

Cape Librarian

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Kaapse Bibliotekaris



She'd pleaded with them for days not to send her away to Mauritius. She'd kicked and screamed and said Cape was where she belonged, it was her whole life. But they took no notice. By early one morning a soldier had ridden up to der Byls' house to announce that the young girl Pieterman van Meerhoff was to bind up her bundles and report to the quay; the Boode was preparing to sail.



Western Cape
Government

Cultural Affairs and Sport

BETTER TOGETHER.



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COVER | VOORBLAD

Dalene Matthee whose books sales had already exceeded one million
in 2008.

Dalene Matthee wie se boekverkope teen 2008 reeds een miljoen
oorskrei het.



‘Where were you when the giant cedar fell?’ asks Francois Verster in his tribute on page 22 in which he laments the enormous loss to the literary world of André P Brink, one of South Africa’s most prolific and celebrated authors. Although never imprisoned for his works like some of his fellow ‘Sestigers’, Brink was nevertheless for many a year persona non grata in the eyes of many. Times changed, however, and accolades for his outstanding work are still being heaped upon the man described by Abraham de Vries as an extremely intelligent man with an enormous brain.

Share with us on page 26 the delight and wonder of the Jaipur Literary Festival that took place over a five-day period in January this year. The annual festival attracted approximately 250,000 people this year – an experience that can only be described as ‘an assault on the senses’, writes our correspondent Mervyn Davidowitz.

According to book selector Stanley Jonck South Africa is currently blessed with a plethora of Afrikaans youth and children’s books to choose from. The most prolific publishers of these Afrikaans titles are NB, LAPA and Protea Boekhuis. Feast your eyes on page 29 on the many titles published and awards received in 2014-15.

We also take pleasure in introducing another brand new correspondent, namely Daniël Hugo, author, translator and broadcaster, who this month has ‘the last word’. Enjoy his discussion on page 48 on how one can determine the level of cultural sophistication a language has achieved.

‘Waar was jy toe die groot seder geval het?’ vra Francois Verster in sy eerbewys op bladsy 22, waarin hy die enorme verlies betreur wat die onlangse afsterwe van André P Brink vir die literêre wêreld inhou. Alhoewel Brink nooit, soos sommige van sy tydgenote, in die tronk beland het nie, was hy wel vir baie lang tye uiters ongewild onder sommiges. Tye het egter verander en die man wat deur Abraham de Vries beskryf word as ‘iemand met ’n enorme brein’, is die afgelope paar jaar toegegooi onder toekennings en pryse vir sy uitstaande werk.

Deel saam met ons op bladsy 26 in die wonder en genot van die vyf-daagse jaarlikse literêre fees wat in Januarie vanjaar in Jaipur aangebied is. Die Jaipur Literêre Fees, wat deur ons korrespondent Mervyn Davidowitz beskryf word as ‘n ervaring wat elke sintuig prikkel, het vanjaar ongeveer 250,000 besoekers gelok.

Stanley Jonck deel met ons die goeie nuus dat Afrikaanse jeug- en kinderliteratuur blom en dat daar ’n wye verskeidenheid Afrikaanse titels in dié genre is om van te kies. Die grootste uitgewers hiervan is NB, LAPA en Protea Boekhuis. Geniet gerus die volledige lys titels en inligting oor literêre toekennings op bladsy 29.

Ons stel ook korrespondent Daniël Hugo, skrywer, vertaler en omroeper voor, wat hierdie maand die laaste woord spreek. Geniet sy bespreking op bladsy 48 oor waaraan die graad van kulturele sofistikasie wat ’n taal bereik het, dikwels gemeet kan word.

Editor | Redakteur

Grizell Azar-Luxton
Tel: (021) 483-2446

Sub-editor | Subredakteur

Ethney Waters
Tel: (021) 483-2234

Proofreaders | Proeflesers

Dalena le Roux
Helga Fraser

Graphic Designer | Grafiese Ontwerper

Wynand Coetzee
Tel: (021) 483-2283

Photography | Fotografie

David Webber

Administration and advertising | Administrasie en advertensies

Szerena Knapp
Tel: (021) 483-2483
Fax/Faks: (021) 419-7541

Website | Webtuiste

www.westerncape.gov.za/cas

Online public access catalogue

<http://wc.slims.gov.za/desktop/desktopwc>

E-mail | E-pos

capelib@westerncape.gov.za
Grizell.Azar-Luxton@westerncape.gov.za
grizell@iafrica.com

Address | Adres

PO Box 2108, Cape Town, 8000
Posbus 2108, Kaapstad, 8000

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Editorial policy

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Redaksionele beleid

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

My Amerikaanse oumagrootjie se doodskennisgewing

'n Interessante besoek aan die Kaapse Argief

deur Stefan Wehmeyer



'n Brief op 24 Mei 1928:

Dear little Paddy, So you are old invalid again. How old Hoender just wishes that she was home to lend you a hand. I just picture you having a good time on the sands. Sorry there is no moon. Oh yes, it is waning now. See that Mum buys what she requires on my account at Huberts. Well little brother, have a good time and get well soon. Love & all best wishes, Winnie.

'n Brief op 12 Junie 1928:

Dearest Winnie. You know that I never have any foreboding when anyone one goes into the next world, but I had an unusual feeling that week that Louisa was at Humewood. It lasted for 3 days. I felt like a child again, the happy joyous feeling of childhood, & father and mother seemed so near to me, & heaven seemed so strangely near that I just longed to be there. After Louisa's departure I knew what it meant and know also fore sure that she is happy & would not return to her earthly life of struggle, even if she could... yours ever in deepest sympathy, Aunt Annie.

Jare gelede het my oupa se suster, Aunt Winnie, bokse vol briewe en dokumente aan my gegee. Waardevolle familiegeskiedenis uit 'n ander era. Ek wou nog altyd meer uitvind oor Louisa Amelia Wehmeyer, gebore Du Biel, en het besluit om die Kaapse Argief te nader.

Die Kaapse Argief het 'n omvattende versameling van doodskennisgewings en testamente. Baie dokumente is

geïndekseer op die aanlyn-NAAIRS (National Archives Automated Archival Retrieval System)-stelsel — <http://www.national.archsrch.gov.za/sm300cv/smws/sm300dl>.

So spoor ek dan my oumagrootjie se 'Death Notice' op.

Daar is nogal baie inligting op 'Doodskennisgewings' oor die oorledene. Hier moet 'n mens maar ook tussen die lyne probeer lees, want ek dink die persoon wat die sterfte-inligting verskaf het, was seker maar ook emosioneel en dalk deurmekaar.

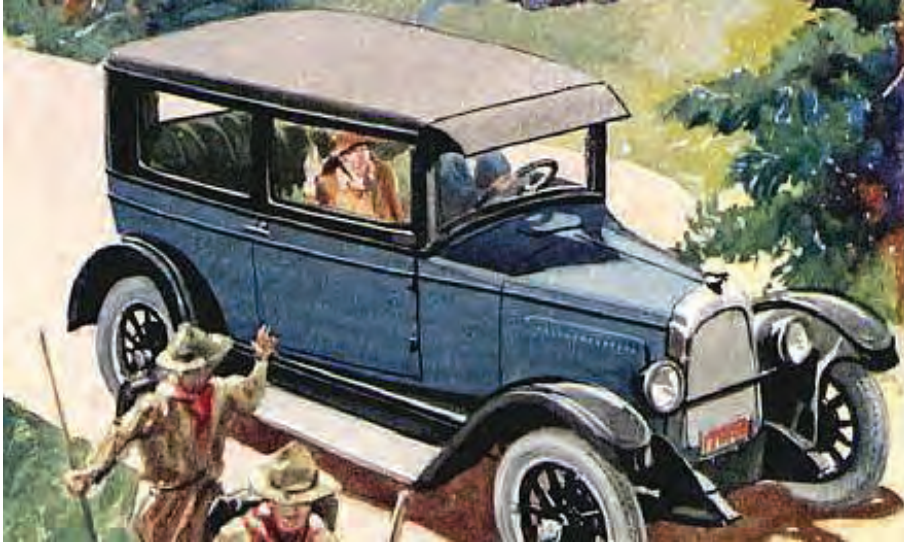
Die naam van die oorledene en die nooiensvan is natuurlik die eerste inskrywing. Die volledige naam van die oorledene word genoem, plek van geboorte en plek van afsterwe. My oumagrootjie se geboorteplek word net gegee as *United States of America*, maar in die boek *Die nasate van die Rynse sendelinge in Suid-Afrika* word haar geboorteplek aangedui as Petersburg, Menard County, Illinois, Verenigde State van Amerika. Haar pa, Balthasar Du Biel was van Poolse afkoms. Hy was 'n Rynse sendeling en het in 1868 na Suid-Afrika gekom. Hiervandaan is hy na Amerika waar van sy kinders gebore is. Onder die hofie 'Names and addresses of the parents of the deceased' lees die inskrywing onder 'Father': *Balthasar du Biel, who died at Stellenbosch about February 1924* en 'Mother': *Annie Louisa Du Biel, born*

Drie telegramme aan Mev L. Wehmeyer gedateer 1 Mei 1928:

Many happy returns of this day health & happiness love Winnie

May happiness be yours henceforth Mother love Ellen

Many happy returns hope Lance well Vera



'n Whippet motorkar

Brecher, who died at Stellenbosch about September 1919 or 1920. Die nasate van die Rynse sendelinge in Suid-Afrika gee egter die datum aan vir die vader as 24 Februarie en die moeder as 27 September 1920. Haar ouderdom word aangedui as 54, maar op die 'Doodskennisgewing' is daar nie voorsiening vir 'n geboortedatum nie. Haar geboortedatum was wel 1 Mei 1873 en dus moes sy 55 gewees het. Wat my laat wonder, hoekom sou haar man, wat die doodskennisgewing geteken het, 54 gesê het? Het hy dan nie eers presies geweet hoe oud sy vrou was nie, of was hy te geskok om te onthou?

Louisa se dood was onverwags. Die sterfteskennisgewing lees onder 'Where the person died': *Hornby House, where she had been on a holiday, Humewood, Port Elizabeth. Day of decease 1st June 1928.* 'n Paar dae voor haar dood is sy per trein na Humewood om met haar jongste seun, Lance, wie se gesondheid nie goed was nie, te gaan uitrust en aan te sterk by die see. Volgens Google bestaan Hornby House tot vandag toe as 'n vakansiehuis. Onder die handtekening van haar man is daar ook ingetik: *Husband of the deceased who had seen her corpse which had been conveyed from Port Elizabeth to Uniondale for internment here on the 3rd June 1928.*

Die 'Death Notice' is ook maar seksisties. Een van die vragies wat voltooi moes word lees: 'Occupation in life of the deceased,

or, if a woman, her husband'. So, as 'n vrou 'n werk gehad het, het dit nie getel nie! Haar man se beroep word aangedui as 'retired farmer'.

Testamente en inventarisse wat aangeheg word by doodskenisgewings gee breedvoerige inligting oor aardse besittings en hoe dit verdeel moet word. Die testament van Louisa was 'n gesamentlike testament met haar man, Petrus Hendrik. Hulle was in gemeenskap van goedere getroud en ten tye van die opstel van die testament in 1917 het hulle op die plaas Diepkloof in die Uniondale-distrik gewoon.

Die 'Inventory of all property' is interessante leesstof.

Hulle vaste besittings was: Diepkloof, 'n stuk van die deelplaas Wolwekraal naby Avontuur (dis so terloops ook die omgewing waar Fiela se kind afgespeel het), Oudekraal (deel van die plaas Gold Diggings) en 'n erf op die dorp Uniondale. Roerende besittings was, onder andere 350 skape en ander vee, asook ander plaasimplimente soos ploë. Hieruit kan 'n mens aflei dat hulle nie vrugtebome gehad het nie, en tog is die Avontuur-omgewing vandag bekend vir sy appels en pere. 'n Groot inskrywing op haar en haar man se lys van bates was 'n Whippet Motor Car. Met 'n waarde van £275 was dit nogal relatief duur vir daai jare. Hulle totale bates was £3,257. Maar dan het hulle skuld gehad van £1,100. Onder andere moes

hulle nog £250 afbetaal op die ryding!

Maar hulle moes nog meer eiendom gehad het, want in 'n aanvullende 'inventaris' (sic), was daar nog twee eiendomme, onder andere twee stukkie grond in Mount Pleasant, Port Elizabeth.

Dat testamente onmin onder broers en susters kan saai is altyd moontlik. In die eerste gesamentlike testament van Louisa en haar man Petrus word al hulle vaste eiendomme bemaak aan hulle drie seuns, (met so terloops die 'grand' Engelse name van Reginald Roland, my oupa, Norman Roy en Tribelhorn Lancelot). Maar in Petrus Hendrik se testament kry sy dogters (met ewe 'grand' Engelse name Winnifred Elaine, Ellen en Vera Marie, so terloops, die skrywer JM Coetzee se ma) die opbrengs van 'n groot polis. Die res van die boedel moet dan in ses gelyke dele verdeel word. Die inligting laat meer vroe as antwoorde. Volgens my pa was my oupa se broers altyd vies vir hom omdat hy die plase geërf het, maar aan die ander kant het Roland 'n paar jaar geboer op Diepkloof totdat die Groot Depressie van die jare dertig hom genoop het om die plaas uit te huur en 'n ander werk te soek. Meer navorsing is nodig! Ek sal meer ure in die Kaapse Argief moet spandeer. So terloops, hulle vriendelike personeel maak fotografiese afdrukke van alle dokumente.

Verduidelikings

- Paddy was die noernaam vir Lance, die jongste seun.
- Hoender was Winnie se spot-bynaam. Sy het altyd vertel met haar doop het 'n Afrikaanse vrou haar ma gevra wat die kind se naam is. Winnifred Elaine! Die vrou het geantwoord: O! Hoender vreet alleen!

Stefan Wehmeyer is die adjunkdirekteur: Streke by die Wes-Kaapse Biblioteekdiens



people | mense

Hedwig Strijdom
13-4-1940 tot 03-04-2015



'n Groot boom het geval, maar sy sal altyd onthou word vir haar toegewydheid, haar opregte liefde vir haar beroep, liefde vir Afrikaans en haar belangstelling in almal om haar. Nadat Hedwig in 2000 afgetree het, het sy nog steeds menige kollega of bibliotekaris verras met 'n verjaarsdagoproep. Sy was tot haar afsterwe ook nog werksaam by die Somerset-Wes Biblioteek as vrywilliger.

Ek was besonder bevoorreg om in 1980 deur haar in Beaufort-Wes as rou matrikulant ingelyf te word in die

boekewêreld. Vir sewe jaar het ons saamgewerk en tot vandag is ek nog dankbaar vir die grondslag wat sy in my werklewe gelê het.

Ek is seker een en almal onthou haar as die hardwerkende, mensliewende Hedwig.

*Sanetta Hugo, Biblioteekassistent:
Saldanhastreek*

Ons innige meegevoel aan almal wat haar geken en liefgehad het. RED

libraries | biblioteke

World Read Aloud Day



This day was celebrated at several libraries in the George area

Uniondale Library held a display at the Uniondale High School and 13 classes were involved in the reading programme



Rachel Williams from George Library Services addressed the Grade 7 class at Parkdene Primary where she was also interviewed by the Grade 7's about her career as a librarian, her qualifications and position in the Library Service



Children's librarian Garelene Muller reads a story to the little ones of Sonneblomland Crèche



Nal'ibali Read Aloud Day was also celebrated at Melton Rose Library

Kliprand — die eerste mini-biblioteek

Kliprand is geleë in Bitterfontein, die verste noordelike gedeelte van die Wes-Kaap in die Vanrhynsdorpstreek. Dit vorm deel van die Matzikama Munisipaliteit wat weer deel is van die groter Weskus distriksowerheid. Hierdie klein, half woestynagtige dorpie huisves die oudste mini-biblioteek (voorheen bekend as trolliebiblioteek) wat op 24 Maart 2004 sy deure vir die inwoners geopen het.

Mini-biblioteke het die lig gesien toe dit nodig geword het om biblioteekdienste na afgeleë plattelandse plekke in die Wes-Kaap te neem wat nie voorheen toegang daartoe gehad het nie. 'n Beskikbare lokaal in die gemeenskap waarin mobiele trollies geplaas word en wat met biblioteekboeke toegerus word, word gewoonlik gebruik. By etlike van hierdie lokale is ook al rakke aangebring. Hierdie versamelings staan bekend as mini-biblioteke en daar word ook verwys na die Uitgebreide Landelike Biblioteekdiensprojek.

Om by Kliprand uit te kom ry 'n mens al langs die N7 op die Kaapstad-Namibiëpad. Voordat jy die dorpie bereik is daar eers 'n verlate grondpad van sowat 80km wat aangedurf moet word. Daar kom ook selde ander vervoer verby en dis so reguit dat jy ver voor jou uit kan sien. Elza vertel dat die streekpersoneel al met 'n pap wiel op hierdie pad gaan staan het. Hulle moes toe maar self inspring om dit reg te maak: Elza met die handleiding en Christa wat die band omruil. Vyf en veertig minute later het 'n man en seun uiteindelik met 'n bakkie daar verbygekom, net betyds om die wielboute vas te draai!

Die biblioteek is 'n aparte lokaal aan die voorkant van die gemeenskapsaal en is drie dae 'n week oop: Dinsdae, Woensdae en Donderdae. Daar is 'n faksmasjien, telefoon en 'n fotostaatmasjien. Die biblioteekassistent, Sanna Ortman, wat destyds aangestel is, doen steeds diens daar. Die ledetal vir die 2013/14 finansiële jaar was 76 en die sirkulasie 1806. Dit wissel egter omdat baie volwassenes en jongmense die dorpie verlaat om elders 'n heenkome te gaan soek. Elektrisiteit is 'n paar jaar gelede daar geïnstalleer, maar is baie duur; sommige mense gebruik alternatiewe soos sonpanele. Die

biblioteek se pos kom via Bitterfontein en word een keer 'n week deur die klinieksuster gebring. Daar is geen selfoonontvangs nie.

Christa sê dat die geboue in die dorpie oor die algemeen ver van mekaar geleë is. Eers kry jy die skool wat op 'n lae ruggie gebou is, 'n entjie verder moet jy deur 'n rivier ry na die enigste winkel en poskantoor, met 'n motorhawe aan die oorkant. Daar staan ook 'n paar huise 'n bietjie verder aan, met die kerksaaltjie waar kerk gehou word. Die huise is baie netjies, met plantjies en vetplante in die tuin wat kenmerkend is aan die streek, 'n boom of twee en sommige selfs met 'n buiteoond.

Die kleuterskool aan die oorkant van die biblioteek kry ook hul boeke hier.

Wat leesbelangstellings van hierdie oorwegend Afrikaanssprekende gebruikersgemeenskap betref, is onderwerpe soos resepteboeke, kindersorg en Christelike motiveringsboeke baie gewild onder volwassenes. Die lesers hier hou ook van die tydskrifte wat hulle ontvang en lees fiksie in klein- en grootdruk, meestal in Afrikaans, en dan deur skrywers soos Deon Meyer en Heinz Konsaliek. Laasgenoemde is dalk minder bekend onder die jonger generasie, maar wie kan nou titels soos *Dooie duikers deel nie*, *Die geskende gesig* en *Diagnose kanker vergeet?*

Onder die kinders is enige *Ladybird*-boekies, *Barbie*-titels en Bybelverhale in Afrikaans baie gewild. Die *Jasper*-reeks van Jenni Button kry ook baie aftrek. Onder die groter kinders is *Trompie en Saartjie* steeds immergroen; hulle hou ook van die *Meisies se dinge*-reeks van Cathy Hopkins en die *Stalmaats*-reeks. Die *Britannica Junior: ensiklopedie vir Suidelike Afrika* deur Dawid van Lill word baie vir projekte en take gebruik en dit voorsien selfs ook in die inligtingsbehoefte van volwassenes.

Ek het die voorreg gehad om 'n ander mini-biblioteek, Wittewater, te besoek (nog voordat dit in 2008 oopgemaak het) en dit was goed om te ervaar hoe daar deur die streekpersoneel gereedgemaak word om hierdie instelling vir gebruik oop te stel.



Die verlate grondpad oppad Kliprand toe



Die biblioteek is 'n aparte lokaal aan die voorkant van die gemeenskapsaal



Die netjiese huise, met plantjies en vetplante wat kenmerkend is aan die streek

Statistieke is verkry uit: Western Cape Library Service. **Community Profiles Vol 1.**- Cape Town, 2014. Inligting is verkry van Elza du Preez, vroeër streekbibliotekaris van Vanrhynsdorpstreek en nou van Oudtshoornstreek; Christa Hayes, biblioteekassistent, Vanrhynsdorpstreek, en Sanna Ortman, biblioteekassistent by Kliprand.

Estelle Balie, Bibliotekaris: Keuring

KwaNonqaba Library, Mossel Bay

The new KwaNonqaba Library, as part of the Mossel Bay Thusong Centre, situated in Adriaanse Street, held its long awaited opening on 27 June 2014.

The new library has a floor area of 900m² and provides for the community needs of 21,000 people living in the surrounding area. Spacious study, counter, workroom and office areas make it a pleasure for users and personnel to use. Apart from the Cape Access Computer Project next to the library, five ICT computers with free Internet access are available in the library.

The official opening of the library was attended by the national minister of the Department of Arts and Culture, Mr Nathi Mthethwa, the provincial minister of Cultural Affairs and Sport, Ms Nomafrench Mbombo, and other dignitaries who included the mayor of Mossel Bay and the CEO of the National Library of South Africa.

History of the KwaNonqaba area

KwaNonqaba means 'scarce and mysterious land'. The area was not easily visible from the main roads when it was proclaimed as township as it is 'hidden' between the steep hillocks of the area.

The first enquiries about a library for the area were made in November 1978.

At that stage there were 478 families living in the JCC camp. A new housing project for 425 houses was undertaken in December 1978.

Correspondence between the Library Service and the Administration Board continued on a regular basis, but nothing happened for quite a while. In June 1990 the chief librarian of the Central Cape was informed that there were about 10,000 people living in KwaNonqaba.

Another 328 plots were ready for houses, while another 105 plots were in the process of development. The town committee was waiting for the allocation of tenders to build a high school, while another primary school was in the planning stages.

With this rapid development of the area, the need for a library became more urgent.

One of the reasons for the growth in the community was the development of the Mossgas project (currently PETROSA) and the many job opportunities that became available. After the completion of the project several of the buildings of the Mossgas company which were used during the project became obsolete.

One of the buildings in Mayixali Street, an old beer hall, was given to the KwaNonqaba municipal management. As the building was in a very good condition it was accepted. After consultation with the community, it was decided to use part of the building as a library and the other half as a day hospital. The area that was set aside for the library was about 350m². The size of the community at this stage comprised about 23,000 people. In November 1992 a subsidy of R103 000 was approved by the Library Service for furniture. A music centre, television and video player formed part of the items bought with the subsidy. Computers and Internet access were not at that stage part of the planning.

