

Cape Librarian

September/October 2017
Volume 61 | No. 5

Kaapse Bibliotekaris



Western Cape
Government

Cultural Affairs and Sport



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ON THE COVER: 60 YEARS AGO

Leonard Bernstein's musical *West Side Story*, inspired by William Shakespeare's play *Romeo and Juliet*, debuts on Broadway on 26 September 1957 and runs for 732 performances. The production was nominated for six Tony Awards including Best Musical in 1957. Jerome Robbins won the Tony Award for his choreography and Oliver Smith won for his scenic designs. The 1961 film adaptation was nominated for eleven Academy Awards and won ten, including Best Supporting Actor, Best Supporting Actress, and Best Picture.

Source: en.wikipedia.org | Photo: Leo Friedman



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Indexed in | Geïndekseer in

LISA (Library and Information Science Abstracts)
Library, Literature and Information Science (EBSCOhost)

Reproduction and printing | Reprodusie en drukwerk

Capitol Press

© Library Service © Biblioteekdiens SA ISSN 0 008 5790

Editorial policy

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

Redaksionele beleid

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

This editorial is penned with a heavy heart for, having reached the mandatory retirement age of 65, I have to leave my beloved **Cape Librarian** in someone else's capable hands. For many people retirement is the pinnacle of their lives — alas — I am not in that category and saying goodbye to the magazine after having spent many, many wonderful years at the helm with great supporting staff is a wrench. Having said that, I believe, as did Tennyson, that 'the old order changes making way for the new' and I fully realise that new blood may be exactly what the magazine needs. A very warm welcome to the new editor Braam Peens; a seasoned journalist and editor — and a booklover to boot — who I know will bring his own flair and style to the magazine. May he have as many enriching and exciting years with the magazine as I have had.

Which brings me to the staff — past and present — who have all played a major role in making the **Cape Librarian** well known in the library world. The list is too long to mention but a special thank you goes to my editorial team: Wynand Coetzee our graphic designer whose almost arid sense of humour sustained me many a day and whose creativity and stoic support has been invaluable; the ever-laughing and competent Szerena Knapp who ensures that the copy is always as faultless as possible; and Helga Fraser, the sub-editor, whose ability to think out of the box added a special touch to the magazine. A big thank you also goes to Dalena le Roux, our freelance proofreader whose meticulous proofreading skills were essential. And lastly to all the regular contributors — from the in-house book selectors to outside contributors, with a special mention to Dr Francois Verster — too many to mention by name but a sincere thank you from my heart for, without your input, the magazine would have been immensely poorer.

In this edition, on page 18 Verster presents a discussion between the well-known South African author Eben Venter (resident in Australia but a recent visitor to our shores) and author Rachelle Greeff on his new novel. In our question and answer series on page 22 we highlight SJ Naudé, a former corporate lawyer turned author who shares my sentiments about digital books: 'they don't seem to linger the way paper books do...'

A first is the research on profiling the library staff in the Western Cape by Helga Fraser, the results of which are published on page 48.

It is the year 2017 and the cataclysmic events of a hundred years ago marked a turning point in Russia's history and in his article on page 10 Dr Gustav Hendrich reflects on this historical event and its global implications.

There is, as always, much more to enjoy in this issue and I wish you a pleasant reading experience — now and always.

And now I am going to apply my mind to all those things, that people who retire say they do, and I wish you all a fond goodbye.

Grizell

The gentle art of Swedish Death Cleaning

by Pieter Hugo

If you are reading this, chances are about ninety percent that you are a librarian. If you are a librarian, chances are about ninety percent that you are a hoarder. A hoarder of books at least, but probably of other stuff as well.

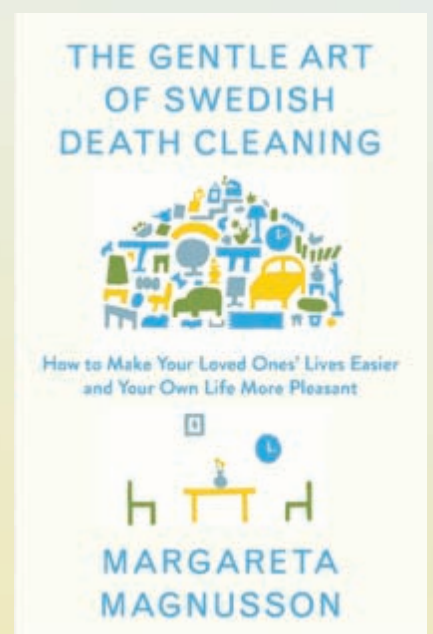
I should know. I am a librarian. We like to keep the things we love. And the things we loved. Those things we thought we loved and those we loved to love. We also keep the things we think we may love, with the best intentions to spend some future time with them. We even keep the things we used to love (but don't actually love anymore), because we have such wonderful memories about the time in which we loved them.

Added to all of these are the things our parents loved. We keep them because we loved our parents and those things remind us of them (even though we secretly hate those pink fluffy pillows!). And then there are the things we keep because we think our children would one day love to keep them as mementos of us...

Oh, the road to hell — or is it a house filled with clutter — is paved with good intentions, especially when it comes to all those bits and pieces we keep for that arty project we still want to finish one day. The screws, rusted nails, pieces of wood and balls of string. Shelves stacked with lappies, old school reports, and that matric school shirt with all your classmates' signatures on it. The list is endless.

Then I haven't even started on books yet! We keep the books we loved to read because we want to read them again one day. We want to introduce other readers to them. We sometimes just want to look at them, touch them, or remember how we felt while reading them.

We keep all the books we still want to read. The books we think we ought to read. The books we bought years ago because everyone read them at the





Shutterstock

time, but we didn't get around to reading them and now no one reads them anymore. We spent money on them and but now just can't get around to tossing them out.

We librarians have the added benefit of spending our daily lives among thousands of books. Then one day, your library shelves are too full (well, that one day has already arrived several years ago!) So you start weeding the shelves. What do you throw out? All the scruffy books and all the shelf sitters, but NEVER your beloved books. Why not? Because there is one of those rare book loving teenagers in your library who might just one day take your advice and actually read one of your old favourites. Forget about it!

Strangely, this seems to be the perfect time to buy one more book: **The Gentle art of Swedish Death Cleaning** by Margareta Magnusson.

Swedish death cleaning refers to the cleaning up of all the clutter of a lifetime after the death of your last parent. This is a painful job that most children dread. Margareta tells us to use those same principles to declutter our own lives. But it is not as morbid as the name suggests.

In fact, it is a process that will free your spirit from a lot of negatives, as well as the added benefit of freeing up lots of space in your home. She says: 'If you don't love it, lose it. If you don't use it, lose it.'

A model librarian does regular weeding in her library. You weed books that have not circulated in a long time, scruffy books and books containing outdated information. The same can be done at home. Professional organisers suggest that we throw one old item out to make space for every new item bought.

Look at your wardrobe. When last did you wear those pants? A year ago? Throw them out! Chances are that you won't wear them in another two years' time. The same applies to your shoes, linens, crockery, cutlery, kitchen utensils and furniture. You will suddenly see some items that are really not necessary and way beyond their 'use by' date. The effect on your house can be quite remarkable.

By now you should be well practiced in the process of Swedish death cleaning. Be bold. Tackle your storeroom or garage. Call a friend with a bakkie!

On the other hand, in this process you are bound to rediscover some long forgotten treasures.

If you love it, keep it, but...

Pieter Hugo is the deputy director of Municipal Support Services at the Western Cape Library Service



LIBRARIES | BIBLIOTEKE

Herbertsdale Library opens for business

On 26 September 2017 Minister Anroux Marais of the Western Cape Department of Cultural Affairs and Sport (DCAS) opened a new library in the rural town of Herbertsdale near Mossel Bay. The opening was held in partnership with the Mossel Bay Municipality.

The Herbertsdale community excitedly welcomed the library, which offers a wide collection of books, free internet access and an e-centre. The library will unlock new opportunities for the community as people will be able to use the facility to apply for jobs and access the quality services offered by the Western Cape Government.

Minister Marais said that the new library is a symbol of renewal, as well as a place of safety and literacy, where people can develop their talent and broaden their knowledge. She urged community members to take ownership of this new facility.



Mayor of Mossel Bay Municipality, Alderman Harry Levendal and Minister Marais cut the ribbon to officially open Herbertsdale Library

Skattejag in Piketberg



Piketberg Biblioteek het onlangs 'n 'Hide a book'-dag gehou. Personeel het tien van hulle geskenkte boeke op verskillende plekke in die dorp gaan wegsteek. Die boeke is spesiaal gemerk sodat die persoon wat dit kry, dit dadelik kon identifiseer as die biblioteek s'n. Die kinderboeke is in openbare parke geplaas, terwyl boeke vir volwassenes rondom die winkelsentrum by die Spar versprei is. Ons het ook 'n boek in die munisipaliteit se kantore weegesteek, wat deur ons munisipale bestuurder, Hanlie Linde, gevind is. Op die foto is Carmen van Wyk besig om van die boeke weg te steek.

Gerna Croeser, Biblioteekbestuurder,
Bergrivier Munisipaliteit

Swellendam Library Casual Day



Casual Day 2017's theme was Diversity. **Swellendam Library** staff gave recognition to the theme by focusing on the Muslim faith. Here are (ltr): Bianca Steyn, library assistant; Deidré Carelse, library manager; Natley Jacobs, library aid; Jennifer Jullies, senior library assistant; and Teresa Swartz, library assistant

Suurbraak Library upgraded



Suurbraak is an old mission town about 25km outside Swellendam. **Suurbraak Library** was established in 1995/6 and was housed in the conference room (43,55m²) of the then Transitional Council. In 2002 the Swellendam Municipality received a subsidy of R400,000 from the Provincial Library Service to build a new library. These funds were sufficient to alter and extend the municipal building into what is now the library. According to the 2004/5 Annual Report of the Library Service, Suurbraak had received another upgrade in that financial year.

The library hall was a result of a wish list completed in 2014/15. Swellendam Municipality received R1 million from Conditional Grant funding to build a library hall for Suurbraak. This money could also cover an upgrade for the library. An additional R400,000 was received for furniture

and equipment, which makes the facility one of the best-equipped and modern libraries in the greater Swellendam Municipality.

Planning commenced in 2015 with the following role players involved: DCAS, DOHS and Swellendam Municipality. Architect Brian Verwey did the plans for the upgrading and the contractor went on site in June 2016. Fifteen people were employed of which 50% were local labourers. The site was handed over at the end of November 2017. During this period, the staff were temporarily relocated to other libraries.

An inauguration ceremony was planned for 29 May 2017, but could not take place due to public unrest. The library staff was very disappointed because a lot of hard work had gone into the planning, invitations, preparations, exhibitions and entertainment for the occasion. Although there has been no official opening yet, the library had hosted its first library forum in July 2017.

Additional computers for the Rural Library Connectivity Project were taken into use in August 2017. It is the only institution in Suurbraak which has fax, scanning and copy facilities as well as internet access available to the public free of charge. The staff and the community are really proud of their achievement.

Statistics

- Membership (1st quarter): 867
- Circulation (1st quarter): 1,431
- Stock total: 10,988
- Staff: Senior library assistant, library assistant, library aid

Opening hours Monday to Thursday 08:00 - 13:15 and 14:00 - 17:00
Fridays: 08:00 to 13:00 and 14:00 - 16:00

Floor area

526m²

Celebrating their heritage



DCAS Library Service's Bonang Maruping and his son, Thabo are proud their 'BaSotho lefa' heritage

Barrydale Library says 'thank you'



The **Barrydale Library** recently received R15,000 from proceeds raised by the 'Barrydale in Bloom' project. From left to right are Rina de Villiers, senior library assistant, Lorraine Pretorius, library assistant and Suzette Plaatjies, library aid. Thank you Barrydale in Bloom!

Rina de Villiers, Barrydale Library

In the 'fake news' era, Americans increasingly value libraries

The library enjoys a treasured place in American culture. In post-revolutionary war-era America, public libraries provided information to low- and middle-class Americans who lacked access to literary salons or private book clubs. In the 20th century, libraries opened up new career opportunities for women who did not want to be teachers. Today, college tours traditionally show off magnificent lending institutions to lure starry-eyed prospective students (and that scene of Belle swooning over three floors of stacks in Disney's 1991 **Beauty and the Beast** continues to capture the hearts of young bookworms).

Libraries nevertheless have, in the past few years, been experiencing short-term declines in attendance. Between 2009 and 2013, library attendance fell by 8.2 percent. This drop may be due to the fact that, at the height of the Great Recession, many came to the library to search for jobs, so as conditions improved, that foot traffic decreased. Journalists have also noted that declining revenues primarily due to decreased local government funding and technological change have also played a role. But a new report from Pew suggests that libraries have become even more important information hubs for Americans — especially young ones — in the era of 'fake news':

In the report Pew finds that the majority of American adults — 61 percent — say their decision-making would be improved at least somewhat 'if they got training on how to find trustworthy information online'. In this bewildering world of real and fake news, a clear majority — 78 percent — believe that the library is still providing them with information that is 'trustworthy and reliable'. It's not just older generations who prefer this more traditional resource: Millennials are more likely to trust the library than all previous generations, including Generation X, Baby Boomers, and the Silent Generation.

Millennials are big fans of their local lending institutions in other ways as well. Eighty-five percent believe the library helps them 'learn new things', according to Pew, and 63 percent agree that it helps them 'get information that helps them with decisions they have to make' — both higher proportions than any other generation measured. This research aligns with findings from Pew released earlier in the summer: In June, the research center found that Millennials were the most likely generation in America to have visited a library and used a library website in the past few months. Clearly, young adults' constant access to social network news feeds and Amazon hasn't diminished the charm of browsing through the stacks to find the right call number.

The majority of Americans studied say that libraries help them 'grow as people' (65 percent) while a minority of Americans agree that libraries help them to focus on the most important elements in their lives (49 percent), to deal with a busy world (43 percent), and to deal with a world where it's hard to get ahead (38 percent). That last figure seems to suggest that most contemporary American library-goers aren't just visiting the library for the quiet place to chill, but for specific information needs.



Lucy Nicholson/Reuters

Overall, among African and Hispanic Americans, those with less than a high school diploma, and women were more interested in digital training than their white counterparts. Those interested in digital training overlapped with those who believe libraries are important resources: Women, Hispanic Americans, and those with less than a high school degree all reported more trust in and personal attachment to libraries.

The report supports previous findings that libraries are maintaining an important — and evolving — role in their communities in the digital age. The Institute of Museum and Library Services found that, despite short-term drops, by 2013 libraries had experienced a 17.6 percent increase in attendance since the previous decade. A 2013 study from Pew found that 90 percent of Americans still say that the closing of a library would have an 'impact' on their local community, with 63 percent saying it would be 'major'.

Pew's latest report shows that Americans — and especially young adults — perhaps increasingly value their local lending institutions as 'fake news' dominates the news cycle. Though Americans' thoughts on where they're getting fake news from are split along partisan lines, a majority are concerned that it is fostering confusion about basic facts. Digital reading material may indeed have reduced foot traffic to libraries in recent years — but it may also be prompting more people to stop by now, and in the near future.

This story originally appeared as 'In the "fake news" era, Americans increasingly value libraries' on Pacific Standard, an editorial partner site. (www.citylab.com/life/2017/09/in-the-fake-news-era-americans-increasingly-value-libraries/538662/?utm_source=nl__link5_090117&silverid=Mzc5OTYyNDYIMTkxS0, Katie Kilkenny)

Vredendal gets its slice of history

The next instalment of the Oral History initiative was rolled out at the Vredendal Community Hall. The event, hosted by DCAS in partnership with the Matzikama Municipality, celebrated the richness and diversity of the area. The day started with a special welcome performance by the Cadet School of Academy. Guests were also treated to a performance by the Griekwa riel dancers, traditional songs performed by students of the West Coast College and boeremusiek by the father-and-son pairing of Louis and Egbert Brink. DCAS's Museum Service screened a video of participants sharing their respective stories. The Minister of Cultural Affairs and Sport, Anroux Marais, encouraged community members to share their stories at their local libraries to ensure that these stories are preserved for future generations. The highlight of the day was the handing over of DVDs and framed Oral History posters to libraries in Vredendal, Klawer, Lutzville, Vanrhynsdorp, Ebenhaeser and Doringbaai. Minister Marais also handed DVDs to all participants involved in the project.



A music performance by Louis and Egbert Brink

Celebrating our rich and diverse heritage

DCAS partnered with the Department of Arts and Culture, the South African Book Development Council and the Laingsburg Municipality to launch National Book Week (NBW) in the Western Cape at the Matjiesfontein Community Hall. DCAS celebrated NBW from 4 to 6 September 2017 with a range of fun-filled reading-related activities. The 2017 theme *#OurStories* celebrates South Africa's heritage, its diversity and rich stories, while the *#Buyabook* and *#Readabook* awareness campaigns encouraged people to read and share books with those who do not have books.

The vibrant riel dance performance from Kuierkraal and upbeat hip hop performances by Ashwin 'Lyric' Hannes set the tone for the launch. Learners from Matjiesfontein Primary School and Cotlands kept the audience captivated with an engrossing role-play of the tale of the Three Little Pigs. Each year celebrities lend their names, time and energy to the campaign and travel as ambassadors across the country to speak about the role that books have played in their lives. Cape Town-based Kenno Lee participated as an ambassador at the launch and shared how reading ultimately helped him to achieve his dream of becoming an actor. Another highlight at the launch was the book donation to the Matjiesfontein Mini-Library, Laingsburg Library, Goldnerville Mini-Library and Vleiland Mini-Library.

DCAS shines at LIASA Conference

DCAS supported the 18th Library and Information Association of South Africa (LIASA) conference that took place in Gauteng from 2 to 6 October 2017.

LIASA is a non-profit organisation that unites and represents the interests of all library institutions and people working in the library and information services sector in South Africa.

The 2017 theme, *Re-envisioning the role of Library and Information Services*, encouraged delegates to reflect on the current state of libraries and librarianship and the future of library and information services in South Africa.

The exhibition village at the conference provided an opportunity for the Western Cape Library Service to proudly showcase the services offered, projects undertaken and publications and promotional material produced in support of its 371 affiliated public libraries with the other eight provincial library services, the National Library of South Africa as well as all Library and Information Science sector stakeholders attending the annual conference.



Helga Fraser and Neville Adonis at the exhibition village of the LIASA Conference



The vibrant riel dance performance from Kuierkraal set the tone for the launch in our province

User growth celebrated at Municipal Support Services seminar

From 21 to 22 September 2017 the Western Cape Library Service hosted the Municipal Support Services Seminar in Cape Town for library and finance related experts and authorities. This annual seminar saw representatives from 25 municipalities meeting with key role players from the national Department of Arts and Culture, Treasury, the Provincial Broadband Initiative and other stakeholders. Matters related to grant funding were touched on during the seminar and relevant aspects of enhanced library services were discussed.

Mr. Guy Redman, chief director for Cultural Affairs and Sport at DCAS, welcomed representatives and highlighted the importance of libraries as vital and accessible places that connect people and communities. 'Libraries are to become

places that shape the minds of youth and ideologies of communities to determine the direction of their lives, moving towards self-sufficiency', he said. Ms Cecilia Sani, director of the Western Cape Library Service, highlighted achievements, challenges and strategies with regard to delivering services across the province to its 371 library service points as well as extending the provision of internet access to 223 rural libraries. She was excited about the 26,383 new registered library users who were welcomed after the first quarter of this year. The official membership now stands at 825,084. 'Although we might have challenges with human and financial resources, we will continue to strive to provide the best possible library service to the public,' she stated. Deputy Director for Municipal Support Services, Mr Pieter Hugo, explained that DCAS receives funds from the Conditional Grant for Community Libraries from national government and that it is the responsibility of the Library Service to manage and transfer these funds to the various municipalities in the Western Cape. The Chief Director for National Archives and Libraries of the national Department for Arts and Culture, Ms Nomaza Dingayo, former director of the Western Cape Library Service, shared her views on the current status and the way forward with regard to the Conditional Grant for Community Libraries. Both Redman and Sani showed their gratitude towards librarians and support staff across the province for making the Western Cape Library Service the 'best provincial library service in South Africa'.



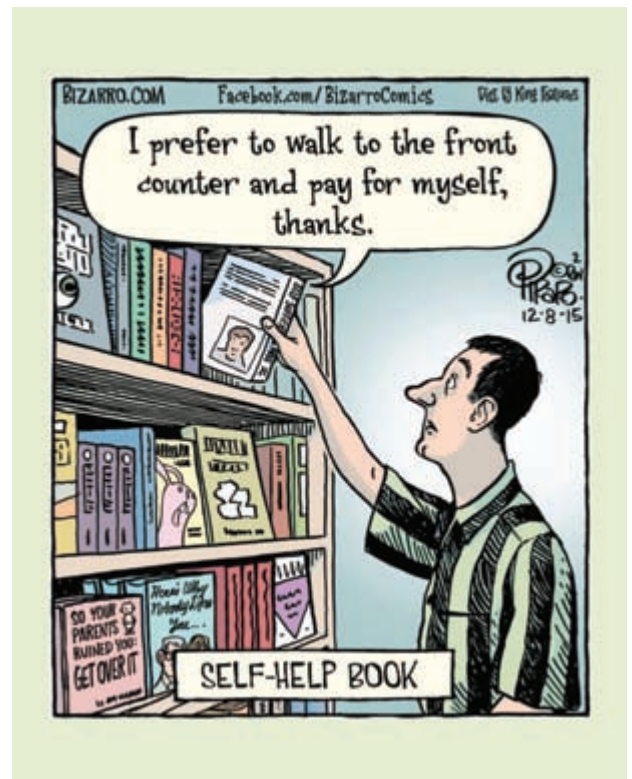
Cecilia Sani, Guy Redman, Nomaza Dingayo and Pieter Hugo set the tone for the official opening of the seminar

Annerie Pruis-Le Roux, DCAS Communication Service

OUR SERVICE TO LIBRARIES

Featured here are publications distributed to the libraries in the Western Cape.

- 13th annual Baxter dance festival poster (Baxter Theatre)
- Retinal degenerative disorders brochure (Retina South Africa)



In celebrating the **Cape Librarian's** 60th anniversary, we publish the first editorial of each ten year period. In this issue we feature January 1997.

EDITORIAL

I trust that all and sundry have recovered from the festivities that are part and parcel of the silly season and which seem to be forever on the increase. It has for some time now been apparent to me that the true meaning of Christmas is very often totally lost among the tinsel and gift-wrap under the Christmas tree...

Be that as it may, we have arrived in 1997 and are rearing to go — however, it took mounds of effort and energy to bring to you a magazine packed with hopefully interesting reading matter to keep you going for the next two months. As I mentioned last year the Cape Librarian will in future only be published bi-monthly.

You may notice a few innovations — one of which is on our cover, the inspiration for which can be seen on the exterior of our head office building in Cape Town. A frieze of six relief panels in stone by sculptor Lippy Lipshitz runs along the façade facing onto Hospital Street. Each panel has two figures in profile turning inwards and depicting an aspect of the Arts — literature, photography, music, dance, drama and painting and each month we will be featuring a different aspect of the Arts. You will also notice a few changes in format. We have, for example, included a series on the restructured regions and a column on CPALS dealing with the latest developments.

At the end of January we say goodbye to our director, Frans van der Merwe, who after 31 years has certainly become a household name in the library world. He will be missed by many and his positive approach towards this magazine, for which he has always had a soft spot, will be sorely missed. Our best wishes go with him for the years ahead.

We also take leave of a number of other staff members who have over the years become part of the furniture in the Library Service, amongst others, assistant director Johan du Plessis and librarian Wouna Rabe. There are also many other librarians and staff of public libraries who are also leaving the library world — too many to mention each by name. Read on page 3 of the News how hard the Library Service and public libraries have really been hit and that so early in the year. I say hard hit because the loss to the library world of many many years of experience and concomitant knowledge of library matters can never be replaced. We nevertheless extend a hearty welcome to all the newcomers and good luck for the challenges that lie ahead. Until next time then.

Grizell Azar-Luxton

40 years ago ... | 40 jaar gelede ...

- A survey was done on the popularity of paperbacks in public libraries:
 - Mary Anne Newton: 'The selection of paperbacks has been extremely good. Mainly good authors received, for example, R Ludlum, M Stewart, H van Slyke and C Cookson. Very little rubbish (I think we've had two cowboys and one Lucy Walker).'
 - Ilse Swart: 'We would like more copies of best-sellers and more promptly, if possible.' She continued to list popular titles of those that arrived many months after the initial request.
- Mary Kleinschmidt voer 'n onderhoud met Mev H Botha van Kakamas. 'Wat ek nou vreeslik baie geniet is die werk met bejaardes. Die bejaardes het niks om te doen nie en nêrens om te gaan nie. Nouja, ek pak maar 'n koffertjie vol boeke en dan gaan ek die bejaardes besoek in my vrye tyd. Nou is daar mense wat gesien het ek sukkel-sukkel met die koffertjies vol boeke en ons gaan 'n teewaentjie met groot wiele aanskaf.'
- Die Pacaltsdorp Biblioteek word geopen. Pacaltsdorp is vermoem na eerwaarde Carulus Pacalt wat in 1813 met sendingwerk begin het. Die eerste bibliotekaris was Mnr JJ Jacobs en Mev GC Lello sy assistente. Pacaltsdorp is die eerste munisipaliteit in die George-streek om 'n biblioteekdiens deur middel van 'n provinsiale subsidie aan die gemeenskap te lewer.
- The Library Service had an agreement with the Administration of Coloured Affairs to send books to schools throughout South Africa. During August 1977 more than 150,000 books were sent. Selection was done by the Administration of Coloured Affairs and the processing and despatch of the books by the Acquisitions, Cataloguing and Processing Section of the Library Service.
- The *World at War* series was bought on film for the Library Service. It was one of the first series that brought South Africa to a standstill when it was shown on TV (not to mention **Dallas** and **Heidi!**)

20 years ago ... | 20 jaar gelede ...

