

Cape Librarian

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Kaapse Bibliotekaris



Western Cape
Government

Cultural Affairs and Sport

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ON THE COVER: THE VHS VIDEO CASSETTE

Long gone from most household TV cabinets in 2018, the Video Home System (VHS) cassette was the default consumer analogue video recording platform in the 1980s and 1990s. And what a powerful medium it was, leading to the creation of the home-video industry which saw the television and movie industries change irrevocably.

Of course, its rise to prominence did not happen overnight; nor without a fight. In the 1950s the then-industry-only magnetic videotape recording had a major influence on television content. At a price of \$50,000 each (in 1956) and a price of \$300 per 90-minute reel of tape, however, videotape recorders (VTR) were beyond the reach of the public.

Across the Pacific Ocean, the Japanese JVC electronics company recognised the need for a cheaper VTR for their domestic market. The DV220 was launched in 1964 and remained the company's trademark industry unit until the mid-1970s.

In 1969 JVC also paired with Sony and Matsushita Electric (parent company to Panasonic) to develop a video recorder for the Japanese domestic consumer market. Sony and Matsushita soon departed the partnership to embark on their own respective attempts – Betamax and VX.

By 1971 JVC engineers had defined a vision for their project, called the VHS Development Matrix. The requirements stipulated that (among others) VHS should be compatible with any TV set, feature comparable video quality, have a two-hour recording capability, be interchangeable, affordable and easy to maintain.

Three years later, the Japanese government contemplated the standardisation of video recorder formats to eliminate the possibility of consumer confusion. By this time Sony's Betamax, offering a more compact cassette size and superlative video quality to its VHS rival, was preparing for a market launch. Its creators lobbied the government hard along with the proviso that its technology would be licensed to other manufacturers.

JVC, on the other hand, preferred an open source policy with no licensing resulting in a product that would be cheaper to the consumer. In taking the fight to Sony, JVC then set off convincing other companies such as Hitachi, Mitsubishi and Sharp (as well as Matsushita, who balked at the prospect of a Sony monopoly) to adopt their VHS standard.

The VHS/Betamax fight continued into the 1980s, but what ultimately led to Betamax's demise was the fact that it could only record 60 minutes of footage per cassette. The last Betamax-player was produced in 2002 (JVC did so with VHS until 28 October 2008), while another Japanese company, Funai, company persisted with the last-ever VHS players until July 2016.

In 2015, the Yale University Library collected almost 3,000 horror and exploitation films recorded on VHS, which were originally distributed between 1978 and 1985, and referred to them and the platform recorded upon as 'the id of an era'.

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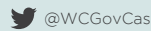
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Editorial policy

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

Redaksionele beleid

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

Op bladsy 6 van die **Kaapse Bibliotekaris** van Februarie 1959 word die stigtersredakteur, AP le Roux, se bevordering na die pos van Mosselbaaise Streeksbibliotekaris aangekondig.

Daarin word hy bedank vir sy bydrae en sy skryfprestasies – **Die sterwende stad**, **Die onskuldige** en **Die Rooikatte word speurders** – geprys. Die paragraaf sluit stomperig af met 'n terloopse mededeling:

Hy word opgevolg deur AH de Vries.

Toe nog 'n skamele 22 jaar van ouderdom en betreklik onbekend (hoewel met reeds met twee digbundels en 'n roman agter sy naam), asof dit enigens vermelding vereis, sou die Sestiger Abraham Hermanus de Vries mettertyd kosmiese kraters in die Afrikaanse literatuur kerf.

Watter voorreg is dit nie om in dieselfde stoel van my werks- en naamgenoot (van 'n ander era) te kan sit nie; terselfertyd ook intimiderend en opwindend – en nou om sy woorde in hierdie publikasie verewig te sien. Lees oor Francois Verster se tee-en-koekies met die 'ander' vader van die Afrikaanse kortverhaal (met 'n kopknik in sy tydgenoot, Hennie Aucamp, se rigting) op bladsy 26.

Die gedeelde fantasie en frustrasie van die omgaan met soveel boeke in die Biblioteekdiens is 'n mens se blote onvermoë om jou in elkeen te kan verlustig. Die room vind egter altyd 'n manier om sy pad na heel bo te veg, en ons hoofstorie – dié oor die Turkse Nobelpryswenner Orhan Pamuk se **The Museum of Innocence** het vir my die wêreld tot stilstand gebring.

Op die ondenkbaarste wyse verweef Pamuk werklikheid en fiksie deur die fisiese gestalte van sy hoofkarakter se obsessie met die oprig van 'n gelyknamige museum in Istanbul waarin die artefakte van sy eens geliefde bewaar word.

Kreatiwiteit. Sentimentaliteit. Intensiteit. Maar bowenal bewondering: dít is die mag van die roman.

On page 6 of its February 1959 issue, the **Cape Librarian** announces the promotion of its founding editor, AP le Roux, to the position of Mossel Bay's Regional Librarian.

He is thanked for his contribution and his writing achievements – **Die sterwende stad**, **Die onskuldige** and **Die Rooikatte word speurders** – praised. The paragraph ends bluntly with a rather throwaway notification:

He is succeeded by AH de Vries.

Then a mere 22 years of age and relatively unknown (but for two poetry collections and one novel already published), almost needless to say the *Sestiger* Abraham Hermanus de Vries would over time carve cosmic-sized craters into the Afrikaans literature scene.

What a privilege, then, to be able to sit in the same chair of a namesake and predecessor (of another era); a prospect that not only intimidates but excites – but now also to see his words immortalised in this publication. Turn to page 26 to read about Francois Verster's tea-and-biscuits with the 'other' father of the Afrikaans short story (with a tip of the hat to his contemporary, Hennie Aucamp).

The equal parts frustration and fantasy about interacting with the sheer volume of books in the Library Service is one's inability to fully delve into each one. The cream, however, always finds a way to the top and our main feature – that of the Turkish Nobel Prize winner Orhan Pamuk's **The Museum of Innocence** made time stand still for me.

Pamuk almost unimaginably interweaves fiction and reality through the physical manifestation of his main character's obsession by erecting a museum in Istanbul where artefacts once used by his lost love are preserved.

Creativity. Sentimentality. Intensity. But above all, wonderment. Such is the power of the novel.

LIBRARIES | BIBLIOTEKE

Molenrivier: skool, see en samesmelting

Molenriver Primêre Skool se mini-biblioteek is op 26 Junie 2017 geopen. Die skool – en sy gebou – is egter 'n bakermat in die gemeenskap wat se geskiedenis verder as 'n eeu terug strek. Dié klein skooltjie, wat in 1912 gestig is en destyds van hout gebou was, het vantevore as Novo Skool bekendgestaan en was langs Stilbaai se kus geleë.

In 1928 is vier tenders vir die bou van 'n nuwe skoolstruktuur en woning vir die onderwysers ontvang. Die tender is aan die Coe & Bolton-maatskappy toegeken, wat die projek vir £1,920 sou lewer.

Teen 1969 was daar slegs vyf leerlinge oor en is daar besluit om die skool te sluit. Dit is egter weer in die vroeë 1970s heropen, met Herbert Groenewald wat as die skoolhoof aangestel is. Die skool se naam is later na Molenrivier verander.

Me P Galant was vanaf 1984 die skoolhoof en het 'n deurslaggewende rol gespeel om leerders se volle potensiaal te ontsluit. Terselfertyd het Riversdal Biblioteek deur die jare 'n band met die skool gesmee deur gereeld storie-ure daar aan te bied. Toe Klipfontein Mini-biblioteek verskuif moes word, was Molenrivier die logiese keuse om in die skool se behoefte aan 'n meer permanente biblioteekdiens te voorsien.

Mnr CRL Saayman is vanaf Julie 2017 die hoof van die skool met sy 68 leerders.

Die biblioteekassistent, Mandy Eksteen, wat die mini-biblioteek bedryf, skakel soomloos by die skool in deurdat storie-ure en aktiwiteite as ondersteuning tot die kurrikulum aangebied word.

Evelyn Smit, Bestuurder: Biblioteke, Hessequa Munisipaliteit

**Bigger, better Eikendal**

Eikendal Library in Kraaifontein recently received a makeover when its floorplan was increased and facilities upgraded.

Previously, visitors were hamstrung by the library's limited space, resulting in them taking their patronage to other larger and better-equipped facilities.

The adult section has now doubled in size and a teenagers' corner has been introduced. A dedicated staffroom has been added as opposed to the workroom which previously had to fulfil multiple functions. Additionally, the library's bigger storeroom now also houses a server room. The newly equipped bathroom has facilities for the physically challenged and staff toilets are henceforth separate from public facilities. A modern kitchen has been added to the hall.

In terms of accessibility, a new wheelchair ramp has been built, the main entrance has been enhanced and special emergency exits have been added.

The library's new extensions will undoubtedly better serve the surrounding communities in providing the information they



require. Finally, the new SmartCape design has also proved to be popular among the patrons and serves as further proof of the Western Cape Government's commitment to the dissemination of information to all.

Double the joy for Rheenendal's new school/community library

Until 2000, Rheenendal's nearest high school was 35km away. To address the information needs of the local community, a local library was opened in 2000.

In December 2014 the **Rheenendal Library** received a cosmetic upgrade through an art project initiated by Councillor Eleanore Bouw-Spies. To celebrate the gift of books and imagination, local artists Rochelle Phillips, Carlyle Lodewyk and assistant Aaron Terblanche transformed the community hall and the library with vivid paintwork.

The library, however, soon proved inadequate for the growing needs of the Rheenendal community and a request was put forward that a library be included as part of the soon-to-be-built school. The Western Cape Education Department (WCED) and Knysna Municipality subsequently agreed to collaborate to ensure that the people of Rheenendal and surrounding areas would have access to library services.

Plans for the new Rheenendal primary school included a library suitable for the dual purpose of serving as a school library as well as a public library for the community. In January 2016 the Department of Transport and Public Works (DTPW) commissioned the project for the WCED at a cost of R45 million. The project commenced on 18 January 2016 under the guidance of the George-based architect Bill Farrenkothen.

Although the library was built on the WCED's property by the DTPW it is managed as a public library and supported by the Western Cape's Department of Cultural Affairs and Sport.

The new school provides top-quality accommodation for up to 1,250 learners. Teaching facilities comprise 15 senior phase classrooms, nine foundation phase classrooms and three Grade R classrooms. The brightly painted complex also features an assembly hall, an administration building, caretaker's facilities and a library. The library provides access from more than one entrance to the Rheenendal community as well as to the school. The library opened the doors of its new premises on 22 May 2017. The staff consists of the librarian, Muriel Petersen, a library assistant, Lillian Laminie and two library aids, Louise Louw and John Williams. During 2017 the stock total was 7,548 and membership stood at 573 adults and 760 children.



Library aid John Williams assists a patron



The entrance to the Rheenendal Library

World Read Aloud Day celebrated on 1 February 2018



Sir Lowry's Pass Library



Khayelitsha Library

Spreading the love



Railton Library staff really got into the swing of things during the Month of Love! Pictured above are Elwina Conradie (Library Aid), Shannon Smit (CWP), NJ Pietersen (ICT Cadet) and Jolene Pieterse (Senior Library Assistant).

Koeberg Library's assistant librarian Glenda de Klerk (below) designed and built a Valentine's display to celebrate the month

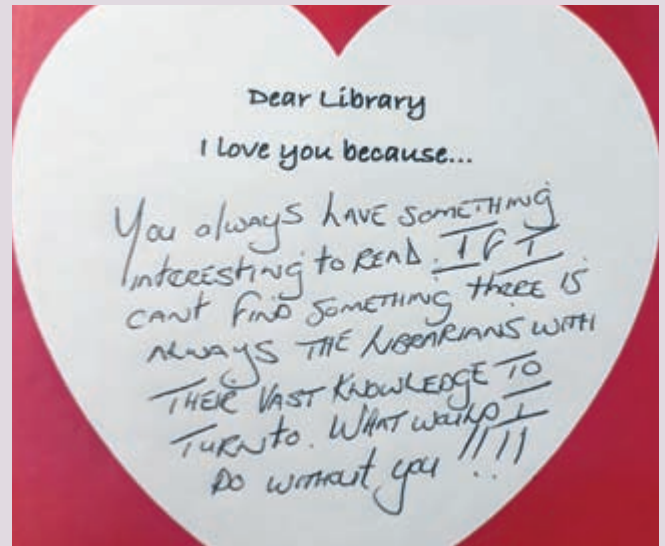


Swellendam wys waar om (water) te spaar



Swellendammers ondervind nie tans dieselfde droogtetoestande soos Kapenaars nie, maar die personeel van **Swellendam Biblioteek** het met hierdie oulike uitstalling getoon dat hulle die inwoners van droogtegeteisterde gebiede ondersteun en bewusmaking rondom hierdie belangrike kwessie bevorder.

of love. It was so well received by the public that some of them responded by writing love letters to the library in return!



Cultural Affairs Awards 2018

On Saturday, 3 March 2018, the Department of Cultural Affairs and Sport honoured individuals from the Western Cape at the Annual Cultural Affairs Awards. The Awards, held for the first time in 1999, honour those who have made an extraordinary contribution to Cultural Affairs in the province. The evening was a celebration of all fields of Cultural Affairs, with those in the fields of culture, linguistics, museums, heritage, libraries and archives being honoured. A complete list of the nominees and winners can be seen at www.westerncape.gov.za/assets/departments/cultural-affairs-sport/cultural_affairs_awards_winners_2018.pdf.

Tania Colyn, DCAS Communication Service



Director of the Library Service, Cecilia Sani (middle) with Astrid Pillay (left), who drives the Teenzone book club, and René Willems (right), who leads the 'Vonkelvroue' book club at **Valhalla Park Public Library**. These two sub-divisions of the Valhalla Park book club, together with Alan Kannemeyer's junior book club jointly won the award for Best Book Club of a Public Library

MENSE

Van vasbyt en vasklou tot verslaan en verower vir Edna van der Linde

Edna van der Linde van **Gansbaai Biblioteek** het in 2017 haar graad in Inligtingkunde deur Unisa verwerf. Sy het vir Helga Fraser vertel oor die deursetting en opofferings wat hierdie jarelange reistog vereis het.

Hoekom het jy besluit om Inligtingkunde te studeer?

Ek het as 'n kontrakwerker in Februarie 2009 by die biblioteek in Gansbaai begin werk. Ek kon ongelukkig nie soos ander mense direk na matriek gaan studeer nie en was baie dankbaar vir die geleentheid wat ek wel gekry het. My areabestuurder, Meneer Myburgh, het vir my twee doelwitte voor oë gestel. Die eerste was om my rybewys te kry en die tweede om 'n kwalifikasie te kry. Soos die lewe maar paaie met ons loop is ek in 2010 getroud met Louis (ook 'n munisipale amptenaar) en 2011 het ons ons dogtertjie, Luandi, in die wêreld verwelkom. Ek registreer toe in 2012 by Unisa en begin in 2013 studeer. Hierdie is die enigste graadkursus in Suid-Afrika wat voornemende bibliotekarisse deur afstandonderwys kan volg wat katalogisering en klassifisering insluit (dis nou daardie nommertjies wat op die boeke se rûe sit). Alhoewel Inligtingkunde oor baie meer as net biblioteke handel.

Hoe dra die voltooiing van die kursus by tot jou toekomsplanne?

My wortels loop diep in Gansbaai se grond en ek sal nie sommer ons pragtige dorp verlaat nie. My droom is dus om eendag hier by die biblioteek af te tree, kompleet met 'n brillettjie en 'n bolla! Ek is bevoorreg genoeg om reeds vroeg in my loopbaan die perfekte werk te kon kry en is reeds aanvaar om my Honneurs in 2018 deur Unisa te doen. Wie weet, dalk pak ons dan nog daai Meestersgraad aan? Ek het 'n passie vir bibliotekwese en hoop om eendag 'n verskil te maak in die Overstrand se bibliotekdienste. Ek het ook 'n passie om mense te help en my deur staan oop vir enigiemand in



My skoonouers, Cobus en Wynanda van Zyl, en my man, Louis van der Linde

die Overstrand of die Wes-Kaapse Biblioteekdiens wat hulp nodig het om deur Unisa te begin studeer.

Watter uitdagings het jy tydens jou studies ervaar?

