home*. Ons moes voor die tyd vir haar laat weet dat ons aandete daar wil nuttig. Met dié dat ons dikwels lang dae op toer gewerk het, was dit dan nie nodig om nog 'n restaurant te gaan opsoek nie. Ek onthou die lekker groen slaai met die mayonnaise bo-oor wat sy vir ons gemaak het.

Dit was maar probeer-en-tref by van die oornagplekke. 'n Mens moes die verblyfkoste in ag neem maar darem ook nie te veel stelle aftrap nie. By 'n

oord in die pas buitekant Citrusdal was die man aan diens een keer lekker getrek en dit was laaste sien van daardie plek. Ons het lekker gebly by Teresa se gastekamers op 'n plaas aan die anderkant van Citrusdal. Wanneer ons laat daar aangekom het, was ons aandete reeds in so 'n klein warm oondjie vir ons gesit.

Nadat Nomaza Dingayo aangestel is as adjunkdirekteur van die Streekorganisasie het sy vir 'n paar dae saam met my en Christa getoer om van die biblioteke te besoek. Ons het drie selfsorgkamers in Citrusdal bespreek en seker gemaak dat ons toegang tot kombuisgeriewe sou hê. Christa sou vir ons kos maak en ons het voordat ons ingeboek het die nodige aankope gedoen. Ongelukkig was die stoof baie stadig en het dit 'n lang aand geword. Nomaza was bedagsaam en het geduldig in haar kamer gewag totdat ons uiteindelik aandete kon nuttig. Die volgende oggend het Christa baie vroeg die pappot op die eindste stoof aan die gang gekry en kon ons darem betyds ontbyt eet! Agterna is sulke belewenisse baie snaaks, maar nie wanneer mens te midde daarvan is nie.

By Lambertsbaai het dit darem beter gegaan. Ons en Nomaza het by 'n restaurant by die hawe, wat 'n vloer van seesand en skulpies gehad het, gaan eet. Ander kere het ek en die personeel by die Kreefhuys gaan eet — en vir die rekord nooit kreef bestel nie. Dit was buite die begroting en ekself eet net vis wanneer dit by seekos kom. Die personeel het graag pizza daar bestel en ek onthou nog hoe groot Giel se oë gerek het toe hulle die eerste keer vir hom die *large* pizza gebring het. By Lambertsbaai het ek óf voor ontbyt óf laatmiddag na gelang van die seisoen so 'n sirkelroete in die dorp gestap, wat 'n stukkjie langs die see ingesluit het.

Uitslaap was deel van werk en oefening is waar moontlik ingepas. By Piketberg het ek een van die steil strate uitgestap, by die fontein by 'n kerk my asem teruggekry en dan weer afdraand teruggestap.

*Deel twee volg in die Mei/Junie-uitgawe van vanjaar se **Kaapse Bibliotekaris**.*



Latest arrivals at Central Reference (SN)

by Sandra Kingswell

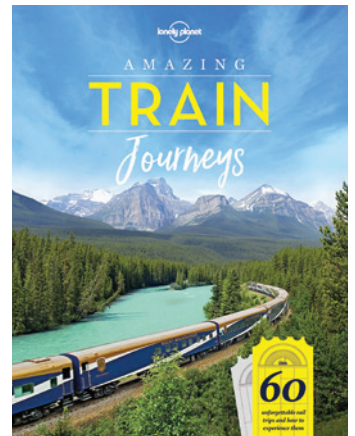
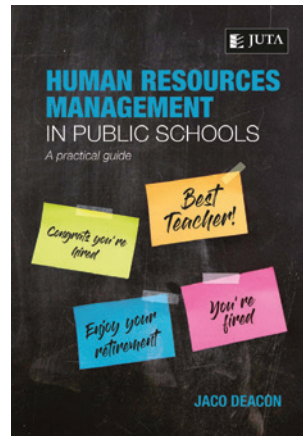
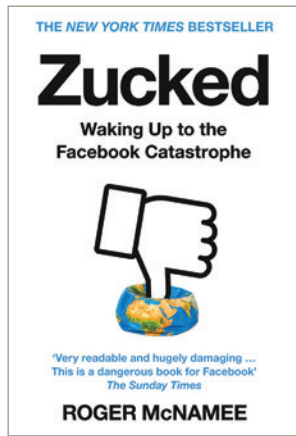
Over the last few months Central Reference (SN) has received some new and exciting items to add to its already extensive collection. Thirty-one new books and 28 new CDs have been made available and are waiting to be borrowed.