The library opened its doors in September 1993 with two staff members, Michael James and Marie Terblanche (both of them since retired) and 7,200 books in stock. Within a few weeks between 200 and 400 children visited

the library every afternoon.

Some of the children, like Thembinkosi Masinga, Xoliswa James and Nolubabalo Dunjwa, are now young adults and are still living in the area. They are well known to the staff who now work in the new library and these young people will readily testify that the library had a positive influence in their lives.

The library at that stage was so well used by learners that the hall next to the library was turned into a study area for them.

Unfortunately the prefabricated building deteriorated and the building was declared unfit for use in November 2010. The library was then moved into a small room next to the KwaNonqaba police station, where only a limited service could be rendered.

Staff

Two of the members, Agnes Masina and Glenda Gxakaza had worked in the old KwaNonqaba Library and now appreciate the larger space, better facilities and larger number of books. Ronell Frans, Noluthu Mbandezi and Elisna Schoeman joined the two old stalwarts. Yvonne Baliso keeps the facility clean.

Commentary from staff

Ronell Frans

'I was really excited about the new KwaNonqaba Library. For almost four years, four people had to run a library from a small office in the KwaNonqaba municipal building. Getting into a bigger space was such a relief. And the fact that the opening took place on my birthday was the best birthday present I could ever get!'



Mayor of Mossel Bay Marie Ferreira, Minister Mbombo and Minister Mthethwa unveil a plaque at the library



Representatives from the Arts and Culture Department, municipality and library



Andiswa Ndumi (9) can now go to the library to read books and play chess

Agnes Masina

'I was delighted about the opening of a new library for KwaNonqaba, as the old library was not in a good condition for public use. It was old, small and was falling apart. The new library is situated in the centre of the community and it brings all the communities together.'

Elisna Schoeman

'We walked into an empty library, with empty shelves. Stacks of boxes full of books stared back at us. It took great effort to fill up the shelves, using our alphabetical and numerical skills to the utmost. And then the tagging of every book started in order to protect them...'

Services

The library is open from Monday to Friday from 08h00-17h00, and Saturdays from 09h00-12h00. Currently it is not very busy on a Saturday morning, but it is believed that people still do not realise that the library is open, because all the other departments providing services in the Thusong building are closed on a Saturday.

The last monthly circulation of books in the old library was 648. The first monthly circulation in the new library was 2,527 books, the next month 2,526, September 3,935 and since then it has been growing constantly.

Crèches, playgroups and schools are now visiting the library to make use of the spacious area for storytelling sessions or to introduce children to the variety of books for use in school projects.

During the exams grade 12 and other students flock to the library to make use of the quiet, spacious study areas.

It is hoped that the library will serve the community well for many years to come.

Elna Gous, Regional Librarian: George Region

Cape Town World Design Capital competition

This is the last in our series of displays in the field of design as part of the exciting World Capital Design project held in Cape Town during 2014 and the fifth and last of the interviews with experts in the field of design.

This month we asked the president of the Institute for Landscape Architects in South Africa, Antoinette Raimond, to talk to us about the interesting work of a landscape architect. Our winning library this month is Tafelsig Public Library, Mitchell's Plain who delighted us with their innovative and interesting display. Our overall winner for the competition is Brackenfell Public Library.

Our thanks and appreciation to all the libraries who so gamely took part in the competition.

• What qualifications are needed?

The qualification for a landscape architect is a postgraduate degree in Landscape Architecture. Institutions such as the University of Cape Town and the University of Pretoria offer a Master's degree in Landscape Architecture. A diploma in landscape technology allows one to practice as a landscape designer. The difference between these two professions is that landscape designers focus on contracting, whilst landscape architects focus on consulting.

• What does being a landscape architect entail?

It is a diverse and creative design profession that integrates environmental, social and economic aspects into designing public spaces. In other words, it is the spatial organisation of outdoor places to meet human needs and desires while protecting and enhancing natural environments and processes.

• What characteristics and skills does one need to perform the job?

It requires determination and people skills, as the job involves dealing with different communities and cultures. It also requires an interest in technical detail.

• What are the pros and cons of the job?

The diversity of the career is one of its strongest points. There is also the enjoyment of collaboration between stakeholders, communities and colleagues. It is very rewarding to be able to uplift communities by improving the environment. The cons are that one usually has to juggle great ideas with small budgets. Because most of our work is within the public realm, one has to work within confining rules and regulations. Another drawback of the job is the lack of professional recognition and appreciation.

• How would you describe a typical day as a landscape architect?

A day as a landscape architect can be spent with a client developing project briefs in the office as part of a design team. It may entail focusing on development planning or landscape design or one can be draughting technical drawings at the office or doing research. It may also entail site visits or meetings and selecting plants at a wholesale nursery for a specific project.

• On a scale of 1 to 10, how would you rate the stress levels of this job?

It depends on the deadline and the level of responsibility. The average would be a six.

• Would you recommend this job to others and what aspect/s of the job do you enjoy the most?

Yes. I have a passion for design and enjoy the outdoors — it is a way of combining the arts with biology. It is also very rewarding to see the difference one can make within a community if a public space has been well designed.

• What are the challenges of the job?

The lack of professional recognition. It is a fairly new profession — it is well established in America, but relatively

new in South Africa. It can be very hard to work with professionals who do not share one's views such as the importance of sustainable urban drainage systems or community involvement.

- **Are there opportunities for career advancement? If so, what are they?** Yes there are. One can start with a diploma and progress from assistant to technician, to technologist, to landscape architect. Experience is also highly regarded in the field. Once one is professionally registered with the South African Council for the Landscape Architectural Profession (SACLAP) one can start one's own business or become an associate manager within a bigger firm. One can also study short courses such as

Architectural and Urban Conservation to complement one's career.

- **What is the salary entry level for this post?** It depends on one's level of education and years of experience. The salary level at diploma level is approximately R5,000 per month. The salary level with a master's degree can vary between R14,000 - R16,000 per month. A manager with 3-5 years' experience may earn up to R20,000 per month. If you have your own company, you could earn between R40,000 - R50,000 per month.
- **What are the perks of the job?** It depends on one's level of qualification, years of experience and the level of responsibility one carries

within a firm. Some projects provide travel opportunities, both nationally and internationally.

- **Can you specialise in a specific field? If so, please give an example.** Yes. One can, for example, specialise in heritage, environmental management and rehabilitation.
- **What is the most exciting project you've ever worked on?** The building of the Green Point Stadium Precinct and Park was one of the most exciting projects that I have ever worked on. I enjoyed the technical detail and the fact that the project was fast-paced. It was very rewarding to see how everything unfolds.

World Design Winner

This month's winner in our World Design Capital competition is Tafelsig Public Library. The display was a

brilliant and innovative interpretation of the theme *Landscape Design*. Although Brackenfell Public Library

was placed second, they once again produced an excellent display.



The winning display from Tafelsig Public Library

Above and below: Brackenfell's display

'n Blyk van waardering

Op Vrydag, 6 Februarie 2015 het George Leeskring hul waardering vir die dienste wat George Biblioteek lewer, op 'n tasbare manier betoon. Een keer per jaar bied die leeskring verversings by 'n Vrydagoggend-tee vir die personeel aan as 'n blyk van waardering vir hul vriendelike diens en behulpsaamheid en dié tradisie is vanjaar voortgesit.

Wat hierdie jaar uitsonderlik was, is dat Doktor Elise Calitz haar langverwagte self-gepubliseerde publikasie, *Op die Camino*, aan die biblioteek oorhandig het.



Film Library in action



In April 2015 the Library Service's film library staff was invited by **Manenberg Public Library** to show 16mm films to their library users. This was an opportunity for the Library Service to partner with public libraries in their outreach programmes for the youth and to make a difference and inculcate social cohesion in their communities.

Niks keer hierdie minister nie!

Dr Ivan Meyer, die Wes-Kaapse minister van finansies en 'n bekende boekeliefhebber, het onlangs 'n hoflikheidsbesoek aan **George Openbare Biblioteek** gebring. Hier bedank die minister die biblioteekbestuurder Rachel Williams en haar personeel vir sy vriendelike ontvangs en die lekker bederf.



Interessante verproje

Rheenendal Biblioteek se buitemure is gedurende Desember 2014 deur twee jong manne, Aaron Terblanche (38) en Carlyle Lodewyk (25) van Rheenendal versier. Die Knysna Munisipaliteit het al die toerusting verskaf en ook betaal vir die arbeid. Die buitemste mure verteenwoordig die volgende: drie van die mure beeld natuurboeke wat in die biblioteek te vinde is, uit, en op die agterste muur pryk daar tonele van *Jungle book*.

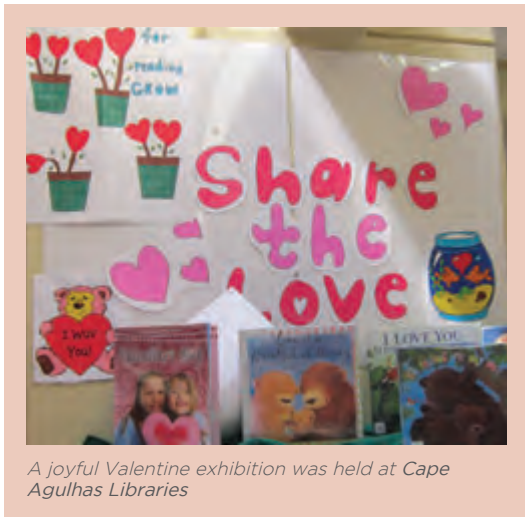
Gedurende Februarie 2015 het hulle ook 'n pragtige leeshoekie binne die biblioteek vir kinders geskilder. Die doel is om voorskoolse kinders se leeslus te prikkel met beelde van diere wat boeke lees. Gedurende die biblioteek se storie-uur geniet die kinders dit om daar te sit omdat dit so 'n lekker storieleesomgewing is.



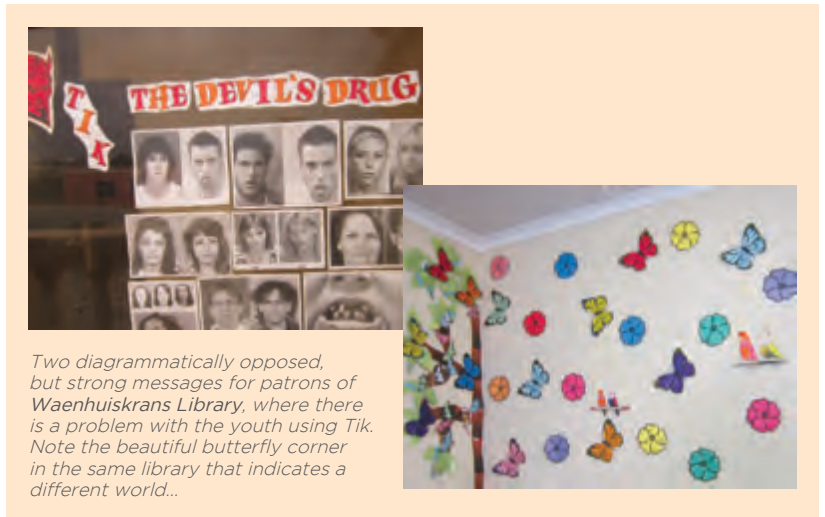
Oudbibliotekaris skitter



Oudbibliotekaris en -kollega, Annalie Calitz (sittend), se digbundel, *Skrikkelwoord: 'n titellose reis*, word by **George Biblioteek** in ontvangs geneem. By haar is Garelene Muller (kinderbibliotekaris), Myra Lochner (uitgewer), Elmine Vorster (naslaanbibliotekaris) en Estelle van Rooyen (senior bibliotekaris: takbiblioteke). Annalie het ook onlangs die Orde van die Beiteltjie ontvang vir volgehoue werk aan 'n spesifieke area van Afrikaanse woordkuns. Hierdie toekenning is in 2015 vir die eerste keer toegeken om die oprigter van Cordis Trust se se betrokkenheid by Afrikaans oor 25 jaar te gedenk.



A joyful Valentine exhibition was held at Cape Agulhas Libraries



Two diagrammatically opposed, but strong messages for patrons of Waenhuiskrans Library, where there is a problem with the youth using Tik. Note the beautiful butterfly corner in the same library that indicates a different world...

books and authors | skrywers en boeke

Sir Terry Pratchett dies

Discworld, a series of comic fantasy novels, made Sir Terry Pratchett one of the most prolific and successful authors of his generation. He sold more than 70 million books that were translated into more than 30 languages. By the turn of the century only JK Rowling was beating him to the title of Britain's most-read author — and he had one title she didn't, that of Britain's most shoplifted novelist.

'He first aired the concept of a flat world in his debut novel, *The carpet people*, which was published in 1971; 12 years later came the first *Discworld* offering, *The colour of magic*. It was followed by 39 more, the last one, *Raising steam*, appearing in 2013.

'Terence David John Pratchett was born in 1948 in Beaconsfield. An only child, he passed his 11-plus and went to Wycombe Technical High School, where he published his first short story, *The Hades business*, in the school magazine. He was, he said, "a nondescript student", and in his *Who's Who* entry he credited part of his education to Beaconsfield Public Library. With a serious schoolboy interest in astronomy, he became a voracious reader of science fiction.

'He worked for the *Bucks Free Press* newspaper after leaving school, then after various other jobs in journalism he became press officer for the Central Electricity Generation Board in 1983. He left the CEGB in 1987 after finishing his fourth *Discworld* novel.

'He was the top-selling and highest-earning author in 1996 and in 1998 he was awarded an OBE for services to literature. He was knighted in 2009, and outside Buckingham Palace he took the opportunity to declare that banker's bonuses should



www.huffingtonpost.com

be spent helping to treat dementia patients.

'In 2001 he won the annual Carnegie Medal for *The amazing Maurice and his educated rodents*, the first *Discworld* book aimed at children, and received the World Fantasy Award for Life Achievement in 2010. He received many other awards, including the British Books Award as Fantasy and Scientific Author of the Year in 1994. He was also awarded honorary doctorates by the universities of Warwick, Portsmouth, Bath and Bristol.

'His concern for the future of civilisation prompted him to install solar cells at his house near Salisbury, and his childhood interest in astronomy led him to build an observatory in his garden.

"There is a rumour going around that I have found God," he said the year after his diagnosis. "I think this is unlikely because I have enough difficulty finding my keys."

www.iol.co.za/tonight/books/sir-terry-pratchett-dies-at-home-1.1831267

Die voorblad — Dalene Matthee

Dalene Matthee (née Scott) wat op die voorblad van die KB pryk, is op 13 Oktober 1938 op Riversdale in die Wes-Kaap gebore.

Sy was bekend vir haar vier *Bosstories* wat sy in en om die Knysnabos geskryf het. Haar boeke is in veertien tale vertaal, onder andere in Frans, Engels, Duits, Spaans, Italiaans, Hebreeus en Yslands. Sy het die ATKV Prys vir goeie gewilde prosa vier keer verower, en in 1993 het sy in Zürich 'n Switserse literatuurprys ontvang vir haar 'lewendige literêre werk en haar hartstogtelike belangstelling in natuurbeskerming'. Talle ander toekennings is ook aan haar opgedra. Sy is die enigste Suid-Afrikaner van wie Tafelberg Uitgewers meer as 'n miljoen kopieë van haar boeke verkoop het.

Haar eerste boek was 'n kinderverhaal, *Die twaalfuurstokkie*, wat in 1970 gepubliseer is. Voordat sy befaamd geword het vir haar eerste bosstorie, het sy stories vir tydskrifte geskryf: 'n *Huis vir Nadia* in 1982 en *Petronella van Aarde, burgemeester* in 1983.

Haar eerste novelle, *Kringe in 'n bos* (1984) was 'n internasionale sukses, asook *Fiela se kind* in 1985 en *Moerbeibos* in 1987. Talle ander boeke het daarna gevolg. Beide *Kringe in 'n bos* en *Fiela se kind* is reeds die afgelope twintig jaar voorgeskrewe werke op skool.

Sy is na 'n kort siekbed op 20 Februarie 2005 in Mosselbaai op 66 jaar oorlede. In Februarie 2008 is die Dalene Matthee-gedenkteken by Krisjan-se-Nek in die Knysnabos onthul. Haar as is ook in Februarie 2005 in dié bos gestrooi. Die 800-jarige ou geelhoutboom wat by die gedenkteken staan is herdoop en heet nou die *Dalene Matthee Big Tree* en dié, en die staproete daarnaas, staan bekend as die *Kringe in die bos-roete*.

Literêre kritikus Wium van Zyl het Matthee op 'n stadium met die bekende Afrikaanse skrywer CJ Langenhoven vergelyk — voorwaar 'n groot eer.



Interessante

- Rolprente is gemaak van *Fiela se kind*, onder regie van Katinka Heyns, asook van die Engelse vertaling van haar boek, *Circles in a forest*.
- Haar navorsing vir die skryf van *Pieterella van die Kaap* het R59,000 gekos.
- *Kringe in 'n bos* was 'n vervolghverhaal in 'n koerant in Dubrovnik (Kroasië) wat daartoe gelei het dat die boek uiteindelik in Sloweens verskyn het.
- *Kringe in 'n bos* het in die eerste vyf maande meer as 16,000 eksemplare verkoop en 55,000 eksemplare van *Fiela se kind* in die eerste vyf maande. *Moerbeibos* het in die eerste drie maande 67,500 eksemplare verkoop. Teen 2008 was daar al baie meer as 'n miljoen van haar boeke verkoop.

<http://www.dalenematthee.co.za/english/memorial/index.html>

<http://www.dalenematthee.co.za/english/biography/index.html>

<http://www.mieliestronk.com/skryfdmatthee.html>

'n Keuse van titels in Biblioteekdiensvoorraad

- 'n Huis vir Nadia.— Tafelberg, 1982.
- Circles in a forest.— Penguin, 1985.
- Die judasbok.— Human, 1990.
- Moerbeibos.— Tafelberg, 1993.
- The day the swallows spoke.— Penguin, 1994.
- Fiela se kind.— Tafelberg, 2000.
- Pieterella van die Kaap.— Tafelberg, 2000.
- Toorbos.— Tafelberg, 2003.
- Brug van die esels.— Tafelberg, 2005.
- Susters van Eva.— Tafelberg, 2005.
- Dreamforest.— Penguin, 2006.
- Petronella van Aarde, burgemeester.— Tafelberg, 2006.
- Om 'n man te koop.— Tafelberg, 2007.
- Die uitgespoeldes.— Penguin, 2007.

Paul behaal driekuns

Die Afrikaanse skrywer Chanette Paul het pas 'n driekuns in Lapa se Lekkerlit-kompetisie behaal.

Haar roman *Ewebeeld* is deur lesers wat aanlyn gestem het, as wenner van Lapa se 2014 Lekkerlit-kompetisie aangewys. *Donker spoor*, deur Martin Steyn, is die naaswenner.

Lekkerlit verskil van ander boekpryse deurdat die lesers stem, die stemme word dan getel en die name van die wenner daarna aangekondig.

In 2012 is Paul se roman *Maanschijsbaai: Jo & Sue*, die eerste van haar *Maanschijsbaai*-tweeluik, as die



Lekkerlit-wenner aangewys. Haar roman *Siende blind*, het daarna in 2013 gewen.

KKNK Onbeperk pryse

Die *Afrikaner*: 'n werk in wording, 'n uitstalling van werke deur Peter Magubane, was op die Klein Karoo Nasionale Kunstefees (KKNK) vanjaar gehou, waar hy die prys vir lewensbydrae ontvang het.

Wyle Verna Vels, die skepper van *Liewe Heksie*, is postuum vereer.

Nicola Hanekom het die Afrikaans Onbeperk Prys vir vernuwende denke ontvang. Haar mees onlangse skeppings, *Trippie* en *Land van skedels*, het veral aandag getrek.

Wessel Pretorius ontvang die prys vir 'n opkomende Afrikaanse skrywer,

digter, lirieskrywer of dramaturg wat 'n vars en dinamiese stem voeg tot die Afrikaanse kunste in die algemeen.

Marius Weyers is vereer vir vertolking.

Die Kunste Onbeperk-Kruispunt Prys het gegaan aan die pianis en musiekregisseur Janine Neethling vir 'n rolspeler wat op vernuwende wyse te werk gaan om 'n kruisbestuiwing tussen verskillende kunsvorme en uiteenlopende kunstenaars te bewerkstellig om Afrikaans ook in 'n groter Suid-Afrikaanse konteks te plaas.

SA skrywer slaan debuutprys los



'n Suid-Afrikaanse skrywer is die wenner van die Etisalat Debuutprys vir Skryfwerk uit Afrika. Songeziwe Mahlangu het die prys gewen vir sy roman *Penumbra*, uitgegee deur Kwela, 'n druknaam van NB-uitgewers. Mahlangu is die ontvanger van 'n tjek van £15,000 (sowat R274,900), 'n Montblanc Meisterstückpen en die Etisalat-beurs van die Universiteit van Oos-Anglië waar Giles Foden, die skrywer van *The last king of Scotland*, as sy mentor sal optree. *Penumbra* was tevore op die kortlys vir die Sunday Times Fiksieprys.

Etisalat borg 'n boektoer vir die wenner na drie Afrika-lande. Die skrywers op die kortlys ontvang 'n Samsung Galaxy Note en die naaswenners 'n boektoer na twee Afrika-stede. As deel van die pryse word 1,000 eksemplare van die kortlysboek elk aangeskaf en na skole, boekklubs en biblioteke in Afrika versprei.

Op die kortlys was Nadia Davids met die roman *An imperfect blessing* (Umuzi) en Chinelo Okparanta van Nigerië met die bundel *Happiness like water* (Granta).

Lapa Uitgewers se boeke vir jonges blink uit

Twee van Lapa Uitgewers se kleuterboeke het uitblink by die Nasionale Ontwikkelingsagentskap se Vroeë Kinderontwikkelingstoekennings (Early Childhood Development Agency Awards). Maja Sereda se *My eerste woordeboek*, 'n kleuterwoordeboek in vier tale (Afrikaans, Engels, isiXhosa en isiZulu), is as wenner in die kategorie Beste Publikasie vir Vroeë Kinderontwikkeling aangewys.

Alzette Prins is bekroon as beste illustreerder vir 2014 met haar illustrasies vir Leon de Villiers se kleuterboek *Parmant* (in Engels gepubliseer as *Cheeky*, in isiXhosa as *uTshiki*). Die toekennings gee jaarliks erkenning aan persone en instansies wat bydra tot die strewende na uitnemendheid op die gebied van vroeë kinderontwikkeling.



Maja Sereda

PRAESA receives award



PRAESA of South Africa received the 2015 Astrid Lindgren Memorial Award.

Based in Cape Town, PRAESA (Project for the Study of Alternative Education in South Africa) is an organisation that has worked to promote reading and literature for children and young people in South Africa since 1992.

