

# CAPE KAAPSE LIBRARIAN BIBLIOTEKARIS

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FOR YOU

Cultural Affairs and Sport

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## ON THE COVER

### Between the beauty of Genadendal's stunning sierras

The Riviersonderend Mountains in the Overberg district are regarded as some of the Cape's most breathtaking, framing a picturesque scenery. Their spectacular rock formations and fynbos, especially the protea, are an attraction for visitors and mountaineers seeking an escape from the city. Throughout the decades these highlands posed an adventurous, albeit challenging, hike along its flower-speckled slopes.

At the foot of this range lies the little town of Genadendal (Valley of Grace). Characterised by its settlement of neatly-built cottages and a peaceful air, the town's past is marked by the establishment in 1738 of the oldest mission station in South Africa by the Moravian missionary, Georg Schmidt.

Genadendal subsequently became a hub for evangelism, serving as a place of refuge for its Khoi inhabitants. During the early 19th century, the town population increased so rapidly that it became the second largest settlement in the Colony outside of Cape Town; becoming a self-sufficient community with a strong emphasis on education that culminated in the establishment of the Teacher's Training College in 1838.

The promotion of literacy received much attention, becoming evident when the Moravian newspaper *De Bode* was published in Genadendal from November 1859. It was circulated together with the *Overberg Courant* (being the first newspaper published beyond the Hottentots Holland Mountains) and printed in Swellendam.

Historian Edmund H Burrows, stated that the district was 'sufficiently news-conscious to support a newspaper'. Genadendal nearly developed into a

major educational centre similar to Stellenbosch, though the later impact of racial policies caused a gradual deterioration and impoverishment of the local community. With the advent of democracy in 1994, a reversal of the decline was addressed in earnest.

Genadendal's legacy as mission station and a heritage site has nevertheless remained.

The **Cape Librarian** extends its gratitude to the Western Cape Archives and Records Service (WCARS) for making available its rare collection of vintage photographs for the cover images of the magazine in 2024.

**Picture credit:** WCARS, R941 Mountain scene, Genadendal

For those serving in public institutions that fear being overtaken by the future, an article in the UK's *Guardian* newspaper published early in January titled *Libraries for the future: Europe's new wave of 'meeting places for the mind'* provides a much-needed shot of optimism.

Citing several libraries in Belgium, Norway and Denmark, the article paints a picture of these establishments transcending their role of mere repositories of books, evolving into places where people 'learn, connect, develop, collaborate'. Then, the *piece de resistance*, masterfully distilled into six poignant words: 'A meeting place for our minds.'

And another: 'A living room for the 20th century.'

Ghent's De Krook Library plays host to 4,000 visitors *per day*, ranging in age from primary school pupils to pensioners. Some frequent it for lessons, others for the 1,000 available study spaces, and the rest — to use the 3D printers, a makers' room, work at the student radio studio or for legal or career counselling.

In addition, there are language hubs and meeting rooms that double as venues for guest lectures, conferences and think-tanks.

Although such complementary facilities have inarguably extended these libraries' appeal and social utility, the most surprising — but exceedingly welcome — benefit has been a 10 per cent increase in book loans.

While the Ghent example as a 'knowledge navigator and facilitator' appears almost outlandish in the excellence and multiplicity of its service offerings, it has to be remembered that such ambitious endeavours are only made possible through outside assistance. Apart from being partnered by the city, additional support and collaboration comes from the local university and a Flemish tech company.

As a yardstick for how far libraries have come — and can go — the above instance is exemplary as it is inspiring. Closer to home, where our libraries are set to fight for funding for the foreseeable future, similarly only partnerships will be able to elevate them to the exalted heights these European institutions operate in.

But even before the first such transformative step is taken, it's worth remembering that the primary threat to evolving our libraries lies not so much in their lack of finances, but how we perceive them: as long as their historical value remains the sole determinant of their future potential, progress will be non-existent.

Big outcomes start with small ideas; and more than ever, in 2024 — that should be our libraries' mantra.

Happy new year.



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#### Editorial policy

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libraries | biblioteke | amathala eencwadi

City libraries place in the top 10 at Mandela World Coding Championship

The City of Cape Town's **Valhalla Park, Belhar** and **Ocean View Libraries** did the city and the country proud as they finished in the top 10 of the championship held recently.

The three City libraries represented South Africa with pride at the event on 5 December, which was also the 10th anniversary of Madiba's passing.

Belhar, Ocean View and Valhalla Park's library teams competed against 55 teams from 21 countries in the virtual competition.

The atmosphere at the libraries was electric and the teams were fired up, supported by the coaches, library staff and members of the public.

Ocean View scooped third place, while Belhar and Valhalla Park placed sixth and eighth place respectively.

'What makes this achievement more amazing, is that the teams have only been coding for a few short months. They have done the City proud and we are impressed by their analytical and problem-solving skills. They've done well and



Ocean View Library's team eagerly awaiting the results with coach, assistant librarian Ulfah Davids. (ltr): Meah Jacobs, Orlando Baker, Grace Frank, Aaron Smith, Aqeelah Abrahams and coach Davids



Belhar Library's team with coach Ricardo Antha in front, one of the parents. Back (ltr): Aidan Nissen, Chloe Valentine, Jordan Leaner, Keziah Antha and James Adams

I want to encourage more young people to join the coding clubs at participating libraries,' said the City's Mayoral Committee Member for Community Services and Health, Councillor Patricia van der Ross.

The unplugged coding initiative was spearheaded at City libraries through a small team led by Randal Rousseau, a librarian at Bonteheuwel Library.

The dedicated staff at the individual libraries, notably Ulfah Davids from Ocean View Library and Shadwell Overmeyer from Valhalla Park Library, coached their teams tirelessly, ensuring that three of the five South African teams came from City of Cape Town libraries.

The library teams were part of a South African contingent and went up against teams from Kenya, Uganda, Ghana, Zambia, Zimbabwe, Ireland, Germany and the United States.

The award-winning tangible coding movement is an engagement project of the Nelson Mandela University Computing Sciences Department and the Leva Foundation.

Tangible Africa is responsible for creating coding applications, TANKS and RANGERS, which allow participants to play offline, using minimal resources.

Unplugged coding allows libraries to bring coding to communities who do not have access to expensive resources.

By downloading a very small app (7MB), participants can play TANKS or RANGERS offline, using the app and the tokens from the game packs.

To find out more about coding in your region, contact [info@levafoundation.org](mailto:info@levafoundation.org).

(City of Cape Town, Media Office, [capetown.gov.za](http://capetown.gov.za), 10/12/2023)

## Durbanville Library's Raise a Village project fosters inclusivity through engagement

Libraries have long held a cherished place in communities as hubs of knowledge, learning, and more importantly, social engagement. Durbanville Library, located in the heart of a vibrant community, has taken this notion to heart and launched a remarkable initiative known as the Raise a Village project. This initiative recognises the library's pivotal role as the heartbeat of the community; having evolved from merely a repository of books to today a space where patrons can gather, socialise and actively participate in a myriad of enriching activities. From knitting and chess to book clubs, author evenings and music appreciation, this undertaking is a testament to the library's commitment to building a stronger, more connected community.

In an era where technology has altered the way we access information and engage with others, Durbanville Library stands out as a beacon of community togetherness. Here, patrons aren't just readers but active participants in a dynamic social ecosystem. While the library's shelves are brimming with books from diverse genres, it's the array of programmes and activities that truly sets it apart:

**Knitting circles:** One of the most heart-warming aspects of the Raise a Village project is the knitting circles that have been established within the library's welcoming spaces. These circles don't just create warm, handmade items; they also foster bonds among attendees. Patrons, young and old, come together to share skills, stories and laughter, knitting not only scarves and blankets but also a stronger sense of community.



Chess Club



Knitting Club

**Chess enthusiasts unite:** For those with a passion for the strategic and tactical, the library's chess gatherings are a testament to intellectual and social engagement. Players of all ages and skill levels come together, sparking friendly rivalries and encouraging mentorship, all while learning from one another on the 64 squares.

**Book clubs and author evenings:** The Raise a Village project celebrates the written word through lively book club discussions and captivating author evenings. These gatherings provide an opportunity for passionate readers to connect over their shared love for literature, exchange ideas and explore new perspectives. Moreover, author evenings allow the community to engage directly with their literary heroes, making reading a more intimate and personal experience.

**Music appreciation:** Music has the power to transcend boundaries and connect people in profound ways. The library's music appreciation sessions offer a platform for patrons to explore diverse genres, artists, and musical histories. It's a harmonious journey that deepens appreciation and understanding of the universal language of music.

Raise a Village personifies the library's unwavering commitment to being more than just a place for borrowing books. It's a hub where connections are formed, knowledge is shared and the community becomes an active participant. By offering an array of diverse activities, the library has created an inclusive and welcoming space that reflects the true essence of community engagement. It serves as a model for libraries worldwide, reminding us that libraries are not just repositories of knowledge; they are the living, beating hearts of our neighbourhoods.

**René Schoombe, Principal Librarian: Durbanville Library**

Bathandi, babhali, bafundi besiXhosa, sihlaba ikhwelo kuba ikhwelo lityala. Sicela nithumela amabalana, amangaku, nako nakuphi okunokuphucula, kufundise, kwazise, kukhulise, konwabise kuphinde kukhuthaza ukubhalwa nokufundwa kolwimi lwesiXhosa. Sikhuthaza ooSozilwimi ukuba imisebenzi yabo yophando eshankathelweyo ngesiXhosa ingangeniswa nayo ukuze ipapashwe njengenqaku eliyakufundwa luninzi lwabantetho isisiXhosa nabanqwenela ukusifunda.

## Huguenot Square stands up to GBV



On 25 November 2023, **Huguenot Square Library**, in partnership with Social Auxiliary Worker Charmaine Morrison, launched their 16 Days of Activism Programme. This launch was attended by various organisations, including The Matrix and The Trauma Centre. A SWOT analysis for gender-based violence in Belhar was conducted on 27 November. We invited various organisations to participate. This session was very productive as it allowed us to identify the challenges facing this community and determine how to transform them into opportunities. World Aids Day was observed on 1 December. To commemorate the event, the UWC HIV/AIDS unit led an informative talk for adults, while children participated in an arts and crafts activity. On 6 December, Cpt Agulhas and Sgt Benn from Belhar SAPS visited the library to speak to community members, followed by an engaging self-defence lesson by Sensei Romeo Jury from Karate-Zen Dojo. As the 16 Days event drew to a close, Victoria Arendse from YoungPeople@Work led an inspiring discussion on self-empowerment. This discussion gave participants the necessary motivation and drive to succeed. We extend our gratitude to Charmaine Morrison and the Women for Change EPWP staff for their invaluable assistance and participation in this programme. It may be the end of 16 Days of Activism, but our effort towards ending gender-based violence will never stop.

**Cheryl Petersen, Assistant Librarian: Huguenot Square library**

## Klaver Biblioteekaktiwiteite



**Klaver Biblioteek** het in Oktober 'n vakansieprogram vir skoolleerders aangebied, met die tema 'Bennie Boekwurm vertel lekker stories.' Die Cederberg Munisipaliteit en Provinsiale Verkeersdepartement het, onder meer, kom gesels oor padveiligheid. Na afloop van die program was daar ook vroe gevra vir die kinders en het elkeen 'n pakkie lekkergoed ontvang.



## A garden of words blooms in Durbanville Rose Garden

In an effort to foster a love for reading and create a literary oasis in the heart of the community, **Durbanville Library** in conjunction with Ward 21 and the Friends of the Library, has launched a charming initiative known as the Free Little Library Space in the enchanting Durbanville Rose Garden. This ground-breaking project not only enables visitors to the garden to savour the beauty of the roses, but also to immerse themselves in the captivating world of books.

The Free Little Library was officially unveiled in October 2023, marking a significant addition to the Durbanville Rose Garden, which has long been a beloved spot for relaxation and enjoyment of natural beauty. The launch event was celebrated with a programme that offered something for everyone. The festivities included a delightful picnic amidst the blossoming roses, an engaging puppet show – that had the attending children spellbound – and an enlightening author talk, which attracted book enthusiasts.

The Free Little Library is strategically positioned at the main entrance of the rose garden, ensuring that visitors can effortlessly indulge in the literary treasures it holds. It features shelves filled with books of various genres, ready to be perused, borrowed or even swapped for another book.

Councillor Hendri Terblanche from Ward 21, a driving force behind this initiative, expressed her delight at the opening ceremony. 'The Free Little Library Space in Durbanville Rose Garden is a manifestation of the community's shared love for books and the environment. It combines the tranquillity of the garden with the joy of reading, creating a unique experience that promotes literacy and community spirit. We're thankful to all those who made this vision a reality.'

The Friends of the Library, a committee dedicated to supporting the Durbanville Library and René Schoombee, Principal Librarian, played an essential role in making this project possible. Their commitment to enriching the cultural



life of the community is evident in this collaboration. The concept of Free Little Libraries, known for their community-based sharing of books, has been a resounding success worldwide. These small but mighty libraries offer not just books but a sense of community, as they encourage readers to engage, share, and connect. The Durbanville Rose Garden's Free Little Library follows in the footsteps of these cherished institutions, creating a space where the written word and natural beauty harmoniously coexist.

This innovative project promises to be a source of inspiration, learning, and community spirit for years to come, blooming alongside the roses in the heart of Durbanville.

**René Schoombee, Principal Librarian: Durbanville Library**

## miscellany | allerlei | iincwadi ezahlukeneyo

### Message from Minister Marais



The Library Service remains a glittering jewel in the crown of the Western Cape Government, and I trust that it will remain so in 2024. To retain its shine will take every bit of commitment each of us can muster, from the Ministry of Cultural Affairs and Sport to every librarian, assistant and Year Beyond worker at the coalface of library service delivery.

This year, 2024, is going to require even more effort from us than in the past.

Budget cuts and austerity is currently a fact of life which we must learn to live with. Only through steady improvements in the national government's financial and fiscal management will matters improve. While they

struggle, the Western Cape will remain disciplined. That means cuts to our budgets, including our library budget. It means we will have to hang tough; we will have to persevere.

Ek het nuwe hoop en bewondering vir ons biblioteekpersoneel nadat ek heel aan die begin van Januarie vanjaar ons biblioteke in Matzikama besoek het. Ons biblioteekpersoneel, van Klawer tot Molsvlei, van Vanrhynsdorp en Kliprand tot Vredendal, Lutzville, Ebenhaeser, Bitterfontein, Nuwerus en Rietpoort, was 'n inspirasie vir my.

It is well known that the Library Service is close to my heart, and I am on record that no library will close on my watch. Let us continue to provide safe spaces to our communities. Let us shine in 2024!

**Anroux Marais, Minister of Cultural Affairs and Sport**

## LIS trends during annual award season

And indeed we did! Not only at our departmental awards, but more importantly also at the prestigious City Awards, which was held on 15 November 2023 at the Wynberg Civic Centre.

The City's Library and Information Services (LIS) took its awards season theme of 'In a world of trends, be timeless' literally. Firstly, there was the departmental awards ceremony; and who would have thought the décor of white and gold and black and silver would depict the theme so perfectly? On arrival, guests oohed and aahed with comments ranging from 'I want to get married here' to 'elegant, classy' and 'just downright beautiful.'

LIS Director Ninnie Steyn, elegantly dressed in black and silver, welcomed guests and reiterated the importance of acknowledging staff. Community Services and Health Executive Director, Zukiswa Mandlana, then took to the podium and shared Library and Information Services' highlights of 2023 with the guests.

Entertainment came courtesy of the Safety and Security band – and what an awesome ensemble they were, keeping the guests singing along and yes, even dancing. Then it was time for the reason we were all there... the awards. And the winners were:

- Waldo Botha: Work Conduct Award
- Esther Josias Manuel: Leadership T14 and above Award
- Randal Rousseau: Innovation Award
- Conette Koorts: Service Excellence Individual Award
- Lentegeur Library: Service Excellence Team
- Hanover Park Library: Outstanding Service to the Community Award

The Funny Awards were introduced for the first time: a set of ten awards used to counter the formality of the event through some comic relief. Here the presenters of The Game/Sports Master Award were outstanding.

