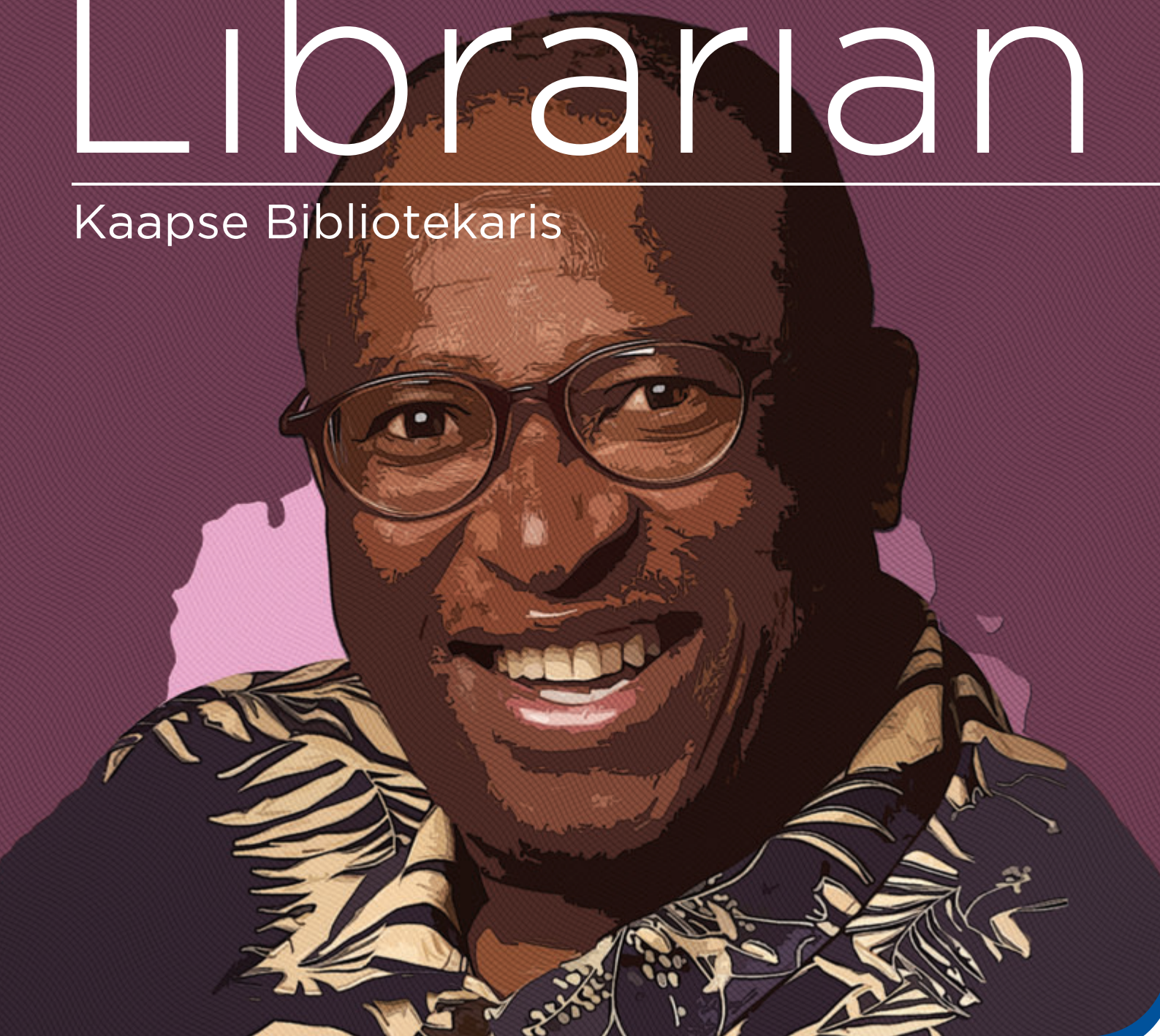


Cape Librarian

March/April 2016
Volume 60 | No. 2

Kaapse Bibliotekaris



Western Cape
Government

Cultural Affairs and Sport

BETTER TOGETHER.

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COVER | VOORBLAD

Our second in a series of male authors, Zakes Mda.

Die tweede in ons reeks oor manskrywers, Zakes Mda.



To know more than one language will always stand one in good stead. The famous Afrikaans author and poet, CJ Langenhoven, used to say: *Soveel tale as ek kan, soveel male is ek man* (loosely translated as the more languages one speaks the more effective the person). In the Central Reference Collection of the Western Cape Library Service we have a plethora of language courses available in the form of CDs and cassettes. Readers may be surprised to know that these various language courses do not only comprise the more modern and well-known languages such as French, Spanish, et cetera, but also some really unusual and less well-known ones. To learn more about what we have in stock,

turn to page 29 where correspondent Dalena le Roux gives a breakdown of the more exotic language courses available. And once you've actually made use of these, rush off to book your travel ticket...

For those who couldn't personally attend the annual *Woordfees* (word festival) in Stellenbosch this year, our roaming correspondent Francois Verster attended the event on our behalf and provides some interesting information on three well-known Afrikaans authors, viz Kerneels Breytenbach, Johan Bakkes and Koos Kombuis (page 17).

The crime novel has become one of the most popular genres around and gets prominent attention in this issue. Book Selector Stanley Jonck discusses crime fiction novels in Afrikaans and introduces some exciting new authors on the South African scene. In his article he also indicates which of these have been translated into English and other languages worldwide. So start making notes of these authors that I am sure many of you are not aware of and start reading!

Om meer as een taal magtig te wees is altyd nuttig. So het die bekende Afrikaanse skrywer en digter, CJ Langenhoven dan ook eens gesê: *Soveel tale as ek kan, soveel male is ek man*. In die Sentrale Naslaanafdeling van die Wes-Kaapse Biblioteekdiens is 'n groot verskeidenheid taalkursusse op CD's en kasette beskikbaar. Lesers sal dalk

verras wees om te weet dat dit nie net kursusse in die populêre tale soos Frans, Spaans, ensomeer is nie, maar ook in tale wat minder bekend is. Om meer hieroor uit te vind, blaai gerus na bladsy 29 waar Dalena le Roux, een van ons korrespondente, 'n lys verskaf van die meer eksotiese taalkursusse op ons rakke. En sodra u dan een van dié onder die knie het, bespreek onmiddellik 'n vliegkaartjie...

Vir diegene van ons lesers wat nie self vanjaar se *Woordfees* in Stellenbosch kon bywoon nie, het ons reisende korrespondent Francois Verster, namens die KB, etlike van die geleenthede bygewoon. Een van dié was onderhoude met skrywers Kerneels Breytenbach, Johan Bakkes en Koos Kombuis en op bladsy 17 vertel hy heerlike interessante oore oor die drie manne.

Misdaadfiksie is tans een van die mees populêre genres en kry prominente dekking in hierdie uitgawe. Boekkeurder Stanley Jonck bespreek Afrikaanse misdaadfiksie en stel lesers bekend aan 'n paar opwindende nuwe Afrikaanse skrywers. Hy dui ook aan watter van die skrywers se boeke tans in Engels en in ander tale vertaal en wêreldwyd versprei word. Maak gerus aantekeninge van hierdie minder- of onbekende skrywers waarvan u nie geweet het nie en begin lees!

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Indexed in | Geïndekseer in

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

Reproduction and printing | Reprodusie en drukwerk

Creda Press

© Library Service © Biblioteekdiens SA ISSN 0 008 5790

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

Redaksionele beleid

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

Die genot van kinderstories

Pappa vertel vir ons 'n storie, asseblief pappa deur Stefan Wehmeyer



Soms dink 'n mens terug en dan wonder jy hoekom jy dit so vanselfsprekend aanvaar dat jy van stories en kennis hou en kan lees en skryf. En dan onthou ek:

Pretoria, vroeg jare sestigs. Al vier kinders het klaar gebad, pajamas is aangetrek en nou lê hulle en wag vir storytyd. 'Pappa vertel vir ons 'n storie, asseblief pappa.' My pa het op 'n plaas grootgeword, so die meeste van sy stories het 'n natuurtema gehad. En so moes hy dan elke aand 'n nuwe drie beertjie-storie vertel.

Wel my drie beertjies. Laat ons regmaak vir vandag se storie.

Trek julle velskoene en lang kouse aan, 'n langmouhempie en sit 'n breërandhoed op. Die son is warm en ons moet ons teen die warm sonstrale beskerm. Hier is ook 'n paar toebroodjies in 'n plastiëksakkie, 'n appel, 'n piesang en 'n klein waterbottel vir julle rugsakke. Pappa vat ook sy groot waterbottel en wandelstok saam. Dalk is daar 'n lastige slang in die gras want ons gaan heeldag in die veld en berg hier agter ons huis stap.

Kom ons gee vir mamma 'n soentjie en dan stap ons.

Eers 'n ent met die voetpaadjie. Hier moet ons oplet vir pofadderslange waar hulle soms lê en wag vir 'n muis of rot om te vang of dalk 'n rondlopervoëltjie.

O! Maggies, daar lê een! Staan doodstil dat ek hom met die stok uit die pad kan stoot. Hulle beweeg stadig maar kan baie vinnig pik en is giftig.

Kyk daardie pragtige klein voëltjie daar op die suikerbosblom. Dit is 'n suikerbekkie en hy is besig om nektar uit die blom te suig. Die mannetjies voëltjies is helderkleurig en die wyfies vaal.

En kyk, daar is 'n massiewe groot rots langs die stroompie waar ons bietjie gaan rus en eet! Ons is gelukkig — kyk daardie groot gespikkelde duif wat nou net daar op die rots gaan sit het — dit is 'n massiewe kransduif. Ek het gehoop ons sal 'n grysbokkie ook sien. Maar dalk 'n volgende keer.

*Kom ons stap nou met 'n makliker pad huistoe. Julle het baie mooi gestap en ons doen dit weer volgende keer.**

En wanneer die drie-beertjie storieput leeg geword het, was daar dan altyd ander boeke waaruit hy stories kon lees.

So was daar dan *Oom Attie se Slaaptydstories*. Dit was 'n reeks van vyf bundels, vol stories. Ek onthou nog die rooi boekies met die helder omslae wat later verweer en afgeval het. Ek sien vandag dat die temas van die stories alles so 'mooi' en onskuldig was.

Die Skatkis was 'n reeks van groot boeke in folio formaat en het 'n hele rak beslaan in ons gang se boekrak. Die reeks het bestaan uit stories oor die wêreld in Afrikaans. Veral die een met rympies en sprokies was my gunsteling. Stories van kinders van vreemde wêrelddele was nie so interessant nie. Opwindende stories was maar soos dié van die gans en die goue eier en rympies soos dié oor die stoomtrein:

*Sakke pakke sakke pakke
ek dink ek kan
Sakke pakke sout en peper,
gee my stoom dan loop ek beter
Ek kan, ek wil ek kan ek wil.*

Aangrypend vir my as 'n kind was die Huppelboekies van WO Kuhne.

In die middel van die wêreld in die middel van 'n vlei, het 'n vrolike knapie by sy oupa gebly. Sy naam was Huppel.

My verbeelding is vasgevang deur woorde en karakters soos krom en skeef, haak en steek, Fiefman en Diefman, Vlak-Floors en die Wilde Wolman.



In die sestigerjare het ons sonder TV grootgeword, want TV was mos 'n euwel wat Suid-Afrika permanent in die verderf sou indryf. Ons vermaak was maar die Afrikaanse radiostasie. En met groot afwagting het ons elke oggend tjoepstil by die radio gaan sit en wag vir die kinderprogram, *Siembamba*, om te begin. Dis dan hier waar ek Liewe Heksie ontmoet het en die karakters soos Blommie, Koning Rose-*whatever*, die Gifappeltjies en ou Griet, die perd, in my verbeelding lewendig geword het. Elke week was daar 'n verjaarsdagtreintjie en dan kon al die ou verjaarsdagmaatjies saamry. Daar was 'n rooi waentjie, 'n geel waentjie en nog ander kleure. Het ook maar altyd tevergeefs gewag vir my naam om genoem te word ... maar dis o.k., ek het dit geniet om saam te ry.

My verbeelding was so aangegryp met stories dat ek self begin stories opmaak het. En, o wee, o Wehmeyertjie, toe my ma my eerste poppespel-handpop by die Duitse tannie by die klein winkeltjie in Meyerspark gekoop het, het ek verlore geraak in 'n ander wêreld. Daar was 'n Heks, 'n Duiwel, Die Polisieman, Die Ouma, Die Oupa, selfs

een met 'n piesanggesiggie. So het ek dan vir ure lank die ander kinders vermaak. My verhoog was 'n bed waaragter ek myself weggesteek het.

Ek was eers op skool toe ek leer lees en skryf het. Soos gebruiklik daai jare het ons woorde uitgeklink. En die eerste sinnetjie wat ek kon lees was:

*My naam is Sus. 'M-y my n-a-a-m
naam is S-u-s Sus
My naam is Daan...*

Dan was daar 'n Vader, Moeder, Oom Jan, Kees, Duif, Koeloe, Kiet, Boef en By.

Ek het gehou van stories wat die verbeelding aangryp. Het nie baie van dierestories gehou nie en ek was nie juis opgewonde toe ek een jaar 'n boek met die mooiste of beste Afrikaanse diereverhale present gekry het nie.

Behalwe vir *Die Jongspan*, was daar nie juis Afrikaanse tydskrifte vir kinders nie. *Bollie* het eers in 1968 verskyn, en toe het die tandefeëtjie of die muis al lankal my laaste wisselende gesteel.

Ek het nogal baie van *Die Jongspan* gehou, soveel so dat ek amper een dag my ma se niggie se kinders se ou *Die Jongspan* tydskrifte gesteel het. Dit het

gelukkig eenvoudig net nie gewerk om die tydskrifte onder my hemp weg te steek nie!

Ek was 'n baie nuuskierige kind; het van jongs af besef verbeelding en fantasie is nie alles waaroor die lewe gaan nie en het toe permanent verslaaf geraak aan kennis en feite. Ook op die boekrak in die gang was daar 'n stel van *Die Afrikaanse Kinderensiklopedie*. Die ensiklopedie het 'n klomp subtemas gehad, onder andere, *Lewensverhale, Aarde en heelal, Lande en volke*. Laasgenoemde was vir my die interessantste. My smagting na feite het dan seker ook 'n belangrike rol gespeel in my latere keuse om 'n bibliotekaris te word.

Maar meer oor my beroepskeuse in 'n volgende rubriek...

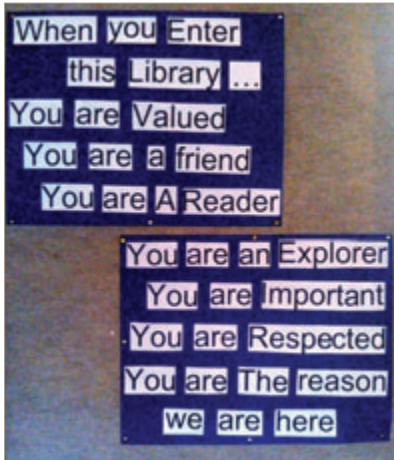
**Die pappa in die verhaal is nou 92 jaar oud en het op versoek van Stefan die drie-beertjie storie vir hierdie artikel per hand geskryf.*

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



libraries | biblioteke

Sharing some inspirational library displays



At Edgemead Library visitors are encouraged to make use of the facilities



Gouda Library staff leaves no space undecorated — everywhere one looks there is an attractive display highlighting important issues. Limited space prevents us from publishing all the current displays but seen here are two of the five displays that can currently be seen in the library. Left is a display on good manners and above is one on Human Rights Day



Back to school at Klapmuts Public Library



An eye-catching Easter display done by Renée Van Wyk to celebrate this holy period at Meadowridge Library



A 'Love me tender' Valentine display at Muizenberg Library



'It's all about love at Kuils River Library.' The hearts were coloured in by the younger readers



Users are encouraged to read in their mother tongue at Meadowridge Library



Ottery Library appeals to patrons to become aware of the need to save water

Ladismith Biblioteek Wêrelddag Vir Hardop Lees



'n Pragtige plakkaat om Wêrelddag Vir Hardop Lees te herdenk is deur 'n personeelid van Ladismith Biblioteek ontwerp

A child who can read is a child with a future

As early as 2011, the staff of the Mount Pleasant Library started a reading programme to improve users', especially children's, reading ability. Initially, this programme focused on the pupils of the nursery school, Vrolike Vinkies, situated next to the library.

The 60 children, aged three to six years, attended age-appropriate story hours and later, three more nursery schools were invited to join in the programme. Working according to a timetable, schools nowadays are visited on a weekly basis, and it is estimated that around 300 children benefit from this programme on a monthly basis.

In recognition of its outstanding achievement and contribution, the Western Cape Department of Cultural Affairs and Sport recently announced that the Mount Pleasant Library is regarded as the province's best public library in the area of children's services.

Runners up were the Brooklyn Public Library and the Valhalla Public Library, both in the City of Cape Town.



Seen here is proud chief librarian, Miralda Coert, handing the award to Executive Mayor, Nicolette Botha-Guthrie, during the mayoral meeting held on, 24 February 2016. With Coert and the mayor are Desiree Arrison, Director: Management Services, and Don Kearny, Area Manager: Hermanus

<http://www.netwerk24.com/ZA/Hermanus-Times/Nuus/a-child-who-can-read-is-a-child-with-a-future-20160309-2>

Hangberg Library upgraded

On 3 March 2016 Hangberg Library was officially re-opened by Belinda Walker, mayoral committee member for community services and special projects, after undergoing a R2,5 million upgrade that will make it more user-friendly for the disabled and elderly.

'We want this library to be a place where residents feel at home and will want to spend their free time, enjoying all that the library has to offer,' she said.

The renovations saw the entrance moved to street level on the main access road and a lift was installed.