- In Oktober 1991 kondig die **KB** aan dat die Kaapse Provinsiale Biblioteekdiens beoog om te rekenariseer. Die grootste taak sou wees om die 6,250,000 items materiaal van biblioteke en streke aan die databasis te koppel. 'Ons bereken dat dit nagenoeg 6,000 Maandae sal neem om die ses miljoen items een-vir-een van die rak te haal, drie strepieskodes in te plak en weer terug te sit,' het die Biblioteekdiens se assistentdirekteur, André Steenkamp, destyds voorspel.
- In Desember 1992 berig die **KB** dat daar sedert 1972 128 nuwe biblioteke gebou is in gemeenskappe wat nie voorheen standaard biblioteekgeriewe gehad het nie. Dit is vermag deur die uitreik van subsidies aan munisipaliteite vir die oprig van nuwe geboue.
- 1993 saw a new editor, Grizell Azar-Luxton, being appointed. She would stay at the helm until September 2017. In her first editorial she stated: 'I can say with conviction, however, that from day one it has been obvious to me that to be part of the very dynamic and inspired team that puts this magazine together can only be fulfilling to a degree as yet not experienced by me. I am looking forward to providing you with interesting, thought provoking and productive reading material.'
- Stefan Wehmeyer (yes, that's me) wrote an article during 1995 in which he compared library statistics of the nine newly-established provincial library services. The numbers showed that the Western Cape had the most libraries (290), followed by Gauteng in second place with 263 libraries.
- In 1999 het die millennium-koors oral posgevat. 'J2K' laat almal se broeke bewe en veroorsaak dat mense blikkies tuna en sousboontjies opgaan uit vrees vir die omvang van die beweerde verwoesting wat die millennium-kewer sou saai. 'n IT-konsultant, Albert Burger, skryf in 'n artikel: 'Die jaar 2000 mag in chaos afskop. Stel u voor wat sal gebeur as Eskom misluk en daar is niks krag nie. Niks sal werk nie. Of wat sal gebeur as die waterverskaffers nie water kan lewer nie? Geen water in 'n kraan nie en nog minder vir dop-en-dam.' Klink dit bekend?

Through Massie's eyes the Russian Revolution of 1917

by Gustav Hendrich

The year 1917 marked a turning point in Russia's history with events that brought about cataclysmic change in the biggest country on earth and had global implications. As our current year marks the 100-year centenary of the Russian Revolution, it is appropriate to reflect on this groundbreaking historical event. Numerous books, journal articles and monographs of this Russian saga were published, and today libraries possess extensive collections available to the public. One such book is the renowned masterpiece **Nicholas and Alexandra** by the American historian and prolific writer, Robert Kinloch Massie.

Massie's interest in the history of the Russian royal family, the Romanovs, was piqued after his eldest son was diagnosed with haemophilia — the same incurable illness that Alexis, Tsar Nicholas II's only son and heir to the throne, suffered from. Massie aimed to create awareness about the dreaded disease and to unravel the effects and misfortunes it had on the Romanovs. His research into the diaries, memoirs and letters gradually expanded into a desire to not merely describe the Romanovs' struggles and the influential role of the 'mad monk' Gregory Rasputin with his alleged hypnotic healing powers, but to also give a detailed analysis of the Russian Revolution. Massie clearly stated his intention as author: 'the writing of this book is the result, like most things in life, of a consequence of fate.'

Massie's contribution to the historical writing on the Romanovs and the revolution is exceptional, proven by worldwide sales of more than six million copies after the publication of **Nicholas and Alexandra** in 1969.

Born in Kentucky in the United States and graduating from Yale University, he embarked on the path of documenting

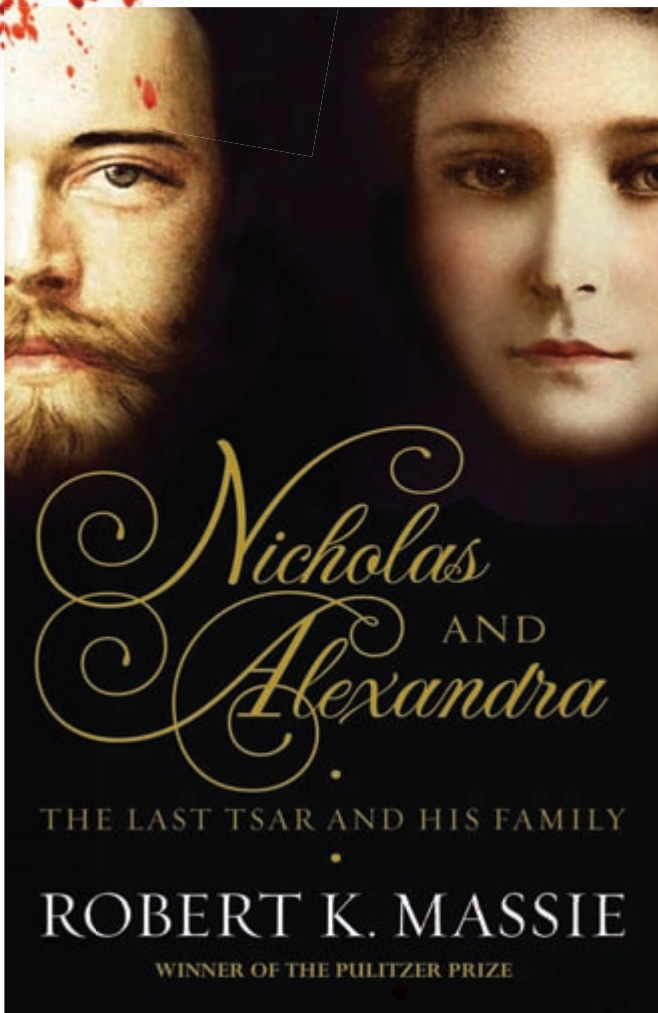
history, specialising in the history of the Russian royal family. Other notable works from his pen include **Peter the Great** — which earned him the Pulitzer Prize for biography — and **Catherine the Great**, although Massie would undoubtedly be remembered for his colossal work on **Nicholas and Alexandra**.

Two events stand out in this book and are crucial in elaborating on Massie's perceptions of the Russian Revolution; namely the fall of the Tsar and the rise of Lenin.

On the fall of the Tsar

Nicholas II, the Tsar of All the Russias, had ruled over millions in an immense empire covering one sixth of the landmass of the earth. Yet his critics described him as a weak, shallow and one-dimensional figure, as 'Bloody Nicholas', who presided over a corrupt monarchy. Massie provided a more compassionate view of the Tsar as a 'good man' who had personal charm, gentleness, love of family, deep religious faith and strong Russian patriotism. Nonetheless, Massie admitted that '... amongst leaders like Peter the Great, Lenin and Stalin — Nicholas was not a great Tsar'.¹

Before his coronation in 1896 the young Nicholas confessed his self-doubt to his brother-in-law, Grand Duke Alexander, when he stated: 'I am not prepared to be a Tsar. I never wanted to be one. I know nothing of the business of ruling.'² His disinterest and resultant carelessness would prove to be the reason for the underlying cracks in his leadership. Evidence of this was his untroubled attitude when, after being informed by telegram of the sinking of his Imperial fleet at Tsushima in the war with Japan in 1905, he crumpled it up and went off



to play tennis. Humiliation in war, poverty and the rising tide of revolutionary change created grave problems in Russia. His attempts to reform and address grievances proved ineffective.

The First World War broke out in August 1914. Unprepared and badly equipped, the Russian army, some soldiers without rifles, marched to the front. Their participation was catastrophic with mass slaughter by German guns. By 1917 it was reported that 'the army was drowning in its own blood'. Back home there were severe food and fuel shortages.

The capital of Petrograd (now St Petersburg) erupted in revolution during the bitter winter of March 1917 (February according to the old Russian calendar). It began at the bakeries where hungry women queued in endless lines in the freezing streets, pleading for bread.³ Unwilling to wait any longer, the long-suffering women revolted on 8 March, International Women's Day, to demonstrate their discontent.

The bakeries were sacked. Workers joined in as factories were closed down and soldiers left their stuffy, smoke-filled barracks after listening to speeches made by revolutionary agitators. Street disorders quickly turned violent as the tsarist Volhynian regiment opened fire, killing 200. However, when the revolt continued the next day, many soldiers, realising the futility of shooting, decided to join the demonstrators.⁴ Even the trustworthy Cossacks refused to use their whips and disappeared amongst the masses.

Nicholas cabled General Khabalov from his headquarters in Mogilev: 'I order that the disorders in the capital shall be ended tomorrow.'⁵ But it was too late: the entire Petrograd garrison disintegrated. Attempts by Khabalov to form a special detachment failed as they too joined the demonstrators. Whole regiments revolted; soldiers shot their officers and threw in their lot with the working people. After the seizure of the arsenal, rifles were distributed, leaving the remaining tsarist troops helpless. Government and law buildings were set alight and prisons opened to free prisoners.

Armoured cars with soldiers perched on top roared up and down the streets of Petrograd, while people waved red flags, shouting 'Down with the autocracy'.⁶ As the February revolution swept through the capital, the last bastion of resistance, the majestic Winter Palace was captured before the loyal troops fled. The tsarist government had collapsed completely.

All alone, having left his family behind, the Tsar received news of the revolution. At the demand of the provisional government of socialists, liberals and soviet communists a telegram was sent to Nicholas while he was in his imperial train at Pskov. The message urged Nicholas to abdicate voluntarily. He was stunned, though emotionless, and made the mind-boggling remark: 'I shall take up dominoes again in my spare time.'⁷ This typified his foolhardiness.

Massie described how, after Nicholas had read the message, his face 'became white, he walked to the window; while inside his carriage no one spoke, and most of those present could scarcely breathe'.⁸ Influenced by his generals, and for the sake of preventing a civil war, he decided to abdicate. Thus, at 15h00 on 15 March, Nicholas signed a form of abdication, thereby not only signing away the right of Alexis to rule, but also the 300-year old Romanov dynasty. Afterwards Nicholas wrote a heartfelt message: 'For the sake of Russia, and to keep the armies in the field, I decided to take this step ... left Pskov at one in the morning. All around me I see treason, cowardice and deceit.'⁹

For the Tsar the shedding of power came as a relief as he longed to be reunited with his beloved family, but for his closest contemporaries it was heart-breaking. The saddest

occasion was the ceremonial farewell to his army and his most loyal Cossacks at Pskov, some weeping. Nicholas thanked his officers and begged them to forget all feuds. On 21 March Nicholas had his last supper with his crying mother before being instructed to depart with the express train. As the train departed the staff at headquarters saluted him. Nicholas became a prisoner, and together with his family, was eventually brutally executed by Bolsheviks in Ekaterinburg in 1918.

Massie emphasised that the tragedy of the last Tsar was essentially that 'he appeared in the wrong place in history ... and in the gigantic storm which swept over Russia, he and all he loved were carried away'.¹⁰

On the rise of Lenin

Vladimir Ilyich Ulyanov, later using the pseudonym Lenin, was born in 1870 in Simbirsk. As the son of a school teacher he had an idyllic childhood, playing in the woods of the Russian countryside. After his brother Alexander was hanged for plotting to assassinate the Tsar, the young Lenin was filled with resentment, seeking revenge against Tsarist rule. As an intellectual and a talented student he earned a law degree, but also studied political philosophy. It was in 1888 that he first read the German philosopher Karl Marx's work in which he predicted the collapse of capitalism.¹¹ Lenin was attracted to his theory as it seemed to offer equality, and sought to implement this theory that Marx had devised.

In 1897 he was arrested by the Tsarist police and exiled to Siberia, but speedily re-emerged to draw the revolutionary movement or Bolsheviks, meaning majority, together. During the revolution of 1905 Lenin fled to Switzerland while feverishly plotting to overthrow Tsarist rule. While in exile he heard of the terrible First World War and the loss of millions of Russian soldiers.¹² After the 1917 February Revolution a provisional government under the socialist leadership of Alexander Kerensky was set up, but it was regarded as too liberal, with unclear policies.

Lenin became desperate to return to Russia. Negotiating with the German minister in Berne, a politically-inspired plan was made to send him back. Massie argued that this bizarre arrangement was sheer military necessity in that, whereas the provisional government sought to continue the war, Lenin promised the Germans he would make peace. The Germans reckoned that if his transfer was a failure his presence in Russia would cause revolutionary turmoil. Receiving \$10 million, Lenin left Zurich in a sealed train and was daringly sneaked into Russia. The crucial moment came when, on 16 April 1917, he arrived at the Finland Station in Petrograd where he stepped into a sea of red flags and received a tumultuous welcome.¹³ In a regretful tone Winston Churchill remarked 'the German leaders [had] turned upon Russia the most grisly of all weapons. They transported Lenin in a sealed truck like a plague bacillus from Switzerland to Russia'.¹⁴

Calling for revolution, Lenin climbed on an armoured car and drove through the streets towards the Bolshevik headquarters where he addressed a cheering crowd, saying that 'the war was shameful imperialist slaughter'. But not all the Bolsheviks readily accepted his doctrine, as some murmured that his speech was 'the raving of a lunatic'.¹⁵ It took sheer persuasion to gain ascendancy over his colleagues and during the night, after his arrival at the All-Russian Conference of Soviets, Lenin issued his famous April Theses.



'The last inspection' by Pavel Ryzhenko. Tsar Nicholas II inspects the Cossacks of the Konvoy at Pskov after he abdicated



'From the Russia of the new economic policy period there will arise a socialist Russia (Lenin)' poster by Gustav Klutsis



The Bolshevik-dominated Soviet government was established in October 1917, with Lenin as chairman

He told the crowd what they wanted to hear, demanded an end to the war and proclaimed: *'Peace, land, all power to the Soviets.'*

From April on Lenin hammered at the provisional government and gained massive public support. Furthermore, after a major Russian military defeat the Bolsheviks rose on 16 July and demonstrated, carrying banners proclaiming 'Down with the war! Down with the provisional government!' The revolt was crushed and Lenin was forced to flee to Finland. Nonetheless, his enormous determination persisted and when October arrived he called for immediate protest in Petrograd. He finally succeeded in outmanoeuvring Kerensky's government and during the night of 7 October 1917 the Winter Palace was stormed. With scarcely a shot being fired the remaining ministers were forced to resign. The Bolshevik Revolution was a resounding victory. Lenin gained immense power and established the world's first communist regime, the Soviet Union.

It was a critical turning point in history as Lenin's ideology was to be propagated worldwide. Fulfilling his promise, he signed the peace-treaty of Brest-Litovsk with the Germans, thereby retreating from the war.

After a lifetime of struggle he died in 1924. His body was embalmed and preserved in a mausoleum on Red Square in Moscow.¹⁶ Notwithstanding the collapse of the Soviet Union in 1991 and consequent demolition of much of his statues, Lenin is still regarded by Russians as a great leader. On his legacy Massie stated that 'the rise of Communism, brought by Lenin to Russia, its roots there and the spreading of its doctrines and power around the globe are the pivotal historical events of our time'.¹⁷

Today Massie is still an ardent historical writer. His contribution to our understanding of the Russian saga remains incalculable. Massie encapsulated his final opinion in his epilogue: 'Why Lenin triumphed, why Nicholas failed, why Alexandra placed the fate of her son, her husband and his empire in the hands of a wandering holy man [Rasputin], why Alexis suffered from haemophilia — these are the true riddles of this historical tale.' At least, Massie boldly attempted to address these mysteries objectively and reflected upon the intricacies of the Russian Revolution.

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Dr Gustav Hendrich is an archivist in the Western Cape Archives and Records Service



Prince Albert

'n klein dorpie waar groot dinge gebeur

deur Marlene Malan

Prince Albert is 'n dorp van gewels en brakdakkies, leivore en vetplanttuine — 'n oase in die middel van 'n halfwoestyn waar olywe, vye, druiwe en Angorabokke floreer. Die Robert Gordon-koppie teenaan die dorp is die uitkykpunt as jy tot ver anderkant die Karoo-horison wil sien, en die hotelstoep is jou basis as jy meer wil weet van die jongste dorpsgebeure.

Maar Prince Albert in die Groot-Karoo is by uitstek 'n kultuurdorp met 'n kunsgalery waar van die land se topkunstenaars gereeld uitstal en tydens 'n jaarlikse boekefeese wat in November plaasvind, stel van Suid-Afrika se bekendste skrywers hulle boeke bekend.

Dis nie vergesog om die Fransie Pienaar-museum as die dorp se anker te beskou nie. *Omhels kulturele inklusiwiteit* was vanjaar die vaandel waaronder Wes-Kaapse museums meegeeding het toe die provinsiale minister van Kultuursake en Sport, Anroux Marais, kultuurpresteerders vereer het. Wat dié toekenning nog meer besonders vir dié Karoo-museum maak, is dat die museum van die Universiteit van Stellenbosch sy teenstander in die kategorie was.

Van die oorwegings vir die Fransie Pienaar-museum se wenposisie was sy omvattende uitstallings wat verlede en hede saamsnoer. Dit, sê die kurator Lydia Barrella, is een van die belangrikste doelstellings van 'n museum — dit moet 'n plek wees waar 'n *hele* dorp en omgewing se verlede bewaar, vertoon en lewend gehou word, nie net selektiewe dele daarvan nie.

Daar is 'n paar dinge wat opval wanneer jy by die voordeur instap: Elke vertrek spreek van orde, alles is geëtiketteer, die geskiedenis van die dorp oor die afgelope drie eeue word vertoon en vertel en die bewaringsinisiatiewe van die dorp en sy omgewing word belig. Lydia wys my die navorsingsargief waar nagraadse studente dikwels inligting opdiep. 'Navorsers gebruik die museum se argief gereeld, en die versamelings groei steeds. Die museum is vir seker 'n aktiewe deel van die toerismeaanbod van ons dorp, en toerisme is — benewens landbou — die groot



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ekonomiese platform waarop die gemeenskap gebou is. Die Fransie Pienaar bied inligting vir navorsers wat goed bewaar en geliasseer is,' sê sy.

'Dis die enigste bewaarplek van artefakte wat dateer uit die voorkoloniale tyd, sowel as van dokumente van die ontwikkeling van die dorp se kultuurgeskiedenis oor meer as 250 jaar. Dit word as 'n opleidingsentrum vir studente in museumkunde beskou.'

Lydia noem die mooi gebou met sy kamers vol skatte 'n 'kultuur- en natuurhistoriese museum', want 'die Fransie Pienaar vertel ook van die omgewing en sy plantegroei, en die geskiedenis wat deur die klippe en kliprantjies ontsluit is'.

Wat egter die blywendste indruk laat, is die Fransie Pienaar-museum se omvattende boekeaanbod oor die dorps-geskiedenis, die omgewing, die boustyle en argitektuur, die stories van Die Hel — of Gamskaskloof, van die kos, kosstyle en plante eie aan die omgewing, en oor die oudste inwoners van die streek, naamlik die Boesmans en Hottentotte (of Khoikhoi). 'n Mens vind steeds oorblyfsels van hulle kultuur in die distrik,' vertel Lydia.

Dié kundige en ingeligte vrou is 'n lopende ensiklopedie. Sy ken die geskiedenis van die omgewing van die vroegste tye op die punte van haar vingers; so ook die families wat die grootste bydraes tot die opbou van die omgewing gemaak het, elke museumstuk en elke boek. Sy is in 1995 permanent in dié pos aangestel, en volg in die voetspore van drie groot name — Fransie Pienaar, Helena Marincowitz en Frieda Haak. Dié drie vroue het dekades lank toegewyd gewerk om Prince Albert se geskiedenis te bewaar en op te teken. 'Ons maak egter



Fransie Pienaar, na wie die museum vernoem is



(bo) Van die boeke oor die dorp en omgewing word deur die museum verkoop om 'n inkomste te help genereer

(links) Die skilderagtige dorpie Prince Albert in die Groot-Karoo

baie staat op die hulp van vrywilligers wat net so hard werk om ons geskiedenis te bewaar en in boekvorm uit te gee. Ons het 'n dorp vol kundiges wat hul tyd en kennis gratis gee om die museum te help om die kultuur en natuur van ons gebied te dokumenteer, soos die Prince Albert Kultuurstigting en die Vriende van die Museum.'

Die pronkstuk van die boekery is dié van die dorp en omgewing, geskryf deur inwoners soos die argeoloog dr Judy Maguire, die storieverteller en onderwyseres Ailsa Tudhope, die natuurkundiges prof Richard en prof Sue Dean en die joernalis, Prince Albert ATKV-voorsitter en eiendomsagent Denise Ohlson. Die inhoud is wyd uiteenlopend en wissel van onderwerpe soos die vroeë inwoners, die geskiedenis van die vergete buurt Rooikamp (waaruit die bruin inwoners jare gelede verwyder is), die argitektuur met veral sy gewels en die bouers van die dorp, persoonlikhede soos die kleurryke Outa Lappies (oftewel Jan Schoeman) en die kunsskilder Hekkie Moos, die Swartberg en die verkenningsstogte van Robert Jacob Gordon (1743 - 1795), na wie die dorp se bekende koppie vernoem is. Gordon se nalatenskap en invloed op die dorp is oral sigbaar in die museum.

Hier word ook deur tekste en foto's die verhaal vertel van Prince Albert, gebore in 1819, na wie die dorp in 1845 vernoem is. 'In 1867 het sy vrou, Koningin Victoria, die boek **Speeches and addresses of his royal highness the Prince Consort** aan

die plaaslike biblioteek geskenk. Tydens die jubileum-viering van Koningin Victoria het die dorp toe 'n telegram van gelukwensing aan haar Koninklike Hoogheid gestuur.'

In 1762 is die leenplaas De Queekvallei aan die landbouer Zacharias de Beer toegeken. Die plaaslike NG gemeente is in 1842 op die plaas gestig, en dit was ook die stigtingsdatum van die dorp wat bekend gestaan het as Albertsburg. Toe, in 1845, is die dorp amptelik vernoem na Prins — of Prince — Albert.

'Die permanente, sterk waterstroom uit die berg en die vrugbare grond het Zacharias, 'n ywerige boer, in staat gestel om binne 'n baie kort tydjie 'n pragtige plaas aan te lê. Toe Robert Gordon Queekvallei in 1778 besoek het, was dit reeds 'n gevestigde plaas. Hy was die hoof van die garnisoen aan die Kaap en hy het die Goewerneur van Plettenberg vergesel op een van sy binnelandse reise deur die uitmergelende Karoo. Hulle was verheug toe hulle op die plaas aankom,' skryf Lydia in '**n Voëlvlug deur Prince Albert**, wat nie net die omgewing se geskiedenis bondig vertel nie, maar ook meer oor die natuurskoon, die gemeentestigting en die dorpsontwikkeling. Maar veral ook oor die goudvonds van 1870 — altesame 70 gram wat op die plaas Spreeuwfontein opgetel is. Daarna is nog 'n klontjie in 1891 op Kleinwaterval opgetel. Die gouddelwery het in 1896 doodgeloop, toe omtrent geen goud meer hier gevind kon word nie.

Maar uiteindelik is dit Fransie Pienaar (gebore Harmse) wie



Marlene Malan

Die kurator, Lydia Barrella, in die argief waar navorsingstudente baie ure deurbring



Marlene Malan

Die Fransie Pienaar-museum



Marlene Malan

Die dorpskoerant, die *Prince Albert Vriend/Friend*, het die eerste keer in 1912 verskyn. Alle eksemplare word in die museum bewaar



Marlene Malan

Alle vuilgoeddromme in die dorp, soos die een voor in die foto, beeld 'n stukkie van die dorp en omgewing se geskiedenis uit

se teenwoordigheid jy die sterkste aanvoel as jy tussen die pragtige, statige meubelstukke, ornamente, portrette, foto's en boeke deurstep. Sy het, net ná haar troue in 1916 met Gideon Pienaar, 'n boer, allerlei versamelings op hul plaas, Lammerkraal, begin en dorpenaars het oudhede na haar aangedra vir bewaring. Met die egpaar se aftrede in 1956 het sy die versamelings na hul dorps huis verskuif, en later het die plaaslike NG kerk 'n saaltjie hiervoor tot haar beskikking gestel.

'Die versameling het al ses keer verhuis, soos dit groter gegroei het. Nou word dit gehuisves in die huis wat voorheen die Haak-familie se woning was en The Oaks genoem is. Die huis is in 1906 deur Jan Haak gebou, en van 1957 tot 1978 was dit die plaaslike hospitaal', vertel Lydia. Maar nadat die nuwe hospitaal gebou is, het The Oaks leeggestaan. Die munisipaliteit het ingegryp toe daar sprake was dat die gebou gesloop sou word, en dit gerestoureer. In 1982 is die Fransie Pienaar-museum hier gevestig.

Die museum word bestuur deur 'n beheerraad, en die Wes-Kaapse Departement van Kultuursake en Sport help geldelik deur 'n jaarlikse, kleinerige subsidie. Die plaaslike munisipaliteit help ook deur nie elektrisiteit- en waterrekeningte te hef nie. Dit is Lydia en haar spannetjie van vier wat hierdie kultuurskat aan die gang hou — deur die museumwinkel waar boeke,

skildery- en sketsafdrukke en lekkernye verkoop word, deur witblits-en-roosterkoek-aandetes te hou en om voortdurend nuwe idees uit te dink om uitgawes te dek. Daarom speel toeriste so 'n groot rol, sê Lydia. Hul toegangsgeld van R20 (volwassenes) en R10 (leerders) is alles bydraes om een van die Groot-Karoo se uitsonderlikste geboue vol verhare van die verlede lewend te hou.

Vir meer inligting skryf aan fransiepmuseum@lantic.net of bel 023 541 1172.