Dressed in their favourite sports team shirts, Ronel Cloete and Tracey Muir-Rix introduced the award whilst passing a rugby ball to each other. The crowd was enthralled. The winners of the Funny Awards were:

- Letine May (Bellville South): Early Bird Award
- Rizah Ludick (Muizenberg Library): Entertainer Award
- Daniel Arendse (Huguenot Square): Game/Sports Master Award
- Durith Desmore (Wesfleur Library): The Human Wikipedia Award
- Layla Swart (Southfield Library): Office Chef Award
- Malusi Radebe (Sub Area Head 1): Office Prankster Award
- Edwina Africa (Sub Area 13): One for the Gram
- Christelle Lubbe (Head: Professional Services and Programmes): Picasso Award
- Thabang Khumalo (Collection Development Unit): Duct Tape Award
- Emma Bezuidenhout (Head: ICT): Caffeine Connoisseur

And then came the cherry on top. All departmental winners were submitted to the City Awards for consideration and once again, LIS, as the title of the article indicates, trended at the City Awards.

Several other categories produced winners, including a second runner-up in the form of Randal Rousseau for the Innovation Award; and first runner-up for Delft Library for Outstanding Service to Community. The department also won the Best Facility Award for Hanover Park Library and Lotus River Library. The two libraries were joint winners in this category.

In addition, Librarian Lungelwa Ciliba from Dunoon Library was a second runner-up for her library's ECD project. Sunell Lotter from Brackenfell Library won an award for a submission to the Stupid Rule Campaign and Beverley Fortuin from Elsies River was a joint first runner-up in the Executive Mayor's Prestige Award.

In the words of our director Ninnie Steyn after the City Awards: 'An excellent night for LIS and the Directorate! Well done to all the nominees, runners-ups and the winners!'

**Merle Collins, Head: Marketing and Communications, City of Cape Town LIS**



LIS Director Ninnie Steyn officially opens proceedings at the 2023 Service Recognition Awards



One of the highlights was Eleanore Pietersen from Melton Rose Library receiving an award for 40 years of service



## Mfuleni Library Book Club wows Funda Mzantsi Championship

The National Library of South Africa (NLSA) through its outreach unit, the Centre for the Book, initiated the Funda Mzantsi Project to support and assist communities to establish and sustain book clubs.

In 2010, the NLSA took a step further and initiated the Funda Mzantsi Championship (FMC) as an annual competition for book clubs to be assessed on their reading and comprehension abilities. Aspiring entrants enrolled with the NLSA before participation in the championship. In 2013 the Department of Correctional Services (Reading for Redemption Programme), upon realising the role reading played in the rehabilitation of their offenders and in view of the growing interest by their Management Centres — joined hands with the NLSA and became a strategic partner.

For **Mfuleni Library** it all started by responding to the email inviting all book clubs to take part in the Funda Mzantsi Championship by registering on the NLSA website before the end of June 2023. The book club, christened Mfuleni Butterflies, was subjected to a selection process facilitated by the Provincial Library and Language Services of the Provincial Department of Sport, Arts and Culture to be eligible for participation in the thirteenth FMC.

Club members were given two titles to read in a period of two weeks and were assessed on reading, book reviews and debating on different occasions and platforms — in person as well as virtually. On 4 September Mfuleni Butterflies was confirmed to have progressed to the regional rounds that took place in George early in October. Amongst the six book clubs to represent the Western Cape, it was the only one from the City of Cape Town libraries. The participating five girls, all in Grade 11, said it was thrilling competing against 90 other readers from nine provinces. The Butterflies impressed with their



(l-r): Entle Mahola, Linathi Makhamba, Sibongiseni Yeye, Zonke Macala (co-ordinator), Elona Nqambi and Yonwaba Kholisile

intelligence, leadership skills and thought-provoking facts when debating the topic *underrepresentation of the young people in the country's leadership*.

Butterfly Yonwaba Kholisile said, '[The] championship was very challenging and strenuous for both the competitors and judges,' while teammate Elona Nqambi remarked, 'we have learnt a lot as we competed against seniors and tertiary students'. And Linathi Makhamba was proud to have 'learnt the importance of learning other languages'.

All club members are looking forward to participate in the 14th FMC and are already working on their strategy for next year.

**Nolubabalo Memani, Senior Librarian: Mfuleni Library**

## impact stories | impakverhale | amabali empembelelo



### Reaching for the stars with D'Almeida's reading programme

At the end of last year, one of our reading members' parents gave a heartfelt thank you to the staff at **D'Almeida Public Library** for assisting their daughter with her reading. She presented us with her daughter's excellent school report and her certificate for the third best learner in Grade 3.

The mother was overwhelmed with gladness and has given most credit to the reading programme our library presented to her daughter since 2022.

Chrunicha van der Berg was our first reading member that joined in May 2022. She and her father visited our library (post-pandemic) in the afternoons to read and I approached them to see if they might be interested in our reading programme. Her mother also told me that her daughter is so motivated that she wants to be the highest-performing student in Grade 4 this year.

I thought I would share this with you as this is a great impact story and an indication that we are making some kind of difference.

**Leilani van der Berg, Librarian, D'Almeida Public Library**



# The Alabama and Civil War consternation at the Cape

by Gustav Hendrich

‘It existed in that weary year of 1863, when the dashing Confederate States cruiser *Alabama* brightened the lives of jaded Capetonians for a brief space, and then went on her flaming, adventurous way,’ read the remarks by the authors Edna and Frank Bradlow on one of the most famed sea voyages in maritime history.<sup>1</sup> Whilst the saga of the *Alabama* would be remembered by the joyful Cape Malay melody, *Daar kom die Alabama*, little is known about the controversial discussions on its legality and the row it created in colonial government quarters.

As the American Civil War climaxed with the pivotal Battle of Gettysburg in July 1863, the Confederate CSS *Alabama* arrived at the Cape in August of the same year. With the 160th commemoration of these historical

events in 2023, it is fitting to reflect on findings of the subject matter in primary source records housed at the Western Cape Archives and Records Service (WCARS) in Roeland Street.

## A most calamitous year

The year 1863 highlights a ruinous period in the history of the United States of America. After the secession of the Southern States, or Confederacy — in April 1861 a bitter conflict ensued against the Northern States (or Union), primarily over the abolition of slavery. In essence, it was to be a war over equality and freedom. By 1863 the Civil War took a harrowing twist with Confederate forces under General Robert E Lee invading the northern territory, leading to the Battle

of Gettysburg — the biggest and most bloody engagement of the war that amounted to more than 51,000 casualties.<sup>2</sup> With the defeat of Lee’s army marking the turning point, the war would continue for two more years and culminated in the horrifying sieges of several Southern cities such as Richmond and Charleston, leaving behind a barren battle-scarred landscape.

Besides the war on land, the Southern states were, from the onset of the hostilities, set to wage a war at sea. Opposing the dominant Federal fleet, some Southern ships were converted into metal-constructed warships named *ironclads*; or converted into naval warships from captured vessels. Thus, what sprouted from the Confederates’ urge for engagement against Union ships at sea, a British-built ship named

*Alabama* was constructed in Liverpool in England and under the Confederate Captain Raphael Semmes — departed on a voyage that would almost be a worldwide pursuit of Federal ships.

Whereas North America was embroiled in battle, the Cape of Good Hope of that time was described as an establishment of misery. The 1860s were blighted as a period of economic depression, poverty and a decline in trade. This crisis, under the governorship of Sir Phillip Wodehouse, became noticeable and for the most part, the year 1863 was marked as 'unprofitable and hard'<sup>3</sup> — but only until the arrival of a wholly notorious ship at the Cape.

### Cape Governor's report on the *Alabama*

Venturing towards the southern Atlantic and arriving at Saldanha Bay, the *Alabama* eventually docked in Table Bay on 5 August 1863, much to

the delight of the public that came to view and meet Semmes and his crew.

However, what unfolded almost in front of the public's eyes was to be a naval confrontation involving the capturing of a United States Federal bark, *Sea Bride* — by the Confederate ship off the coast near Green Point lighthouse. Despite exciting the public, the incident had serious repercussions for the Cape colonial authorities: since the Cape fell under British rule, a controversy came about over the permittance of the *Alabama* to enter British territorial waters in the first place.

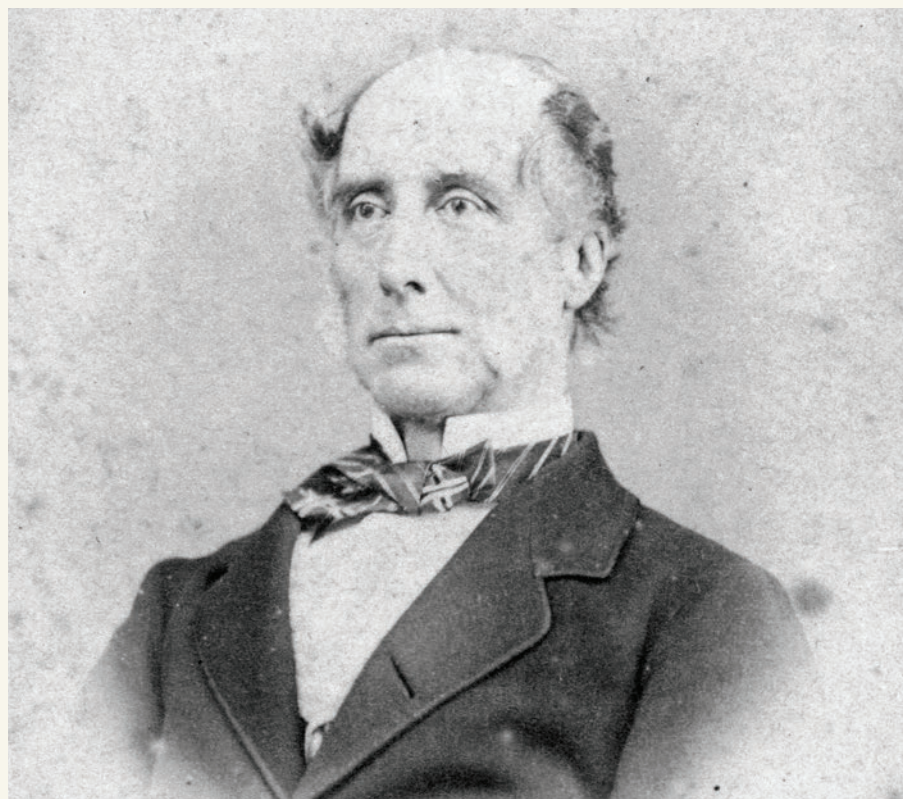
The breaching of British neutrality was a key point of contention. Governor Wodehouse expressed his concern in addressing the *Alabama* issue in his correspondence report in a despatch to the Duke of Newcastle as the Secretary of State in London on 19 August 1863. In his communique, Wodehouse sought 'the views of Her Majesty's government on the subject' for further (legal) advice. Wodehouse elaborated on the details

of the *Alabama's* entering the Cape, describing that 'on Tuesday the 4th I received a letter from the Commander of that vessel, dated 1 August at Saldanha Bay, announcing his having entered the Bay with the view of effecting certain repairs, and stated he would put to sea as soon as they were completed, and would strictly respect our neutrality. When this intelligence was received, the United States Consul called on me to seize her, or at any rate to send her away instantly, but as the vessel which brought the news reported that the *Alabama* was coming immediately to Table Bay, I replied that I could not seize her, but would take care to enforce the observance of the neutral regulations'.<sup>4</sup>

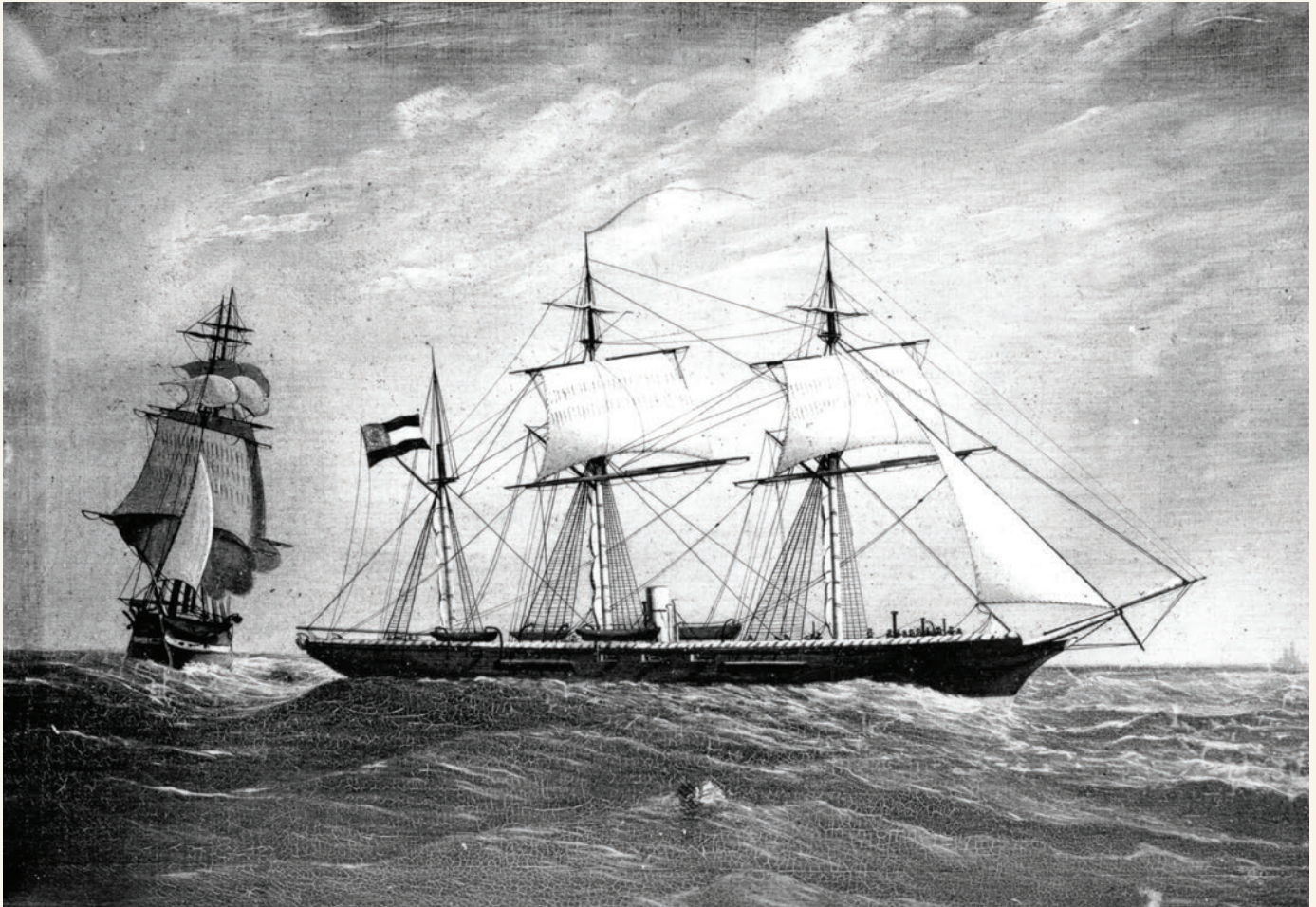
A sense of reluctance and cautiousness could be discerned from the Governor's report as he permitted the *Alabama*. But his relations with the United States Consul, Walter Graham, were to take a turn for the worst. Almost simultaneously, the *Alabama* sailed from the north and upon encountering the Federal bark, opened fire and effortlessly captured it. None of the captured crew were harmed. Observing the event in person, the US Consul furiously demanded an investigation. Wodehouse then instructed the naval commander-in-chief at Simon's Bay to send a ship of war, the *HMS Valorous* with its armament of 20 guns, around Cape Point to restore order.