Senior librarian Desiree Reid said: 'The entrance is now on street level, so we are more visible. We've had lots of people say they never knew this was a library because the entrance was not visible.'

Other improvements include a toilet for the disabled, a new circulation desk, new carpets, new public toilets, interior and exterior painting, new furniture and shelving, improved fire alarms and emergency exit, a lunch area, a new SmartCape desk and an office for the librarian-in-charge.

Bethesda Hout Bay assists with training and developing life and working skills for the people of Hout Bay living with disabilities.

Bethesda is registered with the Department of Social

Development and currently caters for 30 disabled clients in a protective environment. The organisation provides services to clients with a wide range of disabilities such as brain injured and movement impaired individuals.

The chairwoman, Priscilla Jansen, said she was very pleased that the Hangberg Library was now more accessible: 'Now anyone can use the facility and this means that more and more doors are opening for people with disabilities.'



(Ltr): Belinda Walker, mayoral committee member for Community Services and Special Projects; Desiree Reid, senior librarian; Anroux Marais, MEC for Cultural Affairs and Sport; and Pieter Hugo, acting director of the Library Service

Harper Lee of *To Kill a Mockingbird* fame dies



The town was appropriately somber a day after their native daughter's death. Black bows adorned the doors of the old courthouse in Monroeville where Lee, as a child, like her literary creation Scout Finch, would peer down from the balcony as her lawyer father tried his cases in the courtroom.

Mockingbirds chirped and frolicked among blooming camellia bushes outside the courthouse on a warm Alabama morning that teased the early arrival of spring.

Jared Anton, of Hollywood, Florida, sat outside the old courthouse during part of a planned vacation through the south that coincided with Lee's death.

Anton said reading the book — in which attorney Atticus Finch defends a wrongly accused African-American man — was one of the reasons he decided to become a lawyer.

'It had an impact on me when I was younger. I wanted to do the right thing, to stand up to people, to defend the innocent, if you will,' Anton said. 'It is the greatest American novel. Name one that really has had more of an impact on Americans than that book.'

The southern town was home to childhood friends Truman Capote and Lee, giving rise to its self-given nickname of the literary capital of the South.

The town this summer had a celebration for the release of *Go set a watchman* — Lee's initial draft of the story that would become *To kill a mockingbird* — even though many residents had ambivalent feelings about its release.

http://www.theguardian.com/books/2016/feb/21/harper-lee-private-funeral-alabama-monroeville?CMP=share_btn_link

Chris Barnard sterf



Die bekende Afrikaanse skrywer Chris Barnard is onlangs oorlede. Hy word oorleef deur sy vrou, die filmregisseur Katinka Heyns, hul seun, Simon, sy seuns Johan, Stephan, Tian en Reghard uit 'n vorige huwelik, en sy broer, Sam.

Barnard is bekend vir romans soos *Boendoe* en *Mahala* en die radiodrama *Die Rebelle van Lafras Verwey*. *Mahala* word deesdae as een van Afrikaans se klassieke literêre werke beskou en is in 1973 met die Hertzogprys bekroon.

Hy het ook verskeie televisie- en filmdraaiboeke geskryf, insluitende dié van *Die storie van Klara Viljee* en *Paljas*.

Huldeblyke vir die skrywer het ingestroom. Die Afrikaanse Taalkommissie het op hul Facebookblad geskryf: 'Die afsterwe van Chris Barnard is 'n groot verlies vir Afrikaans. Hy het oud en jonk met sy stories vermaak en ons almal 'n glimp gegee van die veerkrag van die taal wat ons praat. Ons sal hom mis.'

Bekende Afrikaanse sanger oorlede

'Ek het die laaste tyd die kers aan albei kante gebrand. Ek is uitgebrand,' het Randall Wicomb drie jaar gelede gesê. Wicomb het 'n besige program ná die bekendstelling van sy biografie, *Kleur: my lewe, my lied* gehad.



Die Griekwapsalms, *Hie neffens my* en *Die rooi rok* is enkele van sy treffers.

Wicomb word oorleef deur sy drie kinders, Pierre-Henri, Koba en Saskia, en sy eksvrou, Kobá.

Umberto Eco, Italian novelist and intellectual, dies

Umberto Eco, the revered literary critic, author and essayist was most famous for his 1980 novel, *The name of the rose*. The celebrated Italian intellectual, who shot to fame with this novel, has been remembered as a master of Italian culture after his death at the age of 84.

He was 'an extraordinary example of an European intellectual, combining unique intelligence of the past with a limitless capacity to anticipate the future', said Italy's prime minister, Matteo Renzi. 'It's an enormous loss for culture, which will miss his writing and voice, his sharp and lively thought, and his humanity,' Renzi said.

The work secured Eco's international reputation and he went on to pen a number of other novels, including *Foucault's pendulum* in 1988. His most recent work, *Numero zero*, was published last year and centres on a new newspaper in Milan funded by a meddling tycoon. Later this year a final novel will be released posthumously, Italian media reported.

Although Eco's works sold millions of copies, he was not one to pander to popular tastes. 'It's only publishers and some journalists who believe that people want simple things. People are tired of simple things. They want to be challenged,' he told *The Guardian* in 2011.

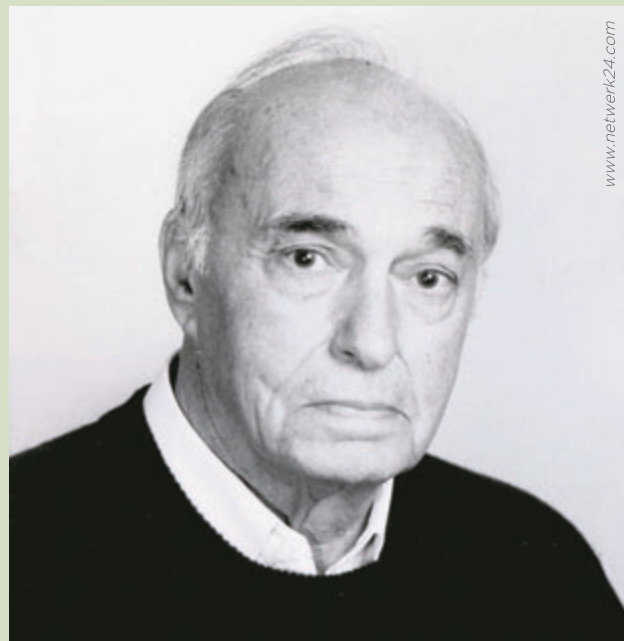
While his first novel was not published until 1980, Eco said he had always had a 'narrative impulse' and began writing stories at the age of 10 or 12. Born on 5 January 1932 in Alessandria, north-west Italy, Eco rejected his father's wish that he study law and instead read philosophy and literature at the University of Turin.

After he finished his doctoral thesis, Eco lectured at his alma mater and during the same period worked at Italy's state broadcaster, RAI, as a cultural editor. He went on to develop his interest in semiotics, the study of signs and symbols, and became a professor on the subject at the University of Bologna. His significant academic writings include *On beauty* and the later *On ugliness*, exploring how people's perceptions are shaped through history.

George Lakoff, a professor of cognitive linguistics at the University of California, Berkeley, credited his friend with changing academia's approach to literature by giving respectability to the study of popular art forms.



Du Toit word onthou



Volgens die digter-vertaler Daniel Hugo is Delamaine du Toit (1921-2016), die Afrikaanse vertaler van Dante Alighieri se *Die goddelike komedie*, een van die merkwaardigste mense wat hy ooit ontmoet het.

Du Toit was 'n ginekoloog wat ná sy aftrede 'n nuwe loopbaan begin het as vertaler van Dante.

Sy vertaling van Dante se *Magnum opus* 'gee Afrikaanse lesers direk toegang tot die grootste Christelike visioen van alle tye', het Hugo gesê.

Die letterkundige Heilina du Plooy sê *Die goddelike komedie* gryp terug na Vergilius se *Aeneis*, wat die mitologiese geskiedenis van die stad Rome en die reise van Aeneas beskryf.

In die Afrikaanse letterkunde speel Dante se werk, byvoorbeeld, 'n baie belangrike rol in die werk van NP van Wyk Louw en TT Cloete, het sy gesê.

Du Toit se Dante-vertalings is selfuitgewes wat met hulp van die LW Heimstra-trust gepubliseer is. Politika-uitgewers het dit later heruitgereik en versprei. Du Toit is drie keer deur die Suid-Afrikaanse Akademie bekroon vir sy vertaling, wat met uitgebreide aantekeninge en kommentaar in 1990, 1998 en 2002 verskyn het, het Hugo gesê. Daarna het Du Toit Niccolo Machiavelli se *Il Principi* in 2007 as *Die prins* vertaal.

Die goddelike komedie vorm 'n sentrale skakel tussen die antieke oudheid en die moderne wêreld, sê Du Plooy.

In DJ Opperman se gedig *Scriba van die Carbonari* staan die volgende reël: 'Da Vinci is dood en dood is Dante.' En nou ook Delamaine du Toit.

Willem de Vries, *Die Burger* (verwerk)

Taalreus Anton Prinsloo se stem stil



'Sy verbysterende taalkennis.' Dit is wat Riaan Cruywagen, jare lange boesemvriend van dr Anton Prinsloo, van die pas afgestorwe taalkenner onthou.

Op sy beurt sê Frikkie Lombard, eindredakteur van die

Woordeboek van die Afrikaanse Taal (WAT), Prinsloo se intelligensie, belesenheid en veelsydigheid as taalmens sal hom bybly, terwyl Fida Prinsloo, sy vrou, onthou hoe hy altyd die spanning met 'n grappie kon breek.

Prinsloo, alombekende taalmeester, outeur en omroeper, was ook verbonde aan die taalkommissie.

'Daar is 'n paar dinge van Anton wat my sal bybly, maar sy verbysterende taalkennis is beslis nommer een,' het Cruywagen gesê.

'Nie net sy Afrikaanse kennis was verbysterend nie, maar sy taalkennis. Hy het Engels, inheemse en internasionale tale ongelooflik goed geken.'

Dr Anton F. Prinsloo (1941 - 2016) was 'n Afrikaanse taalkundige, oudvoorsitter van die Taalkommissie en radio- en woordeboekman.

Sy eerste twee verhale is in die destydse dagblad *Die Transvaler* gepubliseer toe hy 10 jaar oud was. Met die jare het sy belangstelling in taalwetenskap ál meer toeneem, maar veral in die oorsprong van Afrikaanse woorde en gesegdes. Prinsloo het 'n hele paar jaar lank by die **Woordeboek van die Afrikaanse Taal (WAT)** gewerk voor hy landwyd as hooftaaladviseur van die SAUK en omroeper bekend geword het. Hy is op 1 April 1985 as senior mederedakteur aangestel en het die pos tot 31 Augustus 1987 bekleed. Tydens sy jare op Stellenbosch het hy sy doktorsgraad aan Unisa verwerf. Hy het ook die WAT se taalnavares hanteer en het navorsers gesaghebbende taalvoorligting gegee. Ook het hy skakelwerk vir die WAT gedoen.

Nadat hy by die SAUK begin werk het, het hy die Afrikaanse taal op 'n wye front gedien. Die ervaring wat hy as leksikograaf opgedoen het, was duidelik sigbaar in baie publikasies wat met die jare verskyn het, onder meer, die grootste daarvan, **Annerlike Afrikaans**. Hy was as skrywer betrokke by een van die WAT se satellietpublikasies, naamlik die **Etimologiewoordeboek van Afrikaans Supplement**, en het tot met sy afsterwe opgetree as redakteur van die nuwe, bygewerkte **Etimologiewoordeboek**, wat na verwagting kort na sy dood sou verskyn.

Hy was ondervoorsitter en van 1999 tot 2003 voorsitter van die Taalkommissie van die Suid-Afrikaanse Akademie vir Wetenskap en Kuns, waar hy prof. Johan Combrink opgevolg het ná dié se skielike dood. Hy was ook voorsitter van die Taaladviesraad van die SAUK.

Uit sy pen het 'n aantal artikels vir taalvaktydskrifte verskyn, ses boeke (onder meer **Spreekwoorde en waar hulle vandaan kom** en **Bygelowe en waar hulle vandaan kom**) en 'n gereelde rubriek, *Taalkruie*, in *Volksblad*. Hy het eerbewyse ontvang van die Akademie, die ATKV en die FAK.

Dr Prinsloo word oorleef deur sy vrou, Frieda, en kinders.

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Anita Brookner dies

British author and art historian Anita Brookner, winner of the 1984 Man Booker Prize for her book *Hotel du Lac*, has died at the age of 87.

Brookner, who wrote more than 20 novels in her lifetime including *The rules of engagement* and *The next big thing*, began her career as a novelist relatively late, at the age of 53, with her debut *A start in life*, which was published in 1980.

Born in London to a Polish-immigrant father and a second-generation Polish mother, both of whom were secular Jews, Brookner often drew upon her own experiences in her writing. Several of the characters in her novels — which typically explore themes of love, longing and female loneliness — are of Jewish and European descent.

Before embarking upon a literary career, she studied Art History at the Courtauld Institute of Art in London, and later went on to become the

Slade Professor of Fine Art at Cambridge in 1967. While this was a notable achievement in its own right, Brookner also enjoyed the distinction of being the first ever woman to hold the position. She was awarded a CBE in 1990.

Her last full-length book, *Strangers*, was published in 2009, and a novella, *At the hair-dressers*, was published as an e-book in 2011.

She never married, and had no children. In 2009 in an interview published in *The Telegraph*, she intimated that the latter had been a source of regret in her life.

'No. Contented. But unfulfilled. No children,' she said, when asked if she was 'happy'.

'I'm very good on my own,' she added. 'And I manage, I think, pretty well. But it takes courage.'

<http://www.telegraph.co.uk/books/authors/anita-brookner-author-of-hotel-du-lac-dies-aged-87/>

Huldeblyk aan Leon Rousseau



Op 1 Februarie 1959 het twee jong vennote, Koos Human en Leon Rousseau, 'albei net 27 jaar oud, dit in die oerwoud van die boek-uitgewery gewaag'.

Só onthou Human vir Rousseau (84), sy 'begaafde' mede-oprigter van die uitgewery Human & Rousseau (H&R).

'...Rousseau was ook die skrywer, aanvanklik van jeugverhale met onder meer die baanbrekende Fritz Deelman-boeke, maar later ook volwasse nie-fiksie waarvan alle lesers **Die groot verlange** sal ken.' Die Marais-biografie is 'n voorbeeld van sy 'byna verbete navorsingswyer. Dirk Opperman het gereken dit is 'n doktorsgraad werd.'

Leon het die titel van Etienne Leroux se **18-44** voorgestel. Met sy vertalings en verwerkings was dit die vaste reël dat alles ver-Suid-Afrikaans moes word. 'n Monument hiervoor is die ensiklopedie **Kennis** waarin net die kleurillustrasies die boeke se Italiaanse oorsprong verrai.

"Wanneer twee vasberade jong mans saam 'n onderneming stig soos 'n uitgewery, waarin opinies belangrik is, was mens-botsings verbasend, maar min, en altyd vreedsaam opgelos, soos die man in die spreekwoord wat gesê het: Aan moord het hy dikwels gedink, maar nooit aan skei nie. Ons het mekaar gerespekteer.

Van die 84 mense wat in April 1963 'n beswaarskrif teen die beoogde Wet op Publikasies en Vermaaklikhede (met ander woorde sensuur) onderteken het, het Rousseau se dood nou, volgens Human se berekening, twee agtergelaat.

Die skrywer Braam de Vries onthou Rousseau as 'een van die noukeurigste skrywers wat hy geken het. Sy joernalistieke opleiding was deeglik. Van skrywers het hy dieselfde verwag. En tog was hy so byna verslaaf aan juis jeug- en kinderboeke met hul diepseeduikbolle, hekse en wolwe. En miskien die belangrikste: saam met Koos Human was hy met H&R een van die aanvanklike klein uitgewerye waarvan die belang vir die Afrikaanse letterkunde en boek nog heeltemal onvolprese is.'