PRAESA has three core goals: to provide children with high-quality literature in the various South African languages; to collaborate with and foster new networks among publishers and organisations that promote reading; and, to initiate and carry out activities that can help sustain a living culture of reading and storytelling in socially vulnerable communities. PRAESA works in constant dialogue with the latest research and in collaboration with volunteers at grass roots level.

To encourage children to read in their native languages, PRAESA produced the *Little hands* books, a series of short books in different African languages. Another project, the Vulindlela Reading Club, combined oral storytelling with reading, singing games and dramatisations, and led to the formation of many more reading clubs in Cape Town and other provinces. The national

reading promotion initiative Nal'ibali is a network of reading clubs that uses media campaigns to encourage children to read and inspire parents, grandparents, and teachers to read with them.

In 2014 PRAESA received the Asahi Reading Promotion Award, a prize instituted by the International Board on Books for Young People (IBBY). PRAESA will accept the Astrid Lindgren Memorial Award at the Stockholm Concert Hall on 1 June 2015.

The Astrid Lindgren Memorial Award (ALMA) is the world's largest award for children's and young adult literature. The award, which amounts to SEK 5 million, is given annually to a single or to several laureates. Authors, illustrators, oral storytellers and reading promoters are eligible. The award is designed to promote interest in children's and young adult literature. The UN Convention of Rights of the Child is the foundation of the work. An expert jury selects the laureate(s) from candidates nominated by institutions and organisations all over the world.

The Astrid Lindgren Memorial Award was founded by the Swedish government in 2002 and is administrated by the Swedish Arts Council.

Gold medal for Malan



The Council of the English Academy of Southern Africa has announced the awarding of the Academy's Gold Medal for 2014 to Robin Malan for his services to English over a long career in education and theatre.

Boekontwerper Jürgen Fomm sterf



Jürgen Fomm (86), wat vorm gegee het aan gehaltepublikasies by Nasionale Boekhandel en later Tafelberg Uitgewers, is onlangs oorlede. Fomm, 'n Duitser van geboorte, het 'n erepenning vir boekontwerp van die Suid-Afrikaanse Akademie vir Wetenskap en Kuns ontvang en die Piet Cillie Medalje vir sy bydrae tot die publikasies van Nasionale Pers.

In die kop van 'n karakter: die storie van Quintin Ellis

Op 'n sonnige voormiddag in Julie het ek en my vrou na Longacres naby Langebaan gery om te gaan kuier by 'n man wat ek by die 2014 SA Boekebeurs ontmoet het. Ek is geneig om hom "n karakter" te noem, soos Engelsprekendes van 'a real character' praat — in daardie sin van die woord. En asof die milieu aanpas by die karakter, so is ons verras deur die uitsonderlike huis waar Quintin Ellis tans woon: die gastehuis Villa Luna, oop en ooglik op die vlaktetjie naby die Weskussee, en so ruim en vol curiositeite dat 'n mens daar kan instap, jou verkyk en verwonder en bra onwillig raak om weer na die werklikheid van jou eie saai lewe terug te keer. In hierdie kleurrike plek tref ons twee kleurvolle mense aan: Quintin en Anna, tuis in dié huis soos sigeuners wat oplaas hul hinterland gevind het.

Die eerste aand, nadat ons eers na al die boeke en skilderye en objekte uit plekke soos die Kongo gekyk het, het Quintin vir ons gebrui in een van die drie kaggels in die massiewe huis, terwyl ons met Villa Luna se eienares, die enigmatiese en talentvolle Anna Viljoen (sy is onder meer skilder, binnehuisversierder en sangeres) gesels het. Later is ons na 'n huisparty waar bekende musikante — en Anna —

opgetree het. Die volgende oggend is ons vier na 'n prentjiemooi, dog grootliks verlate dorpie (behalwe tydens vakansietye) om by 'n reisverhaalskrywer te gaan kuier (Waar? Hier is 'n leidraad: ek ken 'n Jacob in Danabaai, in hierdie baai woon 'n Dana).

Ná 'n heerlike ontbyt by Klub Mykonos is ons traag uitmekaar — 'n besige, oorweldigende en gans te kort naweek was verby. Só besig en kort was dit dat ek eers van die huis af 'n vraelys na Quintin gestuur het, want ons kon dit nie oor ons harte kry om aan werk te dink nie. Ek vra hom toe of ek hom 'n vraelys kan e-pos. Ek het so gemaak en 'n paar dae later was sy reaksie in my in-boks. Hier is my vroe en sy antwoorde:

Skryf jy al van kinderdae af?

Aanvanklik het ek as kind altyd stories opgemaak in my kop en vir myself vertel. Op dertien het ek my eerste biografie probeer skryf maar het gou moedeloos geword as gevolg van gebrek aan kennis oor hoe om te skryf. Dit was 'n poging om my rare omstandighede oor te dra aan die lesers. My eerste voltooide manuskrip was op ouderdom 16 maar dit het egter verlore geraak in 'n motor-inbraak. Ek was baie gefrustreerd hieroor en het nie probeer om die verhaal oor te

skryf tot die begin van 2014 nie. Voor dit het ek meer gefokus op digkuns en opstelle. My werklike skryfloopbaan het eers op die ouderdom 43 begin met **Die oplossing: Valhalla**.

Van wanneer af het jy jousef as 'n skrywer gesien?

Op ouderdom 16 het my Afrikaanse onderwyseres, nadat sy my skryfkuns gesien het, my aangespoor om voort te gaan om te skryf. Regdeur my skooljare en ook gedurende my dienspog het ek meestal poësie geskryf. Ek het in 1990 probeer om van my werk gepubliseer te kry. Omdat ek nie amptelike opleiding of ervaring gehad het nie, was my werk baie rou en is dit afgekeur. **Die oplossing: Valhalla** is in 1996 die eerste keer geskryf, maar was nooit voltooi nie. In 2005 het ek weer ernstig begin skryf aan 'n dokumentêre verhaling wat gehandel het oor die Kaapse nagklublewe en die impak van die kerk op die stadbewoner. Dit was egter ook afgekeur vir publikasie. In 2010 het ek, op aanbeveling van my sielkundige, werklik gemotiveerd begin skryf. Ek het die ou notas van my fantasieverhaal opgespoor en begin werk daaraan. Met die oproep van Thompson Boekedrukkery dat hulle **Valhalla** gaan publiseer het ek besef ek is nou 'n skrywer.



Quintin Ellis en Francois Verster by die S.A. Boekebeurs, Junie 2014



Quintin by Anna Viljoen, Villa Luna se eienares

Hoekom skryf jy?

Ek skryf om my siel en wese te ontbloot. Soos die skrywer wil die leser ontvlug van die realiteite van ons samelewing deur dit wat uit my skrywerspen vloei. Ek skryf oor aspekte in 'n simboliese vorm, wat die leser die vryheid gee om te identifiseer met een of meer karakters in my verhale. Wanneer ek dig, word dit voorafgegaan deur 'n gebeurtenis, waarneming of persoonlike ervaring.

Vertel iets oor jou kinderdae.

As die middelkind het ek in 'n konserwatiewe Afrikaanse huis grootgeword. Ek was 'n dromer en was meestal begrawe in my boeke, ensiklopedieë en mitologie. Ek het in Afrikaans én Engels gelees. My gunsteling boeke was Die Pikkewouters van Amperstamperland en Brolloks en Bittergal.

Enige gunsteling-skrywers?

My invloed is legio: George MacDonald, Tolkien, Lewis, Oscar Wilde, Breytenbach, Brink, Paul C Venter, Fugard, Stephen King, Homerus, volksverhale, Antjie Krog en ander diep skrywers.

Wat het jy gedoen voordat jy begin skryf het?

Na hoërskool is ek as dienspligtige vir 18 maande Weermag toe en het daarna verskeie beroepe gevolg, onder andere administratiewe werk by 'n kommunikasie-maatskappy, mede-eienaar in die vermaaklikheidsindustrie, vrywillige opheffingswerk in Hillbrow, Kaapstad en Port Elizabeth en sjef by 'n bekende restaurant in McGregor.

Het jy al enige vertaalwerk of proefleeswerk gedoen?

Ek en Louise Eijbers het die eerste erkende moderne fantasie Phantastes, a faerie romance for men and women, vertaal. Ek het tot op hede geen proefleeswerk gedoen nie.

Waarom skryf jy fantasie?

Fantasie is seker die mees simboliese metodiek om die lewe mee uit te beeld. Ek geniet die beeldspraak en woordspel.

Vertel iets oor jouself as fantaseskrywer in Afrikaans.

So ver my kennis strek is ek die enigste gepubliseerde skrywer van hoë fantasie (vir volwassenes) in Afrikaans. Daar is egter nog min blootstelling gegee aan dié genre in Afrikaans, alhoewel daar 'n groot behoefte onder lesers bestaan. As gevolg van hierdie ongeliktheid onder lesers word fantasie met wetenskapfiksie verwar. My grootste uitdaging is egter die feit dat baie Afrikaanssprekendes nie 'n Middeleeuse verwysingsraamwerk het nie, wat my gunsteling tydperk is waarin my verhale afspeel. Sommige van die terme vir monderings en wapentuig het nie bekende omskrywende Afrikaanse woorde nie. Ek skakel gereeld met taalkundiges om die regte woord en/of term te verseker.

Is daar enige ander genre waarin jy wil skryf?

Tans is fantasie my grootste passie, maar ek wil eendag 'n sielkundige riller skryf.

Is jy tans besig met 'n manuskrip?

Ek is besig om te werk aan drie uiteenlopende manuskripte wat insluit: memoirs van 'n mishandelde en wanaangepaste kind; 'n verhaal wat fantasie, wetenskapfiksie en Stoompoen* kombineer; en laastens werk ek ook aan 'n gru-verhaal.

Skryf jy eers op papier, of direk op jou rekenaar?

Beide, afhangende van waar ek my bevind. As ek by die huis is, dan is dit direk op rekenaar. Andersins het ek altyd my notaboek by my.

Wanneer het jou eerste boek verskyn?

In 2012 het Die oplossing: Valhalla die drukpers gehaal.

Vertel hoe jy hierdie boek beplan het.

Ek het nie die verhaal vooraf beplan nie. Die verhaal het ontstaan na 'n traumatiese tydperk in my lewe. Ek wou dit oorvertel in 'n post-apokaliptiese styl. Die karakters het ontvou en dit het verander in fantasie,



Quintin die kok gereed vir aksie



Quintin en Charlene in een van Villa Luna se sitkamers

wat daartoe gelei het dat ek my ou notas opgesoek het. Met die redigering het ek die werk verfyn en skakels tussen die gebeure en karakters op A4-blaaie teen my mure geplak. Die hoofkarakter, die Kryger, is gebore uit eie lewenservaring. My ander karakters is gevorm uit mense en gebeure wat oor my pad gekom het.

Wanneer het jou tweede boek verskyn?
In 2013 het Die oplossing: Die Pelgrim verskyn.

Enigiets interessant oor dié boek wat jy wil noem?

Die Pelgrim moes onomwonde gebeur na Valhalla. Die tema van die verhaal is geïnspireer deur die CD *The Pilgrim* van Jack Hammer, wat my toegelaat het om die lirieke te gebruik as aanhef tot elke hoofstuk. *Die Pelgrim* is ook beïnvloed deur Phantastes se vertaling.

Kom daar nog boeke in hierdie reeks?

Ek voorsien nie om uitgeskryf te raak aan die reeks nie. Moontlik word Vesper (die Kryger) se fakkel eendag oorhandig aan sy seun of dogter.

Hoe het jy by hierdie uitgewer uitgekom?

Ek het Afrikaanse fantasie in my internetsoekenjin ingesleutel en so dié uitgewer ontdek.

Wat is jou filosofie as skrywer?

'n Persoon kan slegs skryf oor dit wat hy/sy ken. Jou skryfwerk moet nie net woorde wees nie, maar ook 'n onderliggende boodskap inhou. Ek wil teen die einde van die jaar 'n verdere drie manuskripte voltooi. Daarna keer die Kryger terug. Graag sal ek ook hierdie jaar my digbundel wil voltooi. Daar is vier goue reëls vir skryf: lees, lees, lees en ten laaste skryf.

Hoe sal jy wil hê mense moet jou onthou?

Ek wil onthou word vir my liefde vir Afrikaans. My verset teen swak Afrikaanse taalgebruik maak my 'n effe rebelse skrywer.

Lees meer oor Quintin op die internet.
http://af.wikipedia.org/wiki/Quintin_Ellis

**'Stoompoen' is 'n subgenre van die wetenskapfiksie wat verwys na werke uit 'n era waar stoom as kragbron gebruik word — gewoonlik in die 19de eeu / Victoriaanse era — met tegnologiese uitvindings soos in die werke van HG Wells en Jules Verne.*

Bron: <http://Afrifiksie.com>

40 years... stefan wehmeyer, deputy director: regions

● 40 years ago the CL featured a series of articles named *Controversy / Polemiek*.

- Should bait (light reading) be provided in public libraries? Does this lead to a higher standard of reading?

Ilse Swart from Bellville. Judging by our addicts of Westerns and romance, I don't think they progress to a higher standard of reading. If we didn't supply light reading, they would not use the library, but buy paperbacks and swap them at local book exchanges.

Veronica McCagie from Head Office. A small amount of 'selected bait', that is, not the Mills and Boon variety, could attract the more reluctant reader. Whether a higher standard of reading would result, depends largely on the energy and resourcefulness of the librarian in charge.

Johannes Meintjes from Molteno. (Yes, he was the famous painter.) All libraries have 'bait'. Nothing

will lead the general public to a higher standard of reading, unless they want it. Recommendations, however, should be made — even if the response is cool.

Arnold Lubbe van die Oos-Kaap. Nee — nooit! Die opvoedkundige faktor van die openbare biblioteek mag nooit uit die oog verloor word nie. 'Swak' en ligte leesstof behoort nie ten koste van goeie leesstof aangekoop te word nie.

- Is help with school projects a function of the library?

Joan Inglis from Umtata. No. There is a provincial Education Department, which should not be discouraged or deprived of its proper function.

Elvira Williams from Grassy Park. No. Most of the schools in this area do not have libraries. Pupils rely heavily on us for information for their themes and we are more or less forced to act as a 'school library'. I feel a public library is only equipped to fulfil its functions. It cannot

possibly function as a school library properly.

Johannes Meintjes from Molteno. Yes, to some extent. But children do it through sheer laziness, or are unwilling to think for themselves. They have to be made index-conscious.

Dick Scholtz van Graaff-Reinet. Die biblioteek is daar tot diens van die gemeenskap en derhalwe ook tot diens van die skoolgaande jeug.

- In the news

Book prices up and up. The literary editor of *The Evening Standard* is quoted: '1975 will see the advent of the £3 novel as a standard price; the sort of novel that up to the last war was regularly priced at three and a half crowns... one result for 1975 will not be merely dearer books, but fewer ones... there is no guarantee that the quality will improve with the drop in quantity. There is no law which says that a publisher must stop producing rubbish at a time of inflation.'



The digitisation and analogue versus digital debate

It is the intention to eventually empower archivists to manage the instruments of digitisation themselves by Gustav Hendrich

By the turn of the 21st century the world had become fundamentally changed by the rise of information technology. The unprecedented increase in the effectiveness of telecommunication, cellular networks and online access to the Internet by millions of users, and even the utilisation of tablet computers for curricula at schools has been astounding. The information technological revolution has seen an explosion of information since the 1990s, which has filtered through to virtually all aspects of humanity.

One significant development that arose from this revolution in computer technology was digitisation. Associated with modern trends and exuberant enthusiasm from global companies and institutions, the very word has become synonymous with modernisation. There followed an unquenchable urge to digitise all information. For the archives environment it meant that analogue sources, for instance paper material, correspondence from collections, maps or manuscripts could be scanned or photographed, transferred and saved electronically to a digital medium consisting of pixels in JPEG, TIFF or other conversion files. Daniel Cohen and Roy Rosenzweig of the Centre for History and New Media made the assumption that 'the past was analogue, the future is digital'. They predicted that within the fields of academe and the historical discipline 'tomorrow's historians will glory in a largely digital historical record, which will transform the way they research; present and even preserve the past'.¹

During the past years the Western Cape Archives and

Records Service (WCARS) has experienced the implementation of digitisation projects as a means of elevating the Archives Service to comply with international standards. New digitisation instruments, such as a high-tech overhead scanner and software designs for data coding/processing were initiated. A specific room was converted for the sole use of professional operators. Selected staff members received basic instruction on various computer-scanning devices.

It is the intention to eventually empower archivists to manage the instruments of digitisation themselves. Notwithstanding the optimism about these developments, a certain amount

Since the Second World War and post-war boom years after the 1950s, there was a massive influx of paper documents to archives repositories that saw a novel school of archival management emerge

of scepticism surrounds its intended goals, outcomes and feasibility for the Archives Service and has become a cause for concern amongst archivists. Their main objection is that archival records would be digitised through mass-scanning projects without taking into account the practicalities of handling or unbinding brittle documents. A Kenny and O Rieger also stated that both archives and libraries

will be 'consulted as a last resort because the Internet will become the agora of research', implying a new 'gathering place' (derived from the Greek word *agora*) and as a result leaving an unpromising impression on archivists.² Nevertheless, with the resounding influence of digitisation it is necessary to take the background of archival developments into consideration and to address the current debate between analogue and digital formats by evaluating their advantages and disadvantages respectively.

The process of change during the history of the Archives

Service is not an uncommon phenomenon. Since the Second World War and post-war boom years after the 1950s, there was a massive influx of paper documents to archives repositories that saw a novel school of archival management emerge. There was a new dynamism that propelled archives repositories to maintain and preserve the ever-increasing volume of records. They did not merely serve as places of historical research, but also for governmental purposes and reference. The Canadian University archivist Michael Cook mentioned that the ‘archives had been lifted away from its dusty antiquarian past in which great developments in information services had a lasting impact’.³ In addition, the computerisation of society since the late 1970s gradually spread to the archival services. Although archives repositories in general were exposed to the spreading of technological progress, its initial impact was minimal. Cook described it as primarily the result of the relative isolation of archives in comparison with libraries. Archivists were trained as a separate embellishment with the essential principles of *provenance* or appraisal.

With the rise of digitisation, extraordinary achievements have been reached in developed countries. Cohen and Rosenzweig emphasised the enormous funds allocated for analogue to digital transfer projects, and highlighted the staggering amount of more than eight million historical documents being digitised for the Library of Congress’ American Memory Project.⁴ In 2009 the

French government proclaimed the importance of digitising its archival and literary works for \$1.1 billion as a desire to ‘maintain control over its cultural heritage in an era of digitisation’.⁵ The Yale University Press and the Russian State Archives for Social and Political History embarked on a project to digitise the personal archive of the former Soviet leader, Joseph Stalin. Vadim Staklo, who reported on the project, stated that their intention was to offer the digitised information by subscription to researchers wishing to pore over Stalin’s personal marginalia on their computer screens – something that was absolutely unimaginable two decades ago.⁶ In the Vatican the Japanese also signed an agreement with the Vatican Library to fund and digitise the Marega Papers, which contain invaluable information about Christian persecution in Japan between the 17th and 19th centuries.⁷ The examples above are but a few institutions that had optimistically conveyed the notion that well planned and supported digitisation could indeed be possible.

In stark contrast with the advanced industrial-technological capabilities of the developed countries, the so-called (‘Third’) world still lags far behind. The lack of resources, expertise in managing computerisation and financial investment are some of the main causes hampering digitisation. Despite these debilitating factors, countries persist in engaging in experimental projects or improvising their infrastructure to accommodate the latest technologies.



Archival records portraying the colossal size and formats of some records

Despite the appeal for digitisation, it is imperative that the highly contested and thought-provoking debate between analogue and digital archives be fully understood before the commencement of projects involving digitisation can take place. The debate mainly revolves around the advantages and disadvantages of each storage medium, this being in analogue or digital format, which are at present being discussed fervently. According to archivists, with their standpoint on the durability of analogue (paper-based sources) such as papyrus depicting the histories of the ancient world, it is commonly accepted that paper archives are more beneficial, as they are the easiest to view. Scott Hambrick, as records manager, has stipulated that paper records are more durable if kept under dry temperature and regulated conditions within strong rooms.⁸ A further important advantage is that the original source documents are vital for either archival purposes or legal/state departmental inquiries. Yet, the disadvantages of paper archives undeniably lie in the accommodation of records, the expensive costs incurred to maintain strong rooms and to ensure regular fumigation and airconditioning. Exposure to climatic influences, insects and pests, biological degradation and the forming of mould



on records, particularly in humid coastal regions, are some of the main difficulties facing established, let alone older, archives repositories.

Digitisation and the digital image archives on the other hand have several advantages, as well as disadvantages which must be contended with. Technically speaking, a major advantage of digital images is onscreen viewing, with the functions of full-text reading, cross-referencing and searching which end-users can use to view information remotely. With the ability to save a digital copy, it is possible to reformat, edit or print it with minimal physical labour required, which is impossible with fixed, unalterable paper sources.⁹ Digital archives therefore not merely provide flexibility but also contain incredible benefits, ensuring maximum accessibility by means of online searching or referencing. In a geographical sense, its borderless ability to distribute and provide widespread local, national and international access to once distant or unreachable archives collections has become an astonishing reality.¹⁰ Digitisation paves the way for easy access through one's own computer to screen records without being forced to visit archives in person,

and leads to a reduction in transport and expensive travelling costs.

There is practically no need to order large, heavy and often damaged file boxes to reading rooms. Besides, it is much less time-consuming than to work through each document (sometimes without the inclusion of indexes, of which the *Government Gazette* is an example), as individual pages need to be checked in detail. For example, in the United States of America Pierre-Charles L'Enfant's original plan of the city of Washington in 1791 was digitised and has since been viewed by millions of people at the Library of Congress, which, due to its brittleness, was previously impossible. In this regard, Cohen and Rosenzweig have argued that 'digitisation (and global computer networks) has dramatically broadened the number of people who can research the past'.¹¹ In developed countries it has revolutionised the manner in which historians or academics conduct their research by embarking on a faster and more efficient style than painstakingly skimming through handwritten or printed texts.

A further enhancement to digital searching is the inclusion of metadata and hyperlinks in computer programs, which serve as



additional benefits for continued online research. With a basic word search, or 'Find' command in Microsoft Word, information can likewise be retrieved, but large collections will inevitably require extended metadata to enable in-depth search ability.

In archives digitisation reduces the need for handling or conveying original documents, and thus prolongs their preservation. It is also overlooked that digitisation project outputs, as well as the knowledge staff members gain through direct participation in its processes, invariably become assets in their own right with additional value for institutions. Financially, institutional databases could be a potential source of revenue, and if marketed properly, could become an income-generating asset. Sally McKay of the Research Library of the Getty Research Institute indicated that these assets predictively 'may also breathe new life into older institutions' and consequently offer an opportunity for renewal.¹² The stunning breakthrough on the basis of accessibility, here referring to online or database access, flexibility and 'search ability', are therefore incentives for further development in digitisation technology.