Besoektye

Maandag tot Vrydag: 08:30 – 13:00 en 14:00 – 16:30
Saterdag: 09:30 – 12:30, Sondag: 10:30 – 11:30

Marlene Malan is 'n vryskutjoernalis, -vertaler en -taalversorger en woon in Prince Albert



Die konsepte van 'blou' en 'skryf' ontbloot

Eben Venter en Rachelle
Greeff by Protea Boekwinkel
Stellenbosch

deur Francois Verster

Eben Venter, bekroonde skrywer wat sedert die 80's in Australië woon, het op 12 Augustus met Rachelle Greeff, eweneens 'n veelbekroonde en gewilde skrywer, by Protea Boekwinkel op Stellenbosch oor sy nuutste roman gesels. Die winkel was propvol boekliefhebbers, met skrywers soos Ingrid Winterbach en Karin Brynard in hul midde. Greeff het genoem dat daar ook jong skrywers teenwoordig was, wat 'n mens laat besef het dat hierdie soort aandag op 'n besondere belangstelling in 'n besondere skrywer dui – in 'n tyd waar genre-literatuur soos 'kimmies' uiteindelik hulle regmatige plek in ons boekewêreld ingeneem het, is dit steeds waar dat 'ernstige' skrywers 'n belangrike plek in hierdie milieu beklee.

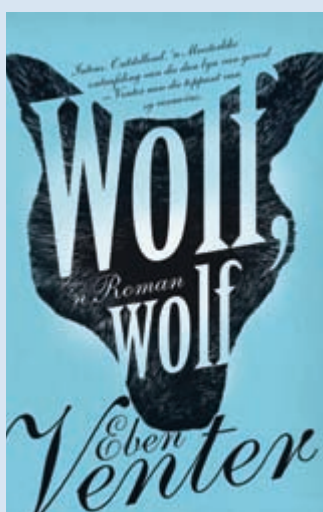
Ek moet nou al bieg dat ek min van Venter se werk gelees het, maar nou, nadat ek na sy gesprek met Greeff geluister het, sal daardie boeke soos ***Horrelpoot** en ***Wolf, wolf** binnekort nadergetrek word – maar nie voor ek sy nuutste, ***Groen soos die hemel daar bo**, gelees het nie. Want niemand wat hierdie boeiende gesprek aangehoor het kan anders as om nuuskierig te wees nie: oor die spel met woorde, veral die woord (eintlik begrip) 'blou' is glo in die teks verweef, terwyl daar ook deurlopende temas is, waaronder temas wat reeds in vorige boeke ondersoek is. Die pa-seun verhouding byvoorbeeld. Dit het my dadelik aan die skrywer herinner wat die vorige Saterdag by dieselfde plek gepraat het, naamlik Etienne van Heerden, wat ook met temas werk wat jy in verskillende van sy werke raakloop – sirkusse, die Karoo, Amsterdam, familiebande, om enkeles te noem.

En ek spring gou eers ná die vraetyd aan die einde van die gesprek, waar een van die ontlukende skrywers in die gehoor, Lize Albertyn, aan Venter gevra het of hy nie bang is hy herhaal idees wat hy lankal uit sy notaboeke gebruik het nie.





Stephen Fourie



Sy antwoord was dat hy baie idees nooit weer sal gebruik nie en dat hy altyd probeer om nuwe temas te pak. So is hy nou eers klaar met mense, het hy glimlagged gesê, en gaan hy nou oor diere skryf.

Hy durf nuwe temas aan, maar sekere temas bly steeds in sy werk eggo. Die skrywer Mike Nicol het by vanjaar se Franschhoek Literêre Fees gesê elke skrywer skryf maar keer op keer één storie oor, net uit verskillende hoeke. Dit is sekerlik waar van sommige skrywers, maar soos Venter gesê het, skrywers verskil ook. Dat daar idees en konsepte en gevoelens is wat deel van elke mens is, is waar, en dit kan uiteraard 'n individu se lewensuitkyk sterk beïnvloed, so hoekom sal jy nie daarvoor skryf nie? Venter het gesê dat hy oor die jare deur sy skryfwerk berusting oor sekere dinge kon kry, want hy kon iets soos persoonlike verlies sodoende verwerk.

Iemand anders het gevra of hy aan die lesersmark gedink het toe hy sy nuutste boek geskryf het, oor byvoorbeeld wat aanvaarbaar sou wees in die verlede teenoor die hede. Venter het geantwoord dat hy vroeër dalk selfsensuur toegepas het,

maar nie hierdie keer nie — nou skryf hy wat hy wil, en as mense nie van die boek hou nie, is dit hulle reg. 'n Mens kry die idee dat hierdie sensitiewe man (hy is nou 63, maar lyk heelwat jonger) 'n punt in sy lewe en loopbaan bereik het waar hy gemaklik met homself is en met sy verhouding met ander mense, insluitend die leserspubliek. Hy sê dat hy wel nou in Australië gepubliseer word, maar dat dit moeilik is om 'n voet in die deur te kry by enige mark, ook daardie een. Hy dink Australiërs weet min van Suid-Afrika, verstaan ook min en gee nie juis om vir ons kwessies nie. JM Coetzee is een van min skrywers van hier wat tot dusver daar naam gemaak het.

Nietemin, die feit dat Venter nou al dekades lank daar 'in Engels leef', speel 'n groot rol in sy skrywersbestaan. Hy maak sy notas in Engels en begin gemaklik raak om homself as romansier in Engels uit te druk — hy sê hy maak steeds grammatikale foute en daarom word die teks eers taalversorg voordat dit na 'n uitgewer gaan. Hy skryf dus die roman eers in Engels en vertaal dit dan self in Afrikaans. Hy dink dat die twee tekste aparte entiteite is en jy nie regtig van 'n oorspronklike



Rachelle Greeff



Venter en Greeff in gesprek, Protea Boekwinkel, Stellenbosch

teks in een van die twee tale kan praat nie. Later is daar selfs 'n soort dialoog tussen die twee tekste. Sommige uitdrukings werk vir hom beter in Engels, en ander weer in Afrikaans. Só is dit met alle tale. Hy het ook genoem dat die titel van die boek juis uit so 'n situasie gebore is: in isiXhosa is daar geen woord vir blou nie en ná 'n gesprek met 'n Xhosa man het hy dit as 'n tema en 'n titel gekies. Die lug se blou, sê die Xhosas, is iets wat nie regtig daar is nie, jy kan nie daaraan vat nie. Nog 'n ontluikende skrywer in die gehoor, Natie Engelbrecht, het genoem dat die blou van berge inderdaad ook so ontwykend is — soos jy naderkom verander die kleur en sien jy die volgende berg as blou totdat jy naderkom, ensovoorts.

Die ontwykendheid van blou is uiteraard 'n goeie metafoor vir baie dinge waarmee ons omgaan, soos verhoudings en wedersydse begrip. Selfs om seks te beskryf is moeilik, en Greeff reken dis een van die aspekte van skryf wat selfs goeie skrywers ontwyk. Volgens Venter sal sy raad aan skrywers wees om eers self te ervaar voordat jy skryf — dus die ou gesegde: skryf wat jy ken. Hy het laggend gesê dat 'n skrywer so gou as

moontlik na so 'n ervaring aantekeninge daarvoor moet maak, en so gedetailleerd as moontlik.

Greeff, wat titels en voorblaie baie belangrik ag, het hom gevra waarom hy op die voorblad is: sal lesers dit nie as 'n outobiografie beskou nie? Die antwoord was dat hy en die uitgewer daarvoor gedink het en besluit het dat dit juis 'n goeie lokmiddel sal wees. Venter sê die boek is 'gefiksionaliseerde werklikheid' — wat hy as 'n 'eietydse aanslag' bestempel. Hy het snitte uit sy eie lewe gebruik en verwerk, maar die lesers sal dit as fiksie ervaar. Met dié konsep stem ek saam, want boeke wat ek onlangs gelees het, soos **Op 'n dag, 'n hond** (John Miles), **Huilboek** (Ryk Hattingh) en selfs die ouer werk, **The sportswriter** (Richard Ford), het my oortuig dat sulke boeke nou beslis aanklank vind.

Greeff het gevra wat die ontstaansgedagte van die boek was, of daar 'n sin in sy kop gekom het waaruit 'n boek ontstaan het? Hy vertel toe dat daar wel 'n herinnering uit sy kinderdae was, van 'n bul en koei wat gepaar het en dat sy pa se verduideliking vir hom onvoldoende was, en hy toe nog nie oor die woordeskat beskik het om dit te verstaan nie, maar dat dit later wel die geval sou wees. En so het daardie toneel die leitmotif van 'n roman geword.

Greeff het Venter gevra of hy weet wat die eienskappe van 'n suksesvolle romanskrywer is, veral wat 'talent' is as een van die moontlike eienskappe (gepaard met fokus en deursettingvermoë). Hy het die vraag duidelik amusant gevind, dalk omdat hy dit al baie gevra is — hy het immers al die ure ingesit as skrywer, en het ook kreatiewe skryfkuns gedoseer, terwyl hy ook tans met 'n doktorsgraad oor die romankuns besig is. Sy antwoord was dat talent 'n bepaalde taalgevoel insluit, dat verbeelding nodig is 'om 'n storie te gaan haal' en die vermoë om jouself 'ontsettend te dissipliner' om die projek te voltooi. Sy boeke neem gewoonlik sowat twee jaar om te voltooi en hy herskryf dit tussen sewe en twaalf maal.

Persoonlik dink ek dat dit wat Venter daár kwytgeraak het, juis die verskil tussen suksesvolle skrywers en duisende moeghet-troffers is. Skryf is nie 'n stokperdjie nie, dis 'n spanprojek. Die skrywer is die inisieerder — aanvanklik die eensame dromer, verwoorder, wroeger, naelkouer, twyfelaar, órdenker en óorbouer, maar dan, as daardie manuskrip eers soos 'n weeskind wat van iewers uit die donker voor 'n drempel gelaat is, 'n voog gevind het, dan... dan lê daar nog baie werk voor.

Dit was 'n insiggewende gesprek tussen twee mense wat wéét waaroor dit gaan, en al veel gedoen het om ander te help verstaan — ek het Venter se doseerwerk genoem, maar Greeff het self al baie skryfkursusse aangebied. Skryf kan, soos enige kreatiewe aktiwiteit, geweldig uitmergelend wees, maar is altyd onbeskryflik vervullend. Voornemende skrywers het vandag die voordeel dat tegnologiese hulpmiddels; rekenaars (geen gekrap en pyletrekkery nodig nie), en e-posverbinding (tjorts, daar gaan jou manuskrip of sinopsis), asook onbepaalde google-loerdery (lang ure in die biblioteek is verby), tot ieder en elk se beskikking is, maar ook blootstelling aan lewende template en mentors soos Eben Venter en Rachelle Greeff. Ek wonder of ons besef hoe bevoorreg ons is.

Nota: *Titels in voorraad

Dr Francois Verster is 'n historikus, argivaris en skrywer



AUTHOR INTERVIEW

SJ Naudé

compiled by Grizéll Azar-Luxton

Another in our series where we put twenty questions to local authors of which they must choose at least ten — one of which is compulsory: their opinion on libraries.

When did you first experience the need to put your thoughts to paper?

I started writing in high school, and continued to do so as a student, publishing some short pieces in journals and magazines. I then studied law and practised as an international corporate lawyer in New York and London for many years. During this period, I hardly had the time, nor could I tune to the right psychological frequency to write, but the urge never left me. I then left law behind, returned to South Africa in 2010, did an MA in creative writing and published my first book in 2011.

What is your favourite genre to read or write and do you always stick to that genre when writing? Any particular reason behind the choice and do you feel that you might want to tackle a different one?

My debut work, *The alphabet of birds*, was a collection of (tenuously interconnected) short stories. They were very long, sometimes almost novella-length. In some respects they were more like compressed novels than conventional modern short stories of the Edgar Allan Poe variety. I have just published my first novel, *The third reel*. I have no urge to venture beyond prose fiction, except perhaps to try my hand at a film script. I think temperamentally I am most attracted to the short form and may well return to (long!) short stories next.

Do you work to an outline of a plot or do you prefer to just see where an idea takes you?

When I write short stories, I usually have only a vague idea where they might lead me, and I tend to just start when I have the first flickering of an idea and see where it leads. For the novel I was awarded the Jan Rabie and Marjorie Wallace

writing grant, which is administered by the University of the Western Cape and for which I had to write an extensive project plan, including an outline of the plot. To my surprise, I did not deviate as much from that outline as I had expected I would.

Tell us about the research that goes into a book once you've decided on a topic or storyline?

It really depends on the nature of the work. My short stories required relatively little research. I would write and do some research as and when the need arose. My novel is mainly set in London and Berlin of the 1980s, with a subplot in 1930s Berlin, and hence required quite extensive research upfront — these are cities I know well in their current incarnation, but they are not at all the same places they used to be 30 or 80 years ago. The kind of information a writer needs is, of course, often different from that which historians record: how some insignificant street might have looked, how everyday life was, how it *felt* to be in a particular place at a particular time.

How do you feel when you write the last line of a book and do you struggle to start on another?

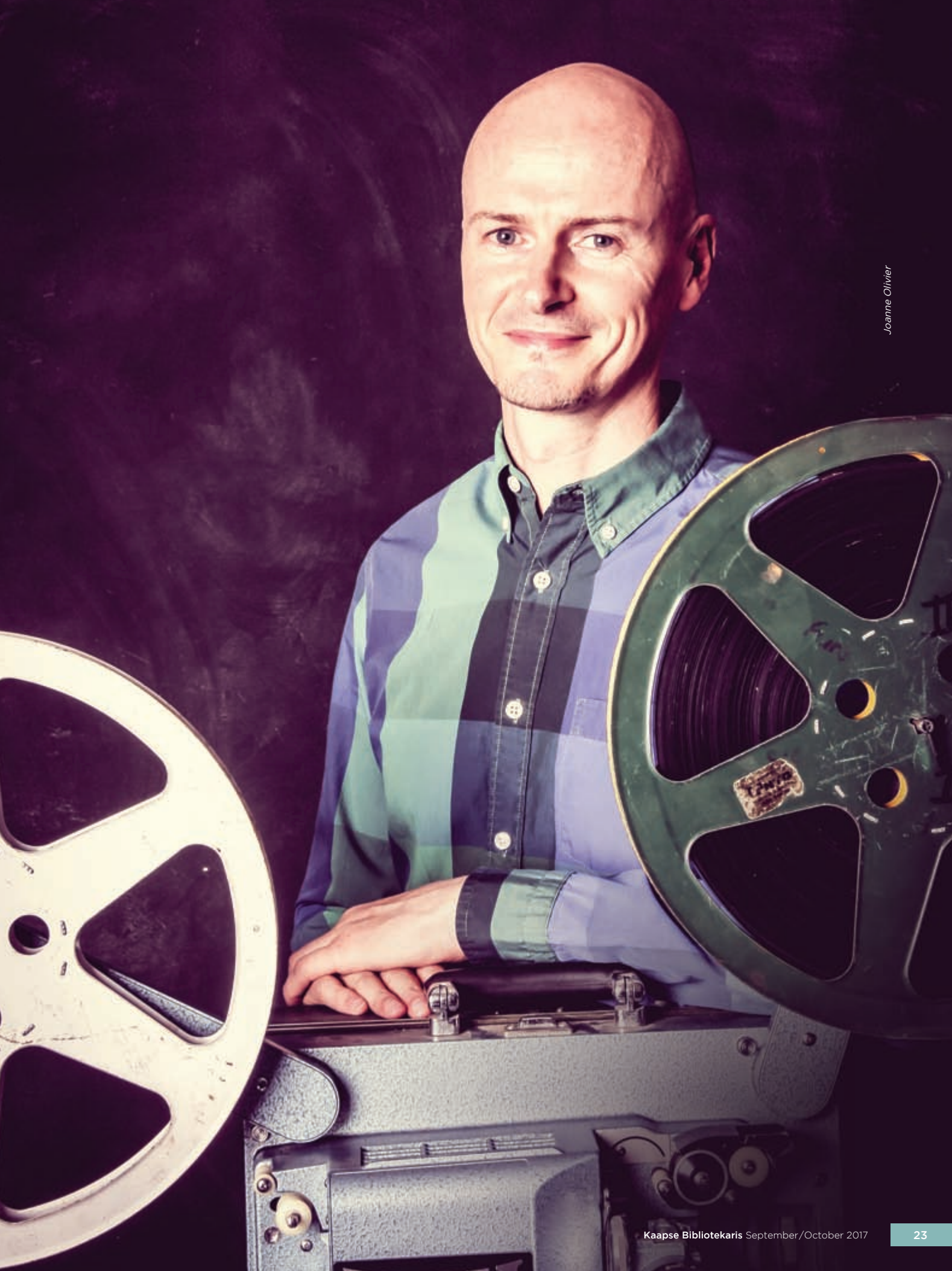
The post-writing production work on a book — translating, editing and proofreading — takes a lot of time, sometimes almost as much as the writing itself. This is the case particularly for me, as I publish in two languages at the same time. Then there are the various promotional obligations around the publication of the book, including participation in book festivals. It takes a while before one can return to the isolation that, to me, is a sine qua non for the gestation and completion of a new project.

Which book do you wish you had written?

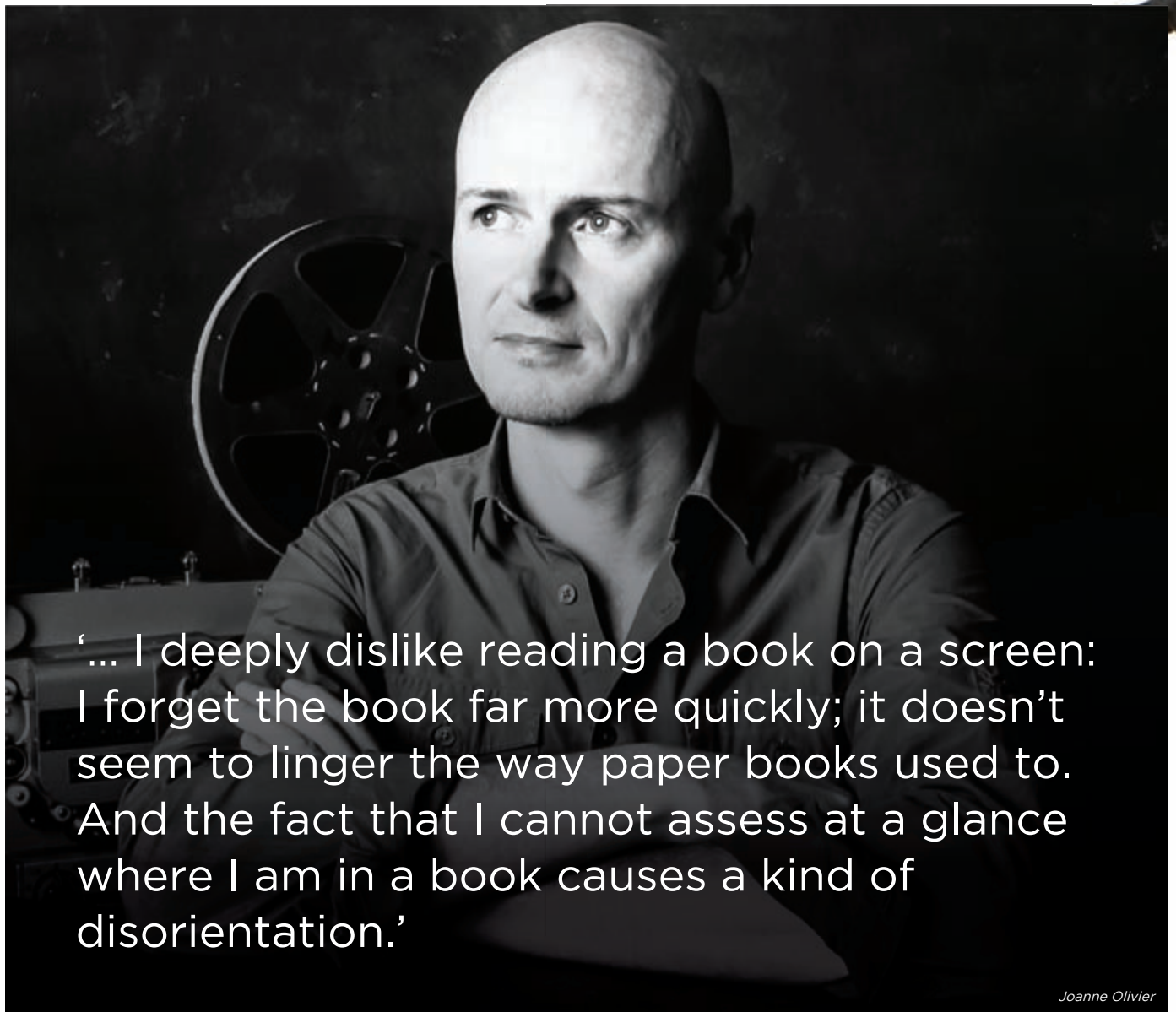
Voss by Patrick White.

Which is your favourite South African literary festival?

They all have their own charm. I have a special affinity for

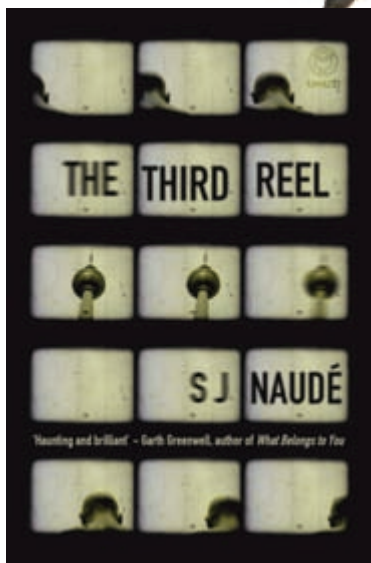


Joanne Olivier



‘... I deeply dislike reading a book on a screen: I forget the book far more quickly; it doesn’t seem to linger the way paper books used to. And the fact that I cannot assess at a glance where I am in a book causes a kind of disorientation.’

Joanne Olivier



The Open Book Festival held each year in September in Cape Town. It seems to be the most diverse in various respects, including in terms of being the most cosmopolitan/international of SA festivals; it is extremely well-organised and has a great urban setting and feel.

Your thoughts on e-books?

It is convenient to have instant access to books that, otherwise, you would have had to order from the northern hemisphere and waited ages for. E-books are cheaper and, when I travel, my suitcase is far lighter than before. The downside is that I deeply dislike reading a book on a screen: I forget the book far more quickly; it doesn't seem to linger the way paper books used to. And the fact that I cannot assess at a glance where I am in a book causes a kind of disorientation. It simply isn't the same at all as holding the real thing in your hands. It is also the case that Amazon does not give a fig about authors. If it had been difficult to make a living as a literary author before, it has, in the digital age, become virtually impossible.

Who are your favourite South African authors?

There are a few: JM Coetzee (inevitably), Damon Galgut, Michiel Heyns, Marlene van Niekerk, Ingrid Winterbach, Henrietta Rose-Innes.

What are your thoughts, experiences and/or impressions of libraries?

In my youth, I used to spend Saturday mornings in the sun-drenched provincial library near my parents' home in Pretoria. That was where I discovered and started reading high modernist literature at the tender age of eight, without much understanding, but with a vague awareness that there was a whiff of excitement – even something illicit – swirling around those texts. Since then, I have used numerous public and university libraries in places such as Cambridge, New York and London. Not all libraries are equally pleasant places, of course, but I associate them with a deep sense of peace and calm. These tended to be the spaces where I could find shelter in cities or countries where I never quite felt at home.

Book list

- Alfabet van die voëls.**- Penguin Random House, 2011.
- The alphabet of birds.**- Penguin Random House, 2014.
- Die derde spoel.**- Penguin Random House, 2017.
- The third reel.**- Penguin Random House, 2017.

Note: *Title not in stock



Literary Awards

Literêre Toekennings

The 2016/17 update compiled by Sabrina Gosling and Stanley Jonck

The following is a list of recent literary awards. It is as complete as we have been able to make it. If you notice any errors, or can add to the information, please contact Sabrina Gosling at Sabrina.Gosling@westerncape.gov.za, tel (021) 483-2225 or Western Cape Library Service, PO Box 2108, Cape Town 8000.

Die volgende is 'n lys van onlangse literêre toekennings. Daar is gepoog om die lys so volledig as moontlik aan te bied. Indien u enige foute raaksien, kontak asseblief vir Sabrina Gosling by Sabrina.Gosling@westerncape.gov.za, tel (021) 483-2225 of Wes-Kaapse Biblioteekdiens, Posbus 2108, Kaapstad 8000.