The following titles are reviews of the latest arrivals at Central Reference.

There's something magical about a journey by train. Sometimes the magic is inside — on a train you have room to move and meet people, dine in a restaurant car with white tablecloths, sleep in a private compartment between crisp, clean sheets with the sound of steel wheels swishing on steel rail beneath you. Sometimes the magic is outside, in the landscape the train traverses — an adventure, an experience, an insight into the heart of the nation. In this book **Amazing Train Journeys: 60 unforgettable rail trips and how to experience them** you will find some well-known journeys and some less so, some luxurious and expensive, others true bargains. Some of the rides

featured in the book are Johannesburg to Cape Town, Bulawayo to Victoria Falls, Vancouver to Banff, Casablanca to Matanzas, New Jalpaiguri to Darjeeling, Tokyo to Hakodate, Bangkok to Singapore, Moscow to Beijing, London to Edinburgh, Munich to Venice, and many, many more. Each profile features practical information like ticket options, timetables and stops, plus fabulous photographs and an illustrated route map. Hopefully this book will inspire you to get out on the rails.

Southern Africa has possibly the most beautiful and diverse floral kingdom in the world, but it is also the most polluted and threatened. Agricultural production is under threat from both indigenous and alien weeds and our entire ecosystem is now being seriously threatened by these alien, invasive species. Awareness of these weeds, the regulations involved, and possible control measures are now critical factors. Things change in time, more weeds appear, and the scope of this edition is extended up to more central Africa. The contents of **Problem plants**



and alien weeds of Southern Africa by Clive Bromilow covers more than 800 problem plants of which 433 species are illustrated and their origin, environmental impact and control measures are described. More than 900 color photographs assist with identification, create more awareness, and illustrate the problematic nature of the plants. Up-to-date distribution maps show the range of these plants in Southern Africa. Introductory chapters cover biodiversity and the threat of alien species, problematic indigenous vegetation including bush encroachment, veld degradation, control and management techniques, biological control, chemical weed control, herbicide resistance and the threat posed by ornamental garden plants.

Breezy Bailey (born in South Africa in 1962) is a multi-disciplinary artist whose works include painting, drawing, printmaking, sculpture, and ceramics.

He makes his art from joy and laughter (and sometimes from terror). He revels in his gift as he conjures up new worlds, tiny and huge, peopled by bird women, snake men and lizard children. He aspires to create art as a balm for a mad world — a corrective for a planet unconcerned by extremes of wealth and poverty, environmental ignorance, and negligence. The book **Beezy Bailey** embraces the entire spectrum of Bailey's creative output over the last thirty-five years, revealing him as an artist of profound insight.