Aan uitdagings is daar definitief nie 'n tekort as jy deur Unisa studeer nie; Unisa-alumni sal verstaan. Ek dink baie van my kollegas ken al die deuntjie: laat aande, min slaap, die internet wat aflyn is, leë koffiebekkers, kragonderbrekings en geen sosiale lewe nie. Geen uitdaging kan jou egter ooit verhoed om voortoe te beweeg nie, jy moet maar net aanpas en koers hou.

The origins of Library Week

The idea of a National Library Week for South Africa was put forward for the first time at the Annual Conference of the South African Library Association, which was held in Kimberley between 20 and 23 September 1965. But it was only until 1985 when Public Library Day, driven by the Public Libraries Group of the South African Institute for Library and Information Science (SAILIS) and coordinated by Brian Paterson and Michael Barbour – was celebrated on 6 June 1985 for the first time. The project's objective was to bring the many services offered by public libraries to the attention of the community. In 1986 Public Library Day was celebrated on 8 October. No official Public Library Day was held in 1987, but public libraries presented activities on random days instead during that year. In 1988 SAILIS declared that from that year onwards, the third week of May would be celebrated as Library Week in libraries throughout South Africa each year.

The Library and Information Association of South Africa (LIASA) envisioned a celebration of a truly National Library Week, one that would encourage the interaction of all types of libraries with all kinds of users and potential users. With this in mind LIASA embarked on a process of consultation with its membership in 2001 and the following proposal, supported by the Western Cape Provincial Library Service, was accepted: 'That the week within which 20 March falls should be National Library Week. In the event of this day falling within a weekend, the week preceding it should be celebrated as National Library Week.'



Today, 20 March remains an important date in the history of libraries in South Africa. The South African Public Library, now known as the National Library of South Africa (Cape Town) was the first library to be established in South Africa. This was promulgated by a government proclamation on 20 March 1818. The South African Public Library started off as a true public library and has played an important role in the subsequent development of the South African library.

The rest, as they say, is history.

The Tokyo mobile library

You can find this small minivan with more than 500 books and magazines on board in Tokyo, Japan.



Waterstones Tottenham Court Road

OUR SERVICE TO LIBRARIES



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

Produced by Western Cape Library Service

1. Year planner 2018
2. *Save water* poster
3. *Library week 2018* poster, library bag and bookmark

Other

4. *Access to visual arts* flyer (University Museum)
5. *Wednesday art walkabouts* flyer (University Museum)
6. *Venue hire* flyer (University Museum)

40 YEARS AGO... | 40 JAAR GELEDE...

Stefan Wehmeyer

- The April 1978 edition of the **Cape Librarian** focused on records (for the, uhm, record, these days we refer to records as vinyl). The then-music selector, Lesley Whitwell, interviewed the Dutch-born opera tenor Gé Korsten. Comments on his counterparts? 'Placido Domingo is a very good singer and he's a very good-looking chap, too, you see! Pavarotti is also very good, but then he looks like a bear! Television and film have made people forfeit a bit of voice for something that looks alright on stage. There was Corelli. He was a magnificent-looking man, Franco Corelli. Of course, you don't see his name so much: he's just disappeared since these new names have come on.'
- JS Dunn from Somerset West recalled his early memories of records and gramophones. 'As a boy, in our house, there was an Edison-Bell Phonograph and a considerable number of wax cylindrical records, each packed in a velvet-lined tubular box. The horn or trumpet – oh, my! This horn was about 5 feet long and made of brass.'
- Lawrence Koonin detailed the process of how records are made: 'The finished tape first goes to the cutting room for mastering. The tape is played into a cutting lathe which cuts a groove in a rotating acetate disc. The acetate is then plated and becomes the "mother"...'
- Popmusiek in biblioteke. Ja of Nee? Jonger gebruikers lug hulle menings. Ronee Roberts van Prince Albert: 'As far as I am concerned, pop music does absolutely nothing for this world of ours, except breaking down what has been

accomplished over years, as far as morality, self-respect, tranquillity and harmony is concerned. Psychologically it has been proved that the dreadful beat evokes crime and drug addiction.' Emmie Van Zyl, van dieselfde dorp: 'Popmusiek het bestaansreg soos enige ander musiek. Plate van Neil Diamond en The King's Singers sal 'n aanwinst vir enige biblioteek wees.'

- As for maintaining records, they were indeed a very fragile medium. Ethelmay Gillard from Fish Hoek: 'There was a lady listening in while I was showing a borrower a warped record he had returned. "It is ruined, I'm afraid," I said. "We can't do anything with it now." "Oh yes," said my listener, "I saw in a magazine you can make very attractive fruit bowls from warped records, just leave them in the sun a little longer and then you can shape them." (One shudders to think what alternative uses they could come up with for audio cassettes and CDs.)
- It was reported from Beacon Bay that a romantic dinner was totally ruined. A borrower asked for Beethoven's Moonlight Sonata. After dimming the lights and switching on the hi-fi (as it was called in those days), it was just pom, pom, pom from Tchaikovsky's *1812 Overture* (written for the Russian military to celebrate their victory over Napoleon) instead of moody background music, courtesy of a mix-up between records and covers.

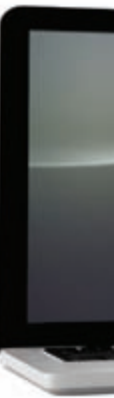


Google dit...

deur Stefan Wehmeyer

Google Search

I'm Feeling Lucky



Google word vanjaar 20. Van 'n maatskappy wat eers as 'n soekenjin ontstaan het, het dit gegroei tot een van die grootste maatskappye in die wêreld.

In 2017 het Google meer as 87,000 werknemers in diens gehad. En 87% van alle internetgebruikers gebruik Google as 'n soekenjin. In dieselfde jaar was 3,500,000 apps beskikbaar in Google se Play-winkel (teenoor slegs 16,000 in Desember 2009), terwyl Google se inkomste \$109.1 biljoen (teenoor \$0.4 biljoen in 2002) was.

Alphabet (Google se beheermaatskappy) is nommer 27 op 2017 se lys van Fortune 500-maatskappye. Google is dus van die rykste maatskappye in die wêreld. En Forbes het dit verlede jaar aangewys as die tweede waardevolste handelsmerk ter wêreld.

Google is deesdae dag en nag met ons, ek kan my nie indink hoe 'n mens sonder Google kan lewe nie. Om Google optimaal te gebruik, is dit gewens om 'n rekening by hulle te registreer. Dit word jou skakel en metgesel tydens jou daaglikse handel en wandel deur die digitale wêreld.

Google bestaan uit 'n pakket van verskillende komponente. Op enige Android-slimfoon is die volgende Google-programme reeds gelaa: die soekfunksie, Gmail, Maps, Youtube, Drive, Play music, Play Movies and TV, Duo en Photos.

Wat jy ookal in jou werk of private lewe wil doen, maak Google dinge soveel makliker. As voorbeeld – dis Vrydag en ek moet nog by die bank uitkom voor hulle toemaak. So ek praat met my foon en vra 'What time does ABSA in Claremont close today?' Google antwoord dadelik. 'ABSA in Claremont closes at 3:30 today.' Op die skerm verskyn daar 'n ikoon vir 'n telefoonoproep, hoe om daar uit te kom, 'n opsie om die navraag te stoor en 'n skakel na ABSA se webwerf. Dit wys ook watter tyd is die besigste. Vroegogend, voor 9, is die stilste tyd van die dag. Daar is ook 'n foto van Google Street View en resensies langsaan oor die bank te lees en te skryf as jy 'n eier daaroor te lê het. Om aanwysings na die bank te bekom, dui Google Maps die vinnigste roete van jou huidige ligging tot by die bank aan. Dis baie akkuraat.

So kan 'n mens na enige plek soek – of google, van biblioteke tot restaurante.

Maar wees gewaarsku – deur middel van 'n mens se aanlynaktiwiteite word jy orals dopgehou en nagespoor. So was ek onlangs in Oudsthoorn by 'n baie deftige restaurant, waar vier skaaptjops meer gekos het as twee lambsboude by Checkers se slaghuus. Skaars by my tydelike blyplek aangekom, toe het 'n 'pop-up' verskyn wat my versoek: 'You have visited the Black Swan, please add photos and rate the service.'



(En terloops, volgende keer dink ek twee keer voor ek 'n item wat 'SQ' gemerk is, bestel!)

Groter biblioteke, veral dié in die Kaapse metro is maklik opspoorbaar deur Google, waarna laasgenoemde ook al die nutsinligting soos hierbo vermeld, verskaf.

Op die platteland gaan jy egter ietwat harder moet soek. My onlangse reise het my so ver soos Haarlem Biblioteek in die Langkloof gevat en om dié gebou te vind, moes ek naderhand mense langs die pad vir aanwysings gevra het (oftewel, natuurlik sonder om die Biblioteekdiens se **Living Atlas** te raadpleeg).

Amper nege uit elke tien mense gebruik Google vir internetsoektogte. Wat webblaaiers betref, is Google Chrome 'n alternatief vir Firefox of Explorer. Chrome is vinnig en maklik om te gebruik. Alhoewel ek meestal Firefox op my persoonlike rekenaar gebruik, vind ek Chrome handig omdat dit 'n permanente skakel na my Gmail-rekening en e-posse het. Maar Chrome se groot nadeel op 'n slimfoon is dat as jy iets in die adresblokkie intik, Google dit outomaties as 'n soekopdrag lees in plaas van as 'n adres. So het ek myself onlangs vrek gesukkel om my nuwe optiese vesel-internetkonneksie geaktiveer te kry; ek moes my modem se adres (192.168.1.1) intik tot ek blou in die gesig was en later tou opgegooi het en my in stede tot 'n geleende skootrekenaar gewend het.

Google se tuisblad op 'n slimfoon bevat skakels na al die Google apps, sowel as na Google Translate, Google Plus (Google se weergawe van Facebook), Calender vir afspraak en Photos waar al jou selfoonfoto's outomaties op die internet gestoor word.

'n Google-rekening help selfs om jou slimfoon op te pas. Jy kry ook kennisgewings - of waarskuwings - wanneer iemand onwettig toegang tot jou rekening wil verkry. Jy kan ook jou selfoon vanaf jou Google-rekening laat lui en jou ligging aandui en dit deel met wie jy wil. Wees dus op jou hoede en sorg dat jy reguit huis toe gaan na werk...

My Google-rekening bly permanent aangeskakel. Google se artifiële brein weet min of meer hoe laat jy begin en ophou werk. Net tydens werksdae, so teen laatmiddag word Google onverklaarbaar krielrig en fliets vir my 'Time to Home, 40 minutes due to Traffic Congestion'.

Straight home, nê!

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



The passion of obsession: the Museum of Innocence

by Wim Els

The narrow, winding streets of the Çukurcuma neighbourhood of Istanbul are lined with coffee shops, residential units that range from modern to dilapidated, and shops that sell antiques, bric-a-brac and junk. A delightfully ironic signwriting error advertises 'Con Temporary African Art'.

And on the corner of Çukurcuma and Dalgıç streets, a three-storey townhouse that was built in 1897 assumes the identities of a novel, a museum and an art exhibition. The Museum of Innocence houses real and fabricated artefacts from everyday Turkish life between 1950 and 2000, paying homage to both Nobel laureate Orhan Pamuk's eponymous novel and the Istanbul of that period. In an interview with the *New York Times*, Pamuk stated that both the book and the museum are largely about sadness and in particular the 'melancholy of the period'. Art historian Simon Schama described the museum as 'the strongest, most beautiful, humane and most impressive work of contemporary art in the world'. The museum is run by the Innocence Foundation, which was established by Pamuk in 2009.

Orhan Pamuk is probably Turkey's best-known writer, but he is a controversial figure. In a magazine interview published in 2005, he condemned the genocide against Armenians by Ottoman Turks during the First World War and the killing of Kurds by Turkey in the 1980s. He was tried and acquitted for 'insulting Turkishness' and 'making un-Turkish pronouncements' around the time when he won the Nobel Prize for



(Right): Each of the Museum of Innocence's displays corresponds to one of the book's 83 chapters





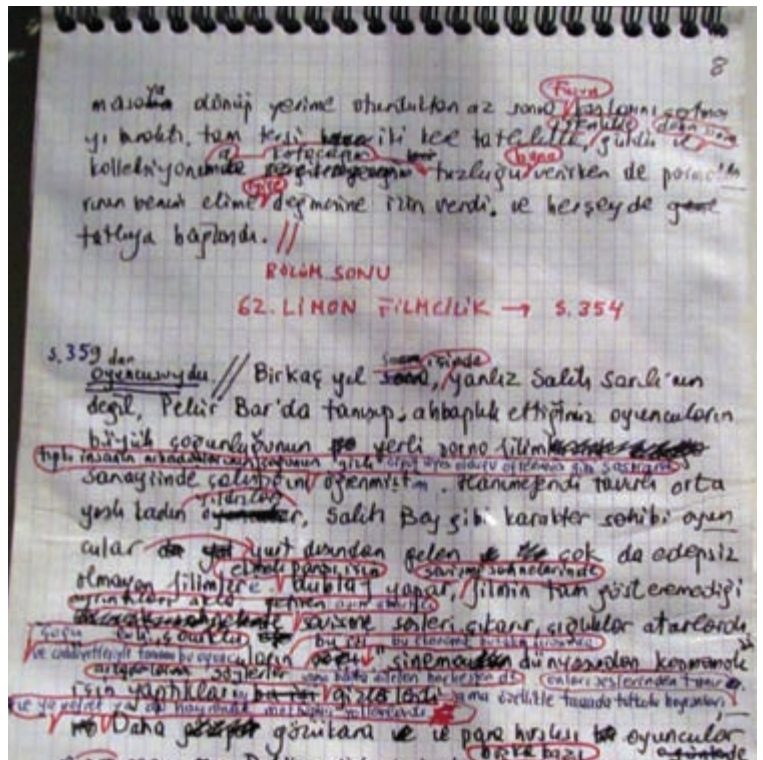
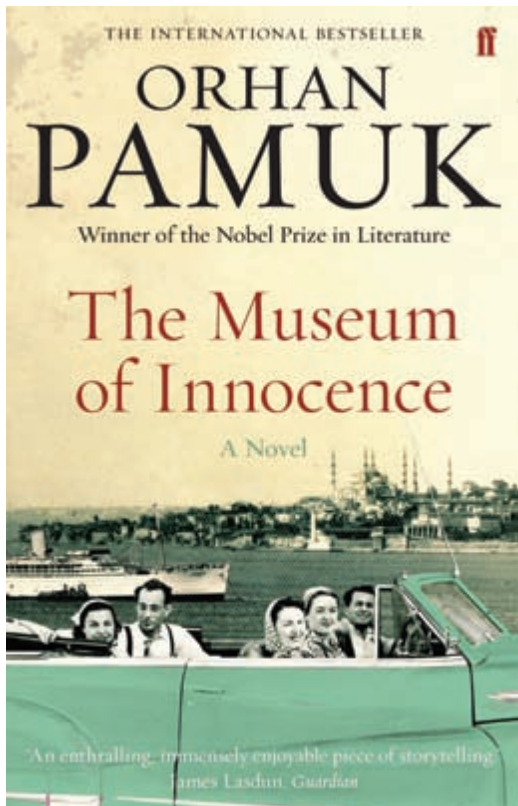
Füsun always wore the same dress when attending driving lessons

Literature in 2006. His work often deals with the clash of culture between East and West, and the citation for his Nobel Prize mentions that '... in the quest for the melancholic soul of his native city [he] has discovered new symbols for the clash and interlacing of cultures'.

The influence of Europe and America on the culture of Istanbul is an underlying theme of **The Museum of Innocence**. In the words of Kemal Basmacı, protagonist and narrator in the novel, 'We remembered how the Istanbul bourgeoisie had trampled over one another to be the first to own an electric shaver, a can opener, a carving knife, and any number of strange and frightening inventions, lacerating their hands and faces as they struggled to learn how to use them.'

'I wrote **The Museum of Innocence** thinking of the museum, and created the museum thinking of the novel,' Pamuk wrote in an article in *The Guardian* in January 2016. 'In fact, I conceived the novel and the museum simultaneously, and explained the complex link between them in the novel: a young man from a wealthy, westernised Istanbul family falls in love with a poor distant relation (named Füsun), and when his love goes unrequited, he finds solace in collecting everything his beloved has ever touched. Finally, as we learn at the end of the book, he takes all of these objects from daily life – postcards, photographs, matchsticks, salt shakers, keys, dresses, film clips, and toys, mementoes of his doomed love affair and of the Istanbul of the 1970s and 1980s whose streets he wandered with his lover – and displays them in the Museum of Innocence.'