SOUTH AFRICA | SUID-AFRIKA

Academy Gold Medal for outstanding service to the English language (English Academy of Southern Africa)

2017	Pieter-Dirk Uys
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Afrikaans Onbeperkprys vir Vernuwende Denke

2017	Nog nie toegeken nie
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Afrikaans Onbeperk Toekenning vir Lewensbydrae

2017	Nog nie toegeken nie
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Alan Paton Award (see *Sunday Times* Literary Awards)

Andrew Murray-Desmond Tutu Prize for Best Christian or Theological Book In Any Official Language of South Africa

2017	Yolande Korkie	558 days
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Andrew Murrayprys vir die Beste Christelike Boek in Afrikaans

2017	Coenie Burger en Andries Cilliers	Ontvang wat vir jou gegee is
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ATKV Woordveertjies

Prosa

2017	Dan Sleigh	1795
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Liefdesroman

2017	Chanette Paul	Offerande
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Poësie

2017	Bibi Slippers	Fotostaatmasjien
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Romanses

2017	Rosita Oberholster	Troue in 'n towerbos
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Spanningslektuur

2017	Karin Brynard	Tuisland
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Nie-fiksie

2017	Elsabé Brits	Emily Hobhouse: geliefde verraaiër
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Woordwystoekening vir woordeboeke en taalgidse

2017	Sheena Shah en Matthias Brenzinger	Ouma Geelmeid ke kx'u xa xa N uu
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Barry Ronge Fiction Award (see *Sunday Times* Literary Awards)

City Press Tafelberg Non-fiction Award (biennial)

2016	Sizwe Mpofu-Walsh	Democracy & delusion: the book and album
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Desmond Tutu-Gerrit Brand Prize (for a debut work in an official South African language)

2017	Lauren Jacobs	Yehudit: chosen by God
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Dinaane Debut Fiction Award (formerly the European Union Literary Award, this is for an unpublished English-language fiction manuscript by a debut writer)

2016	Tammy Baikie	Selling LipService
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Ds. Pieter van Drimmelenmedalje

Geen toekenning in 2017		
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Elizabeth Eybers Prize for Afrikaans and English Poetry (Media24 Books)		
2017	Bibi Slippers	Fotostaatmasjien
Eugène Maraisprys		
<i>Prosa</i>		
2017	Lien Botha	Wonderboom
<i>Poësie</i>		
2017	Bibi Slippers	Fotostaatmasjien
<i>Drama</i>		
2017	Amy Jephta	Kristalvlakte
European Union Literary Award for Best First Novel (see Dinaane Debut Fiction Award)		
Gustav Prellerprys (driejaarliks)		
Volgende toekenning in 2019		
Herman Charles Bosman Prize for English Literature (Media24 Books)		
No award in 2017		
Hertzogprys vir Poësie		
2017	Antjie Krog	Mede-wete
The Humanities and Social Sciences Book Awards (National Institute for the Humanities and Social Sciences - NIHSS)		
<i>Fiction</i>		
2017	Rehana Rossouw	What will people say
<i>Non-fiction Monograph</i>		
2017 (shared)	Gerhard Maré Gabeba Baderoon	Declassified: moving beyond the dead-end of race in South Africa Regarding Muslims: from slavery to post-apartheid
<i>Non-fiction Edited Volume</i>		
2017	Philip Harrison, Graeme Gotz, Alison Todes and Chris Wray	Changing space, changing city: Johannesburg after apartheid
<i>Poetry</i>		
2017	Lesego Rampolokeng	A half century thing
Humanities Book Award (new award from the Academy of Science of South Africa)		
2017	Keith Breckenridge	Biometric state: the global politics of identification and surveillance in South Africa, 1850 to the present
Ingrid Jonker Debuutprys vir Poësie		
2017	Hilda Smits	die bome reusagtig soos ons was
Jan H Maraisprys		
2017	Jaap Steyn en Jan van der Watt	
Jan Rabie en Marjorie Wallace-beurs (tweejaarliks)		
Volgende toekenning in 2018		
Jan Rabie / Rapportprys vir Innoverende Afrikaanse Letterkunde		
2017	Valda Jansen	Hy kom met die skoelappers
Kraak Writing Grant (Jacana Literary Foundation's new prize for the Dinaane Award runner-up)		
2016	Andile Cele	Braids and migraines

kykNET-Rapportboekpryse		
<i>Fiksie</i>		
2017	Ryk Hattingh	Huilboek
<i>Nie-fiksie</i>		
2017	Elsabé Brits	Emily Hobhouse: geliefde verraier
<i>Verfilmingsprys</i>		
2017	Marita van der Vyver	Al wat ek weet
<i>Boekresensent van die jaar (Fiksie)</i>		
2017	Danie Marais	<i>Die 'Kook en geniet' van oneerbiedigheid (oor Kannemeyer en Botes se Bitterkomix 17)</i>
<i>Boekresensent van die jaar (Nie-fiksie)</i>		
2017	Emile Joubert	<i>Die afkook van 'n vol lewe vind hier beslag (oor Wat die hart van vol is deur Peter Veldsman met Elmari Rautenbach)</i>
Louis Hienstrapryst vir Nie-fiksie (driejaarliks)		
2017	Carel van der Merwe	Donker stroom: Eugène Marais en die Anglo-Boereoorlog
NB-Uitgewers Groot Afrikaanse Romanwedstryd (driejaarliks)		
2017	Dan Sleigh	1795
Nielsen Booksellers' Choice Award		
2017	Trevor Noah	Born a crime and other stories
NP van Wyk Louwprys		
2017	Dan Sleigh	
Olive Schreiner Prize for Poetry (English Academy of Southern Africa)		
2016	Not yet awarded	
The Order of Ikhamanga in Silver (President of South Africa)		
2017	Jeff Opland	
The Order of Ikhamanga in Bronze (President of South Africa)		
2017	Arthur Nuthall Fula	
Protea Boekhuisprys		
2017	Anneke van Heerden	Die Suiderkruisfonds en die mobilisering van die Suid-Afrikaanse blanke burgerlike samelewing tydens die Grensoorlog 1968-1989 (M.A.-verhandeling)
Recht Malan Prize (Media24 Books)		
2017	Sean Christie	Under Nelson Mandela Boulevard: life among the stowaways
Sol Plaatje European Union Poetry Award		
2016	Athol Williams	(for his poem <i>Visit at tea time</i>)
Sol Plaatje Prize for Translation (English Academy of Southern Africa)		
2017	Not yet awarded	
South African Literary Awards (SALAs)		
<i>Lifetime achievement literary awards</i>		
2016	Ingrid Winterbach and Johan Lenake	

<i>Posthumous literary awards</i>		
2016	Chris van Wyk and TT Cloete	
<i>SALA Chairperson's Award</i>		
2016	Gcina Mhlophe	
<i>K Sello Duiker Memorial Literary Award</i>		
2016 (shared)	Panashe Chigumadzi Willem Anker	Sweet medicine Buys: 'n grensroman
<i>Literary Translator's Award</i>		
2016	Leon de Kock and Karin Schimke	Flame in the snow: the love letters of André Brink and Ingrid Jonker
<i>Literary Journalism Award</i>		
No award in 2016		
<i>First-time Published Author Award</i>		
2016	Francois Smith	Kamphoer
<i>Creative Non-fiction Award</i>		
2016	Jacob Dlamini	Askari: a story of collaboration and betrayal in the anti-apartheid struggle
<i>Poetry Awards</i>		
2016	Arja Salafranca Gilbert Gibson	Beyond touch Vry-
<i>Nadine Gordimer Short Story Award</i>		
2016	Sandra Hill	Unsettled and other stories
<i>Suid-Afrikaanse Akademieprys vir Vertaalde Werk</i>		
2017	Daniel Hugo	Oorlog en terpentyn / Stefan Hertmans
<i>Sunday Times Literary Awards</i>		
<i>Alan Paton Award for Non-fiction</i>		
2017	Greg Marinovich	Murder at Small Koppie: the real story of the Marikana massacre
<i>Barry Ronge Fiction Prize</i>		
2017	Zakes Mda	Little suns
<i>Thomas Pringle Awards (English Academy of Southern Africa)</i>		
<i>Short story in periodicals</i>		
2016	Nick Mulgrew	<i>1-HR FOTO</i>
<i>Ad hoc reviews</i>		
2016	Geoffrey Haresnape	
<i>Literary article</i>		
2016	Michael Titlestad	<i>Moribund whiteness in Nadine Gordimer's A guest of honour and Get a life</i>
<i>UCT Book Award (University of Cape Town)</i>		
2017	David Chidester	Empire of religion: imperialism and comparative religion
<i>UCT Meritorious Book Award</i>		
2017	Milton Shain	A perfect storm: antisemitism in South Africa 1930-1948

<i>UJ Prize for Creative Writing in English (University of Johannesburg)</i>		
2017	Nthikeng Mohlele	Pleasure
<i>UJ Prize for Debut Writing in English</i>		
2017	Mohale Mashigo	The yearning
<i>UJ Prys vir die Beste Skeppende Skryfwerk in Afrikaans</i>		
2017	John Miles	Op 'n dag, 'n hond
<i>UJ Prys vir Debutwerk in Afrikaans</i>		
2017	Bibi Slippers	Fotostaatmasjien
<i>WA Hofmeyrprys (Media24 Boeke)</i>		
2017	Dan Sleigh	1795
<i>Woordtrofeepryse</i>		
<i>Fiksie</i>		
2017	Marita van der Vyver	Misverstand
<i>Nie-fiksie</i>		
2017	Bun Booyens en Alida Schoeman	Die Burger 100
<i>Leefstyl</i>		
2017	Erns Grundling	Elders
<i>Poësie</i>		
2017	Lina Spies	Sulamiet

GREAT BRITAIN | GROOT-BRITTANJE

<i>Arthur C Clarke Award</i>		
2017	Colson Whitehead	The underground railroad
<i>Authors' Club Best First Novel Award</i>		
2017	Not yet awarded	
<i>Baileys Women's Prize for Fiction (formerly the Orange Prize for Fiction)</i>		
2017	Naomi Alderman	The power
<i>Baillie Gifford Prize for Non-fiction (formerly the Samuel Johnson Prize)</i>		
2016	Philippe Sands	East West Street
<i>Betty Trask Prize (Society of Authors award for first novels, traditional or romantic, non-experimental, by writers under 35)</i>		
2017	Daniel Shand	Fallow
<i>Betty Trask Award (Society of Authors awards for young authors of 'outstanding literary merit')</i>		
2017	Kathleen Jowitt Rowan Hisayo Buchanan Elnathan John Rob McCarthy Barney Norris	Speak its name Harmless like you Born on a Tuesday The hollow men Five rivers meet on a wooded plain
<i>Boardman Tasker Award for Mountain Literature</i>		
2016	Simon McCartney	The bond: two epic climbs in Alaska
<i>Bollinger Everyman Wodehouse Prize for a Comic Novel</i>		
2017	Helen Fielding	Bridget Jones's baby

Bookseller / Diagram Prize for Oddest Book Title of the Year		
2016	Michaela Giles	The commuter pig keeper: a comprehensive guide to keeping pigs when time is your most precious commodity
British Book Awards (Nibbies – this is a new incarnation of these awards which have had various names and formats through the years)		
Book of the Year (overall winner chosen from the six category winners)		
2017	Sarah Perry	The Essex serpent
Debut Fiction Book of the Year		
2017	Garth Greenwell	What belongs to you
Fiction Book of the Year		
2017	Sarah Perry	The Essex serpent
Crime and Thriller Book of the Year		
2017	Bill Beverly	Dodgers
Non-fiction: Narrative Book of the Year		
2017	Philippe Sands	East West Street
Non-fiction: Lifestyle Book of the Year		
2017	Tim Peake	Hello, is this planet Earth?
Children's Book of the Year		
2017	Kiran Millwood Hargrave	The girl of ink & stars
Bestseller of the Year		
2017	JK Rowling, John Tiffany and Jack Thorne	Harry Potter and the cursed child
BA Award for outstanding contribution to the book trade		
2017	JK Rowling	
British Book Industry Awards (see British Book Awards)		
British Fantasy Awards		
Robert Holdstock Award for Best Fantasy Novel		
2016	Naomi Novik	Uprooted
Best Novella		
2016	Usman T Malik	The pauper prince and the eucalyptus jinn
August Derleth Award for Best Horror Novel		
2016	Catriona Ward	Rawblood
Best Newcomer of the Year		
2016	Zen Cho	Sorcerer to the crown
British SF Association Award for Best Non-fiction		
2016	Geoff Ryman	100 African writers of SFF – part one: Nairobi
British SF Association Award for Best Novel		
2016	Dave Hutchinson	Europe in winter
British Sports Book Awards (see Cross Sports Book Awards)		
Costa Awards (formerly Whitbread Awards)		
Book of the Year (overall winner chosen from the winners in each of the five categories)		
2016	Sebastian Barry	Days without end

Poetry		
2016	Alice Oswald	Falling awake
First Novel		
2016	Francis Spufford	Golden hill
Biography		
2016	Keggie Carew	Dadland: a journey into uncharted territory
Novel		
2016	Sebastian Barry	Days without end
Children's Book Award		
2016	Brian Conaghan	The bombs that brought us together
Crime Writers' Association Awards		
CWA Goldsboro Gold Dagger for Best Crime Novel		
2016	Bill Beverly	Dodgers
CWA Ian Fleming Steel Dagger for Best Thriller		
2016	Don Winslow	The cartel
CWA International Dagger		
2016	Pierre Lemaitre (author) Frank Wynne (translator)	The great swindle
CWA Endeavour Historical Dagger		
2016	David Young	Stasi child
CWA John Creasey (New Blood) Dagger for Best First Crime Novel		
2016	Bill Beverly	Dodgers
CWA Gold Dagger for Non-fiction		
2016	Andrew Hankinson	You could do something amazing with your life (you are Raoul Moat)
Debut Dagger for an unpublished author		
2016	Mark Brandi	Wimmera
Dagger in the Library		
2016	Elly Griffiths	
CWA Diamond Dagger for lifetime achievement		
2016	Peter James	
Cross Sports Book Awards (formerly British Sports Book Awards)		
Cross Sports Book of the Year (overall winner chosen by the public online from all category winners)		
2017	Oliver Kay	Forever young: the story of Adrian Doherty, football's lost genius
New Writer of the Year Award		
2017	Adrian Tempny	And the sun shines now
Biography of the Year		
2017	Robert Mainwright	The maverick mountaineer
Autobiography of the Year		
2017	Joey Barton	No nonsense
International Sports Autobiography of the Year		
2017	Diana Dyad	Winner

<i>The Football Book of the Year</i>		
2017	Oliver Kay	Forever young: the story of Adrian Doherty, football's lost genius
<i>The Cricket Book of the Year</i>		
2017	Mark Nicholas	A beautiful game
<i>The Rugby Book of the Year</i>		
2017	Paul O'Connell	The battle
<i>The Cycling Book of the Year</i>		
2017	Chris Boardman	Triumphs and turbulence: my autobiography
Desmond Elliott Prize for a First Novel		
2017	Francis Spufford	Golden hill
Elizabeth Longford Prize for Historical Biography (Society of Authors)		
2017	John Bew	Citizen Clem: a biography of Attlee
Encore Award for Best Second Novel (Royal Society of Literature)		
2017	Ian McGuire	The north water
Financial Times and McKinsey Business Book of the Year (formerly <i>Financial Times / Goldman Sachs</i>)		
2016	Sebastian Mallaby	The man who knew: the life & times of Alan Greenspan
Folio Prize (see Rathbones Folio Prize)		
Forward Poetry Prizes		
<i>Forward Prize for Best Collection</i>		
2016	Vahni Capildeo	Measures of expatriation
<i>Felix Dennis Prize for Best First Collection</i>		
2016	Tiphonie Yanique	Wife
Galaxy National Book Awards (see British Book Awards)		
Geoffrey Faber Memorial Award (Fiction)		
2016	Sara Baume	Spill simmer falter wither
Goldsmiths Prize (Goldsmiths College)		
2016	Mike McCormack	Solar bones
James Tait Black Memorial Prizes		
<i>Biography</i>		
2017	Laura Cumming	The vanishing man: in pursuit of Velázquez
<i>Fiction</i>		
2017	Eimear McBride	The lesser bohemians
Jhalak Prize (a new prize for a book published in the UK by a writer of colour)		
2016	Jacob Ross	The bone readers
<i>Literary Review's Bad Sex in Fiction Award</i>		
2016	Erri De Luca	The day before happiness
McKitterick Prize (Society of Authors award for a first novel by an author over 40)		
2017	David Dyer	The midnight watch
Man Booker Prize		
2017	Not yet awarded	

Not the Booker Prize		
2016	Tiffany McDaniel	The summer that melted everything
Ondaatje Prize (Royal Society of Literature)		
2017	Francis Spufford	Golden hill
Orange Prize for Fiction (see Baileys Women's Prize for Fiction)		
Orwell Book Prize for Political Writing		
2017	John Bew	Citizen Clem: a biography of Attlee
PEN / Ackerley Prize for Autobiography (English PEN)		
2017	Amy Liptrot	The outrun
PEN / Pinter Literary Prize (English PEN)		
2017	Michael Longley	
The People's Book Prize (by public vote — no judges)		
<i>Beryl Bainbridge Award for Best First-Time Author</i>		
2016-17	Alex Howard	Library Cat: the observations of a thinking cat
<i>Non-fiction</i>		
2016-17	Richard Venables	A life in death
<i>Fiction</i>		
2016-17	Paula Wynne	The grotto's secret
<i>Best Achievement Award</i>		
2016-17 (shared)	Avril Joy Fred Harris (editor)	Sometimes a river song Rent unmasked: how to solve the global economy and build a sustainable future
Rathbones Folio Prize (formerly the Folio Prize , this new prize is awarded for the best work of literature, regardless of form, written in English and published in a given year)		
2017	Hisham Matar	The return: fathers, sons, and the land in between
Romantic Novelists' Association Awards		
<i>Outstanding achievement awards</i>		
2017	Barbara Erskine and Adele Parks	
<i>Romantic Novel of the Year</i> (overall winner)		
2017	Sophia Bennett	Love song
<i>Historical romance</i>		
2017	Kate Kerrigan	It was only ever you
<i>Contemporary romantic novel</i>		
2017	Debbie Johnson	Summer at the Comfort Food Cafe
<i>Epic romance</i>		
2017	Janet Gover	Little girl lost
<i>Paranormal or Speculative romantic novel</i> (inaugural)		
2017	Kate Johnson	Max Seventeen
<i>Romantic comedy</i>		
2017	Penny Parkes	Out of practice
<i>RoNA Rose Award</i>		
2017	Scarlet Wilson	Christmas in the boss's castle



Breyten Breytenbach at the Zbigniew Herbert International Literary Award 2017 ceremony, 25th May 2017

<i>Young adult romance</i>		
2017	Sophia Bennett	Love song
Royal Society Insight Investment Science Book Prize (formerly Royal Society Winton Prize for Science Book)		
2016	Andrea Wulf	The invention of nature: the adventures of Alexander von Humboldt, the lost hero of science
2017	Cordelia Fine	Testosterone Rex: unmaking the myths of our gendered minds
Saltire Society Scottish Book of the Year		
2016	Kathleen Jamie	The bonniest companie
Saltire Society Scottish First Book of the Year		
2016 (shared)	Isabel Buchanan Chitra Ramaswamy	Trials: on death row in Pakistan Expecting
Samuel Johnson Prize for Non-fiction (see Baillie Gifford Prize)		
Somerset Maugham Awards (Society of Authors)		
2017	Melissa Lee-Houghton Edmund Gordon Martin MacInnes	Sunshine The invention of Angela Carter Infinite ground
Theakston's Old Peculier Crime Novel of the Year Award		
2017	Chris Brookmyre	Black widow
TS Eliot Prize for Poetry (The Poetry Book Society)		
2016	Jacob Polley	Jackself
Wales Book of the Year (English language)		
2017	Not yet awarded	
Walter Scott Prize for Historical Fiction		
2017	Sebastian Barry	Days without end
Waterstones Book of the Year		
2015	Coralie Bickford-Smith	The fox and the star
2016	Sarah Perry	The Essex serpent
Wellcome Book Prize (for outstanding works of fiction or non-fiction on the themes of health, illness or medicine)		
2017	Maylis de Kerengal	Mend the living (translated by Jessica Moore)

UNITED STATES | VERENIGDE STATE

Agatha Awards (Malice Domestic Awards for traditional mysteries)		
<i>Best contemporary novel</i>		
2016	Louise Penny	A great reckoning
<i>Best first novel</i>		
2016	Cynthia Kuhn	The semester of our discontent
<i>Best historical novel</i>		
2016	Catriona McPherson	Dandy Gilver and the reek of red herrings
Andrew Carnegie Medal for Excellence in Fiction		
2017	Colson Whitehead	The underground railroad
Andrew Carnegie Medal for Excellence in Non-fiction		
2017	Matthew Desmond	Evicted: poverty and profit in the American city
Bram Stoker Awards for Horror (Horror Writers Association)		
<i>Novel</i>		
2016	John Langan	The fisherman
<i>First novel</i>		
2016	Tom Deady	Haven
<i>Graphic novel</i>		
2016	James Chambers	Kolchak the night stalker: the forgotten lore of Edgar Allan Poe
<i>Young adult novel</i>		
2016	Maria Alexander	Snowed
Damon Knight Memorial Grand Master Award (Science Fiction & Fantasy Writers of America)		
2017	Jane Yolen	
Edgar Awards (Mystery Writers of America)		
<i>Best novel</i>		
2017	Noah Hawley	Before the fall
<i>Best first novel by an American author</i>		
2017	Flynn Berry	Under the harrow
<i>Best paperback original</i>		
2017	Adrian McKinty	Rain dogs
<i>Grand Masters</i>		
2017	Max Allan Collins and Ellen Hart	
Hugo Awards		
<i>Best science fiction novel</i>		
2017	NK Jemisin	The Obelisk Gate
<i>Best science fiction novella</i>		
2017	Seanan McGuire	Every heart a doorway
John W Campbell Award for Best New Writer		
2017	Ada Palmer	Too like the lightning
Kirkus Prizes		
<i>Fiction</i>		
2016	CE Morgan	The sport of kings: a novel

<i>Non-fiction</i>		
2016	Susan Faludi	In the darkroom
Library of Congress Prize for American Fiction		
2017	Denis Johnson	
Locus Awards		
<i>Science fiction novel</i>		
2017	Cixin Liu	Death's end
<i>Fantasy novel</i>		
2017	Charlie Jane Anders	All the birds in the sky
<i>First novel</i>		
2017	Yoon Ha Lee	Ninefox gambit
<i>Best YA novel</i>		
2017	Alastair Reynolds	Revenger
Mary Higgins Clark Award (Mystery Writers of America)		
2017	Charles Todd	The shattered tree
Mythopoeic Fantasy Award for Adult Literature		
2017	Patricia A McKillip	Kingfisher
National Book Awards		
<i>Fiction</i>		
2016	Colson Whitehead	The underground railroad
<i>Non-fiction</i>		
2016	Ibram X Kendi	Stamped from the beginning: the definitive history of racist ideas in America
<i>Poetry</i>		
2016	Daniel Borzutzky	The performance of becoming human
<i>Medal for Distinguished Contribution to American Letters</i>		
2016	Robert A. Caro	
<i>Literarian Award for outstanding service to the American literary community</i>		
2016	Cave Canem Foundation	
<i>Young people's literature</i>		
2016	John Lewis, Andrew Aydin and Nate Powell	March: book three
National Book Critics' Circle Awards		
<i>Fiction</i>		
2016	Louise Erdrich	LaRose: a novel
<i>General non-fiction</i>		
2016	Matthew Desmond	Evicted: poverty and profit in the American city
<i>Biography</i>		
2016	Ruth Franklin	Shirley Jackson: a rather haunted life
<i>John Leonard Prize for an outstanding debut book in any genre</i>		
2016	Yaa Gyasi	Homegoing
<i>Autobiography</i>		
2016	Hope Jahren	Lab girl

<i>Criticism</i>		
2016	Carol Anderson	White rage: the unspoken truth of our racial divide
<i>Poetry</i>		
2016	Ishion Hutchinson	House of Lords and Commons
<i>Lifetime Achievement Award</i>		
2016	Margaret Atwood	
Nebula Awards		
<i>Novel</i>		
2016	Charlie Jane Anders	All the birds in the sky
<i>Novella</i>		
2016	Seanan McGuire	Every heart a doorway
PEN / Faulkner Award for Fiction		
2017	Imbolo Mbue	Behold the dreamers
PEN / Jean Stein Book Award		
2017	Hisham Matar	The return: fathers, sons, and the land in between
PEN / Open Book Award (for a book-length work by an author of colour)		
2017	Helen Oyeyemi	What is not yours is not yours
PEN / Robert W Bingham Prize for Debut Fiction		
2017	Rion Amilcar Scott	Insurrections
Philip K Dick Award for Best Original Science Fiction Paperback Novel		
2017	Claudia Casper	The Mercy journals
Pulitzer Prizes		
<i>Fiction</i>		
2017	Colson Whitehead	The underground railroad
<i>General non-fiction</i>		
2017	Matthew Desmond	Evicted: poverty and profit in the American city
<i>Poetry</i>		
2017	Tyehimba Jess	Olio
<i>Biography or autobiography</i>		
2017	Hisham Matar	The return: fathers, sons, and the land in between
<i>Drama</i>		
2017	Lynn Nottage	Sweat
<i>History</i>		
2017	Heather Ann Thompson	Blood in the water: the Attica prison uprising and its legacy
RITA Awards (Romance Writers of America)		
<i>Best contemporary romance</i>		
2017	Sarah Morgan	Miracle on 5th Avenue
<i>Best inspirational romance</i>		
2017	Tammy L Gray	My hope next door
<i>Best romantic suspense</i>		
2017	Elizabeth Naughton	Repressed

Best historical romance		
2017	Laura Lee Gurkhe	No mistress of mine
Best first book		
2017	Cheryl Etchison	Once and for all
Best paranormal romance		
2017	Jeffe Kennedy	The pages of the mind
Best young adult romance		
2017	Jennifer L Armentrout	The problem with forever
The Strand Critics' Awards		
Best novel		
2017	Tana French	The trespasser
Best first novel		
2017	Heather Young	The lost girls
TS Eliot Prize for Poetry (Truman State University)		
2017	Terry Ann Thaxton	Mud song

AWARDS FROM OTHER COUNTRIES AND INTERNATIONAL AWARDS | TOEKENNINGS VAN ANDER LANDE EN INTERNASIONALE TOEKENNINGS

Aurealis Awards (Australia)		
Science fiction novel		
2016	Amie Kaufman and Jay Kristoff	Gemina: Illuminae Files 2
Fantasy novel		
2016	Jay Kristoff	Nevernight
Horror novel		
2016	Kaaron Warren	The grief hole
Illustrated book / Graphic novel		
2016	Ryan K Lindsay	Negative space
Aurora Award for Best Novel (Canada)		
2016	AM Dellamonica	A daughter of no nation
Australian Prime Minister's Literary Award for Fiction		
2016 (shared)	Lisa Gorton Charlotte Wood	The life of houses The natural way of things
Caine Prize for African Writing (for a short story)		
2017	Bushra al-Fadil	<i>The story of a girl whose birds flew away</i>
Cervantes Prize (for lifetime achievement, Spain)		
2016	Eduardo Merndoza Garriga	
DSC Prize for South Asian Literature (annual award for fiction linked thematically to the South Asian region)		
2017	Not yet awarded	
Etisalat Prize for Literature (pan-African award for debut writers of fiction)		
2016	Jowhor Ile	And after many days