Social sciences

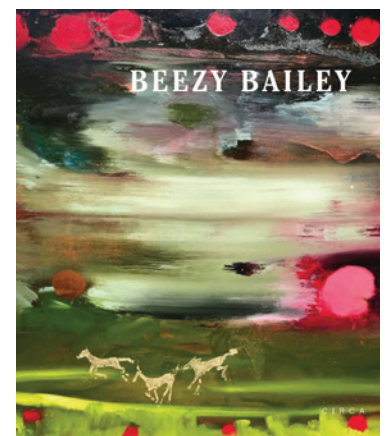
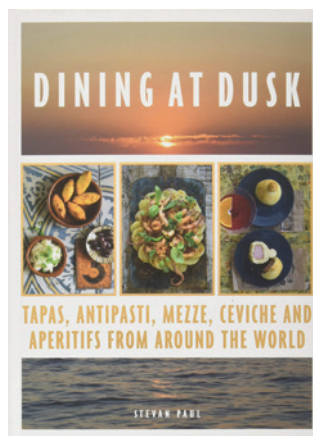
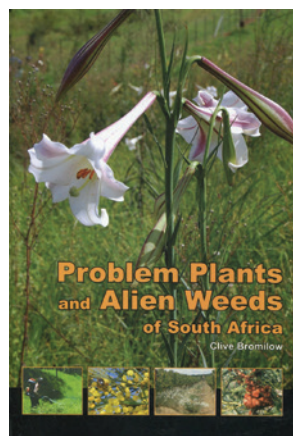
- 302.3028 MCN McNamee, Roger. Zucked: waking up to the Facebook catastrophe.
- 306.766 MIE Mieli, Mario. Towards a gay communism: elements of a homosexual critique.
- 371.201 DEA Deacon, Jaco. Human resources management in public schools: a practical guide.
- 385 AMA Amazing train journeys: 60 unforgettable rail trips and how to experience them.

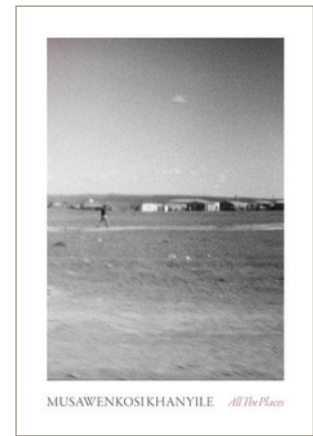
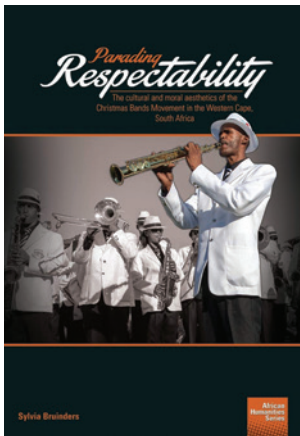
General

- R 001 GUI Guinness world records 2021.
- 025.524 INF Godwin, Peter. Information literacy meets library 2.0.

Languages

- 439.3609 CAR Carstens, WAM. Die storie van Afrikaans uit Europa en van Afrika. Deel 2, Die Afrikageskiedenis van Afrikaans.





Science

581.652 BRO Bromilow, Clive. Problem plants and alien weeds of Southern Africa.

Technology

Q 641.812 PAU Paul, Stevan. Dining at dusk: tapas, antipasti, mezze, ceviche and aperitifs from around the world.

Arts and recreation

Q 709.68 BAI Bailey, Beezy. Beezy Bailey.
709.68 WAL Walker, Michael. The artists of the South Peninsula: their paintings along the coastal road. Simon's Town to Muizenberg [1806-1906].
784.830968 BRU Bruinders, Sylvia. Parading respectability: the cultural

and moral aesthetics of the Christmas bands movement in the Western Cape, South Africa.