The evolution of digitisation has also brought its disadvantages,



New digitisation instruments, such as a high-tech overhead scanner and software designs for data coding/processing, were initiated

which are in many library and archival circles regarded as pressing problems. The transferral from analogue to digital format poses several practical difficulties, most notably the tremendous financial costs involved to facilitate and implement projects, methodical prioritisation and selection of collections or groups to be digitised, as well as time allocation constraints for archival staff. Sufficient capital investments, bearing in mind the enormous costs of sophisticated instruments such as scanners, are required and must be managed according to well-planned preparation. As the scanning and processing of old documents is labour intensive, it will necessarily take away staff from their regular workloads and place a heavier burden on their specified job requirements.¹³ The managing and dissemination of digital imagery to the public will in turn lead to an influx of requests to reproduce or view the original documents.

In terms of digital conversion from analogue to digital, the storage of digital information in computer hard drives is not yet regarded as a preservation method, but rather for immediate or short-term backup usage. Strictly speaking, McKay has

emphasised the misconception that 'a digital master is *not* a preservation master' and reiterated that digitisation is not intended to replace collections management and the traditional preservation of paper records.¹⁴

A crucial disadvantage is the serious drawback due to technological obsolescence. As a result of fast changing technology and the Internet, the incapability of storing data or information consistently remains a dire concern for archivists. It

is noteworthy that within the short period of twenty years information storage media have gone through various storage devices, starting out with the '8' floppies, '3.5' floppies, CD-ROMs, DVDs and the current use of flash disk drives. 'Opening'

or deciphering the file formats poses a serious problem, as information may have been lost or malfunctioned because of the outmodedness of the storage media. The physical access to data is therefore blocked indefinitely. Researchers wishing to consult files, et cetera, are then disillusioned by the words 'This page does not exist', or 'Access denied'.

The lack of adaptability of computer storage devices for

...digitisation is not intended to
replace collections management
and the traditional preservation
of paper records

continuously improving digital software poses a tremendous challenge. Howard Besser of the University of California pointed out the concerns about digital longevity as many records on floppy disks or WordStar had become entirely inaccessible.¹⁵ Information on magnetic tapes similarly became impossible to decode. As countermeasures to prolong digital longevity and for information to be accessible either ten or a thousand years from now, the basic practical solutions are those of migration, refreshing and emulation. Although it is a demanding process, migration entails the moving of electronic files from one encoding environment to another and updating information on a regular basis. The 'refreshing' method after the transferral of data to storage media has been completed, is aimed at preventing physical decay and obsolescence. Emulation is intended to focus on application software rather than on the files containing them, which would mimic any application for long-term data storage. To date migration and emulation are the two pioneering methods that are still largely in their experimental phase.

Other technical issues, such as the effect of the compression of data, in which it is perceived that at least some peripheral information is lost as it minimises or erodes information not distinguishable to the human eye, and encryption schemes that inhibit unauthorised use, are complexities about which there remain uncertainty regarding file/data access in the future.¹⁶ Thus, with all the latest methods and technicalities, it is clear that digitisation has caused a unique, though complex information science in itself. A crucial disadvantage of digitisation is that it is completely reliant on electricity and Internet connections on a systematically linked computer network. Faulty power supply will thus hazardously handicap constant access to digital imagery or databases.

In weighing the pros and cons of digital archives, it seems to lean heavily towards more disadvantages and uncertainty

To encapsulate, it is the cumulative factors such as financial investment, adaptability issues and the uncertainty of long-term storage that creates a high 'risk of loss' for intended digitisation projects.¹⁷ In weighing the pros and cons of digital archives, it seems to lean heavily towards more disadvantages and uncertainty. However, it should not be regarded as failure for digitisation, but a warning to institutions not to overtly attempt to digitise without sound preliminary planning and coordination simply for the sake of modernisation. In order to neutralise the risk-taking hesitations for digital projects, digital benchmarking is of the utmost importance. Benchmarking is seen as a managerial strategy consolidating the decision-making process based on intricate issues regarding institutional goals (or what the project outcomes are intended for), technological infrastructure and objectives. It thereby coordinates the decisions for determined and effective digitisation in a more holistic way.

As the digitisation revolution is irreversible, it is of paramount importance that archives repositories or institutions carefully consider their goals or initiatives for end-users. As there is no universal consensus about digital conversion as yet, the advantages and disadvantages or pros and cons, need to be scrutinised thoroughly. Thus, in our era of digitisation it is hoped that digital imagery in the archives environment will be regarded as a useful asset alongside the valuable analogue/paper records for research and public consultation.

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



Vader Tyd het hom kom haal: **rus in vrede,** **André P Brink**

Voor die stilte kom deur Francois Verster

Die literêre wêreld was geskok toe Brink oorlede is. Dit was asof hy maar altyd daar was, vir minstens twee generasies van Afrikaanse lesers, maar ook vir die hele, wyer sfeer wat sy dampkring geword het. Nie noodwendig hardop uitgespreek nie, maar as deel van 'n kollektiewe onderbewussyn. Ander ikone soos Etienne Leroux en Hennie Aucamp het al gegaan, maar Brink het bly staan — hoewel al moeiliker, sodat dit vir aanwesiges by sy openbare verskynings pynlik was om te aanskou hoe dié groot gees rondskuifel, maer en met sy broek hoog opgetrek asof die gety styg.

Vader Tyd was hy toe nie, dié het hom wel ingehaal.

Nogtans, al was dit net 'n kwessie van tyd, was dit steeds 'n skok, een van daardie momente wat mense sal onthou en sê: 'waar was jy toe jy dit gehoor het? Toe die Groot Seder geval het?' Een ding is seker, die bos het nie stil gebly nie; op Vrydag 6 Februarie — want dis toe ons daarvan gehoor het. Brink was hoog bo Afrika in 'n vliegtuig — bo Brazzaville, Kongo, om 18:00 sê die koerante. Hy en sy vrou, Karina Szczurek, was op pad terug van België, waar hy 'n eredoktorsgraad van die Universitê Catholique de Louvain in Louvain-la-Neuve ontvang het. Hierdie toneel, die laaste in dié akademikus-skrywer se lewe, was metafories van hierdie lewe — hoog bokant Afrika waarvoor hy soveel gegee het, maar soos die Bybelse profeet, nie na behore geëer is nie, terugkerend van waar hy wel geëer is; deur die skerpsykers van Westerse akademia.

As André Brink kon hoor wat nou van hom gesê en geskryf word sal die wonde van die verlede sekerlik gesalf word. Nie dat hy nie baie akkolades en bewondering van oraloor ontvang het nie, maar die ware warm hart van Afrikanerdom was vir baie lank nie oop vir hierdie 'vuilspuit van 'n Sestiger', hierdie 'hippie-takhaar', soos joernaliste 'sy tipe' genoem het, nie. Sy wrewel teen apartheid het wel nie tot tronkstraf gelei soos in die

geval van Breyten Breytenbach nie, maar daar moes 'n innerlike emosionele gevangenis gewees het, dié van politieke ekskommunikasie.

Vir die publiek, wat hom en sy werk waarskynlik nie volkome begryp het nie, was hy 'n reuse-intellek, 'n kunstenaar, 'n aktivis, in sommige se oë 'n verraaier en 'n immorele rokjagter: die afstand tussen die man-in-die-straat en die skraal, bebrilde krulopskrywer was soos 'n grag om 'n kasteel: dáár kon die man alleen op sy eiland wees, maar nie hier tussen ons, in ons eie laer nie. Dit sou lank neem voordat die water in daardie grag opgedroog het.

En ironies genoeg, is juis sy vroeëre werke hoër geag as sy laastes — **Philida** (2012), die produk van sy werk waarvoor sy eertydse vriende Jan Rabie en Marjorie Wallace as't ware betaal het met hulle finansiële nalating; waarvoor sommige van Brink se tydgenote bitter was. Hulle het gevoel dat Brink se deelname

aan die kompetisie om die beurs te verwerf, onregverdig was en dat hy nie die geld nodig gehad het nie. Brink het waarskynlik gevoel dat hy heelwat vir Rabie gedoen het — ek onthou ook hoe hy vir Wallace ondersteun het by haar laaste uitstalling van skilderye in die Universiteitsmuseum van

Stellenbosch. Hy het 'n lang, gloeiende toespraak afgesteek en Wallace se reaksie was: "André, jy praat nog net soveel k*k as voorheen." Dit, egter, het die nederige Skot met 'n glimlag gesê — die verhouding tussen hulle was gemaklik — die gevolg van 'n dekade-lange kameraadskap teen die establishment.

Wat selfs diegene wat hom nie geken het nie geweet het, was dat hy 'n reuse intellek gehad het — soos Abraham de Vries gesê het: 'Boekrakke het op sy kop ingeval. Hy het 'n enorme brein gehad.' Die duisende boeke op Brink se rakke was nie daar vir die vertoon nie; hy was een skrywer wat maar met 'n boekrak-agtergrond gefotografeer mog word. Ongetwyfeld het

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hy almal gelees, en waarskynlik baie van hulle self geskryf — hy het nagenoeg 200 boeke geskryf en 'n duisternis korter stukke en akademiese geskifte agtergelaat. Vir die publiek was hy die rebelse romansier; vir ander was hy baie ander dinge, van bedrewe chef tot meesterlike dosent.

In 2014 is 'n DJ Opperman-aand op Stellenbosch gehou, en een van die genooide sprekers was Brink. Sukkelend het hy na die podium beweeg en vertel van hoe hy en Ingrid Jonker jare gelede ook by so 'n geleentheid was, in Opperman se teenwoordigheid. Uiteindelik het Brink egter meer oor Jonker as oor Opperman gepraat. Hy was nostalgies, daarom dat hy op sy oudag oor Jonker gepraat het, hoewel hy vroeër onwillig was om dit te doen. Kritiek op sy outobiografie, 'n *Vurk in die pad* (2009), was juis dat hy nie oor die vroue in sy lewe geskryf het nie — hy het blykbaar eerder oor hulle in sy romans geskryf, dié 'protesterende woordwonder', soos hy al genoem is.

Inderdaad is baie geskryf, al oor baie jare, oor André Philippus Brink, gebore op 29 Mei 1935 in Vrede, Oranje-Vrystaat, oorlede 6 Februarie 2015 bokant planeet aarde... maar noudat hy ons verlaat het, is daar nog een laaste oorspoel van getuienisse en lofuitinge. Uit hierdie vloed kan 'n mens lees om nader aan die essensie van die man te probeer kom wat dalk met verloop van tyd van lewende legende tot 'n soort mite sal evolueer, wat iewers daar bo ons resideer in 'n Olympus, saam met mense wat eens saamgekuier en saamgestry het teen 'n regime wat hulle wou versmoor. Daar sal hulle seker aan 'n nuwe weergawe van *Standpunte* skryf, maar vanuit 'n heel ander perspektief.

DIE ESSENSIËLE BRINK

Brandpunte in sy lewe

Die vrou. Amanda Botha vertel oor Brink: 'André vertel hoe die beeld van die vrou vir hom die eerste keer in Parys gevorm is toe hy gelees het wat Simone de Beauvoir geskryf het oor Brigitte Bardot. (*Brigitte Bardot and the Lolita syndrome*). Dit het die grondstof geword van die beeld wat hy van die vrou begin opbou het. Dit het gedeeltelik in Nicolette in *Die ambassadeur* beslag gekry en later het hy dit oorgedra op Ingrid.'

Politiek. 'Alhoewel Afrikaans as die taal van die onderdrukker uitgekryt word, het André P Brink as protesskrywer in veral sy romans sterk geprotesteer teen apartheid en dus Afrikaans ook as 'n taal met 'n protesstem gevestig' (*Anoniem, Litnet*).

'Sy hele mentaliteit as skrywer en letterkundige het 'n uitdaging gebied nie alleen aan die apartheidsbestel nie, maar aan die bekrompenheid van die Christelik-Nasionale stelsel [...]' (*Etienne Britz, Litnet*).

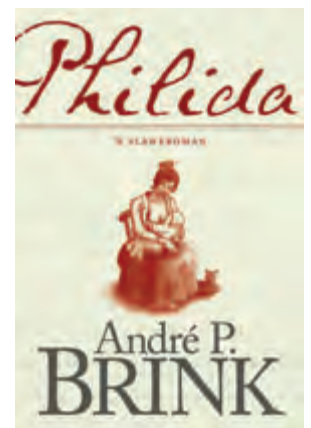
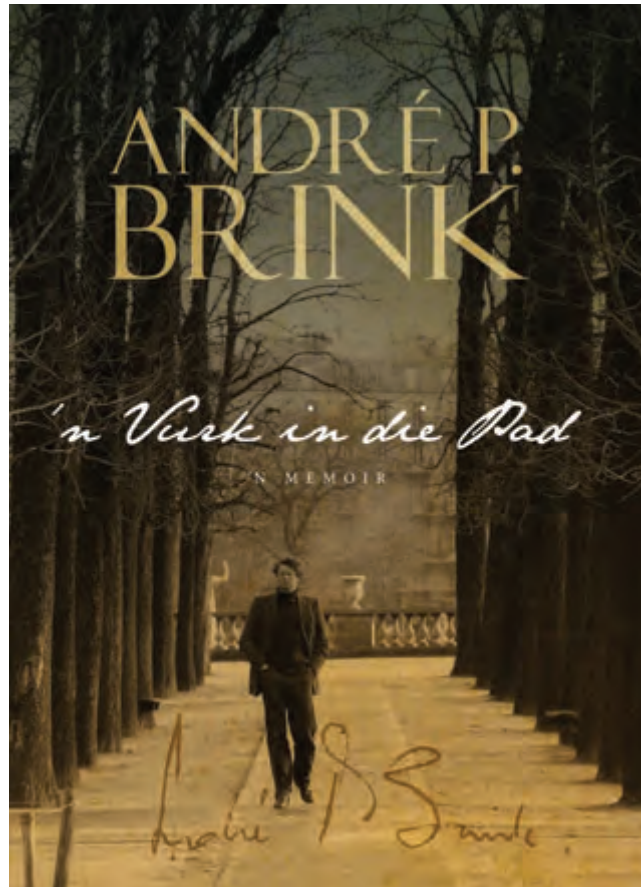
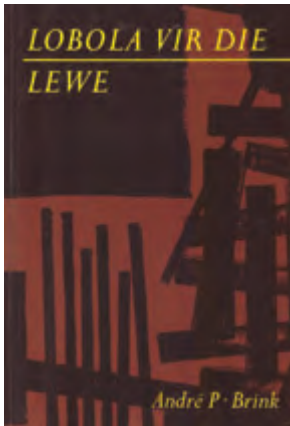
Bettina Wyngaard het ook geskryf: 'Sy sosiale kommentaar was nie net tot apartheid beperk nie. In die tydperk vanaf die 1990's het hy ook, ontgogeld met die breuke in die fondament van demokrasie, die postapartheid samelewing kritiseer. Die kreef raak gewoon daaraan en *Bidsprinkaan* is twee werke wat vir my uit hierdie tydperk uitstaan.'

Sy veelsydigheid

Aldus Tim Huisamen: 'Die oeuvre was groot en wydlopend.'



André P Brink (1935-2015)



Reeds in die jare sewentig het hy sy stewige bydrae tot die reisliteratuur en toneel grootliks agtergelaat. Hy het die Nuwe Drama in Afrikaans help vestig met sy eksperimente met die teater van die absurde en die epiese drama. Lewenslank het hy 'n bemoeienis met vertaling gehad. Sy kritiek en kritiese versamelings was van die beste beoordeling in Afrikaans en dien as waardevolle bydrae tot die periodisering van die Afrikaanse letterkunde as sisteem.'

Brink het al op 13 vir *Die Jongspan* geskryf en ook talle tydskrifverhale — 'potboilers' — om den brode onder etlike skuilname. Sy eerste roman was *Meul teen die hang* (1958), hoewel *Lobola vir die lewe* (1962) allerweë as sy debuut beskou word. Ná byna nagenoeg 20 toekennings en stapels akademiese boeke, dramas, reisverhale, vertalings en samestellings onders sy naam het hy sy roman-oeuvre met *Philida* afgesluit.

'n Anonieme bewonderaar (dalk Etienne van Heerden) skryf op Litnet: 'Die man agter die boek verdien al die woorde wat vriendskap, menslikheid en mentorskap kan insluit: beskeie, besielend, die ekstra myl, gasvry, gul, liefdevol, privaat, skaam, vergewensgesind, vrygewig [...]. As dosent was hy befaamd as besielend, as een wat ingewikkelde prosesse kon toelig sonder om tot oorvereenvoudiging oor te gaan. Sy werksvermoë was benydenswaardig, sy reaksie op opstelle, tekste en voorleggings snel en omvattend.'

En, oor sy dramas '[...] waarvoor hy ook onder andere die gesogte Hertzog Prys gekry het, is teatergangers en radioluisteraars gebaai in pragtig-klinkende en soms ook rymende taal wat bewys dat Afrikaans musiek in die ore van die luisteraars is.'

Daar is ook gesê baie van Brink se boeke was 'highbrow', soos die werk van Etienne Leroux en Breyten Breytenbach, maar hy het terselfdertyd prikkelende liefdesverhale vir die 'gewone leser' geskep.

Laaste woord

Vandag lees ons eers óór hom, soos nou oorvloedig in die media geskryf word, maar uiteindelik sal die gety afneem en sal sy werke met hernieuwe ywer opgeneem word. Brink sal dan vir homself praat, deur sy kreatiewe stem. Net sy stem sal in die bos gehoor word, daar waar hy eens 'n reus was wat na die hemel gereik het.

Veel verder weg, as 'n mens aandagtig luiter, hoor jy dalk ook wat hy lankal hoor: die sagte geklots van die draaiende gety.

Dr Francois Verster is 'n argivaris en 'n skrywer

André P Brink — a selected bibliography

Compiled by Johanna de Beer

André Philippus Brink (1935-2015), one of our greatest Afrikaans literary figures, was such a prolific writer that putting together a selected bibliography is a real challenge, not only to make a selection of his vast original output across genres, but also to include his other work in the fields of translation and compilation.

As several of the titles listed below are available in the Library Service's stock in multiple editions, this list is arranged according to date of original publication within genres, though the translation into English may not have the same publication date.

Novels

The English translations of his original Afrikaans novels are listed, though the date of publication will vary.

- 1962 Lobola vir die lewe
- 1963 Die ambassadeur / File on a diplomat
- 1973 Kennis van die aand: roman / Looking on darkness: a novel
- 1975 'n Oomblik in die wind / An instant in the wind
- 1982 Hou-den-bek / A chain of voices
- 1988 Die eerste lewe van Adamastor / The first life of Adamastor
- 1995 Sandkastele / Imaginings of sand
- 1998 Duiwelskloof / Devil's Valley
- 2000 Donkermaan / The rights of desire
- 2002 Anderkant die stilte / The other side of silence
- 2005 Bidsprinkaan / Praying mantis
- 2012 Philida: 'n slaweroman / Philida: a novel

Drama

- 1961 Caesar: 'n drama (839.362 BRI)
- 1997 Die jogger: 'n drama in twee bedrywe (839.3625 BRI)

Translations

In addition to translating his own novels into Afrikaans, Brink also translated several classics of world literature, for both children and adults.

- 1966 Cervantes Saavedra, Miguel de. Die vindingryke ridder Don Quijote de la Mancha (original title: Don Quijote de la Mancha)
- 1970 Carroll, Lewis. Alice se avonture in Wonderland (original title: Alice's adventures in Wonderland)
- 1974 Ibsen, Henrik. Hedda Gabler (original title: Hedda Gabler) (839.8226 IBS)
- 1974 Grahame, Kenneth. Die wind in die wilgers (original title: The wind in the willows)
- 1981 Travers, Pamela Lyndon. Mary Poppins in Kersieboomlaan (original title: Mary Poppins in Cherry Tree Lane).



Autobiography

- 2009 'n Vurk in die pad: 'n memoir / A fork in the road: a memoir (920 BRI).

Travel

- 1962 Pot-pourri: sketse uit Parys (914.436 BRI)
- 1963 Sempre diritto: Italiaanse reisjoernaal (914.5 BRI)
- 1965 Olé: reisboek oor Spanje (914.6 BRI)
- 1969 Parys-Parys: retoer (914.436 BRI)
- 1970 Fado: 'n reis deur Noord-Portugal (914.69 BRI)

Literary criticism and scholarship

- 1967 Aspekte van die nuwe prosa (839.3609 BRI)
- 1976 Voorlopige rapport: beskouings oor die Afrikaanse literatuur van Sewentig (839.3609005 BRI)
- 1998 The novel: language and narrative from Cervantes to Calvino (809.33 BRI).

Compilations

Of his compilations, perhaps the one familiar to most Afrikaans readers are his revised editions of *Groot verseboek* (839.361 GRO) that was originally compiled by DJ Opperman in 1955. Brink was responsible for the 2000 and 2008 editions.

Together with his friend and fellow academic JM Coetzee, he compiled the influential collection of South African writing, *A land apart: a South African reader* (LAN) which was published in 1986.

Johanna de Beer is the assistant director in Selection with the Western Cape Library Service



Jaipur Literature Festival

Share in the respect and love the Indian nation has for the written word

by Mervyn Davidowitz

The Jaipur Literature Festival (JLF for short), has grown from modest beginnings in 2006, to the world's largest free literature event. It is hosted annually in Rajasthan's pink city, in a wonderful old complex called the Diggi Palace.

A joint project between government and a trust, it attracted around 250,000 attendees over a five-day period in January this year. The incredible energy, variety of visual and auditory experiences, depth and myriad of subjects covered and personal insights into writers' psyches and life experiences, can only be described as an assault on the senses.

The festival gives a fascinating insight into the history, diversity, dedication and love and respect Indian culture has for the written word. As a collective community, these wordsmiths from across the globe transmit finely crafted pictures of imagination, memory, witness, pain and hope, which reflect the core of our human narrative.

Now, fine words are very dandy but what kind of people pitch up at the JLF? Speaking for myself, I am neither a writer nor a voracious reader. But the psychotherapist in me loves a good story. I was completely smitten, when on a previous visit to India, I was by chance exposed to the *Times of India* Literature Carnival held at the iconic Bollywood Mehboob Studio in Mumbai. I loved the collection of people who came from all walks of life: school children, students, journalists, housewives, professionals, politicians, actors, business leaders, activists and nri's (expat Indians from around the globe). And the authors, who each travelled their own journey to a point where they felt compelled to narrate their story.

For some it was a process of making sense of a personal

experience of abuse. Listening to Eve Ensler, author of the *Vagina monologues*, narrating her experiences to a group of gender activists following the infamous bus rape in Delhi and how it shaped her life, was a sharp reminder of how our world is profoundly connected. Similarly, listening to Vikus Swarup, an Indian career diplomat, telling how he wrote *Q and A* while posted in London, and how this led to the movie, *Slumdog millionaire*, was amazing. Watching him interact with Chetan Bhagat, literature super star who sells one and a half million copies per book, and who has had all his books made into Bollywood hits, was awesome.