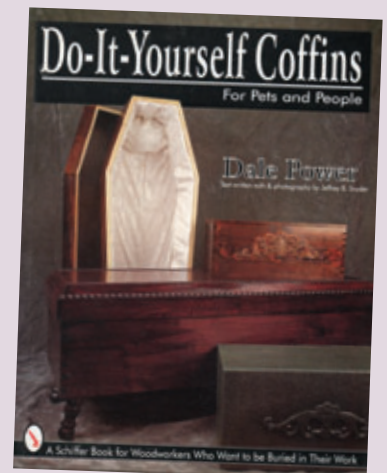
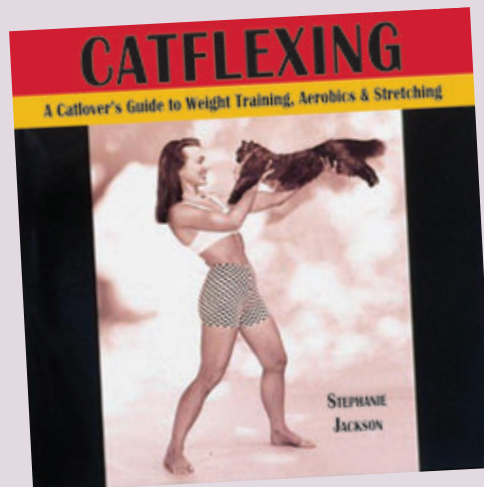
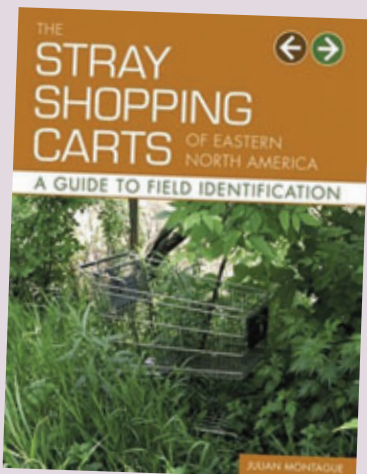
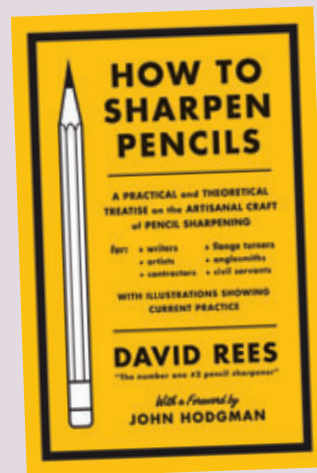
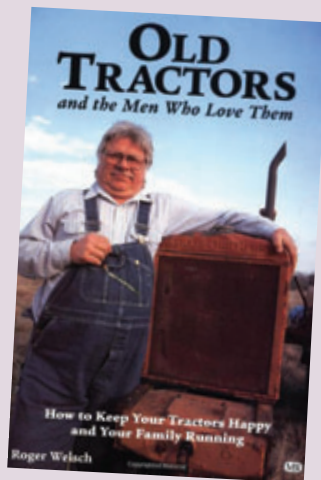
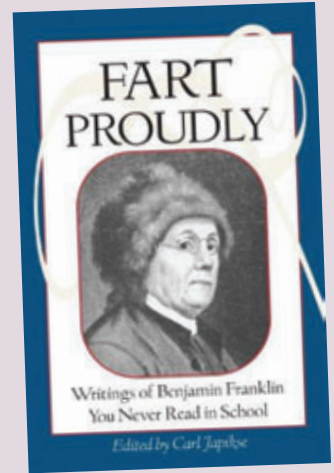
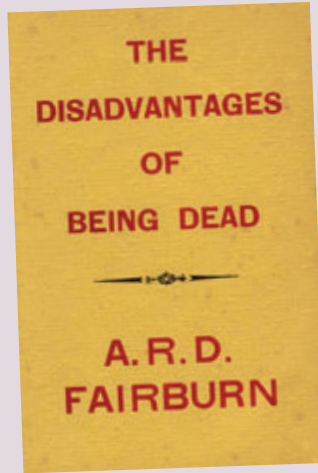
Die skrywer Carl van der Merwe sê hy het Rousseau nooit ontmoet nie, 'maar hy het 'n groot rol in my leef- en skryflewes gespeel. Die gaping wat hy in sy steeds indrukwekkende **Die groot verlange** uitwys in die bestaande kennis oor 'n belangrike tydperk in Marais se lewe, het my aangespoor om my eie navorsing hieroor te doen, iets wat tot **Donker stroom** gelei het.'

Louise Steyn, indertyd uitgewer van inheemse kinderboeke by H&R, sê Rousseau het 'n 'geweldig bydrae tot die ontwikkeling van die Afrikaanse kinderboek gelewer deur onder meer kinder- en jeugboeke wat hy uit ander letterkundes laat vertaal het'.

Willem de Vries, Die Burger (verwerk)

Wonderfully weird book titles

We feature a few funny book titles from AbeBooks' *Weird Book Room* 'heralded by the *New York Times*, Canada's *Globe and Mail*, *The Times of London* and *The Guardian* (UK) as the finest source of everything that's bizarre, odd and downright weird in books'.



http://www.abebooks.com/books/weird/?cm_mmc=nl_-nl_-CPwel08-h00-wierdbAM-121424PN_-view0&abersp=1



miscellany | allerlei

You want to be a what...?

'Who would want to become a librarian now?' asked an anonymous public servant during National Libraries Week (11-21 March), seeing before them a graveyard of dead libraries and old reference desks filled by volunteers. A valid question, and one to which I'll reply: 'You know what? I'll have a go.'

I'm training to be a professional librarian, having just finished a lecture on 'semantic web ontologies' and 'linked data', and sat dumbstruck in front of a 'Dewey Decimal assembler' without a clue as to what I'm looking at. The course is challenging — it's a three-year master's degree that bites eye-watering chunks out of my wages. Why am I doing it to myself?

The fact is, I can't not. It's a sort of calling — like becoming a priest, only with warmer business premises. I can't stand by and let public libraries sink. I won't.

Forget all about reading as a pleasure, forget that children should have unlimited access to books, throw away arguments about libraries being lifelines for those less fortunate — they're falling on deaf ears. You just have to look at the comments beneath pro-library articles to gather a general response: Kindles, the Internet replacing information needs, and so on. And the one we wheel out about libraries being the centre of the community — there'll be someone swatting that old classic aside with a 'and yet the majority of the population doesn't use them'.

Why am I doing it to myself? The fact is, I can't not. It's a sort of calling — like becoming a priest, only with warmer business premises. I can't stand by and let public libraries sink. I won't

For me, it boils down to one important point: the Internet is a shallow (but extremely wide) surface-level summary of secondary, often opinionated information that sits on a bedrock of substantive knowledge that either isn't on the Internet, or lives behind a paywall, or is too expensive to purchase. Public libraries broker equal access to all that stuff. Get rid of them, and your information becomes drip-fed through Google filters (if you have a computer to access it).

As a librarian, it will be my job to make sure those bridges are not burnt, and that they're well maintained and clearly

marked, with delightfully efficient 'help-points' dotted along the way.

Don't get me wrong, I love the Internet: its ability to navigate through information is a miracle of our time. But it is just as chaotic and alienating as the real world. It's not a safe

place — you're just sitting and staring at a screen. A public library — any library, really — is more than that.

Besides, libraries are good for children and those less fortunate than others. I know: I was that washed-up unfortunate once. When I was 18, I lost my home very suddenly — I was forced to pack on a Wednesday before the locks were changed on a Thursday. My family split apart, and I experienced disorientating homelessness and financial oblivion. In this chaos my library came in pretty handy, with free Internet, free books, staff expertise, signposting services.

Some years later I came back to the library, while I was working for an agency, doing horrible, unskilled jobs in warehouses. I needed to keep my spirits afloat, so there I was again, browsing the books. When I think back, and see how often I've leaned on one library or another, I wonder where I'd be without them. Now I work in one and it's keeping the roof over my head. Libraries have been a safe zone for me, a kind of emotional and intellectual ground zero for the past 15 years.

Every day I help people and wonder what on earth they would do without us. Libraries are an essential service. I know this because most of the people I help never thank me or my colleagues, or even acknowledge us. Why? Because they don't need to. The funny thing with essential services is that they're taken for granted. A successful day in the library is one where people complain, like they would with any other local authority service. The Wi-Fi isn't good enough; there aren't enough academic texts; it's too cold; it's too loud; I don't know my email password; why don't you have this book?

I love it. Complain and moan all you like — it's your library service. It's for you: take it, have it, use it. I'm your public

librarian and this is your public library, and these are the hallmarks of public service.

For many library visitors, I'm the only person they've talked to all day.

About the only drawback I'm finding is the (sometimes) well-meaning dismissiveness, particularly from my friends and family. A working-class male taking a degree to be a *what?* Sometimes, they just laugh. I could try to explain, but it's difficult when I hardly

understand the profession myself. For them, working in a library is like working in a charity shop: a good cause, but not quite a real job. My hairdresser was surprised it was even paid work. I'm not sure how libraries got bound up in these stereotypes: Casanova was a librarian after all (a common cry of the defensive information professional).

But that's OK, it pays better than Pizza Hut, and there's nothing else I'd rather be. I walked into a library as a young child and fell into a world bigger than anything I could have imagined.

Anonymous, The Guardian

I walked into a library as a young child and fell into a world bigger than anything I could have imagined

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

- Lana Pieterse van Boekkeuring kuier by die karaktervolle skrywer Jan Rabie en sy kunstenaarsvrou Marjorie Wallace op Onrus. Oor sy metodiek van skryf sê hy: 'Ek moet emosioneel oortuig wees as ek skryf en het gewoonlik al 'n klompie tonele in my kop. Ek broei nie, want die storie is vir my soos 'n ontdekking. Soos ek skrywe, sukkel ek verder. 'n Roman moet 'n ontdekking wees, dis vir jou 'n manier om iets te verstaan. As jy alles voor die tyd klaar het, is dit meer soos 'n speurverhaal. Dis gewoonlik 'n kouer of meer intellektuele boek. Dis nie my metode nie, ek moet emosioneel oortuig wees hier is my pad en gaan ek aan sonder om te weet hoe dit gaan eindig.'

- Barbara Steele, chief librarian of the Western Cape Library Service gave a few hints on library planning. It is remarkable how certain aspects remained the same:
 - in libraries serving underprivileged

clientele, more seating is required than is usual as the children use the library to do their homework assignments.

- The issue counter is the focal point of the library and should be most carefully constructed.

And things that changed: no more catalogue cabinets, projection booths and asbestos panel heaters.

- 75514679 — onthou ek skielik my weermagnommer toe ek in Maart 1976 se KB lees dat 'Duisende jong manne verlaat skool elke jaar, om dan hulle militêre opleiding te ondergaan. Die oorspronklike nege maande opleidingsperiode is verleng na twee jaar.' Hierdie aankondiging was seker die slegste nuus wat ek in my tienerjare ontvang het! In elk geval, die KB spandeer 'n hele agt bladsye aan 'n artikel oor biblioteekdienste aan dienspligtiges.

In the News

- Test TV broadcasts had no discernible effect on libraries that were situated in reception areas. In 1974, **Bellville, Durbanville, Goodwood, Milneron and Fish Hoek** libraries were all in reception areas. Acting on the adage if you can't beat them, join them, **Fish Hoek Library** decided to have a TV spot in the library. Shelves were cleared and featured displays on *The World at War* and *Travel*.
- The author Agatha Christie died aged 85. During her career she wrote 80 novels.
- **Brackenfell Library** opened with Miss H Roux as librarian-in-charge.
- In Januarie 1976 het die Kimberley-streek sy derde Van der Merwe gekry. Behalwe vir mnr Frans van der Merwe (hoofbibliotekaris), en mej A van der Merwe (streekbibliotekaris), is daar nou nóg 'n mej A van der Merwe.



Waterloo and beyond

200-year-old records reflect the battle's impact on South African history

by Gustav Hendrich

Few other battles in the history of warfare have made such a lasting impression on the collective memory than the Battle of Waterloo. It was a momentous event, remembered as a watershed battle that changed the course of European and world history. As last year marked the bicentennial of the battle, with lifelike re-enactments in the United Kingdom and at the battlefield in Belgium itself, it is appropriate to reflect thereon. David G Chandler of the Royal Military Academy has stated that 'of all the campaigns and battles fought in modern history, none has attracted more attention from scholars and soldiers than Waterloo'.¹

Ever since the battle numerous eyewitness accounts and recollections of the event have been published in book form. It contained wide-ranging viewpoints: the British depicting their victory as a glorification, whereas the French despised it as an unequal defeat. As for the Cape Colony, which was then

under the rule of the British Empire, it was understandable that the event was portrayed as ground-breaking, as it consolidated their colonial power at the Cape of Good Hope. In this regard the historiographer, George McCall Theal, fulfilled a key role in describing the early and colonial history of South Africa in his well-renowned book series, *Records of the Cape Colony*, and his voluminous works on *The history of South Africa*. In these Theal elaborated on the immediate events following Waterloo in 1815 and its consequences for the Cape Colony.² Together with the precious series by Theal in the Archives' library, the Western Cape Archives and Records Service (WCARS) is in possession of archival sources, particularly that of the Government House, which provides a unique, truthful account of British correspondence and administration during the time of Waterloo and beyond.

These archival records have been preserved and neatly



Elizabeth Thompson / Artrenewal.org / National Gallery of Victoria

A depiction of a Napoleonic-era British infantry square at the Battle of Quatre Bras, Belgium, 1815



View of home and garden of Napoleon Bonaparte, St Helena Island



Napoleon Bonaparte's grave, Longwood, St Helena Island

restored for research purposes, without which we would have been unable to comprehend the past. Nonetheless, as to the question regarding the relevance of an event such as Waterloo in the South African context, it could be argued that it had indeed — essentially over the long-term — a significant impact on South African history. From a historical and archival perspective, the seemingly far-distant battle fought in Europe has been underestimated regarding its importance, but upon close examination of records, the outcomes of Waterloo for South Africa was much more profound than anticipated.

In 1812 the French Emperor and brilliant strategist, Napoleon Bonaparte, had conquered most of Europe, but eventually suffered a catastrophic defeat in Russia and was forced to retreat from Moscow. He was subsequently banished to the island of Elba. The peace conference, or Congress of Vienna, between the allied nations of Britain, Prussia, Russia and Austria stipulated that the map of Europe must be redrawn and France subdued. Although the allies declared Napoleon an international outlaw, he escaped back to France, and with scarcely a shot being fired he received an overwhelming welcome from the French population. Fearful of an allied invasion, he raised an army of 125,000, discharging veterans, repatriating prisoners-of-war, and recruiting volunteers to join his regiments of the Imperial Guard.³ War had become his only option if he wanted to remain in political power.

Despite the atmosphere of optimism, high morale and cheers of 'The Emperor is invincible!', Napoleon faced an overwhelming force of 800,000 soldiers, the bulk constituting Russians and Austrians beyond France's eastern border. Two allied armies, an Anglo-Dutch-German army under the British Duke of Wellington, and a Prussian army under General Blücher, were stationed in Belgium on the French border. Napoleon's war plan was to strike swiftly and drive a wedge between the two armies, concentrating his forces on each separately, with the ultimate aim of capturing Brussels.

With the French offensive on 15 June 1815 Napoleon had

achieved complete surprise. During his earlier battles at Quatre Bras, while engaging the British at Ligny, the Prussians were temporarily driven back. The historian GE Rothenberg mentioned that the failure to pursue the enemy could have cost Napoleon the campaign. But with the Prussians withdrawing, he directed his forces towards the isolated British under Wellington.

Exhausted and physically ill, Napoleon's forces of 74,000 finally reached Wellington's, numbering 67,000, on the morning of Sunday, 18 June 1815 in the vicinity of Waterloo.⁴ Heavy rains the night before and muddy terrain had caused Napoleon to delay his first major attack until the ground had dried, wasting valuable time.

Napoleon started the battle at 11 am with massive cannon fire and launched diversionary attacks on Hougoumont and Papelotte during which victory seemed within his grasp. However, as he was peering through his telescope, he spotted the resurging Prussian movements to the east and ordered a cavalry division to investigate. Their eventual clash near Pancenoit forced Napoleon to commit even more troops, thereby dangerously splitting his limited resources.

Meanwhile, as Wellington desperately waited for Prussian reinforcements, he organised a heavily defensive position just behind a ridge at Saint Jean. It was there that the climatic high point of the battle ensued when Napoleon ordered a final attack against the British lines. At last, with the French cavalry divisions reaching the ridge, Wellington gave the order to stand firm. His infantry, who were formed into squares, steadily fired their deadly musket shots at point blank range to devastating effect. Miraculously the British line held and for the first time the attacking French cavalry, including the legendary Imperial Guard, wavered and broke.

The decimation of the Imperial Guard caused such panic that the French units were thrown into disarray. As Wellington and Blücher's Prussians united at La Belle Alliance, an all-out allied advance was ordered to pursue the disintegrating French.⁵

Napoleon was shielded by his men and avoided being killed as he fled, reportedly with tears in his eyes, across fields strewn with tens of thousands of bodies. French casualties were estimated to be more than 33,000 dead, wounded or taken prisoner, with 22,000 British and Prussian casualties.

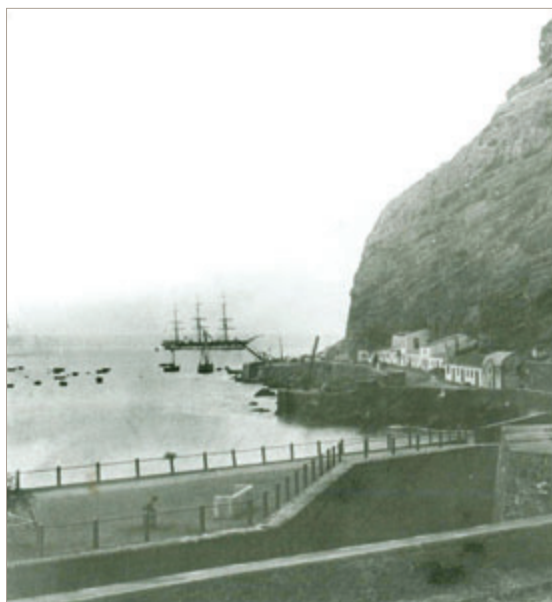
Napoleon had fought his last battle. His aspirations for continuing the war were dismissed as the legislature in Paris refused to support him and left him no choice but to abdicate. He was exiled to the remote British island of St Helena in the Atlantic where he died a lonely death in 1821. Commander Henry Lachouque confirmed that '...the fall of Napoleon; the ruin of France; the British victory; the vengeance of Blücher; the triumph of the old Europe over the new... it was the end of an era'.⁶ It concluded the French domination of Europe and heralded the rise of the British Empire. Waterloo brought to a close the Napoleonic Wars that had ravaged the continent of Europe.

Contrary to the assumption of the irrelevance of this battle in the fields of Belgium, the repercussions of Waterloo had a direct impact on the Cape Colony. As a result of Waterloo, and following the collapse of the Batavian Republic with the British occupation of the Cape in 1806, their political-military occupation was made permanent. Almost immediately, battle measures were imposed to detain French ships and prevent them from returning to France. In a letter from vice-admiral Tyler to JW Croker, the order was given to secure the possessions of the ships and prohibit any attempt by the French to reunite or be 'in favour of the unjust pretensions of Napoleon Bonaparte'.⁷ Correspondences in Government House records provide an in-depth view of the regulations and changes to suit the rising demands of trading and shipping from India and the East Indies.