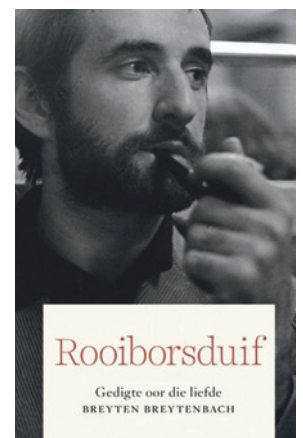
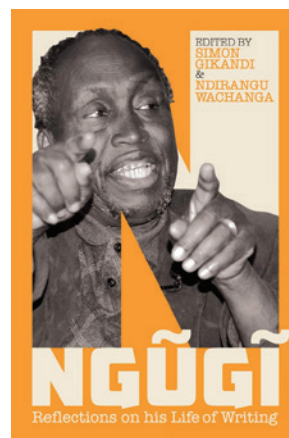
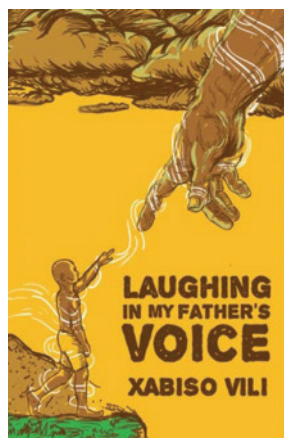
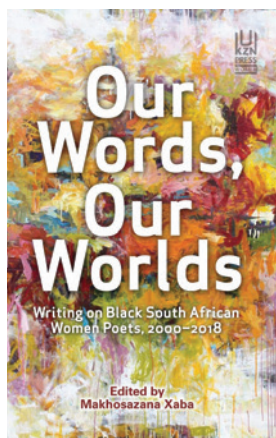
Literature

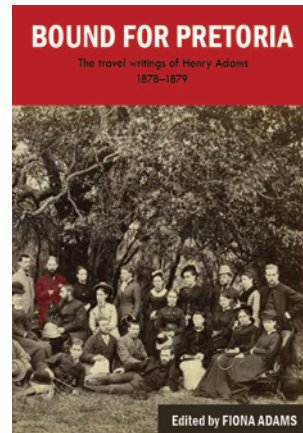
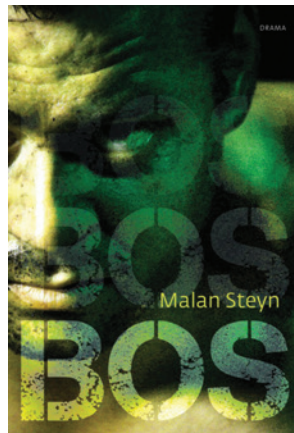
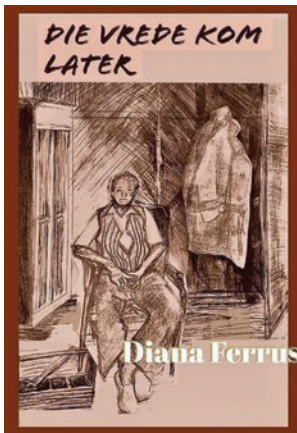
821.92 BIL Billie, Ayanda. KwaNobuhle overcast.
821.92 ELL Ellams, Inua. The half-god of rainfall.
821.92 KHA Khanyile, Musawenkosi. All the places.
821.92 OUR Xaba, Makhosazana. Our words, our worlds: writing on black South African women poets, 2000-2018.
821.92 VIL Vili, Xabiso. Laughing in my father's voice.
823.914 NGU Wachanga, Ndirangu. Ngugi: reflections on his life of writing.
839.3615 BRE Breytenbach, Breyten. Rooiborsduif: gedigte oor die liefde.

839.3616 FER Ferrus, Diana. Die vrede kom later.
839.3626 STE Steyn, Malan. Bos.

Geography/History/Travel/Biography

916.84 ADA Adams, Henry. Bound for Pretoria: the travel writings of Henry Adams, 1878-1879.
919.310441 NEW Dragicovich, Peter. New Zealand's North Island (Te Ika-a-Maui).
920 CHI Vadi, Ismail. Laloo 'Isu' Chiba (1930-2017): principled activist, humble revolutionary and selfless leader.
920 DUM Du Maurier, Daphne. Enchanted Cornwall: her pictorial memoir.
920 EBR Ebrahim, Shannon. Ebrahim Ismail Ebrahim: a gentle revolutionary.