Swarup told his personal tale of how he became an engineer through the Indian Institute of Technology (one application per thousand is successful), and then did an MBA at the Indian Institute of Management, before becoming an investment banker. All this while he really wanted to become a writer. Eventually he took the plunge and quit his formal career to follow his literary dream. It was absolutely humbling listening to him share his doubts and fears around this amazing process.

I bought about ten books at that event, and the experience was powerful enough to motivate me to come back for the JLF.

The Jaipur Literature Festival can be a very serious affair. Its broad umbrella hosts people that are committed to the values of open societies. They speak and write the words that paint a landscape of possibility. A world in which women are free, children can attend school, people can freely choose their relationships, and be free of religious intolerance. The price can be very high, as barbarians stalk and kill those whose crime is a desire to become educated. As I write this, I think of the



Bangladeshi-American writer, Avijit Roy, who, with his wife, were attacked with machetes while leaving a book fair in Dhaka last month. He was fatally wounded, and she is in a critical condition. This for founding a site called Mukto-Mona (Bengali for *free mind*). His book, *The virus of faith*, was published in 2014. Writing can indeed be a very dangerous pursuit.

The Jaipur Literature Festival is the Big Mama of these festivals which are cropping up across urban India. Having the festival in Jaipur is a stroke of genius. This arid state, with its exotic landscapes of towering palaces, over-the-top Maharajas and man-made lakes is in many ways the archetypal face of India. It is the perfect setting for the vividly coloured outdoor tents with names like Google Mughal Tent, Char Bagh, Durbar Hall and Front Lawns.

Each day the participants were welcomed by various musical groups, followed by a spiritual meditation. On the first day The Jaisalmeer Boys, Queen Harish, dancers and fire eaters provided a tumultuous start to the day. I can still hear the sounds a month later! The spiritual programme was a moving multi-faith programme presented by Sonam Kalra and the Sufi Gospel Project. The musical programme extended into the night, when guests were welcomed to the Amber Fort, a stunning experience of history — music that gave valuable insight into the cultural life of contemporary India.

Where do I start to tell about the kaleidoscope of offerings at the JLF? The owners of the Infosys IT corporate talking about their 'Indian Library', which is



(page 26): The beautiful interior of the Diggi Palace, host to the Jaipur Literature Festival

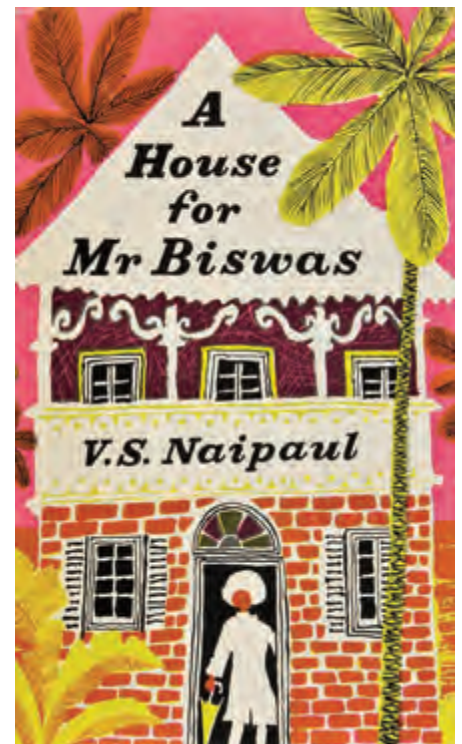
(above): The colourful festival banner

(below): The original cover artwork for VS Naipul's *A house for Mr Biswas*



a project to bring (ancient Indian) wisdom and writings into an on-line space?; the director of a Shakespearian play set in contemporary Kashmir?; journalists and writers as provocateurs in their societies, carrying the flame of the word in countries like Pakistan, Israel, and India; the ex-foreign minister of Pakistan, sitting on a stage with Indian politicians, and discussing their negotiation positions when they were in power?; William Dalrymple speaking about his fabulous books; or Paul Theroux speaking about his career as a writer? The list is endless. In fact, you can check it out yourself, by simply googling The Jaipur Literature Festival 2015.

What I do want to do is share a few presentations I attended, and how the voices, images, discussion panels and emotional impact of the occasion stayed with me. Just in terms of setting the scene, this is a free festival. Yes, you have to register, and no, you do not get booked seats. It is fascinating how this river of readers intermingles, queues, pushes, breathes and gasps. If you come early, that is, as a session ends, you stand a chance of rushing and getting a seat which is being vacated, like a kid's game of musical chairs. If you are relatively lucky, you get a



place to stand, maybe behind a tree, or get to settle on one of the huge speakers. If you are not so lucky you get to sit in the passage, on the grass, maybe with five centimetres separating you from the next person. If you're really a loser, it means that the audience really has no more space to exhale, and the security guys are called in to create a human chain to stop even a little mouse getting in.

But be assured, this is a free festival, so everyone has access, and you will not be discriminated against. These rules apply to all attendees. So you may land up with a world famous author pressing your left rib, a school girl in her red blazer on your right, a Delhi socialite with immaculate hair and a Louis Vuitton handbag pressed under her chin, and a nerdy looking guy with big specs, all jostling for a few centimetres of space. But it's not like that all the time, and somehow it all comes together in a very disorganised Indian way. You learn things in a different way. My friend Dinesh, for example, said to me, 'You know, I didn't realise that rich people, like poor people, have a distinctive look: they kind of all blend into their hairstyles, bags, pashminas and made-up faces.'

Let me turn to some of the presentations and panels that I found particularly moving. My favourite was a panel discussion around VS Naipaul's book, *A house for Mr Biswas*, which appeared in 1961. Mr Naipaul was seated in a wheelchair in the first row of the stage with his wife. On stage were Hanif Kureishi (*My beautiful laundrette*), Amit Chaudheri, Paul Theroux, and the chair, Farrukgh Dhondy. The session was really to recognise the turning point in Indian writing brought about by the publication of *A house for Mr Biswas*. Each writer spoke about their first reading of the book, and how the words and images painted on these pages brought about an internal recognition of their connection to the possibilities that India hold, and hope, perhaps a prayer, of some reincarnation at an individual and national level.

It was truly humbling, listening to their interaction, seeing the energy and flow of their personal dialogues, and feeling the collective consciousness between what was happening on stage — Mr Naipaul in his wheelchair, and the sea of readers recognising that this man had tapped into their collective psyche. At the conclusion of the session the writers on the stage brought the wheelchairbound Mr Naipaul onto the stage. He was asked to respond and, with tears running down his cheeks, he said he had nothing to say, 'it was in the past'. His wife said that he was totally overwhelmed. I was left with a mixed feeling of sadness and joy, celebrating his legacy, yet simultaneously mourning his vulnerability.

China, and Chinese culture, has not really featured much in my life. Growing up in apartheid South Africa my exposure to Chinese people was largely as a tourist visiting various Chinese towns around the world, working with some Chinese South Africans and occasionally watching movies such as *The last emperor* and *The red violin*. Not exactly what you would call a personal relationship.

This changed in Jaipur, when a certain Chinese writer by the name of Jung Chang arrived in the midst of a desert rainstorm which had reduced the festival to chaos. She arrived, dressed in the court attire of a 19th century woman, and spun a web that held a mixture of Empress Dowager Cixi (the concubine who launched Modern China), The Cultural Revolution and her jobs as



Various musical groups welcomed participants



*VS Naipaul (seated), author of *A house for Mr Biswas*, with (ltr) Hanif Kureishi, Amit Chaudheri, Paul Theroux, and Farrukgh Dhondy*

an untrained doctor and a high voltage worker. She arrived in Britain as one of the first batch of students to be allowed out of China to 'learn in the West'. She married a Westerner, and entertained her audience in a witty, insightful and theatrical manner. Her talk took us into China, the labour camps, the fear, and the hidden layers of self that lay buried deep within the blue uniforms of Maoist tyranny. Her books include *Wild swans: The three daughters of China* (reputedly the most read book about China as per *Asian Wall Street*) and *Mao: the untold story* (written with husband Jon Halliday). Her latest book, *Empress Dowager Cixi: the concubine who launched modern China*, was the thrust of her presentation in Jaipur.

Well, that is all for now, but I hope to continue the feedback next month in a follow-up article.

Mervyn Davidowitz is a psychologist and lifestyle coach. Any feedback or comments can be directed to him at mervd@mweb.co.za



Afrikaanse kinder- en jeugboeke om van te kies en te keur

Dit gaan goed met die verkope van Afrikaanse kinder- en jeugboeke
deur Stanley Jonck

Daar is deesdae 'n wye verskeidenheid Afrikaanse titels om van te kies. Die grootste uitgewers hiervan is NB-Uitgewers en LAPA Uitgewers, met Protea Boekhuis ook prominent. Laasgenoemde vertaal heelwat oorsese kinderboeke en gee Suid-Afrikaanse kinders sodoende blootstelling aan die werk van bekroonde internasionale skrywers.

Ongelukkig sien 'n mens nie al hierdie boeke saam byeen in die boekwinkels nie. Die gemiddelde persoon is op hom- of haarself aangewese om uit te vind wat beskikbaar is. Ons is bevoorreg hier by die Wes-Kaapse Biblioteekdiens om bykans ál die nuwe kinder- en jeugboeke te sien wat uitgegee word en dit aan te koop vir openbare biblioteke in die Wes-Kaap.

Hier volg boeklyste van die uitstaande werk wat ons plaaslike skrywers die afgelope jare (2005-2014) gelewer het, sommige daarvan bekroon met literêre pryse. Ingesluit is ook oulike vertaalde boeke.

PRENTEBOEKE

Aspris-krokkedis / Theresa van Baalen; illustrasies deur Joan Rankin (LAPA, 2009)
Tienie Holloway Medalje vir Kleuterliteratuur (2012)
ATKV Kinderboek Toekenning, Voorleeskategorie 3-6: skrywer (2010)

Ben en die walvisse: 'n wonderbaarlike reis
/ Ingrid Mennen; illustrasies deur Irene Berg (Tafelberg, 2012)
MER Prys vir Kinderliteratuur (2013)

Haasmoles / Jaco Jacobs; illustrasies deur Maja Sereda (LAPA, 2011)
ATKV Kinderboektoekenning, Voorleeskategorie 3-6: skrywer (2012)

Hoekom praat grootmense so snaaks? / Keina Swart; illustrasies deur Maja Sereda (Protea Boekhuis, 2010)
ATKV Kinderboek Toekenning, Selfleeskategorie Graad 1-3: skrywer en illustreerder (2011)

In die land van Pamperslang / Linda Rode; illustrasies deur Johann Strauss (Human & Rousseau, 2013)
M.E.R. Prys vir Kinderliteratuur (2014)

Karla krullebol / Theresa van Baalen; illustrasies deur Chris Venter (LAPA, 2010)
ATKV Kinderboek Toekenning, Voorleeskategorie 3-6: skrywer en illustreerder (2011)

Net Sisi / Wendy Hartmann; illustrasies deur Joan Rankin; Afrikaans deur Philip de Vos (Human & Rousseau, 2010)
MER Prys vir Kinderliteratuur (2011)

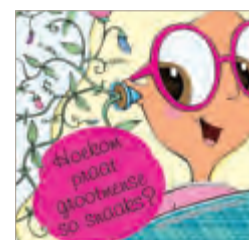
Reënboogfeetjie se spesiale dag / Annelize Bester; illustrasies deur Johann Strauss (Fantasi, [c.2009])
ATKV Kinderboek Toekenning, Voorleeskategorie 3-6: illustreerder (2010)

Sisi gaan skool toe en ander stories / Wendy Hartmann; illustrasies deur Joan Rankin; Afrikaans deur Linda Rode (Human & Rousseau, 2013)
MER Prys vir Kinderliteratuur (2014 kortlys)

Slaptyd, Matilda / Jaco Jacobs; illustrasies deur Zunica Joao (LAPA, 2011)
ATKV Kinderboek Toekenning, Voorleeskategorie 3-6: illustreerder (2012)

Waarvoor is seerowers bang? / Jaco Jacobs; illustrasies deur Chris Venter (Lapa, 2012)
ATKV Kinderboektoekenning, Voorleeskategorie 3-6: skrywer en illustreerder (2013)

Daar's 'n Diplodokus by die deur / Ruth Symons; illustrasies deur Aleksei Bitskoff; Afrikaans deur Kobus Geldenhuys (Human & Rousseau, 2014)





Daar's 'n Stegosaurus in die storie / Ruth Symons; illustrasies deur Aleksei Bitskoff; Afrikaans deur Kobus Geldenhuys (Human & Rousseau, 2014)

Daar's 'n T. Rex in die tuin / Ruth Symons; illustrasies deur Aleksei Bitskoff; Afrikaans deur Kobus Geldenhuys (Human & Rousseau, 2014)



Daar's 'n Trikeratops op die trampolien / Ruth Symons; illustrasies deur Aleksei Bitskoff; Afrikaans deur Kobus Geldenhuys (Human & Rousseau, 2014)

Die grilligerige toebroodjie / Gareth Edwards; illustrasies deur Hannah Shaw; uit Engels vertaal deur Shané Kleyn (Protea Boekhuis, 2014)



Groen ham en eiers / Dr Seuss; Afrikaanse beryming deur Leon Rousseau (Human & Rousseau, 2014)

Die groot boek van families / Mary Hoffman; illustrasies deur Ros Asquith; uit Engels vertaal deur Caren van Houwelingen (Protea Boekhuis, 2013)



Die groot boek van gevoelens / Mary Hoffman; illustrasies deur Ros Asquith; uit Engels vertaal deur Caren van Houwelingen (Protea Boekhuis, 2013)

Kris de Kat / Julia Donaldson; illustrasies deur Axel Scheffler; vertaal deur Philip de Vos (Protea Boekhuis, 2014)

My bed is my bed / Mij Kelly; illustrasies deur Mary McQuillan; Afrikaans deur Philip de Vos (Human & Rousseau, 2011)



My skatkis van stories en rympies: 'n wonderlike versameling van 145 klassieke stories en rympies vir kinders / oorvertel deur Nicola Baxter; vertaal deur Leon Rousseau en Wiesie Rousseau (Human & Rousseau, 2013)

Nog drukkies vir Dirk! / David Melling; Afrikaans deur Kobus Geldenhuys (Human & Rousseau, 2013)

O, die wêreld lê oop vir jou! / Dr Seuss; Afrikaanse beryming deur Leon Rousseau (Human & Rousseau, 2014)

Rower Rot / Julia Donaldson; illustrasies deur Axel Scheffler; vertaal deur Philip de Vos (Protea Boekhuis, 2014)

Stokman / Julia Donaldson; illustrasies deur Axel Scheffler; vertaal deur Philip de Vos (Protea Boekhuis, 2014)

Superwurm / Julia Donaldson; illustrasies deur Axel Scheffler; vertaal deur Philip de Vos (Protea Boekhuis, 2014)

Tjokkie / Julia Donaldson; illustrasies deur Axel Scheffler; vertaal deur Philip de Vos (Protea Boekhuis, 2014)

Die verdere avonture van Wilde Willemientjie / Riana Scheepers; illustrasies deur Vian Oelofsen (Tafelberg, 2009)

Wat is jy, Kartoffel? / Marga Jonker; illustrasies deur Alzette Prins (LAPA, 2010)

Zok / Julia Donaldson; illustrasies deur Axel Scheffler; vertaal deur Philip de Vos (Protea Boekhuis, 2014)



JEUGBOEKE

Agent Snoet en die Groen Genugtig / Francois Bloemhof; illustrasies deur Alistair Ackermann (LAPA, 2010) *ATKV Kinderboek Toekenning, Selfleeskategorie Graad 4-5: illustreerder (2011)*

Anna Atoom-reeks / Elizabeth Wasserman (Tafelberg) — Anna Atoom en die seerower se dolk (2011); Anna Atoom en die magnetiese meermin (2012); Anna Atoom en die digitale draak (2012) *Alba Bouwer Prys vir Kinderliteratuur (2013)*

Cowboy Koekemoer van die Klein Karoo (en die seerower van Watsenaam) / Henry Ferreira; illustrasies deur Alistair Ackermann (LAPA, 2012) *ATKV Kinderboek Toekenning, Selfleeskategorie Graad 1-3: illustreerder (2013)*





Grilbrigade / Fanie Viljoen; illustrasies deur Luan Serfontein (Human & Rousseau, 2011)
ATKV Kinderboek Toekenning, Selfleeskategorie Graad 4-5: skrywer (2012)

Harlekyn / Jaco Jacobs; illustrasies deur Diek Grobler (Tafelberg, 2010)
ATKV Kinderboek Toekenning, Selfleeskategorie Graad 4-5: skrywer (2011)

In die Nimmer-Immer-Bos / Linda Rode; illustrasies deur Fiona Moodie (Tafelberg, 2009)
Exclusive Books / IBBY SA Award for an Illustrated Children's Book (2012)
Alba Boucher Prys vir Kinderliteratuur (2010)
MER Prys vir Kinderliteratuur (2010)

Jannus en Kriek op die maan (*Die Dingesfabriek*-reeks) / Elizabeth Wasserman; illustrasies deur Astrid Castle (Tafelberg, 2013)
MER Prys vir Kinderliteratuur (2014 kortlys)

Kat in die pan vir die Fransman / Jelleke Wierenga; illustrasies deur Frans Groenewald (Maskew Miller Longman, 2010)
Maskew Miller Longman Literature Award (Children's stories) – Afrikaans (2010)

Kinderspeletjies (*'n Kas vol monsters*-reeks) / Jaco Jacobs; illustrasies deur Chris Venter (LAPA, 2012)
ATKV Kinderboek Toekenning, Selfleeskategorie Graad 1-3: skrywer (2013)

Klou: 'n superheld met kolle / Fanie Viljoen; illustrasies deur Karen Lilje (LAPA, 2011)
ATKV Kinderboek Toekenning, Selfleeskategorie Graad 1-3: skrywer en illustreerder (2012)

Middernagfees / Jaco Jacobs; illustrasies deur Chris Venter (LAPA, [c.2009])
ATKV Kinderboek Toekenning, Selfleeskategorie Graad 4-5 (2010)

Nina en die wacky hare / Elizb  van der Colff; illustrasies deur Chris Venter (Tafelberg, 2012)
ATKV Kinderboek Toekenning, Selfleeskategorie Graad 4-5: skrywer (2013)

Slym en die beker van geluk / Fanie Viljoen (LAPA, 2009)
ATKV Kinderboek Toekenning, Selfleeskategorie Graad 1-3 (2010)

Slym en die gogga-sirkus / Fanie Viljoen (LAPA, 2007)
ATKV Kinderboek Toekenning, Selfleeskategorie Graad 1-3 (2008)

Spookskip / Antoinette Diedericks; illustrasies deur Astrid Castle (Tafelberg, 2011)
ATKV Kinderboek Toekenning, Selfleeskategorie Graad 4-5: illustreerder (2012)

Willemien en die geel kat / Chris Riddell; Afrikaans deur Jaco Jacobs (LAPA, 2008)
Elsabe Steenberg Prys vir Vertaling (2009)
CP Hoogenhout Toekenning (2009)

Danda / Chris Barnard (Tafelberg, 2013, 3de uitgawe; 1ste uitgawe 1974)

Dagboek van 'n wimp-reeks (tans vier boeke in die reeks vertaal in Afrikaans)
Dagboek van 'n wimp – Roderick regeer / Jeff Kinney; vertaal deur Carina Diedericks-Hugo (Penguin S.A., 2013)

Eggo's in die Skimberge / Kobie Kr ger (Tafelberg, 2014)

Hoe om jou draak te tem-reeks (tans drie boeke in die reeks vertaal in Afrikaans)
Hoe om Drakonees te praat / Cressida Cowell; uit Engels vertaal deur Kobus Geldenhuys (Protea Boekhuis, 2014)

Jannus en Kriek krimp (*Die Dingesfabriek*-reeks) / Elizabeth Wasserman; illustrasies deur Astrid Castle (Tafelberg, 2014)

Jannus en Kriek onder die see (*Die Dingesfabriek*-reeks) / Elizabeth Wasserman; illustrasies deur Astrid Castle (Tafelberg, 2013)





'n Kameel, 'n sprinkaan en 'n vrot tamatie / Annelie Ferreira; illustrasies deur Sean Verster (Human & Rousseau, 2013)

Die rower Hotsenplots / Otfried Preussler; illustrasies deur FJ Tripp en Mathias Weber; uit Duits vertaal deur Amelia de Vaal (Protea Boekhuis, 2014, 2de uitg.)

Sandra se seepresente / Marion Drew; illustrasies deur Vian Oelofsen; Afrikaans deur Kobus Geldenhuys (Tafelberg, 2010)

Professor Fungus-reeks / Jaco Jacobs; illustrasies deur Johann Strauss (LAPA)

Slym en die towertapyt / Fanie Viljoen (LAPA, 2013)

Storieman omnibus-reeks / saamgestel deur Leon Rousseau (Human & Rousseau)
Die Storieman-reeks wat in die 1980s deur Leon Rousseau uitgegee is, is nou in nuwe omnibusse uitgegee. Ses daarvan is tans beskikbaar.

SuperBoetie! / Jaco Jacobs; illustrasies deur Chris Venter (LAPA, 2014)
Thomas@-reeks / Carina Diedericks-Hugo (LAPA, 2011).
Aan die einde van 2013 was daar reeds

nege titels in hierdie baie gewilde reeks uitgegee.

Zackie Mostert-reeks / Jaco Jacobs; illustrasies deur Alex van Houwelingen (LAPA)

Wannie van die woonstel / Annie MG Schmidt; illustrasies deur Fiep Westendorp; uit Nederlands vertaal deur Amelia de Vaal (Protea Boekhuis, 2013)

BOEKE VIR JONGER TIENERS

Al die meisies hou van Divan Louw / Tania Brink (Lapa, 2012)
ATKV Kinderboek Toekenning, Selfleeskategorie Graad 6-7 (2013)

Amper Einstein / Christien Nesor (Tafelberg, 2013)
MER Prys vir Jeugromans (2014 kortlys)

Dit vat guts / Annelie Ferreira (Human & Rousseau, 2013)
MER Prys vir Jeugromans (2014 kortlys)

My hart is vol graffiti / Tania Brink (LAPA, 2011)
ATKV Kinderboek Toekenning, Selfleeskategorie Graad 6-7 (2012)

Nova: die begin / Fanie Viljoen (LAPA, 2010)
ATKV Kinderboek Toekenning, Selfleeskategorie Graad 6-7 (2011)

Oor 'n motorfiets, 'n zombieflek en lang getalle wat deur elf gedeel kan word / Jaco Jacobs (LAPA, 2013)
Hierdie boek ding tans mee teen 'n indrukwekkende lys internasionale skrywers in verskeie tale om die nuut gestigte Found In Translation Toekenning. Die toonaangewende Britse literêre agentskap Rights People, wat kinderboeke wêreldwyd verteenwoordig, het dié kompetisie geloods met die oog daarop om belowende internasionale fiksie vir kinders te vind wat nie oorspronklik in Engels verskyn het nie, en dit deur vertaling en internasionale verteenwoordiging aan 'n breër gehoor bekend te stel.