As the demise of French world dominance became apparent,

the British gained supremacy over the seas. To that end, it enabled its colonial authorities to expand into the interiors of its colonies. With the Cape being strategically vital as a halfway refreshment station on the shipping route from the East to Great Britain, it resulted in a rise in trade and commerce. In his *History of South Africa* Theal mentioned the prolonged influence of British colonial rule on the Cape Colony as an outlet for internal problems in Great Britain. Theal emphasised that 'for several years after the general peace, which followed the fall of Napoleon, much distress was felt by the labouring classes in Great Britain and emigration was commonly spoken of as the only effectual remedy'.⁸ Hence, with the Cape Colony being a sparsely populated colony, the emigration thereto was promoted. The arrival of the 1820 settlers would in fact strengthen the permanency of the British colonisation. Its effects, as well as an Anglicisation policy under Lord Charles Somerset, were to spark discontent with the Dutch-speaking farmers on the eastern frontier. This inevitably led to the northern movement of Dutch, or 'Boer' farmers, away from British rule and the creation of the two Boer Republics. The subsequent Anglo-Boer War of 1899-1902 and unification of South Africa in 1910 placed the country firmly within the English-speaking world. All these historical developments could be attributed to the outcome of Waterloo.

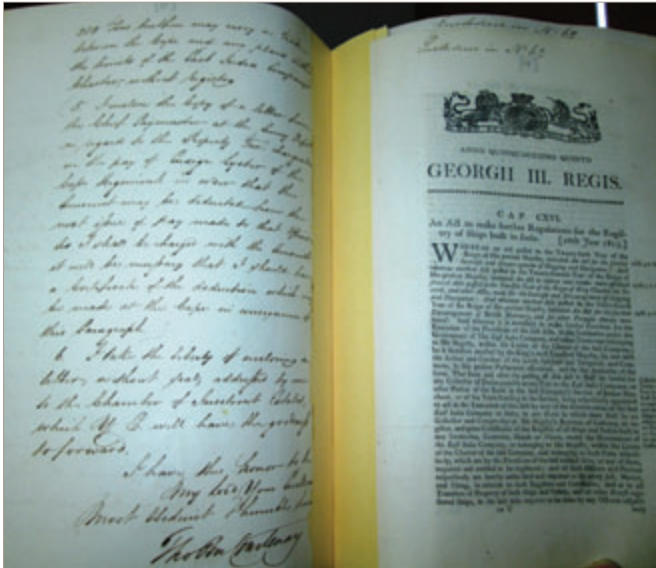
Napoleon's banishment to St Helena Island meant that the Cape became vital for the provision of goods to the British garrison stationed there. Economically there was a marked increase in shipping between the Cape and the island, in which the colonial industries and economy were stimulated significantly.⁹ In a study by Marcus Arkin in his *Supplies for Napoleon's gaolers on the Cape-St Helena trade*, he stated that 'the greater part of the provisions needed at St Helena were drawn from South Africa'.¹⁰ Produce such as fodder, cattle,



The harbour on St Helena Island



Sketch by WF Hertzog of Napoleon Bonaparte's grave



Government House



Records of the Cape Colony by George McCall Theal

Cape wine and other consignments were shipped to the island. Records on the whereabouts of the shipments reflect the trade.¹¹ The confinement of Napoleon in a small house on the separate island of Longwood has also been thoroughly described by Theal. Correspondence files and communiques elaborated on the general administration of the island.¹² After his mysterious death, speculation was that it was due to poisoning and his grave was erected on the island bearing a simple enclosed white tombstone. Various photographs of Napoleon's grave and his last residence on the island are contained in the AG and Jeffrey's photographic collections of the WCARS.

In conclusion, it could be reiterated that Waterloo was indeed a watershed-event. The 200th commemoration had been met with much fascination and an overall appreciation of its historical significance. Also, within the South African context, its repercussions on the course of South African history was far-reaching. Fortunately for archivists and researchers alike, the valuable archival records on the British colonial period are being preserved at WCARS for consultation by future generations to come. It also testifies to the fact that even great world events which have had a decisive impact on South Africa, were reflected in local documents of which the Western Cape Archives are today the proud custodian in preserving these irreplaceable records.

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8. Theal, GM. *History of South Africa [1795-1834]* (Swan Sonnenschein & Co., 1891), p. 226.
9. Theal, GM. *Records of the Cape Colony*. Letter from Rear-Admiral Sir George Cockburn to JW Croker, Esqre, Cape of Good Hope, October, 22, 1815.
10. Arkin, M. 'Supplies for Napoleon's Gaolers. John Company and the Cape-St Helena Trade during the captivity, 1815-1821' in *Archives Year Book for South African History* (Published by the Publications Branch of the Office of the Director of Archives, Cape and Transvaal Printers, Cape Town, 1964), p. 173.
11. Western Cape Archives and Records Service (WCARS), Government House, GH 1/16, reference 65. Papers received from Secretary of State, London: General Despatches. Supply of fresh provisions and other articles wanted for the public service in the Island of St Helena. 1815.
12. WCARS, GH 1/17, reference 99. Papers received from Secretary of State, London: General Despatches. Persons resident at St Helena who have followed the fortune of Napoleon Bonaparte. 1816.

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



'n Paar ou staatmakers by die Woordfees

'Skrywers moet net raad gee, niks meer nie' deur Francois Verster

Toe ek kaartjies vir vanjaar se Woordfees gekoop het, het ek, sonder om dit so te beplan, drie items gekies waar 'n paar manne optree wat al aan senior status hap-hap: Kerneels Breytenbach, Johan Bakkes en Koos Kombuis. Beslis name wat lesers van onder andere romans, kortverhale, reisverhale en satire ken.

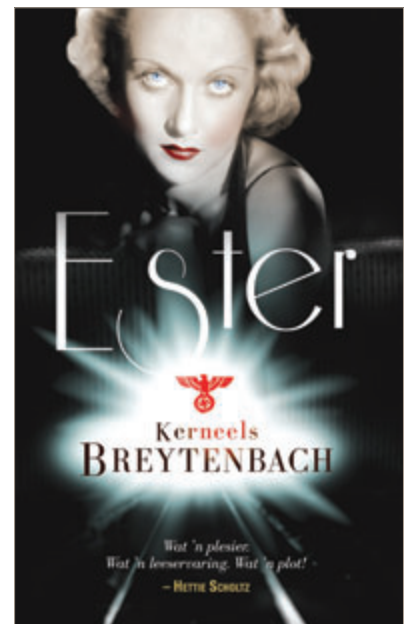
Op 4 Maart het ek Breytenbach se praatjie met die bekende taalversorger Suzette Kotzé-Myburgh bygewoon. Sy het hom veral oor sy joernalistieke loopbaan uitgevra en hy het vertel hoe hy die boekblad — en ander kunste — in *Die Burger* hanteer het en wie sy mentors was: WEG Louw het 'n rol gespeel in sy ontwikkeling as kuns-connoisseur; en hy het ook veral baie by Victor Holloway en Koos Human geleer. By Koos het hy ook geleer om kos te ken en te geniet. Kerneels sê hy was baie

gelukkig om op die regte tye op die regte plekke te wees; toe iemand nodig was om die kunsblad by *Die Burger* te hanteer, was hy daar, en toe iemand by Human & Rousseau benodig is, was hy weer beskikbaar. Nogtans was hy vaardig genoeg om die verantwoordelikhede wat aan hom toevertrou is, te behartig en het hy uiteindelik uitgetree om by die see te gaan woon — maar hy is ook net 'uitgetree', sê Kerneels, sover dit by later opstaan kom: hy skryf steeds baie (boeke, resensies en artikels) en doen proefleeswerk en keuring.

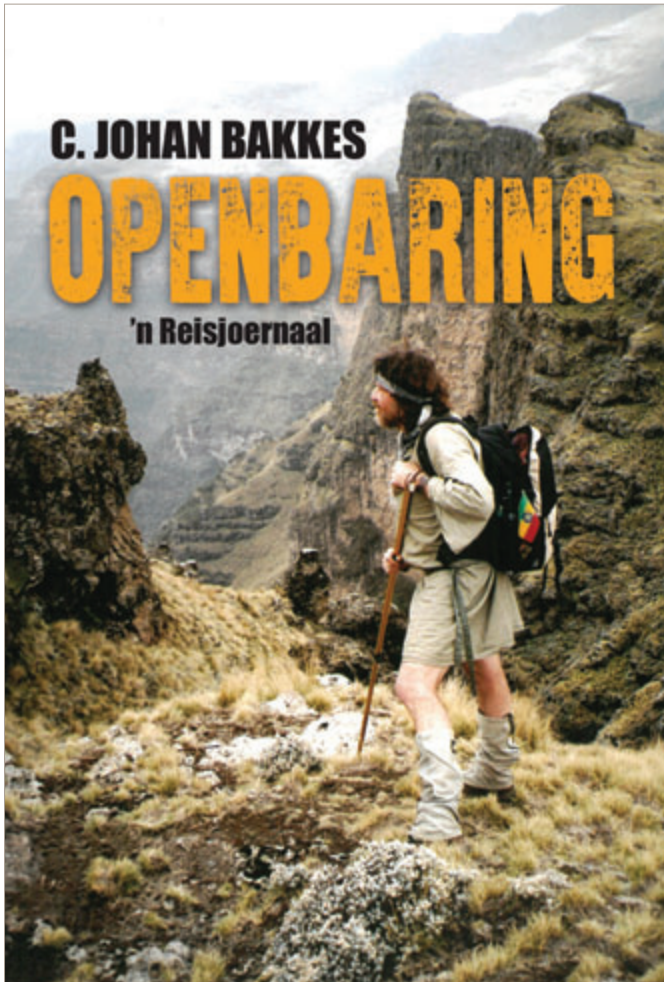
Kerneels se eerste boek, *Morsdood van die honger* (1992) het 'n prys gewen — die CNA-debuutprys (1993) — en hy sê hy het daarom 'n valse gevoel van vervulling gekry om té gou nóg 'n boek te publiseer, want skielik het hy besef dat dit toe nie so maklik is as wat hy gedink het nie. Sy tweede boek, *Glimlag*,



Kerneels Breytenbach en Suzette Kotzé-Myburgh in die JS Gericke Biblioteek, Stellenbosch



Ester deur Kerneels Breytenbach



Openbaring, 'n reisjoernaal deur Johan Bakkes



Johan Bakkes

(1993) het nie goed gevaar nie. Nooit weer nie, sê hy, en hy het nie. Hy het nog boeke geskryf, waaronder 'n kookboek *Die lekkerste lekker* (2005), terwyl sy nuutste roman, *Ester* (2014), verwerk word vir verfilming — hy het die kykNET-Rapportboekprys vir film in 2015 gewen. Ná jare se skryf oor ander se skryfwerk of om daaraan te help skaaf, het hy 'n skryfloopbaan begin bou en nou begin 'n miljoen ure se swoeg vrugte afwerp.

Die een ding wat vir my uitgestaan het van Kerneels se gesprek met Suzette, is dat hy homself nog nie as 'n skrywer beskou nie, slegs as iemand wat ook skryf. Elkeen wat ambisies het, kan hiermee identifiseer, in teenstelling met die houding van 'n ander persoon by die Woordfees, wat nog net een boek gepubliseer het en van 'ons skrywers' praat. Ironies was Kerneels al 'n skrywer toe dié mannetjie nog gewonder het hoe om 'n Crayola vas te hou. 'n Mens hou maklik van Kerneels Breytenbach, jy hou maklik van sy skryfwerk en jy hoop hy skryf nog baie boeke waarvan ook films gemaak sal word. Veral omdat hy amper altyd met 'n lui glimlag reguit en eerlik en baie bedaard praat, soos wanneer hy aan die gehoor bely dat as dit by skryf kom, satire sy eerste liefde is.

Op 11 Maart het Erns Grundlingh en Johan Bakkes in die ATKV-Boeketent gesels: Bakkes met sy hoed, armbande en pyp. By hulle voete het ses biere gestaan en voordat die gesprek begin, het iemand nog 'n paar gebring. Praat is warm werk. Ek moet erken, ek het self dors geraak by aanskoue van al daardie kouelywe.

En toe begin Erns vrae vra oor koue en warm plekke wat Bakkes en sy reisgenote al besoek het. Bakkes, terloops, is 'n professor in Rekeningkunde, die seun van die skrywer Margaret Bakkes en oorlede professor Cas Bakkes, oudsoldaat en krygskundige, wat ook geskryf het, oor militêre temas natuurlik, en so ook sy broer Christiaan die wildbewaarder, oor sy ervarings in die wildernis. Johan Bakkes is 'n skrywer met die bas nog aan hom, grof bebaard en langharig, maar behendig met die woord, soos die res van sy familie, 'n formidabele clan wat niemand kan miskyk of vergeet nie.

Erns, in eie reg 'n skrywer, joernalis en reisiger van formaat, het Bakkes 'n 'paliter' genoem — 'n lewensgenieter, iemand wat die lewe aangryp en tot die laaste droesem geniet. Geen wonder hy wat Bakkes is, sê al waarvoor hy bang is in die onherbergzaamste plekke op die planeet is dat die ys op raak, veral in die warmste plekke. Dis natuurlik nie juis 'n kwessie in die koudste plekke nie — jy hang net 'n emmer met water by die venster uit en siedaar ... en so is die vog van wingerd en hops ook essensieel vir die gis en uitvloei van stories. Bakkes sê hy gaan sit by 'n tafel, gewoonlik in 'n kroeg (kroeë is glo beter as kerke, meen hy, want die mense verskil heeltyd in kroeë) en dan kom die herinneringe van veraf plekke druppel vir druppel en dan stol hy dit op papier — nie soos Hemingway gesê het met bloed nie ('You sit down and you bleed').

Hy skryf met 'n potlood, sê hy, frases soos 'die straf vir deur-die-k*kgiteit is die dood'. Bakkes sê hy en Nanna Vorster-Bakkes, sy vrou van veertig jaar, 'n sielkundige (nie 'n goeie een nie, reken hy, want sy kry hom nie reg nie) en wat nie skryf nie, maar skilder, wil nog eendag op 'n lang treinreis gaan. Hy verkies eintlik om solo te reis en daarom is sy bynaam



Ver in die wêreld, sushi deur Koos Kombuis



Koos Kombuis en Dana Snyman in die foyer van die HB Thom-teater

Sylvester Alone, maar hy wil ook nie noodwendig altyd alleen na sy gunsteling *Folk*-musiek luister nie. Erns sê ter afsluiting dat die gehoor tog Bakkes se boek moet lees, want dis hul enigste kans om 'n boek genaamd *Openbaring* te koop wat geskryf is deur iemand met die naam Johannes. Dis terloops hierdie Johannes se sewende boek sedert *Moer toe in die vreemde* (2001). En dalk, sê hy, nog nie sy laaste nie.

Koos Kombuis het reg teen die einde van 2016-Woordfees met Dana Snyman gesels en die twee was duidelik gemaklik in mekaar se geselskap — daar is heelwat gelag en Dana het sy bewondering vir Koos se werk uitgespreek — ook dat hy van jongs af vir Koos gevolg het. Sy werk natuurlik. Koos het weerloos en gewoon sonder sy kopdoek gelyk, en baie gelag, dalk tog verleë. Koos sê in 'n ernstige oomblik dat hy mos bedank het uit Afrikanerdom, maar dat Stef Bos oortuig is dat hy 'n denkfout begaan het. Afrikaners is nie so sleg nie — hulle sal jou help, selfs jou kar se wiel omruil as jy in nood is.

Dog, dink hy, het Afrikaners 'n blinde kol as dit by rasseverhoudings kom, maar jy kan hulle ook nie nóg uittrap nie, hulle is al vuisvoos van kritiek. Ons moet nou ophou jammer sê en mekaar leer ken sê hy, soos deur mekaar se tale te leer en dat dit hier gaan oor méér as die beskerming van Afrikaans. Ons moet eerder saggies met mense praat wat in komas is. Buitendien, sê Koos, vloek hy deesdae minder — daar is kinders in sy lewe, en sjoe, dis taai om 'n ouer te wees — dis waar hy in sy lewe is, en dis wat hy in sy nuutste boek verduidelik. Hy neem deesdae sy kinders skool toe en skryf dan terwyl hulle weg is.

Op Dana se vraag of Koos nou 'urbanised' (gedomestikeerd en gemiddelklas?) is, het Koos geantwoord: 'Ek is nie meer 'n rebel nie, ek bly nou in die voorstede en ek is nie meer kwaad nie. Nee, sê hy, dan was hy net nóg 'n 'dirty old man'. Hy besef wel dat hy 'n 'celebrity' is en daarmee saam kom

verantwoordelikheid. 'Nee,' sê Koos ingedagte. 'Nee, ek is nie meer kwaad nie, want om kwaad te bly is om 'n klomp mense in 'n tronk van haat opgesluit te hou, en dit is net te veel moeite om al daai selle in stand te hou.' Hy lag. Hy is nie eens meer vir sy familie kwaad nie. Hy sien hulle byna nooit, maar niemand is meer kwaad nie. Hy het ook geleidelik sy geloof teruggekry, soos hy in sy CD *Gospel* (2013) bekendmaak. Hy sê dis beide jou reg én jou voorreg om te kan bid.

Maar wie is Koos Kombuis regtig? wonder 'n mens. Hoe meer hy verduidelik hoe kompleks kom hy voor. Aan ander sê hy, sardonies soos altyd: 'Bly wie jy is maar maak jou oë en ore oop.' En erken dan dat hy te naïef is om 'n politikus te wees. Skrywers moet net raad gee, niks meer nie. En hy verkies hoeka skryf bo sing. Net voor hy gaan, sê Koos: 'Ek het 'n geheime passie. Ek skryf sci-fi in Engels, vir die oorsese mark.' Dis oraait Koos, Langenhoven se eerste boek was in Engels ... en Koos is nogal familie van ou Neelsie. O nee wag, dis Bakkes. Eintlik die laaste een van die drie wat ék sou verwag.