European Prize for Literature / Prix Européen de Littérature (Discontinued)		
Gerald Kraak Award (The Other Foundation and Jacana Literary Foundation's new award for writers, photographers and bloggers across Africa, for works on the topic of gender, human rights and sexuality)		
2017 (shared)	Farah Ahamed Sarah Waiswa	Poached eggs (Fiction, Kenya) Stranger in a familiar land (Photography, Kenya)
German Book Prize (Germany)		
2016	Bodo Kirchoff	Widerfahrnis (Encounter)
Governor-General's Literary Award for English Fiction (Canada)		
2016	Madeleine Thien	Do not say we have nothing
Helsinki Science Fiction Society Tähtivaeltaja Award (for best science fiction book published in Finland)		
2016	Lauren Beukes	Zoo City (translated into Finnish by Tytti Viinikainen)
Huza Press Prize for Fiction (Rwanda)		
2016	Raïssa Kamaliza	
International Dublin Literary Award		
2017	José Eduardo Agualusa (author) and Daniel Hahn (translator)	A general theory of oblivion
International Dylan Thomas Prize for Young Writers (Swansea University, Wales)		
2016	Fiona McFarlane	The high places
International Franz Kafka Prize		
2017	Margaret Atwood (Canada)	
International Prize for Arabic Fiction (Abu Dhabi)		
2017	Mohammad Hasan Alwan	A small death
Internationaler Literaturpreis (for a work that has been translated into German)		
2017	Fiston Mwanza Mujila (author), Katharina Beyer and Lena Müller (translators)	Tram 83
Irish Book Awards (Ireland)		
The Bord Gáis Energy Book of the Year (overall winner selected by the public from all category winners)		
2016	Miles McCormack	Solar bones
Eason Book Club Novel of the Year		
2016	Miles McCormack	Solar bones
Non-fiction Book of the Year		
2016	Paul Howard	I read the news today, oh boy
Popular Non-fiction Book of the Year		
2016	Marian Keyes	Making it up as I go along
Irish Independent Popular Fiction Book of the Year		
2016	Graham Norton	Holding
Crime Fiction Book of the Year		
2016	Tana French	The trespasser

<i>Sports Book of the Year</i>		
2016	Paul O'Connell	The battle
<i>Best Irish-published Book of the Year</i>		
2016		The glass shore: short stories / edited by Sinéad Gleeson
<i>Listeners' Choice Award</i>		
2016	Liz Nugent	Lying in wait
<i>The Sunday Independent Newcomer of the Year</i>		
2016	EM Reapy	Red dirt
<i>Specsavers Children's Book of the Year Senior</i>		
2016	Dave Rudden	Knights of the borrowed dark
<i>Specsavers Children's Book of the Year Junior</i>		
2016	Kathleen Watkins (writer) and Margaret Anne Suggs (illustrator)	Pigin of Howth
<i>Bob Hughes Lifetime Achievement Award</i>		
2016	John Montague	
ITW Thriller Awards (International Thriller Writers)		
<i>Best hardcover novel</i>		
2017	Noah Hawley	Before the fall
<i>Best paperback original novel</i>		
2017	Anne Frasier	The body reader
<i>Best first novel</i>		
2017	Nick Petrie	The drifter
<i>Best e-book original novel</i>		
2017	James Scott Bell	Romeo's way
John W Campbell Memorial Award for Best Science Fiction Novel		
2017	Lavie Tidhar	Central Station
Libris Literatuur Prijs (Netherlands)		
2017	Alfred Birney	Die tolk van Java
Man Booker International Prize (This is now an annual prize, shared by author and translator, for a translation into English of a single work)		
2017	David Grossman (author) and Jessica Cohen (translator)	A horse walks into a bar
Miles Franklin Literary Award (Australia)		
2017	Josephine Wilson	Extinctions
Naguib Mahfouz Medal for Literature (an Egyptian award for the best contemporary novel written in Arabic)		
2016	Adel Esmat	Hikayât Yûsuf Tadrus (The tales of Yusuf Tadrus)
Ned Kelly Awards (Crime Writers Association of Australia)		
<i>Best fiction</i>		
2016 2017	Dave Warner Adrian McKinty	Before it breaks Police at the station and they don't look friendly
<i>Best first fiction</i>		
2016 2017	Emma Viskic Jane Harper	Resurrection Bay The dry
New South Wales Premier's Literary Awards (Australia)		
<i>Book of the Year</i> (overall winner of all categories)		
2017	Leah Purcell	The drover's wife

<i>Christina Stead Prize for Fiction</i>		
2017	Heather Rose	The museum of modern love
New Zealand Post Book Awards (see Ockham New Zealand Book Awards)		
Nigeria Prize for Literature (prose fiction)		
2016	Abubakar Adam Ibrahim	Season of crimson blossoms
Nobel Prize for Literature		
2015 2016	Svetlana Alexievich Bob Dylan	
Ockham New Zealand Book Awards (formerly <i>New Zealand Post Book Awards</i>)		
<i>Acorn Foundation Literary Award</i> (fiction)		
2017	Catherine Chidgey	The wish child
<i>General non-fiction</i>		
2017	Ashleigh Young	Can you tolerate this?
Princess of Asturias Award for Literature (Spain)		
2017	Adam Zagajewski	
Prix Femina (France)		
2016	Marcus Malte	Le garçon
Prix Femina Étranger (for translated fiction, France)		
2016	Rabih Alameddine	Les Vies de papier (translation of An unnecessary woman)
Prix Goncourt (France)		
2016	Leïla Slimani	Chanson douce (Sweet song)
Prix Renaudot (France)		
2016	Yasmina Reza	Babylone
Pushkin House Russian Book Prize		
2017	Rosalind Blakesley	The Russian canvas: painting in imperial Russia
Russian Booker Prize		
2016	Peter Aleshkovsky	The fortress
Scotiabank Giller Prize (Canada)		
2016	Madeleine Thien	Do not say we have nothing
Sir Julius Vogel Award for best novel (SF & Fantasy Association of New Zealand)		
2017	Lee Murray	Into the mist
Stella Prize (for fiction or non-fiction books by Australian women)		
2017	Heather Rose	The museum of modern love
Trillium English Book Award (Canada)		
2017	Melanie Mah	The sweetest one
Wole Soyinka Prize for Literature in Africa (Poetry)		
2016	Not yet awarded	
World Fantasy Award for Best Novel		
2016	Anna Smill	The chimes
Zbigniew Herbert International Literary Award		
2017	Breyten Breytenbach	

CHILDREN'S BOOK AWARDS | BEKROONDE KINDERBOEKE

SOUTH AFRICA | SUID-AFRIKA

ATKV Kinderboek Toekennings

Voorleeskategorie Graad RR-1

2017	Jaco Jacobs (skrywer) en Karen Lilje (illustreerder)	Grom!
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Selfleeskategorie Graad 2-3

2017	Jaco Jacobs (skrywer) en Zinelda McDonald (illustreerder)	Viskos
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Selfleeskategorie Graad 4-5

2017	Fanie Viljoen (skrywer) en Elsbeth Eksteen (illustreerder)	Oepse daisy, Lulu
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Selfleeskategorie Graad 6-7

2017	Elizabeth Wasserman	Elf dae in Parys
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Selfleeskategorie Graad 8-10

2017	Cecilia Steyn	Hartedief
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Exclusive Books / IBBY SA Award for Children's Literature (biennial)

2017	Jaco Jacobs (skrywer) en Zinelda McDonald (illustreerder)	Moenie hierdie boek eet nie!: 'n rympe vir elke dag van die jaar
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LAPA Jeugromankompetisie

2017	Nog nie toegeken nie	
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Maskew Miller Longman Literature Awards 2016 (Teen novels)

<i>Afrikaans</i>	Helena Barnard	Gramadoelas!
<i>English</i>	Charmaine Kendal	Leopard calling
<i>isiXhosa</i>	Zukiswa Pakama	Akulahlwa mbeleko ngakufelwa
<i>isiZulu</i>	Mbongeni Cyprian Nzimande	Ayixoxeki Nakuxoxeka
<i>Xitsonga</i>	Musa Aubrey Baloyi	Vutlhari Bya Lunya

MER Prys vir Jeuglektuur (Media24 Boeke)

2017	Edyth Bulbring	Snitch
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MER Prys vir Kinderlektuur (Media24 Boeke)

2017	Ingrid Mennen (skrywer) en Irene Berg (illustreerder)	Ink
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Percy Fitzpatrick Award for Youth Literature (English Academy of South Africa, biennial)

2017	Edyth Bulbring	The mark
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Sanlam Prize for Youth Literature (biennial)

2017	Not yet awarded	
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GREAT BRITAIN | GROOT-BRITANNJE

Amnesty CILIP Honour (new awards from CILIP and Amnesty International UK for books which best illuminate, uphold and celebrate human rights, chosen from the Kate Greenaway and Carnegie Medals shortlists)

Amnesty CILIP Honour in the Kate Greenaway Medal category

2016 2017	Ross Collins Francesca Sanna	There's a bear on my chair The journey
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Amnesty CILIP Honour in the Carnegie Medal category

2016 2017	Robin Talley Zana Fraillon	Lies we tell ourselves The bone sparrow
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Blue Peter Awards

Best story award

2017	Kieran Larwood	Podkin One-Ear
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Best book with facts

2017	David Long	Survivors (illustrated by Kerry Hyndman)
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The Bookseller YA Book Prize (see YA Book Prize)

BookTrust Lifetime Achievement Award

2017	Raymond Briggs	
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Branford Boase Award (given annually to the author and editor of an outstanding debut novel for children)

2017	MG Leonard (writer), Barry Cunningham and Rachel Leyshon (editors)	Beetle boy
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British Book Awards Children's Book of the Year

2017	Kiran Millwood Hargrave	The girl of ink & stars
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Carnegie Medal

2017	Ruta Sepetys	Salt to the sea
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Children's Book Awards (formerly **Red House Children's Book Awards**. These awards from The Federation of Children's Book Groups are voted for entirely by children)

Overall winner

2017	Michael Morpurgo (writer) and Michael Foreman (illustrator)	An eagle in the snow
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For younger children

2017	Kes Gray, Claire Gray (writers) and Jim Field (illustrator)	Oi dog!
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For younger readers

2017	Michael Morpurgo (writer) and Michael Foreman (illustrator)	An eagle in the snow
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For older readers

2017	Sarah Crossan	One
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Costa Children's Book Award

2016	Brian Conaghan	The bombs that brought us together
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Guardian Children's Fiction Award		
2016	Alex Wheatle	Crongton Knights
Kate Greenaway Medal for Illustration		
2017	Lane Smith	There is a tribe of kids
Klaus Flugge Prize (a prize for the most promising and exciting newcomer to children's book illustration)		
2017	Francesca Sanna	The journey
Laugh Out Loud Awards (the Lollies are awards for funny children's books voted for by children)		
2017	Not yet awarded	
The People's Book Prize for a Children's Book (chosen by public vote — no judges)		
2016-17	Avril McDonald	The wolf is not invited
Red House Children's Book Awards (see Children's Book Awards)		
The Royal Society Young People's Book Prize		
2016	David Macaulay	How machines work
Waterstones Children's Book Prize		
2017	Kiran Millwood Hargrave	A girl of ink & stars
YA Book Prize		
2017	Patrice Lawrence	Orangeboy

UNITED STATES | VERENIGDE STATE

Andre Norton Award for Young Adult Science Fiction and Fantasy (Science Fiction and Fantasy Writers of America)		
2016	David D Levine	Arabella of Mars
Coretta Scott King (author) Book Award		
2017	John Lewis, Andrew Aydin and Nate Powell	March: book three
Coretta Scott King (illustrator) Book Award		
2017	Javaka Steptoe	Radiant child: the story of young artist Jean-Michel Basquiat
Coretta Scott King / John Steptoe New Talent Author Award		
2017	Nicola Yoon	The sun is also a star
Kirkus Prize for Young Readers' Literature		
2016	Jason Reynolds	As brave as you
Michael L Printz Award		
2017	John Lewis, Andrew Aydin and Nate Powell	March: book three
Mythopoeic Fantasy Award for Children's Literature		
2017	Adam Gidwitz	The inquisitor's tale, or, The three magical children and their dog
National Book Award for Young People's Literature		
2016	John Lewis, Andrew Aydin and Nate Powell	March: book three

Newbery Medal		
2017	Kelly Barnhill	The girl who drank the moon
Randolph Caldecott Medal (for the artist of a picture book for children)		
2017	Javaka Steptoe	Radiant child: the story of young artist Jean-Michel Basquiat
Theodor Seuss Geisel Award		
2017	Laurie Keller	We are growing: a Mo Willems' Elephant & Piggie like reading! book
Stonewall Children's Literature Award		
2017	Rick Riordan	Magnus Chase and the gods of Asgard: the hammer of Thor
Stonewall Young Adult Literature Award		
2017	Miranda Russo	If I was your girl

INTERNATIONAL | INTERNASIONAAL

Astrid Lindgren Memorial Award		
2017	Wolf Erlbruch	
Golden Baobab Prize for Early Chapter Books		
2016	Lori-Ann Preston	The Ama-zings! (South Africa)
Golden Baobab Prize for Picture Books		
2016	Vannessa Scholtz	Kita and the red, dusty road (South Africa)
NSK Neustadt Prize for Children's Literature (biennial)		
2017	Marilyn Nelson	



Spotlight on CDs

compiled by Neville Adonis

When I get into my car it's second nature to listen to one of my favourite CDs while driving — quick and easy! However, CDs are very expensive, especially when one's taste covers a broad selection of genres. Over the years the Central Reference Section (SN) has accumulated a considerable selection of CDs which are available on loan to public libraries and library users free of charge. The collection includes love songs, party music, classical, marimba, wedding music, instrumental, male choirs, gospel, country and trumpet music (to name just a few).

Here are some of the popular genres:

Classical: works by Beethoven, Mozart, Donizetti, Block and Holst

South African artists: Stefans Grové, Henk Temmingh, Arnold Van Wyk and Peter Klatzow

South African singers: Marita Napier, Mimi Coertse, Gé Korsten, Deon van der Walt, Sibongile Khumalo and Hanneli Rupert

Cape Malay: traditional Malay music

Wedding music: unforgettable wedding soundtracks such as: The wedding collection classical, party, love: great music for the perfect wedding

Tenors: Luciano Pavarotti, Jussi Björling, Carlo Bergonzi and Andrea Bocelli

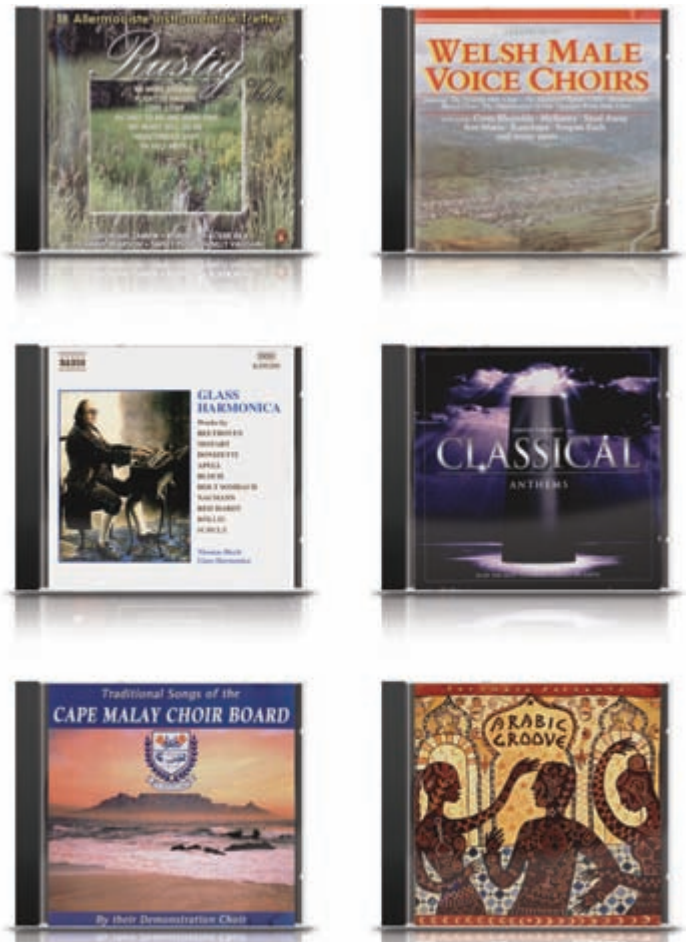
Sopranos: Maria Callas, Joan Sutherland, Renata Tebaldi and Renée Fleming

Choirs: the Welsh male voice choir, the Stellenbosch Libertas choir, the Vienna Boys choir, the Don Cossack choir, the Drakensberg Boys choir and others.

Other music: suitable for yoga (essential for healing and relaxation), the music from different countries, such as Zimbabwe, Kenya, Nigeria, Ghana, North Africa and others.

National anthems

African folktales: Nelson Mandela's favourite African folktales, Songs and stories of Africa, Under African skies, Umculo neentsomi zase-Afrika.



Statistics

Stock total: 2,271 (2016)

Circulation: 117 p.a. (2016)

For more information on SN please visit our website at www.westerncape.gov.za/library

Neville Adonis is the assistant director of Information Services at the Western Cape Library Service



New on the shelves

compiled by Sandra Kingswell

GENERAL

R 031 WOR The World Book encyclopedia Volume 1-22.

PHILOSOPHY AND PSYCHOLOGY

150.185 PSY Ferreira, Ronel. Psychological assessment: thinking innovatively in contexts of diversity.

SOCIAL SCIENCES

Q 323.20968 MAG Magubane, Peter. June 16.
325.25693 SCH Schrire, Yehuda Leib. The Reb and the rebel: Jewish narratives in South Africa, 1892-1913.
333.3168 UMH Bundy, Colin. Umhlaba 1913-2013: images

from the exhibition commemorating the centenary of the Natives Land Act of 1913.

338.4791 FRE Frenzel, Fabian. Slumming it: the tourist valorisation of urban poverty.

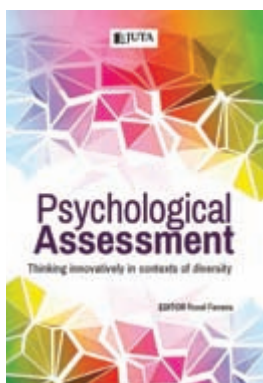
398.209469 FER Ferreira, OJO. Adamastor: spirit of the Cape of Storms.

LANGUAGES

496.703 TLH Tlhapane, Tefo Bradley. Township languages: township dictionary: a guide to township 'taal'.

SCIENCE

JR 503 FRI Fricke, Irene. Understand science, Grades 8 to





12, using your language: English-Afrikaans.
 JR 510.3 FRI Fricke, Irene. Understand maths, Grades 8 to 12, using your language: English-Afrikaans.
 574.968 PUL Pulella, Janesta. Pathfinder: illustrated for nature enthusiasts.

TECHNOLOGY

Q 623.44 GUN Lee, Jerry. Gun digest, 2017.
 641.5952 SAT Satomi, Shinzo. Sushi chef: Sukiyabashi Jiro.
 Q 641.5968 HAR War Museum of the Boer Republics (South Africa). Hartskombuis: Boerekos van die Anglo-Boereoorlog tot vandag.

ARTS AND RECREATION

Q 704.03961 KRU Kruiper, Belinda. Mooi loop: the sacred art of Vetkat Regopstaan Kruiper.
 709.68 ABS Scholtz, Renzke. Abstract South African art from the isolation years. Volume 1, Winter 2007.
 Q 709.68 SCR Proud, Hayden. Scratches on the face: antiquity and contemporaneity in South African works of art from Iziko Museums of Cape Town.
 Q 709.68 STO Mason, Judith. Paul Stopforth.
 Q 746.396875 KEI Counihan, Gillian. The Keiskamma Art Project.
 Q 746.920968 GAN Ganzenberg, Christian. Black Coffee: Mercedes-Benz South Africa Award for Fashion Design 2009.
 Q 751.73 CHA Chalfant, Henry. Spraycan art.
 770.968 CAP Altschuler, Jenny. Autobiography — chronicles of our times: the 5th Cape Town Month of Photography.
 Q 792.80968 FNB Thomson, Georgina. FNB Dance umbrella — 20 years on: two decades of contemporary choreography and dance.

LITERATURE

822.92 HIG Higginson, Craig. Three plays.
 828.914 VEI Veit-Wild, Flora. Dambudzo Marechera: a source book on his life and work.
 839.3615 DEV De Vos, Philip. Prente by 'n uitstalling:

versies geïnspireer deur die musiek van Moessorgski.
 839.3615 ENQ Enquist, Anna. Arsenaal van klank: 'n keuse uit agt digbundels van Anna Enquist.
 839.3616 VAN Van Staden, Ilse. Waar die oog van stil word: gedigte.
 839.3625 FOU Fourie, Pieter. Post mortem.
 X 896.1 SOL Solilo, John. Umoya wembongi: collected poems, 1922-1935.

GEOGRAPHY/HISTORY/TRAVEL/BIOGRAPHY

R 912.6871 MAP Map Studio. Street guide — Cape Town: including Western Cape towns — West Coast, Swartland, Winelands, Overberg, Cape Peninsula.
 914.972 CRO Novakovich, Mary. Croatia.
 916.8712 KRU Kruger, Joan. On top of Table Mountain: remarkable visitors over 500 years.
 916.982 MAU Grihault, Nicki. Mauritius, Reunion & Seychelles.
 920 SIM Macmillan, Hugh. Jack Simons: teacher, scholar, comrade.
 967.572 WAT Watt, Nigel. Burundi: biography of a small African country.
 Q 968.491 ZUL Zulu, Bhekizwe Zebon-ka-Nhlayenza, Prince of the Zulus. Umongo ka Zulu.
 Q 968.712 REF Bennett, Bonita. Reflections on the conference 'Hands on District Six: landscapes of post-colonial memorialisation'.
 968.77 GOD Godby, Michael. Battleground: Charles Bell's drawings of the War of the Axe, 1846, in historical context and in relation to recent representations of the Frontier Wars of dispossession.

CDs

Wood, Andy. Jesus-liedjies: 'n versameling van lofliedere wat kinders met vreugde sing.
 Wood, Andy. Vrolike liedjies, Volume 2.

Sandra Kingswell is the senior library assistant in Central Reference

Book reviews

Boekresensies

compiled by book selectors

ADULT NON-FICTION VOLWASSE VAKLEKTUUR

SUNDANCE, Kyra

101 dog tricks: step-by-step activities to engage, challenge, and bond with your dog. - Quarry, 2007.

101 dog tricks is an attractively presented dog training manual by the author who happens to be a celebrity dog trainer and dog stunt-show performer. This vividly presented title presents each trick with step-by-step instructions in matching full-colour photo-graphs. Each trick is taught in only three to six short steps, with a sidebar offering appropriate troubleshooting or tips. Tricks are presented in an easy-to-follow format that makes it easy for dog owners to bond and engage with their dogs while teaching them a wide range of skills. The tips and troubleshooting boxes cover common problems, while 'build-on' idea sections suggest more complicated tricks to enhance newly-learned skills. As the pictures are sometimes on the cute side rather than helpful and not too text-heavy, it makes for a nice cheerful book on the subject, as well as featuring a lot of good ideas and helpful tips presented in a pleasant manner. Adding to the pleasure of reading this book is the sense of humour as revealed by the hilarious images of the main dog with her thoughts in the margins. **EB**



FOX, Justin and WESTWOOD, Alison

Secret Cape Town: an unusual guide. - Jonglez Publishing, 2016. Another entry into the series of **Secret guides**, this narrow-format, sturdy paperback is a tourist/travel guide to Cape Town's less well-known places and sites. The idea behind

the series is to get locals to write a guide to their own city, revealing the places and activities that tourists don't usually visit or hear about. While the book is aimed at first-time visitors to Cape Town, even the most hardened local wouldn't be likely to know every single spot. 'Two people better equipped to sleuth out this city's secrets would be hard to find. Travel journalists Justin Fox and Alison Westwood divided up the secret spoils according to their interests, she's into nature and outdoorsy things, he's into history and military, and both have an insatiable curiosity and a passion for Cape Town.' (*Country Life March/2017*). The Buli stool artefact, the quagga foal, a heated pool in a military base, natural springs collecting mountain water, a collection of Japanese carvings, a tour of street art, the public restaurant at Pollsmoor prison, a magical tree and a beach on top of Table Mountain are just some of the sightings covered. Pages are arranged with a colour picture on one page and a brief, but interesting description on the facing page. **Secret Cape Town** may be pocket-sized, but it packs a wealth of information about the Mother City's most hidden gems. **SCG**

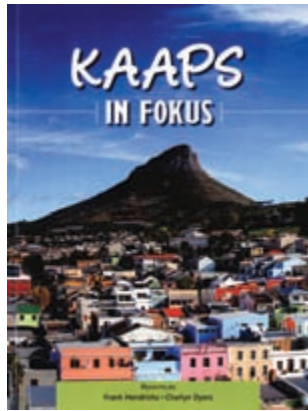


Kaaps in fokus / redakteurs, Frank Hendricks en Charlyn Dyers. - Conference-RAP, 2016.

'Hoewel hierdie 'n akademiese boek is, beteken dit nie gewone liefhebbers van Afrikaans hoef opsy te staan en die pure genot wat dié werk verskaf te vermy nie. As jy van Afrikaans in al sy dinamiese fasette hou, gaan jy met die lees hiervan baie leer en ook pret hê. Die flapteks vertel ons 'dit is 'n boek waarin die Afrikaanse omgangsvariëteit Kaaps deur

verskillende outeurs vanuit diverse invalshoeke betrag word.’ Daar is twee afdelings en nege bydraes. Deel I bevat taalkundige besinnings oor Kaaps, terwyl Deel II die kontekstuele gebruike van Kaaps bekyk. Dit klink dalk na ’n vreeslike mondvul, maar dis alles hoogs verteerbaar. Agterin word ’n saakregister en persoonsnaamregister verskaf. Van die skrywers sluit in Christo van Rensburg (*Twee betekenisvolle momente in die geskiedenis van Kaaps*), Hein Willemse (*Soppangheid [waardigheid] vir Kaaps: mag, kreolisering en Kaapse Afrikaans*), Michael le Cordeur (*Kaaps: tyd dat die taal van die Kaapse Vlakte in die formele skool verken word*) en Anastasia de Vries (*Kaaps in koerante*). Die hoofstukke is gegrond op referate wat gelewer is by die historiese eerste simposium oor Kaaps wat van 19 tot 20 Julie 2012 by die Universiteit van Wes-Kaapland (UWK) gehou is. Daar word gekyk na Kaapse Afrikaans, Bo-Kaapse Afrikaans, Kaapse streektaal-Afrikaans en Afrikaans van die Kaapse Vlakte. Kaaps word in die boek voorgehou as ’n waardige, talig genuanseerde en steeds lewenskragtige manifestasievorm van Afrikaans waarin sowel die jaarringe van eeue gelede en die botsels van nuwe ontwikkeling na vore kom. Ook val die soeklig op onder meer die ekonomiese potensiaal van hierdie taalvorm en die benutting daarvan as onderwys- en joernalistieke medium. Hierdie is ’n belangrike werk oor die diversiteit van Afrikaans. Uitgegee deur African SUN MeDIA onder die Conference-RAP-druknaam.’