In his correspondence, Wodehouse mentioned that whilst the *Alabama* was 'anchored in the Bay at 3:30 PM when Captain Semmes wrote to me that he wanted supplies and repairs, as well as permission to land 33 prisoners after communicating with the US Consul, I authorised... and having provided a list of the stores needed... granted him leave to stay till noon of the 7th [August]'.<sup>5</sup>

The following day the *Alabama* departed from Table Bay, but while en route to Simon's Bay for much-needed repairs, unfavorable conditions prevented her from entering the harbour and receiving supplies by the time as had been arranged with Wodehouse. To Semmes' dismay, he was instructed by the port captain and Captain Forsyth of the *Valorous* to leave Simon's Bay. After Semmes' pleas for critical supplies 'and his absence of cooking apparatus which had been sent on shore for repairs' were heard,



HOP444 Governor Sir Philip E Wodehouse. Photograph by Lawrence and Selkirk, Cape Town



M779 The Confederate Cruiser *Alabama*

he was accepted into port. Repairs were undertaken and she departed on Sunday 9 August. Astonishingly, just after departing, the *Alabama* captured the *Martha Wenzell*, but upon realising she was sailing in neutral waters, immediately released her.<sup>6</sup>

At the time, Wheaton's international maritime law established that no vessel be captured in neutral waters within a radius of three miles from land. The US Consul heavily disputed the matter regarding the *Sea Bride* and argued that as a 'prize' she was taken about 2½ miles from the land. To this the Governor responded that whereas the US Consul regarded it as a 'violation of the neutrality as if she had been captured, and asked me to have the prize crew taken out and replaced by one from the *Valorous* — which I declined'.<sup>7</sup>

For more clarity on the matter, Wodehouse maintained that he was asking for authentic information as to the real circumstances surrounding the capture, particularly with reference to the actual distances from the shore. To this end he obtained information from the Keeper of the Green Point lighthouse, signalmen from Lion's rump and experienced boatsmen who passed in the vicinity whilst the capturing took place.

Against strong allegations from the US Consul of the governor's ill-conceived dealings and 'indispensable decisions', considerable details had been obtained by Wodehouse. This led Wodehouse to conclude that owing to the three-mile limit being fixed on maximum range of artillery, the increased range of modern

guns would ultimately 'lead to an acknowledged extension of the limit of territorial waters'. Henceforth Wodehouse, in stating his findings to the disappointment of the US Consul determined that 'I cannot think it would have been proper for a Colonial government to have founded a remonstrance against an act of the Confederate commander upon some new limit to be set up for the occasion, more particularly as there is not in a position here a single gun of the longest range with which we could assert our power over the extended limit'.<sup>8</sup>

Conclusively, the range of gunfire was determined by British standards and according to more advanced Federal cannons. The motivations gathered by Wodehouse seemed in favour of Semmes and that the capture of the

*Sea Bride* was indeed legitimate; beyond the breach of neutral British waters.

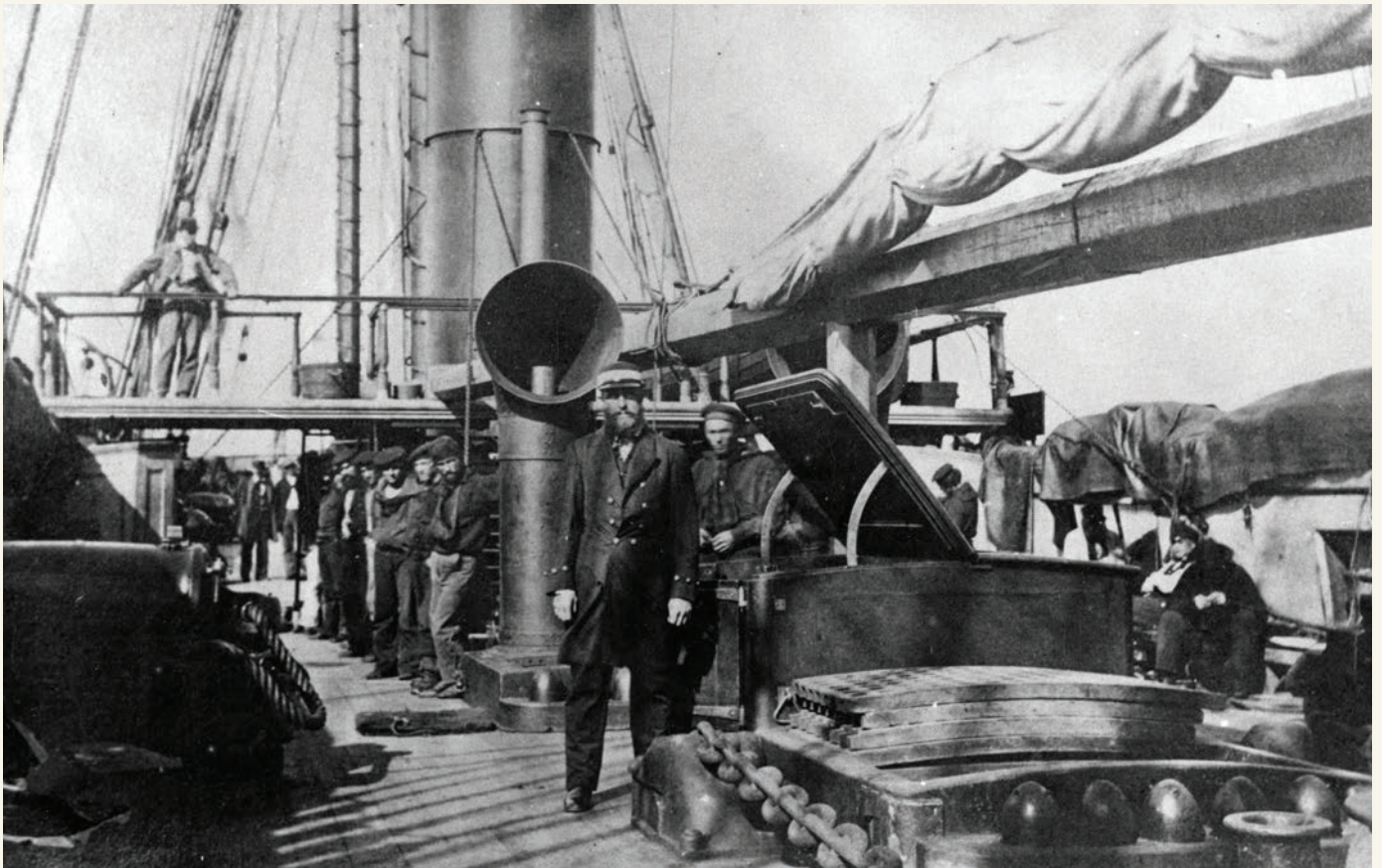
### On the *Tuscaloosa*, cargoes and 'prizes'

Concurrently, with the matter of permitting vessels of belligerent countries access to Cape Colonial ports, two further issues arose from the *Alabama's* visit. These pertained to the perceptions and desired action over the captured cargoes and 'prizes' obtained by either Confederate or Federal ships, as well as the situation regarding the CSS *Tuscaloosa*. One of the 'prizes' taken while the *Alabama* was off the coast of Brazil, was the *Tuscaloosa* containing a cargo of Argentinian wool, which was seized and converted into a tender under Confederate command. In Wodehouse's report, it was stated that Semmes indeed had the right to convert

the *Tuscaloosa* into either a tender or ship of war; and thus, that the tender also had to be admitted to port.

At Simon's Town harbour, Admiral Baldwin Walker, fearful of the admission of the *Tuscaloosa* under an apparent guise as a warship, became hesitant in opening the port for other vessels, irrespective of whether or not they hailed from belligerent countries. Nevertheless, under strict orders of Wodehouse, the *Tuscaloosa* was allowed to enter, underwent repairs and took supplies. It was a brisk visit and on 14 and 15 August respectively, both *Tuscaloosa* and *Alabama* sailed at noon from Simon's Town since 'neither of the vessels was allowed to remain in port longer than was really necessary for the completion of the repairs'.<sup>9</sup> Their departure brought relief as yet another Confederate steamer, *Georgia* — arrived at Simons' Bay on 16 August 1863, where it docked in need of repairs.

Wodehouse remained uncertain as to the required steps concerning British neutrality regulations. In a concerned tone he confided to the Duke of Newcastle that 'I confess that I am unable to discover by what legal means I could prevent the introduction into our ports of captured property purchased at sea, and tendered for entry at customs stores into the usual form from a neutral ship'. As to the prizes captured, such as the *Sea Bride* and *Tuscaloosa* and others from easy pickings, Wodehouse mentioned that 'Wheaton[']s law' "refers only to Prizes", that is, I conceive, to the ships themselves, and makes no mention of the cargoes they contain. Practically, the prohibition has been taken to extend to the cargoes, and I gathered from a conversation with Capt. Semmes that he considered himself debarred from disposing of them, and was thus driven to the destruction of



AG13079 Crew members on board deck of *Alabama*, Peabody-Holmes Collection

all that he took'.<sup>10</sup> Semmes ordered the Confederate crew off the *Tuscaloosa*, abandoned it and departed.

As the matter became more pressing, Wodehouse replied to Duke of Newcastle's questions on 22 September as to the rules concerning the American Civil War. His understanding was that no coal should be supplied to a ship of war without permission, until after the expiration of three months from the time when such coal may have been last supplied to her within British waters. However, in believing that the rules had 'unintentionally been violated', he felt it prudent to demand more clarification.<sup>11</sup>

In a despatch to the Cape governor on 4 November 1863, Newcastle responded from London that 'it is enough to say that the citation from Mr. Wheaton's Book by your Attorney General does not appear to have any bearing upon the question'.<sup>12</sup>

With regard to the cargoes, Newcastle conveyed that Semmes 'had to be called upon to produce the *Tuscaloosa's* papers, which should have proved it as an uncondemned prize brought into British waters in violation of His Majesty's orders... I consider it most proper for the vindication of Her Territorial rights, would have been to prohibit the exercise of any further control over the *Tuscaloosa* by the captors and retain that vessel under Her Majesty's control and jurisdiction until properly reclaimed by her original owners'.<sup>13</sup>

On 19 December, as further proof of his inadequate knowledge of international maritime laws, Wodehouse continued his correspondence to the Duke about the *Alabama* and its prizes. He pointed out that the issue of the capturing of the *Sea Bride* had caused much dissatisfaction and with reference to cargoes, the law 'made no distinction

between a vessel with cargo and a vessel without cargo... and Your Grace leaving me in ignorance whether her character would have been changed if Capt. Semmes had got rid of the cargo before claiming for the admission as a ship of war'.<sup>14</sup>

Following the *Alabama's* departure into the Indian Ocean and sojourning towards the East Indies and China Seas, she briefly returned to Table Bay for a second time on 11 March 1864; this time though under far less controversial circumstances.

### **Vanderbilt's hunt for the *Alabama***

Along with the *Alabama's* portrayal as a rebel ship, an incident relating to a Union paddle steamer, the USS *Vanderbilt* - became a point of similar contention. As the word of the *Alabama's* Cape whereabouts spread,



M780 Admiral R Semmes



CA1656 Tombstone of SW Cummings of the *Alabama*

## References

1. Bradlow, Edna and Frank, *Here comes the Alabama. The career of a Confederate raider* (Cape Town: AA Balkema, 1958), p. 12.
2. Reid, Brian Holden, *The American Civil War and the Wars of the Industrial Revolution* (London: Cassell & Co, 1999), p. 124.
3. Bradlow, *Here comes the Alabama*, pp. 11–12.
4. Western Cape Archives and Records Service (hereafter WCARS). Government House. GH 23/29, ref. 104. Papers Despatched to Secretary of State, London: General Despatches. Visit of the Confederate States' steamer Alabama. 1863.
5. *Ibid.*, p. 304.
6. *Ibid.*, p. 304.
7. *Ibid.*, p. 305.
8. *Ibid.*, p. 305.
9. *Ibid.*, p. 306.
10. *Ibid.*, p. 307.
11. WCARS. GH 23/29, ref. 124. Papers despatched to Secretary of State, London: General Despatches. Rules re the American Civil War. 1863, p. 330.
12. WCARS, GH 1/299, ref. 141. Papers received from Secretary of State, London: General Despatches. Various questions arising out of the proceedings at the Cape of Good Hope of the Confederate vessels 'Georgia', 'Alabama' and the 'Tuscaloosa', 1863, pp. 149–150.
13. *Ibid.*, p. 708.
14. WCARS. GH 23/29, ref. 158. Papers Despatched to Secretary of State, London: General Despatches. Information re the Confederate War Steamer Alabama. 1863, p. 356.
15. WCARS. GH 23/29, ref. 156. Papers Despatched to Secretary of State, London: General Despatches. Information re the United States War Steamer Vanderbilt. 1863, pp. 352–353.
16. WCARS. GH 23/29, ref. 109. Papers Despatched to Secretary of State, London: General Despatches. Murder of the mate of the Saxon by an officer of the United States Steamer Vanderbilt. 1864, p. 451.
17. WCARS. GH 1/366, ref. 160. Papers Despatches to Secretary of State, London: General Despatches. pp. 91–92.
18. WCARS. Chamber of Commerce. CC 3/7/1/1. Shipping Coastwise. Arrivals and Departures Register, pp. 91–92.
19. Bradlow, *Here comes the Alabama*, p. 32.

the *Vanderbilt* set off in pursuit of its Confederate rival. As for Wodehouse, a distressing situation once again ensued when the US Consul communicated to him that, 'within the last few days the commander of a United States ship of war (*Vanderbilt*) observed to me, that if it were his good fortune to capture the *Alabama*, he should convert her into a Federal cruiser'.<sup>15</sup> On this point, Wodehouse acted indecisively and sought the need to be fully informed of the views of the British government on the matter.

Meanwhile, the *Vanderbilt* was steaming towards the Cape and arrived at Simon's Bay on 1 September 1863. After its departure along the West Coast, it came across a silent harbour, Angra Pequena (today Lüderitz Bay in Namibia), where it seized the *Saxon*, a British/South African vessel also carrying wool. A furore erupted as the Federal crew assumed the *Saxon* for containing the cargo of the *Tuscaloosa*, resulting in the *Vanderbilt* claiming it as a 'prize' ship. As for neutrality, a misjudgment on the part of the *Vanderbilt* came about, when in fact she was not in neutral waters, since Angra Pequena and Guano Islands were by that time annexed to Britain.

What became even more distressing was the unfortunate death of the *Saxon's* first mate, James Gray, by a Union sailor. According to Wodehouse

this incident involved consequences of a far more serious nature. Wodehouse called for the *Vanderbilt's* Captain Baldwin and an investigation into Lieutenant Donoghon held responsible for the point-blank shooting of Gray.<sup>16</sup>

Wodehouse sought to instruct the United States government in October 1864 to grant reparations to Gray's destitute widow and children. Since the United States was in no position to further strain or tarnish relations with the Cape Governor, the request to compensate for the losses owing to the *Vanderbilt's* actions was granted.

### Civil War records at the WCARS

In the wake of the saga of the *Alabama*, its eventual sinking in the north Atlantic by USS *Kearsarge* in 1864 and the ending of the Civil War in 1865 — the legacy of the war remained. Even at the Cape of Good Hope, matters pertaining to the cargoes of the *Tuscaloosa* lingered until 1872 when the Earl of Kimberley stated that it was about time to 'grant access to the manifest of the vessel, and that it is desirable that copies of all papers supplied to the American Consul be sent home, to finally resolve the matter [that has endured] since September 1863'.<sup>17</sup>

As custodians of the primary source records on the *Alabama* and

other American ships, the Western Cape Archives and Records Service (WCARS) contains the archives of the Government House (GH) archival group. Apart from these precious handwritten documents being in sound physical condition, shipping registers reveal the arrivals and departures of the *Alabama's* movements in detail in the Chamber of Commerce (CC)<sup>18</sup>, and Port Captain (PC) archival groups. Together with photographic sources of the *Alabama*, it undoubtedly allows the researcher to revisit the original historical records of a legendary ship during the turbulent times of the American Civil War.

Up to the present day, the history of the *Alabama* and Civil War era has been cast in mysticism in South African cultural folklore. In 1994, the only physical remnant of the *Alabama's* heritage at the Cape, being the tombstone of the Confederate Lt. Simeon Cummings, who died from an accidental gunshot at Kliprug, Saldanha Bay<sup>19</sup> — was exhumed and ceremoniously re-interred at Columbia, Tennessee; finding his final resting place after more than a century.