Woordfees 2016 was die volgende dag, op 13 Maart, verby.

- **Kerneels Breytenbach:** gebore as Cornelius Tobias Breytenbach op 13 April 1952, in Johannesburg.
- **Johan Bakkes:** gebore as Casparus Johan Bakkes op 21 Oktober 1956, in Stellenbosch.
- **Koos Kombuis:** gebore as André le Roux du Toit op 5 November 1954, in Kaapstad.

Dr Francois Verster is 'n argivaris en 'n skrywer



Misdaadfiksie in Afrikaans

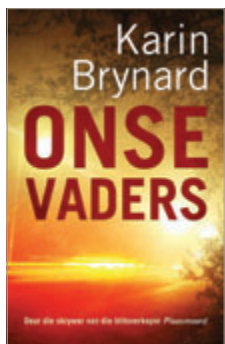
Die gewildheid van speur- en misdaadfiksie het wêreldwyd toegeneem deur Stanley Jonck

Die gewildheid van speur- en misdaadfiksie het wêreldwyd toegeneem. Dis asof mense 'n 'onversadigbare obsessie met misdaad het', meen Pepler Head.¹ Televisie-misdaadreekse speel waarskynlik ook 'n rol hierin — dink maar aan *CSI*, *Dexter*, *Luther*, *The killing* en *White collar*, om maar 'n paar te noem. Deon Meyer² reken mense geniet die genre 'omdat ons almal so 'n ingebore sin vir regverdigheid het, en misdaadfiksie geregtigheid bied in 'n wêreld waar die gewone man dit nie altyd kry nie'. In Afrikaans is hierdie genre baie gewild danksy die groeiende getal skrywers wat werk van 'n hoë gehalte lewer.

- Die veelbekroonde skrywer, draaiboekskrywer en rolprent-regisseur, **Deon Meyer**, verdien om eerste genoem te word, met romans soos *Feniks*, *Proteus*, *13 uur*, *Kobra* en *Ikarus*, onder andere. Jonathan Amid³ sê Meyer het met sy romans 'vermaaklik en vernuftig fanatiese volgelinge getraakteer op die sentrale speurfiguur (die held met intense persoonlike konflik) en 'n klem op raaiselwaarde, spanning, konflik en aksie uitstekend met 'n voortgesette ondersoek na transformasie binne die SAPD en die wyer post-apartheid samelewing vervleg. Wat toenemend opval, is hoe die moontlikhede en uitdagings met betrekking tot 'n nierassige samelewing ondersoek word te midde van 'n intense, volgehoue oopvlek van die verband tussen die hede en die

verlede, veral voor 1994'. Lesers het Meyer se bekende Bennie Griessel-karakter in *Feniks* (Queillerie, 1996) / *Dead before dying* (Coronet, 1999) as 'n newekarakter leer ken. Daarna was hy die hoofkarakter in *Infanta* (Lapa, 2004) / *Devil's Peak* (Hodder, 2007); *13 uur* (Human & Rousseau, 2008) / *Thirteen hours* (Hodder, 2010); *7 dae* (Human & Rousseau, 2011) / *7 days* (Hodder, 2012); *Kobra* (Human & Rousseau, 2013) / *Cobra* (Hodder, 2014) en *Ikarus* (Human & Rousseau, 2015) / *Icarus* (Hodder, 2015). Kaptein Griessel is 'n gerehabiliteerde alkoholis wat in die gewelddadige groep van die Direkoraat vir Prioriteitsmisdaadondersoeke — beter bekend as die Valke — werksaam is. Ander hoofkarakters sluit in die polisieman Mat Joubert in *Feniks*. Hy verskyn ook vlugtig in 'n paar ander boeke, soos *Spoor*. Die lyfwag Lemmer is die hoofkarakter in *Onsigbaar* (Human & Rousseau, 2007) / *Blood safari* (Hodder, 2009) en *Spoor* (Human & Rousseau, 2010) / *Trackers* (Hodder, 2011). Desmond Painter⁴ meen 'Meyer se boeke oortuig met hulle lewensgetroue karakters, grintige uitbeelding van die Suid-Afrikaanse werklikheid en kompromislose en soms meedoënlose spanningslyne'.

- **Karin Brynard** word beskou as een van Afrikaans se meester-spanningsromanskrywers en het haar reputasie as een van Suid-Afrika se gewildste misdaadskrywers gevestig. Haar misdaadromans *Plaasmoord* (2009) en *Onse vaders* (2012),



beide uitgegee deur Human & Rousseau, het onmiddellik aandag getrek en is met verskeie literêre toekennings bekroon. Kaptein Albertus Markus Beeslaar is hier die hoofkarakter wat op sy effens aweregse manier speurwerk aanpak. Brynard se nuutste roman *Tuisland* verskyn binnekort by Penguin, wat ook *Plaasmoord* deur Maya Fowler en Isobel Dixon in Engels laat vertaal het as *Weeping waters* (2014). Penguin het die publikasieregte bekom om *Onse vaders* as *Our fathers* uit te gee, asook *Tuisland* in Engels te publiseer. Ons wag in spanning hiervoor! *Weeping waters* was op die langlys vir die 2015 *Sunday Times* Barry Ronge Fiction Prize.

- **Chris Karsten** is 'n veelbekroonde skrywer. Hy was as joernalis gemoeid by baie van die stories wat in sy *Ware misdad*-reeks opgeneem is. Sy *Abel*-trilogie bestaan uit: *Abel se ontwaking* (2010) / *The skin collector* (2012); *Abel se lot* (2011) / *The skinner's revenge* (2013) en *Die afreis van Abel Lotz* (2012) / *Face-off* (2014). Karsten⁵ sê: 'Abel is nie die argetipiese moordenaar wat deur die "gewone" motiewe gedryf word nie. Om die waarheid te sê, hy sou verkies om nié te moor nie. Maar hy ly aan sekere delusies en obsessies en dit maak hom 'n gekompliseerde karakter vol teenstrydighede. Teenoor hom staan die ongekompliseerde en toegewyde speurder Ella Nesor, wat haar eie obsessies meer positief probeer uiteleef. Eerder as 'n tradisionele speurverhaal uit die oogpunt van die speurder, is hier dus 'n sielkundige spel aan die gang tussen twee uiteenlopende persoonlikhede, en waarin moorde eintlik net deel van die "dekor" is.' Wat sy skryfwerk in die algemeen aanbetref, beskryf Karsten⁶ sy karakters as eksentriek en sy skryfstyl as 'nader aan die sogenaamde "nordiese noir" van die Skandinawiese speurverhaalskrywers'. Sy romans sluit in: *Die verdwyning van Billy Katz* (2015); *Die respektabele Meneer Hartsliet* (2014); 'n *Man van min belang* (2013); *Seisoen van sonde* (2009) en *Frats* (2007). Sy *Ware misdad*-reeks is in 2007/2008 in Afrikaans en Engels uitgegee. Al die bogenoemde titels is deur Human & Rousseau gepubliseer.
- **Peet Venter** se naam was al 33 keer op die Nielsen Top 100 met sy *Thys Krige*-reeks. *Dieper as die bloed* (*Die reuk van rose en Dieper as die bloed* is in 2012 saamgevat en herskryf; die storielyn is aangepas en Thys Krige is herskep), *Ou bloed* (2013), *Waar*



boosheid broei (2014) en *Plasenta* (2015). Riaan Grobler⁷ sê: 'Waar Deon Meyer se boeke soos 'n hoofstroom-polisiereeks op TV voel, is Venter se skrywes eerder donker, broeiende rillerfleks. Meyer se Bennie Griessel is 'n Huisgenoot-held, terwyl Venter se Thys Krige soos 'n gebroke Gotiese strokiesprent-antiheld dié randfiguur van die spanningsromangenre in Afrikaans geword het.' Madri Victor⁸ reken 'Venter posisioneer hom met hierdie reeks in die groep briljante krimi-skrywers in Suid-Afrika'. In sy nuutste roman, *Lem* (2015) is die oud-spesmaglid, Lemmer Bosman, die hoofkarakter. Al hierdie titels is deur Lapa uitgegee.

- **Rudie van Rensburg** se debuutroman *Slagyster* (2013) was 'n finalis vir twee literêre pryse. Hier is lesers bekendgestel aan die enkellopende antiheld-speurder, Kassie Kasselmann — die effens verslonsde posseël- en boeremusiekiefhebber met sy onaansienlike rooi windjakker. Kassie herinner nogal aan TV se Columbo. *Kopskoot* (2014) is die tweede roman in die reeks en *Judaskus* (2015) die nuutste toevoeging, met Queillerie as die uitgewer. Ilse Salzwedel⁹ sê Van Rensburg se skryfwerk word gekenmerk deur 'geloofbare karakters (selfs die moordenaars), 'n speurder wat nie met allerhande demone worstel nie, en vernuftige, seepgladde skryfwerk, iets waarmee sy loopbaan in joernalistiek en korporatiewe kommunikasie beslis baie te doen het'. *Slagyster* handel oor wapensmokkelary en speel gedeeltelik af op die olieveld van die Niger-delta. *Kopskoot* speel af teen die agtergrond van kunsvervalsing en *Judaskus* handel oor 'n misdadkartel, Die Orde van Iskariot. Van Rensburg se nuutste misdadroman in die reeks, *Pirana* (2016) word binnekort uitgegee. Rudie van Rensburg is 'n skrywer om deeglik van kennis te neem. 'Sy werk is 'n besliste moet-lees', meen Ilse Salzwedel.⁹
- **Martin Steyn** het in 2014 met sy speur-/polisieroman *Donker spoor* (Lapa) op die 'Afrikaanse skryftoneel gebars' (Ilse Salzwedel¹⁰) en is met 'n literêre prys bekroon. Hier het lesers kennis gemaak met speurders Jan Magson en Colin Menck en hul ondersoek na 'n reeksmoordenaar wat skoolmeisies ontvoer. In *Skuldig* (Lapa, 2015) is Colin Menck die hoofkarakter wat 'n reeks moorde moet oplos. Salzwedel¹⁰ sê 'dis verfrissend om 'n slag met 'n speurder te doen te kry wat nie een of ander eie stryd teen 'n duivel

in homself voer nie, maar 'n doodgewone gesinsman is wat sy werk na die beste van sy vermoë probeer doen'. Die geweld in *Donker spoor* is 'by tye eksplisiet en grusaam',¹⁰ wat sensitiewe lesers mag ontstel. Jonathan Amid¹¹ beskryf *Donker spoor* as 'n 'letterkundige kunswerk vir nou — 'n tipe riller wat nie 'n vervaldatum het nie'. Amid¹² sê verder: 'Dis net 'n kwessie van tyd voordat 'n uitgewer hierdie wêreldklas skrywer se boeke begin vertaal en die oorsese regte verkoop. Steyn is hier om te bly.' Lapa het beide romans uitgegee.

- **Skarlaken** (2015) is die vierde misdaadroman deur die joernalis **Irma Venter**, wat in 2012 gedebuteer het met *Skoenlapper* en daarvoor bekroon is met 'n literêre prys. Daarna het *Skrappel* (2013) en *Sondebok* (2014) gevolg. Human & Rousseau is die uitgewer. 'Venter bied veral sterk vroulike karakters betrokke in misdaadondersoeke buite tradisionele magsfere van die SAPD', sê Jonathan Amid³. Mens moet verkieslik Venter se boeke in volgorde lees, aangesien die hoofkarakters Ranna, 'n vryskutfotograaf, en Alex, 'n oorlogkorrespondent, in almal die hoofrolle speel. Venter se romans is baie goeie leesstof en word hoog aanbeveel.

dat die leser asem ophou, is Paul gesteld daarop dat haar boeke *suspense* verhale is.' Nóg 'n speurverhaal deur Paul is *Raaiselspieël* (2014), waar die bonatuurlike sterk na vore kom. Dit is die tweede deel van die drieluik *Siende blind* (2013); *Raaiselspieël* en *Ewebeeld* (2014). Al hierdie titels is deur Lapa uitgegee.

- **Bettina Wyngaard** is 'n Overbergse skrywer en een van PEN Afrikaans se bestuurslede. Haar debuutroman, *Troos vir die gebroekenes* (2009) was met 'n literêre prys bekroon. Daarna het sy twee misdaadromans geskryf. *Vuilspel* (2013) het 'korrektiewe' verkragting as tema en is met 'n literêre prys bekroon. *Slaafs* (2016) het mensehandel as tema. In beide romans is Nicci de Wee, 'n gay bruin vrou, die hoofkarakter en hoofspeurder. Jacomien van Niekerk¹⁶ sê: '*Vuilspel* maak 'n belangrike bydrae nie net tot die Afrikaanse speurverhaal nie, maar tot Afrikaanse literatuur in die breë. Lesbiese karakters, en veral bruin lesbiese vroue, was tot dusver 'n versweë verskynsel waaroor daar nog baie geskryf kan word, en die roman se hantering van genderkwessies is veelkantig.' Umuzi is Wyngaard se uitgewer.

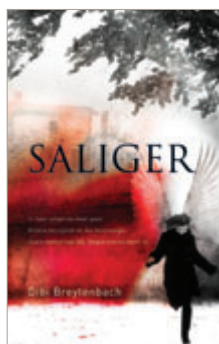
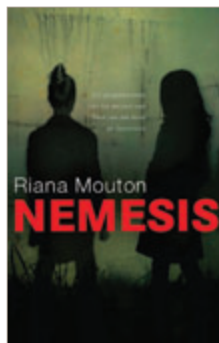
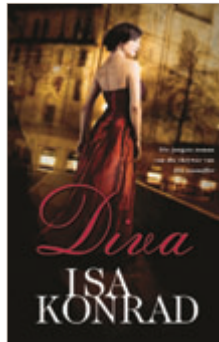


- **Piet Steyn** het vier spanningsromans ná sy aftrede geskryf. Hy is in 2013 oorlede. Sy debuut, *Snoeiskêr* (2008) is as 'n finalis in Sanlam/Insig se Groot Romanwedstryd aangewys. Daarna het *Bottelnek* (2009); *Tou* (2010) en *Tik* (2012) gevolg — almal in die *Pine Pienaar*-misdaadreeks en uitgegee deur Tafelberg. Madri Victor¹⁴ beskryf Steyn se stories as 'grinterig, grusaam en gedetailleerd in beskrywings. Boonop is dit relevant Suid-Afrikaans'. Jonathan Amid¹⁵ beskou Steyn as 'n genre-hardebaard. 'Steyn wéét net hoe om die leser in te katrol.'
- Jonathan Amid¹⁵ is van mening dat **Chanette Paul** 'bo enige twyfel uitstaan as die vroulike skrywer wat die kombinasie tussen spanning- en speurverhale en romanse met volgehoue welslae ontgin'. In haar *Gys Niemand*-reeks, wat uit vyf spanningsromans bestaan — *Springgety* (2007); *Fortuin* (2008); *Boheem* (2009); *Meetsnoer* (2010) en *Dryfhout* (2011) — speel die speurder 'n sekondêre maar belangrike rol. Stephanie Nieuwoudt¹⁸ sê: 'Al lyk Paul se boeke in hierdie reeks na speurverhale, en al loop die spanning soms so hoog

- *Monstersaad* (2015) is **Madelein Rust** se tweede misdaadriller ná haar debuut in 2014, *Die 13de kaart*, wat benoem is vir 'n ATKV Woordveertjie. Beide romans is deur Lapa uitgegee en is sielkundige misdaadromans waarin 'n vroulike forensiese sielkundige die hoofkarakter is. Ilse Salzwedel¹³ reken 'Rust weet hoe om 'n goeie *whodunit* te skryf. Sy doen dit met gemak sonder om in resepmatigheid te verval. Haar navorsing is puik en dis verfrissend dat sy vir elkeen van haar twee boeke unieke vroulike hoofkarakters geskep het'.
- Die skrywer en joernalis **Deborah Steinmair** se 'raaiselromans', uitgegee deur Human & Rousseau, word gekenmerk deur ongewone speurfigure. *Moestas* (2015) is die mees onlangse een ná *Die neus* (2012) en *Wenkbrou* (2013). Giselle Botha¹⁷ sê: 'n Raaiselroman is 'n tipe misdaadroman; die Engelse noem dit 'n *whodunit*, wat soortgelyk aan 'n speurverhaal is. Aga, Jesse en Claude se vriendskap kom al 'n lang pad. Lesers maak die eerste keer met hierdie driemanskap kennis in *Die neus*, en in *Wenkbrou* sluit die onverskrokke Stasi, as Claude se meisie, by hulle aan en word daar 'n gerekende

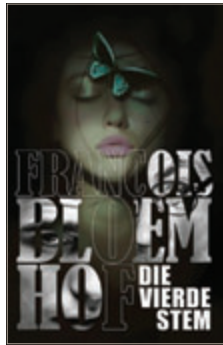
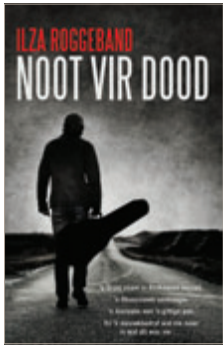
viemanskap gevorm. Aga en Jesse is amateur-“private eyes” wat “raaisels liefhet en aangegryp word deur die intrige wat om hulle broei”. Met die hulp van hulle telepatiese verbinding en Claude en Stasi se ‘mad skills’ word hierdie raaisels opgelos. In *Die neus* is die raaisel van Aga en in *Wenkrou* die raaisel van Jesse se verlede opgelos. In *Moestas* is dit Claude se beurt.