- 920 KAT Ahmed Kathrada Foundation. Ahmed Kathrada (1929–2017): a life of activism.
- 920 LYN Lynch, David. Room to dream.
- 920 MAK Vadi, Zaakirah. Isaac Makopo: a humble, dedicated and selfless revolutionary.
- 920 NDZ Ahmed Kathrada Foundation. Rita Ndzanga: a trade unionist and community leader.
- 920 RAM Butler, Anthony. Cyril Ramaphosa: the path to presidential power.

CDs

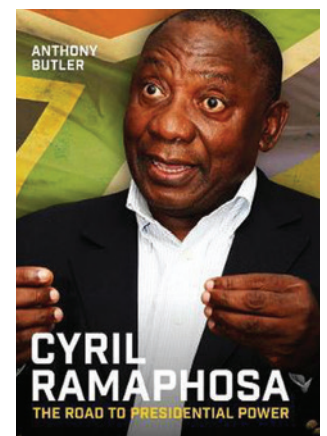
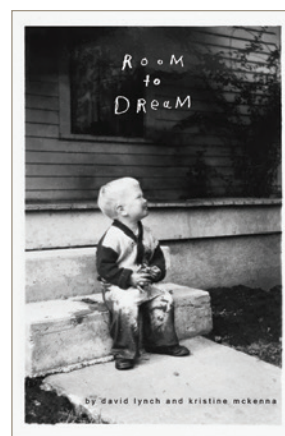
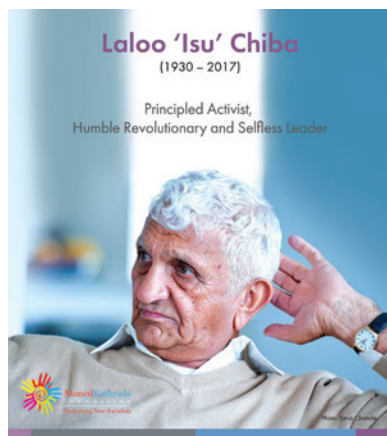
- A Du Pre, Jacqueline. Les introuvables de Jacqueline du Pre, 2.
- A Krechek, Jaroslav. Night music 11: classical favourites for relaxing and dreaming.
- D Mahlangu, Solly. Mwamba mwamba – Live.

- D Mohapeloa, JP. Joshua Pulumo Mohapeloa critical edition in six volumes: 183 music scores.
- D Ncwane, Sifiso. Bayede baba.
- E Borodin, Alexander. Prince Igor (Highlights).
- E Stravinsky, Igor. The rake's progress.
- F Atoms for Peace. Amok.
- F Blige, Mary J. The London sessions.
- F Bos, Stef. Kaalvoet.
- F Butler, Jonathan. Story of life.
- F Diawara, Fatoumata. Fatou.
- F Hofmeyr, Laurinda. Wat ek wou sê.
- F Jonker, Ingrid. Die kind is nog jonger.
- F Kidjo, Angelique. Eve.
- F Knowles, Beyonce. Beyonce.
- F KO. Skhanda republic.
- F Laka, Don. Rebirth of kwaai jazz.
- F Ludacris. The red light district.
- F Marley, Bob. Bob Marley and the Wailers.
- F Mi Casa. Su casa.
- F Ribot, Marc. Muy divertido!
- F Thumbscrew. Thumbscrew.
- F 20 experience. The 20.

- G Maidens of the Celtic harp.
- H Joubert, Alta. Lollos 5 – Ek kyk na my lyf!
- H Baby's essential African songs: music to develop their minds.
- H Putumayo Kids presents African playground.

All items listed in this article as well as numerous other items already in SN's collection may be requested via IMPALA or email. For all book and CD requests please send your email to Sandra.Kingswell@westerncape.gov.za and all film, video and DVD requests to Hoeda.Salaam@westerncape.gov.za.

Sandra Kingswell is the senior library assistant at Central Reference



parting shot



David Johnson: Assistant, Art Library, 1983

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