In the early 1990s, Pamuk began collecting objects from junk dealers' shops and the homes of friends, gradually shaping



An extract of Pamuk's manuscript, along with annotations and instructions for the typist



Robert Pimm

Entering patrons are met by this plexiglass-covered collection of 4,213 cigarette butts, each smoked by Füsün and dated by year

the plot of **The Museum of Innocence**. If he found an object that he thought suited the novel in a junk shop, he bought it and described it in the text. Sometimes, he came across an object that would inspire a new story in the novel; sometimes he sought out objects to fit an existing line in the novel. He collected more than a thousand artefacts that reflect the story, including a tricycle, to dozens of ceramic dogs, lottery tickets and newspaper clippings of women with black lines drawn across their eyes. This used to be standard practice in Turkish newspaper coverage of women connected to 'scandal'. The museum also contains a 'literary map of Nişantaşı', the elite district in which Pamuk grew up.

Pamuk intended opening the museum and publishing the novel at the same time, but the curation of the museum took longer than anticipated. The novel was published in 2008 and the museum opened in 2012. A former student of architecture himself, Pamuk worked closely with a team of architects, artists and product designers, and even moved into the building while the museum was being completed.

Having opened the museum in 2012, Pamuk realised it still needed a catalogue to explain the design and composition of the exhibition vitrines he had so carefully put together, and to describe the objects and photographs included in the collection, so he wrote and published **The Innocence of Objects**. In this catalogue, Pamuk sets out an 11-point manifesto for museums, calling for exchanging large national museums such as the Louvre and the Hermitage for smaller, more individualistic, and cheaper museums that tell stories instead of



articulatecreate.com

A collection of photos of Füsün



Pamuk's doodles on the manuscript



A map of Nişantaşı, a quarter of the Şişli district of the European side of Istanbul, in which the museum is located

histories. A museum, he writes, should work in its capacity to reveal the humanity of individuals. 'Monumental buildings that dominate neighbourhoods and entire cities do not bring out our humanity; on the contrary, they squash it. Instead, we need modest museums that honour the neighbourhoods and streets and the homes and shops nearby, and turn them into elements of their exhibitions.'

It is entirely fitting, then, that the Manifesto is the first exhibit that meets the visitor to the Museum of Innocence.

More prominently displayed, however, is the collection of 4,213 cigarette butts, each smoked by Füsün and dated by year, archived and pinned to a canvas that occupies a full wall. This involved a painstaking process of vacuuming out the tobacco to prevent worms and other insects from turning his exhibition into a housing project or feeding scheme.



Nişantaşı today is an elite shopping district and home to creative types, including Pamuk himself



Wikimedia Commons

Pamuk in the Museum of Innocence

There are 83 collections on display in the museum, each corresponding to a chapter of the novel. The collections are displayed in the same order as the chapters of the novel, except for Box 68, '4,213 Cigarette Butts', which is the biggest piece in the museum and is displayed at the entrance. Despite the coupling of museum and novel, Pamuk maintains that the museum and novel can be experienced independent of each other. 'Just as the novel is entirely comprehensible without a visit to the museum, so is the museum a place that can be visited and experienced on its own.' The atmosphere of an older Istanbul is revived through audio recordings that can be heard at various stands in the museum. Audio guides in English and Turkish may be rented from the ticket office.

Clips from more than 50 films shot in the 1950s, 1960s and 1970s were used to produce video footage that is projected onto the walls of three floors. The film on the ground floor relates to the section in the novel that describes how kissing on the mouth was deemed a taboo at the time. Videos projected on the walls of the third and fourth floors represent Istanbul as it was during the period in which the novel is set.

The attic contains the room from the novel where Kemal wrote his account of his love for Füsün and where he lived while assembling his museum.

The attic also offers a fascinating glimpse into the world of Orhan Pamuk as writer. Pages from the manuscript of the novel are displayed in glass boxes. Pamuk uses a pen and spiral bound notebook. Hüsnü Abbas, who was a typewriting speed world champion, has been typing up Pamuk's manuscripts since 1994.

Annotations in red on the manuscript are for Abbas's attention.

Equally interesting are the doodles on the manuscript pages. Pamuk is said to doodle during his writing process, often sketching whatever he can see through his window. His background as architecture student shines through in many of these.

The novel gave rise to a fourth work. **Innocence of Memories**, a documentary film produced by Grant Gee, premiered at the 2015 Venice International Film Festival, where it was screened as a special event in the Venice Days section.

In his abovementioned article in *The Guardian*, Pamuk recalls how he and Gee rarely talked while walking through Istanbul. They preferred concentrating on the emotions evoked by the city's darkened nooks, rubble and shadows. 'Maybe that's why Grant never asked me the question everyone else always does: "Why did you decide to create this museum when you'd already written the novel?" Had he asked, I wouldn't have given him my usual answer: "I was possessed by a jinn." Nor would I have told him: "In my youth, I actually wanted to be a painter!"'

'Instead, I would have said: "Perhaps a novel and a museum are more or less the same thing."'

Wim Els is a book lover and Executive: Governance and Outreach at the Actuarial Society of South Africa.



Die heropstanding van *Ons Klyntji*: van 'leesstof vir die Afrikaanse volk' tot 'iets cool in Afrikaans'

deur Mila de Villiers en Erns Grundling

Eenhonderd-en-twintig jaar ná sy stigting in die hitte van die Afrikaanse taalstryd is die tydskrif *Ons Klyntji* weer aan die voorpunt van 'n beweging. Destyds, in die Paarl, het SJ du Toit en Jan Lion-Cachet die publikasie die lig laat sien in 'n tydperk waartydens daar gepoog is om Afrikaans as 'n amptelike taal te vestig; een waarop Afrikaanse sprekers kon trots wees. Dit was dan ook die eerste en enigste tydskrif wat Afrikaans geskryf het soos mense dit gepraat het, en nie die voorgeskrewe Nederlands nie.

Op die eerste taalkongres in die Paarl in Januarie 1896 het Lion-Cachet die heildronk op die nuwe tydskrif ingestel – volgens die berig in *Die Patriot*, op 'seer luimige wyse': 'Di Kleintji wat van dag gebore is, is 'n Kleintji wat hy al lang verwag het (gelag): want hy het di noodsaaklikheid ingesien dat ons Afrikaanse volk ook Afrikaanse leesstof moet hê.'

Vandag is *Ons Klyntji* meer 'n zine as 'n formele tydskrif en die huidige redakteurs, Toast Coetzer en Erns Grundling, noem pertinent dat hulle nie ideologies is oor Afrikaans nie. Verskeie tale word gepubliseer.

Die oorspronklike tydskrif het egter teen 1900 finansiële begin ly weens die Anglo-Boereoorlog en sy laaste uitgawe is in 1906 publiseer.

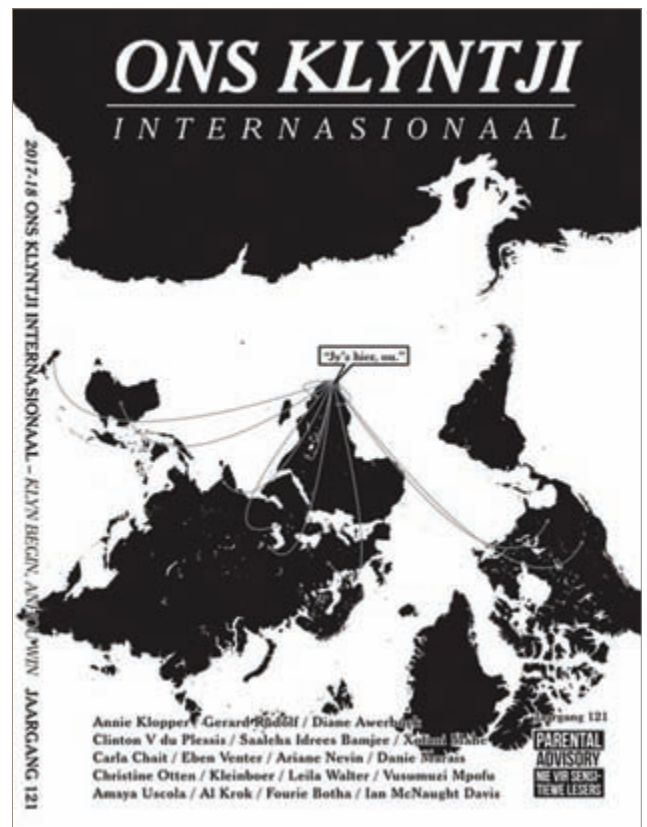
Koos Kombuis, protessanger en musikant, het *Ons Klyntji* in 1996 weer die lig laat sien.

'Dit was 'n droom wat ek gehad het. Nie 'n droom soos 'n ideaal nie, maar 'n letterlike droom. In die nag. Ek het gedroom ek en my vriende laat die tydskrif *Ons Klyntji* herleef, letterlik, as 'n klein tydskriffie met dieselfde naam. Groot was my verbasing toe ek die volgende oggend research doen en besef die tydskrif was inderdaad presies honderd jaar tevore geloods. Die eerste nuwe *Ons Klyntji* het kort daarna verskyn, in die somer van 1996/97, op A6-grootte bladsye. Ek dink daar het net omtrent tien van die eerste oplaag verkoop, en die meeste is gratis weggegee aan vriende.

'Ek het myself leer lees as kleuter vanaf brekfis cereal bokse, *Die Burger*, en al die ou Afrikaanse boeke wat ek kon bykom op die onderste rak van ons boekrak in die gang. Dit was 'n vergeelde boekeversameling wat aan ons geskenk is deur my oupa, Dr. PC Schoonees. Ek was van die begin af gefassineer deur die verhaal van die eerste Afrikaanse Taalbewegings. Ouens soos Oom Lokomotief was my heroes. Dis dalk hier waar die neiging van latere Afrikaanse sangers om hulself snaakse name te gee – soos ek ook – begin het.

'Ek wou jong Afrikaners anders laat dink oor hulself, oor Suid-Afrika en oor hul kultuur... Ek wou aweregse en oorspronklike Afrikaanse tekste publiseer, en jong skrywers help publiseer op informele platforms,' vertel hy.

Kombuis se benadering tot *Ons Klyntji* stem ooreen met



die destydse ideaal van andersgesinde Afrikaanse denke. Du Toit en Lion-Cachet het rebelleer teen die ontkenning van hul taal en wou Afrikaanse kreatiewe gedagtes verhef en Afrikaanssprekendes aanmoedig om te skryf soos wat hulle praat.

'Afrikaanse jeug se protes, wat in die eerste plek protes teen apartheid was, kan in drie fases ingedeel word,' aldus Kombuis. 'Daar was die little-magazine-era van die vroeë tagtigs, die Voëlvry-era van die laat tagtigs, en die ontwaking

van Afrikaanse jeugkultuur in die neëntigs. Die derde fase het saamgeval met die ontploffing van 'n swetterjoel kunstefeeste en die opbloei van nuwe Afrikaanse musiek. Mens kan amper sê dit was die Afrikaanse lefties se Ossewa-trek,' skerts hy.

'Groot was my verbasing toe ek besef die eerste *Ons Klyntji* het in 1896 verskyn! So het dit gebeur dat ek in 1996, presies 'n eeu na die eerste uitgawe, weer 'n eksemplaar uitgebring het,' vertel Kombuis. 'Toe dit vir my te veel word om te behartig, het ek Toast Coetzer en Erns Grundling uitgenooi om daarmee voort te gaan, en hulle het voortgewoeker. Eksemplare is verkoop by feeste soos Oppikoppi.'

'*Ons Klyntji* (oftwel OK) het so te sê al die amptelike Koppi *zine* geword; almal wat al daar was, het 'n plekkie in hulle hart vir die tydskrif,' sê joernalis Hein Coetzer. 'Mens sou kon sê dis 'n grassroots-beweging. Almal se werk is welkom, al is dit weird en maak partykeer nie eers sin nie.'

Carel Hoffman, een van die stigters van die Oppikoppi-musiekfees, vertel: 'Toe ons agterkom die projek het 'n paar rand nodig om aan die lewe te bly, het ons begin bydra. Ons dink dis 'n klein bedrag vir al die waarde en liefde en smiles wat dit bring. *Ons Klyntji* is 'n platform vir 'n reeks kunstenaars wat feitlik geen ander blootstelling êrens sal kry nie.'

Hoffman weet maar min oor die proses. '*Ons Klyntji* is amper soos atleetvoet, as jy maar weer sien dan het jy dit.'

Redakteurs Erns Grundling en Toast Coetzer is in beheer. Eenduisend kopieë word jaarliks gratis by Oppikoppi versprei, vertel Erns. Die drukkostes word deur die organiseerders van die fees, Hilltop Live, befonds. Dit beloop ongeveer R15,000 per jaar, en Oppikoppi dek ook die uitlegkunstenaar se fooi van R3,000. Verdere onkoste - soos die posgeld en koeverte - kom deels uit die redakteurs se eie sakke. Die bydraers word betaal met 'n 'gratis copy en drink of their choice as hulle ons vaskeer in 'n kroeg of koffiekroeg', sê Toast.

'Ons hou gewoonlik so 100 van daai 1,000 copies uit wat ons vir contributors gee, of met die hand pos. Dan koop ons self 200 ekstra copies aan, en ons verkoop dit aan wie ookal belangstel. En dis min of meer dit. *Ons Klyntji* is baie dinge, maar dis nie 'n gejaag na wins nie,' voeg Erns by.

In 1896 het die skrywer Jan Lion-Cachet, een van die stigters van *Ons Klyntji*, die naam van die publikasie voorgestel. (Afrikaans was die kleintjie wat moes groei.) Meer as eenhonderd jaar later, in 2014, het sy nasaat Francois Lion-Cachet die tydskrif aan die kuberruim voorgestel. Francois is 'n kunsliefhebber en nagraadse regsstudent aan die Noordwes-Universiteit. Hy vertel:

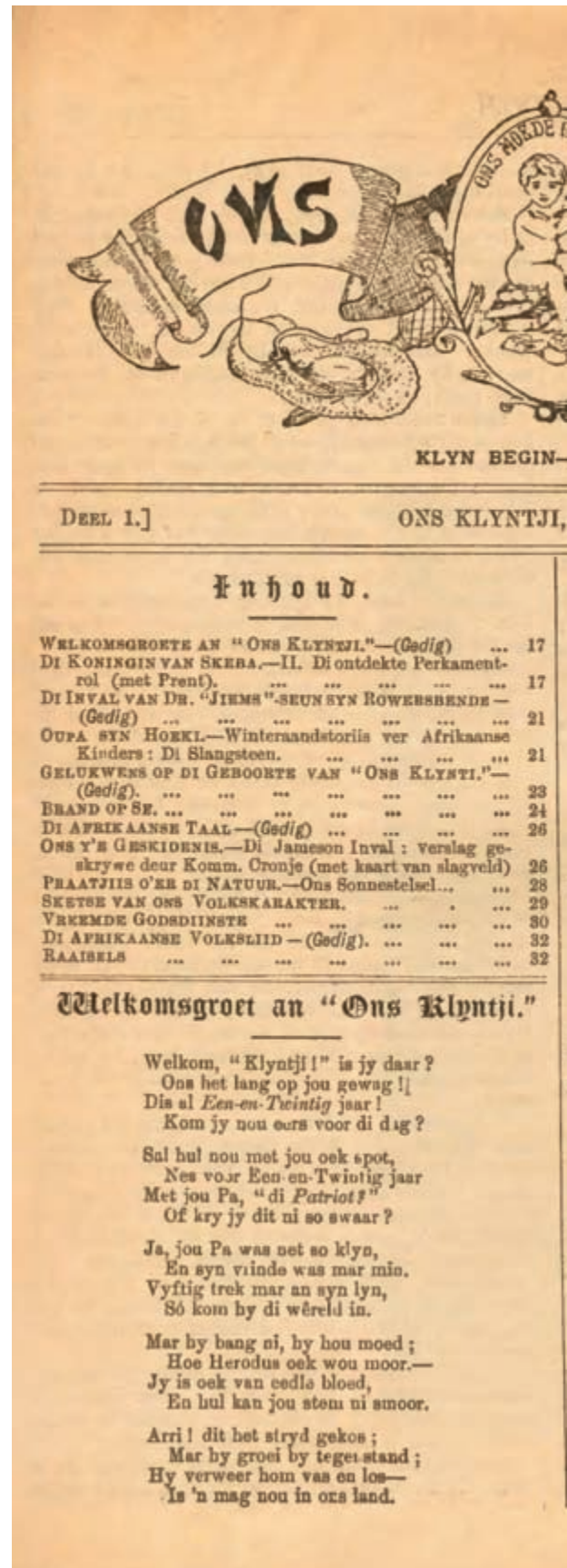
'Ek het die eerste keer van die tydskrif gehoor deur Oppikoppi se social media. Dit was in 2012 en ek was in my matriekjaar en alreeds besig om websites te design. Toe ek van die tydskrif lees, toe spark daar onmiddellik iets binne-in my. Love at first sight? Ek was geïnteresseerd veral weens Jan Lion-Cachet (my oer-oupagrootjie) se rol in die eerste literêre werke in Afrikaans. Ek gaan lees toe op - en hy het die naam voorgestel en als! Alles het op daai oomblik bymekaargekom. My belangstellings, heritage en die bekoring vir *Ons Klyntji*.