- Die *Kalli Krynaauw*-reeks: *Slim leuens* (2014); *Gekoopte leuens* (2013) en *Donker leuens* (2012) — is **Lien Roux-de Jager** se spannings-misdaadromans en is almal deur Lapa uitgegee. *Kalli* is ’n ervare, vroulike psigo-fisioloog, opgelei deur die FBI en nou in diens van die SIS — Special Intelligence Services. As forensiese poligraaf help sy die polisie jag maak op misdadigers.
- **Wilna Adriaanse** het haar hand al aan verskeie genres gewaag. Haar mees onlangse werk is ’n polisieroman, wat ’n nuwe rigting in haar skryfwerk is. Die hoofkarakter in *Dubbelspel* (Tafelberg, 2014) is die rooikop-polisievrou Ellie McKenna en die saak waarby sy betrokke raak, handel oor die onderduimse wêreld van smokkelary (dwelms, perlemoen, renosterhorings), geldwassery, omkopy en polisiekorruptsie.
- Met agt liefdesverhale agter die blad, het **Isa Konrad** eers gedurende die afgelope jare begin om misdaad spanningsverhale te skryf: *Die ondenkbare* (2010); *Soenoffer* (2011) en *Diva* (2013). Dit is deur Lapa uitgegee. *Diva* is ’n speurroman, terwyl *Soenoffer* ’n sielkundige misdaadromaan is. *Die ondenkbare* is ’n ‘grootword-misdaadstorie’ wat in Lüderitz afspeel.
- **Dirk Jordaan** se debuut speurroman, *Die jakkalssomer* (Tafelberg, 2007), was op die kortlys van die Insig/Sanlam Groot Romanwedstryd en ’n finalis vir ’n ATKV-Wordveertjie. Die polisieman, kaptein De Villiers Pelsers van die Nasionale Vervolgings-gesag, is die hoofkarakter. Jordaan het dit opgevolg met *Arendsnes* (Tafelberg, 2012). Hier is die heldin ’n vrou, luitenant Lydia Stander, verbonde aan die Valke se afdeling vir prioriteitsmisdaad. Die uitgewer bemark die boek as ‘spannend, aktueel, spreek van ’n grondige kennis van al die vertakkinge van die Suid-Afrikaanse misdaadwêreld en is boonop ’n baie goeie storie’. Joan Hambidge¹⁹ beskryf dit as ’n ‘vlot geskrewe misdaadverhaal wat



aansluit by Patricia Cornwell en hardebaard-misdaadskrywers’.

- **Riana Mouton** het in 2008 haar buiging gemaak in die misdaadroman-genre met *Reuk van die dood*. Hierdie speur-spanningsroman het as tema ’n reeksmoordenaar wat vroue martel en een van hul vingers afsny voordat hy hulle doodmaak. In haar tweede roman, *Spoorloos* (2010) word ’n seun ontvoer tydens ’n motorongeluk waarin sy ma sterf. In *Nemesis* (2012) is die tema ’n moordenaar of moordenaars wat pedofiele uit die weg ruim. Lapa is die uitgewer.
- In **Dibi Breytenbach** se debuut misdaad-spanningsroman *Saliger* (Lapa, 2015) word maatskaplike kommentaar gelewer op Suid-Afrika se regstelsel. Amalia Abrieu, die hoofkarakter, is ’n aanklaer by die landdroshof in ’n tipiese klein Suid-Afrikaanse dorpie waar verkragting en bloedskaande ’n algemene verskynsel is. Sy spesialiseer in die vervolging van kinderverkragters. Daar heers by haar ’n magteloosheid oor die lot van die slagoffers en die feit dat die skuldiges sulke ligte strawwe kry en later net weer dieselfde misdaad pleeg. Dibi se broer, Henk Breytenbach, het ook in 2015 gedebuteer met die spanningsroman *Kodenaam Icarus* (Lapa).
- **Ilza Roggeband** se debuutmisdaadroman, *Noot vir dood* (Queillerie, 2013) speel af teen die agtergrond van die Afrikaanse musiekbedryf.
- **Francois Bloemhof** is ’n veelbekroonde spanningskrywer. Sy hoofkarakters is meestal nie speurders nie. Uitsonderings is sy *Alma van der Pool*-misdaad-spanningsromans, uitgegee deur Lapa, waarin ’n vrouespeurder die hoofkarakter is: *Spinnerak* (2006); *Jagseisoen* (2007) en *Harde woorde* (2009). Sy ander spanningsromans vir volwassenes sluit in: *Die nag het net een oog* (1991); *Die duivel se tuin* (1993); *Koue soen* (1994) en *Bloedbroer* (1995) — deur Tafelberg uitgegee; *Storieboek* (1996); *Moodraai basuin* (1997); *Nagbesoeker* (1997); *Klipgooi* (1999); ’n Tweede asem vir Jan A (2001); *Rooi Luiperd* (2008); *Afspraak in Venesië* (2009); *Die Genesis-faktor* (2010); *Helse manier van koebaai sê* (2011); *Moord in die beloofde land* (2013); *Die vierde stem* (2014) — deur Human & Rousseau uitgegee; *Hostis* (Queillerie, 1998); *Die onbekendes* (2010) en *Jy-weet-wie* (2012) — deur Lapa uitgegee.



- **Leon van Nierop** is 'n bekroonde skrywer wat reeds meer as 26 vollengte romans geskryf het, asook verskeie radiovervolgverhale, TV-reekse, dramas, rubrieke, boek- en rolprentresensies, kortverhale en akademiese boeke. Van sy bekendste TV-reekse sluit in *Ballade vir 'n enkeling* en *Wolwedans in die skemer*. Hy het ook die kykNET-sepie *Villa Rosa* geskep en die trefferradioverhaal *Stralerjakkers*. Van sy bekendste romans sluit in: *Adrenaliën* (Tafelberg, 2015); *Ballade vir 'n enkeling* (Tafelberg, 2014); *Snydokter* (Lapa, 2013); *Plesierengel* (Tafelberg, 2013); *Wolwedans in die skemer* (Tafelberg, 2012); *Insomnia* (Lapa, 2012); *Verklikker* (Lapa, 2011); *Vuurvreter* (Lapa, 2010); *Paradys* (Tafelberg, 2005); *Goëlfabriek* (Tafelberg 2001); *Skrikkelkind* (Tafelberg, 2000) en *Die sielsmokkaar* (Perskor, 1996).

- **Mike Nicol** is 'n internasionaal erkende, top-misdaadskrywer. Sy mees onlangse speurromans is ook in Afrikaans uitgegee deur Umuzi — *Woes / Power play* (2015) en *Dieners & donners / Of cops & robbers* (2013).

- Die bekende mediapersoonlikheid **Irna van Zyl** se debuut misdaadromaan *Moordvis / Dead in the water* word in Julie 2016 deur Penguin Random House uitgegee in beide Afrikaans en Engels. Die verhaal speel af langs die kus naby Hermanus, met vrouespouder Storm van der Merwe as hoofkarakter.

- **Jeanette Stals** se eerste speurroman, *Katoog* (2016) is pas deur LAPA uitgegee. 'Daar was lanklaas 'n boek in Afrikaans wat so sensitief omgaan met armoede,' meen die uitgewer.

Daar is nog vele ander Afrikaanse skrywers wat oor die jare goeie misdaadromans geskryf het. Ek volstaan vir eers met hierdie.

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2. Madri Victor op die spoor van Deon Meyer se jongste trefferboek: *Spoor* deur Deon Meyer. Resensent, Madri Victor 26/01/2011. www.litnet.co.za.
3. Suid-Afrikaanse misdaadfiksie. Deur Jonathan Amid. *De Kat* Nov/Des 2015 p 38.

4. Oor twee Afrikaanse spanningsverhale. Deur Desmond Painter. www.versindaba.co.za/2010/07/21/oor-twee-afrikaanse-spanningsverhale.
5. Chris Karsten gesels met Bibi Slippers oor sy ATKV-woordveertjies, *Abel*-trilogie en obsessies. Resensent, Bibi Slippers 21/09/2011. www.argief.litnet.co.za.
6. Chris sorg vir 'n kinkel in die kabel. Deur JB Roux. *Vrouekeur* 5/02/2016 p 10.
7. **Plasenta**: 'Gotiese antiheld' tref die kol. Deur Riaan Grobler. *Die Burger (By)* 16/05/2015 p 8.
8. Resensie: **Plasenta** deur Peet Venter naelbytlekker. Deur Madri Victor, 3/11/2015. www.litnet.co.za.
9. Boek van die maand (resensie): **Judaskus** deur Rudie van Rensburg. Resensent, Ilse Salzwedel 9/07/2015. www.maroelamedia.co.za/afrikaans/boeke
10. Boek van die maand (resensie): **Skuldig** deur Martin Steyn. Resensent, Ilse Salzwedel 17/04/2015. www.maroelamedia.co.za/Afrikaans
11. Biebou-resensie: **Donker spoor** deur Martin Steyn. Resensent, Jonathan Amid 7/08/2014. www.litnet.co.za.
12. Resensie: **Skuldig** deur Martin Steyn. Resensent, Jonathan Amid 5/05/2015. www.litnet.co.za.
13. Boek van die maand (resensie): **Monstersaad** deur Madelein Rust. Resensent, Ilse Salzwedel 19/08/2015. www.maroelamedia.co.za/Afrikaans/boeke.
14. Piet Steyn se **Tou** grinterig, grusaam en gedetailleerd. Resensent, Madri Victor 22/11/2010. www.litnet.co.za.
15. Vierde aflewering in *Pine Pienaar*-reeks *skiet tekort*. Resensent, Jonathan Amid 29/10/2012. www.litnet.co.za.
16. **Vuilspel** deur Bettina Wyngaard. Resensent, Jacomien van Niekerk. *Tydskrif vir Letterkunde*, 50 (2), 2013 pp 189 - 190.
17. Boekresensie: **Moestas** deur Deborah Steinmair. Resensent, Giselle Botha 27/07/2015. www.litnet.co.za.
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19. **Arendsnes**: Wraak is 'n motief. Resensent, Joan Hambidge 28/11/2012. www.litnet.co.za.

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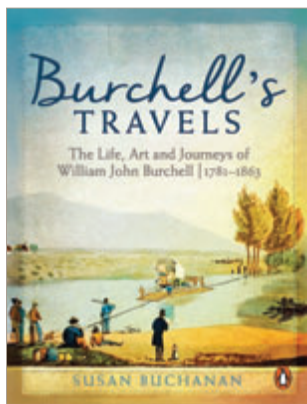


ADULT NON-FICTION VOLWASSE VAKLEKTUUR

BUCHANAN, Susan

Burchell's travels: the life, art and journeys of William John Burchell, 1781-1863.- Penguin, 2015.

Burchell's travels celebrates the life of a young Englishman named William John Burchell who has faded into historical obscurity. He landed at the Cape in the year 1810. The following



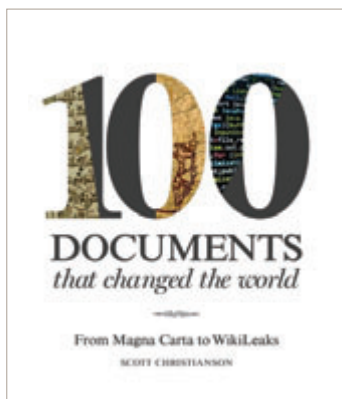
year he ventured on an epic journey into the unexplored interior which would last four years and cover approximately 7,000 kilometres. During this journey Burchell would collect over 50,000 plant and animal specimens, while creating many sketches and paintings. These would come to form the basis of his classic Africana travelogue *Travels into the interior of Southern Africa*. This accessible and very readable account is based on Burchell's personal recollections of the time. It is made especially

appealing as it includes many of Burchell's original sketches and paintings. Readers interested in history and travel from this period will find much to enjoy from this entertaining and welcome publication. EB

CHRISTIANSON, Scott

100 documents that changed the world: from Magna Carta to WikiLeaks.- Batsford, 2015.

'One hundred of the most significant documents in human history, dating from 2800 BC to 2011 AD, are presented in this beautifully illustrated and well-written book. Award winning author and investigative journalist Scott Christianson has set out his material in chronological order, in a series of "time capsules" which show how the Western world progressed towards the level of freedom and liberalism that it has today. The author has not totally excluded the forces of darkness. We get Hitler's sinister 1920 programme for what became the Nazi Party, long before more than a handful of people had ever heard about him. Many of the documents described

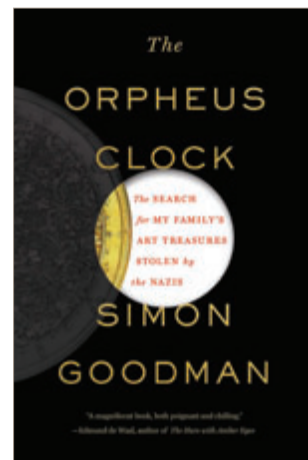


here are still often referred to in our culture, but most people probably only have, at best, a sketchy idea of what they are about. This book, with its highly readable descriptions, rectifies that situation admirably.' (*Irish Examiner*, 2/1/2016, A Looch)

GOODMAN, Simon

The Orpheus clock: the search for my family's art and treasure stolen by the Nazis.- Scribe, 2015.

In *The Orpheus clock*, Simon Goodman receives several boxes after his father dies, which hold many detailed documents about the artwork, silver and other valuables that were in his family's collection and that had been missing for years. This sets off a chain of events, resulting in a book written in novel form, covering his family's acquisition of their status and art collections which continued through two generations. The author recounts a family history dating back to the 1800s, when his great grandfather had founded one of Germany's most influential banks and tells how he and his son began collecting art. But they also happened to be Jewish, and except for Simon's father, who had settled in England and other internationally scattered cousins, there would be no other survivors after the Holocaust. The art collection was taken by Nazis. This is Simon's personal story of research, persistence, patience, and frustration to recover his family's possessions. The first half of the book describes what the Holocaust did to this wealthy Jewish family in Germany, as well as documenting recollections of friends and extended family. The second half reads like a treasure hunt as the author and his relatives try to find the hundreds of art items stolen from their family. This is a fascinating book about a part of World War II most people don't know about. EB



Queen Elizabeth II and the Royal Family: a glorious illustrated history.- Dorling Kindersley, 2015.

This is a lavishly illustrated visual celebration of the British monarch, her family and her predecessors. It is delivered in a readable text that is both informative and entertaining, and is divided into six sections. The first section delivers a comprehensive briefing of the history of the British monarchy from 400 to 1911. The second section looks at the years



from 1911 to 1947 covering World War I, Edward VIII's abdication, the succession of George VI, World War II and Elizabeth's childhood and teenage years. The remaining sections cover Elizabeth's reign up to the present, highlighting major events of the Royal family such as Elizabeth's coronation, her tour of the Commonwealth countries, the assassination of Lord Mountbatten, and much more. It includes details

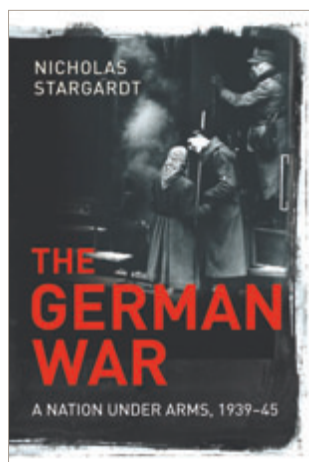
of the Queen's personal and private life, and even showcases the royal residences. Also included are profiles on key people such as Princess Diana and Prince Harry. The book also covers up-to-date events such as the royal wedding of Prince William and Kate Middleton, right up to the birth of William and Kate's second child. Readers interested in the history of the British monarchy will find this book an absolute delight. EB

STARGARDT, Nicholas

The German War: a nation under arms, 1939-45.

- Bodley Head, 2015.

Stargardt, a professor of modern European history at Oxford University, takes the reader into the lives of German men and



women from all walks of life, as they fought, suffered and survived. He captures the war as an enormously disruptive event that forced Germans to square the patriotism that unified the overwhelming majority with a series of brutal emotional, political and intellectual shocks. He reveals the daily labour of interpretation, the work of making sense of the killing, death and destruction. The German War begins in 1939 with the Wehrmacht poised to swarm across the Polish border. Unlike the exuberance of 1914, the public response

to Hitler's invasion is chiefly anxiety. This war, according to Stargardt, was unwelcome, especially for those with memories of 1918. It is first and foremost a people's history. Stargardt's main focus is on the ordinary soldiers and civilians who lived through this time. To that end he follows roughly twenty people throughout the course of the war, and supplements their story arcs with many other personal accounts culled from diaries, letters, and postwar interviews. **The German War** does not attempt to be comprehensive and does not read like a book aimed solely at WW II enthusiasts. It is well structured, easy to follow, and compellingly written. EB

STYAN, James-Brent

Blackout: the Eskom crisis.-

Jonathan Ball, 2015.

'This local title gives compelling insight into each aspect of the South African energy crisis — from load shedding to leadership, policy to politics to nuclear versus renewable energy — and unpacks the debates raging across South Africa today. The author, James-Brent Styan, summarises Eskom's 60-year history, before analysing events that shaped the utility into the business it is today. Styan has had a



successful career as a journalist and his name is synonymous with news that made South Africans pay attention. His last few years as a journalist were spent in parliament, where he had access to politicians, ministers and a wealth of stories to feed newspapers with. He has since left the newsroom to follow a career in public service at the Western Cape government. "The book is an honest attempt at writing an unbiased, balanced and informed account of South Africa's electricity situation and the real challenges we have," says Styan.' (www.jonathanball.co.za and www.citizen.co.za, 9/11/2015, Adriaan Roets)

VAN DER MERWE, Amos en WICOMB, Randall Charles

Kleur: my lewe, my lied.- Naledi, 2015.