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



# You think you like movies?

## Get a load of passionate cinephile Freddy Ogterop

by Tevya Turok Shapiro







Tevya Turak Shapiro

Freddy Ogterop pages through his personal copy of **Black and white bioscope** by Neil Parsons

*Fans of the Encounters Festival may not know that the line-up is recommended from among hundreds of documentaries by a legendary 82-year-old film aficionado.*

**F**reddy Ogterop watches more films in a month than most people watch in a year.

A film historian, librarian and archivist, he has exactly the passion for cinema, obsessive organisation and comprehensive frame of reference you would expect from those three titles respectively.

As well as many other things, he was the general secretary of the Federation of Film Societies of Southern Africa and the film selector for the Western Cape Library Service for more than

40 years, during which he curated a collection of 13,500 titles. In 2014, he was the programmer for the Encounters South African International Documentary Film Festival and has continued as senior reader ever since.

What this involves is keeping an eye on the programmes and prize winners at documentary festivals around the world to compile a list of promising films, and then watch them. All of them. Usually about 400 titles over half a year. Ogterop started scouting for films for the most recent Encounters Festival in November 2022, and he says the only reason he doesn't watch them even faster is to avoid losing his objectivity.

'You could watch more at a time but it's not good for the films if you have to see masses of films deep into the night, because then you start playing them off against each other.'

Ogterop's short answer for which films he chooses to recommend to the

festival is simply, 'the ones I think are good', but the full process involves a variety of factors.

'When you've been doing this for such a long time, you recognise names of filmmakers who've done great stuff. I send recommendations to other people at Encounters, and they try to get me links for the films. I see the South African ones later because you can't see everything at the same time. Encounters has always been quite a human rights-minded festival, so any films that are issue-driven are always something that I would look at. Obviously, that doesn't mean they're all good, but you hope it's going to make a difference, that enough people will come and see it.

'But our festival is small. When you go to Amsterdam or Copenhagen they may show 240 films — we've got 40. So, for example, we received eight films that came from Ukraine this year, but the



Freddy Ogterop stands next to a section of his collection of DVDs and film-related literature



Film-related literature in Freddy Ogterop's study



Freddie Ogterop in 1967, during his time as a film selector at the Western Cape Library Service

problem is, which ones do you show?

'We showed *20 days in Mariupol*, which has done very well at festivals but wouldn't have been my first choice personally. It's very good, but it finishes before the destruction of the theatre and the battle of the steel mills. There was another one called *When spring came to Bucha* — I thought that was the film to show. But we have to be selective and that's why I don't want to be involved in the final selection. I don't want to fight with my friends.'

Ogterop has kept an Excel sheet documenting every film he's seen since 1965, and every one has a synopsis, a short review and a rating out of 10. At the time of writing, it has 13,973 entries, and that doesn't include the 13,500 titles he compiled during his time at the Library Service. Of the several hundred films he watches in the months before each Encounters Festival, he only recommends the ones he gave 10 out of 10 and mentions the nines worth investigating.

Ogterop often reads reviews by the official writers on sites like *Metacritic*, but he admits that, generally, he doesn't like rating systems, and wouldn't pay attention to how a film is rated on *IMDB* or *Rotten Tomatoes*.

'When you start giving points on specific things, so much for photography, so much for scripts, so much for editing, it doesn't work. Because ultimately those can all be terrible and it can still be a lovely film. *IMDB* doesn't work for me. I've never done it for them and I never will either. My opinion isn't more important than anybody else's, but you look at all these comments and you think, "Why should I take any notice of you? Why do you think this detail is important?"

'Just because lots of people like a particular film, that doesn't mean it's good. Lots of people like Trump! To be honest, you only know whether it appeals to you and how it compares to other films you've seen before. I don't really care at this stage whether anybody agrees with me or not, but I've done this a long time — you do develop a certain insight and expertise, I hope.'

Ogterop also mentions that even an individual's taste changes over time. As well as his passion and career, part of the reason he's seen more films even than other film enthusiasts and critics who'll attend Encounters, is simply because he's older, and there are pros and cons to that. It's interesting to consider that the majority of people

he is curating films for are quite a lot younger than him. Some movies get sent his way which are simply too Gen Z-oriented for his taste, but films are cultural time capsules, and watching so much current content has definitely contributed to his progressive opinions and understanding of societal zeitgeists, and kept him youthful.

The day before Ogterop's 82nd birthday, we asked him if he had any plans to celebrate. True to form, he started speaking about a film he intended to watch and potentially recommend for next year's festival. The man is insatiable, and after all these years his love of cinema has not faltered one iota.

'I was probably about 50 when I realised I wouldn't be able to see every film that was ever made. I still don't want to accept it. That's what I'll have on my gravestone — I wasn't finished.'

*Tevya Turok Shapiro is a South African film critic, columnist, podcast editor and the curator of Pitch & Pixel, a Daily Maverick newsletter on the pulse of audiovisual news and entertainment. This article was first published on [dailymaverick.co.za](http://dailymaverick.co.za) on 4 July 2023*





FW Murnau:  
the genius silent filmmaker  
who developed the cinema  
into an art (Part 1) by Robert Moulton

As a film buff I do get asked from time to time who I think was the finest director in cinematic history. A really impossible question to answer because it will change — one week it is Hitchcock; another it's Kurosawa.

However, my vote usually goes to FW Murnau, the German silent filmmaker. I think his contribution to cinema as an art is huge, having brought us so many brilliant images that will never be forgotten. He was a key member of the Weimar Cinema in the late 1910s to the end of the 1920s, when Germany produced talent in every discipline, producing films that were amongst the finest in history.

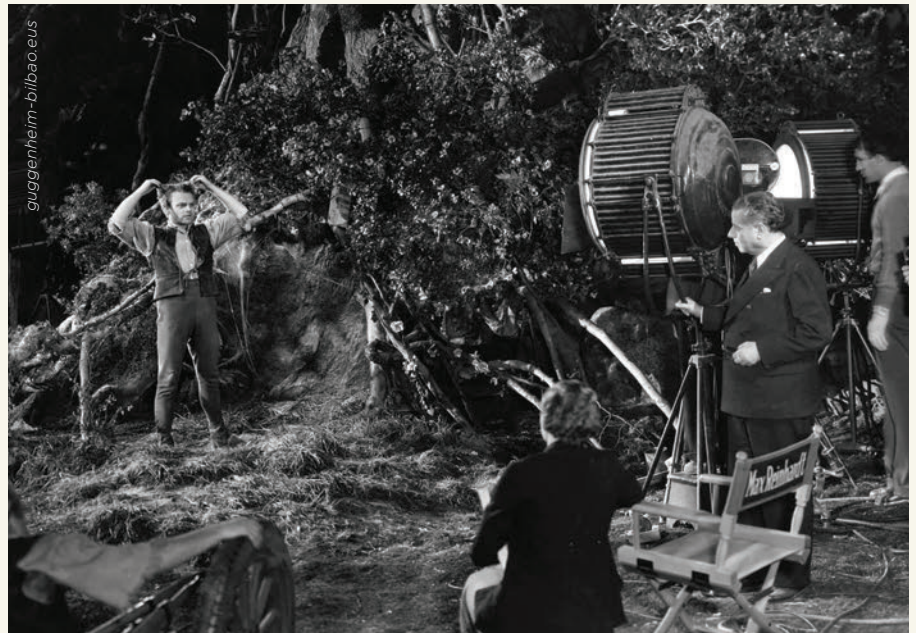
This group of professionals reached great heights when the economic and social fabric of the country was in ruins, as the aftermath of the Great War made conditions for a vibrant cinema industry challenging, to say the least. These circumstances make his achievements all the more impressive. He was enticed to go to Hollywood on ridiculously generous terms, successively, to make a film that is a prime candidate for the best film ever.

Murnau's love affair with America ended after interference (and sensibilities) against his wishes ruined his next

two films. Moving to Tahiti, he escaped Hollywood to make a beautiful film of which he never saw the commercial release, because he died in a car accident in Santa Barbara, California in 1931.

Murnau was born Fredrich Wilhelm Plumpe on 28 December 1888 in Bielefeld. He changed his name to Murnau when becoming settled in the cinema industry. His choice of designation is interesting: appropriately, Murnau is a small scenic village in Bavaria and if an overarching theme can be identified throughout his work, then it was the culture clash between rural and city life; as well as his love of landscapes.

He came from a highly educated background. It was said that he was reading Nietzsche and Schopenhauer (both fashionable philosophers back then) by the time he was 16. He was certainly encouraged by his family to pursue his dreams in the theatre, and to this end his father set up a small stage in the villa they were staying in Kessel for Murnau's local productions. He went to university at both Berlin and Heidelberg where he studied philology and art history — a lifelong passion of his. References to his favourite paintings ended up in some form in his films.



FW Murnau, around 1925  
AKG-Images Picture-Alliance

Influential theatre producer, Max Reinhardt (second from right)



imdb.com

A scene from **Schloss Vogelod** (1921)

It was at university that he met the influential theatre producer, Max Reinhardt, who became a mentor to the young Murnau. Reinhardt was famous for his theatre, *Die Kammerspiele* which pioneered the works of Ibsen and Strindberg (amongst others) in small settings that impressed many through the use of light and shadows, as well as the detailed use of sets.

These became known as *Kammerspiele* or 'chamber plays' and became major features in every Murnau film. Reinhardt's theatrical style was gaining traction in the emerging German cinema — as

was another influence Reinhardt (and Murnau) adopted, namely expressionism. As an art form that came to the fore at the end of the 19th century, Norwegian Edvard Munch's iconic *The scream* painting largely influenced both the theatre and later German films. Their films were seldom known for their realism but used expressionism to reflect characters and plot.

A notable aspect of German cinema was what appeared to be over-acting which came across as melodramatic, but was actually a reflection of psychological insight. Reinhardt

himself was to promote expressionist dramas along with the more realistic *Kammerspiele*. It made for intriguing films and was the perfect exponent of this dichotomy.

German cinema was developing fast during World War I. During that period, the German government set up UFA studios initially as a producer of propaganda material, but these evolved quickly, assimilating smaller studios like the brilliant Decla-Bioscop of Erich Pommer during the process.

Murnau, like most men, was drafted for military service. He served in the

artillery and then transferred to the flying corps where he crashed no fewer than eight times. Following his last incident, he cleverly crashed in Switzerland and remained there until the end of the war. The war was a difficult period for him as he lost his lover, a poet, who was killed in the Eastern Front in 1914. The loss deeply affected him as he had to keep his homosexuality to himself. Only closer to the end of his life did he let on with his lifestyle preferences. He was a very secretive and private man — at least in Germany; less so in America.

Murnau immediately targeted film studios after the war. His talent was so obvious that his destiny to be

a director was all but assured. His establishment as a director came at a watershed moment as German films were attracting attention with audiences at home as well as abroad. Reinhardt's ideas had caught on and were identifiable in the releases of Ernst Lubitsch's classics like **Sumurun**, **Anna Boleyn** and especially **Madame DuBarry**. The same can be said for the grandiose films like Henrik Galeen's **Student of Prague**, **The Golem** (co-written by Paul Wegener) and as the quintessence of German Expressionist cinema — Robert Wiene's **The cabinet of Dr Caligari**.

Wiene's landmark film was produced by Erich Pommer and the screenplay

written by Carl Mayer. This duo shaped Murnau's career. They recognised his enormous talent and in turn he shared their views. Although **Dr Caligari** is often seen as an expressionist masterpiece with its painted sets and décor, it had the feel of a *Kammerspiele* production that Reinhardt had pioneered in his stage days. The use of light and shadows for psychological and narrative effects made this film a sensation. It was entirely shot on stage, and does not include a single exterior shot. **The Golem** was similar and its influence strongly felt. Murnau started to emerge as a director with his first film in 1919, just when **Dr Caligari** and **The Golem** were being made.



A scene from **Phantom** (1922)

Little is really known of Murnau's early films and it's not hard to understand why. Of the astonishing eight films he made from 1919 to 1921, six are lost. His debut film is named after a famous painting by Thomas Gainsborough — **Der Knabe in Blaau (The boy in blue)**. For the lead role he'd cast the star from **Dr Caligari**, Conrad Veidt, which proves how highly Murnau was thought of — that he could get a box office star of Veidt's quality to appear in his first feature film.

Another intriguing but lost film is his take on Robert Louis Stevenson's **A strange case of Dr Jekyll and Mr Hyde — Der Januskopf**, a subject simply cut out for Murnau. Two films he made in 1921, **Der Gang in die Nacht** and **Schloss Vogelod (Haunted castle)** — are available on the internet and the latter has been superbly restored on DVD. Both demonstrate Murnau's genius, even from his early days. The most intriguing aspect of **Der Gang in die Nacht** is his use of exterior location shots; and it was his uncanny ability to extract atmosphere and psychological insight by just having a camera focusing on a single location.

The use of lighting in **Schloss Vogelod** with its contrast of dark and light, along with carefully curated sets, creates a superb atmosphere. Mayer and Murnau are working with a trite story but they manage to incorporate several genres into it. Whereas the Expressionist sets were mixed, the realist ones differ a little from other German films. And the Expressionist acting is still there, but really adds to this intriguing film. **Schloss Vogelod** isn't rated as one of Murnau's best but it is nonetheless a minor masterpiece.

Another film was lost in 1922. A poor copy of **Der brennende Acker (The burning soil)** that again showcases some startling outdoor shots. By this time leading German actors were appearing in his films. There was Werner Krauss, Alfred Abel and Lya de Putti — as well as two of Germany's brilliant cinematographers, Fritz Wagner and Karl Freund — both to play major roles in Murnau's masterpieces that followed a short while later.

His last film of that year was **Phantom**, with a screenplay by Thea von Harbou who often worked with her sometime husband Fritz Lang — another German influential director and rival to Murnau. The film also



An iconic scene from **Nosferatu** (1922)





featured impressive set designs by Herman Warm, who was part of the production design for **Dr Caligari** and other Murnau films. Some of his style employed in **Dr Caligari** can very much be recognised in the designs of **Phantom**, notably the painted backdrop of the town with no hint of realism in it, as Murnau aimed to maintain an expressionist influence. All of the many striking special effects he employed enhanced the narrative of the film. From a story by Nobel prize winner Gerhardt Hauptmann (his novel hadn't yet been released at the time) and featuring the writer approaching the camera in the beginning as if to introduce the film, it remains an underrated film and an indication of how Murnau's craft was expanding.

Its most memorable scene is the part where the hero Lorenz (Alfred Abel), who is tormented by a gold digger he mistakes for someone who loves him (Lya de Putti), is walking down the street and in his declining mental health he feels as if the street is swallowing him. The set by Warm and the photography by Wagner magnificently creates this claustrophobic sensation of buildings appearing to crush Lorenz. This classic piece of expressionism was very impressive for 1922 and more than a century later it remains so.

**Phantom** followed Murnau's best-known film, which was the iconic **Nosferatu — Eine Symphonie des Grauens (Nosferatu — a symphony of horror)**. It was based on Bram Stoker's **Dracula**, but with character names changed to avoid legal difficulties. The production company was nonetheless taken to court by the Bram Stoker estate, which won the legal battle and meant all copies of the film were to be destroyed.

That would have been another lost film but a few copies survived and it has become a cult classic. This in itself is ironic, seeing that it became Murnau's best-known film and also for the fact that Pommer and Mayer were not involved in the film (Alban Grau wrote the screenplay and Murnau was called in to direct the film).

**Nosferatu** is seen as a high point of German expressionism, but it is the remarkable location shots along with the lighting that make it so utterly compelling. Looking at Hutter's journey to Transylvania, one has a sense of

impending doom through the mere use of light. Murnau added many effects (such as using negatives in the vampire's carriage scene in the forest and sped up scenes reflecting the vampire's power) to enhance the narrative. As a result, his films appeared far less stage-like than many of those of his contemporaries.