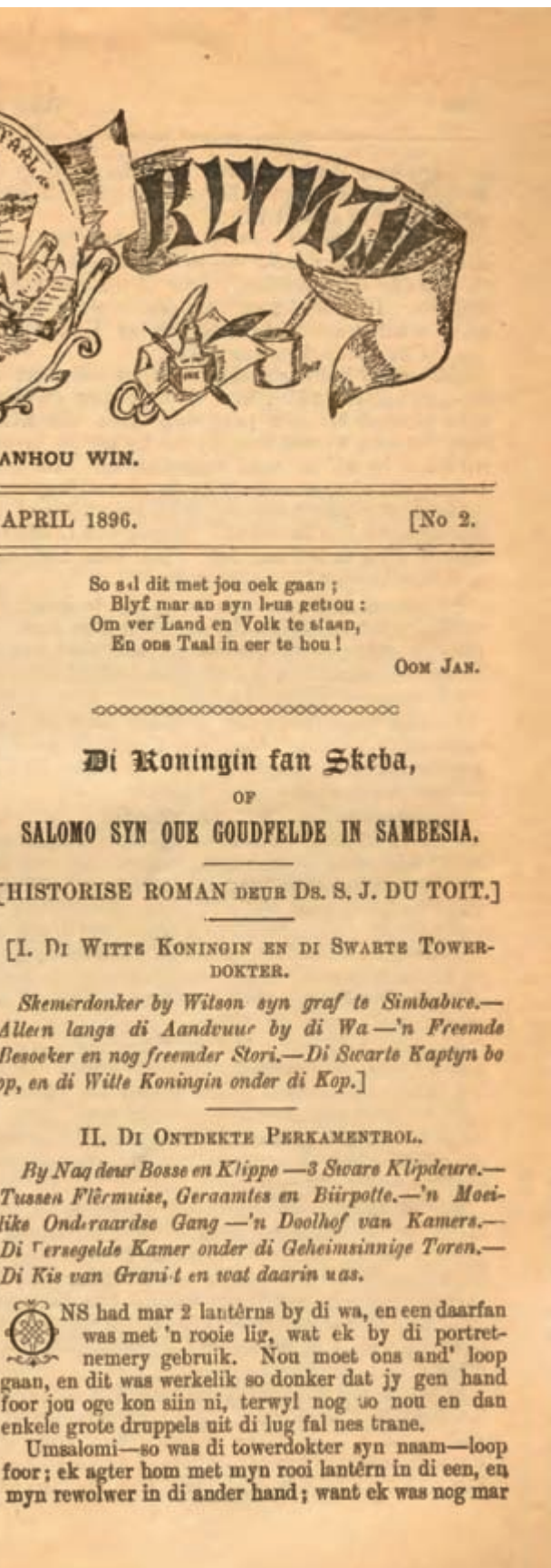
'Ek dink die web was die volgende stap vir *Ons Klyntji*. Ek run die site alleen en dis maar 'n challenge. Dit vat baie tyd. Nou en dan sal iemand vrywillig bydra (Koois Kombuis en Aryan Kaganof is van die grootste name), maar die res van die mense nader ek.

'Die site se golden thread is identiteit; wat dit beteken om 'n jong, free-born, ingeligte millennial Afrikaanssprekende te wees - van enige ras. Identiteit is die groot vraag vir die jeug, en arts en culture is wat die pad voortoe bepaal - in enige taal, nie net Afrikaans nie.

'*Ons Klyntji* het 'n magic X-faktor. Iets wat vrydenkendes se aandag gryp. Dit het in 'n goue era ontstaan net voor die 1900's, toe weer in die volgende Voëlvyry-tyd. As jy na die illustrasies kyk van die eerste OK's, sien mens 'n vars en jong aanslag vir die tyd waarin dit gepubliseer is. Alhoewel die publikasie maar sy fair share van Afrikaner-propaganda ook bevat het. Die mense agter OK was oor al die jare baie idealisties en gedrewe. Hul gló in die ding.'

'Ek is baie opgewonde oor wat Francois doen, en, soos hy, hoop ek





dat *Klyntji*, soos destyds, 'n rol kan speel in die denke van moderne Afrikaanse mense, veral diegene wat nie altyd tuisvoel in die establishment nie,' sê Kombuis. 'Soos die redakteurs van die destydse *Ons Klyntji* minder konserwatief en effens meer uitdagend was as die here aan die stuur van *Die Afrikaanse Patriot* van dieselfde era, dink ek *Klyntji* kan vandag 'n teenwig wees teen al die volksvaders, taalbulle en wroegende akademici wat hulself en hul kultuur tog so ernstig opneem, en nie tyd het vir humor en speelsheid nie.'

'n Ligte inslag, die strewende na inklusiwiteit, en dat dit gaan oor geloof in 'n saak – dalk het die nuwe *OK* tog meer as net 'n naam in gemeen met sy voorganger.

Dis 'n snikhete dag in Kaapstad en die Suidoosterwind loei. By die buiteligtydskrif *Weg!* se kantoor ontmoet ek vir Toast Coetzer en Erns Grundling, tans redakteurs van *Ons Klyntji*. (Albei is digters en werk by die reistydskrif *Weg!*) Ná daar koffie gemaak is en tuisgebakte beskuit aangebied is, begin die verhaal: 'Ek het vir Koos die eerste keer live gesien in '97, in my matriekjaar,' vertel Erns. 'Ek was heeltemal gushing en pass half uit backstage en toe gee Koos vir my actually 'n copy van *Ons Klyntji*. Ek dink dis omtrent die tweede ene wat hy toe gedoen het op daai stadium.'

'Toe het ek vir hom 'n poem gepos – jissie, dit was seker 'n posadres nog gewees? Ja, dit was nog voor e-mail,' onthou hy. 'En toe, in Maart 1998, daag die *Ons Klyntji* in 'n koevert by my huis op en daarin is die poem toe gepubliseer en dis nou my eerste published poem... toe voel ek m***e chuffed.' Die glimlag op sy gesig getuig van hoe in sy noppies hy was. 'Toe het ek ingeteken op *Ons Klyntji* en so nou en dan het die tydskrif gekom, nou en dan nie. En toe in 2000', knik hy in Toast se rigting, 'het Koos ons altwee genader en gevra... die admin en dinge raak vir hom bietjie baie en hy's besig met boekskryfery en of ons wil oorvat. Ons was toe heel jonk en keen vir alles en ons sê toe ja, sure.'

Tydens die gesprek maak Erns ons bedag op 'een of twee revivals' van die publikasie. 'Ek dink die een was in die 1930's of die 1940's en die ander een in die 1950's in die Vrystaat, maar die idee lyk my was nog altyd dieselfde gewees – om oorspronklike, skeppende werk in Afrikaans te publiseer.'

Maar vandag het die tydskrif 'n nuwe inslag. 'Dit maak nie rêrig vir my sin om hierdie net 'n Afrikaanse ding te hou nie,' sê Toast. 'Dit gaan vir my veel eerder oor kreatiwiteit across the board en across languages. Afrikaans word op sekere vlakke – in aanhalingstekens – bedreig', beduie hy met sy vingers, 'maar eintlik is dit 'n baie sterk taal vergeleke met ander tale.'

Hulle ontvang nie gereeld bydraes in ander tale buiten Engels en Afrikaans nie, maar het al Pools publiseer en 'ons het al ietsie in Xhosa', voeg Erns by.

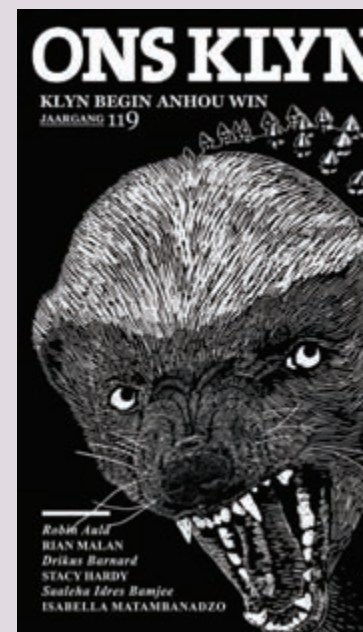
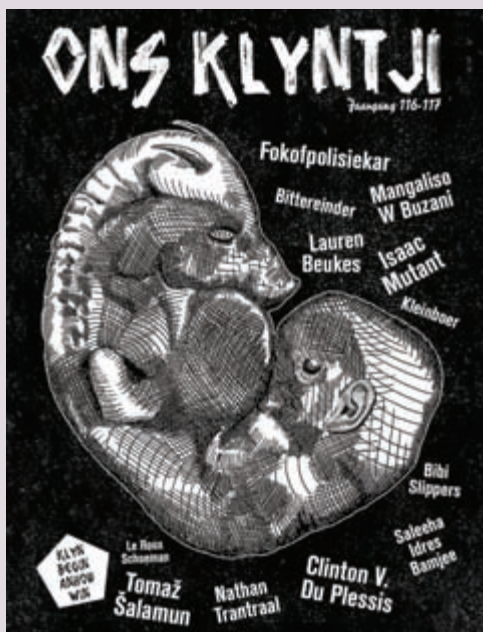
'Almal leer iets deur nou en dan 'n ander taal te lees of 'n ander taal te probeer lees, en sodra jy goed begin vertaal of wanneer 'n tweedetaalspreker 'n ander taal begin praat, gebeur daar interessante goed in daai taal, en *Ons Klyntji* is 'n lekker plek om dit speling te gee,' vertel Toast.

'Daar is min sulke publikasies in SA', gaan Erns voort, 'en as jy iets watrens watrens is net Afrikaans maak, dan maak jy dit double niche, triple niche,' sê hy emfatisies. Toast lag. 'Ons het laasjaar so 'n klein bekendstelling gehad by die Book Lounge met die boeke en die T-shirts en goeters,' gesels Erns. 'Dit was net so nice – die verskeidenheid mense, die verskeidenheid kulture, die verskeidenheid stemme, tale, agtergrond, alles. Ek het nogal gedink, jisslaaikit, ek wonder wat sou die – nie net dat mense hulle altyd wil stereotipeer nie, want dis glad nie reg om te doen nie – maar ek wonder wat sê die groep Regte Afrikaners van die Paarl?'

Ná die gesprek, bied die twee goedgunstelik aan dat ek Die Argief mag huis toe neem: ou kopieë van vroeër *Ons Klyntji*'s, asook 'n jaarboek wat in 1900 publiseer is.

'Dis die laaste een,' begin Toast. 'Die hoop op die bestaan van alles,' sê hy met 'n deadpan gesig.

'Just don't f*****g lose it,' voeg Erns by.



'Dis soos The Ring [uit *Lord of the Rings*]. Daar's net een,' gaan Toast voort.

'Dis kosbaar,' sê Toast, in 'n stem wat JRR Tolkien se **Lord of the Rings** karakter, Gollum, se 'precious' naboots.

'Just don't f*****g lose it.'

Glo my, ek het nie.

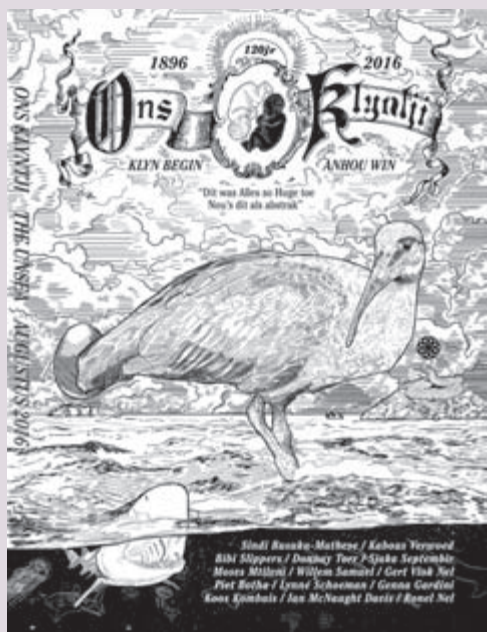
Toe Toast en Erns die leisels by Koo's oorgeneem het om die herlewing van *Ons Klyntji* te waarborg, het Toast 'n nou beroemde e-pos uitgestuur aan skrywers, redigeerders, kunstenaars en fotografe. (Die aanbod sluit bydraes van grafika, gedigte, kortprosa, stippe en meer in.) Een van die hoof teksredigeerders wat destyds deur Toast genader is, is joernalis Joe Botha.

Joe is van mening dat die voortbestaan van *Ons Klyntji* in sy huidige vorm baie te doen het met 'die keuses van diegene wat bydra. Toe die *zine* die eerste keer in sy nuutste gedaante herleef het, het Toast 'n mail gerig aan almal wat hy gedink het die potensiaal het om 'n bydrae te maak. Sy meesterlike sin vir PR was vervat in die sin: *There's a reason you are on this list.*

'Ek wou van dag een af meer betrokke wees, want die projek was duidelik uit die ou skool,' vertel Joe. 'Nie om geld te maak nie, maar net because. Dit is natuurlik lekker om saam met die meer bekende name te verskyn, maar dis beslis nie net 'n ego-trip nie. *Ons Klyntji* is iets cool in Afrikaans. Die eerste *Ons Klyntji* was mos in 1896 die eerste tydskrif in die "kombuistaal" Afrikaans eerder as Nederlands. Die taal was toe figuurlik nog "klyn", iets wat gekoester moes word.'

Volgens Joe is *Ons Klyntji* 'nie net 'n cool *zine* nie, maar iets om saam op trots te wees; iets wat wys mense wil nog vrye denkers en skrywers in Afrikaans wees. 'As keurder sien ek hoe die gehalte van inskrywings jaarliks verbeter en dit





Onslae ontwerp deur Arno Kruger

is vir my 'n uitstekende teken vol hoop vir die toekoms. En ons almal doen dit vir die liefde van die saak.'

Hein Coetzer, ook 'n bydraer, deel Joe se sentiment oor Afrikaans wat gekoester moet word. Hy wil hê meer mense moet sy werk lees, en dit gee hom boonop die kans om onderhoude met musiekgroepe te voer.

'n Ander gereelde bydraer tot *Ons Klyntji*, die joernalis Bienné Huisman, is van mening dat *Ons Klyntji* oorspronklik 'n 'deel was van 'n beweging om Afrikaanse kreatiwiteit te vier'. Volgens Bienné het Toast en Erns dit sedertdien reggekry om die publikasie meer inklusief te maak; 'dus 'n viering van Suid-Afrikaanse kreatiwiteit in 'n breër sin'.

Bienné was ook by die bekendstelling in die Book Lounge en beskryf dit as heerlik divers met mense van verskillende agtergronde en rasse. 'Ek dink Erns en Toast is ware cultural trend-setters; *Ons Klyntji* is besig om te groei en om by te hou met veranderende cultural landscapes in ons land. Ek hou van die underground aspek van *Ons Klyntji* - die anything goes-mentaliteit. Niks is te weird of verregaande nie. Hy het nogals 'n galgehumor, wat lekker is,' voeg sy by.

Die joernalis en gesoute *Ons Klyntji*-bydraer, Donnay Torr, is van mening dat dit die 'subversive natuur' van die *zine* is wat haar 'soos 'n handskoene pas - dit is 'n geleentheid om buite die gewone korporatiewe boksies en sosiaal-aanvaarbare standaarde iets te skep wat aweregs en interessant is - iets wat ek wil doen'.