Biografie van die bekroonde Afrikaanse musiekikoon Randall Wicomb, geskryf in samewerking met dr Amos van der Merwe, 'n afgetrede uroloog van Mosselbaai. Wicomb is 'n huishoudelike naam in Suid-Afrika. Hy het in Desember 2015



op die ouderdom van 66 gesterf nadat hy in 2013 met prostaatkanker gediagnoseer is. 'Die boek is die resultaat van ses jaar se gesprekke met Wicomb — van herinneringe aan sy kinderjare tot vertellings oor die eensame bestaan wat hy aan die einde van sy lewe gevoer het. Die onsekerheid rondom sy herkoms en sy moeder se pogings om hom teen apartheid te beskerm het 'n onuitwisbare indruk op hom gelaat en uiteindelik 'n kruis geword wat hy altyd gedra het. Randall se sangloopbaan vleg tussen veranderende politieke omstandighede en die behoud

van Afrikaanse liedere deur om van hom 'n bekende en beminde figuur te maak. Vir meer as veertig jaar het hy gesing van kleur en liefde, van heimwee en hoop, en van amper vergete liedjies in die taal wat so na aan sy hart was. Hy gesels openhartig in die boek oor sy familie en die duur prys van roem.' (*Protea Boekwinkel Stellenbosch, Nuusbrief 320, 24/02/2016*)

Vlam in die sneeu: die liefdesbriewe van André P Brink & Ingrid Jonker /

redakteur, Francis Galloway.

- Umuzi, 2015.

'Op 'n laatsomermiddag het Ingrid Jonker die lewe van André P Brink binnegestap. Hul liefde is nou geboekstaaf in die publikasie van hul briewewisseling. Vir twee jaar het die jong skrywer André P Brink en die digter Ingrid Jonker vir mekaar geskryf, passievol, soms daaglik, soms in lang groete-telegramme omsom met proteas. Hy was in Grahamstad, verbonde aan die Rhodes Universiteit; sy in Kaapstad.



Die korrespondensie het van April 1963 tot April 1965 geduur. Maar skaars drie maande ná die laaste briewe neem Jonker haar eie lewe wanneer sy die aand van 19 Julie by Drieankerbaai die see inloop. Dié liefdesbriewe en heelparty telegramme verskyn boonop met eksklusiewe foto's wat Brink van Jonker geneem het. Een daarvan is op die voorblad van *Vlam in die sneeu* en *Flame in the snow*. Vir die Engelse weergawe het Leon de Kock Brink se briewe vertaal en die digter Karin Schimke Jonker s'n, wat ook gedigte bevat. De Kock skryf hoe die briewe 'n unieke perspektief gee van hoe dit gevoel het om "in die opwelling van die Sestiger-tydperk 'n leidende jong skrywer" te wees. Brink skryf asof hy 'n groot gehoor agter die skerms in gedagte het, en die literêr-historiese gegewens is deurweef met persoonlike detail. Dit is 'n boek wat 'n mens eenvoudig meesleur. En 'n mens kan die teks nie "skoon" of onbevange lees nie. Daar is telkens iets wat jy invul tussen die briewe.' (www.netwerk24.com, 7/08/2015, Elmari Rautenbach en www.netwerk24.com, 15/11/2015, Joan Hambidge)

ADULT FICTION VOLWASSE VERHALENDE LEKTUUR

ANDREW, Sally
Recipes for love and murder: a Tannie Maria mystery.- Umuzi, 2015.

This is the first title in a new local series set in South Africa's Klein Karoo region. It features Tannie Maria van Harten, a middle-aged widow, who writes a combination agony aunt and foodie column based on letters from readers in the local newspaper, the *Klein Karoo Gazette*. Not only does she give good advice, but also includes delicious recipes to go along with it. Some recipes are even provided at the back of the book.

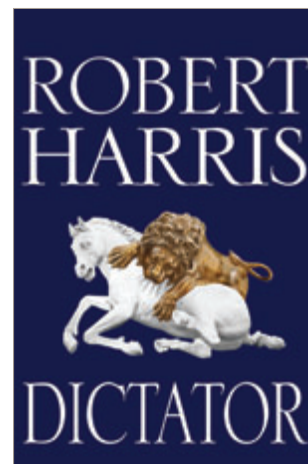
A letter from a woman who wants to escape her abusive husband captures her attention as it so resembles her own violent past. But when the woman is found murdered, Tannie Maria, joined by two colleagues at the *Gazette*, sets out to find the perpetrator of the crime. In playing amateur detective, Maria falls for the handsome local police detective, Henk Kannemeyer, in charge of the case. Sally Andrew does an excellent job at portraying life in a small village in South Africa. Readers will most definitely look forward to future escapades of Tannie Maria and her friends.

Best summed up in *The Library Journal* (1 October 2015): 'Take a pinch of Alexander McCall Smith, a dash of Diane Mott Davidson, and add a smidge of the wild veld, and you'll get a taste for this lekker story.' EB



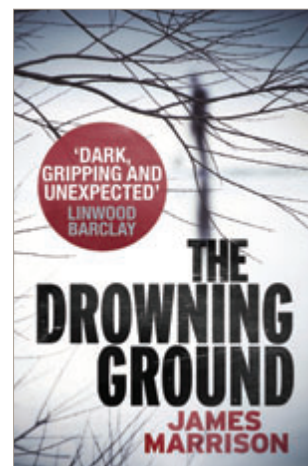
HARRIS, Robert
Dictator.- Hutchinson, 2014.

Dictator is the final thrilling volume of the author's trilogy about Cicero, ancient Rome's most skilled orator. The series began with *Imperium*, followed by *Lustrum*, and covered the decay of the 500-year-old Roman Republic as experienced by statesman Marcus Tullius Cicero. This title covers the Republic's fatal collapse and Cicero's brutal execution. Like its two predecessors, *Dictator* is narrated by Cicero's slave and loyal secretary, Tiro, who outlived his master. In the fifteen years during which the story takes place, the First Triumvirate breaks down through the civil war between Caesar and Pompey. Caesar becomes a dictator, and after his assassination, blood-soaked chaos evolves. Harris does not disappoint, and although *Dictator* is not easy reading, the subject is still compelling and will appeal to serious readers of historical fiction. EB



MARRISON, James
The drowning ground.- Joseph, 2015.

When the body of wealthy landowner Frank Hurst is found with a pitchfork through his neck, it brings back disturbing memories of former mysteries. One was the drowning of Hurst's second wife in their swimming pool that was declared an official accident at the time, but many villagers thought differently. The other was the abduction of two young girls some years before, with some possible links to Hurst that were never proved. Frank Hurst had since become a recluse after the disappearance of his only child, Rebecca. He lived alone in Dashwood Manor and was not a popular person locally. Investigating this murder, and unravelling many long-buried secrets in the process, are two police officers: one a moody half-Argentinian, half-English chief inspector by the name of Guillermo Downes, the other his newly arrived sidekick, a considerably younger man, one Sergeant Graves. The investigation into Hurst's death takes some unusual turns. Dashwood Manor is set alight soon after Hurst's death, leading to the discovery of a body found in a hidden room below ground which once again opens old wounds and suspicions. This is James Marrison's well-plotted mystery debut. It is the first title in a promising new police procedural series set in the quiet, picturesque villages of the English Cotswolds. EB



JUVENILE NON-FICTION JEUGVAKLEKTUUR

PIENAAR, Heilie
Sugar & spice: with Snowflake it's nice.- Sunbird, 2015.

Heilie Pienaar is a highly experienced local food author who once again excels with her ninth book and first children's baking book. It offers over 110 delicious recipes to encourage children's skills in the kitchen with regard to baking and the preparation of food. Each recipe is easy to follow, and features step-by-step photo guides as well as useful skill guides. The aim is to encourage children to have fun cooking and experimenting on their own or along with adult supervision. The recipes offered are varied, featuring meals from breakfast, lunch and dinner, as well as including sweet treats and savoury snacks. This attractively produced publication geared for children aged five years and over, is user-friendly and is also available in Afrikaans under the title **Bak & brou**. EB



JUVENILE FICTION JEUGLEKTUUR

WALLIAMS, David
Ouma is 'n kroek!/illustrasies deur Tony Ross.

- Protea Boekhuis, 2015.
'Hy's die nuwe Roald Dahl gedoop en sy boeke is net so verslawend. Met meer as vier miljoen verkope in die Verenigde Koninkryk is David Walliams tans die grootste Britse kinderboekskrywer en sy boeke is reeds in 40 tale vertaal – só aansteeklik is sy astracte sjarme. Twee van sy bekendste werke is nou ook in Afrikaans beskikbaar. **Ouma is 'n kroek** is 'n uitstekende vertaling van **Gangsta granny** deur Kobus Geldenhuys. Ben se grootste droom is om eendag as hy groot is, 'n loodgieter te word. Hy lees elke maand 'n tydskrif oor loodgieters. Maar sy ouers is nie baie tevrede met Ben se ideaal nie. Volgens hulle moet hy liever 'n danser word. Hulle kyk slaafs na *Strictly Stars Dancing* op TV en luister oor en oor na die musiek van dié program. Wanneer hulle self gaan dans, los hulle vir Ben by sy ouma. Ben wil nie by sy ouma bly nie, want hy vind haar vervelig en sy ruik na kool. Dan ontdek hy egter dat sy ouma 'n geheime lewe lei waarvan hy nooit bewus was nie. Skielik lyk sy nie



meer so vaal en vervelig nie! Dit is 'n skreeusnaakse boek met oorspronklike illustrasies deur Tony Ross. Die Afrikaans sprankel só dat 'n mens kwalik kan dink hoedat die Engels dit sou kon ewenaar! Ook Walliams se **Ratburger** is deur Geldenhuys vertaal as **Rotburger** en by Protea uitgegee. Walliams se boeke is bestem om klassieke werke te word' (*Die Burger*, 11/02/2016, Laetitia Pople en *Vrouekeur*, 12/02/2016, Willie Burger)

Rympies vir pikkies en peuters / saamgestel deur Riana Scheepers, Suzette Kotze-Myburgh en Gertie Smith; illustrasies deur Maja Sereda, Adelle van Zyl, Alzette Prins, Susie Appleby en Samantha van Riet.- Tafelberg, 2015.

'Met die verskyning van **Rympies vir pikkies en peuters** verlede jaar is 'n waardevolle skat tot die kinderletterkunde in Afrikaans toegevoeg. Hierdie pragtig geïllustreerde prent-en-klankboek is gemik op die voorskoolse kind in 'n baie belangrike en ontvanklike ontwikkelingsfase. Dit is vir voorlees en saamspeel. Vir leer deur die wonderspel van woorde, klanke, ritmes en illustrasies. En met hiërdie lekkerte gaan 'n groot skoot humor gepaard. Na die sukses van **Nuwe kinderverseboek** (2009), saamgestel deur Riana Scheepers en Suzette Kotzé-Myburgh, pak hierdie wenspan 'n nuwe projek aan, geïnisieer deur die opvoedkundige en kenner van vroeëkindonderwys, Gertie Smit. Geskoei op die nasionale kurrikulum vir voorskoolse onderwys, is onderwerpvelde geïdentifiseer en riglyne aan skrywers gekommunikeer. Die span was op soek na gediggies, liedjies en aksierympies. Kort genoeg om binne die klein kind se aandagspan te bly en in eenvoudige woorde met baie herhaling en klanknabootsing. Die resultaat is 'n pragbundel met 'n keurversameling van versies vir kinders tussen die ouderdomme van een en drie jaar. Die temas in die bundel dek die leefwêreld van die kleintjies in eenvoudige, vonkel-

Afrikaans. Daar is 'n leemte in Afrikaans vir rympies, wat 'n baie belangrike plek in kleinkindonderwys beklee. Studente, onderwysers, ouers en grootouers is voortdurend op soek na lekker voorlees en na-sê-versies in Afrikaans. En hier is dit nou, vir die heel ou kleintjies, 'n kostelike boek wat baie harte gaan steel. 'n Baie belangrike gedeelte van hierdie bundel is die gebruikersgids aan die einde (188-195), saamgestel deur Gertie Smit, wat die opvoedkundige waarde van die werk ondersteun. Hiermee gee Smit 'n uiters bruikbare uiteensetting van hoe die versies in die verskillende leerareas aangewend kan word. Elkeen van die samestellers van hierdie pragwerk verdien 'n pluim in die hoed!' (www.litnet.co.za, 1/03/2016, Henriëtte Loubser)



EB Erich Buchhaus

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



Explore our language courses

The command of any number of languages other than one's own only adds to the richness of one's life by Dalena le Roux

The celebrated Afrikaans writer CJ Langenhoven had a saying: *Soveel tale as ek kan, soveel male is ek man*. Roughly translated it means that the more languages you speak, the better you will be able to communicate with those who speak other languages.

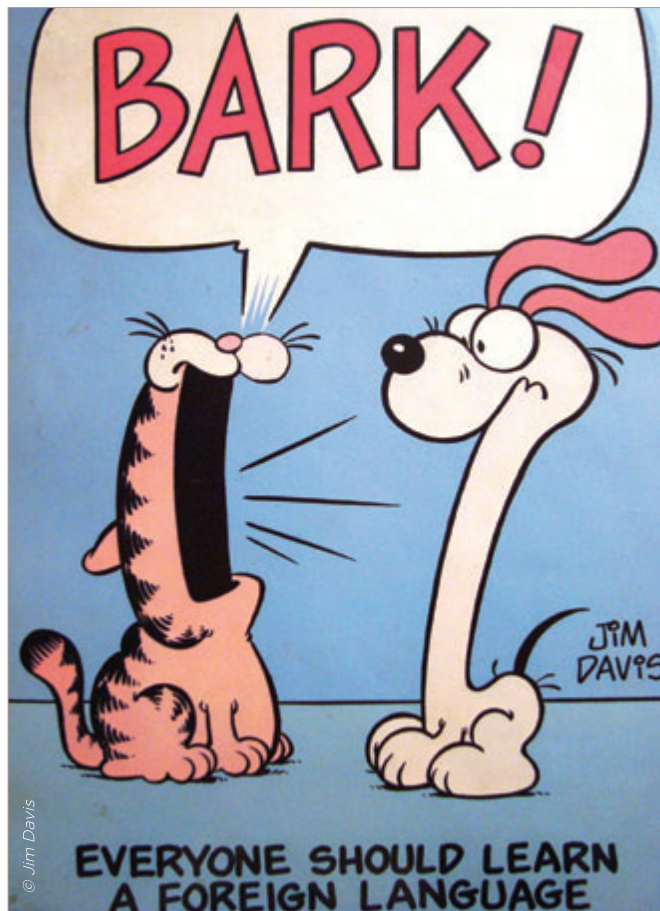
Another well-known figure, Johann Wolfgang von Goethe, said that 'anyone who doesn't know foreign languages knows nothing of his own'. Many can attest to the truth of this, for command of any number of languages other than one's own only adds to the richness of one's life.

The reasons for learning a foreign language may be many and varied. For instance, when holidaying or travelling in strange countries, the ability to (at least) understand and speak, however basically, the languages of those countries, can create long and lasting bonds of friendship. In political arrangements in which various races and nationalities are drawn closely together, the need for, and benefits of, linguistic interchange can be paramount to understanding each others' roles in the international and national arenas. Diplomatic and consular representatives, government employees and commercial travellers — all require a knowledge of foreign languages to create a world-minded attitude in order to engage in the kind of international relations, be they diplomatic, political, commercial, business, economic or cultural, that will be beneficial to the world at large.

However, learning another language can also be for more personal reasons, like having business contacts abroad, where it would be useful to speak a business partner's language. One may also be relocating to live and work in another country; or plan a travelling holiday. Another motivation might be that one just enjoys languages; liking the sound of strange words. Or one might just enjoy attending language classes to meet and keep in contact with others and thereby getting to know someone from another culture.

When learning a new language it is important to know exactly why one is learning it — and then one needs to practise it.

Learning a language is hard work. One needs to use it in everyday life in order to speak it, to understand it when spoken, to write it, to read it and to know something about the culture



that underlies the written word. It may become a never-ending process, for there are always new words and phrases invented and developed in any living language.

To this end the SN collection of language courses in cassette or CD format can be of great assistance to anyone who wishes to enrich his or her life by learning a foreign language.



The list offered here indicates only the more exotic language courses, as well as a number of African languages. However, language courses in the more well-known modern languages, like French, Dutch, Spanish, German, et cetera, are also available.

Language courses available on sound cassettes or CD
(Alphabetical according to language)

Wrightwick, Jane. ARABIC on the move.
Ultimate ARABIC
CANTONESE CHINESE in 60 minutes
CROATIAN in 60 minutes
CZECH in 60 minutes
Elsworth, Bente. DANISH
FARSI: a complete course for beginners
FILIPINO (TAGALOG) in 60 minutes
FINNISH in 60 minutes
Pdq GREEK
Snell, Rupert. HINDI
Pontifex, Szuzsa. HUNGARIAN
INDONESIAN
15-minute JAPANESE
Roh, Jaemin. KOREAN: a complete course for beginners
Byrnes, Christopher. MALAY

MANDARIN CHINESE in 60 minutes
Sanders, Alan JK. Colloquial MONGOLIAN
NORWEGIAN in 60 minutes
Kalra, Surjit S. PANJABI
Deletant, Dennis. ROMANIAN
Smith, Elizabeth. Instant RUSSIAN
Sparado, Katherine M. Colloquial SCOTTISH GAELIC
Norris, David. SERBO-CROAT
Naughton, James. Colloquial SLOVAK
HUGO. TURKISH travel pack
Matthews, David. URDU
VIETNAMESE in 60 minutes
Brake, Julie. WELSH

African Languages

Everyday PEDI phrases
Orwin, Martin. Colloquial SOMALI: the complete course for
beginners
ETA Language Systems. SOUTH SOTHO
McGrath, Donovan. Colloquial SWAHILI
Everyday TSWANA phrases
Munnik, Anne. Learn XHOSA with Anne Munnik
Fakinlede, Kayode J. Beginner's YORUBA
Wilkes, Arnett. ZULU



Do you know the history of your library?