The vampire, Count Orlock (Max Schreck) is an expressionist image behind remarkable make-up in an emaciated state — that gave him rodent-like features with claws for hands (witness the extraordinary scene on the ship). Murnau has the viewer guessing initially as to the vampire's height, which is brilliantly answered by the clever placement of characters in the castle scene. He was developing *mise-en-scene*, a theatrical concept of placements of actors, sets, lighting and interaction. This film represented a quantum leap in this concept.

Wagner's camera creates the right moods. Lighting in particular was exceptional. At the castle, the dark exterior of the doorway further emphasises the vampire as if the door frame is a coffin. One of the most iconic scenes in film history plays out when Orlock is going upstairs to his prey, Hutter's wife, Ellen. It is shot as a shadow of the vampire and the staircase on the wall a term called *chiaroscuro* — the contrast between light and dark. German cinema was famous for its use and Murnau's films were to have the most innovative use of *chiaroscuro*; his art background no doubt influencing his work.

The vampire is a loathsome figure. Death follows him everywhere he goes and Murnau brilliantly creates a sense of dread in the scene where the ship approaches the town with the plague about to be unleashed on it — and the aftermath of funeral carriages and processions that follow from it. The film is now over a hundred years old and is seen as a horror cult film. It is also a true masterpiece.

Part two follows in the March/April issue of the **Cape Librarian**.

*Robert Moults is a librarian at Wynberg Library*



# Learning to love reading

by Ayanda Majola





From teachers to caregivers (and librarians!), getting reluctant youngsters excited about reading is a daunting, if not entirely uphill, task.

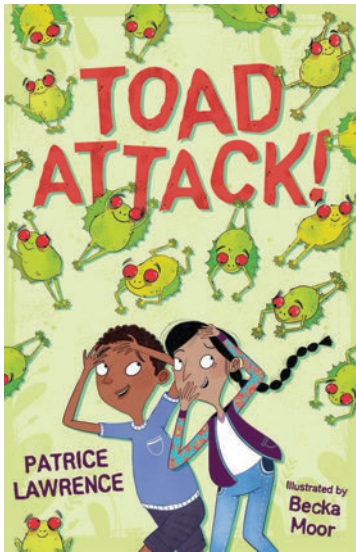
While some are addicted to the allure of handheld digital media or hampered by social and household circumstances — or even challenged by poor reading habits or dyslexia, the reluctance to pick up a book is legion and crippling for educators.

The list of titles below is curated to showcase an array of titles on offer by the Western Cape Library Service that caters for a wide range of ages, tastes, subjects, orientations, and readers of differing abilities.

**WOODFOLK, Ashley**

**Micah: the god girl.** - Penguin Group, 2020.  
'A grieving teen begins to question everything she believes. The Flyy Girls return with Micah Dupree, who is known to be a rule-following "good girl" who tries to live up to her parents' high standards and follow the word of God. Until last summer, that was fine by her — but as the anniversary of the day she lost her brother approaches, Micah has started to wonder if living up to everyone else's expectations outweighs the personal toll it takes. With the help of her therapist, Micah tries to manage her anxiety and unpack her feelings about religion, grief, and losing her virginity to the serious boyfriend she's been secretly dating. Micah begins to find solace in her brother's artwork when she notices the messages hidden within it and learns he may not have been as "perfect" as she thought. Micah's realisations culminate in a beautiful senior project, giving readers a satisfying end with an expectation of more to come. In straightforward language, the author normalises having anxiety and seeing a therapist as a young black girl navigating the unexpected death of a beloved brother. A thoughtful take on grief and growth.'  
([kirkusreviews.com](http://kirkusreviews.com))





**BASS, Guy**

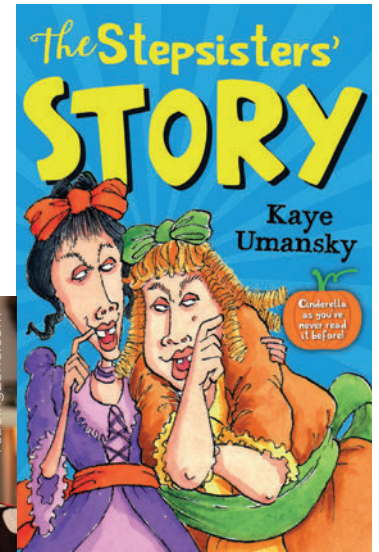
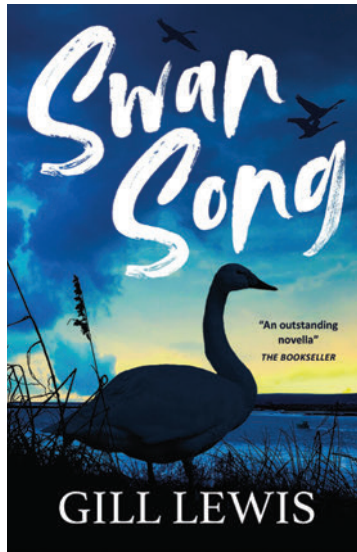
**Aiden Abet teacher's pet**/illustrated by Steve May.- Barrington Stoke, 2017.

'Aiden is a target for school bullies. The only way he can survive is to suck up to the teacher so they protect him. When a new teacher starts, he cannot seem to win her over — until he offers to look after the large number of animals she brought for her classroom. But there is something strange about these animals — the gerbils spell out words with their droppings, the snails draw pictures with their slime, and the snake contorts its body into letters. Can Aiden overcome his fear of the creatures to figure out what is going on? Not only is this story an easy read and dyslexia friendly, it is a fun-filled mystery with a great twist.' ([booktrust.org.uk](http://booktrust.org.uk))

**LAWRENCE, Patrice**

**Toad attack!**/illustrated by Becka Moor.- Barrington Stoke, 2019.

'Leo is astounded when he is hit on the head by a flying toad on his way to school. His best friend Rosa is excited because one of her two dads is a television presenter and plans to make a nature programme about the pale, yellow amphibians with bulging red eyes. However, the toads have an insatiable appetite and as the town of Upper Dab is besieged by these destructive creatures,



some of the residents want to take drastic action to get rid of them. This amusing tale positively portrays a range of ethnicities, family set-ups and disability (Rosa is deaf and uses a hearing aid, sign language and lip reading to communicate). Well-spaced text is clearly printed on thick, tinted pages to help reduce visual stress and jolly black-and-white illustrations are distributed throughout the short chapters. Special editing aids comprehension and the stories are aimed at the age of the child, rather than their reading age.' ([booktrust.org.uk](http://booktrust.org.uk))

**LEWIS, Gill**

**Swan song**.- Barrington Stoke, 2021.

'Dylan feels weighed down by the pressure of secondary school and is almost relieved when he is expelled for punching a classmate. He and mum go to stay with Grandad in a small Welsh fishing village, where there is nothing to do and everyone seems to know all about him. When Dylan reluctantly agrees to go out on his grandfather's boat, he is surprised by how much he enjoys it. Over time, Dylan finds comfort in the beauty and tranquility of nature and begins to find his way again. He is particularly entranced by the arrival of whooper swans from Iceland for the winter, so he is

devasted when their feeding ground is threatened, but feels helpless to save the birds he has grown to love. This moving novel sensitively explores some of the pressures faced by teenagers and their potential impact on mental health. Expertly edited to minimise barriers to comprehension, this story is printed on tinted paper using a dyslexia-friendly font, ensuring it is extremely accessible to a range of readers.' ([booktrust.org.uk](http://booktrust.org.uk))

**UMANSKY, Kaye**

**The stepsisters' story**/illustrated by Mike Phillips.- Barrington Stoke, 2019.

'A romping comedy of catastrophes, this version of the Cinderella story comes straight from the mouths of the stepsisters. They make no apology for their terrible behaviour as they greedily pursue their own ends while doing down their stepsister. But, as everyone knows, Cinderella has the last laugh. Without exception, dyslexia-friendly books published by Barrington Stoke get off to an exciting start and maintain the impetus throughout, with a cliffhanger at the end of every chapter. The plot is clear, [the characters appealing and there](#) are plenty of visual clues, as dyslexics like to run a story like a video in their heads.' ([lovereading4kids.co.uk](http://lovereading4kids.co.uk))

**AGARD, John**

**Shona, word detective/illustrated by Michael Broad.**- Barrington Stoke, 2018. 'Shona loves words. She even writes down new and unusual words that she comes across in a special notebook. So she's shocked when she learns that many languages are dying out. Then her teacher challenges the class to create a "language-nest", researching the truth behind people's and places' names, and thinking about all the languages they know between them. And soon they are all becoming word detectives. A delightful celebration of lexicography, this is a book that will surely inspire all children to find the fun in words and language. Dyslexia-friendly layout, font and paper ensure an accessible read.' ([booktrust.org.uk](http://booktrust.org.uk))

**LEWIS, Gill**

**Run wild.**- Barrington Stoke, 2018. 'Looking for somewhere secret to practice skateboarding, Izzy and Asha ignore the "Danger! Do Not Enter" signs posted around the derelict gasworks. Sneaking inside along with Izzy's little brother Connor, they discover an amazing hidden urban wilderness. The girls practice their board skills while Connor explores the scrubland, finding cormorants, beetles... and an injured wolf! They return the next day but are furious

when school bullies, the Skull brothers, follow them. However, the boys earn their trust and respect when they gently remove a shard of glass from the wolf's paw. Visiting "Wolf Land" every day, the group of friends delight in their newfound freedom, roaming the urban wilderness. But when other visitors arrive and discover their secret, the friends' new world is torn apart. Can they make everyone see how special this place is and save it from developers? A beautifully written, poignant tale of friendship and freedom that highlights the value of connecting with nature, particularly for young people living in cities. A super-readable book and printed in a dyslexia-friendly format.' ([booktrust.org.uk](http://booktrust.org.uk))

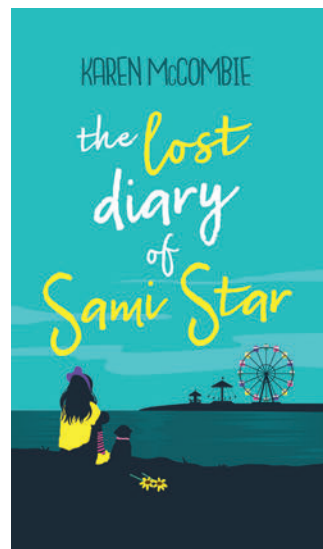
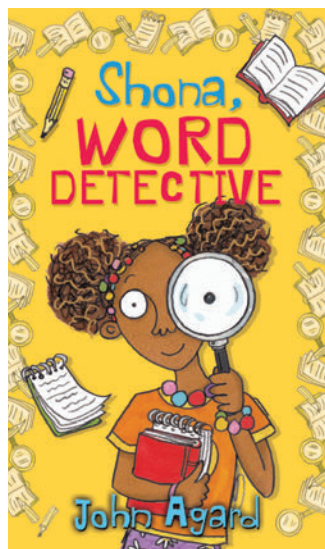
**JACOBS, Jaco**

**Perfect/illustrated by Nicolene Louw.** - LAPA Publishers, 2023. A locally published book written by Jaco Jacobs, a famous Afrikaans and internationally acclaimed, and multiple award-winning author. It has been translated into English and features a character named Natasja who is admired by the main character, Jak. Jak's friend, Julia, helps him catch Natasja's attention. This illustrated book is written in a conversational style, making it easy for young teens

to understand. This engaging book explores themes of teenage love, friendship, and acceptance. Afrikaans title: **Perfek** (also available on OverDrive).

**McCOMBIE, Karen**

**The lost diary of Sami Star/illustrated by Katie Kear.**- Barrington Stoke, 2018. 'Hannah's parents seem to have forgotten her, preoccupied by current quarrels with her older sister. School isn't much better — Hannah's noticing a rift with her two so-called best friends, who seem wholly concerned with boys and whether other people are wearing the "right" jeans. Then she finds a journal in the park. Hannah is fascinated by its creator, Sami, whose quirky photos and drawings appear in the diary. Sami seems really cool, but kind of sad. Hannah decides to try and find her and return the diary — but who is she? Can Hannah unpick the clues in the diary to find her? A short and accessible story about the challenges of teen life, family relationships and friendship. Acknowledging common problems of anxiety and the pressure to conform, it's a perfect read for anyone who likes real-life stories with a touch of mystery. It also has a dyslexia-friendly layout, font and paper.' ([booktrust.org.uk](http://booktrust.org.uk))





#### **CROSS, Gillian**

**The ghost tower**/illustrated by Sarah Horne.- Barrington Stoke, 2019.

'The night Dot and Ryan take a sneaky Halloween visit to a condemned tower, they discover more than they bargained for when they catch a glimpse of an endangered species of bat. It's clear that the bat colony and the tower need to be saved, but Dot and Ryan were never meant to be there and it's not going to be easy to get the grown-ups on side... Can they find a way to stop the demolition and save the bats before it's too late? Particularly suitable for struggling, reluctant or dyslexic readers aged 8+.' (*lovereading4kids.co.uk*)

#### **LANDMAN, Tanya**

**One shot**.- Barrington Stoke, 2019.

'Maggie's story is charged with emotional energy from the opening lines, when her involving narration reveals a deep, deep bond with her Pa, whom she lost at the tender age of eight. He was a man of few words whose "every last syllable was worth hearing". "Their souls were cut from the same cloth", whereas her city-born Ma and her siblings are truly out of place living in the wilderness. Pa's death leaves Maggie "in a place of bewildering horror", and the family

in a desperate struggle for survival, and so Maggie does what Pa would have done. She takes his gun to hunt for food to keep her family alive. But in place of praising and thanking her super-shot daughter, Maggie's cold-hearted, convention-heeding Ma sends her to the County Infirmary for displaying "unnatural, unladylike" behaviour. While the rest of her childhood is marred by terrible abuse, Pa's pervasive presence and Maggie's indomitable inner strength see her stick to her guns, a tenacity that brings unimaginably spectacular change. Propelled by heart-pounding, high-stakes action, this is a richly rewarding, sparky story for young adults with a reading age of 9+.' (*lovereading4kids.co.uk*, Joanne Owen)

#### **BOWEN, Carl; DAHL, Michael and SIMONSON, Louise**

**Gods and thunder: a graphic novel of old Norse myths**/illustrations by Eduardo Garcia, Top Smith and Rex Lokus.- Capstone Young Readers, 2017.