Torr beskryf haar aangetrokkenheid tot die publikasie as 'n hartsprojek, dalk - om iets te doen wat vir jou lekker is, en wat ook eintlik vir *Die Saak* is... Om interessante stemme en opinies 'n platform te gee, en om ander inhoud as, byvoorbeeld, die gewone *Huisgenoot*-goed daar buite te plaas. Veral mense wat nie in 'n skryf- of joernalistieke beroep is nie, maar wel 'n kreatiewe streep en iets te sê het, sien *Ons Klyntji* as goud'.

Hetsy bydraes gelewer word vir die blote lekkerheid daarvan, of 'n poging om 'n wye kulturele gehoor te bereik - '*klyn begin*' hou beslis 'aan win'.

Erns Grundling en Toast Coetzer



Tydlyn

- 1896: Gestig in die Paarl, deel van die Afrikaanse taalbeweging
- 1900: Ly finansieel weens Anglo-Boereoorlog
- 1906: Laaste kopie verskyn onder Afrikaanse Taalbeweging
- 1940s / 1950s: Poging tot herlewing deur Vrystaatse onderwysers
- 1996: Koos Kombuis bring dit weer op die been
- 1999: Toast Coetzer en Erns Grundling neem oor
- 2014: Webtuiste, *Klyntji.com* word gestig

- Mila de Villiers is die redakteur van *Bookslive.co.za*
- Erns Grundling is 'n skrywer, digter en joernalis. Sy memoire oor die Camino Francés, *Elders*, het verlede jaar verskyn

Hierdie artikel is die samestelling van die outeurs se onderskeie skryfstukke wat op *Klyntji.com* gepubliseer is en verskyn hier met toestemming van die uitgewers.



Vanjaar se Woordfees: verwagtinge teenoor die werklikheid

deur Francois Verster

Ek het al vergeet hoeveel Woordfeeste ek bygewoon het, maar dit bly steeds opwindend om die lywige program deur te blaai. Al bied elke fees sy eie persoonlikheid en besondere bydrae tot ons kunste sal die Woordfees vir my altyd dié boekfees in Suid-Afrika wees. Die toneel- en filmbydraes begin al die boeke-items oortref (wat getalle betref), en ek gun die uitvoerende kunste hulle plekkie in die kollig. Tog bestaan die hoop dat die Woordfees altyd primêr 'n boekfees sal bly. Die gekuier langs die Boeketent en Plataankafee is altyd 'n hoogtepunt en die boek-inkope laat 'n mens se dra-sakke swaarder word – en jou beursie ligter. Hierdie jaar was inderdaad geen uitsondering nie, al was my tyd daar kennelik beperk.

Vir my was Woensdag 8 Maart Dag Een, toe ek en 'n medebibliofiel ná 'n gesellige ontbyt Boeketent toe was. Daar het ons *Die laaste stemme van Karel Schoeman* bygewoon – Dan Sleigh, Cas Wepener en Tim Huisamen, gefasiliteer deur Louise Viljoen: robuuste, substansiële gesprekvoering deur sprekers wat werklik gravitas uitstraal weens hulle ervaring en insig or die betrokke onderwerp.

Maar dis oor Dag Twee waaroor ek hier verslag gaan lewer, naamlik *Die intimiteit van skryf*, met Dominique Botha, Valda Jansen, Ray Kluun en Ernest van der Kwast en Andries Visagie as die vraesteller. Dié gesprek is op Saterdagmiddag 10 Maart in die HB Thom-seminaar-kamer gehou en ek het daarna uitgesien as 'n feeshoogtepunt.

Met my aankoms was daar nog 'n tou mense voor die deur – laatkommers wat nog kaartjies wou koop. Hulle is egter teleurgestel, want ek self het die laaste sitplek naby die deur opgeëis.

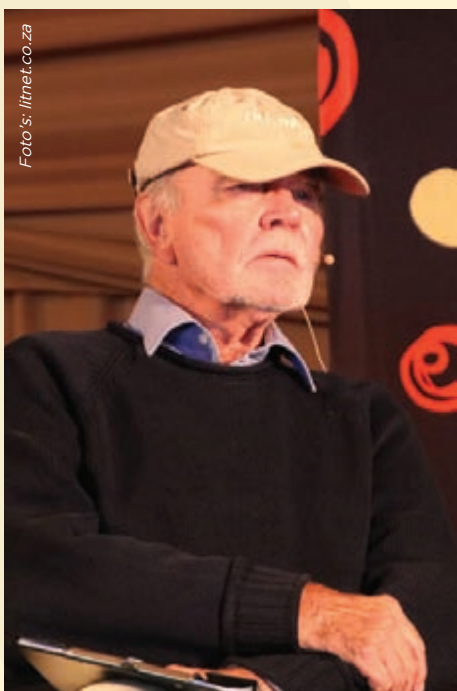
Die atmosfeer was een van afwagting. Die deelnemers het dit ook aangevoel; hulle lyftaal het dit verklap en die twee naaste aan my het senuagtig gelag. Daar was 'n sekere soort selfbewustheid wat deurgespoel het ná hulle antwoorde op die vraagsteller se vrae. 'n Kontras met die gehalte van die Schoeman-gesprek het onderlangs begin deurgeskemer; en daar was meteens 'n wanklankie in my Woordfees-melodie vir 2018.

Toegegee, ek het dalk met 'n té hoë verwagting daar opgedaag – die genoemde Schoeman-lesing – maar ook die tradisie, die ervaring van vorige Woordfeeste, het onteenseglik 'n standaard gestel wat my verwagtingshorison beïnvloed het. Uiteraard wil 'n mens nie summier negatief of verdoemend wees nie, want die bedoeling van sulke gesprekke, naamlik die bruglegging tussen skrywer en leser, soos oor 'n grag tussen 'n kasteel (ivoortoring selfs?) en die omringende milieu (die mark waar boeke ontvang word) is edel en nodig, sodat die gewone leser by die kasteel ingenooi word. Fiksie is immers hoe skrywers menings gee oor hoe daar moreel suiwerder geleef kan word, deur die uitwys van vergrype en skynheilighede. Die sogenaamde 'menslike kondisie' word aangespreek, en desdae toenemend deur middel van 'faksie', 'n onverbloemde vermenging van feit en fiksie.

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US WOORDFEES

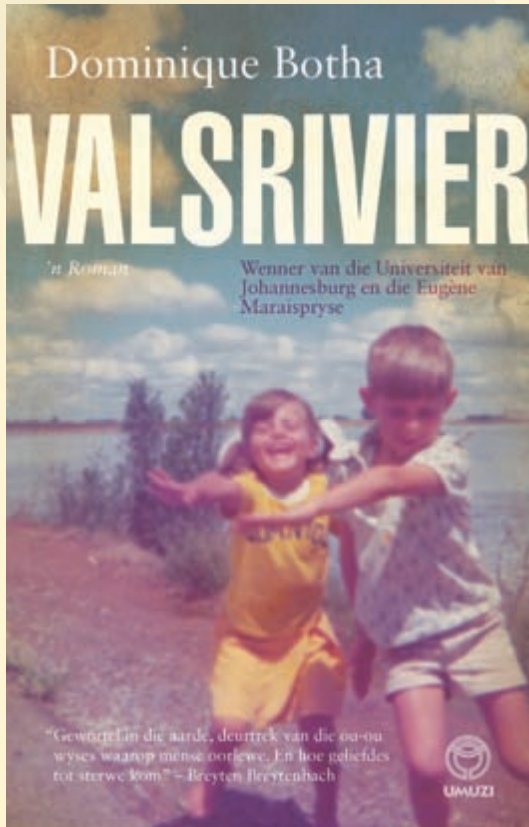
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Foto's: litnet.co.za



Die laaste stemme van Karel Schoeman het die skrywer ietwat meer beïndruk as *Die intimiteit van skryf*. Kloksgewys van links is Dan Sleigh, Louise Viljoen, Cas Wepener en Tim Huisamen





Dit blyk inderdaad dat al vier die betrokke skrywers, Dominique Botha (**Valsrivier**), Valda Jansen (**Hy kom met die skoelappers**), Ray Kluun (**'n Vrou gaan dokter toe**) en Ernest van der Kwast (**Mama Tandoori**), hulle boeke sterk op eie lewenservarings gebaseer het – die grondliggende intimiteit van skryf is dus hier ter sprake.

Die welsprekende Botha se antwoorde op 'Visagie het my wel beïndruk in die sin dat sy oor die skryfproses self gepraat het. **Valsrivier**, wat primêr oor die dood van haar broer aan 'n oordosis dwelms handel, het in 2013 verskyn en is in Engels vertaal as **False River**. Beide weergawes is bekroon. Sy noem dat die skryf van die boek intense spanning in haar gesin veroorsaak het ('faksie' word 'friksie', noem Van der Kwast), maar dat hierdie interaksie uiteindelik juis tot beter familieverhoudinge gelei het.

Botha het die stelling gemaak dat skryf 'n manier is om van jouself ontslae te raak'. Sy voel dat hoewel die proses vir haar en haar familie helend was, 'moet dit ook die lesers só raak dat dat vir hulle helend én interessant kan wees. Die opskryf-deel is die eerste daad van fiksie; jy verskraal die gegewens en bou die karakters uit. Dis vloeibare herinneringe wat op papier neergelê word – jy onthou nie noodwendig die regte dinge nie, dalk net wat jy wil'. Hiermee het sy wel 'n skrefie insig in die proses van dié soort skryfwerk gegee.

Jansen, 'n treffende en intense mens en wenner van die Jan Rabie-Rapportprys in 2017 vir haar debuutwerk, het oor haar worsteling om enersyds 'n skrywer te word en andersyds om dié spesifieke tema – die aanspreek van haar belewing van apartheid – gepraat. Maar hoofsaaklik oor hoe moeilik apartheid was om te hanteer – om dit te beleef en te óórleef. Die trauma daarvan, wat haar en miljoene ander se menswaardigheid afgetakel het, spook steeds by haar. Sy het egter nie regtig lig gewerp oor hoe sy hierdie proses aangedurf het nie, dalk omdat sy steeds sukkel om daaroor te praat. Gevolglik het die gehoor nie veel oor die skrywer se tegniek aangaande die verwoording van persoonlike ervarings wysers geword nie.

Ook is te veel tyd vermors aan humoristiese anekdotes, en veral Van der Kwast, 'n imposante man van Indies-Nederlandse afkoms, het op die gepreksleier se aandrang bloot 'n passie uit sy boek (in 2010 gepubliseer) voorgelees. Sy swaar Nederlandse aksent het dit moeilik gemaak om te verstaan, maar die gehoor het tog gelag, dog was dit simpatieke, amper geblikte gelag, want vooraf is genoem dat sy bydrae 'n kwinkslag in ligter luim sou wees. Hy het kort-kort gelag, soms ironies, soms bloot omdat dit van hom verwag is, en weereens het niks van die onthulling oor die skeppingsproses na vore gekom nie. Al wat hy laat blyk het, was dat sy moeder nie wou hê hy moes 'n skrywer word nie en dat sy steeds min van sy beroepskeuse dink of verstaan.

Die ewig-glimlaggende en sjarmante Kluun (of eerder ongeërgde), se debuutroman het in 2003 reeds as **Komt een vrouw bij de dokter** verskyn. Hy vertel dat sy vrou, wat besig was om aan kanker te sterf, hom gevra het om die boek te skryf en dat hy dit etlike maande later gedoen het, ongenaakbaar eerlik en reguit, dus met min versinsel, aldus haar versoek. Dit het hom die teiken van aansienlike kritiek gemaak, want daarin onthul hy dat hy ontrou aan sy eggenoot tydens haar sterwenstyd was. Hierop trek hy sy skouers op en antwoord bloot met: 'Dit was sestien jaar gelede.' Geen regverdiging of diepere sielsoomblik volg as verduideliking vir sy nonchalantheid nie, en is die geleentheid om groter insig in sy skeppingsdaad te verleen, veral die morele sy van dié daad (en ander) – verspeel.

Indien 'n mens al vier se boeke sou lees, sou jy waarskynlik meer oor die intimiteit van skryf kan wysraak, maar die paneelgesprek was oplaas gebrekkig om die tekste óf hulle skrywers se psiges bloot te lê. Bowenal wonder 'n mens steeds tot watter mate elkeen van hulle se vertwyfeling uiteindelik genegeer is deur die katarsis wat hulle ervaar het.

Feeeste word egter nie aan een item gemeet nie, en in Maart 2019 sal Stellenbosch my weer sien, herlaai met afwagting en nuutgevonde opgewondenheid. Want vertrou is immers 'n hongerte aan beterskap.

Dr Francois Verster is 'n historikus, argivaris en skrywer



SKRYWERS GESELS

Abraham de Vries

saamgestel deur Francois Verster

Op 'n winderige Kaapse somersmiddag ontmoet ek my ou vriend, die skrywer Dana Snyman, op die hoek van Kloofstraat en Etonweg, naby die Bo-Kaap, en daarvandaan loop ons na 'n ouerige huis met 'n hoë wit muur. Dit is die woning van die veteraan-skrywer Abraham de Vries. Dana, 'n groot bewonderaar van Dr de Vries se werk, het gevra om saam te kom – hy sou fotograaf speel terwyl ek 'n paar vrae aan die doyen van die Afrikaanse kortverhaal stel.

Ek is bly dat Dana saamgekom het, want soos verwag is hulle gou aan die gesels oor skryf, skrywers en boeke, terwyl ek en Mevrouw (Hannie, née Pienaar) de Vries hier en daar iets noem of vra. Ek het rondgekyk en veral die dakhoogte boekrakke bewonder, maar ook geraamde sketse en skilderye van, onder andere, Francois Krige, broer van Uys. Dit voel asof 'n mens in 'n tydskapsule is, so tussen die groot name van goed 'n halfeeu gelede, mense wat tydgenote én vriende van ons gasheer was.

Oom Braam, soos Dana hom noem, lyk besonder jeugdig vir iemand van sy jare (hy het op 9 Februarie vanjaar 81 geword) en ek verwonder my aan sy geanimeerde vertellings, die plesier wat hy daaruit put en die humor wat telkens na die oppervlakte bruis – terwyl sy eggenote maak asof sy verontwaardig is oor sy wegkronkelende anekdotes (ek besef gou ek sal my vrae moet inkry wanneer ek 'n opening sien), maar sy geniet sy humor net soveel as ons. En ek dink: watter geseënde twee mense is hierdie nie; geesgenote wat na al die jare steeds so kan korswel en lag... om in hulle geselskap, so gemaklik en vertederend, te wees is 'n voorreg.

Nietemin, my eerste vraag is: 'Is romans wêreldwyd steeds die konings van die genres?' – miskien ietwat uitlokkend, wetend dat hy kortverhale verkies, hoewel hy onder 'n skuilnaam (Thys van der Vyver) drie romans geskryf het. Sy antwoord

verklaar eintlik die gebruik van 'n pseudoniem, naamlik dat kortverhale vir kenners is, maar romans is vir liefhebbers. Daarmee bedoel hy romans is merendeels vermaak, selfs ligte vermaak, soos dié wat hy geskryf het; hy noem daardie drie romans 'entertainments, sonder diepsinnighede'. Uiteraard is daar diep romans, baie van hulle, maar vir Abraham de Vries is kortverhale die medium waarmee hy die menslike kondisie belig.

My tweede vraag is: 'Wat is jy eerste, pedagoog of skrywer?' en soos verwag antwoord die afgetrede professor met 'n vonkel in die oog: 'Skrywer.' Só naby aan die hart lê skryf vir hom, só ernstig benader hy dié nering. Daarom vra ek: 'En wat beteken die term kortverhaal vir Abraham de Vries?' Hy glimlag en sê sonder 'n sweem van irritasie (vir iemand wat die vraag sekerlik al 'n honderdmaal moes antwoord): 'Doodgewoon 'n kort storie.'

'Is skryf wat jy ken, soos skryfskole beweer, die beste strategie, en is dit Abraham de Vries s'n ook?' wil ek weet. "n Bekende plek, en eenvoudige goed is nodig,' beaam hy my stelling sonder om ja of nee te sê. Ek lei af dat hy voel dat 'n skrywer nie eksotiese temas of plekke of karakters hoef te soek nie, maar dit wat rondom hom of haar is, kan ondersoek. Ek onthou dat ek as kind in Namakwaland geleer het dat as 'n mens gaan stilsit en die veld van nader beskou, heelwat aan jou geopenbaar word, en ek dink dis dalk ook wat 'n kind van die Klein-Karoo sal weet. Elke omgewing is immers 'n mikro-kosmos.