Perfek / Jaco Jacobs (LAPA, 2009)
ATKV Kinderboek Toekenning, Selfleeskategorie Graad 6-7 (2010)

Willem Poprok / Derick van der Walt (Tafelberg, 2010)
Scheepers Prys vir Jeuglektuur (2013)
MER Prys vir Jeugromans (2011)
Sanlam Prys vir Jeuglektuur – Silwer (2009)

As jy 'n ster sien verskiet / Maya Fowler (Tafelberg, 2011)





Blou sjokolade / Christien Nesor (LAPA, 2011)

Bloujaar / Keina Swart (Protea Boekhuis, 2014)

Boela van die blouwater / Chris Barnard (Protea Boekhuis, 2012, 2de uitgawe; 1ste uitgawe 1962)

Brigadier en die raaiselponie / Marga Jonker (Tafelberg, 2014)

Kondensmelk / Christien Nesor (LAPA, 2009)

Koshuiskoffie / Christien Nesor (LAPA, 2010)

Meisies se dinge & ...-reeks (tans tien boeke in die reeks vertaal in Afrikaans)

Meisies se dinge & skroeiwarm somers / Cathy Hopkins; vertaler, Helena Goosen (Malan Media, 2011)

My eerste soen en ander dinge wat jou uit die bloute kan tref / Tania Brink (LAPA, 2013)

My hart is vol graffiti / Tania Brink (LAPA, 2011)

Nova-reeks / Fanie Viljoen (LAPA) – Vuurdoop (2011); Bloedbroers (2012); Sterreloper (2013); Eindspel (2014)

Onder water / Martie Preller (LAPA, 2013)

Rocksusters / Christien Nesor (LAPA, 2012)

Seesand, sonbrille en smokkelaars / Nerine Ahlers en Alet Steenkamp (LAPA, 2008)

Die skat van Carlos da Costa / Rudi Venter (Human & Rousseau, 2010)

Sonder Chocolate Charlie / Marga Jonker (Tafelberg, 2013)

Die vierletterwoord / Nelia Engelbrecht (Tafelberg, 2013)

Vis & tjips / Jaco Jacobs (LAPA, 2013)

BOEKE VIR OUER TIENERS

Betower / Fanie Viljoen (LAPA, 2012)
LAPA Jeugromankompetisie (2011)

Een teen Adamastor / Francois Verster (Maskew Miller Longman, 2013)
Maskew Miller Longman Literature Award – Afrikaans (2013)

Ek was hier / Nanette van Rooyen (LAPA, 2012)
LAPA Jeugromankompetisie (2011)

Hoopvol / Derick van der Walt (Tafelberg, 2012)
Sanlam Prys vir Jeuglektuur – Silver (2011)
ATKV Kinderboek Toekenning, Selfleeskategorie Graad 8-10 (2013)

Leeus met letsels / Fanie Viljoen (Human & Rousseau, 2012)
IBBY SA Honor List – one of the three South African nominees (2014)

Liefde is ... / Nerine Ahlers en Alet Steenkamp (LAPA, 2010)
ATKV Kinderboek Toekenning, Selfleeskategorie Graad 8-10 (2011)

Lien se lankstaanskoene / Derick van der Walt (Tafelberg, 2008)
MER Prys vir Jeugromans (2009)
Sanlam Prys vir Jeuglektuur – Goud (2007)

Om op eiers te dans / Maya Fowler (Maskew Miller Longman, 2011)
Maskew Miller Longman Literature Award (Children's stories) – Afrikaans (2011)

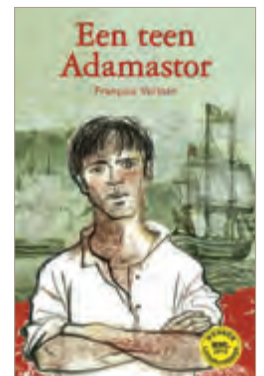
Onderwêreld / Fanie Viljoen (Tafelberg, 2008)
Sanlam Prys vir Jeuglektuur – Silver (2007)

Pandora se boks / Nelia Engelbrecht (Tafelberg, 2009)
ATKV Kinderboektoekenning, Selfleeskategorie Graad 8-10 (2010)
Scheepers Prys vir Jeuglektuur (2010)

Permanente ink / Carina Diedericks-Hugo (LAPA, 2011)
ATKV Kinderboektoekenning, Selfleeskategorie Graad 8-10 (2012)
Naaswenner – LAPA Jeugromankompetisie (2011)

Tot siens, koning Arthur / Annelie Ferreira (Tafelberg, 2012)
MER Prys vir Jeugliteratuur (2013)
Sanlam Prys vir Jeuglektuur – Goud (2011)

Doelskop / Spike T Adams; illustrasies deur Jade; Afrikaans deur Jaco Jacobs (LAPA, 2010)





Ratels / Leon van Nierop (Human & Rousseau, 2013)

Spring / Fanie Viljoen (LAPA, 2013)

Stefan slaan terug: 'n ware verhaal / Hendrick Bergh (Lux Verbi, 2006)

Suurlemoen! / Jaco Jacobs (LAPA, 2007)

Die verdrinking van Josua van Eden / Carina Diedericks-Hugo (Umuzi, 2008)

Virus / Jaco Jacobs (LAPA, 2009)
Nie-fiksie bekroon met die Elsabe Steenberg Prys vir Vertaling (2012)

Die lewe en werke van kabouters / Wil Huygen; illustrasies deur Rien Poortvliet; in Afrikaans vertaal deur Amelia de Vaal (Protea Boekhuis, 2010)

Die oproep van die kabouters / Wil Huygen; illustrasies deur Rien Poortvliet; in Afrikaans vertaal deur Amelia de Vaal (Protea Boekhuis, 2010)

KINDERRYMPIEBOEKE

Die teddiebeerbus en ander rympies / Jaco Jacobs; illustrasies deur Karen Ahlschläger (LAPA, 2008)

My boetie dink hy's Batman en ander rympies / Jaco Jacobs; illustrasies deur Chris Venter (LAPA, 2010)

Nuwe kinderverseboek / saamgestel deur Riana Scheepers en

Suzette Kotzé-Myburgh; illustrasies deur Maja Sereda, Tamsin Hinrichsen en Dale Blankenaar (Tafelberg, 2009)

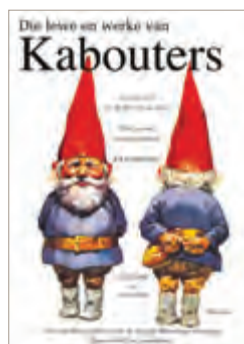
Wurms met tamatiesous, en ander lawwe rympies / Jaco Jacobs; illustrasies deur Jaco Jacobs en Andrelise Meiring (LAPA, 2005)

Alba Boucher Prys vir Kinderliteratuur (2007)
CP Hoogenhout Toekenning (2007)

Hierdie boeke is almal beskikbaar vir uitleen by openbare biblioteke in die Wes-Kaap. Indien u dit egter wil aanskaf, kan dit by die meeste toonaangewende boekhandelaars in Suid-Afrika aangekoop of bestel word. Kyk gerus ook op die volgende webtuistes:

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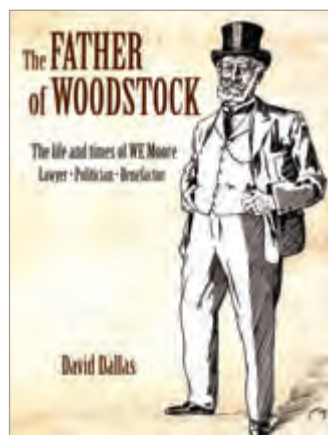


ADULT NON-FICTION VOLWASSE VAKLEKTUUR

DALLAS, David

The father of Woodstock: the life and times of WE Moore – lawyer, politician, benefactor.- David Dallas, 2014.

The author is the great-grandson of William Edward Moore, a prominent citizen of Cape Town during the late 19th and early years of the 20th century. William Edward Moore was the driving force in the development of the tiny hamlet of Papendorp which



would later become the municipality of Woodstock. Not only was he to become its first mayor, but he was also involved in the founding of local schools, an old-age home and the Woodstock Presbyterian Church. This book offers an informative look at the early settlement history of the Cape up to the early years of the 20th century, while discussing the activities and achievements of William Moore within the context of the development of Woodstock and that of

Cape Town. This fascinating account of a pioneer of early Cape history is enhanced by a good selection of archival photographs which further adds to its appeal. EB

HAT taal- en feitegids / redakteurs en samestellers: Fred Pheiffer, Jana Luther.- Pearson, 2013.

'Die nuwe moet-hê-boek om jou taalgebruik op te knap, jou algemene kennis uit te brei, jou te vergewis van feite, spelling van vreemde plek- en eiename na te gaan, kinders met skooltake te help. Hierdie uitstekende gids bestaan uit twee dele. Die taalgids het antwoorde op taalprobleme, knaende verwarrings en mistastings en gee leiding oor woordgebruik. Dié afdeling is hoofsaaklik die werk van die kundige Tom McLachlan, oudvoorsitter van die SA Akademie vir Wetenskap en Kuns se Taalkommissie, en 'n man wat al met die slimste taaloplossings te voorskyn gekom het. Dis 'n uitstekende samevatting van die meeste probleme waarmee mense worstel en waarvoor jy nie 'n antwoord in 'n harde breekwoordeboek gaan kry nie. Die feitegids is fassinerend met sowat 6,000 ensiklopediese artikels of brokkies wat 'n omvattende verskeidenheid mense dek, historiese gebeurtenisse, lande en wetenswaardighede.



Ingesluit is KR-kodes wat jy met jou selfoon skandeer om addisionele inligting, oudio-, video- en beeldmateriaal op die internet en HAT se webblad te ontsluit. Bykans elke land van die wêreld is opgeneem – historiese gebeurtenisse, belangrike persone, plekke, klassieke en populêre musiek, literatuur, die beeldende kunste, argitektuur, teater, rolprente, mitologie, godsdiens, sport, en meer. 'n Gewigtige lys medewerkers het die gids saamgestel. Dis sowaar 'n nuttige gids wat in elke huis hoort waar daar mondelings en opstelde geskryf moet word en in enige werkomgewing waar mense ernstig is oor die regte woord en feit.'

(www.hatwoordeboek.co.za; www.rapport.co.za/weekliks)

HORSLEY, Pea

The animal communicator's guide: through life, loss and love.- Hay House, 2014.

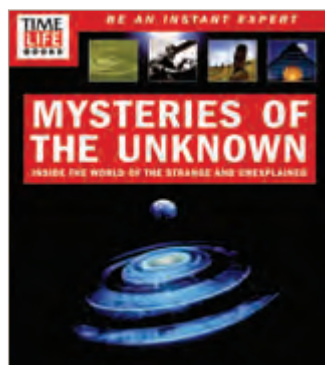
Pea Horsley is the UK's most highly regarded animal communicator as well as an internationally renowned workshop facilitator. She sets out to answer questions that many animal lovers have sought answers to such as 'What happens to animals when they die?' Now, for the first time, the author shares a selection of ground-breaking true stories which reveal animals' thoughts and feelings on life, death and life after death. By being made aware of their 'views', readers are better equipped to understand that animals too are spiritual beings and guides, and that we are all connected in the spiritual world. This title is geared for pet owners who have to say goodbye to a loved pet and who are faced with these many questions. The author sets out to provide comforting answers, both from her moving account of losing Morgan, her pet beagle, and from the many pets that she has met and communicated with, both before and after their deaths. These inspirational tales will not only comfort pet owners who have lost a beloved pet, but will also uplift them in a positive manner. EB



Mysteries of the unknown: inside the world of the strange and unexplained.- Time-Life Int., 2014.

The book covers some of the universe's strangest phenomena, probing their origins, history, plausibility, and influence on our culture. Although these real-life stories and amazing facts can be unsettling, its purpose is to stimulate the imagination and make the reader more aware of the mysteries that have baffled mankind over time. It is very accessible with plenty of well-chosen illustrations and information columns filled with some amazing facts. An especially unusual bit of information was the similarity between people with rabies and vampires. The information, in general, is brief and to the point, serving

more as an interesting beginner introduction. If the reader needs more depth, he will be encouraged to search elsewhere for further information regarding some of the strangest and most questioned events covered here. This is just a light escapist read and is attractively presented in the appealing *Time-Life* manner. EB



ROLAND, Paul

The Nazi files: chilling case studies of the perverted personalities behind the Third Reich.- Arcturus, 2014.

This well-illustrated title offers fascinating psychological profiles of 22 leading Nazis and their most devoted disciples, revealing their individual characters in a fresh and accessible way. The first attempt to understand the minds of the Nazi leadership came in the period following the end of the war in 1945. The



Allied prosecution hoped to learn, via a few defendants willing to submit to a series of psychological tests, what made ordinary men commit such unspeakable crimes. They proved that there is no such thing as the typical Nazi personality or mind-set. Nazis were, on the whole, very common personality types who simply could not resist the primal urge to exercise unconstrained power over others. These brief biographies are based

on information extracted from the extensive files that were kept on almost everybody within the Third Reich. Rare archival photographs further add to the appeal of the brisk and pacy script. An informative and intriguing read. EB

VAN WYK, Ben-Erik

Culinary herbs & spices of the world.- Briza, 2014.

Ben-Erik van Wyk, Professor of Botany at the University of Johannesburg, is a well-known local figure and the author of a number of popular books: *People's plants*, *Medicinal plants of South Africa*, *Poisonous plants*, *Food plants of the world*, and many others. This new one is a reference book 'aimed at providing a broad bird's eye view of all or most of the commercially relevant culinary herbs and spices of the world. It's not a recipe book but a quick reference guide to the physical appearance, correct names, botany, geographical origin, history, cultivation, harvesting, culinary uses and flavour chemistry of more than 120 different herbs and spices from all the well-known culinary traditions of the world.' (Author's preface)

'Entries in this comprehensive encyclopedia...' cover herbs

and spices from all around the globe and with a huge variety of uses. Introductory material offers an overview by country as well as an accounting of herbs and spices by type, for example, salad herbs, condiments, et cetera. The main body of the book lists plants in alphabetical order by scientific name, though common names are found easily enough in the vast index. Each entry offers the various names of the plant, descriptions, history, growing



techniques, culinary uses, chemical composition, notes, and a list of references. Covering from bay (*laurus nobilis*) or paprika (*capsicum annuum*) to black currant (*ribes nigrum*), leeks (*allium fistulosum*), and lettuce (*lactuca sativa*), the material is accompanied by full-colour photographs of the plants and of related products. Verdict: This beautiful, thorough, well-written and -researched text will be sought after in any public or academic library reference collection as well as be of interest to chefs, gardeners, lovers of food, culinary adventurers, and anyone who enjoys a good encyclopedia.' (*Library Journal*)

ADULT FICTION

VOLWASSE VERHALENDE LEKTUUR

ANKER, Willem

Buy's: 'n grensroman.- Kwela, 2014.

'Coenraad de Buys is in 1761 gebore en het die grootste deel van sy lewe anderkant die grens van die ou Kaapkolonie deurgebring. Daar het hy olifante gejag, vee gesteel, swart vroue getrou en skoor gesoek met die gepoeierde laventelhane in die verafgeleë Kasteel. Die Britte het hom as die gevaarlikste man in Afrika beskou — omdat hy 'n leier was van die rebelse Boere van Graaff-Reinet, maar veral omdat hy 'n ruk getroud was



met Yese, koning-ma van die Xhosa... Willem Anker [se]... briljante hervertelling [stel]... Buy's in 'n meer moderne lig... Sy boek is 'n grensroman, die Afrikaanse ekwivalent van die postmoderne cowboys en Indiane-stories van die Amerikaner Cormac McCarthy. Ons ontmoet Coenraad in die Langkloof, op die dag van sy pa se afsterwe. Die seuntjie word onder 'n suster se bewaring geplaas. Hy kom nie met sy swaer klaar nie, vat sy

voorlaaier en vlug die woesteny in. Twintig jaar daarna slaag die Kaapse owerhede daarin om Buys huis toe te lok met 'n vrystelling. Hy sukkel om tussen die ordentlikes asem te haal en keer in 1814 terug na die wildernis. Sy kruit raak op, sy perde vrek, en die Basters besluit hulle kan sonder hom klaarkom. In Anker se weergawe kom Buys eindelijk tot niet êrens in die hedendaagse Limpopo, waar hy in die bos rondkruip terwyl rondloper-honde sy vlees verslind... as dit Anker se doel was om mites te ondermyn slaag hy daarin. Soos Ingrid Winterbach op die omslag sê: "Ek haal my hoed af vir wat Willem Anker hier regkry."

"Met hierdie grootse tema en geweldig baie gegewens, goed nagevors, skep Willem Anker 'n roman wat sy plek langs die werklik groot Afrikaanse romans kan inneem. Kortom, dit is 'n kragtoer..." (www.netwerk24.com; www.litnet.co.za)

CAMPBELL, Carol

'n Huis vir Ester / uit die Engels vertaal deur Kirby van der Merwe.- Umuzi, 2014.

'Net soos met *Karretjiemense*... is hierdie nuwe boek [deur Carol Campbell] ook deur Kirby van der Merwe uit Engels vertaal. Weereens is dit 'n kragtoer. Hy het hom so goed van sy taak gekwyt, die woorde voel soet en sag soos malvalekkers in jou mond. Die karakters praat so aards en hartlik en voel so eg. Jy wil reguit die pad vat Oudtshoorn toe, waar die boek afspeel, en lang gedagtewisselinge om die konkavuur gaan aanknoop.

Nietemin, dit is 'n storie wat bitter brutaal is en kliphard teen die hart slaan... Ester Gelderblom, die hoofkarakter in hierdie boek, en haar vriendin Katjie wag op 'n huis, 'n leefbare skuiling. Hulle verteenwoordig miljoene ontheemde mense in Suid-Afrika... Ester en Katjie smag nie na 'n kaartehuis nie, maar na 'n klein standvastige tuiste. Hoe klein ook al... Twee lang dekades wag hulle langdurig, gedienstig en geduldig in die koue en hitte van die Klein-Karoo... Hulle tree aan by die munisipaliteitskantore jaar ná jaar net om seker te maak hul name is op die lys, maar deur korrupsie wat soos kanker versprei het, is dit nutteloos. Geld onder die tafel, seksuele gunste aan amptenare, en siedaar, hulle moet sien hoe ander mense by húl nuwe plekke intrek. Druipstert moet hulle terug na hul sinkplaathokkies (mêtjiebokkies) met stink longdrops, groen brommers en vernederings... Maar hierdie verhaal is nie net een van swaarkry en terugslae nie, nee, want so maklik kry niemand vir Ester Gelderblom onder nie. Boonop is sy 'n uitkyk-antie, 'n vrou van formaat. Daar is altyd hoop. En soos die flapteks sê: "'n Huis vir Ester' is 'n verhaal oor gierigheid en mag en die stryd om geregtigheid wanneer goeie mense besluit genoeg is genoeg.'" In Engels beskikbaar as *Esther's house*.

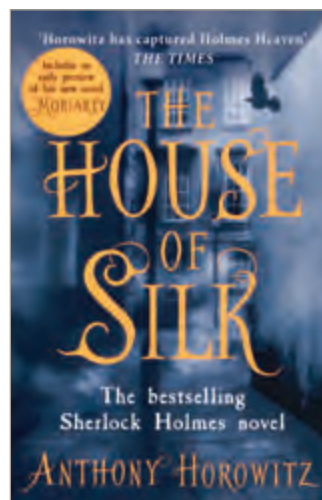
(*Rapport Weekliks*)



HOROWITZ, Anthony

The house of silk.- Orion, 2014.

Horowitz's novel is the first Sherlock Holmes addition to have been written with the endorsement of the Conan Doyle estate. He is associated with the acclaimed *Foyle's War* TV series and is the author of the bestselling Alex Rider YA novels. The story opens in 1908 with a retired Dr Watson laying pen to paper a final time to recount the most scandalous case of Holmes's career. The dark and sombre plot plunges Holmes and Dr Watson



into the dark underbelly of Victorian London in search of a powerful secret society known as the House of Silk, the mere mention of which sparks fear at the highest levels of the British government. The detective's probe overlaps with a murder case linked to the stalking of an art dealer by an Irish-American thug bent on revenge. Horowitz recreates Conan Doyle's style effectively and has clearly spent a long time ensuring the novel is of the highest quality. He captures the atmosphere of Victorian

London wonderfully, and has taken Holmes's world and subtly recreated it for a modern audience. This is an excellent addition to the Holmes canon and will appeal to both long-time Sherlock Holmes fans and newbies. EB

HUMPHREYS, CC

Plague.- Century, 2014.

Plague takes you on a thrilling and bloody adventure set against the backdrop of 17th century London. After a bloody battle between the Parliamentarians and Royalists, the execution of Charles I, and the death of Oliver Cromwell, King Charles II has come out of exile and reclaimed the throne. While many are still celebrating The Restoration, people are dying by the hundreds each day. The plague is sweeping across London and in the midst of all the chaos, a serial murderer is roaming the streets. The story is related through the eyes of a traumatised veteran-turned-highwayman, a determined thief-taker, and a troubled actress lured into a fanatic's deadly obsession. Humphreys brings to bear all his dramatic skills on this compelling tale of mayhem and murder. Highly believable and interesting characters add depth to the



story. The twist as to the identity of the murderer is nicely timed to further add to the story. This vivid and suspenseful new novel will appeal to fans of historical fiction and crime, and is the first in an exciting and dark Restoration crime mystery trilogy. EB

KARSTEN, Chris

Die respektable meneer Hartsliëf.- Human, 2014.