'This collection of graphic adaptations recounts four classic stories from Norse mythology, from Thor's many battles with the giants to the final battle of Ragnarok, the end of the world. The stories mostly centre around Thor and Loki, the two most

recognisable Norse characters, which makes the piece easily accessible. Though the sentences are short and choppy, which can sometimes render the dialogue and narrative clunky, it will likely help struggling or reluctant readers grasp the material more easily. Additionally, the selection of stories and the way they unfold make for interesting reading and a solid introduction to a different tradition of mythology. The reliable, straightforward illustrations resemble old Prince Valiant comics with their traditional setup and wooden character design, though the sharp colorisation and shading definitely elevate the artwork. A glossary in the back, complete with a pronunciation guide, helps keep all the names straight, making it a useful resource for students studying mythology. Though it's by no means a groundbreaking retelling of these myths, this volume nevertheless delivers straightforward and entertaining highlights of Norse mythology.' (*booklistonline.com*, Peter Blenski)

*Ayanda Majola is a book selector at the Western Cape Library Service*



# Book reviews

compiled by book selectors

## ADULT FICTION

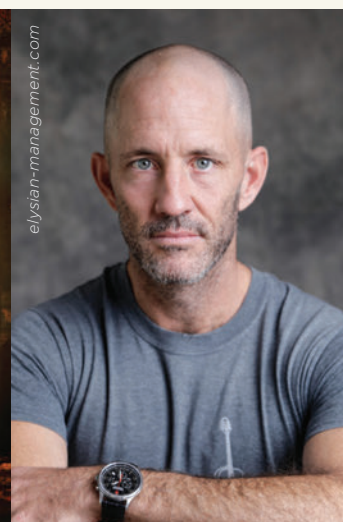
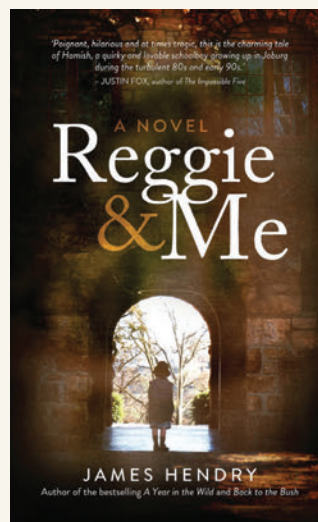
**FERREIRA, Jeanette**  
**Die melkweg en die miskruier.**

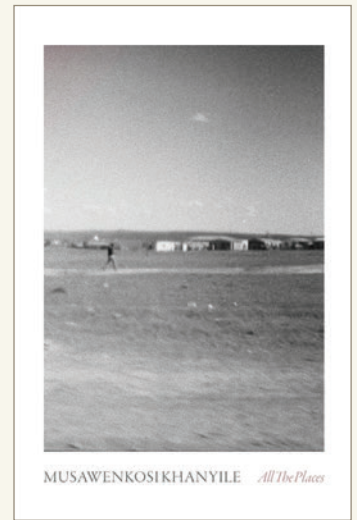
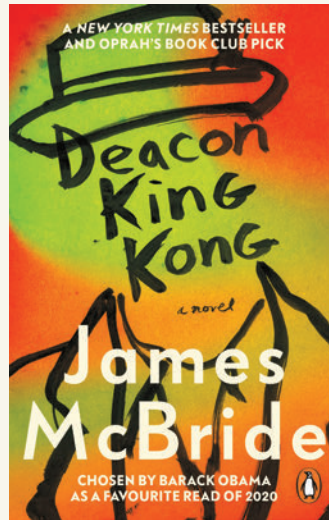
– Tafelberg, 2023.  
Hierdie titel volg op **Bloedlelie** (2019) en bou voort op die temas van die Anglo-Boereoorlog, die Groot Trek en ander geskiedkundige gebeure wat kundig vervleg word met die hede, soos **Catharina** (1996) en **Charlotta** (1999) wie se kinders en kleinkinders in **Die melkweg en die miskruier** gestalte vind. Hierdie roman speel af in 2020 wanneer Sabine Weyers na die Laeveld terugkeer om haar destydse familieplaas, Donkerhoek, vir oulaas weer te besoek. Dis die begin van die COVID-pandemie en sy is onseker oor haar reis na haar geskiedenis, want sy het tien jaar tevore halsoorkop daarvandaan gevlug. Sy is moeg en wil vrede maak met haar ontstellende verlede. Die leser wonder deurentyd waarom sy haar eggenoot, Salmon, en haar familieplaas so skielik verlaat het – en die spanning bou daar rondom algaande op. Die verhaal het 'n onderliggende romantiese element wat in die agtergrond smeul soos wat Sabine se verhaal algaande ontvou. Andersyds is dit ook die verhaal van Sabine se ouma, Henrietta, wat meer as 'n eeu gelede tydens die Groot Griep en die Eerste Wêreldoorlog – ook na Donkerhoek teruggevlug het.

Belangrike temas in die verhaal is grondhervorming en die sensitiewe debat rondom grondbesit, verhoudings tussen ras, kultuur en generasies; geslagsverskille, plaasmoorde, misdaad, oorlog en die rol van die vrou in die landbou. **AT**

**HENDRY, James**  
**Reggie & me.** – Macmillan, 2020.  
'Hamish Charles Sutherland Fraser was a misfit from the day he was born. 1976... [was] a year that was marked

by game-changers for South Africa. Not least were the demonstrations which began in June when Soweto schoolchildren protested against Afrikaans as a medium of tuition. Hamish was blissfully unaware of the turmoil around him although his liberal-minded parents Caroline and Stuart... had an inkling that not all was well in the country. Hamish was bullied at school and his only defense was a sharp tongue and biting, sarcastic wit that often got him into trouble. He seemed to have no redeeming





features; he was always in hot water with his teachers; he was a walking disaster and he never seemed to grow much. The boy was content to be on his own until he met Reggie. The friendship between Reggie and Hamish was... to endure through many ups and downs... Despite Hamish's ineptitude and lack of social skills... he has a penchant for performance... [and] an excellent voice... but most of his accomplishments are dogged by disaster. The few successes he has are serendipitous. He is a kind of Walter Mitty who indulges in daydreams where he always triumphs. **Reggie & Me** is about a boy growing up in an uncertain world and a period of immense change in the country.' (*thegremlin.co.za*, Brian Joss)

#### HO, Lauren

**Last Tang standing.** - HarperCollins Publishers, 2020.

'A woman in her 30s contends with her family's expectations as she navigates career and romance in Singapore. Andrea Tang is 33 and single, much to her mother's chagrin. Andrea knows her family expected her to be married with children by now, but she's still reeling from a nasty breakup with her long-term boyfriend, Ivan, and is more concerned with making partner at her law firm than getting engaged. Readers who enjoy their heroines booze-soaked and battle-worn especially when the battle is being

waged against society's expectations of women, unfair treatment of women in the workplace, and judgmental aunts will fall hard for fierce yet flawed Andrea. While the diary entries sometimes rely too heavily on dialogue and not enough on Andrea's own thoughts, her inner monologue is the perfect combination of hilariously brash and undeniably honest. She navigates a disastrous one-night stand, her mother's outspoken disapproval of her lifestyle and relationship status, and her best friend's soap-operaic dalliance with a married man with snark levels reminiscent of Bridget Jones herself. Of course, despite clocking 15-hour days at the office and eschewing Tinder, Andrea soon finds herself in a romantic entanglement or two. She unexpectedly connects with extremely eligible bachelor Eric Deng at a lavish book club meeting (complete with outlandish cocktail attire, overflowing champagne flutes, and sashimi freshly sliced by a smiling chef) hosted at his *Architectural Digest*-worthy home. Eric courts Andrea with fresh bouquets, pricey handbags, and fancy dinners, but she isn't sure whether she can truly commit to the much older, much richer businessman especially since she still hasn't figured out why she is so drawn to her engaged work rival, Suresh Aditparan, and his popular webcomic series. A lush portrayal of Singapore life filled with vibrant characters and a lovable leading lady readers will root for.' (*kirkusreviews.com*)

#### McBRIDE, James

**Deacon King Kong.** - Doubleday, 2021. 'National Book Award-winner McBride (**Five-carat soul**, 2017) portrays a 1969 Brooklyn neighbourhood through its outsiders, from the Irish to Italians, Puerto Ricans, and African Americans... At 71, the titular deacon is the least likely of heroes; residents of the Cause Houses wonder how he's still alive. Barely coherent, Cuffy Sportcoat Lambkin rehearses for arguments with his late wife, Hettie, and drinks to clear his thoughts, running off to the boiler room to down some King Kong, a local white lightning, usually with his best friend, Hot Sausage. When he shoots Deems Clemens, the boy he coached in baseball who has become a drug-dealer at 19, everyone assumes the deacon's days of freedom are numbered. But all is not as it seems. As the deacon begins to reckon with his past, he also protects the young man's future and brings some stability to his community. McBride creates tragedies, funny moments, major plot twists, and cultural and generational clashes. A sense of shared struggle emerges as diverse characters develop emotionally while navigating a world that's changing for better and for worse. While historical fiction fans will appreciate the richly detailed approach to Brooklyn's grittiness, McBride's neighbourhood saga ultimately sets a new standard for multidimensional fiction about people of colour.' (*booklistonline.com*, Parker Daniel)



## ADULT NON-FICTION

### KHANYILE, Musawenkosi

**All the places.** - UHLanga, 2019.

'Unapologetically autobiographical, the poems included in the book trace the author's journey from childhood to adulthood, from his rural family home, through the township, to the city. A journey undertaken by many, but not often evoked in poetry with such distinct tenderness that it takes your breath away. **All the places** offers a glimpse into the heart of what it means to grow up with the odds stacked against you, but does so without an ounce of self-pity and, perhaps more strikingly, without gratuitous exposure. The subtlety and restraint with which Khanyile approaches his subject matter is remarkable. He captures lifetimes into a few lines and makes you feel not so much the difference between the stories he tells and those of privilege, but the common humanity of all our dreams.' (*karinamagdalen.com*)

### NGADA, Ndumiso Harry

**Ubungqina bobuKrestu bama-Afrika: intshukumo kamoya oyingcwele kwiinkonzo zemveli zama-Afrika.**

- Amava Heritage, 2017.

Umbhali uphetho umba otshis ibunzi kuluntu olumnyama umba wenonkolo. Uqala apho isuka khona, abafundisi bokuqala babelungu abajikajika ulwandle nomhlaba ukwenza amaYuda okanye amagqobhoka phakathi

kwabantu abantsundu baseMzantsi Afrika. Umbhali ubabona aba befundisi njengabahanahanisi ababezise impucuko yaseNtshona, inkcubeko nendlela yokunxiba yaseNtshona ndawonye namasiko aseNtshona. Utsho esithi kunzima ukuyibiza njengeVangeli kayesu Kristu ngenxa yeziphumo zayo ezahlula isizwe esimnyama. Zinzulu izimvo zombali kolu ncwadi. **NNG**

### SHIELS, Claudine

**Walking through front doors: seeking justice for a stolen childhood.**

- Bookstorm, 2020.

'Vengeance is not the reason Claudine Shiels, 60, wrote **Walking through front doors**, a harrowing memoir about the sexual abuse nightmare she and her sister Lisa van der Merwe, 56, suffered at the hands of their step-uncles for many years. She didn't want the reader to think, when they turned the last page, "Well, that was a spiteful little revenge book". It's not a book about spite, it is a brutal and honest account of what went on behind closed doors. Sadly, the sisters' experience is not uncommon, either in South Africa or elsewhere in the world. And like the victims of movie mogul, Harvey Weinstein, they are close to seeing justice done, more than 40 years after the abuse took place. An amendment in the Criminal Procedure Act 51 following a court judgment by eight people who laid sex abuse charges

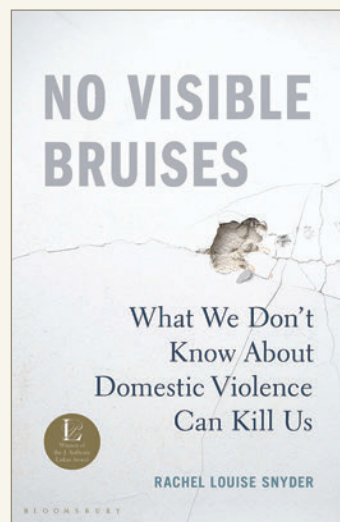
against the late Sydney Frankel was the spur the sisters needed to pursue their case... Writing **Walking through front doors** was likely a cathartic experience. At the very least it has given them hope that justice will be done. It is a story written for many people, men and women, who will know that justice is possible.' (*thegremlin.co.za*, Brian Joss)

### SNYDER, Rachel Louise

**No visible bruises: what we don't know about domestic violence can kill us.**

- Scribe Publications, 2020.

'Although domestic violence is a difficult subject, this sympathetic look at victims, perpetrators, and intervention efforts by law enforcement and social agencies makes for compelling reading. Journalist Snyder takes readers beyond headlines and mind-numbing statistics, sharing specific cases brought to life through her thorough research, perceptive observations, and in-depth interviews. Snyder profiles victims, surviving families and friends, perpetrators caught up in cycles of abuse, detectives, prosecutors, and others who see the evidence of domestic abuse all too often. This is not a series of individual commentaries but rather honest, on-going conversations, with multiple instances of horror, fear, guilt, bravado, remorse, forgiveness, and frustration. Along the way, readers learn about experimental programmes and policies designed to diminish the



stigma associated with being abused, disrupt inbred violent behaviour spawned by generations of abuse, and provide protection and justice for victims, along with their varying levels of effectiveness. Snyder's chilling body of evidence shows that domestic abuse is a pervasive epidemic that can and does happen everywhere and that there are no easy solutions in sight.' (booklistonline.com, Kathleen McBroom)

**VAN NIEKERK, Annemarié**  
**Onder 'n bloedrooi hemel.**- Tafelberg, 2023.  
 Annemarié van Niekerk woon in Den Haag maar keer terug na Suid-Afrika vir die begrafnis van 'n vriend en sy ma, wat in 'n plaasaanval vermoor is. Dit word 'n outobiografiese reis wat identiteit bevraagteken en die verlede ondersoek vir 'n diepe persoonlike reis deur skuld, onmag, aandadigheid, keuses en verlies, geweld teen vroue en konflik. Die reis strek terug na haar konserwatiewe kinderjare in 'n streng nasionalistiese huishouding en die lang pad van konflik met haar liefdevolle maar streng pa. In Umtata gee sy klas en raak betrokke in 'n verhouding met 'n swart kollega, waarna hulle in Hillbrow onwettig gaan saamwoon. Die memoir ondersoek veral die stand van die Suid-Afrikaanse samelewing terwyl die skrywer se eerlike en persoonlike reis strek van geweld tot genade. Die teks is oorspronklik in Nederlands gepubliseer as **Om het hart terug te brengen**, waar dit die

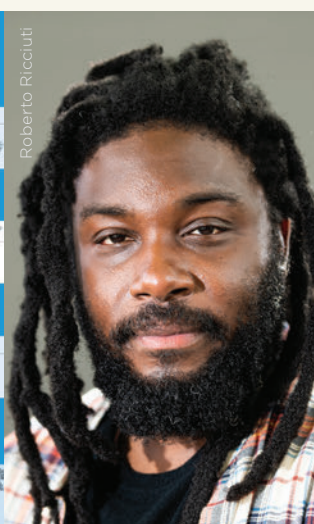
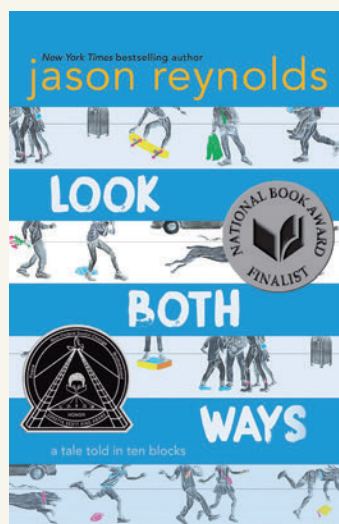
gesogte *Henriëtte Roland Holstprys vir Betrokken Letterkunde* gewen het. Daniël Hugo is die vertaler. Die verhaal is deels die skrywer se eie lewensverhaal en deels interpretasies van gebeure (*faction*). **AT**

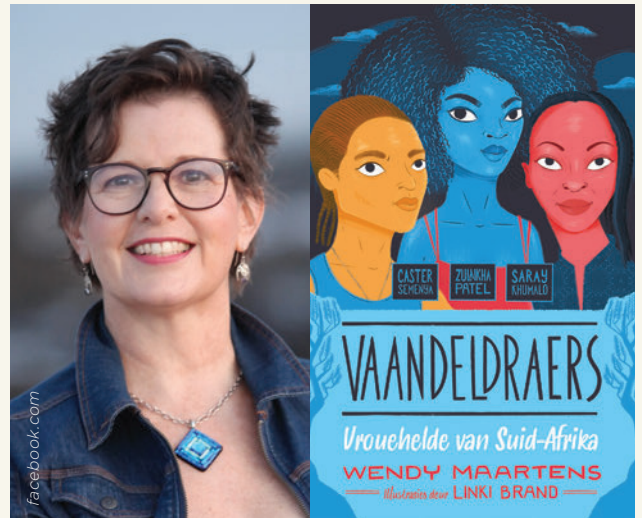
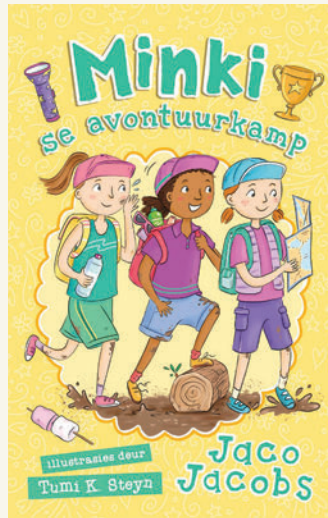
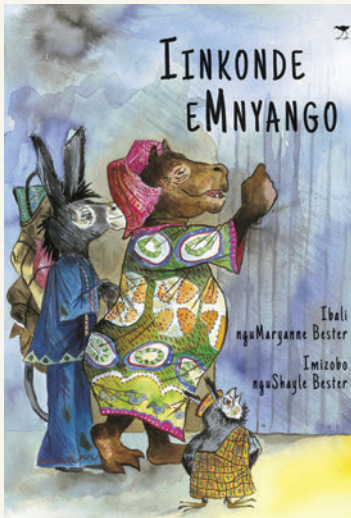
**YOUNG ADULT FICTION**