'Het jy al ooit soos 'n outsider gevoel?' (my vraag verwys na die skrywer as buitestaander). 'Net nie soos 'n insider nie,' kom die antwoord so vinnig soos 'n tafeltennisballetjie na my teruggeskiet. 'Afrikaanse skrywers word nie beskerm nie,' voeg hy by en ek neem aan hy dink aan die tyd toe die vorige regime graag boeke verban en probeer het om skrywers na die



Abraham de Vries in sy huis in Kaapstad



Francois Verster

Twee groot geeste in die Afrikaanse kortverhaalkuns aan't kuier

kantlyn te rangeer. Tog, dit het nie gewerk nie, want skrywers werk die beste van die kantlyn af, eerder as in die benoude binnekring.

'Is 'n skrywer die busybody van sy dorp, soos Kirby van der Merwe dit eens gestel het?' Hy aarsel hierdie keer. Mevrou glimlag. 'Hy moet nuuskierig wees,' sê hy. Haar glimlag is breër. Verbeel ek my, of is hier iewers 'n *inside joke*? Maar ek gaan voort: 'Moet skrywers noodwendig politiek betrokke wees?' Hy knik. 'As jy weet hoe!' Mevrou skuif 'n bordjie koekies na my aan. 'Politiek is 'n ander vorm van neuroties wees.' Ek neem 'n happie, neem 'n slukkie tee. 'Die praktyk waarom politiek gaan, is storiestof.' Ek glimlag effens. Hier gaan ek nie 'n Jan Rabie-tipe tirade ontlok nie; hier is geen krappere issues nie. Abraham de Vries skryf oor die lewe, en die lewe sluit politiek in.

'Behoort skrywers hulself nie op 'n stadium te herontwerp nie?' Ek en Dana het al baie hieroor gepraat, en ek dink hy spits ook nou sy ore. 'Altyd. As dit kan.' Ek sak terug in die rusbank. En dan: 'Moeilikste is om op die patroon wat oor eeue vasgelê is te skryf.' Ek verstaan – skrywers is storievertellers en ná al die eeue is dit moeilik om met 'n vars aanslag te kom. Dog doen ons steeds dieselfde ding, elke skryfsel is bloot 'n variasie op 'n oertema. So bly ons, en wat ons sê, relevant.

'Het 'n plattelandse jeug voordele vir 'n skrywer?' Geen knik of ja-nee, nie, net: 'Op die platteland word 'n mens groot met stories. En elke verteller is 'n karakter op sy eie. Die skrywer leer om verskillende karakters te gaan soek.' Hy voeg by: 'My pa kon so lieg dat jy hom kon glo.' Ek knik. Goeie fiksie is oortuigend-lieg.

Die gesprek neem eers ander draaie, De Vries en Snyman kuier lekker en ek en mevrou drink ons tee.



De Vries aan die werk op Winkelplaas naby Ladismith in die Klein-Karoo

'n Rukkie later sien ek weer 'n gaping en glip in. 'Wanneer skryf Abraham de Vries, in die oggend of aand?' (ek weet die meeste skrywers, van Hennie Aucamp tot Deon Meyer het al gesê dat hulle vroegoggend verkies). Abraham de Vries egter, herinner my aan Louis L'Amour wat beweer het dat hy op 'n middelmannelike op Sunset Boulevard (Beverly Hills, Kalifornië) kan sit en skryf. Want die antwoord is: 'Enige tyd.'

En verwysend na die talle literêre pryse wat hy al ontvang het (die Reina Prinsen-Geerligsprys het hy al, voor my geboorte, in 1961 ontvang), vra ek, ietwat moedswillig: 'Wat is pryse werd?' 'Deesdae baie geld,' kom die antwoord. Ek glimlag – goeie antwoord, van iemand wat weet hoe om bondig saam te vat; die meester kortverhaalskrywer in aksie, dis hoe ek die onderhoud ervaar.

Ek sluit af: 'In 1973 het jy in *Gesprekke met skrywers 3* gesê jou tydverdrywe is "musiek, slaap, klets". Is dit nog so?' Hy lag net. Stilbly is ook 'n antwoord.

Later by my huis gaan lees ek weer die onderhoud wat wyle Chris Barnard, de Vries se ou vriend en ander groot Afrikaanse kortverhaalskrywer met hom gevoer het, en ek sien dat hy op Chris se vrae oor Thys van der Vyver feitlik presies dieselfde geantwoord het as op myne: 'Entertainments skryf is vingeroefening, maar ook meer as dit: dis 'n speletjie met sy eie bekoring. Ons het hoeka so min lekker storieboeke in Afrikaans. Goed geskryf, vlot, sonder diepsinnighede.'

Toe ek die dun pers boekie toemaak, dink ek: 'Abraham de Vries is 'n man vol diepsinnighede, maar op sy unieke manier vertel hy ons almal se oerverhaal vlot, dog kompleks.' Ek plaas die boekie by sy twee pasmaats op die rak. 'Watter voorreg was dit nie om 'n gas in daardie huis te kon wees wees nie.' En ek kyk na my versameling *Kaapse Bibliotekaris* en onthou

skielik: Abraham de Vries was nogal redakteur daarvan op sy dag... my voorreg was inderwaarheid dubbeld, en daardie onderhoud meer gepas as wat ek tóé besef het.

Gevind op litnet.co.za, De Vries oor hoekom so min kortverhale verskyn:

'Kortverhale is nie net 'n manier van vertel nie, kortverhale is 'n karaktertrek, nie almal het dit nie. Kortverhale is moeiliker om te skryf as romans. Nee, nie sê ek nie, sê skrywers wat kennis het van albei, Alberto Moravia ook, as ek goed onthou. Maar dié stand van sake is nie beperk tot Afrikaans nie. Oral, in alle tale waarvan ek weet, verkoop kortverhale minder as romans. Daar is uitsonderings, maar hulle is min. Maar dis waarskynlik hoekom dit lyk of uitgewers romans verkies bo kortverhale en die vraag: 'Wanneer kry ons u roman?' so bekend is. Hoekom romans beter verkoop – al is dit so vreemd juis in die haastige eeu van ons? My raaskoot: Romans kweek lesers, kortverhale kweek liefhebbers. Maar hoewel romans beter verkoop, bly uitgewers ook nie sit met goeie kortverhale nie. Vra maar vir Dana Snyman.' (*Die Burger*, 30 Januarie 2015)

Dr Francois Verster is 'n historikus, argivaris en skrywer



Hit the road, Jack (Kerouac)! by Ronel Mouton

On 20 July 2017 Library Service's five new book vans hit the road. The vans, installed on Isuzu platforms, are used to transport material to libraries in rural areas for collection development and to move stock to libraries where needed. One van is based in Worcester and is shared between

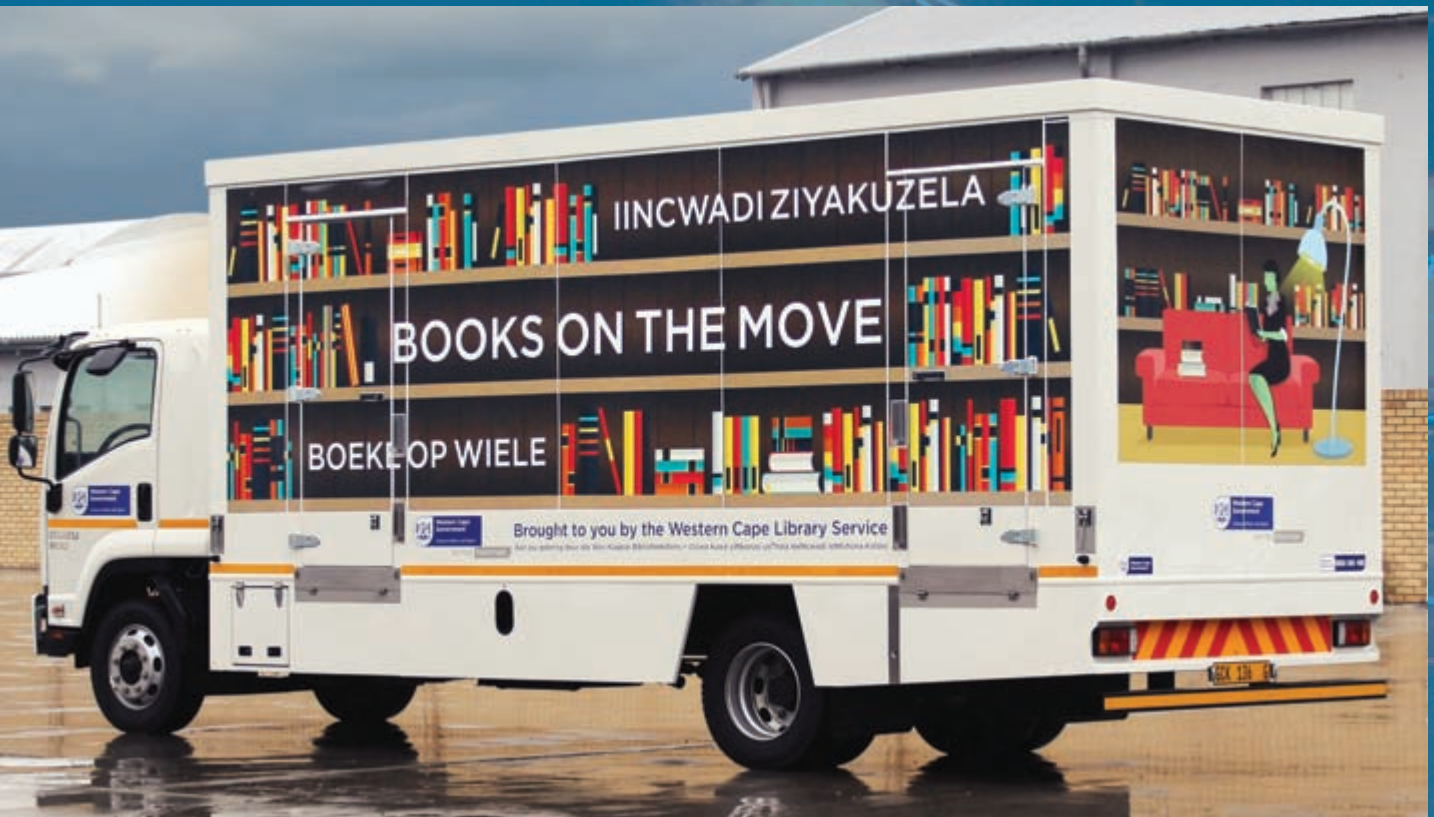
the Hermanus and Worcester regional offices. Beaufort West and Oudtshoorn regions also share one, whereas Vanrhynsdorp, Swellendam and Saldanha regions have their own vans. Keep your eyes peeled on the road for these beauties and give them a wave if you love books!



A book van in a parked position with the steps and railing deployed



The vans feature sliding stowaway steps with skid-proof surfaces



Vehicles are brightly branded and easily identifiable



Colourful artwork makes the vehicle an ideal marketing tool to create interest and awareness about reading and libraries



Shelves are adjustable and removable and lined with carpet to protect and secure books during transit





Items can be safely stored in cupboards and lockable drawers



Removable railings enable easy access as well as a compact storage solution



Ronel Mouton is the assistant director of the Eden and Central Karoo regions of the Western Cape Library Service



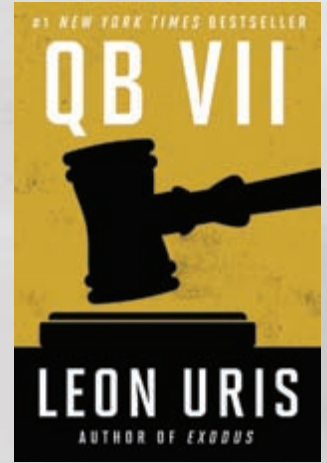
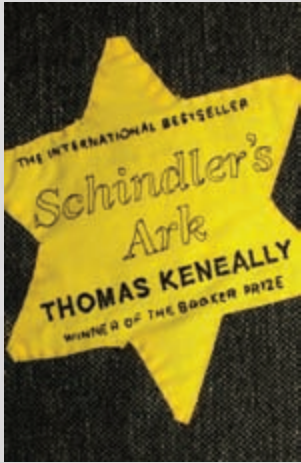
When blood meets ink

by Erich Buchhaus

The year 2015 marked the 70th anniversary of the conclusion of the Second World War (WWII). It has inspired a wealth of writing both by contemporaries and later authors from all over the world, exploring an immense range of experiences as well as different aspects of the war's actuality.

Owing to the fairly recent release of classified archival information, there has been a further increase of literature covering the period in question. This article follows the previous article *The war of wars: World War II, 1939-1945 in literature* (**Cape Librarian**, May/June 2016) that provided a brief historical overview. To mark this anniversary, several new fiction titles have appeared as well as a re-issue of some older titles. While true stories would forever capture our hearts, noteworthy fictional titles, too, leave a definite impact.

United States Marines raise a US flag atop Mount Suribachi during the Battle of Iwo Jima on 23 February 1945
Joe Rosenthal/Associated Press



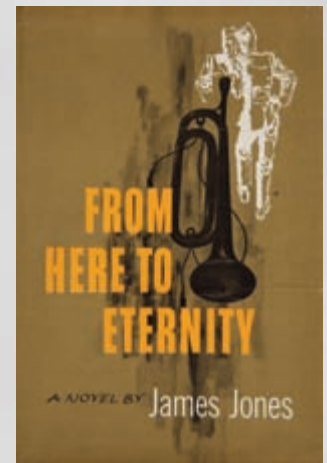
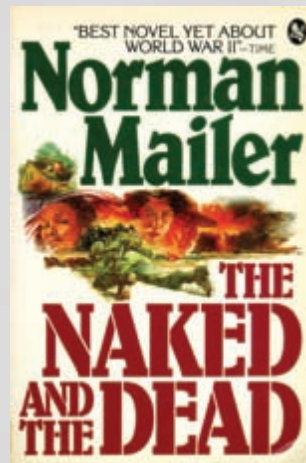
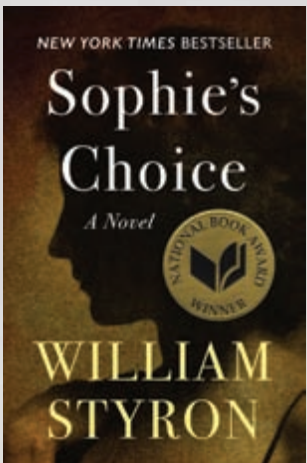
One of the most memorable novels based on actual events is Thomas Keneally's Booker Prize-winning novel titled **Schindler's Ark** (1984). This book would later be adapted into the much-vaunted movie, **Schindler's List**, directed by Steven Spielberg. It takes the viewer on the quest of a Sudeten-German tycoon, Oskar Schindler, who rescues the Jews by setting them up as a workforce in an enamelware factory in the Polish city of Krakow. A list compiled by Schindler ultimately saves more than 1,200 Jewish men, women and children from the lethal gas chambers of Auschwitz and Gross-Rosen.

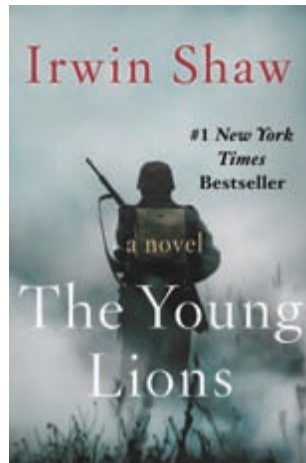
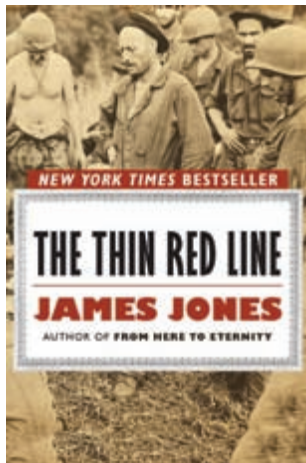
The more recent **The German girl** (2016), written by Armando Lucas Correa, tells the poignant story of German-Jewish refugees bound for Havana on the MS St. Louis, a transatlantic liner, who are denied permission to land anywhere and forced to return to Germany at the brink of the WWII. Mostly forgotten, it is based on a true historical event and was earlier dramatised in a 1976 film called **Voyage of the damned**. Three further American authors of note who have written about the Holocaust are Leon Uris, Herman Wouk, and William Styron. In **Mila 18** (1961) Uris covers the uprising in Warsaw's Jewish ghetto in 1943 while **QB VII** is a courtroom drama concerning the woes of Holocaust survivors. The Holocaust also features

in Herman Wouk's epic novel **War and remembrance** while in William Styron's **Sophie's choice** a concentration camp survivor has to make heart-wrenching decisions about the future of her children.