(*Rapport Weekliks*, Herman Lategan)



LEE, Jeffrey
God's wolf: the life of the most notorious of all crusaders. - Atlantic Books, 2016.

God's wolf covers the life of Reynald de Chatillon, a young knight who joined the Second Crusade to rise through the ranks to become a major figure in the Crusader Kingdom of Jerusalem — and a much-hated figure in Islamic history. Born with meagre prospects but full of zeal and ambition, de Chatillon was to become, at least in many eyes, the most notorious of all Crusaders. This 12th-century crusader was notorious as having a reputation for brutality and violence, which Lee believes is exaggerated and misplaced. He argues that de Chatillon was typical of a warrior at that time and that his notoriety is the result of a smear campaign by his detractors. The author aims to present a more balanced account, and he goes out of his way to show that de Chatillon wasn't as evil as other historical texts suggest. De Chatillon's actions are both bold and brazen and in many ways far removed from the norms of his day. He is portrayed as a daring warrior who was respected by his king and entrusted with several positions of governance. Lee also reveals de Chatillon's superior diplomacy, which in turn allows the reader to gain a better understanding of the military and political events of



the Second Crusade. The author's gift of storytelling makes this title read like fiction and the use of vibrant language will please many readers looking for good digestible historical fare. **EB**

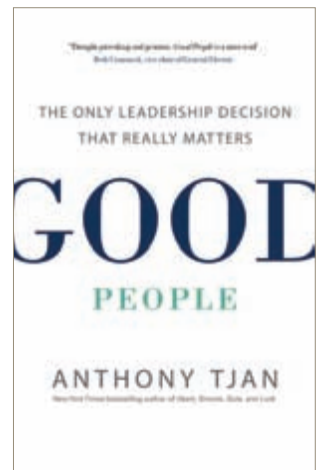
Ons kom van vër: bydraes oor bruin Afrikaanssprekendes se rol in die ontwikkeling van Afrikaans / redakteurs, WAM Carstens en Michael le Cordeur. - Naledi, 2016.

'Die storie van Afrikaans het in die verlede meestal gefokus op die taal se wit geskiedenis, terwyl die taal se bruin en swart geskiedenis misken is. Met hierdie boek word die verhaal meer volledig vertel as wat tot dusver die geval was. Die redakteurs is Michael le Cordeur en Wannie Carstens. Le Cordeur het verskeie skrywers hoofsaaklik uit die bruin gemeenskap genader om betrokke te raak en oor 'n aspek te skryf waarby hulle intens betrokke is/was en waar 'n bydrae tot Afrikaans gemaak is. Uiteindelik het 35 skrywers, akademici en gemeenskapsleiers van byna elke sfeer van die samelewing hulle tot die projek verbind, wat deur die Suid-Afrikaanse Akademie, die Jan Marais Nasionale Fonds, die Hieumstra Trust, die SBA en die ATKV ondersteun is. Die bydraes in hierdie omvattende werk van 600 bladsye val in tien kategorieë uiteen: ekonomie en bemagtiging, godsdiens en kerk, identiteit, die impak van apartheid, sport, kultuur, media, onderwys, politiek en taal. Volgens Le Cordeur is die boek se grootste waarde dat dit die stigma dat bruin mense nie 'n stem het oor Afrikaans of 'n bydrae te maak het tot Afrikaans nie, weerlë. Die skrywers toon aan dat Afrikaans nie net die taal van apartheid was nie. Afrikaans is ook die taal van die struggle en versoening. Met hierdie boek slaag die skrywers daarin om veral bruin Afrikaanssprekendes se trots in hul taal te laat herleef.' (www.litnet.co.za)



TJAN, Anthony
Good people: the only leadership decision that really matters. - Portfolio Penguin, 2017.

'It's generally taken for granted that the meaning of the phrase "good people" is understood. Taking time to nuance that definition is entrepreneur Tjan's (**Heart, smarts, guts, and luck**) goal. He takes this underdefined phrase and explores how it can be applied to leadership. The general outline of the book advocates that for anyone to be "good" they must be "people first", helping others, committed to values, balanced, and practicing goodness all the time. This work follows the fairly typical self-help, feel-good storytelling model that seems to be a staple in popular modern "business-light" works. With that said, Tjan does tackle an excellent question by attempting to define "good." Told in a narrative format with chapter summaries that helpfully distil the salient points, this accessible, entry-level work is for anyone developing their

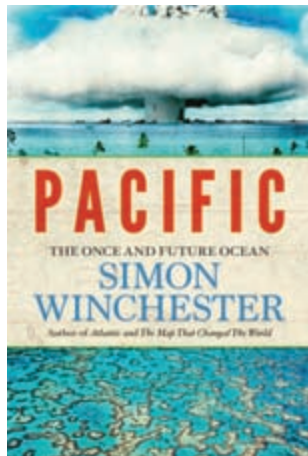


own leadership philosophy. *Verdict*: Recommended as an introduction for individuals who are interested in leadership but are not entirely sure how to get started.' (*Library Journal*, Mark Hanson)

WINCHESTER, Simon

Pacific: the ocean of the future.- William Collins, 2015.

Pacific is a biography of the ocean that covers roughly a third of the planet's surface. The author starts his journey by describing a flight over the Pacific, beginning in Hawaii, and providing a history for the importance of this massive ocean in our lives. Although pointing out its erstwhile beauty and hidden treasures, Winchester describes how the Pacific is increasingly becoming a dumping ground in modern times. To best capture the Pacific's vastness in one book, the author selects a series of key moments in its recent history as viewed through ten singular events. It starts with nuclear testing in the Marshall Islands carried out in the 1950s, followed by the birth of the Sony Corporation and its wildly popular commercial hit, the transistor radio. This trend continues with the 1991 eruption of Mount Pinatubo in the Philippines. But the greatest power of the Pacific is elemental: it is the birth-place of the world's weather and in a thought-provoking chapter on El Nino and climate change, Winchester shows that the ocean has become somewhat stormier in recent times, indiscriminately wreaking havoc from the Philippines to Australia. **Pacific** is not a traditional history in the true sense of the word, but rather a look at an area covered in a modern day context. With so many insightful tidbits that Winchester puts forth in the narrative, readers of many different interests will be nothing but satisfied. **EB**



ADULT FICTION

VOLWASSE VERHALENDE LEKTUUR

BESTWICK, Simon

The feast of souls.- Solaris, 2016.

Set in the north west of England, **The feast of souls** is a horror story in the traditional sense of the word. Following the death of her daughter and the subsequent breakdown of her marriage, Alice Collier returns to a place where she once was happy as a student and had her first serious relationship. She buys a derelict house in the suburb of Crawbecke on a hill outside Manchester. It is a place that needs tender loving care — much like herself. It is her aim to restore it to its former glory. But unknown to her, the house has a history of its own. Here Alice experiences temporary time

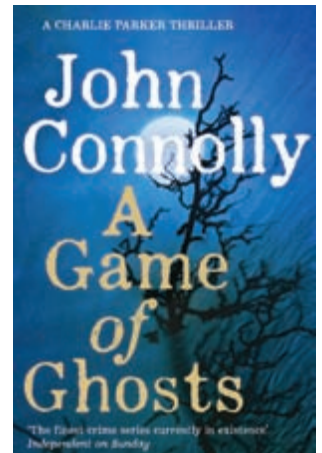


shifts which transport her back to the same area into the past of several centuries ago. A secondary part of the story is relayed through a confession of events which took place during the 1830s. Its narrator is Mary Carson; a spinster, hired as a secretary to the very rich, but unscrupulous mill owner and widower Arodias Thorne. He is the former owner of a much larger estate on which the present house is now situated. Both the stories of the past and the present are connected but the how is only revealed towards the end of the novel. Meanwhile, Alice reconnects and enlists the aid of an old boyfriend, who has experience in supernatural matters. He reluctantly comes to her aid when the house reveals itself as a place of legends — of the Beast of Crawbeck and the Red Man, but also home to the secrets of the shadowy Arodias Thorne. This unusual supernatural novel is told in a different way. What begins as a traditional haunted house story develops into something altogether stranger and quite unique. **EB**

CONNOLLY, John

A game of ghosts.- Hodder, 2017.

The popular Maine-based private investigator Charlie Parker returns in this 15th supernatural thriller outing and a successor to **A time of torment**. Parker is hired by the FBI's Special agent-in-charge Edgar Ross to locate missing private investigator Jaycob Eklund. Like Parker, Eklund was an occasional consultant for the FBI. Parker soon establishes that Eklund has been tracking the Brethren, a secret paranormal society who have been hiding in the shadows for generations. Their murderous past can be traced back through the ages to the historical Capstead Martyrs. Eklund has linked them to past and recent murders, getting closer to answers before suddenly disappearing. As Parker follows in Eklund's footsteps, the investigation brings him into contact with a shadowy criminal empire controlled by 'Mother' and her diabolical son, Philip. They too have an interest in Eklund, who had previously done private investigation work of a family nature for them. Parker is supported by his colleagues Louis and Angel who bring their own special brand of cynicism and expertise to Connolly's latest paranormal thriller. Readers familiar with the series will relish **A Game of Ghosts**, although it can also be enjoyed as a standalone. **EB**

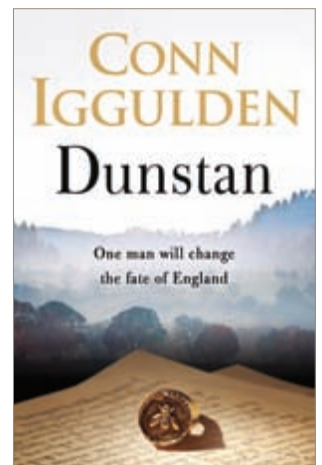


IGGULDEN, Conn

Dunstan: one man will change the fate of England.

- Michael Joseph, 2017.

Readers are transported to tenth century Anglo-Saxon England to meet Dunstan, one of that century's finest minds and most colorful figures. The Dunstan in question is Saint Dunstan, builder of both Glastonbury Abbey and Canterbury Cathedrals. He also served as spiritual advisor to several early English/Wessex kings and played an important part during the early days of the creation of a unified England.



The year is 937 and England is a nation divided, ruled by minor kings and Viking lords. Son of a Wessex thane, Dunstan is sent to a monastery for education. Shortly thereafter his intelligent and enquiring mind starts to clash with monastery discipline. Aided by a noble lady, Dunstan is directed on a new path after she considers him to be a childhood prodigy. After many trials and tribulations, Dunstan emerges as a leading churchman and statesman of his time. In this novel the author credibly proposes what could have been the reality behind the miracles attributed to Dunstan's genius. He envisions Dunstan's character through these acts and the pressures of the times. This is more than the story of one man. Dunstan serves seven kings during his long life and this is their story too. The story is told in the form of an autobiography, revealing a struggle for power in insecure times and the inevitable interaction with human weaknesses. This is no dry historical novel, but rather an enjoyable romp through medieval Saxon England. **EB**

INNES, Brett Michael

Sink / vertaal deur Elna van der Merwe.- Tafelberg, c2017.

'Rachel, 'n verpleegster van Mosambiek, is 'n huiswerker by Chris en Michelle Jordaan in Johannesburg. Haar kleuterdogter sterf (in 'n traumatiese voorval) onder hierdie werkgewers se sorg, op dieselfde dag dat Michelle verneem sy is swanger met haar eerste kind. Die twee vroue is ewe oud. Die Jordaanse gee Rachel die keuse om nie langer vir hulle te werk nie, maar sy besluit om aan te bly. Die verhouding tussen hierdie drie stukkende karakters raak ondraaglik.

Sink is 'n Afrikaanse vertaling van Innes se roman **Rachel weeping**, wat in 'n film verwerk en verlede jaar uitgereik is, ook met die titel **Sink**.

In vele tonele word die leser herinner aan die kontras tussen behoefte by armes en oorvloed by bevoorregtes. Innes lig met dialoog en die beskrywing van Rachel en haar huiswerker-vriendinne se gedagtes die frustrasie en vernedering uit wat veral immigrante-werkers kan beleef. Asook die gevolge, dikwels, vir 'n werker soos Rachel wie se kind in 'n private skool saam met meestal welgestelde kinders is. Met kort hoofstukke waarin die karakters om die beurt die kollig kry, slaag hy daarin om die leser lank te laat gis: Gaan hier vergifnis kom? Uitkoms, op 'n manier? Dit is 'n onthutsende boek wat met aangrypende inhoud heelwat werklikhede oor die lewe en veral die dood laat insink.' (*Rapport Weekliks*, Jeanne Henning Els)

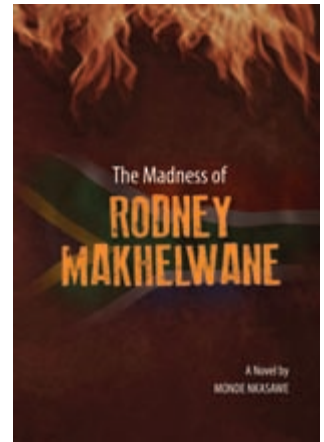


NKASAWE, Monde

The madness of Rodney Makhelwane: a novel.- Kwarts, 2016.

'In a world that is spinning out of control and a country that is dealing with a crisis of political leadership, Monde Nkasawe's book is a much-needed intervention. As evidenced by his previous books, Nkasawe has mastered the art of using fiction to highlight important societal issues that are confronting South African society. **The madness of Rodney Makhelwane** is a fictitious account of the rapid rise of politician Rodney Makhelwane through the ranks of the African Democratic Movement (ADM), the governing party. Soon after addressing the branch general meeting of the ADM in poverty-stricken Swaneville, Makhelwane rises to the top of the party leadership and is soon elected president of the country. His election is not welcomed by all, but his exceptional leadership makes it difficult for his adversaries to act against him. Makhelwane introduces

reforms aimed at cutting government expenditure to increase the state's resource pool for social welfare services. This earns him the love and support of ordinary people. But behind the revolutionary political image, Makhelwane is keeping a horrendous secret: he is a certified psychopath who had escaped from a mental hospital, leaving a trail of gruesome murder. The importance of **The madness of Rodney Makhelwane** lies in its chilling message: that most of the sick are not in hospital — they live among us. Many of us will be able to relate to this, because Africa has been cursed with leaders whose actions are so diabolical that the only way to make sense of them is to study them through the lenses of psychology. Nkasawe's intervention in the conversation about leadership is an important one. **The madness of Rodney Makhelwane** is a small voice of conscience that is asking us to re-evaluate whose hands we place the future of our country in.' (www.africanindy.com, Malaika Wa Azania)



STANDER, Carina

Die Bergengel.- Protea Boekhuis, 2017.

'**Die Bergengel**, die eerste roman in 'n drieluik, is 'n epiese verhaal wat lees soos 'n meer liriese Tolkien in Afrikaans, met elemente wat neig na **The alchemist**. Stander se eiesoortige interpretasie van die Bildungsroman — met verskeie magiese elemente, 'n deurlopende reismotief, klem op ouer-kind-verhoudings, en die innerlike en uiterlike konflik van die jong protagonis — maak korte mette van die geïkoneerde "kragtoer". Die roman is fabelagtig mooi en volwasse, met ware diepte en insig; enigmaties maar ook toereikend. Die verhaal se buitelyne sien so uit: Eron Verberger, seun van Gibor en Alida, vertrek op 13-jarige ouderdom saam met sy pa op 'n jaarlange reis. So sal Eron elke detail rondom die karakter en taal van klokke leer verstaan. Hy sal onder sy trotse klokmakerpa se wakende oog 'n man kan word. Daar is wel 'n meer broeiende rede waarom Eron en Gibor hul pad uit die kusedorpie van die Tzur moet maak: daar is 'n vuurstorm wat broei. Oorlog kom. Dertien jaar het verloop sedert daar tekens van 'n Bergengel was. Eron leer deur die loop van die roman dat sy pa self 'n Bergengel was. Die konflik tussen Eron en die antagonist, Verbluffende Bluffer, oftewel Velvel Azazel, staan sentraal. Eron moet sy potensiaal as volgende Bergengel bereik deur veral selfopoffering na te streef. Hy moet homself leer ken en vertrou te midde van onsekerheid, skuldgevoelens weens 'n gebrek aan optrede om wreedheid te beveg, en die drang om uit sy pa se skadu te kom. Daarteenoor is die Bluffer, met sy steampunk-kleredrag, sy fassinerende kulkuns en oëverblindery, asook sy verterende drang na erkenning en mag, 'n geslaagde uitbeelding van die mens se donker kant, of skaduself. **Die Bergengel** is meer as net 'n roman. Dit is 'n kunswerk wat die woord tot heiligdom verhef.' (*Die Burger*, Jonathan Amid)



Op die spoor van: speurverhale / saamgestel deur Rudie van Rensburg.- Tafelberg, 2017.

'Hierdie boeiende versameling van veertien kortverhale bevat skryfwerk van ervare misdadaarskrywers en bekendes in ander genres. 'n Reeks geslepe misdadigers kom hier te staan teen hul eweknieë aan die ander kant van die gereg: polisiemanne, privaatspeurders, of net doodgewone mense in ongewone omstandighede. Die fokus van die verhale lê by die uitpluis van 'n misdaad en die spoor wat gevolg word om die skuldige vas te trek (of nie). Die bundel bied 'n heerlike kaleidoskoop van stories, met goeie afwisseling in tema en skryfstyl. In die meeste van die verhale speel 'n speurder die hoofrol. **Op die spoor van** is nommerpas vir speursterievrate, maar behoort ook in die smaak te val van alle liefhebbers van die kortverhaal. Met verhale deur Karin Brynard, Kerneels Breytenbach, Bettina Wyngaard, Nathan Trantraal, Francois Smith, Tertius Kapp, Martin Steyn, Zirk van den Berg, Deborah Steinmair, Rudie van Rensburg, Henry Jack Cloete, Frederick J Botha, Carien Smith en Johan Jack Smith. Die bundel is saamgestel deur Rudie van Rensburg.'

(www.litnet.co.za, uittreksels uit Suzette Kotzé-Myburgh se resensie)

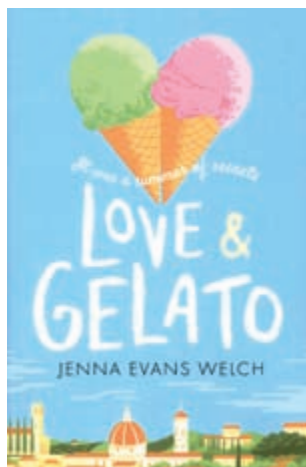


YOUNG ADULT FICTION JONG VOLWASSE VERHALENDE LEKTUUR

WELCH, Jenna Evans

Love & gelato.- Walker Bks., 2017.

'It is a familiar story: the girl's mother dies, she is sent to live with a father she has never met, and is given her mother's journal to read when she arrives. But the reader will find it difficult to put this book down. Carolina, called Lina, is sent to Italy to live with Howard, superintendent of an American cemetery outside Florence. He is nice, but she has never even heard of him. He tries to help her adjust, decorates her room, takes her to her mother's favourite places, loans her his cell phone to make calls to friends. He is a bachelor who had been deeply in love with her mother during their college years. Lina meets Ren, who introduces her to other expatriate American teens. She slowly reads her mother's journal, and realises why her mother wanted her to come to Italy. The reader will love descriptions of her travels in Florence and Rome and share her crushing disappointment when she finally locates her biological father only for him to reject her. When Lina turns to Ren for comfort as more than a friend, he cannot handle it. The conclusion is happy, Lina discovers through the journal that her mother had grown to love Howard deeply, hence her wish for Lina to live with him. Ren admits to his feelings for Lina and all is well. It may sound trite, but it is an enjoyable book. All levels of readers will enjoy it.' (*Voice of Youth Advocates*, Rachel Axelrod)

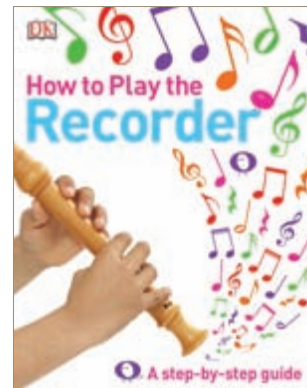


JUVENILE NON-FICTION JEUGVAKLEKTUUR

DA SILVA, Lisete

How to play the recorder: a step-by-step guide.- Dorling Kindersley, 2015.

The recorder is regarded as the perfect first instrument for children at primary school to learn to play as it serves as a good introduction to music in general. The author is recognised as one of the foremost recorder and baroque flute players of her generation. Here, in an easy-to-follow and very visual layout, she presents a guide for anyone interested in learning to play the recorder on their own or as a companion for those taking recorder lessons. This step-by-step guide, tastefully photographed by Andy



Crawford, vividly captures that special Dorling Kindersley treatment. Young readers receive the necessary instructions on how to play the recorder which includes how to read music sheets, time signatures and implementing proper breathing and the correct hand positions. This is an inspirational and accessible introduction to this versatile instrument that many can enjoy. **EB**

GALLOWAY, Kobus

'n Wolf in skaapsklere en ander Afrikaanse idioome.

- Zebra Press, 2017.

'Een van Afrikaans se uitsonderlike kenmerke is die skat van idioome en vaste uitdrukkings wat soos poësie op die tong van sprekers lê. In hierdie boek bring Kobus Galloway, skepper van **Idees vol vrees**, 150 idioome byeen – elkeen geïllustreer met 'n grappige volblad-spotprent en met 'n kort verklaring van elke idioom se betekenis. Verder is daar 'n lys met nóg idioome en verklarings agter in die boek. Afrikaanse lesers van alle ouderdomme sal daarvan hou. Skoliere in die besonder sal dit baie bruikbaar vind. Dié boek sal help verseker dat idioome van vroeg reeds 'n tuiste in die mond van jong sprekers kry en dat hierdie pragtige skat van Afrikaans behoue sal bly.' (www.penguinrandomhouse.co.za)



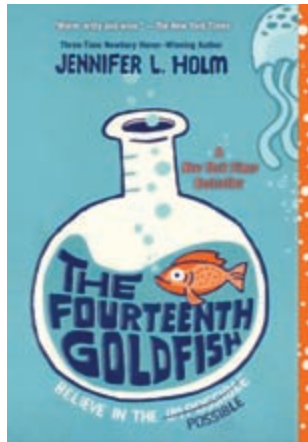
JUVENILE FICTION JEUGLEKTUUR

HOLM, Jennifer L

The fourteenth goldfish.- Yearling, 2016.

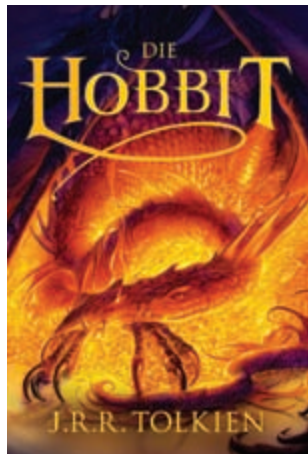
'When Ellie's mother shows up at home one night with an opinionated and curmudgeonly thirteen-year-old boy in tow, there is something familiar about him. Imagine Ellie's surprise when she learns that boy is Melvin, her grandfather, who has discovered the cure for aging (thanks to a particular species of jellyfish). The cure comes with some catches: despite

actually being seventy-six and having two PhDs, Melvin must attend middle school and live with Ellie and her mother (his daughter, with whom he has a contentious relationship). Ellie, who is growing apart from her best friend, is surprised by her newfound interest in science, thanks to Melvin, and her new friendship with Raj, a goth classmate who is let in on Melvin's secret. Ellie begins to question whether her grandfather's discovery is actually a good thing, wondering what the long-term consequences will be. As Ellie navigates all that comes with being twelve, she ruminates on life, change, beginnings, and endings. Holm strikes the perfect balance of looking at weighty topics while keeping the tone light. The mix of introspection and action (Ellie, Raj, and Melvin need to break into Melvin's lab) keeps the plot moving along. As Ellie learns more about scientists and their experiments, she draws parallels to her own life, thinking, "I'm a jellyfish glowing in the dark sea, bright and brilliant, just waiting to be discovered." This is a smart, funny, and touching story about a family learning from one another and about themselves.' (*Voice of Youth Advocates*, Amanda MacGregor)



TOLKIEN, JRR
Die hobbit, of, Daarheen en weer terug / met illustrasies deur David Wyatt; in Afrikaans vertaal deur Janie Oosthuysen. - Protea Boekhuis, 2017.

'Die hobbit' is al vir tagtig jaar lank een van die mees geliefde fantasieverhale ter wêreld en word met reg as 'n klassieke werk beskou. Dit is nou deur Janie Oosthuysen, die vrou wat Harry Potter Afrikaans laat praat het, in Afrikaans vertaal. JRR Tolkien (1892-1973) is in Suid-Afrika gebore en word gereken as een van die beste letterkundiges in die wêreld. Hy is talle kere bekroon. **The hobbit** was professor Tolkien se debuutwerk en is die eerste deel van die verhaal wat in die drie volumes van **The lord of the rings** hervat en voltooi word. In die 1930's het Tolkien die verhaal van **The hobbit** aan sy kinders begin vertel — na publikasie was dit onmiddellik suksesvol. Die boek is wyd vertaal en was sedertdien nog nooit uit druk nie. Oor die verhaal: Wanneer Bilbo Baalens uit sy gerieflike hobbitgat weggevoer word deur Ghandalf die towenaar en dertien vrypostige dwerge, word hy onverwags meegesleur in 'n samesweerdery om die dwerge se verlore skatte terug te steel by Smaug die Vreeslike: 'n reusagtige en baie gevaarlike draak.