**REYNOLDS, Jason**  
**Look both ways: a tale told in ten blocks.**- Knights Of, 2019.  
 'Ten blocks. Ten stories. Lots of middle-school kids doing many different things after school. Jasmine and TJ walk home together, wondering what they're made of. Four friends hustle for change all day and manoeuvre their capital into buying an urgently needed treat for one of their moms. Ty sprints to check on Bryson, who stayed home to recover from getting jumped the day before. Fatima manages the unpredictable by writing lists of things that don't change and keeping track of things that do. Gregory's friends spruce him up and hype him up as they walk him over to Sandra's house so he can finally tell her he likes her. And Canton, the son of the crossing guard who got injured by a school bus a year ago, sits at his mom's intersection doing homework. The young characters cope with difficult problems, but they are first and foremost ordinary, good kids. And all throughout their striving, surviving, laughing, and groundedness, they relate

to one another and to readers in a way that captures the heart.' Winner of the Carnegie Medal in 2021. (hbook.com, Autumn Allen)

**THOMAS, Leah**  
**When light left us.**- Bloomsbury, 2019.  
 'When important people leave, emotional holes inevitably remain, voids that can be filled by either new symbiotic or parasitic relationships. Both are explored in this new philosophical contemporary sci-fi... The Mexican-American Vasquez family of Eustace, New Mexico: mom Maggie, elder brother Hank, middle child Ana, and younger brother Milo are still reeling from the sudden loss of their father when a mysterious being takes up residence within the three Vasquez siblings. Having originally considered the clan to be one complex organism, Luz (as the children dub their interloper) appropriates Hank's hands, Ana's eyes, and Milo's ears — to both observe the surrounding world and to communicate with and among its sibling hosts. But then Luz leaves as well. Chapters of densely metaphorical third-person prose shift focus among the members of the Vasquez clan and eventually to Luz himself, highlighting each character's unique relationship with the strange being that once occupied their home and their attendant emotional turmoil at his sudden and violent separation.' (kirkusreviews.com)





## JUVENILE FICTION

**BESTER, Maryanne**/illustrated by Shayle Bester/translated by Xolisa Guzula **Iinkonde emnyango**.- Jacana Media, 2017. Kwangentseni ngenye intsasa abadala abathathu abadiniweyo, abamdaka, nabalambileyo — Intsikelelo, Ubulumko noThando — bankqonkqozo kumnyango wekhaya losapho. Usapho lunqwenela ukubangenisa kodwa banokukhetha undwendwe olunye kuphela ukuba lungene ekhayeni labo. Yiyiphi kwezi zintathu bayikhethayo? Le ntsomi ibaliswa kwilizwekazi liphela kwaye yeyeAfrika yonke kunye nabantu bayo. Nangona isimo sentlalo kunye nabalinganiswa bengama-Afrika quintessentially — ukusuka kwisingqisho sentetho yabo ukuya kwiipateni zempahla yabo — umyalezo ukho jikelele. Le yincwadi yomntwana ngamnye kunye nosapho. Ibhalwe kakuhle kwaye inemifanekiso emihle, le ncwadi iya kuba nabantwana abafuna ukuyifunda ngokuphindaphindiweyo. **NNG**

**JACOBS, Jaco**

**Minki se avontuurkamp**.- Pan Macmillan Kinderboeke, 2021.

**Minki se avontuurkamp** is die vierde boek in die *Minki*-reeks. Die drie beste vriende, Minki, Lara en Natalie, gaan saam op die skool se avontuurkamp. Hulle is baie opgewonde en sien al so lank uit na die kamp. Die avontuurlike aktiwiteite soos om in die bos te kampeer, heeldag te swem, saans

kampvuuraande te hou en in tente te slaap is deel van die lekker dinge om te doen waarna hulle uitsien. Bedags neem hulle deel aan al die uitdagings waar die verskillende spanne moet meeding om die gesogte Kampkampioene-prys te verower en almal werk hard om hul beste te gee. Maar die moedswillige Danika speel vuil. Sy probeer met skelmstreke wen en maak sodoende dinge vir Minkihulle moeilik. Danika wil hê haar span moet die prys verower en sal enigets doen om dit te kry. Al is dit ten koste van ander, want dis Minkihulle wat die spijt moet afbyt. 'n Lekker-lees storie ideaal vir beginner-lesers. **AT**

## JUVENILE NON-FICTION

**MAARTENS, Wendy**

**Vaandeldraers 2: Vrouehelde van Suid-Afrika**.- LAPA Uitgewers, 2021.

Die tweede boek in die *Torchbearer*-reeks oor merkwaardige vroue in Suid-Afrika bevat unieke en kleurvolle illustrasies deur Linki Brand en is veral geskik vir jong lesers tussen 13 en 17. Daar is agt boeke in die reeks. Hierdie versameling bevat die verhal van uitsonderlike vrouens en hul stories wat daarop gemik is om ander te inspireer. In die boek word bekende vrouens soos Caster Semenya (atleet), Zulaika Patel (aktivis) en Saray Khumalo (bergklimmer) vereer. Caster Semenya verdien vermelding vir haar

bydraes tot Olimpiese atletiek waar sy wêreldrekorde opgestel het, asook die persoonlike uitdagings wat sy oorkom het. Zulaika Patel het opgestaan vir reg en geregtigheid op 'n baie jong ouderdom. In New York is 'n muurskets van haar op 13-jarige ouderdom waar sy met haar gebalde vuus in die lug uitgebeeld word. Saray Khumalo is 'n bergklimmer wat besluit het om jongmense te motiveer om hul drome te bewaarheid ongeag waar hulle vandaan kom. Sy is 'n motiveringsspreker en haar motto is om nooit moed op te gee nie, al is die reis hoe moeilik. **Vaandeldraers 2** is 'n boek propvol inspirasie vir jongmense. **AT**

Most of these titles are available in e-format on the Western Cape OverDrive webpage and Libby app.

Die meeste van hierdie titels is ook beskikbaar in e-formaat op die Wes-Kaap Biblioteekdiens se OverDrive webblad en Libby-toepassing.

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

**AT** Anél Taljaard  
**NNG** Nomonde Ngqoba

# Surveys for strategic mapping: collaboration and early childhood development

by Ronel Mouton



According to the *Miriam Webster Dictionary* a **survey** is to 'examine as to condition, situation, or value',<sup>1</sup> and according to the *Cambridge Dictionary* it is 'an examination of opinions, behaviour, et cetera, made by asking people questions'.

**Strategy** is 'a long-range plan for achieving something or reaching a goal, or the skill of making such plans'.<sup>2</sup>

Information gathered from surveys can assist with valuable insights regarding new trends and what the strategy should be or what types of problems are experienced.

The above can be described as a process in which an organisation's leaders define their future vision and identify its goals and objectives and the avenues to achieve them

### Five steps of strategic planning<sup>3</sup>

1. Determine where you are
2. Identify your goals and objectives
3. Develop your plan
4. Execute your plan
5. Revise and restructure as needed

Strategising focuses efforts and ensures that everyone in the business is working towards a common goal. It also creates agreement over actions that will contribute to growth and align resources for optimal results.

### Examples of surveys done with municipalities

- Collaboration with NGOs and departments
- ECD reading strategy survey: ages 0-4, 4-6, 7-9

### Survey 1: Collaboration with NGOs and departments

Although collaboration often is seen as a way to reduce redundancy, build scale and reduce costs, it also can create value by leveraging complementarities — pooling strengths and building shared resources that are greater than the sum of the parts. This idea is illustrated by a key finding from the OCLC's research on collective collections: rareness is common.

When the local collections of a group of institutions are aggregated together, each individual collection generally has a unique strength to contribute to the greater whole.<sup>4</sup>

Seven municipalities responded in the survey (City of Cape Town was not included).

The least collaboration was with two entities outside the library.

Most municipalities collaborate with more than 60 different organisations, which includes NGOs, municipal departments and the provincial government.

Organisations		
Schools	Old-age homes	Soup kitchens
Home-schools	SPCA	Foundations
Police	ACVV	Trusts
Ambulance service	Book clubs	ABET
Fire brigade	Community clubs	Social development
Mikhulu Trust	BADISA	Educares/day care centres
Nal'iBali	Clinic/Hospital	Recycling

### Findings

It benefits managers to participate in feedback discussions about collaboration with organisations; how such participations are developed, maintained and on what principles they function. With limited budgets, collaboration enables continued projects between organisations where the focus and outcome are shared; supporting continued delivery and sometimes even increasing outputs.

### Survey 2: Early Childhood Development (ECD) reading strategy survey: ages 0-4, 4-6, 7-9

#### Actual literacy interventions: 2022-23

For the abovementioned period in the province's 375 libraries, the total number of literacy activities in the Western Cape was 30,962. This appears an impressive number, but it also needs to be noted there were many libraries where no literacy activities took place at all.

#### What are libraries doing now?

The variety of activities are too many to list and are continuously expanding.

#### How much are we spending?

Intentional funds are only spent on buying books or when obtaining toy library equipment. Otherwise, any available own resources or staff funding is used. Staff and managers have proven themselves to be very resourceful in making use of public assistance, own resources and anything else deemed useful.

#### What needs to change?

- **Re-design libraries** to support ECD activities for age-appropriate patrons with designated spaces for children's work; safe and colourful baby-friendly spaces (with changing stations); story spaces; craft spaces and similar.
- **Special effort must be made to increase parents' awareness about the impact and importance of reading and the library's role.** Parents can be invited to visit libraries with their children. They must then give permission for attendance of after-school reading programmes. To this end, library staff could attend parent meetings at school to reach and brief parents.
- **Sufficient staff who love working with children** should be appointed. Such staff will have a natural inclination to do the ECD work, be creative and find stimulating activities or make the best use of what is available.
- **Funding is needed to stock toy libraries** with stationary, equipment and furniture and craft material.
- **Provision should be made for transport** for outreach activities and visiting (play) schools.

- **Training of staff.** This could be accredited training, but in essence must be executed as workshops on children's work, creative ideas, storytelling, puppet shows, the ECD practices, reading aloud and imparting knowledge on choosing books for story hours for all developmental stages.
  - **Libraries need children to come to the library.** Invitations could be sent to day care centres, home schools and primary schools for specific programmes; and to collaborate on reading activities, promote membership benefits and so on.
  - **A sufficient range and number of books** must be available. These include picture books, sing-along, tactile, cardboard, touch-and-feel, suitable for dyslexia, pop-up, easy readers and in local languages — and cover themes that children love or need to read about in developmental stages.
  - **Indigenous authors should be encouraged** to write for children.
  - **Books to reflect trends in society** must be part of the collection, but sensitively handled where applicable,
- such as gender-based, adoptions, children with special needs, bullying and other relevant topics.
- **Backing by municipalities** is essential for libraries to roll out special projects, obtain funding, support from councilors and mayors as part of publicity drives.
  - **Manuals, guidelines and resources** for staff to learn and for ideas for activities. Not all staff have time or the capacity to search for the most appropriate or optimal way to do something. Resources go a long way towards providing guidance on activities.
  - **Marketing of programmes** is necessary to underscore the need for reading and as part of their implementation. This will also include post-event feedback to indicate participation and impact to ensure future collaboration; as well as favour with decision-makers and influencers. More effort should be made to involve the media.
  - **Knowledge-sharing between libraries** is a great way to stimulate ideas and encourage staff to do the ECD work.

### Who can we partner with to maximise the use of resources or to contribute to bring about the change we want?

- Crèches, day care centres, schools, ECD centres
- NGOs: Nal'iBali, Mikhulu Trust and others
- Self-publishing organisations
- YearBeyond
- Friends of the Library
- Local artists
- Community members
- Feeding schemes or soup kitchens
- Municipal and provincial departments: Education, Social development, Police, Fire Brigade, Clinic, Hospital
- Museums
- Farmers
- Retired teachers
- Old-age homes.

Finally, collaborations between institutions are important because they build relationships between people. They expand peer networks and professional relationships and encourage knowledge sharing and build trust.<sup>4</sup> Analysis of what we have, what we are doing, what we need to do and what possibilities there are to collaborate, such as Early Childhood Development will contribute to achieving the most for our communities.

### References

1. <https://www.merriam-webster.com/dictionary/survey>
2. <https://dictionary.cambridge.org/dictionary/english/survey>
3. <https://asana.com/resources/strategic-planning>
4. <https://hangingtogether.org/library-collaboration-three-questions/#:~:text=Collaboration%20can%20help%20pool%20uncertainty,in%20the%20dynamic%20space%20of>

Ronel Mouton is the Deputy Director: Regional Organisation at the Western Cape Library Service



# National days 2024

compiled by the Research Section

The following is a list of national, international and special days, weeks and months in 2024, as compiled by the Research Section of the Western Cape Library Service. Libraries may use this list to identify themes for creating promotional events and building displays.

JANUARY		<i>School Safety Awareness Month</i>
1 January	New Year's Day	
2 January	Motivation and Inspiration Day	
3 January	International Mind-Body Wellness Day	
<b>4 January</b>	<b>World Braille Day</b>	
5 January	Bird Day	
6 January	World Day for War Orphans	
7 January	I am a Mentor Day	
8 January	War on Poverty Day	
9 January	Law Enforcement Appreciation Day	
10 January	Houseplant Appreciation Day	
11 January	Poetry at Work Day	
12 January	Quitter's Day	
13 January	Public Radio Broadcasting Day	
14 January	International Kite Day	
15 January	Hat Day	
<b>16 January</b>	<b>Book Publishers Day</b>	
17 January	Customer Service Day	
<b>18 January</b>	<b>Thesaurus Day</b>	
19 January	World Quark Day	
20 January	International Day of Acceptance	

21 January	World Religion Day
22 January	Celebration of Life Day
23 January	International Sticky Toffee Pudding Day
24 January	International Day of Education
25 January	Thaipusam
26 January	International Environmental Education Day
27 January	World Breast Pumping Day
28 January	World Leprosy Day
29 January	Freethinkers Day
30 January	School Day of Non-violence and Peace
31 January	International Zebra Day

FEBRUARY		<i>Social Justice Awareness Month</i>
1 February	World Aspergillosis Day	
1-7 February	World Interfaith Harmony Week	
2 February	World Wetlands Day	
3 February	International Pisco Sour Day	
4 February	World Cancer Day	
5 February	World Nutella Day	
5-11 February	International Networking Week	
6 February	International Day of Zero Tolerance to Female Genital Mutilation	
<b>7 February</b>	<b>World Read Aloud Day</b>	
8 February	Isra' and Mi'raj	
9 February	International Winter Bike to Work Day	
10 February	World Pulses Day	
11 February	International Day of Women and Girls in Science	
12 February	International Epilepsy Day	
13 February	World Radio Day	
14 February	Valentine's Day	
14-21 February	STI/Condom Week	

15 February	World Anthropology Day
16 February	Almond Day
17 February	World Human Spirit Day
18 February	World Whale Day
19 February	Prevent Plagiarism Day
20 February	World Day of Social Justice
21 February	International Mother Language Day
22 February	World Thinking Day
23 February	International Stand Up to Bullying Day
24 February	World Bartender Day
25 February	Quiet Day
26 February	Tell a Fairytale Day
27 February	World NGO Day
28 February	Science Day
<b>29 February</b>	<b>Digital Learning Day</b>