A classic novel regarding the American experience during the war is Norman Mailer's **The naked and the dead** (1948) in which the story of an infantry platoon invasion of a Japanese-held island is told. Regarded as the best American WWII novel, it is based on Mailer's personal experiences in the Philippines. Equally memorable is James Jones's **From here to eternity** (1951), based on the author's experiences as a soldier when stationed on the island of Oahu during the Pearl Harbour attack. He is also remembered for his novel **The thin red line** which deals with combat and the soldier's emotional response to his circumstances, pulling no punches in its treatment of the subject. Jones served in the Pacific campaign of WWII and this is a rare instance where a fiction author is able to draw on personal experience while combining it with literary skill.

For historical fiction fans interested in WWII, other recent additions to the genre have ranged from crime and spy intrigue thrillers to heartbreaking stories of those in concentration camps to personal stories of survival and even romance.



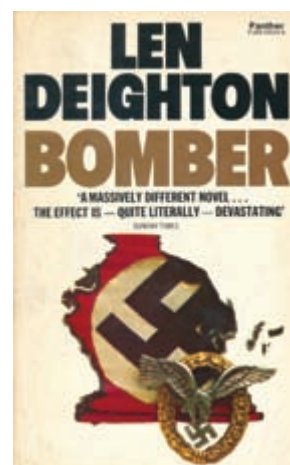
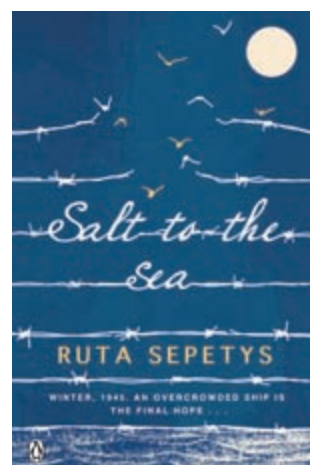
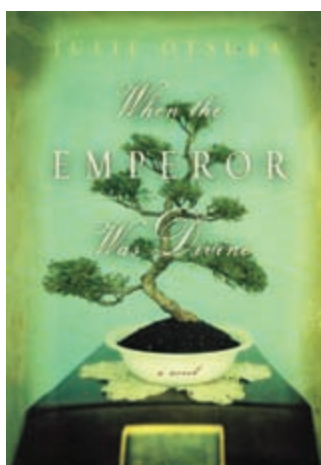


In most cases these capture the mood of an era just as deftly as their non-fiction counterparts. At times disturbing and heroic, they represent a multicultural perspective of the deadliest conflict in human history. But whether these historical fiction novels tell stories of the frontlines or of those waiting at home, they all point to one forgotten reality: the effects of war reach far beyond the battlefield.

A severely overlooked novel is Irwin Shaw's **The young lions**, which is told through the contrasting experiences of three men – Christian, an Austrian who joins Hitler's army; Noah, a Jew who enlists in the US Army; and Michael, an Anglo-Saxon US soldier who survives the war but is left looking for a life purpose. Kristin Hannah's more recent novel **The nightingale** (2015) explores the stories of two sisters, separated by years, experience and ideals, each pursuing a treacherous path toward survival, love and freedom in Nazi-occupied, war-torn France. This poignant and beautiful novel celebrates the resilience of the human spirit and the inner strength of women. A little-known story of Italian citizens responsible for saving more than 40,000 Jews from capture is revealed in Mary Doria Russell's novel **A thread of grace** (2005). The story is relayed via the perspective of a Jewish family seeking safety in Italy

during the final phase of the war. **When the emperor was divine** (2004) by Julie Otuska shares the ordeal of a Japanese family sent to an internment camp in America after Pearl Harbour. This dark period in American history is vividly described by five Japanese-Americans. A novel that shines a light on one of the war's most devastating, yet unknown tragedies, is **Salt to the sea** (2015). Written by Ruta Sepetys it is told from alternating points of view, inspired by the real-life tragedy that took place near the end of the war. This was the deliberate sinking by the Russians of the Wilhelm Gustloff, a German ship filled with refugees fleeing the Russian advance on the Eastern Front. This almost unknown maritime disaster whose nearly 9,400 casualties dwarfed those of both the Titanic and the Lusitania, accounts for the largest loss of life in a single ship sinking.

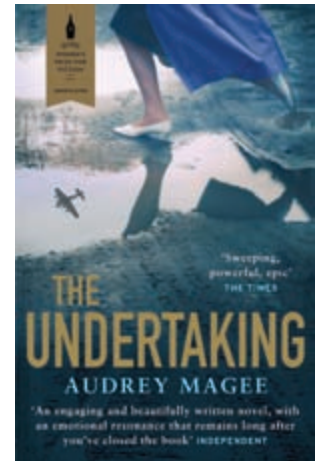
Equally disturbing is historian Len Deighton's 1982 classic novel called **Bomber** which relates in devastating detail the 24-hour story of an allied bombing raid during the summer of 1943. In a unique documentary style it portrays all the participants both in the air and on the ground in Britain and in Germany. David Gillham in his stunning debut novel **City of women** (2013) puts a fresh spin on the horrors of WWII by focusing on civilian German women to reveal that amid the many adherents of the





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Announcing a state of war with Germany

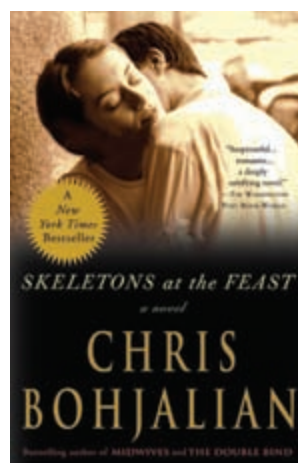


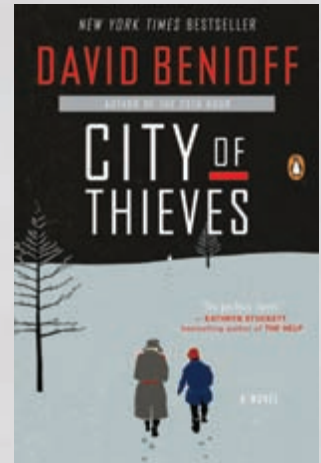
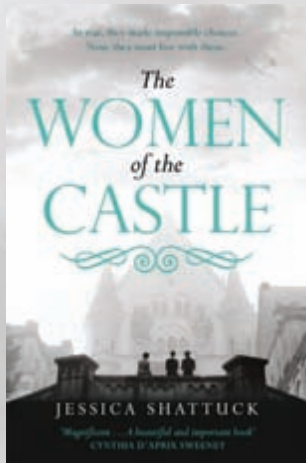
party line there were a handful of unsung heroes. This can be contrasted with Sibylle Knauss's **Eva's cousin** (2002), which is based on the true experiences of Eva Braun's cousin, Gertrude Weisker, who has shared her memories with the author after more than fifty years of silence. It casts a special light on the profound questions of innocence and complicity that still haunt much of the world today. **The undertaking** (2014) is journalist Audrey Magee's debut novel and depicts the German people and army during the last years of WWII at home and in battle, in an uncomfortably personal way. It is written in a way that will draw even the most jaded war expert into the story's flow due to the author's ability to break a vast historic canvas down to individual terms. Chris Bohjalian's **Skeletons at the feast** (2008) is based on a real-life WWII diary that chronicles the last days of the Nazi regime. It outlines two journeys during the winter and spring of 1945. The larger part of the narrative follows the aristocratic Emmerich family as they leave Prussia and flee westward before the advancing Russian army. Also on the move is a group of Jewish women, mostly French, who are being driven by their Nazi guards to an unknown destination. Bohjalian takes a fresh perspective and details the brutalities of the war in a novel that for once does not focus entirely on



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German troops crossing the Soviet border





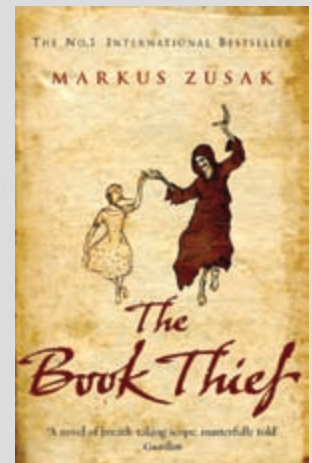
the Allies. In Ralf Rothmann's **To die in spring** (2017) Walter, a reluctant teenager, is forced to volunteer for the SS in 1945. The war is in its final stages and Germany has begun to run out of soldiers, and now it is up to the very young and the very old to fight. This haunting new novel describes Walter's experiences during these last days of the war, and Rothmann is unflinching in his accounts of both German atrocities and misery. German accounts of WWII have been relatively rare and slow in coming, especially when it comes to descriptions of their country's own suffering. Similarly, Jessica Shattuck offers a fresh perspective on one of the most tumultuous periods in history in **The women of the castle** (2017), a beautiful story of survival, love and forgiveness. The focus of the story, in the period just after the war, provides a unique glimpse into the average German citizen's mindset during WWII's darkest months. Inspired by the author's grandparents' own experiences, this novel follows three German women before, during, and after Nazi rule. A winner of the 2015 Pulitzer Prize, **All the light we cannot see**, is masterfully told by Anthony Doerr, featuring a blind French girl and a German boy whose paths cross in Nazi-occupied France. The story is set mostly in the final stages of the war as the Allies begin shelling the French city of Saint-Malo to drive out the remaining Nazi troops. Marie Laure flees to Saint-Malo with her uncle from Paris, and Werner, a radio expert in the German army stuck in the city when the attack begins. The narrative moves back and forth in time and between the two characters' perspectives. Through their individual (and intertwining) tales the author re-creates the terrible civilian conditions of war-torn France as well as the strictly controlled lives of their oppressors.

In the same tradition is Devin Murphy's debut coming-of-age story featuring a Dutch teenager, faced with conflicting loyalties in Nazi-occupied Holland. His novel **The boat runner** (2017) features the little-known story of young Dutch boys who were thrown into the Nazi campaign as well as of the heroic attempts by compatriots of the former who helped Jewish refugees escape. Another compelling read is David Benioff's **City of thieves** (2008), a coming-of-age story set during the siege of Leningrad. It features a 17-year-old Lev Beniov caught looting a German paratrooper's corpse. The former is teamed up with Kolya, a Russian army deserter. Spared execution, they are instead assigned the impossible task of acquiring a dozen eggs for the wedding of a colonel's daughter. This

mission exposes them to the cannibalistic acts of a starved populace, taking them as far as behind enemy lines to face Nazi death squads. This is an unusual blend of survival in Russia, lightened with traces of satirical wit while detailing the absurdities and horrors endured by people caught in one of history's most lethal moments.

Finally, in Markus Zusak's 2005 novel **The book thief**, Death is the narrator of the poignant story of a young girl called Liesel who lives with her foster parents, Hans and Rosa Hubermann. Liesel can't read, but with the support and guidance of Hans, teaches herself to read a whole manner of things and when her curiosity is not satisfied she takes to stealing the books. As the novel progresses, Liesel grows along with it, beginning to realise that the world is not as innocent as it seems to be. Eventually the family Liesel has carefully crafted for herself is slowly torn apart, as Death claims the members of her family for himself. It is an unforgettably startling tale about the ability of books to feed the soul.

The end of the war in 1945 brought an end to German, Italian and Japanese fascism, but it is remembered for being the most costly war – in terms of human life – in history. The high number of civilian casualties meant that it was a truly global war, and that there were few parts of the world where its effects were unfelt. All these novels offer awe-inspiring reflections of the human spirit when engulfed by utmost misery and adversity. Readers are able to develop new perspectives on the history of the times and what was endured by all warring sides.



The above mentioned books are all in stock. Furthermore, there are several other titles covering various other wartime sub-genres ranging from thrillers to romances. They can be found in the following booklist (overleaf).

Selected booklist

General/historical

Allison, Robert. **The letter bearer.**– Granta, 2015.
Amis, Martin. **The zone of interest.**– Jonathan Cape, 2014.
Anglada, Maria Angels. **The Auschwitz violin.**– Corsair, 2011.
Benamou, Georges-Marc. **The ghost of Munich.**– Quercus, 2008.
Binet, Laurent. **HHH.**– Harvill Secker, 2012.
Buchheim, Lothar-Gunther. **U-boat.**– Collins, 1974.
Chamberlain, Mary. **The dressmaker of Dachau.**– The Borough Press, 2016.
Crackanthorpe, David. **This time the flames.**– Review, 2003.
Crown, Jonathan. **Sirius: the story of a little dog who almost changed history.**– Head of Zeus, 2015.
Deighton, Len. **Bomber.**– Grafton, 1978-[1986].
Doughty, Louise. **Fires in the dark.**– Simon & Schuster, 2003.
Duchen, Jessica. **Hungarian dances.**– Hodder, 2008.
Fletcher, Martin. **Jacob's oath.**– T. Dunne Bks., 2014.
Foden, Giles. **Turbulence.**– Faber & Faber, 2009.
Follett, Ken. **Winter of the world.**– Macmillan, 2012.
Foulds, Adam. **In the wolf's mouth.**– Vintage Books, 2015.
Gale, Iain. **The black jackals.**– HarperCollins, 2011.
Grass, Gunter. **Crabwalk.**– Faber and Faber, 2003.
Hannah, Kristin. **The nightingale.**– Pan Books, 2015.
Jacobsen, Roy. **The burnt-out town of miracles.**– John Murray, 2007.
Kat, Otto de. **News from Berlin.**– MacLehose Press, 2015.
Keneally, Thomas. **Shame and the captives.**– Sceptre, 2015.
London, Joan. **Gilgamesh.**– Atlantic Books, 2003.
McEwan, Ian. **Atonement.**– Jonathan Cape, 2001.
Matesis, Pavlos. **The daughter.**– Arcadia, 2002.
Mawer, Simon. **The glass room.**– Little, Brown, 2009.
Modiano, Patrick. **The night watch.**– Bloomsbury, 2015.
Modiano, Patrick. **The search warrant.**– Harvill Secker, 2014.
Murphy, Devin. **The boat runner.**– Harper Perennial, 2017.
Norval, Simon. **Decoding the past.**– Just Done Productions, 2014.
Quigley, Sarah. **The conductor.**– Head of Zeus, 2012.
Rosenberg, Joel C. **The Auschwitz escape.**– Tyndale House Publishers, 2014.
Russell, Mary Doria. **A thread of grace.**– Doubleday, 2005.
Schmitt, Eric-Emmanuel. **Noah's child.**– Atlantic Books, 2013.
Sebald, WG. **Austerlitz.**– Penguin, 2002.
Shaw, Irwin. **The young lions.**– Jonathan Cape, 1980.
Slouka, Mark. **The visible world.**– Portobello Books, 2007.
Turow, Scott. **Ordinary heroes.**– Picador, 2005.

Crime

Airth, Rennie. **The dead of winter.**– Macmillan, 2009.
Chabon, Michael. **The final solution.**– Fourth Estate, 2005.
Eastland, Sam. **Eye of the red tsar** [*Inspector Pekkala-series*]. – Faber & Faber, 2010.
Ellroy, James. **Perfida.**– Heinemann, 2014.
Frei, Pierre. **Berlin.**– Atlantic Books, 2005.
James, J Robert. **Stonekiller.**– Constable, 1995.
Kerr, Philip. **Prague fatale: a Bernie Gunther novel.**– Quercus, 2011.
Nadal, Barbara. **After the morning.**– Headline, 2006.
Nadal, Barbara. **Last rights.**– Headline, 2005.
Nesbo, Jo. **The redbreast.**– Vintage Books, 2006.
Reid, Ian. **Laugh back at the sun.**– Scamp Fiction, 2013.