Janie Oosthuysen is 'n gerekende naam in Suid-Afrikaanse vertalerskringe en met meer as 300 publikasies agter haar naam ook skrywer in eie reg. Haar werk is al verskeie kere bekroon, onder andere met die SAVI-toekenning en die Akademie-prys vir haar **Harry Potter**-vertalings, asook die ATKV-prys en die CP Hoogenhout-medalje vir kreatiewe skryfwerk.' (www.penguinrandomhouse.co.za)

JUNIOR FICTION
JUNIOR FIKSIE

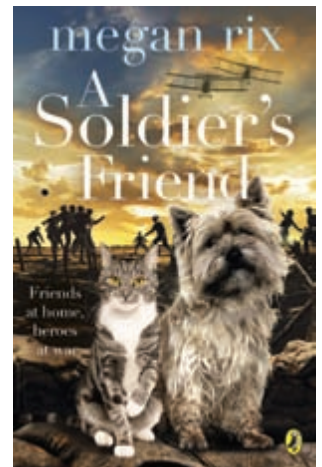
BENTLEY, Peter
The tooth fairy's Christmas. - Hodder, 2015.

In this feel-good Christmas tale set on Christmas Eve, the Tooth Fairy is discovered off course in the snow by Father Christmas, who had been en route to deliver presents to worthy recipients during his usual annual end of the year activity. Tim Tucker had just lost a tooth and the Tooth Fairy was on a journey in the heavy winter weather to get the tooth and leave a coin in its place. The end result is that both the Tooth Fairy and Santa team up to make sure that not only all presents are delivered, but also the tooth money to the relevant party. The story is told in a flowing rhyming text that works very well. The exquisite artwork of the illustrator, Garry Parsons, complement this engaging and unusual story. Young readers will find it a joy to read and relate to the good moral of two friends joining forces in a pleasurable undertaking. The book is ideal for storytelling during the festive season as it captures in essence the magic and spirit of Christmas. **EB**



RIX, Megan
A soldier's friend. - Puffin, 2014.

This is the story about a very special friendship between a dog, Sammy, and a cat, Mouser, set during the First World War. In this tale, Sammy, an abandoned terrier puppy is befriended by Mouser, a much-loved family cat, and ends up taken to Battersea Dogs Home. Mouser is stolen from her owners in Battersea, and taken to Flanders to help rid the trenches of rats. Sammy, in turn is sent to France where he is trained as a messenger dog to carry life-saving notes relating to gas attacks. There they both meet someone they know from home, and of course find each other in the trenches. The trench scenes are quite vivid and well-described, and there's some excitement. How the two survive in the front line of the action is also a thrilling and touching story. The author's passion for animals and knowledge about their war-time experiences gives **A soldier's friend** its special flavour. Somehow, as well as following Mouser and Sammy's exciting stories, the reader also ends up knowing an awful lot about the brave and selfless actions of countless animals in war-time. This is an enjoyable read for 8-12 year olds who enjoy animal stories and books written by Michael Morpurgo. **EB**



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

EB Erich Buchhaus **SCG** Sabrina Gosling

Ashbury kry eie biblioteek

deur Jeannette Pieterse

Eers was daar niks op 'n kaal stuk grond in Ashbury nie, maar nou pryk daar 'n pragtige, doelgeboude biblioteek ter waarde van R6,1 miljoen wat ongeveer 10,000 mense in die gemeenskap kan bedien.

Die Wes-Kaapse Minister van Kultuursake en Sport, Me Anroux Marais, het die biblioteek amptelik op 1 Junie 2017 geopen. Nadat sy en die onderburgemeester, raadslid Gideon Joubert die rooi lint geknip het, is hulle op 'n toer deur die biblioteek geneem.

Die biblioteek met 'n oppervlakte van 400m² is baie goed toegerus en bied die volgende fasiliteite:

- rekenaars met internettoegang
- kopieerfasiliteite
- 9,500 fiksie en nie-fiksie titels in drie verskillende tale
- tydskrifte, koerante, CD's en DVD's
- opvoedkundige programme vir kinders
- rekenaaropleiding
- studiefasiliteite en hulp met skooltake

Tydens die opening het Ashbury Primêre Skool se koor twee items gelewer en eetgoed is deurentyd aan die gaste bedien.

Die minister het haar wens uitgespreek dat die biblioteek 'n veilige omgewing vir kinders en volwassenes sal skep wat bevordelik sal wees vir lees, leer en studeer sowel as vir prettige aktiwiteite en die bevordering van literêre vaardighede.

'Hierdie is so 'n pragtige biblioteek. Ek spoor almal wat van hierdie fasiliteit gebruik sal maak aan om eienaarskap daarvan te neem en om dit te koester. Die biblioteek is nie net vir ons om nou te benut nie, maar ook vir die gebruik van ons kinders en hul nasate in die toekoms,' het sy gesê.

Cecilia Sani, die direkteur van die Wes-Kaapse Biblioteekdiens, het verder gesê: 'Ek hoop en glo dat lede van die gemeenskap hierdie biblioteek sal benut as 'n waardevolle bron van inligting — of dit deur middel van boeke óf die gratis toegang tot die internet bekom word.'

Verder voldoen die biblioteek aan die Langeberg Munisipaliteit se Groen Inisiatief riglyne. Staalsluiters is buite voor



Ashbury Biblioteek se kleurvolle en prettige kinderafdeling



Die vooraansig van die nuwe Ashbury Biblioteek



(Lnr:) Moritha Jafta (biblioteekassistent), Megan de Koker (senior biblioteekassistent), Minister Marais en Neliswa Vellem (biblioteekhulp)

die vensters aangebring om natuurlike lig in te laat en terselfdertyd as diefwering te dien. Die gebou vereis dus minder elektriese beligting omdat meer natuurlike lig benut word. Dakvensters is ook aangebring vir maksimum beligting. Ligte in die kleedkamers werk met 'n sensor en skakel dus net aan indien iemand instap. Viniel-vloerbedekking skakel stofsuiergebruik (elektrisiteit) uit en word net met water gewas. En isolasie materiaal in die plafonne sorg vir die beperkte gebruik van lugversorgers.

Vroeër moes inwoners van Ashbury lang afstande aflê na die naaste biblioteek, maar nou is dit op hulle voorstoep, binne die gemeenskap en deur skole omring. Ashbury Openbare Biblioteek is die derde biblioteek in Montagu, naas Montagu- en Sunnyside biblioteke.

Swellendamstreek is baie opgewonde oor die nuutste toevoeging van die streek se biblioteke, waar daar in die afgelope twee jaar ook twee mini-biblioteke – Klaasvoogds en Wakkerstroom-Oos – onder leiding van die ervare munisipale biblioteekbestuurder van Langeberg, Christa Joubert, geopen is.



Die moderne binnekant van die biblioteek



Pragtige detail op die boekrakke

Statistiek (korrek op datum van publikasie)

- Ledetal: 1,117
- Sirkulasie (eerste kwartaal): 7,007
- Voorraad: 9,657
- Vyf rekenaars: gratis internettoegang
- Personeel: senior biblioteekassistent; biblioteekassistent; biblioteekhulp

Openingstye	Maandag tot Vrydag, 09:00 – 18:00
Posadres	Privaatsak X2, Ashton, 6715
Straatadres	h/v Eike- en Wilgerstraat, Ashbury, Montagu, 6715
Kontak	Megan de Koker, senior biblioteekassistent: 072 045 1332
E-pos	Ashbury2017@gmail.com
GPS-koördinate	-33.76683, 20.14883

Jeannette Pieterse is 'n streekbibliotekaris in die Swellendamstreek



Staff profile of Western Cape public libraries

by Helga Fraser

Current literature in the library and information field reveals that little research has been done about the status of the workforce in libraries; and even less so in South African public libraries. Yet librarianship is seen as a scarce skill and is feared to be an ageing profession, which makes future workforce planning for public libraries an urgent necessity.

In order to gain a clear picture of the current status quo, the Research Section of the Western Cape Library Service (WCLS) undertook a wide-ranging survey of all 1,570 staff members currently employed in 340 Western Cape library service points (the 25 library depots receiving a service from WCLS were excluded, as they do not fall under the jurisdiction of municipalities and mostly employ their staff from a relevant correctional institution or special school). LIS workers were profiled according to:

- post designation
- employment status
- hours worked per week
- demographic profile (gender, population group, age group)
- language proficiency
- highest educational level achieved
- working experience in a library environment
- remuneration received.

A sizable amount of data was sourced from municipal library managers and the human resource database of staff employed in City of Cape Town libraries, and the response rate was excellent – 97% of all employees could be profiled. All information received was kept strictly anonymous. Results of the survey present a snapshot in time, reflecting the status quo of library staff during October 2016.

All Western Cape rural municipalities fall under category

B1-, B2- and B3-municipalities whereas the only municipality in the Western Cape classed as Category A is the City of Cape Town. As there are significant differences between post designations, minimum qualifications required for librarian's posts and remuneration of staff in rural public libraries and staff employed in the Cape Town Metropole, results of the survey were discussed in two large groupings, namely those from rural public libraries and those employed in City of Cape Town libraries (hereafter referred to as Metro libraries). The following is a summary of the main results of the survey.

Number of employees in Western Cape public libraries

In October 2016 a total of 1,570 staff members were employed in Western Cape public libraries: 735 in rural and 835 in Metro libraries.

Spread of different post designations in libraries

The proportion of qualified LIS staff (librarians and posts upwards) in rural libraries is significantly smaller (22%) than in Metro libraries, where it constitutes 36% of all posts. Rural libraries also employ significantly more library aids, which do some library support work apart from general cleaning and housekeeping duties: 22.6% of all posts in rural libraries are occupied by library aids, whereas in Metro libraries this type of post only takes up 13.4% of the total.

Employment status

By far the biggest proportions of employees in Western Cape libraries occupy permanent positions (81%); only 14% are employed on contract and 3% act as relief staff.



Carlin Leslie

Number of working hours per week

Staff in Western Cape libraries work an average of 37.5 hours per week, with most working 40 hours a week. Only smaller library service points like mini libraries have limited opening hours.

Gender

The survey shows clearly that the biggest proportion of staff in Western Cape public libraries is female (86%) with only 14% being male.

Population group

In Metro libraries the proportion of African staff employed in libraries is significantly higher than in rural libraries (35% of all Metro library staff is African, whereas only 19% of staff in rural libraries is African). The proportion of coloured staff is smaller in Metro libraries (51%) than in rural libraries, where it is 70%. The spread of the other population groups is more or less the same in rural and Metro libraries, the proportion of white employees in Metro libraries being slightly higher (13%) than those in rural areas (11%).

If the spread of population groups of library staff is compared with the demographic profile of the Western Cape, it is apparent that employees from the coloured population

take up a bigger section of the total staff compliment in public libraries, especially in rural libraries, compared to their relative proportion in the demographic spread of the province.

	Provincial population (%)*	% of rural library staff	% of Metro library staff
African	32.9	19	35
Coloured	48.8	70	51
White	15.7	11	13
Indian/Other	2.6	0.3	1

*StatsSA Census (2011)

Age group

As can be expected only a very small proportion (1.5%) of all employees in Western Cape libraries is younger than 20 years or older than 66 years. The proportion of employees falling in the age group 21-35 constitutes 37% of the total, with the biggest group of employees falling in the age group 36-50 years (46%). The proportion of employees that fall into the group of 51 to 65 years takes up 15.5%.

In comparison to this age spread in rural areas, staff employed in Metro libraries is significantly 'older' — the group between 21 and 35 years of age only takes up 26%, whereas the group

Remuneration of staff (percentage)

Remuneration (monthly salary)	Cape Winelands and Overberg (%)	Eden and Central Karoo (%)	West Coast (%)	Rural Average (%)	Metro Average (%)
< R3 000	1	8	8	6	0
R3 001 – R6 000	5	6	5	5	0
R6 001 – R9 000	35	25	24	28	2
R9 001 – R12 000	27	24	14	22	12
R12 001 – R15 000	12	9	22	14	22
R15 001 – R18 000	7	8	14	10	9
R18 001 – R21 000	3	6	3	4	19
R21 001 – R24 000	5	6	4	5	3
R24 001 – R27 000	3	3	5	4	21
> R27 001	1	4	1	2	12

between 36 and 50 years of age takes up 52% and the group between 50 and 65 years of age 22%.

Language proficiency

Afrikaans is the most widely spoken language by staff members in rural libraries (data for this indicator could not be obtained for Metro library staff).

Educational levels of staff

From available information about educational levels of staff in Western Cape libraries, it is evident that the proportion of qualified staff in libraries in the City of Cape Town is far bigger than that in rural libraries. Although detailed information about the exact qualifications of staff employed in Metro libraries could not be obtained from the City of Cape Town human resources database, it can be safely assumed that all Metro librarians have a four year degree in LIS, as this is a mandatory qualification for the post. This constitutes 36% of the workforce in Metro libraries, whereas only 12% of all employees in rural libraries have some form of a LIS qualification (a diploma in LIS or a three- or a four year degree in LIS).

Although a four-year degree is always the preferred qualification for a librarian post, the marked shortage of individuals with this qualification in rural areas has forced authorities to accept a LIS diploma, three-year degree or even any other three-year degree as a minimum qualification for a librarian post.

An interesting result therefore is that the survey shows that a large number of staff members with other tertiary degrees have found employment in Western Cape rural libraries: a total of 73 staff members or 10% of rural library staff have other tertiary degrees, whereas thirteen staff members or 2% also have other tertiary postgraduate degrees. These staff members clearly make up for the shortage of qualified LIS personnel in rural areas. In addition, it is encouraging to see that a total of 22 staff members in rural libraries are also currently studying

towards a professional LIS degree.

A more detailed analysis of the WCLS's three rural control areas shows that the Eden and Central Karoo Control Area has the highest percentage of librarians with three-year, four-year and other tertiary education degrees, as well as the highest number of employees currently studying towards a LIS degree.

Remuneration

Results of the survey in the table above show that staff members in Metro libraries earn significantly more than their rural counterparts: whereas the lowest salary of any employee in Metro libraries starts just under R9,000 per month, 5.5% of rural staff receive salaries below R6,000 per month and the biggest group of employees in rural libraries earn between R6,000 and R9,000 (28%), but only 2% of Metro library employees fall in this salary band. In comparison to the average 4% rural library staff who earn between R18,000 and R21,000, the proportion of Metro staff in this group is 19% and whereas only 2% of rural library staff earn more than R27,000 per month, 12% of Metro library staff fall into this income bracket.

Experience (years worked in a library environment)

This is an important indicator when assessing the skills of library staff, especially once linked to formal qualifications or lack thereof, as many employees in libraries might not have formal qualifications but many years' experience of working in a library. This analysis will be undertaken in follow-up studies, where various indicators of the survey will be linked to each other and analysed in more depth.

Conclusion

An analysis of the collected data shows that there are marked differences between the workforce in rural libraries and that of the workforce in Metro libraries. The two biggest disparities



are those of the spread of employees with professional LIS qualifications in rural and Metro libraries as well as the divergent remuneration of staff in rural and Metro libraries.

In rural libraries a very small proportion of librarians have a four year LIS qualification (which is mandatory for all librarians in Metro libraries) and a great number of employees with a three-year degree (and not necessarily a LIS degree) are employed as librarians.

The most striking difference, however, is the remuneration rural staff members receive in comparison to that in Metro libraries: the biggest group of employees in rural libraries earn between R6,000 and R9,000 per month (28%) whereas the lowest salary of an employee in the City of Cape Town starts with just under R9,000 per month – only 2% of their workforce fall into this salary band. In rural libraries 50% of library employees earn between R6,000 and R12,000, whereas 50% of Metro library employees are earning between R12,000 and R21,000.

Other general trends in the overall staffing complement in Western Cape libraries that became apparent from an analysis of the survey were:

- the majority of library employees are between the age group of 35 and 50 years
- staff in rural libraries are on average younger than in Metro libraries
- by far the biggest group of employees in Western Cape libraries have the post designation library assistant
- most library employees are female
- most library employees are from the coloured population group
- most library employees in rural areas are Afrikaans speaking
- most library employees occupy permanent positions.

Recommendations

This survey should form the basis and groundwork for deeper analysis into the staffing situation in Western Cape libraries where various indicators are linked to each other, for example

analysing the relationship between qualified librarians and demographic indicators (gender, age, population group).

In this regard it would be important to see how the number of qualified librarians is spread over the different age groups, as there seems to be a general assumption that qualified librarians are an aging group with the majority close to retirement. Such a follow-up could give an indication of the future need for qualified librarians in Western Cape libraries and also how the current number of employees studying towards a LIS degree from the various LIS schools would be able to fill vacant posts left by retiring personnel once they graduate.

The very obvious shortage of staff with LIS qualifications in rural libraries calls for a concerted effort to encourage those graduates with other than LIS degrees to do a postgraduate year in LIS in order to become professional librarians. It is encouraging to see, though, that 22 staff members in rural libraries are currently studying towards a LIS degree (no information on the number of Metro staff studying towards a LIS degree were available).

Another follow-up study should investigate how staffing in Western Cape libraries currently aligns to the draft norms and standards developed for Western Cape libraries.

Lastly, this new database should be updated regularly as it forms a good basis for workforce planning and any trends and developments of the LIS workforce in public libraries in the Western Cape.

Note: *The complete study with all statistics and detailed data analysis will be circulated to all interested stakeholders in due course.

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



God bless America

Michael Cimino's
two masterpieces about
America

Part 2

by Robert Moulton



In part two of *God bless America: Michael Cimino's two masterpieces about America* I continue my discussion on Michael Cimino, whose career shone brightly with **The deer hunter**, but imploded with the infamous **Heaven's gate** (see page 52 of the July/August 2017 edition of the **CL** for part one).

Production problems and initial reaction

Michael Cimino had a script for 'Johnson County War' in the early 1970s but he was unable to get funding for the project. After **The deer hunter** he was given a contract that gave him total control. The film started with a budget of \$11 million and his prized project was named **Heaven's gate**.

Cimino tackled the film with increasing obsessiveness. There were endless takes, even for the smallest scenes. He was meticulous about period detail. According to legend, by the sixth day of filming the project was already five days behind schedule.¹ As an example of Cimino's fanatical attention to detail, a street built to his precise specifications had to be torn down and rebuilt because it 'didn't look right'. The street needed to be six feet wider [two meters]; it would be cheaper to tear down one side and move it back six feet, but Cimino insisted that both sides be dismantled and moved back three feet [one meter], then reassembled.² An entire tree was cut

down, moved in pieces, and relocated to the courtyard where the Harvard 1870 graduation scene was shot.³

Everything in the film was practically original, but this meant that the film was going dramatically over budget and over schedule. Studio executives were becoming nervous and Cimino was proving very difficult to work with; his attention to detail alienating many. Cimino previewed a workprint for executives at United Artists that ran five hours and twenty-five minutes (325 minutes), which was 'about 15 minutes longer than the final cut would be.'⁴ The executives refused to release the film at that length and Cimino spent the entire summer and autumn of 1980 paring down the film to its original premiere length of 3 hours and 39 minutes (219 minutes). The film premiered on 19 November 1980. The premiere was, by all accounts, a disaster. During the intermission, the audience was so subdued that Cimino was said to have asked why no one was drinking the champagne. He was reportedly told by his publicist, 'Because they hate the movie, Michael.'⁴

New York Times critic Vincent Canby panned the film, calling it 'something quite rare in movies these days — an unqualified disaster,' comparing it to 'a forced four-hour walking tour of one's own living room.' Canby went even further by stating that '[i]t fails so completely that you might suspect Mr. Cimino sold his soul to obtain the success of **The deer hunter** and the Devil has just come around to collect.'⁵

The film's \$44 million cost (the equivalent of \$201 million in 2016) and poor performance at the box office (\$3.5 million gross in the USA) generated more negative publicity than actual financial damage, causing Transamerica Corporation, United Artists' corporate owner, to become anxious over its own public image and to abandon film production altogether.⁶

In 2012 a director's cut was released at the 69th Venice Film Festival in the presence of Cimino, followed by screenings at the New York Film Festival and the Festival Lumière in France. From a reviled film in 1980 it was now seen as a masterpiece. It was a remarkable change of heart from critics.

Cimino's structure for *Heaven's gate*

The film has, like *The deer hunter*, three acts. Act one is roughly 20 minutes long and shows graduation day at Harvard in 1870. Act two is over three hours long and moves the story to Montana in 1890. The conflict is between the East European immigrants, looking for a new life in America, and the highly affluent Wyoming Stock Growers Association. Act three is a five minute coda and is very enigmatic. It takes place on a luxury yacht in Newport Rhode Island in 1903.

Act one: Harvard and an idealistic America

The film opens with Jim Averill (Kris Kristofferson) running to the graduation procession at Harvard College. The film generates an atmosphere of hope and a bright future for the graduates 'to educate an entire nation', Cotton says. Billy Irvine (John Hart), Averill's friend, delivers another speech which further illustrates America as a land of hope. Cimino then delivers an incredible dance sequence with couples waltzing to Strauss around a tree. It is an extraordinary and beautiful scene. Act one ends with the students competing with each other to claim a bouquet on a tree. They complete the ritual by singing to the admiring girls above. This grand scene perfectly illustrates the naïve and up-tone outlook of a new nation. Like *The deer hunter*, *Heaven's gate* abruptly changes.

Act two: Wyoming and class war

Cimino moves the story 20 years later. A bearded Averill is now a Marshal in Johnson County which is at odds with the powerful Stock Growers Association — cattle farmers who plan to reclaim the land from the emerging, largely East European immigrants. We are introduced to Nathan Champion (Christopher Walken), hired gunman for the association. He guns down an immigrant who was slaughtering one of the association's livestock. Champion and Averill have a strained relationship: friends, but circumstances make their friendship difficult. Apart from the association they both share the same girl, Ella Watson (Isabelle Huppert) a French businesswoman

who runs a popular bordello outside of Sweetwater, the immigrant town.

Averill discovers that the association is planning to assassinate 125 settlers whose names are on a death list and to take over Johnson County completely. He meets with Irvine, who, appalled by the association, is too drunk really to stop his 'class' as he sees it. This act is really about an America that could have been forged instead of the one that prevailed. The members of the association are all wasps and the subtle calling of the vote by name for the death list illustrates this division in America. The leader of the association, Frank Canton (Sam Waterston) proudly boasts that America 'is no longer a poor man's country' with 'unparalleled wealth'. Canton is not the figure of education in the West from Harvard. He is a brutal, callow and vain man. He sees Averill as a class traitor. Averill lives with poor immigrants but is never seen as one by the immigrants. The association has a case with the loss of livestock but their aim to wipe out the thieves and anarchists is opportunistic and cruel. The immigrants are not necessarily saintly human beings. They squabble, fight among themselves and waste what little they own on betting on cock fights and visits to Ella's bordello. But their community is vibrant and they are forging themselves a new identity in America.

Westerns have addressed the conflict between cattle barons and sodbusters before — *Shane* for example — but not like *Heaven's gate*. When Eggleston (Brad Dourif), one of the more prosperous immigrants, talks of East Coast speculators, the film is charting unfamiliar territory in an American film.

When Averill announces the names on the death list, it is a truly moving scene. It is loud and powerful as growing anger and disbelief mounts and the optimism in act one becomes but a memory. As a reprise of the first act there is another stunning dance sequence. John L Bridges (Jeff Bridges), a fiddler on rollerskates opens the floor for couples and children to dance around on rollerskates. Here we see this desperate community enjoying life and making a contribution to a new America. Whereas the first act is elegant, this one is somewhat chaotic but no less life affirming.

Michael Cimino was meticulous about period detail (below). *Heaven's gate* featured Vilmos Zsigmond's stunning cinematography (below right)





Michael Cimino and Kris Kristofferson on the set of **Heaven's gate**

Champion and Averill compete for Ella. Champion seems to have won when she agrees to marry him. Earlier Averill asks her to leave the country after discovering her name on the death list. She refuses Champion, then discovers the nature of the association when some members rape her and murder her girls. Appalled, Averill shows his disgust to Canton. This is a mistake as Canton attacks his homestead and kills Champion and his sidekick (Mickey Rourke). Ella, just escaping, informs the residents that the death squad is coming.

The battle is chaotic and violent. There is so much dust caused by the horses and wagons that the immigrants are as much a danger to themselves as they are to the hired gunmen.

Their losses are big and the battle is abandoned as they retreat. Upon hearing of Champion's death, Averill returns to help the immigrants after initially planning to leave after Ella's decision. The second part of the battle resumes with the immigrants attacking the association in wooden chariots. The violence is graphic and distressing, but unlike most Westerns, the cavalry arrive to rescue the association survivors. The scene in which Bridges surveys the carnage is shocking. At the end of it the wind blows across the battlefield as if to blow the evidence away. The act ends with Averill now planning to marry Ella and leave, but he is attacked by Canton and some gunmen. In the skirmish Ella and Bridges die, leaving Averill all alone.

Third act

13 years later, a beardless Averill walks the deck of his yacht. He goes below, where his old Harvard girlfriend (perhaps now his wife) asks him for a cigarette. Silently he complies, lights it, and returns to the deck.⁷ A strange end to a daringly innovative film.

It is worth noting that no subtitles were provided for the immigrants' use of their native languages, emphasising the conflict with the Americans. With the current migration crisis, this film is very topical. The Criterion Collection released the restored 216 minute version 'Director's Cut', personally supervised by Michael Cimino. Cimino said that this is his preferred version of the film, and he felt it is the complete version he intended to make.⁸ Ignore the bad press: it is a memorable film.

Cimino's next film, 1985's **Year of the dragon**, was another take on an immigrant population, this time the Chinese. It was accused of racism and flopped. His later films also flopped and he faded into obscurity. At the time of writing this article it was announced that he died. He was 77: a film maker who will always, it seems, divide opinion. But his outlook on America will make him one of the more interesting film makers America has produced. He certainly had an eye for a picture. And that eye can be seen in all his films. Rest in peace.