Why history is so important by Helga Fraser

Since the 60th birthday event of the Western Cape Library Service in 2015 we seem to have stayed in a 'historical state of mind'. While researching the rich history of six decades of a free public library service in the Western Cape, it became apparent that a large number of our libraries already have a half century of existence or affiliation with the Service to celebrate!

As it happened, the City of Cape Town's Library and Information Service had also started researching the history of its 108 libraries in 2015, and our Research Section could assist with this drive by sourcing all the historical information for libraries within the metropole from old annual reports and older issues of the Cape Librarian magazine.

Then, late in 2015, the Oral History Initiative was launched by the Minister of Cultural Affairs and Sport, Ms Anroux Marais, and is, as elsewhere reported in the magazine, in full swing.

So 2016 is definitely another year for all things historical!

'If you don't know history, then you don't know anything. You are a leaf that doesn't know it is part of a tree.'

'Why is the history of my library important?' you might ask. Contemporary author Michael Crichton answers thus: 'If you don't know history, then you don't know anything. You are a leaf that doesn't know it is part of a tree.' In my opinion, knowing more about the past enriches one's current experiences tremendously — one realises that one is part of an evolving process and perhaps sees the role one can play on the path to the future.

The history of all public libraries in South Africa started in the Western Cape with the very first free public library established in 1818 — the South African Public Library — which incorporated the donation of a scholarly collection of books from Joachim von Dessin in 1761, given for use to the people of Cape Town.



This old Panther bicycle was used daily by the messenger in the Beaufort West Regional Office to collect the post. The old canvas postbag is also the original one

A plaque with the wording 'Hier het Von Dessen gewoon' can still be found on the corner of Wale and Queen Street in Cape town.

The second oldest library in the Western Cape is Swellendam Library, established in 1838, followed by George Library established in 1840, Worcester Library in 1854 and Mossel Bay Library in 1856. Other libraries established in that period were Beaufort West, Malmesbury, Murraysburg and Stellenbosch. These libraries were, as Theo Friis states in his book, *The public library in South Africa*, 'supported mainly by private subscriptions supplemented by occasional donations from individuals and societies. They were social libraries rather than public libraries'.

It was only when Ordinance No 4 of 1955 was adopted that all public libraries in the province were compelled to offer a free library service to all. After the legislation was passed, many existing subscription libraries affiliated with the then Cape Provincial Library Service (CPLS).

There are thus various significant dates in libraries' histories that can be commemorated:

- establishment dates of libraries between 1818 and 1920, when most libraries were subscription libraries or were assisted with small annual government grants after the promulgation of the so-called 'Molteno regulations'; also libraries established during the period between 1920 and 1955 when the public library system was expanded to the underserved rural communities and the Cape Provincial Library Service Committee — and later the Cape Provincial Library Service — was formed
- the year in which these libraries were affiliated with the Cape Provincial Library Service after 1955 and, according to Ordinance No. 4 of 1955, had to provide a free service to all users
- completely new public libraries that were established after 1955
- the year existing libraries received and moved into new facilities
- Mini libraries (formerly known as Wheelie Wagons) that were upgraded to fully fledged public libraries, often being moved to a bigger or new facility.

Murraysburg is an example of an old subscription library —



The scene of the fire at Piketberg Public Library in 1967



The dreaded stamp that was used to officially 'declare' a title as banned. During those days banning was done by the legally constituted Publications Board under a Mr Snyman. The Library Service staff in the person of Mrs Bon Gertz, head of Selection at the time, may have seen and reviewed a title before the official listing was released and the review card would then be stamped so that if the title was requested, library users could be informed why the title was not acquired. A staff member was responsible for checking through the weekly lists which included films and other strange things



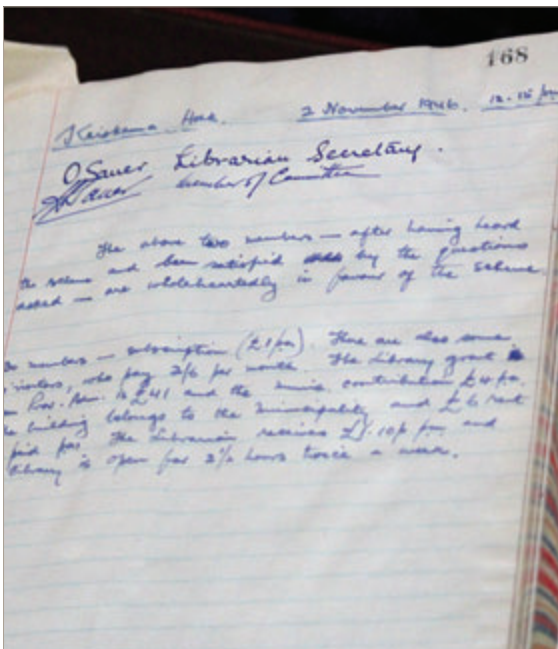
Established in 1818, the South African Library was the first public library in South Africa, featured here on an old postcard



In years gone by beautiful sturdy leather briefcases with the government emblem stamped in gold were issued to all regional librarians



This fire bucket was in use in the Vanrhynsdorp Regional Office from before 1957. Some of the buckets held water and some sand. The words 'BRAND' is still legible on the side. This bucket used to stand somewhere in the office for use when a fire breaks out



An entry in an old leather-bound minute book from the Keiskammahoek Library, situated in the previous Ciskei, which formed part of the old Cape Province until the new division of provinces in 1994 and thus one of the Cape's public libraries. Some delightful entries can be read in these old minute books — here specifically it was recorded in 1946 that the government grant for this library was 40 pounds for the year and that the library was open for two and a half hours per week...



The opening of Lambert's Bay Public Library, 4 August 1966 — 50 years ago this year

already in existence as such since 1858, but affiliated 50 years ago to CPLS. The Somerset West Library is an example of an established library that moved into a new building 50 years ago.

So, as we encourage members of the communities to come forward and tell their stories in libraries all over the Western Cape as part of the Oral History Initiative, we would like to ask you, the librarian: 'What is YOUR library's history?'

The Research Section can assist you by going through all the old annual reports and previously published editions of the Cape Librarian as well as any other historical material on hand to find out more about your library. Municipal records should also contain interesting and vital information and of course, older members in your community — or even your older library members — can be approached to fill in the gaps.

We really want to encourage librarians to delve a bit into the past and find out more about their libraries. An attractive permanent display of old documents, photographs and memorabilia pertaining to your library's history, much like the display of the historical material in the head office building's basement, will add a nice touch to your library.

Please note that according to our information the following Western Cape libraries will celebrate their 50th birthday this year: De Rust, Elim, Graafwater, the Hospital Street Depot, Lambert's Bay, Lutzville, Mount Pleasant and Napier. We look forward to you telling us your story and reporting on all the wonderful celebrations held for libraries commemorating their half century of existence or affiliation to the Western Cape Library Service.

(The Research Section also has information about the history of some libraries in the Northern Cape and Eastern Cape, as they were part of the Western Cape Provincial Library Service before 1994, and is happy to provide information where possible.)

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



College reading campaign

Inspiring students to enjoy reading and developing alternative spaces for learning by Marianne Elliott

Literacy is a powerful tool with lifelong benefits. Reading books and stories influences one's choices; it gives value to lives; enhances critical and creative thinking and encourages personal development. Reading is the fundamental pillar of education. Education is the foundation of a healthy, stable, growth-oriented society.' (FunDza website).¹ Together with the two NGOs Nal'ibali² and the FunDza Literary Trust, a reading campaign was designed for the Fish Hoek campus of False Bay College towards accomplishing these goals.

Planning for the implementation of the programme took place in November 2014, between Nal'ibali representative Righardt le Roux, False Bay College's Fish Hoek campus, Natascha Krull and Tamara Jooste, and myself, Open Learning Centre (OLC)³ coordinator on the campus. Details discussed included: how many books should be read; the list of recommended titles; when the cut-off dates for review

submissions would be; and what the judging criteria should be. To decide on suitable titles, the above stakeholders met at Bibilioneef in Pinelands where a range of books were viewed and discussed. Righardt also invited Sonja Kruse, the FunDza ambassador and 'Ubuntu Girl', to the meeting.

Once the logistics were decided upon the campaign was introduced to the students during orientation in early January 2015. Ten classes with new students attended the OLC orientation in January. Nal'ibali and FunDza set up stalls to promote their organisations and to highlight the reading campaign. Posters, photographs and messages on the noticeboards of the English Department and OLC assisted in keeping students up to date.

We included **Fish Hoek Library** in the campaign to broaden our access to books. A meeting was scheduled with Janusz Skarzynski, principal librarian at Fish Hoek Library. He welcomed the reading campaign idea and agreed to select



There was fun and laughter while authors Sonja Kruse and Zimkhitha Mlanzeli and Nal'ibali representative Righardt le Roux talked to students

suitable titles and make them available in a dedicated space. One of the criteria of the campaign required students to join a local library and, as many of our students daily walk past Fish Hoek Library on their way to public transport access points, it was convenient for them to join the library and borrow books. As students embraced this opportunity we received reports from Fish Hoek Library of an increase in membership and circulation. Alternatively, students who live in nearby communities Ocean View and Masiphumelele were encouraged to use those local libraries as they assist in supplementing the OLC's limited resources.

The Nal'ibali and FunDza representatives, as well as authors Sonja Kruse and Zimkhitha Mlanzeli, agreed to do workshops on Fridays with the English classes in a three week-cycle. At the workshops students are introduced to stories they can read on a mobile app and participate in fun story-related activities — and much delight and laughter define these sessions. Zimkhitha, who mentors budding authors, encourages students to write their own stories. Some students have taken up the challenge and one has already written a complete book! Monthly prizes are awarded to keep the momentum going.

Another criterion for the campaign is to read a story to children and produce a photograph as evidence. By providing students with copies of the story *Sisanda's gift* by Gcina Mhlope, the Nal'ibali national initiative for World Read Aloud Day was incorporated in the campaign. Besides students reading to children in their communities, a visit to a local primary school was also planned for World Read Aloud Day. This event was unfortunately 'smoked out' by the mountain fires, but alternative activities were put in place by one of the lecturers, Natascha Krull. During the following days Natascha took small groups of students to read to children in a nearby crèche. This gesture was much appreciated and pictures taken during the events reinforce the memory.

Righardt has unfortunately left Cape Town, but luckily Bulelani Futshane continued Nal'ibali's link with the campaign and has offered ongoing support to the campus. The students are keen to start book clubs on campus, similar to those already running at Masiphumelele and Khayelitsha. Those who are willing to be book club leaders will be trained and ongoing support will be provided afterwards. As stated on their website, the reading clubs aim to inspire students to enjoy reading and to develop alternative spaces for learning that can also lead to the forming of study groups in the future.

More author visits are envisioned for our campus to inspire students. Details are still to be confirmed.

Two other activities to contribute towards the students' reading campaign portfolio are aligned with Annual World Book Day (23 April) and Short Story Day Africa.

At the end of the campaign lecturers will assess student reviews and accompanying evidence to decide on the winners, while Nal'ibali and FunDza will assist in making the final decision. The aim is to reward a person from each level (NCV levels 2 - 4).⁴

The Report 191⁵ classes have different criteria for their reading campaign. They are required to read four fiction books, four non-fiction titles related to their studies and four articles

(up to date information on local entrepreneurs is found in magazines rather than books). Pearson Publishers sponsored the tablet and business books to be awarded as prizes.

Students have never been this enthusiastic about reading! The popular FunDza books are never on the shelves — as soon as one is returned, it is issued (again) straight away. Circulation statistics have doubled as well. FunDza designed a questionnaire for students to complete and comments by students confirm the effect of this campaign. Some examples:

- 'I like reading now. I don't sleep without reading a book or magazine. I even borrow some stories from my sister and I enjoy doing that'
- 'I enjoyed it and it made me wanna read more stories on their Mxit pages and to read more books'
- 'They have succeeded in making me want to read more and now I can't stop reading'
- 'They have succeeded beyond my believe (sic). I now love reading. I have read two massive books in one month, which I never have done before'
- 'I'm very excited in reading, especially FunDza stories, because they are short and fun and they relate to real life'
- '... passion back for reading'
- '... improved my love for reading and writing.'

While this campaign is meant to get the reading ball rolling, the setting up of reading clubs will serve to continue the momentum of reading enjoyment at Fish Hoek Campus. Students will not only develop skills leading to improved academic performance, but also be turned into lifelong readers.

The reading campaign has also proved that much more is accomplished through a team effort than attempting to do things on your own.

Sources

1. <http://www.fundza.co.za/> 25 March 2015
2. Nal'ibali is driven by PRAESA (the Project for the Study of Alternative Education in South Africa). Nal'ibali is isiXhosa for 'here's the story'. See <http://nalibali.org/about-us/>
3. The Open Learning Centre (OLC) provides a library, study area and computer access on campus for students during campus hours.
4. National Certificate Vocational students need a minimum of Grade 9 to enter courses offered. After three years they may attain the equivalent of Matric. At Fish Hoek Campus courses are offered in Business Studies and Information Technology. These courses include English as one of the core subjects.
5. Report 191 (Previously called *Nateo*) students need a Matric qualification to enter. They do 18 months theory and 18 months practical in a workplace situation to obtain a diploma in Business Studies, Financial Management or as a Management Assistant.

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



Die eggo's in 'n poësieleser se kop

Die digkuns... 'n diggeweefde web van verwysings deur Daniel Hugo



Totius
coloursofspace.wordpress.com

Digters verwys dikwels na ander digters — soms eksplisiet, soms slim gekamouflêer. In DJ Opperman se gedig *Ballade van die Grysland* staan die volgende strofe:

*Die dag breek grou aan: 'op tafelblad'
links in my smalle kamer
'staan leë bottels in hul nat'.*

Opperman haal hier letterlik aan uit Totius se epiese gedig *Trekkerswee*. Vir die lesers wat die woorde tussen aanhalingstekens nie dadelik kan tuisbring nie, gee Opperman 'n sleutel in die hand met die motto bo-aan sy gedig: 'Die vroegre boere-paradys / is nou een molshoop, groot en grys.' Opperman identifiseer dan die bron as Totius se *Trekkerswee*:

verse van Totius. Verder gee hy die lesers 'n subtiel wenk in die aangehaalde strofe hierbo. Met die woord 'grou' word daar 'n skakel gesmee met 'grys' in die motto, en natuurlik met die 'grysland' van die titel. En, terloops, 'grysland' verwys weer na TS Eliot se 'wasteland'. Die digkuns is inderdaad 'n diggeweefde web van verwysings.

Maar 'n lesers wat al baie poësie gelees het, assosieer soms gedigte wat sekerlik nie bedoel was om na mekaar te verwys nie. Ek het onlangs so 'n ervaring gehad toe ek 'n selfgepubliseerde digbundel van Zymrly, oftewel Christo du Plessis, onder oë gekry het. Die titel van die bundel is *Vir vanaand sal ek net jou hand vashou* en het in 2015 verskyn. Dit is 'n versameling middelmatige verse, met die uitsondering van die volgende kort gedigjie:

*Die donderweer en bliksemstrale
heers tussen die binnemure
van ons huis.
Die aandete lank vergete
en die roosterbrood
brand in die kombuis.*

Die woorde 'Die aandete' waarmee die tweede strofe begin, het my dadelik laat dink aan Totius se gedig met daardie titel uit sy bundel *Passieblomme: verse van Totius* van 1933:

*Die Aand-ete
Trane en brood.
'n Diepe geswyg.
En twee wat makeer.
'n Gebed en 'n sug.
En elkeen wyk stil
in die eensaamheid weer.*

Die twee gedigte beskryf twee presies teenoorgestelde situasies. In die eerste word 'n hewige huislike rusie, waarskynlik tussen 'n man en 'n vrou, beskryf. Die egpaar se woedende woorde word metafories 'donderweer en bliksemstrale' genoem. Die beeldspraak word in die tweede strofe werklikheid wanneer die roosterbrood aan die brand slaan. Die vurige geskel veroorsaak as't ware die brand. Van 'n aandete gaan daar klaarblyklik niks kom nie.

... 'n leser wat al baie poësie gelees het, assosieer soms gedigte wat sekerlik nie bedoel was om na mekaar te verwys nie

In Totius se gedig vind die aandete wel plaas, maar met "n Diepe geswyg" tussen die huisgenote. In plaas van 'n geskel en gevloek, word die ete afgesluit met "n Gebed en 'n sug". Die sleutel tot hierdie droewige toneeltjie word in die derde reël verskaf: 'En twee wat makeer.'

In sy inleiding verduidelik Totius dat die gedigte in *Passieblomme* ontstaan het ná die dood van twee van sy kinders: 'Einde 1920 is ons jongste, 'n jaaroud-seuntjie, oorlede aan harsingvliesontsteking... Nog geen twee maande later nie is ons oudste dogtertjie Wilhelmina deur die weerlig dodelik getref terwyl ons met vakansie op my plasië naby Potchefstroom vertoef het. Dit was Oujarsaand en ons het net opgestaan van die aandete.'

Die digter gaan dan buitentoe om na die weerlig in die omtrek te kyk. Hy gaan voort: 'Pas in die eetkamer terug, word ek opgeskrik deur 'n geweldige knal wat met kort, stewige rukke die hele huis tot in sy fundamente laat skud het. Op drie plekke het die weer ingeslaan, maar die huisgenote in die drie betrokke kamers het wonderdadig ontkom en ongedeerd gebly. Alleen Wilhelmina is getref.'



'n Geval dus van werklike weerlig wat 'n huis binnegedring het, en tog baie goed deur Christo du Plessis se metaforiese taalgebruik beskryf word:

*Die donderweer en bliksemstrale
heers tussen die binnemure
van ons huis.*

Geen wonder dat hierdie gediggie my onmiddellik aan Totius se vers laat dink het nie. Dit was inderwaarheid meer as net die woorde 'Die aandete' wat my die verband laat lê het.

So blits die eggo's in die poësieleser se bewolkte kop.

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



www.westerncape.gov.za/library



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