### MARCH *Human Rights Month*

1 March	Zero Discrimination Day
2 March	World Teen Mental Wellness Day
3 March	World Hearing Day
3–9 March	World Glaucoma Week
<b>3–9 March</b>	<b>Read an Ebook Week</b>
4 March	World Obesity Day
5 March	International Open Data Day
6 March	Dentist's Day
7 March	Plant Power Day
8 March	International Women's Day
9 March	Genealogy Day
10 March	International Day of Women Judges
11 March	Commonwealth Day
11–17 March	Brain Awareness Week
<b>12 March</b>	<b>Librarian's Day</b>
13 March	International Every Girl Wins Day
14 March	World Kidney Day
15 March	World Consumer Rights Day
16 March	International Sports Car Racing Day
17 March	St. Patrick's Day
18 March	Global Recycling Day
<b>18–24 March</b>	<b>South African Library Week</b>
19 March	World Social Work Day
<b>20 March</b>	<b>World Storytelling Day</b>
21 March	Human Rights Day
21–26 March	Down Syndrome Awareness Week
22 March	World Water Day
23 March	World Meteorological Day
24 March	World Tuberculosis (TB) Day
25 March	International Day of Remembrance of the Victims of Slavery and the Transatlantic Slave Trade
26 March	Solitude Day
27 March	World Theatre Day
28 March	World Piano Day
29 March	Good Friday
30 March	World Bipolar Day
31 March	Easter Sunday

### APRIL *Freedom Month*

1 April	Family Day
2 April	World Autism Awareness Day
3 April	World Cloud Security Day
4 April	International Carrot Day
5 April	International Day of Conscience
6 April	International Day of Sport for Development and Peace
7 April	World Health Day
8 April	World Pageant Day
9 April	International ASMR Day
10 April	Golfer's Day
11 April	World Parkinson's Day
12 April	International Day of Human Space Flight
13 April	International Plant Appreciation Day
14 April	World Chagas Disease Day
15 April	World Art Day
16 April	World Semicolon Day
17 April	World Hemophilia Day
18 April	International Day for Monuments and Sites
19 April	Congenital Diaphragmatic Hernia Action Day
20 April	Chinese Language Day
21 April	World Creativity and Innovation Day
22 April	International Mother Earth Day
22–28 April	World Immunization Week
<b>23 April</b>	<b>World Book and Copyright Day</b>
24 April	International Day of Multilateralism and Diplomacy for Peace
25 April	World Malaria Day
<b>26 April</b>	<b>World Intellectual Property Day</b>
27 April	Freedom Day (South Africa)
28 April	World Day for Safety and Health at Work
29 April	International Dance Day
30 April	International Jazz Day

### MAY *Africa Month*

1 May	International Workers' Day
2 May	World Tuna Day
3 May	World Press Freedom Day
4 May	International Firefighters' Day
5 May	World Hand Hygiene Day
6 May	International No-Diet Day
7 May	World Asthma Day



8 May	World Red Cross and Red Crescent Day
9 May	Ascension Day
10 May	World Lupus Day
11 May	World Migratory Bird Day
12 May	International Nurses Day
13 May	International Hummus Day
14 May	International Chihuahua Appreciation Day
15 May	International Family Day
16 May	International Day of Light
17 May	World Telecommunication and Information Society Day
18 May	International Museum Day
19 May	World Baking Day
20 May	World Bee Day
21 May	International Tea Day
22 May	International Day for Biological Diversity
23 May	International Day to End Obstetric Fistula
24 May	World Schizophrenia Awareness Day
<b>25 May</b>	<b>Africa Day</b>
25–31 May	Week of Solidarity with the Peoples of Non-Self-Governing Territories
26 May	World Redhead Day
27 May	Sunscreen Protection Day
28 May	International Day of Action for Women's Health
29 May	International Day of UN Peacekeepers
30 May	World Multiple Sclerosis Day
31 May	World No-Tobacco Day

<b>JUNE</b> <i>Youth Month</i>	
1 June	Global Day of Parents
2 June	National Cancer Survivors Day
3 June	World Bicycle Day
4 June	International Day of Innocent Children Victims of Aggression
5 June	World Environment Day
6 June	World Green Roof Day
7 June	World Food Safety Day
8 June	World Oceans Day
9 June	International Archives Day
10 June	Eat Flexitarian Day
11 June	Erev Shavuot
12 June	World Day Against Child Labour
13 June	International Albinism Awareness Day
14 June	World Blood Donor Day
15 June	World Elder Abuse Awareness Day
16 June	Youth Day
17 June	World Day to Combat Desertification and Drought

18 June	Sustainable Gastronomy Day
19 June	International Day for the Elimination of Sexual Violence in Conflict
20 June	World Refugee Day
21 June	International Day of Yoga
22 June	World Rainforest Day
23 June	International Widows Day
24 June	International Fairy Day
25 June	International Day of the Seafarer
26 June	International Day against Drug Abuse and Illicit Trafficking
27 June	Micro-, Small and Medium-sized Enterprises Day
28 June	Logistics Day
29 June	International Day of the Tropics
30 June	International Asteroid Day

<b>JULY</b> <i>Nelson Mandela Month</i>	
1 July	International Reggae Day
2 July	World Sports Journalists Day
3 July	International Plastic Bag Free Day
<b>4 July</b>	<b>Alice in Wonderland Day</b>
5 July	Comic Sans Day
6 July	International Kissing Day
7 July	World Chocolate Day
8 July	International Town Criers Day
9 July	Fashion Day
10 July	Global Energy Independence Day
11 July	World Population Day
12 July	World Kebab Day
13 July	International Rock Day
14 July	Shark Awareness Day
15 July	World Youth Skills Day
16 July	World Snake Day
17 July	World Emoji Day
18 July	Nelson Mandela Day
19 July	International Retainer Day
20 July	International Chess Day
21 July	Ice Cream Day
22 July	World Brain Day
23 July	World Sjögren's Day
24 July	International Self-care Day
25 July	World Drowning Prevention Day
26 July	World Tofu Day

27 July	International Decora Day
28 July	World Hepatitis Day
29 July	International Tiger Day
30 July	International Day of Friendship
31 July	World Ranger Day

**AUGUST** *Women's Month*

1 August	World Wide Web Day
1-7 August	World Breastfeeding Week
2 August	International Beer Day
3 August	Cloves Syndrome Awareness Day
4 August	International Clouded Leopard Day
5 August	Couscous Day
6 August	International Sailor Moon Day
7 August	Lighthouse Day
8 August	International Cat Day
9 August	National Women's Day
10 August	World Lion Day
11 August	Mountain Day
12 August	International Youth Day
13 August	International Left-handers Day
14 August	World Lizard Day
15 August	World Greatness Day
16 August	Independent Worker Day
17 August	World Honey Bee Day
18 August	World Breast Cancer Research Day
19 August	World Humanitarian Day
20 August	World Mosquito Day
21 August	International Day of Remembrance and Tribute to the Victims of Terrorism
22 August	International Day Commemorating the Victims of Acts of Violence Based on Religion or Belief
23 August	International Day for Remembrance of the Slave Trade and its Abolition
24 August	International Bat Night
25 August	Banana Split Day
26 August	Women's Equality Day
27 August	International Lottery Day
28 August	Power Rangers Day
29 August	International Day against Nuclear Tests
30 August	International Day of the Victims of Enforced Disappearances
31 August	International Day for People of African Descent

**SEPTEMBER** *Heritage Month*

<b>1 September</b>	<b>World Letter Writing Day</b>
2 September	World Coconut Day
3 September	Skyscraper Day
4 September	Global Talent Acquisition Day
5 September	International Day of Charity
6 September	Casual Day
7 September	International Day of Clean Air for Blue Skies
<b>8 September</b>	<b>International Literacy Day</b>
9 September	International Fetal Alcohol Syndrome (FAS) Day
10 September	World Suicide Prevention Day
11 September	Patriot Day
12 September	Day of Encouragement
<b>13 September</b>	<b>Roald Dahl Day</b>
14 September	German Language Day
15 September	International Day of Democracy
16 September	International Day for the Preservation of the Ozone Layer
17 September	World Patient Safety Day
18 September	International Equal Pay Day
19 September	Aortic Dissection Awareness Day
20 September	International NFT Day
21 September	World Alzheimer's Day
22 September	World Rhino Day
23 September	International Day of Sign Languages
24 September	Heritage Day
25 September	World Pharmacist Day
26 September	World Maritime Day
27 September	World Tourism Day
28 September	International Day for Universal Access to Information
29 September	World Heart Day
30 September	International Translation Day

**OCTOBER** *Crime Prevention Awareness Month*

1 October	International Day of Older Persons
2 October	International Day of Non-Violence
3 October	Mean Girls Day
4 October	World Animal Day
4-10 October	World Space Week
5 October	World Teachers' Day
6 October	World Cerebral Palsy Day

7 October	World Cotton Day
8 October	World Octopus Day
9 October	World Post Day
10 October	World Mental Health Day
11 October	International Day of the Girl Child
12 October	World Arthritis Day
13 October	World Egg Day
14 October	National Chess Day
15 October	Global Handwashing Day
16 October	World Food Day
17 October	International Day for the Eradication of Poverty
18 October	World Menopause Day
19 October	World Humanitarian Action Day
20 October	World Osteoporosis Day
21 October	International Sloth Day
22 October	International Stuttering Awareness Day
23 October	Hungarian Republic Day
24 October	World Polio Day
24-30 October	Disarmament Week
25 October	World Pasta Day
26 October	Worldwide Howl at the Moon Night
27 October	World Day for Audiovisual Heritage
28 October	International Animation Day
29 October	World Stroke Day
30 October	Treat Your Pet Day
31 October	World Cities Day

<b>NOVEMBER</b> <i>World Vegan Month</i>	
1 November	World Vegan Day
2 November	International Day to End Impunity for Crimes against Journalists
3 November	Smart Home Day
4 November	World Numbat Day
5 November	World Tsunami Awareness Day
6 November	Colour the World Orange Day
7 November	Melbourne Cup Day
8 November	International Day of Radiology
9 November	World Usability Day
10 November	World Science Day for Peace and Development
11 November	Angola Independence Day
12 November	World Pneumonia Day
13 November	World Kindness Day
14 November	World Diabetes Day
15 November	Geographic Information Systems Day
16 November	World Philosophy Day
17 November	World Vasectomy Day
18 November	International Survivors of Suicide Loss Day
18-24 November	World Antimicrobial Awareness Week (WAAW)
19 November	World Toilet Day
20 November	African Industrialization Day
21 November	World Television Day
22 November	Lebanon Independence Day
23 November	Fibonacci Day

24 November	Maize Day
25 November	International Day for the Elimination of Violence against Women
25 November – 10 December	16 Days of Activism for No Violence Against Women and Children
26 November	International Cake Day
27 November	Pins and Needles Day
28 November	Red Planet Day
29 November	International Day of Solidarity with the Palestinian People
30 November	Day of Remembrance for all Victims of Chemical Warfare

<b>DECEMBER</b> <i>Festive Safety Awareness Month</i>	
1 December	World AIDS Day
2 December	World Pollution Prevention Day
3 December	International Day of Persons with Disabilities
4 December	International Day of Banks
5 December	World Soil Day
6 December	World Trick Shot Day
7 December	International Civil Aviation Day
8 December	Worldwide Candle Lighting Day
9 December	International Anti-Corruption Day
10 December	International Animal Rights Day
11 December	International Mountain Day
12 December	Universal Health Coverage Day
13 December	Day of the Horse
14 December	International Shareware Day
15 December	Lemon Cupcake Day
16 December	Day of Reconciliation
17 December	Wright Brothers Day
18 December	International Migrants Day
19 December	Look for an Evergreen Day
20 December	International Human Solidarity Day
21 December	International Dalek Remembrance Day
22 December	Mathematics Day
23 December	Festivus
24 December	Libya Independence Day
25 December	Christmas Day
26 December	Day of Goodwill
27 December	International Day of Epidemic Preparedness
28 December	Card Playing Day
29 December	International Cello Day
30 December	Rizal Day
31 December	World Peace Meditation Day

We have made every effort to ensure that the correct dates and information have been published. Should there be any discrepancies please contact Ashton Assure at [Ashton.Assure@westerncape.gov.za](mailto:Ashton.Assure@westerncape.gov.za)



# Book review index 2023

compiled by Braam Peens

This index includes book reviews. Entries are alphabetical under the main catalogue entry, in most cases that of the author, giving the page number, month of issue and year.

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compiled by Braam Peens

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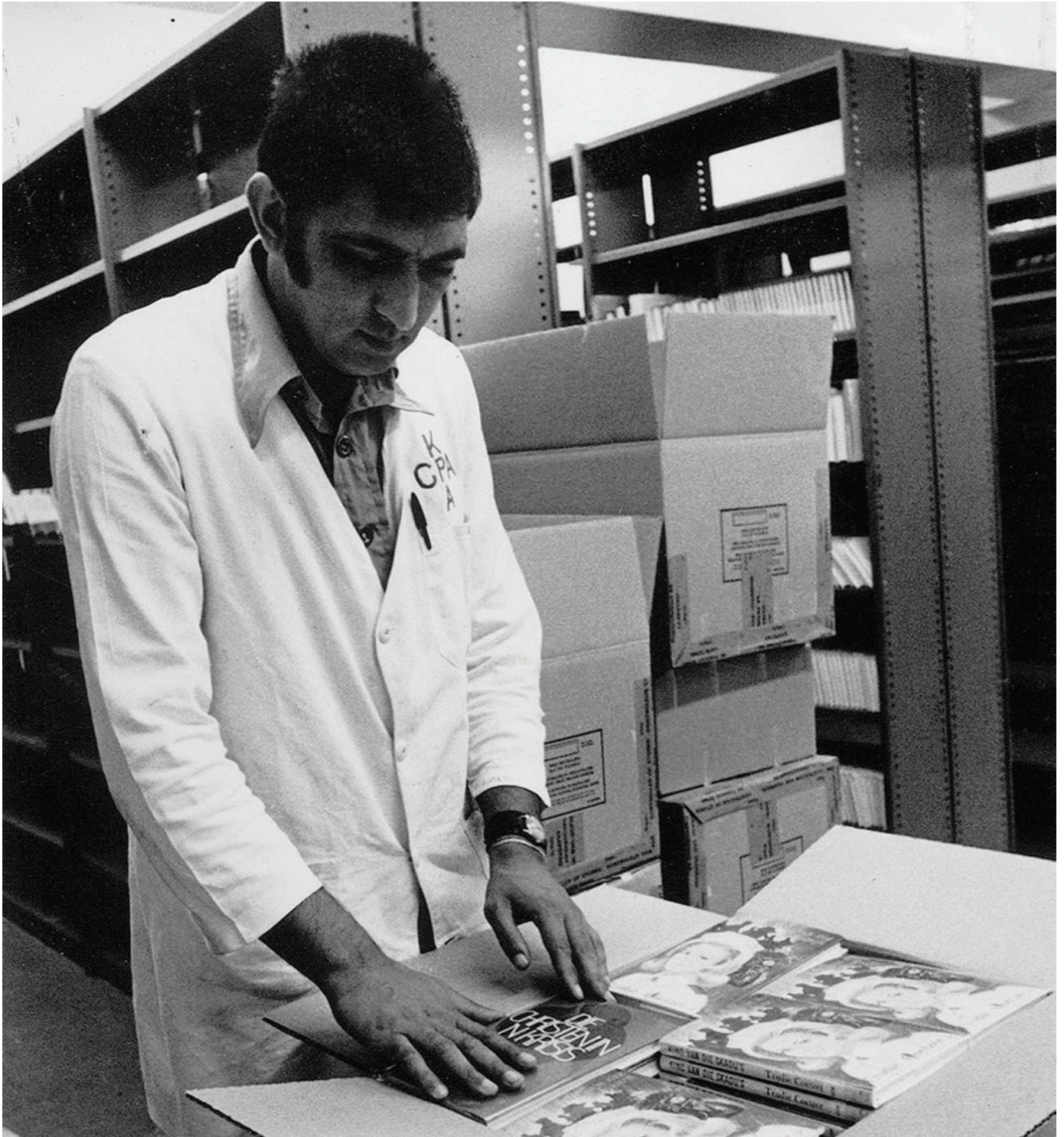
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