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Afrikaanse natuurpoësie

deur Joan Hambidge

Almal van ons wat in Kaapstad woon is oorbewus van die natuur. Die droogte, die onlangse reën en die hoop dat ons watervlakke sal styg. Ons het almal die foto gesien van die man wat deur die droë Theewaterskloofdam kon ry met sy fiets.

My liefde vir boeke gaan ver terug. Ons het as kinders skoolboeke (gratis) ontvang. Agterin was 'n stempel: skool datum ... jou stander en die toestand van die boek. So kon jy ook sien wie die boek voor jou (tydelik) besit het. Boeke is ook uit biblioteke uitgegooi wanneer dit 'oud' of 'verslete' geraak het. Dit was daardie tyd.

So het ek onder andere in my besit 'n ou bruin boekie wat heet: **Afrikaanse natuurpoësie – gedigte vir jong Suid-Afrika** (saamgestel deur PJ Nienaber en FV Lategan), wat 'n vyfde druk in 1968 beleef het by die Afrikaanse Pers-Boekhandel in Johannesburg. Later natuurlik Perskor. Hierdie juweel van 'n bloemlesing het minder bekende gedigte in van, onder andere Leipoldt en Toon van den Heever. Hierin word *Sestina van die Richtersveld* van Leipoldt opgeneem:

Sestina van die Richtersveld

*Hier is die veld 'n ware paradys
Wat oorstroom met 'n vloed van prag en kleur.
Die wind, wat saggies oor die sand se grys
Verweerde vlakke waai, versprei die geur
Van blomme as 'n wierookdons wat wys
Hier is vandag niks wat om winter treur.*

*Lank, maande lank, was hierdie wêreld grys
Met elke kloof en helling aan die treur;
En nêrens het die groen van gras gewys
Op komende prag en bont van blommekleur.
Hier was tevore glad geen paradys –
Net aaklig droogte pleks van blommegeur.*

*Die wrede son het al wat groen vergrys;
Sy folterstraal het al wat leef laat treur
Meedoënloos het hy die land gewys
Hoe tergend-hard sy hand kon wees. Geen geur
Het opgestyg uit hierdie paradys
Verskroei tot asvaal en tot roes se kleur.*

*Toe het die reën, die heilige bewys
Van liefde vir wat lewe, met sy geur,
Die wasem van nat aarde, hier die kleur
Van bult en veld verander, en die treur
Van maande tot 'n nuwe paradys
Herskep, wat sierlik pryk met reënboogkleur.*

*Die voorjaar het gekom met frisse geur
Van blom en bos; en oor die veld se grys
Getrek die teer tapyte van sy kleur,
Wat oral rond, op bult en helling wys,
Hoe, na die tergende waterlood en treur,
Die wêreld nog kan skeep 'n paradys.*

*O kleingelowige siel wat sit en treur
En niks kan raaksien buite grou en grys,
Kyk na die bulte. Dáár pronk prag en kleur
En alles wat na somersoordaad wys.
Ruik, ruik die wierook van die boegoe-geur
En weet, rondom jou pronk 'n paradys.*

*O kleingelowige siel wat aldag treur
En twyfel aan 'n moontlike paradys,
Kom ruik met my, kom ruik die blommegeur.*

Vintage-Leipoldt wat die vorm van die sestina behendig uitvoer, naamlik ses strofes met ses reëls en 'n sluitende triolet. (Die gedig is vrylik op die internet beskikbaar; dus geen oortreding van kopiereg.)

Van den Heever se *Suidwes: Droogte* kyk na die dorre Suidwes en die spreker verlang terug na die Hoëveld van sy jeug. 'n Ruimte van sy jeug met 'n 'wilkerboom' wat druipe oor 'n voor met vinkneste wat 'wiegel' oor die water. Hy sluit af:

*Ek wil douspore trap op die kweekvlak,
Ek wil groen sien skoon asemhaal.
Ek is sat van die dal van Giloam
Waar net knoetsige boomgeraamtes praal.*

Hierdie vers het oorspronklik in 1949 verskyn in **Die speelman van Dorestad**. Die spanning tussen nou en toe; Suidwes (droogte) teenoor Hoëveld (lowerryk) word goed uitgewerk in die gedig van sestien reëls wat die beeld én toepassing van 'n sonnet naboots.

Beide Leipoldt en Toon van den Heever se verse 'praat met my'. In albei hierdie verse word 'n landskap vir die leser weergegee. Ek het vanjaar Namibië tweekeer besoek en albei verse vang iets van hierdie harde, dog aantrekklike landskappe op. Op my blog *Woorde wat weeg* skryf ek:

'Ek verkyk my aan die wewer-neste wat soms 'n boom laat omtiep, so groot is hulle. Hierdie neste kan tot 100kg swaar raak. Die wewer op egte Afrikaans heet die versamelvoël.' (<http://joanhambidge.blogspot.co.za/2017/08/reisjoernaal-namibie-julie-2017-deel-iv.html>)

C Louis Leipoldt en Toon van den Heever is net twee digters wat 'n mens besiel oor die landskap en jou laat nadink oor 'brande onslaakbaar'. Daar was verse oor die natuur lank voordat ekokritiek 'n modewoord in die letterkunde geword het. Soos Elizabeth M du Toit se *Waterstroom* (opgeneem in haar bundel **In die verbygaan**). Olga Kirsch is ook hier met *Na-oorlogse lente* en ons weet dat die lente weer sal kom:

*Vanjaar breek die lente feller deur as ooit,
met feesteliker takke, groener groen ...*

My dank aan daardie persoon wat hierdie uit sy biblioteek

gegooi het sodat hierdie leser, saam met haar studente, plesier en vreugde kan put uit die gedigte van ons ouer digters. Hiermee saam lees 'n mens Van Wyk Louw se **Opstelle oor ons ouer digters** wat in 1972 by Human & Rousseau verskyn het.

Louw waarsku teen die 'rapsodiese' of 'ekstasiese' tydperk in ons kritiek. Daardie soort kritiek wat 'n hooggestemde lied aanhef oor die werk wat bespreek word.

Ek is dan vandag soos daardie afslaer op die Kaapse Parade wat die mense na die lees-ware trek, soos Louw skryf.

En 'n versamelvoël van retro-bloemesings!

Landskapvers

Opedra aan Johann de Lange

*Landskap, so weet jy te vertel,
verraai immer iets van die binne-
landskap, die innerlike stoornisse.*

*Dan is ek die kameeldoring,
wat wag op die lente en jy,
die mopanie wat steeds oranje blom.*

*Die winters hier is ysig en sonder genade.
In elke vinknes hou daar 'n weerlose skuil.
Die wewers bou 'n vyfster-hotel in die natuur.*

*In elke droom hoor ek die wind fluister:
'skaars-beblaard, skaars beblaard ...',
vergeefs soekend na al die vertrekkendes.*

*Landskap, só sal ek uiteindelik leer,
vergestalt, nee verbeeld 'n oordeel.*

- Joan Hambidge

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Die versamelvoël (*Philetairus socius*)
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153.9 EVA Evans, Gavin. Black brain, white brain: race, racism and racial science.
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248.4 STO Stone, Craig. Forgiving the unforgivable: find healing and hope through pain, loss, or betrayal.
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 821.92 GAR Gardini, Genna. Matric rage: poems.
 821.92 KEN Kentridge, Eliza. Signs for an exhibition.
 821.92 KRI Krige, Joel. In the land of the gods.
 821.92 TYA Tyalimpi, Zolani Prince-Shapiro. Am I not black enough?
 821.92 WYL Wylie, Dan. Sailor: poems for my father.
 822.33 SHA Stanley, W Wells. The Shakespeare book.
 822.914 COE Coetzee, JM. Two screenplays.
 822.914 UYS Uys, Pieter-Dirk. African times.
 822.92 ANT Anthony, Khayaletu. The champion.
 822.92 FAR Farber, Yael. Plays one.
 822.92 SMI Smith, Kline. Mob feel.
 822.9208 AFR Dike, Fatima. African folktales onstage! 1: plays for pre-teens.
 822.9208 AFR Dike, Fatima. African folktales onstage! 2: plays for pre-teens.
 823.914 COE Attwell, David. JM Coetzee and the life of writing: face to face with time.
 839.3616 VOS Vos, Cas. Voor-bode.
 839.3626 VAN Van Rooyen, Engela. As dinge skeefloop: vier eenbedrywe vir skole.
 839.3635 VAN Van Tonder, Jan. Die kind.
 839.3655 BRE Breytenbach, Breyten. Parool: versamelde toesprake = Parole: collected speeches.
 880 LAM Lambert, Michael. The classics and South African identities.
 Z 896.1 KUN Kunene, Mazisi. PipeDreams: Mazisi Kunene's Zulu poems.
 X 896.1 YAL Yali-Manisi, DLP. Iimbali zamanyange = Historical poems.
 X 896.2 QAN Qangule, Zitobile Sunshine. Amaza: idrama namanqakwana.

Travel Reisbeskrywing

910.2 HEA Heale, Jay. Reading, eating & drinking my way around the world.
 910.453 CAP Athiros, Gabriel. The Cape Odyssey 105: wrecked at the Cape, part 2.
 914 WAR Ward, Douglas. River cruising in Europe.
 916 RAS Rasmussen, Soren. The greatest safari — in the beginning was Africa: the story of evolution seen from African savannah.
 916.2 WIL Wilkinson, Toby. The Nile: downriver through Egypt's past and present.
 916.8 CRU Cruywagen, Patrick. Your bucket list: 150 must-do experiences in Southern Africa.
 916.8 MCN Mc Namara, Lisa. Family fun: Cape Town, Durban, Joburg & Pretoria.
 R 916.8 RAP Raper, Peter Edmund. Dictionary of Southern African place names.
 916.8 WHI Whitfield, Gavin. 50 must-see geological sites in South Africa.
 916.823 CAR Carruthers, VC. The Magaliesberg.
 916.88 NAM Briggs, Philip. Namibia.
 917.5 THE Theroux, Paul. Deep south: four seasons on back roads.
 Q 940.53 WIL Willmott, HP. World War II.

943.086 STA Stargardt, Nicholas. The German war: a nation under arms, 1939-45.
 943.155 MAC MacLean, Rory. Berlin: imagine a city.
 950.2 MAN Man, John. The Mongol empire: Genghis Khan, his heirs and the founding of modern China.
 951.93 KIM Kim, Suki. Without you, there is no us: my secret life teaching the sons of North Korea's elite.
 960 MER Meredith, Martin. The fortunes of Africa: a 5,000-year history of wealth, greed and endeavour.
 967.304 GLE Gleijeses, Piero. Visions of freedom: Havana, Washington, Pretoria, and the struggle for Southern Africa 1976-1991.
 Q 967.3 NUS Nussey, Wilf. Watershed: Angola and Mozambique: a photo-history: the Portuguese collapse in Africa 1974-1975.
 967.304 OLI Oliveira, Ricardo Soares de. Magnificent and beggar land: Angola since the civil war.
 967.5103 REY Reybrouck, David van. Congo: the epic history of a people.
 968 SCH Schmidt, Michael. A taste of bitter almonds: perdition and promise in South Africa.
 968 INT Vale, Peter. Intellectual traditions in South Africa: ideas, individuals and institutions.
 968.038 KAR Karrstrom, EJ. Eighteen years in South Africa: a Swedish gold-digger's account of his adventures in the Land of Gold (1877-1896).
 968.06 GOB Gobodo-Madikizela, Pumla. Dare we hope?: facing our past to find a new future.
 968.06 SAU Saul, John S. A flawed freedom: rethinking Southern African liberation.
 968.19 RUS Russell, Margo. Afrikaners of the Kalahari: white minority in a Black state.
 968.4045 HAR Harford, Henry Charles. The Zulu war journal.
 968.4045 LAB Laband, John. Zulu warriors: the battle for the South African frontier.
 968.7 MCK McKinnon, June. Wine, women & Good Hope: a history of scandalous behaviour at the Cape.
 968.7025 PAN Panhuysen, Luc. Ontdekkingsreisiger of soldaat?: die verkenningsstogte van Robert Jacob Gordon (1743-1795) in Suider-Afrika.
 968.703 CRA Crampton, Hazel. The side of the sun at noon: a quest.
 Q 968.712 LAW Law, Beatrice. Building the Mother City — Cape Town, 1880-1930: in the steps of AB Reid, master builder and city councilor.
 Q 968.713 CRO Crook, Lionel. Island at war: Robben Island 1939-45.
 968.77 WAL Walker, ADM. Pawns in a larger game: life on the Eastern Cape frontier.

Biography Lewensbeskrywing

T 920 BAL Baldwin, Tindell. Popular.
 920 BLE Weintraub, Jill. Dorothea Bleek: a life of scholarship.
 920 BOL Bolick, Kate. Spinster: making a life of one's own.
 920 CLI Clingman, Stephen. Birthmark.
 920 DEG De Gruchy, John W. I have come a long way.
 920 ERR Errachidi, Ahmed. The general: the ordinary man who challenged Guantanamo.
 920 FOR Forkan, Paul. Tsunami kids: our journey from survival to success.
 920 GER Steven, Gerrard. My story.
 920 HAN Hansen, Neels. Neels Hansen — van plaasseun tot operaman.

920 HOL Szwed, John. Billie Holiday: the musician & the myth.
 920 JON Jones, Grace. I'll never write my memoirs.
 920 KLA Klaas, Jongi Joseph. Memoirs of a relentless pursuit.
 920 LYN Lyndsey, Anna. Girl in the dark.
 T 920 MCA McAllister, Jenn. Really professional Internet person.
 920 MUR Davies, Nick. Hack attack: how the truth caught up with Rupert Murdoch.
 920 NKU Wotshela, Luvuyo. Wiseman Nkuhlu: a life of purpose.
 920 PIL Pilgrim, Mark. Beyond the baldness.
 920 QUI Quillen, Jim. Inside Alcatraz: my time on the Rock.
 920 ROD Strydom, Craig Bartholomew. Sugar man: the life, death and resurrection of Sixto Rodriguez.
 920 SAN Harsch, Ernest. Thomas Sankara: an African revolutionary.
 920 SHA Shaw, John. My memoirs of the British South Africa Police, 1966-1981, and a colonial upbringing in Northern Rhodesia.
 920 STA Kotkin, Stephen. Stalin. Volume I. Paradoxes of power, 1878-1928.
 920 TRU Truter, Jaun. Van Pollsmoor tot prediker.
 920 VUN Vundla, Peter. Doing time.
 920 WIL Lester, Paul. In search of Pharrell Williams.
 920 ZIN Shirley, Zinn. Swimming upstream: a story of grit and determination to succeed.

ENGLISH FICTION

Al-Aswany, Alaa. The Automobile Club of Egypt.
 Allende, Isabel. The Japanese lover.
 Binns, Stewart. The darkness and the thunder.
 Bussi, Michel. After the crash.
 Coffey, Billy. The curse of Crow Hollow.
 Cornwell, Patricia D. Flesh and blood.
 Cruickshanks, Lucy. The road to Rangoon.
 Diffenbaugh, Vanessa. We never asked for wings.
 Eldridge, Russell. Harry Mac.
 Fairstein, Linda. Devil's bridge.
 Fitzek, Sebastian. The child.
 Francis, Felix. Front runner: a Dick Francis novel.
 Galbraith, Robert. Career of evil.
 Goddard, Robert. The ends of the Earth.
 Hannah, Mari. The silent room.
 Helle, Helle. This should be written in the present tense.
 Hoosen, Mishka. Call it a difficult night.
 Hume, MK. The blood of kings.
 Johnstone, William W. Sixkiller, US marshal.
 Juchau, Mireille. The world without us.
 Kingsbury, Karen. Brush of wings.
 Krentz, Jayne Ann. Trust no one.
 Lee, Janice YK. The expatriates.
 Lewis, Susan. The girl who came back.
 Maake, Nhlanhla. Letters to my sister.
 Mackenzie, Rebecca. In a land of paper gods.
 Milchman, Jenny. Ruin falls: a novel.
 Mosteghanemi, Ahlem. Chaos of the senses.
 Neuhaus, Nele. To catch a killer.
 Paretsky, Sara. Brush back.
 Perry, Karen. Only we know.
 Petterson, Per. I refuse.
 Prowse, Amanda. Another love.
 Robotham, Michael. Close your eyes.
 Ryan, Chris. Deathlist.
 Strauss, Jacques. The curator.
 Tolstoi, Lev Nikolaevich. Anna Karenina.
 Winman, Sarah. A year of marvellous ways.

Yanagihara, Hanya. A little life.
 Yapa, Sunil. Your heart is a muscle the size of a fist.

AFRIKAANSE VERHALENDE LEKTUUR

Bergenthuin, Bernette. Viva la Vida.
 Bevarly, Elizabeth. 'n Bestuurshoof in haar kerskous.
 Brock, Andie. Die sjeik se huwelikskontrak.
 Cloete, Marile. Teen haar betewete.
 Davies, Elize. Maanligliefde.
 Douglas, Michelle. 'n Reddingsplan vir hulle huwelik.
 Gewers, Anton. Vier moet sterf.
 Graham, Lynne. Die Griek beheer sy minnares.
 Groenewald, Anneli. Die skaalmodel.
 Lingua, Susanna Marie. Susanna M Lingua — Gunsteling 5.
 Marinelli, Carol. Die prys van sy bevryding.
 Marinelli, Carol. Sy Sisiliaanse aspoestertjie.
 Neil, Joanna. Weerstand teen haar rebelse dokter.
 Nortje, Cecilia. Een nag in Parys.
 Robertson, Cindy. Piggy in 'n Porsche.
 Smith, Johan Jack. Die avonture van Malboer — die gesiglose firma.
 Van der Westhuizen, Frieda. Bosveldroos.
 Van Rensburg, Rudie. Pirana.
 Van Wyk, Schalkie. Sag fluister my hart.
 Venter, Paul C. Nagsprong.
 Viljoen, Louise. Die roofdier.
 Walters, Magdalen. Amper 'n bruid.
 Williams, Cathy. Die pierewaai se pion.
 Wilson, Scarlet. Verlei deur haar baas.

XHOSA ADULT FICTION

Dyamdeki, Nomthandazo. Umqol'uphandle.
 Maboee, Austin Teboho. Menyepetsi ya maswabi.
 Runeyi, Ntsikelelo Dalubuhle. Udlulabedlala.

JUVENILE NON-FICTION JEUGVAKLEKTUUR

J 005.1 GIF Gifford, Clive. Awesome algorithms and creative coding.
 J 113.1 HAM Hamilton, SL. Ghost hunting.
 J 248.82 FRA Frazee, Randy. Ek glo storieboek: dink, doen en leef soos Jesus.
 J 297.6 KHA Khan, Nafees. Uthman Ibn Affan (may Allah be pleased with him): the third Caliph of Islam.
 J 323.352 WIN Winter, Jeanette. Malala: a brave girl from Pakistan; Iqbal: a brave boy from Pakistan.
 J 338.476467 ROY Royston, Angela. Skin deep: the business of beauty.
 J 364.256 STE Steele, Philip. Race and crime.
 J 372.6 BAB Babsky, Irene. Let's play with words: fun activities, games and write-in word puzzles with 140 lively photographs.
 J 398.2096 GRE Greaves, Nick. How crab lost his head.
 J 513 STA Star, Fleur. Counting.
 J 537 RIL Riley, Peter D. Electricity.
 J 551.5 GRE Greek, Joe. What is the atmosphere?
 J 552 OWE Owen, Ruth. Science and craft projects with rocks and soil.
 J 574.524 BAL Ballard, Carol. Food relationships and webs.

J 595 YOR York, Penelope. Goggas: fantastiese feite en prettige aktiwiteite.
 J 599.4 ARN Arnold, Tedd. Fly Guy presents bats.
 J 612 MCM McMillan, Beverly. A day in the life of your body: an around-the-clock guide to how your body works.
 J 617.481 ASS Asselin, Kristine Carlson. What you need to know about concussions.
 JT 629.892 COH Cohen, Jacob. Getting the most of makerspaces to build robots.
 J 646.724 WIV Wivel, Marie Moesgaard. Vlegsels: stap vir stap.
 J 702.8 HEN Heneghan, Judith. Art.
 J 741.5952 CHA Chambers, Ailin. Manga.
 J 745.5 LIM Lim, Annalees. 10 minutes crafts for summer.
 J 751.422 BOL Bolte, Mari. Water colours.
 JT 781.91 ROZ Roza, Greg. Getting the most out of makerspaces to make musical instruments.
 JT 796 BON Bone, Emily. Extreme sports.
 JT 796.812 CHI Chiu, David. Wrestling: rules, tips, strategy, and safety.
 J 910.9154 TUR Turner, Tracey. Lost in the desert of dread.
 J 918 ROC Rockett, Paul. Mapping South America.
 J 920 A-Z NOR Norwich, Grace. The real princess diaries.
 J 940.485 OXL Oxlade, Chris. World War I.
 JT 956.04 SEN Senker, Cath. Israel and the Middle East.
 J 956.054 STE Steele, Philip. Uprisings in the Middle East.

JEUGLEKTUUR

Adams, Ben. 100 woorde oor diere.
 Amft, Diana. Klein Grillie Spinnekop.
 Beharilal, Manichand. Ayanda leer oor xenofobie.
 Beharilal, Manichand. Ayanda sê nee vir afknouery.
 Bester, Beneta. Bertie Bewerasie.
 Beyers-Boshoff, CF. Jasper se plaasvakansie.
 Bloemhof, Francois. Agent Snoet en die Windlawaaai.
 Byrne, Richard. Die boek het my hond ingesluk!
 De la Bedoyere, Camilla. Kan 'n apie waterski? en ander vrae.
 De la Bedoyere, Camilla. Kan 'n krokodil basketbal speel? en ander vrae.
 De la Bedoyere, Camilla. Kan 'n olifant sonbrand? En ander vrae.
 De la Bedoyere, Camilla. Kan 'n tier touloop? En ander vrae.
 Diedericks-Hugo, Carina. Thomas@skaduwee.net.
 Gosciny. Asterix by die olimpiese spele.
 Gosciny. Asterix die legioensoldaat.
 Gosciny. Asterix en die hoofman se skild.
 Gray, James Newman. My skatkis vol slaaptyd stories: 'n sjarmante versameling snoesige slaaptyd stories.
 Holzwarth, Werner. Ek wens ek was — dink die meerkat.
 Hunt, Roderick. Die draak se boom.
 Hunt, Roderick. Kalla se skoene.
 Hunt, Roderick. Ouma.
 Hunt, Roderick. Seerowers!
 Jacobs, Jaco. Die padda-poets.
 Jacobs, Jaco. Professor Fungus en die diepsee-dilemma.
 Kerr, Judith. Die tier wat kom tee drink het.
 Klassen, Jon. Ek soek my hoed.
 Le Roux, Vi. Drie Baasspeurders.
 Lewis, Clive Staples. Die leeu, die heks en die klerekas.
 Lewis, Clive Staples. Die perd en sy seun.
 Lewis, Clive Staples. Prins Kaspian.
 Lewis, Clive Staples. Die towenaar se nefie.
 Longstaff, Abie. Die Mammawinkel.
 McIntyre, Sarah. Daar's 'n haai in die bad.
 Murray, Milan. Pieter Kokkewieter en die hart op sy mou.

Potgieter, Louwrens. My skatkis vol stories vir seuns: 'n briljante versameling opwindende stories.
 Ponter, Kerryn. Kwaai uil.
 Preller, Martie. Jason en die boekwurm.
 Radlof, Gerrie. Die blou robyn.
 Radlof, Gerrie. Die spookskip van Biskaje.
 Rousseau, Leon. Storiemuis. Boek 3.
 Roux, Lize. Perdepiekniek.
 Roux, Lize. Waaghals.
 Steyn, Cecilia. Hartklop.
 Taute, Dihanna. Ek en Prins Donkerkuif.
 Van Hout, Mies. Vrolik.
 Venter, Marguerite. Ek leef slim.
 Viljoen, Fanie. Afkop.

JUVENILE FICTION

Almond, David. Harry Miller's run.
 Baugh, Helen. Giant Jelly Jaws and the pirate.
 Benoit, Charles. Cold calls.
 Black, Peter Jay. Lockdown.
 Booth, Coe. Kinda like brothers.
 Carroll, Emma. The snow sister.
 Clare, Cassandra. Lady Midnight: a Shadowhunters novel.
 Cook, Eileen. Remember.
 Crompton, Richmal. Still William.
 Dowell, Frances O'Roark. Anybody shining.
 Easton, Tom. Treasure ahoy!: pirates can share.
 Foges, Clare. Kitchen Disco.
 Funaro, Gregory. Alistar Grim's odditorium.
 Gardner, Sally. The door that led to where.
 Graham, Katherine. Alfonso, the tooth mouse.
 Gray, Claudia. A thousand pieces of you: a Firebird novel.
 Hawthorne, Rachel. The boyfriend project.
 Holabird, Katharine. Twinkle thinks pink!
 Jobling, Curtis. The sheep won't sleep!
 Kann, Victoria. Pinkalicious and the Planet Pink.
 Kinney, Jeff. Diary of a wimpy kid — Rodrick rules.
 Kulper, Kendall. The magic thief.
 Lindstrom, Eric. Not if I see you first.
 Macgregor, Joanne. Scarred.
 McCombie, Karen. Catching falling stars.
 Mead, Richelle. Soundless.
 Myers, Walter Dean. Monster: a graphic novel.
 Pearson, Maggie. The pop star pirates.
 Prasad-Halls, Smriti. Kiss it better.
 Rubin, Sarah. Alice Jones: the impossible clue.
 Schermbrucker, Reviva. Justin and Jessica: their life in Maun, Botswana.
 Shirvington, Jessica. One past midnight.
 Tashjian, Janet. My life as a book.
 Van Hout, Mies. Friends.
 Wallach, Tommy. We all looked up.
 Whelan, Daniel. The box of demons.
 Yates, Alexander. The winter place.
 Yates, Louise. Dog loves fairy tales.
 Yates, Philip. A pirates' twelve days of Christmas.

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