'Chris Karsten is op volle vaart. Sy jongste spanningsroman... is pure adrenalien... tong-in-die-kies en dodelik spannend. Die Hartsliëf- en Lerm-kindere, neefs en niggies, is deur hul ouers versaak, of wees gelaat, en word deur hul Antie Engel grootgemaak. Sy het 'n ruim hart, 'n groot skof en 'n sopkombuis in Brixton. Hulle is 'n kleurvolle spulletjie. Die meneer Hartsliëf van die titel, Eli, is die hoof van die troppie: honger, ambisieus, syfervaardig, jonk en presentabel. Hy woon intussen in Sandton waar hy vir 'n beleggingsmaatskappy werk. Hy het sy jeugliefde, Dot, versaak vir die baas se spandabelrige dogter, die streng Wanda. Sy klee hom in Italiaanse handelsmerke, koop vir hom peperduur naskeermiddel en sorg vir sonstrepe in sy hare. Sy broer, Basie, se koplose lyk word in 'n sloot langs die pad aangetref nadat hy dwaaslik met Stella, die gunstelingminnares van die Roemeense nagklubeienaar Bogdan Petrescu, kaperjool. Nou moet die familie laer span... Die Lerm-kindere is Boela die blokman, Moks die kok (maer en gay met 'n purper Mohikaanse haredos en daggakoekies). Dan is daar Sampie, die klein mens — hy wil g'n 'n dwerg wees nie — en die beeldskone Lottie. Die polisie en veral die geleerde luitenant Kosile, wat hoog en laag uit Sherlock Holmes aanhaal, is blasé oor Basie se onthoofding en die dossier word vinnig koud. Eli en sy kontakte moet self leidrade opvolg. . . Moks, die sjef, moet Stella se luukse restaurant infiltrer om inligting te bekom. Hierdie roman spog met 'n booswig waarin 'n mens jou tande kan slaan — 'n man van substansie. Lood, die loodgieter wat Petrescu se vuilwerk doen, is 'n komplekse karakter met sy fedora, sy pynlik-kloppende knie en sy liefde vir jazz... Hy voel g'n duit vir sy slagoffers nie... Mens verloor jou in Karsten se wêreld waar skobbejakke onnoembare wreedhede pleeg, maar hul innerlike dialoog in uitnemende Afrikaans voer. 'n Mens verlekter jou in sy geil verbeelding en verstommende taalvaardigheid.' (www.netwerk24.com)



wees waar sy is nie. Haar susterskind, Melinda, is bekommerd, veral omdat daar tekens in die huis is dat Erta onderbreek is. Maar van Erta is daar geen spoor nie. Melinda huur 'n private speurder, Barrie Barnard, om na haar tante te soek. Hy is 'n middeljarige afgetrede polisieman wat met depressie sukkel, want dit gaan nie so goed met sy onderneming nie en hy en sy vrou is besig om uitmekaar te dryf. Die verhaal word deur twee vertellers vertel: Erta en Barrie. Erta vertel haar lewensverhaal met terugflitse en lewer kommentaar op die soektog. Barrie vertel hoe die ondersoek verloop en wat hy alles uitvind. Dit is 'n knap tegniek wat 'n volledige en getekstureerde portret van die dorp en sy mense skilder. Die vertelling is baie helder en die tempo en struktuur maak die roman baie filmies... Die roman volg baie van die tradisies van die tradisionele speurroman... Troskie sinspeel op 'n mitiese konteks: 'n verbeelde dorp genaamd Allesverloren, die inwoners wat die doodsondes verteenwoordig en dus tipes is eerder as individue. Sy lewer kommentaar op 'n groter gemeenskap, die wit mense van Suid-Afrika, en die skade en onreg van apartheid wat in die naam van Christendom so liefdeloos was en steeds is. Dat hoogmoed tot 'n val kom. Oor die groot gaping tussen ryk en arm. Maar sy raak nie prekerig of voorspelbaar nie. Erta is 'n nooi Visser, gebore in die onderdorp. Hulle is brandarm, met 'n alkoholista en 'n ma wat doen wat sy moet om haar kinders te voed, selfs haar liggaam verkoop. Die Visser-vroue, veral Erta, is beeldskoon. Haar oë is verskillende kleure en dus word sy van kleins af met agterdog bejeën. Sy trou met een van die dorp se ryk seuns, Jan van Tonder. Hy is feitlik onmiddellik spyt. Hy skaam hom vir haar herkoms. Dis asof sy hom verlei of getoor het. Die inwoners brandmerk haar later as 'n heks. . . Dis 'n heerlike, onderhoudende en bevredigende leeservaring wat Troskie vestig as een van die voorste kontemporêre skrywers in Afrikaans.' (*Rapport Weekliks*)

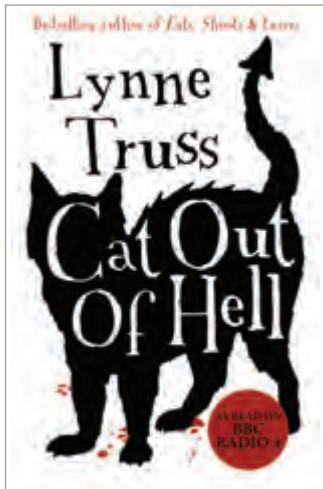
TROSKIE, Anchien

Vermis op Allesverloren.- Kwela, 2014.

'Dinge is nie pluis op Allesverloren nie. Een van die dorp se bekendste en berugste inwoners, Erta van Tonder, word vermis. In haar jonger dae het sy gereeld kaalvoet en ure lank alleen in die veld gaan dwaal, maar sy het opgehou daarmee. Dit kan nie

TRUSS, Lynne
Cat out of hell.- Arrow, 2014.
 Cat out of hell is a comic and chilling tale about a widower and a supernatural cat. Alec, a retired librarian, has recently been widowed. He heads off to a coastal village in North Norfolk with his small dog Watson in search of peace. There he starts to make his way through a package of papers and recordings given to him by a colleague. These concern the experiences of an individual known as Wiggy, who claims to have encountered not only a talking cat, but an evil, murderous, devil-worshipping talking cat who is part of a feline conspiracy spanning centuries. It is very difficult to write a review of this book without spoiling the story as it is framed as a mystery. What will be clear though, is that you can expect to meet at least one talking cat, a charmer called





Roger, who just happens to be immortal, and a whole cast of sometimes rather funny characters who come together to take the reader through this simply unusual story. The humour is dry, uniquely British in flavour, and the end result is a pretty dark, if hilarious, mystery with many, many surprising twists. This is a compelling read and although a bit tongue-in-cheek, it has a touch of horror and a little weirdness on the side. It is nicely summed up in the *Sunday Argus* review of 23 March 2014 (p19): 'Full

of trademark dry Truss humour and lovely literary references, this book has some unforgettably gory bits, too. You may never look at a cat in the same way again.' EB

YOUNG ADULT FICTION JONG VOLWASSE VERHALENDE LEKTUUR

KEKEZWA, Sipho R

Ndizigwaze ngowam! - Tafelberg, 2014.

Ibali eli lingabafana amabini ababengabahlobo, uXola Yedwa noNdoda Maqhinga. uXola uphinda ibanga lethoba ngelixesha ugxa wakhe wasiyeka kudala isikolo. Ubomi bukaXola bunamaginixinxixi, kuba unina wakhe walishiya eli eselusana uXola, kwanyazeleka umakhulu wakhe athabathe uxanduva lokumkhulisa kuba kaloku uyise wakhe naye wayengavuki ndawo. Bezibakhona nentsuku apho ebethi alale engakhange ase nto emlonjeni andisathethi ngemali yokuzonwabisa nabahlobo bakhe ibingekho kwaphela. Kowu usizana olungumakhulu wakhe ebesiwa evuka xa kufikelela kwizinto zesikolo kuba kaloku kuye ebeyixabisile imfundo. Ebeye athi naxa ebuya esikolweni umzukulwana wakhe afune ukuqonda ngezifundo zakhe. NoXola ke kwelakhe icala ebezama ukungamdanisi uninakhulu wakhe, esebenza ngokuzimisela kwizifundo zakhe. Zezimeko kanye ke ezimenze uXola nogxa wakhe bapheke qhinga limbi. Bagqiba ekubeni ngeentsuku zendodla naxakufa inyanga uXola angayi esikolweni, baqala umkhuba wokujika imali zabantu



okanye bajike amakhadi ebhanka. Nobu ubomi khangе bubelula kuba baphuma nodlolwazana. Eli bali lichaphazela ibiba yokukhula kwabantwana ingakumbi xa bekhetha idlela ezingazobasa ndawo. Amathala eencwadi ayakuthi aluthakazelele olu hlobo lwebali lujolise kulutsha olusakhulayo, nditsho nkqu uqweqwe lo ncwadi luyakuthi luwutsale umdla kumfundi. NNG

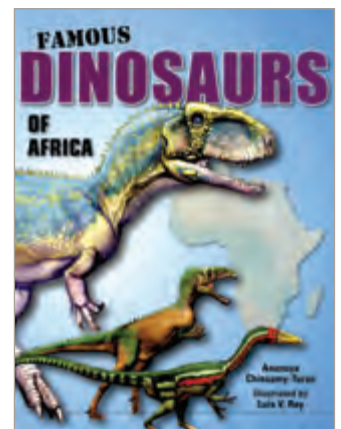
JUVENILE NON-FICTION JEUGVAKLEKTUUR

CHINSAMY-TURAN, Anusuya

Famous dinosaurs of Africa. - Struik, 2014.

The Palaeontological Society of Southern Africa webpage featured a review of *Famous dinosaurs of Africa*, the first children's book from distinguished scientist and paleobiologist

Anusuya Chinsamy-Turan and illustrated by Luis V Rey: 'The book is written for children, but has a broad appeal to anyone interested in learning more about dinosaurs – more specifically African dinosaurs, that are in no way less magnificent or intriguing than their better-known cousins. Fossils of dinosaurs have been discovered across the African continent, ranging from such diverse locations as the sandstone flats of the Karoo to the plains of Kenya,



contributing significantly to the field of paleontology. Short, informative, chapters feature 26 of Africa's best-known dinosaur species. Details on where they were found, their nature, size and diet as well as the meaning of their scientific names are given. The featured dinosaurs are brought to life by the vivid illustrations of full-time paleo-artist Luis V Rey, whose digital paintings of dinosaurs have appeared in many publications worldwide. Luis is an illustrator, painter, sculptor and author who lives and works in London. His work has been featured in exhibitions in the USA and the UK. *Famous dinosaurs of Africa* also includes four simple hands-on projects...'

JUVENILE FICTION JEUGLEKTUUR

Clark, Emma Chichester

Alice through the looking-glass / based on the original story by Lewis Carroll.- HarperCollins, 2014.

This is a wonderful picture-book adaptation of Lewis Carroll's *Alice through the looking glass* by the award-winning and respected author/illustrator Emma Chichester Clark. It is

the sequel to *Alice in Wonderland*, where Alice goes through the mirror above the mantelpiece into a magical world where everything's back to front, everyone behaves strangely and nothing is quite what it seems — at least not for long. She meets characters such as the Red Queen, Tweedledum and Tweedledee, Humpty Dumpty, the White and Red Knights and the White King. The story has been pared down and retold but retains the whimsy and charm of the original. It is really Clark's beautiful and lively colour illustrations that give this version its appeal. We also have the companion book in stock, Clark's adaptation of *Alice in Wonderland*. Both are highly recommended. SCG



FINN, Mary

No stars at the circus.- Walker Bks., 2014.

No stars at the circus is set in Paris during World War II and its young protagonist, Jonas Alber, is Jewish, although his family is not religious. He is ten years old and spends much of the book's time in hiding, briefly with a family, then with Prof, his mother's former music teacher. This story is vividly told via his notebooks which he writes while hiding in the attic of the elderly music teacher's house during the six months following the round-up of



Jews in Paris on 16 July 1942. In his notebook Jonas writes about his present life in the attic, as well as the past, in which the circumstances of his rescue are revealed. He mentions his Italian friends at the circus and the family he greatly misses, while being unaware of the atrocities happening around him and the rest of Europe. He thinks that his parents have been sent off 'to work' and is extremely worried about his little sister, Nadia, who is deaf. This concern eventually influences him to step outside in the hope

of finding out where she is, setting off a chain of events. As the story is aimed at young children and told at their level, it is neither scary nor sad. This is a well-written and touching story that certainly grips the reader. EB

GEORGE, Jean Craighead and MINOR Wendell
The last polar bear.- Harper, 2009.

'George attempts to bring home the plight of the polar bear due to global warming and climate change. The text is simple, with only two or three sentences per page. Tigluk sees a polar bear approaching from his window, and he goes out to meet it. He comes face to face with the animal, who seems to be asking him

to follow it. The child and his grandmother repair the sealskin kayak that has been damaged by floating garbage and head off to find the bear. Instead they find a cub nestled on one of the



few remaining ice floes. They name him Pilluk, which means "to survive", and return with him to their village. "Our town will feed Pilluk, the last of the polar bears, and show him how to live in a warming world." There is a problem here in terms of the unlikelihood of this scenario — there are no details as to how the people are going to approach teaching the cub.

Minor's exquisite watercolours are riveting, however, and capture the beauty (and chill) of the frozen landscape with panache, and children will be drawn to the book by the endearing picture of the cub on the cover. The story can perhaps serve as a vehicle for introducing the subject of global warming, but, in and of itself, it raises more questions than it answers.' (*School Library Journal*)

KLASSEN, Jon

This is not my hat.- Walker Bks., 2014.

Klassen is an award-winning Canadian illustrator, but this is only the second picture book which he has both written and illustrated — and what a fabulous book it is. His first, *I want my hat back*, was a multi-award-winner and a bestseller and this new picture-book has already won a number of awards including both the prestigious Kate Greenaway and Caldecott Medals. It's a 'wryly humorous and cautionary fish story' (*School Library Journal*) about a little fish who steals a hat from a big fish and thinks he'll get off scot-free. The text is simple, narrated by the unrepentant little fish as he swims from left to right across the pages, and the artwork, with its dark palette of browns and black, is simple too — but oh so cleverly put together. Klassen's pictures don't simply illustrate the story, they tell part of the story. *This is not my hat* is one of the best picture books I've seen in a while, and there's no surprise in all the accolades it has received. Highly recommended. SCG



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

- EB Erich Buchhaus
- SCG Sabrina Gosling
- NNG Nomonde Ngqoba



Utshaba loncwadi lwabantsundu

Ingxoxo ngemiba echaphazela ukupapashwa kweencwadi zeelwimi zabantsundu, nguXolisa Tshongolo

Abapapashi bamadolo-nzima ukupapasha uncwadi lweelwimi zabantsundu, bakhala ngelokuba aluthengwa. Luthi ukuze lube nethuba elihle lokupapasheka kube kanti loo ncwadi inamathuba amahle okungena kwezemfundo, apho ithi ithengwe ngobuninzi khona. Kungenjalo zithengwa ngamathala eencwadi kuphela.

Oku ke kulubeka engozini yokuba lunqongophale nangaphezu kokuba lunqongophele uncwadi lwabantsundu. Umba wokungathengwa kwalo, ingakumbi ngabaninilo, **ngumba ombolo-mbini**. Okokuqala **sisimo sezoqoqosho** nesilunyina kanobomi uluntu oluntsundu kwizinto elinokuchitha imali kuzo. Esi simo senze ukuba iincwadi zabantsundu zinqabe sele zifunwa yiloo mbinana isimo sayo sezoqoqosho sivumayo ukuba luthenge iincwadi, kunqabe kwaivenkile zeencwadi kwiindawo zabantsundu. Kufuneka bahambe umgama omde ukufumana ivenkile yeencwadi, bathi sele befikile bangayifumani loo ncwadi bayifunayo, kufuneka i-odwe. Oku ke kuthethe ukuba umthengi uya kuchitha ngaphezulu kwexabiso lencwadi elimisiweyo ukufumana incwadi yesiXhosa ngenxa yeendleeko zokuhamba nezoku-oda.

Okwesibini ke **yinkcubeko yokufunda**. Kuluntu olumnyama imfundo ifike bumini neembacu, ayikho kwimvelo yabantu abantsundu. Yonke ke into engeyomveli yohlanga kufuneka kusetyenzwe nzima ukuyibethelela ukuze yamkeleke ngokupheleleyo. Imfundo le ke, ngelishwa, yenye yezinto ezingekamkeleki ngokupheleleyo kuluntu olumnyama. Isizathu soku ke kukuba ize nezinto ezininzi ezinyeha imvelo yomntu ontsundu, nto leyo iyenze yanetyheneba kuluntu oluntsundu. Umzekelo obinisa ukungamkeleki ngokupheleleyo kwemfundo ngulowo wokuthi xa lunomsindo ochaphazela urhulumente nolawulo lutshise izikolo namathala eencwadi. Mininzi ke imizekelo esinokuyibalula, nesezimbalini. Kodwa bona abantu abeza nemfundo soze ubabone betshisa izikolo zabo. Ukungabi namveli yokufunda kwabantu abantsundu ke kukuchaphazela kakubi ukuthengwa kweencwadi zabo. Umntu uthi sele imvumela imeko ukuba angayithenga incwadi xa eyifuna, enokuba sele i-odwa na, suka akhethe ukuthenga iCD okanye iDVD, kuba ingoma nembadu zizinto zabo ngemvelo. Ukungabi namveli yokufunda kudala ukuba uncwadi lwalo luxhomekeke ekuthengweni lisebe lezemfundo nangamathala eencwadi kuphela, ngokungafaniyo nolwesiBhulu nolwesiNgesi.

Urhulumente unendima enkulu amele kuyenza ngalo mba. Urhulumente unoxanduva lokukhusela wonke ummi welizwe lakhe kwakunye nezinto ezibenza abantu belizwe elo bazive

besekhaya. Indlela angenelela ngayo urhulumente kule minyaka idlulileyo ayilusebenzeli uncwadi lwabantsundu. Urhulumente wamaBhulu ukuthatha kwawo iintambo kumaNgesi waguqulela phantse lonke uncwadi oludingekayo kwisiBhulu, ze ngaloo ndlela isiBhulu sazuzana nokuba lulwimi lwezoqoqosho, uphuhliso, urhwebelwano noshishino. Lo urhulumente umiyo ukhethe ukwenza maphulo wambi nahlulakalayo ukuwenza alusebenzele uncwadi lwabantsundu. Izibonelelo-mali namaqumrhu ophuhliso loncwadi agutyungelwe lurhwaphilizo, ubuqhophololo nobuqhitala.

Le mingeni neentshaba zophuhliso loncwadi lwabantsundu ifuna ukuliwa kwangabantu abantsundu. Loo mbinana yoluntu oluntsundu ikuqondayo **ukubaluleka koncwadi kulwimi nakuphuhliso lwesizwe** kumele iluthathele kuyo uxanduva lokulukhusela nokuluphuhlisa. Isizwe esintsundu asinakusoloko siphila kukukhongozwa ngurhulumente ongenayo le mbilini ihluphekayo kukugokeka koncwadi lwabantsundu. Indlu entsundu ebenethamsanqa lokuba kwiqela elidla izambane leponti mayiqalise iinkqubo zokuxhaswa ngemali ukubhalwa nokupapashwa koncwadi lwabantsundu. **Xa kukho isibonelelo-mali sokupapashwa kwezi ncwadi namaxabiso azo aza kufikeleleka nakubantu abamkela imivuzo ephantsi**. Oku kuya kuvula imiba nemixholo ekubhalwa ngayo ngababhali abantsundu, basuke ekubhaleleni ezemfundo kuphela koko babhalele noluntu ngokubanzi, sitsho sibone neemagazini namabali achaphazela imo-ntlalo yanamhlanje ngeelwimi zabantsundu. **Xa lukho ngobuninzi uncwadi kuya kwanda nokufundwa kwalo utsho ukhule nomdla wokuthengwa kwalo, sibe nesizwe esifundayo**.

Ngamafutshane ke, kule mihla yemfundo, ukuze isizwe siphuhle kufuneka sibe noncwadi oludingekayo ukwenza oko, kungenjalo olo hlanga luya kuphila kukhongozwa unaphakade kanaphakade, kuba yonke into yenziwa ngoncwadi. Ugokeko loncwadi lugokeko lolwimi, ugokeko lolwimi lugokeko lwesizwe.

English synopsis

A discussion on challenges facing publication of African languages books by commercial publishers. Factors affecting this and possible solutions and models that could see an increase in publication of these books by commercial publishers, including increasing the readership status of published material are suggested.

Xolisa Tshongolo, Owenu kuluncwadi lwesiXhosa



The Lavender Hill Mob

A discussion of the Michael Balcon and Ealing Studio Company (Part 1)

by Robert Moulton

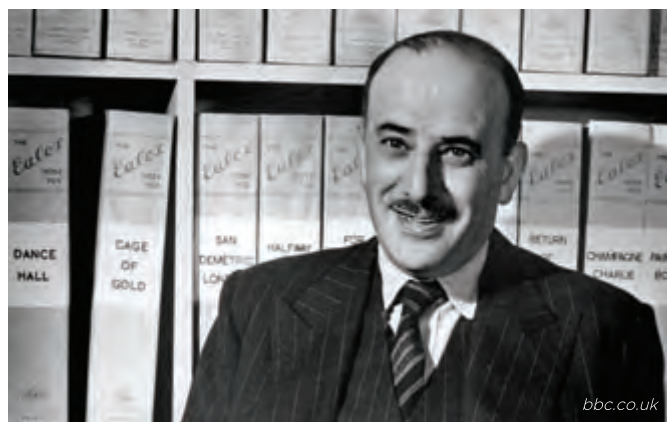
Many of you can probably remember this image — a huge gong in front of a black curtain is about to be struck by an impressively muscular man clad in tight shorts — the iconic introduction to a British film released through the Rank Organisation, the largest British film production company that owned many studios in Britain.

This article is about one such studio — Ealing — that made many memorable films and in particular, its famous comedies in and around the late 1940s to the mid-1950s. They really have been the blueprint for British film up to the present day.

Ealing started off as early as 1902 with producer Will Barker, but it was a very small studio that was left to its own devices in North London. In 1931 Basil Dean, a theatre impresario with ambitions for the film industry, took over the studio and made land available at Ealing Green in West London for the first British sound studio to be set up among the glass houses. Dean basically carried over his theatre productions to the screen and he aimed for the commercial market by releasing the very popular Lancashire stars of the time, Gracie Fields and George Formby. Despite the popularity of these films the studio was struggling by the late 30s and Dean gave up the struggle to survive. This brought the respected Michael Balcon to Ealing. At this stage the studio was called Associated Talking Pictures or ATP for short. Balcon changed the name to Ealing, the area where they were situated in North London.

He had a very different plan for the studio. Together with Alexander Korda and J Arthur Rank, he was known, in British terms, as a movie mogul. But unlike the other two, Balcon did not look like a flamboyant Hollywood producer. At Ealing he would produce British films that were not mere copies of Hollywood films and British and foreign audiences would recognise them as such. Balcon loved film as an artistic as well as a commercial medium, but admired the artistic side to films more.

Britain had already established itself as a leader in the documentary film world through the films of the Empire Marketing Board film unit (Balcon was there for a short period) and the GPO film unit. This group of filmmakers was much influenced by the Soviet classics of the 1920s.



Michael Balcon

Balcon was a keen admirer of the realistic style of the Russians, a style which incorporated a sense of poetry in the films. The films of Paul Rotha, Basil Wright, Harry Watt and above all Humphrey Jennings, created a vision Balcon wanted to include in his feature films. Showing adaptability, Balcon produced the Jesse Matthews musicals as well as the Will Hay and Graham Moffett comedies, both much loved by the British public.



A poster for *San Demetrio London* (1943)



A scene from *Passport to Pimlico* (1949)

Early in his career he had established himself at a number of film studios. At Gainsborough Pictures he was really making his mark. While there, he helped to make a number of the early Alfred Hitchcock films. Gainsborough was one of the most successful studios in the UK in the 1930s. He was not so successful at Gaumont-British, and his experience there encouraged him to try to be independent and produce the films he always wanted to do.

Balcon was noted for his round-table discussions with his stable of actors, writers, directors, editors, et cetera. He encouraged debate amongst literally everyone in the studio, despite a somewhat stiff headmasterly approach, as he believed that a 'family' atmosphere would produce more positive results. At the table would be filmmakers such as Charles Crichton, Robert Hamer, Basil Dearden, Charles Frend, Harry Watt, Alexander Mackendrick, Henry Cornelius and Alberto Cavalcanti, all of whom were to make considerable contributions to British cinema during the following years. He had only a few writers but TEB Clarke, Angus McPhail and John Dighton were known as the directors. Balcon was loyal to his staff but expected loyalty in return. Failing this, one would be left out in the cold pretty quickly!

During the Second World War the documentary style that Balcon so admired from the GPO film unit was very evident. Apart from films for entertainment, Ealing produced a number of informative films for the public to cope with life during the war.

Britons from all walks of life were made to feel they were part of the war and this message was evident in their feature films. It was propaganda, but it was respected. Stories of collective will in the face of adversity made the Ealing films during the war years stand out.

Charles Frend made two excellent films during the war: *The Foreman Went to France* (1942) and best of all, *San Demetrio London* (1943), noticeable for its realistic documentary style. When the war ended this style of filmmaking continued during the reconstruction of Britain. Ealing did not avoid showing the reality of the damage the war had caused.

When *Hue and Cry* was released in 1947, the public noticed the location shots in the bombed out East End of London and the Docklands. This struck a chord with them. The film's heroes are a group of working class boys who stumble on an organised crime setup and devise a code from a magazine that they are reading. It is quirky, slightly anarchic and funny. The film writer, TEB Clarke, and the director, Charles Crichton, made what is regarded as the first Ealing Studio comedy classic.

Clarke then teamed up with Cape Town-born Henry Cornelius to produce a brilliant satire called *Passport to Pimlico*. Clarke, a former policeman, honed in on the dissatisfaction of the British with a system of coupons, rationing, austerity, rules and regulations and being subscribed to by a bureaucratic government. The film starts with a funeral wreath with a clothing coupon inside it with a caption saying 'In memory of'. We are introduced to the characters and a street in Pimlico, London, an unfashionable place. A kid's prank leads to the discovery of a treasure and in the inquest that follows the Pimlico residents discover they are actually citizens of Burgundy and not England. The film satirises the government and human nature in general with one of the consequences of the inquest being that residents declare independence from England! It also raises questions about liberty. The character of Stanley Holloway wants to establish a swimming pool for the area, but is always voted down by a committee. In the 'independent state' he gets his pool by 'stealing' water from England.

Stanley Holloway leads the people (which includes great character actors like Hermione Baddeley, Raymond Huntley, John Slater and Margaret Rutherford) in the struggle against stuffy Whitehall civil servants (Naunton Wayne and Basil Radford). There is a scene where the boys watch a Gaumont Movietone news item where some Pimlico residents are being interviewed, some of whom are their parents! The ending is sharp and sudden. Pimlico is reunited with England and, after a very hot summer, it pours with torrential rain during the ceremony.

Pimlico was released in 1949 — the same year Ealing released two other comedy gems. Mackendrick, an American born Scot, together with Angus McPhail made *Whisky Galore*, based on the novel by Compton Mackenzie. This was set on an island off the north west coast of Scotland. Set in war time, a ship runs aground and carries a vast amount of whisky bound for London.

The islanders had unwillingly, due to rationing, been enduring a ban on whisky. On discovering the whisky the islanders try to smuggle the cargo to the Island. Frustrating them is London's representative, Captain Wagget (Basil Radford) who wants the cargo to return to London. The struggle between these two groups leads to great hilarity, but while those in Whitehall were the targets of the humour in *Pimlico*, rascal islanders are the amiable heroes this time. It is craftily written, directed with a keen eye and acted out by a great cast of actors. The setting, for once, was not London, but the themes were the same as in *Pimlico*.

The third film that year was directed by Robert Hamer, who released the excellent thriller *It always rains on Sunday* for Ealing Studios the year before. Unlike the others it was not contemporary, but was set in the Edwardian era. *Kind hearts and coronets* was considerably darker in tone than the other two classics of 1949. It has a subtle, dry touch with exquisite screenplay by Hamer and John Dighton and is regarded as one of the very best films the British have ever made.



Alec Guinness in *Kind hearts and coronets* (1949)



A poster for *The Lavender Hill mob* (1951)

Dennis Price is a man who has been swindled out of his aristocratic inheritance by a mean family of aristocrats who reject Price's mother for marrying outside the class system. She dies from illness brought upon by poverty and Price swears and plots revenge. The D'Ascoyne family, all seven of them — including Lady Agatha — are played by Alec Guinness. This was a cinematic breakthrough for Guinness, who was then a renowned theatre actor. After this film he became one of British cinema's greatest actors.

After taking out the entire family, Price becomes the duke but is arrested for a murder he did not commit. He falls foul of a gold-digging friend whom he has known since childhood and was in love with for years, Sybilla (Joan Greenwood), who implicates him in the one murder. Facing execution, he recounts his story in his will but as he is about to go the gallows, he gets a reprieve and his freedom thanks to Sybilla. But this is not a kind act, it is an act of blackmail, for by not exposing Price, Sybilla can also claim the inheritance by marrying Price. To make matters worse, Price is in love with the widow of one of the D'Ascoynes (Valerie Hobson). Outside the prison gates both women wait for him. He has unfortunately left his confession of his real murder behind in prison! This dark, dry, gently anarchic film was very bold. The hero is ruthless, but charming. Some of the D'Ascoyne family are blameless, others are not. It is a comic masterpiece and superbly understated.

Balcon had achieved his aim of establishing a true British identity. The comedy, now Ealing's most revered product, had a formula with the central theme being the underdog triumphing — but not always winning — over the rigid establishment. Clarke was the master of these scenarios.

In 1951 he teamed up with Crichton to make *The Lavender Hill mob*, a typical comedy, with Alec Guinness, Stanley Holloway, Sid James, Alfie Bass and John Gregson.

The film starts in a club in Rio where Guinness recounts his story to what appears to be a journalist. He is an honest, but unambitious bank clerk who delivers gold bullion to the Bank of England and who has dreams of being wealthy. By chance a craftsman who makes Eiffel Tower replicas in lead (Holloway), moves into his apartment building. A plan is hatched to make gold statues instead and the two agree to rob the gold bullion van. They hire James and Bass, two burglars, to help them. In spite of much planning the robbery does not go according to plan, but they still pull it off. In the process Guinness becomes a national hero and is offered a promotion at his work. The policeman John Gregson creeps up on the robbers as he probes the robbery. Things go wrong when a case of the golden Eiffel Tower replicas are mistakenly on sale at the Eiffel Tower. In an attempt to get the replicas back, the plan goes terribly wrong and after a zany police car chase only Guinness gets away — or so we think — as after he completes his story, he is led off with handcuffs. This film won an Oscar for Clarke for best screenplay.

In 1951 Guinness, along with Greenwood and Cecil Parker, starred in a film directed by Mackendrick called *The man in the white suit* written by Mackendrick, Dighton and Roger MacDougall. It is very similar in style to the previous films with the setting being different — this time it's set in Lancashire, the heart of the textile industry. Guinness is Sydney, a quiet but



Promotional artwork for *Genevieve* (1953)

determined inventor who is about to discover a fabric that can't get dirty. After disregarding factory rules Stratton is caught out, but when he pulls off his invention, the factory owner, Parker, is excited at first, only to be called in by the textile barons and being told that his invention could be ruinous. They try to buy him off, but he refuses. The mill owners have surprising support from the trade unions as they too see this invention as a threat to them. A quite delightful and thought-provoking satire on the difficult management of labour relations in Britain. Guinness's Stratton gives a wonderful performance as a kind but naïve inventor whose idea of a better world through his invention is pulled apart by people with narrow-vested interests.

Mackendrick teamed up again with Guinness in *The ladykillers* (1955) where he leads a group of thieves planning a big robbery. Guinness rents a room in a home belonging to the redoubtable old lady (Katie Johnson), who is a regular visitor to the police station with her many complaints which the station staff ignore politely. The old lady discovers that Guinness and his friends are not part of a string quartet as they claim and in the ensuing drama the gang (which includes Cecil Parker, Herbert Lom and Peter Sellers) turns on itself as they can't bring themselves to eliminate the old lady and in fact wipe themselves out with nobody being the wiser. Like *Kind hearts and coronets* the humour is on the dark, but subtle side.

Ealing's last great comedy was the 1953 hit *Genevieve*, directed by Cornelius with a script by the American William Rose (who also wrote *The ladykillers*). This film made a big star out of Kenneth More. He teams up here with John Gregson and they portray two old chums who go on an annual vintage care race from London to Brighton. Their friendship becomes strained when they become overcompetitive and it all gets out of hand. Along for the ride are the partners (Dinah Sheridan and Kay Kendall) who endure, reluctantly, the ridiculous rivalry.

This was one of the most successful and most loved British films of the 50s. The vintage cars were in themselves stars of the film and it is often flighted on TV stations today. Ealing had moved to colour as seen in both *The ladykillers* and *Genevieve*. The location that these films were shot in are still in evidence, but by now Britain looked different as the country was changing.

The characters in *Genevieve* were affluent, where in earlier films they were merely getting by. Changes were on the cards for Ealing as the studio's fortunes took a sharp dip.

By the mid-1950s their films were not achieving much success at the box office, despite the success of *Genevieve*. Worse still, the long standing distribution deal with Rank broke down which put the studio in financial trouble. As a result the studio had to be sold to the BBC. Balcon himself resigned in 1955 and Ealing Studio closed down in 1959.

Ealing had made some of the most memorable British films of all time. Balcon's stated aim of creating a British style of filmmaking was achieved at this largely independent studio. It was never one of the giants of British studios in terms of commercial impact, but many people saw, admired and loved their films, particularly the comedies for which they were best known and in which many famous British actors starred. Mention should also be made of the contribution of the character actors. It is worth noting that John Cleese teamed up with Crichton to make the 1989 classic *A fish called Wanda* which is very much like an Ealing comedy.

Balcon is one of British cinema's most important personalities. His contribution is massive, not only in comedy, but in other genres as well where Balcon's documentary style was apparent in feature films. I will cover that in my next article.

Note: Public libraries have a lot of information on British cinema with plenty of books on film stars, directors, et cetera. There is also a book on Balcon and Ealing. 'British cinema' is easy to research and the British Film Institute has a wonderful site called screenonline.org.uk. I highly recommend this to anyone who wants to find out more about British films and TV.

Robert Moulton is a librarian at Wynberg Public Library



Disaster management, **book making** and **book repair workshop**

An action plan to deal with damaged books

by Marianne Elliott

How well are you prepared to avoid disasters in your library and do you have an action plan to deal with damaged books if disaster should strike? Wet books can be saved if you act quickly and follow a well-arranged procedure, including keeping a list of contact numbers, materials needed for drying and packaging, et cetera. Did you know that one can freeze books (retarding mould growth) until one gets the opportunity to dry them properly?

These matters were addressed in an excellent film (available from the National Library), shown by Dale Zietsman from National Library. Delegates each received a manual that covered topics such as cleaning books and shelves, climate control, pest management, a recommended disaster management plan,

repairing books and the salvage of wet books. Useful contact details of service providers and recommended products were included as well.

A wind tunnel was demonstrated — the best way to dry wet books. Two bricks are placed on the opposite ends of a table and a cardboard placed against them, so that a tunnel is formed underneath. The books are placed in the tunnel — standing upright and fanned open, or flat (when too big). Fans at the two open sides provide ventilation.

Master bookbinder George Wentzel showed the delegates (who ranged from public libraries, school libraries, NGOs, some higher education institutions and a few independent members from the public) how to make a book and then

how to mend books. Zietsman assisted him as they first demonstrated each step and then assisted participants to put it into practice. Each participant received a basic toolkit and the necessary paper/board to make an A5-size hardcover book. The correct stitching (and knots used), glueing, measuring and attaching method of a cover were taught. Participants were advised on which weight board, types of paper/cloth and glue are the most appropriate for specific parts of the book. The title, *SLYSIG Bookmaking Workshop September 2014*, was embossed in goldblocking on the covers provided. (Participants each had a turn to try goldblocking as well, using gold foil.) Each delegate proudly showed off the book they made afterwards, hardly able to believe that such a professional result could be achieved so easily!

Wentzel also demonstrated how to make a book cover with rounded corners and bevelled edges. He made a ringbinder file, which looked much more durable and attractive than the ones bought



George Wentzel taught the delegates how to make and mend books



A participant proudly displaying her book

in stationery shops. The print on the wrapping paper featured shelves filled with books, and when glued to the cover, it made an appropriate file for a librarian's desk.

Once one understands how a book is made, one has a better understanding of how to mend books. Participants received advice on how to mend damaged/broken books, for example, a ringbound book with a loose cover, or a sewn book that had come apart in sections at the spine. Sandpaper is best for cleaning the dirty sides of a book (clamped between two cardboard sheets) and grated rubber can clean a dirty page when the rubber pieces are rubbed with one's finger. The correct way to mend torn pages was also demonstrated – not with magic tape, but with document repair tape!

The Western Cape SLYSIG Committee organised this event which was held at the spacious Open Learning Centre of Crawford Campus, College of Cape Town. The workshop started at 08h00 and lasted until 16h30. Righardt le Roux from PRAESA handed out charters on children's literacy rights to librarians and people interested in children. Mugs



Presenters Dale Zietsman (left) and George Wentzel (right) with the wind tunnel, consisting of a bent cardboard and supported by bricks



Seen here are some participants with the books they made

from LIASA with the slogan, *Ask a librarian*, were handed out as spot prizes. Dry Force (a disaster management company) sponsored participants' stationery and sponsorship from the Department of Arts and Culture made it possible for community librarians not supported by City Libraries, to attend. Each participant's experience was confirmed with a signed certificate of attendance.

Wentzel normally presents workshops over two days, covering leather work as well. As many librarians were at the LIASA conference, it is hoped that the next workshop could be extended to two days for a more in-depth session on book mending!

Marianne Elliott is the chairperson of the Western Province SLYSIG Committee and the Open Learning Centre coordinator at False Bay College, Fish Hoek Campus



My pappie se spook

Klassieke tekste in Afrikaans deur Daniël Hugo



Die graad van kulturele sofistiekasie wat 'n taal bereik het, word dikwels gemeet aan die beskikbaarheid in vertaalde vorm van klassieke tekste uit die wêreldletterkunde. In die Christelik-Westerse konteks word dan in die eerste plek gedink aan die Bybel. Dit was inderdaad ook van die heel begin af 'n belangrike prioriteit van die mense (soos Arnoldus Pannevis en SJ du Toit) wat Afrikaans as standaardtaal wou vestig. Met die verskyning van die volledige

Afrikaanse Bybel in 1933 is die belangrikste hoeksteen van Standaardafrikaans gelê. EP du Plessis verduidelik: 'Die vertalers se eerste taak was om eenstemmigheid oor die Afrikaanse idioom en spelling te bereik, en hul uiteindelige vertaling was min of meer die eerste omvattende "naslaanwerk" vir sulke kwessies.'

Die epiese gedigte die *Ilias* en die *Odusseia* van Homeros uit die negende eeu voor Christus word beskou as die begin van die Griekse, en daarom ook van die Westerse, letterkunde. Hierdie twee werke het onderskeidelik in 1954 en 1963 in 'n Afrikaanse prosa-vertaling deur JPJ van Rensburg verskyn. Van Rensburg was 'n professor in Grieks aan die Universiteit van Stellenbosch en hy het ook dramas van Sophokles, Euripides en Aristophanes in Afrikaans vertaal. Sy letterlike vertaling van Homeros se lang, adjektiefryke sinne beweeg nogal moeisam vir die moderne leser, maar dit bly 'n monument in die Afrikaanse vertaaltradisie.

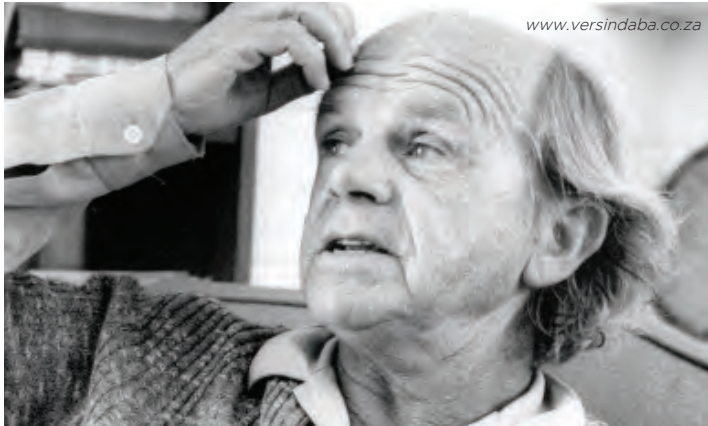
Die jongste poging om langasem-Homeros Afrikaans te laat praat, is dié van die teoloog en digter Cas Vos. In 2014 het sy *Fragmente uit die Ilias* verskyn, pragtig uitgegee deur Protea Boekhuis. Vos se vertaling rym plek-plek — iets wat uiteraard nie in die klassieke Griekse teks voorkom nie — en veroorsaak 'n hinderlike stylbreuk.

NA Blanckenberg het klassieke tekste uit die Latynse letterkunde vir Afrikaanse lesers toeganklik gemaak met sy vertalings van Vergilius se *Bucolica* en *Georgica* as *Landelike poësie* (1975) en Aeneïs as *Van wapens en 'n man* (1980). In 2002 verskyn

nog 'n Latynse teks, die *Encomium Moriae* van die sestende-eeuse Nederlandse teoloog Desiderius Erasmus, in Afrikaans as *Tot lof van dwaasheid*. Erasmus se klassieke Latyn is deur prof JL de Villiers in keurige Afrikaans omgesit.

Sekerlik die plesierigste vertaling van 'n klassieke teks is die filosoof Marthinus Versfeld se verwerking van Plato se *Die symposium, of, Die drinkparty*. Daarin word vertel hoe 'n klomp vriende saamkom aan huis van die dramaturg Agathon ter viering van 'n prys wat hy gewen het. Die beroemdste gas by dié partytjie is Sokrates. En waaroor praat die drinkebroers dwarsdeur die nag? Die liefde! En toe die hane begin kraai, is nog net Agathon, Aristophanes en Sokrates wakker: 'Hulle was uit 'n groot kom aan die drink en Sokrates was nog aan't praat.' Danksy Versfeld se vertaling weerklank Sokrates se stem ná 2,500 jaar klokhelder in Afrikaans.

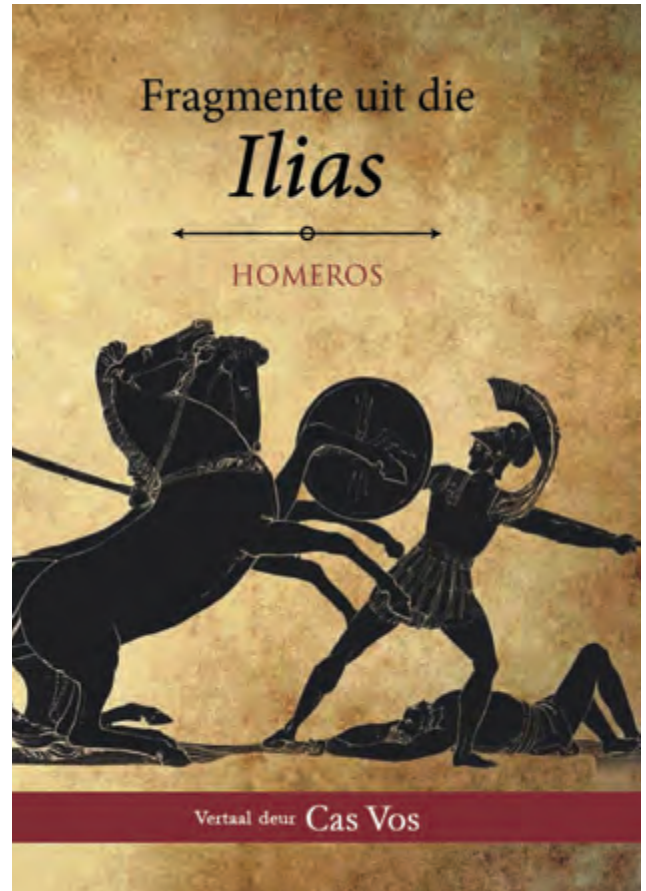
Dante Alighieri se *La divina commedia* uit die dertiende eeu is waarskynlik die belangrikste digwerk in die Christelike wêreld. Die Kaapstadse ginekoloog Dr Delamaine du Toit het *Die goddelike komedie* volledig in Afrikaans vertaal as *Die hel* (1990), *Purgatorium* (1998) en *Die paradys* (2002). Vir elkeen van hierdie vertalings, met uitgebreide aantekeninge en kommentaar, is Du Toit deur die Suid-Afrikaanse Akademie bekroon. Dante se ingewikkelde rymskema, die sogenaamde *terza rima* met sy 'kettingryme' *aba bcb cdc...*, het die meeste rymende vertalings in die wêreldletterkunde onleesbaar en onbetroubaar gemaak. Du Toit het hierdie stilistiese slagget vermy deur 'n



Uys Krige



Marthinus Versfeld



Cas Vos se *Fragmente uit die Ilias*

letterlike prosavertaling te maak. Die beroemde openingsreëls van Dante se *Inferno* klink nou só in Afrikaans: 'Halfpad deur die reis van ons lewe / het ek my in 'n donker woud bevind / waar ek die reguit pad byster geraak het.'

Saam met Homeros en Dante word Shakespeare altyd genoem as een van die grootste skrywers van alle tye. FIJ van Rensburg noem Shakespeare 'een van die groot vertaaltoetsstene' vir enige taal: elke literatuur probeer hom aan Shakespeare meet... Dit is vir sommige selfs 'n prestige-saak hoeveel *Hamlet*-vertalings 'n bepaalde literatuur besit.' Daar bestaan verskillende vertalings van Shakespeare se dramas in Afrikaans, maar die bestes is ongetwyfeld dié van Uys Krige. Hy is deur die Suid-Afrikaanse Akademie bekroon vir *Twaalfde nag* (1976) en *Koning Lear* (1971). Van Rensburg sonder ook André P Brink se vertaling van *Richard III* uit, maar

oordeel dan: 'Veral *Twaalfde nag* van Krige is 'n hoogtepunt in die Afrikaanse vertaalkuns, miskien dié hoogtepunt.' En dit is nie waar dat Krige, volgens 'n flou grapjas, 'my father's ghost' in *Hamlet* met 'my pappie se spook' vertaal het nie!

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Dr Daniël Hugo is 'n voormalige dosent asook redakteur van literêre programme. Hy is die ontvanger van talle toekennings in die uitsaaiewese asook vir prysgehalte vertalings van literêre werke.



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