Relationships/romance

Alexandra, Belinda. **Tuscan rose.**– Simon & Schuster, 2012.
Barker, Pat. **Noonday.**– H. Hamilton, 2015.
Benioff, David. **City of thieves.**– Sceptre, 2008.
Bohjalien, Chris. **Skeletons at the feast.**– Simon & Schuster, 2008.
Carr, Amelia. **Dance with wings.**– Headline Review, 2009.
Cottain, Francis. **Slapton sands.**– Simon & Schuster, 2004.
Doerr, Anthony. **All the light we cannot see.**– 4th Estate, 2015.
Elton, Ben. **Two brothers.**– Bantam Press, 2012.
Erskine, Barbara. **The darkest hour.**– HarperCollins, 2014.
Faulks, Sebastian. **Where my heart used to beat.**– Hutchinson, 2015.
Flagg, Fannie. **The all-girl filling station's last reunion.**– Chatto & Windus, 2013.
Furnivall, Kate. **The far side of the sun.**– Sphere, 2014.
Gillham, David. **City of women.**– Penguin, 2013.
Hodgkinson, Amanda. **22 Britannia Road.**– Penguin Books, 2011.
Knauss, Sibylle. **Eva's cousin.**– Doubleday, 2002.
Macpherson, Camilla. **Pictures at an exhibition.**– Arrow, 2012.
Magee, Audrey. **The undertaking.**– Atlantic Books, 2014.
Morton, Kate. **The distant hours.**– Pan, 2011.
Morton, Kate. **The secret keeper.**– Mantle, 2012.
Nicholson, William. **Motherland.**– Quercus, 2013.
Nunn, Judy. **Pacific.**– Piatkus, 2011.
Orringer, Julie. **The invisible bridge.**– Penguin Books, 2011.
Otsuka, Julia. **When the emperor was divine.**– Penguin Books, 2004.
Payton, Brian. **The wind is not a river.**– Mantle, 2014.
Rain, David. **The heat of the sun.**– Atlantic Books, 2012.
Rooney, Jennie. **Inside the whale.**– Chatto, 2008.
Rothmann, Ralf. **To die in spring.**– Picador, 2017.
Shattuck, Jessica. **The women of the castle.**– Zaffre Publishing, 2017.
Steel, Danielle. **Echoes.**– Corgi, 2005.
Tsujiyama, Gail. **The street of a thousand blossoms.** – St. Martin's, 2007.
Waldman, Ayelet. **Love and treasure.**– Two Roads, 2014.
Weaver, Eva. **The puppet boy of Warsaw.**– Weidenfeld & Nicholson, 2013.
Zusak, Markus. **The book thief.**– Doubleday, 2007.

Thriller

Bourne, Sam. **Pantheon.**– Harper, 2012.
Boyd, William. **Restless.**– Bloomsbury, 2006.
Cook, Thomas H. **The quest for Anna Klein.**– Corvus, 2012.
Foster, Alicia. **Warpaint.**– Fig Tree, 2013.
Furst, Alan. **Mission the Paris.**– Phoenix, 2013.
Gross, Andrew. **The saboteur.**– Macmillan, 2017.
Harris, Robert. **Munich.**– Hutchinson, 2017.
Hurley, Graham. **Finisterre.**– Head of Zeus, 2016.
Mawer, Simon. **The girl who fell from the sky.**– Little, Brown, 2012.
Pears, Tim. **In the light of the morning.**– Windmill Bks., 2015.
Ridpath, Michael. **Traitor's gate.**– Head of Zeus, 2014.
Tolkein, Simon. **Orders from Berlin.**– Harper, 2012.

Erich Buchhaus is a book selector at the Western Cape Library Service



Book reviews

Boekresensies

compiled by book selectors / saamgestel deur boekkeurders

ADULT FICTION

VOLWASSE VERHALENDE LEKTUUR

AGGENBACH, Juanita

Gister is verby. - Human & Rousseau, 2017.

'Die roman bied nie net 'n blik op die lewe van Nadine, 'n jong en fikse twee-en-dertigjarige vrou wat met borskanker gediagnoseer word nie, maar vertel ook die verhaal van haar man, Pierre, wat haar moet versorg en self magteloos voel oor die skoknuus. Dit vertel verder van Nadine en Pierre se familie en vriende se reaksies op die nuus, wat die volle spektrum van reaksies uitbeeld: van ondersteunend tot totale ignorering en geen ondersteuning nie. Maar dit is ook die verhaal van Nadine se onkologiedokter, Althea Loubacher, wat haar eie stryd voer teen haar seun se dwelms. **Gister is verby** vertel die verhaale van veral die twee vrouekarakters, Nadine en Althea, en die twee mans in hulle lewens, Pierre en Roelof. Die twee

vroue is verskillend maar albei is besig met 'n groot stryd. Nadine is broos en tranerig en kom voor as nie sterk genoeg vir hierdie stryd nie. Tog skram sy nie weg van die uitdagings wat oor haar pad kom nie: sy hou aan met haar werk terwyl sy chemoterapie en bestraling ontvang; sy draf die Twee Oseane-halfmarathon. Pierre neem die versorgingsrol oor as gevolg van Nadine se siekte. Teenoor Nadine, kom Althea as die sterker persoon voor: sy tree dadelik op en gaan oor tot aksie; sy bel die rehabilitasiesentrums om plek vir haar seun te kry; sy soek haar seun in die strate as sy vermoed hy gebruik weer dwelms, reël 'n wegbreekaweek. Tog ondergaan sy ook verandering wanneer sy aan die einde van die roman besef dat sy nie haar werk eerste moes gestel het nie. Roelof bly op die agtergrond. Die roman is 'n verhaal wat veral vertel wat tussen 'n man en 'n vrou gebeur as sy die skoknuus van borskanker kry. Wat vernuwend in die roman is, is dat ons waarskynlik vir die eerste keer in 'n populêre roman iets lees vanuit die man se perspektief as sy vrou met borskanker gediagnoseer word. Nadine en Pierre se storie word realisties maar tog met deernis en geloofwaardigheid uitgebeeld.'

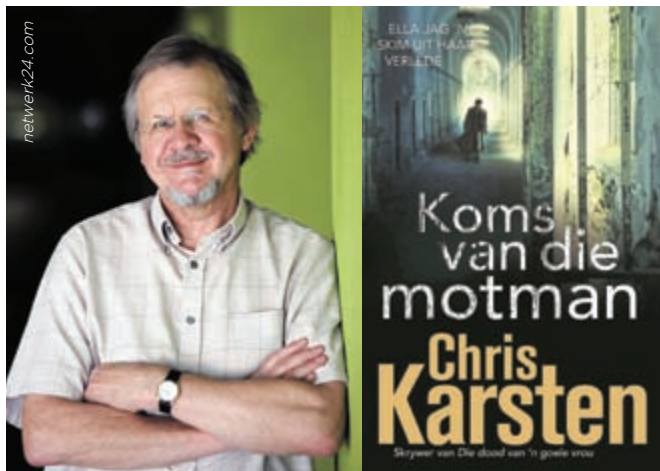
(www.litnet.co.za, uittreksels uit Elbie Adendorff se resensie)

KARSTEN, Chris

Koms van die motman. - Human & Rousseau, 2017.

'Pianissimo. Dít is 'n goeie woord om die begin van Chris Karsten se jongste spanningsverhaal te beskryf. Sag en vreedsaam. Arthur Wilky sit in sy konservatorium tussen sy geliefde kaktusse en motversameling. Hy luister Bach, want hy is 'n obsessiewe aanhanger van hierdie komponis se musiek. Wilky is pas ná tien jaar op parool vrygelaat. Hy was daaraan skuldig bevind dat hy 'n speurder, Thys Nesor, geskiet het. Nesor lê reeds 11 jaar in 'n koma. Sy dogter, Ella Nesor, self 'n speurder, is diep ontsteld oor Wilky se vrylating. Sy is bevrees dat hy weer sy moordvoete kan vind, veral in die lig van gerugte dat hy 'n soort Mafiabaas is. Wilky is die eienaar van verskeie sakeondernemings en klaarblyklik ryk. Op die oog af is Wilky 'n beskaafde mens met fyn smaak. Op sy eerste nag in die gevangenis word hy wreed verkrag deur verskeie mans, en hy is MIV-positief. Ná 'n paar maande word Ella se vrese bewaarheid. Haar pa is die eerste slagoffer. Sy masjiene word een nag afgeskakel, hy word in die bed sit gemaak met 'n oop



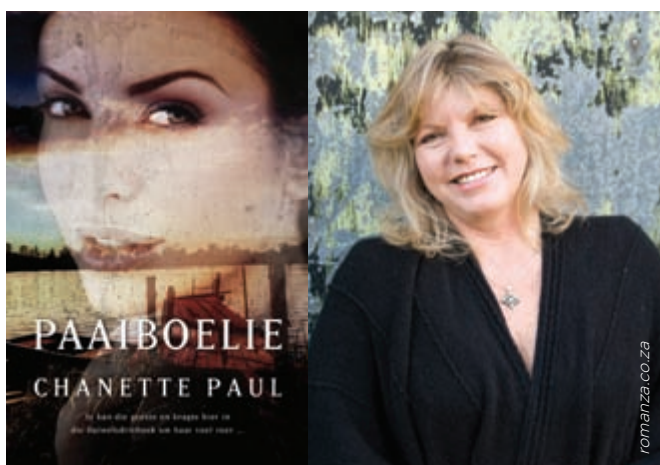


Bybel op sy skoot. Daarna is die jag oop en verskeie tronkmaats van Wilky word vermoor. Telkens word 'n mot onder 'n ooglid gelos. Karsten is 'n baie slim skrywer en lei jou op vele paadjies. Ella word aanvanklik nie toegelaat om die moorde te ondersoek nie, en natuurlik begin sy haar eie ondersoek. Baie mense het al kennis geneem van Karsten se vermoë om karakters te skets. Veral Ella wek sommer dadelik die leser se simpatie. **Koms van die motman** is die slotroman van die Ella Nesper-trilogie. Soos dit 'n oudjoernalis betaam, is Karsten knap met woorde. Dit is jammer dat 'n mens nie die afloop van die roman kan verklap nie. Genoeg om te sê dat dit een van die slimste en verrassendste eindes is wat net 'n baie goeie skrywer kan bedink.'

(*Volksblad*, uittreksels uit Cas van Rensburg se resensie)

PAUL, Chanette
Paaiboelie.- LAPA, 2017.

'Jojo Richter is terug! En soos gewoonlik is dié privaat ondersoeker gepantser met 'n bont kaftan en gewapen met 'n glasier Southern Comfort. Chanette Paul-aanhangers het Jojo reeds in **Siende blind** (2013), **Raaiselspieël** (2014) en **Ewebeeld** (2014) leer ken as 'n navorser wat haar intuïsie vertrou en nie vir die duiwel stuit nie. In Paul se jongste spanningsroman, **Paaiboelie**, word sy uitgebou tot 'n volronde karakter. Jojo word gehuur om uit te pluus wat regtig sewe jaar gelede ten tye van Eduard Swiegelaar se moord gebeur het. Sy doen haar voor as 'n barmhartige Samaritaan wat Zaan Mentz, oftewel Lezanne Swiegelaar, Eduard se weduwee, help om haar intrek te neem in haar nuwe huis op die Crystal Craggs-landgoed by Duiwel-se-snoet. Hier maak sy ook kennis met die ander inwoners,



soos Lalie Laslap, Morbid Megan die Gothic Ghostbuster, Tertia die Tert, Douw die Donnerwetter, en die baas van die plaas, Estian die Black Knight. Dan is daar ook Tessa, Vister en die ander Roose. En natuurlik die paaiboelie: 'n haaslipseuntjie wat op 'n stormnag verdrink het en nou aan 'n mens verskyn net voordat jy die tydige met die ewige verwissel. Die verskyning van die paaiboelie is nie die enigste Gotiese element in dié riller van 'n roman nie. Die onheilspellende atmosfeer wat op Crystal Craggs heers, die raaiselagtige verdwynings, die sin(ne) begogelende Crystal Manor met sy *trompe l'oeil*-muurkuns en die begroeide grondvroue in die tuin wat lyk asof hulle hulle probeer losworstel uit die aarde, sorg vir naelkouspanning. Paul slaag skynbaar moeiteloos daarin om 'n oortuigende stem aan elke karakter te gee, twee verhaallyne deeglik te verweef sodat 'n mens male sonder tal kopkrap, en 'n ontknoping neer te pen wat jou mond behoorlik sal laat oophang.'

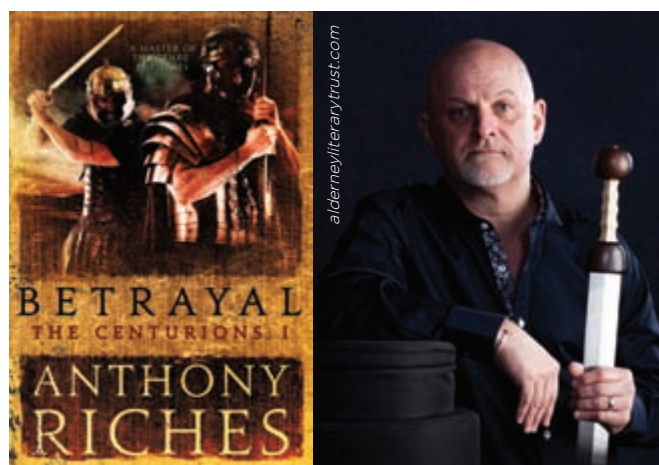
(*www.litnet.co.za*, uittreksels uit Daleen Venter se resensie)

RICHES, Anthony
Betrayal.- Hodder, 2017.

Betrayal is the first in a new historical series called **The Centurians** and is set in Ancient Rome. The story opens in AD 68 after the suicide of Roman emperor, Nero. The Batavian Guard of the emperor is unceremoniously dismissed after Nero's short-lived successor, Galba, takes over. They are banished to their northern homeland where they are to serve as an auxiliary unit to fight with the legions of Germania Inferior. A Batavi officer called Julius Civilis, recently released from a Roman prison, is to be their new prefect, and reverts back to his noble Batavi name, Kivilaz. Meanwhile, chaos reigns in the months that follow as various candidates for the imperial throne make use of Rome's legions for their cause. The story is set during a fascinating period in history, referred to as the Year of the Four Emperors. It focuses on the significant part played in it by the Batavi legions as well as the other legions garrisoned in a series of camps in northern Europe. The Rhine frontier has exploded into bloody rebellion, and four centurions who once fought in the same army find themselves on opposite sides of a vicious insurrection. The author ably displays his knowledge of the period as well as Roman military matters, and although the story is complex, it is brilliantly told. **EB**

HARTSUYKER, Linnea
The half drowned king.- Little, Brown, 2017.

The half drowned king is Hartsuyker's debut Viking saga set in ninth century Norway, a land divided and ruled by many kings. The story opens with the return of Ragnvald Eysteinnsson, descendant of kings, who is betrayed and left for dead by his captain, Solvi, on their return voyage from raiding in Ireland. After a miraculous recovery, Ragnvald discovers that Solvi was hired by his treacherous stepfather Olaf, who wanted his



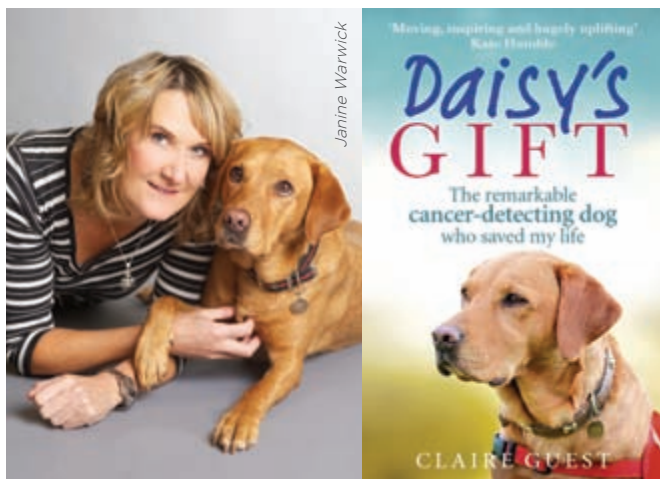


land and thralls. Ragnvald, realising that he will never regain his heritage without killing Olaf, pledges his sword to King Harald, who in turn promises to aid him in his quest. In the meantime, believing Ragnvald to be dead, Solvi journeys to Olaf's holdings where he meets Svanhild, the bold sister of Ragnvald. Despite knowing him to be her brother's enemy, she agrees to marry Solvi. In this entertaining epic, vivid historical detail meets a fast-moving plot as Ragnvald fights for revenge, Svanhild fights for freedom, and both end up at the center of history. This will appeal to fans of the medieval novels of Bernard Cornwell and followers of the **Game of Thrones** series. **EB**

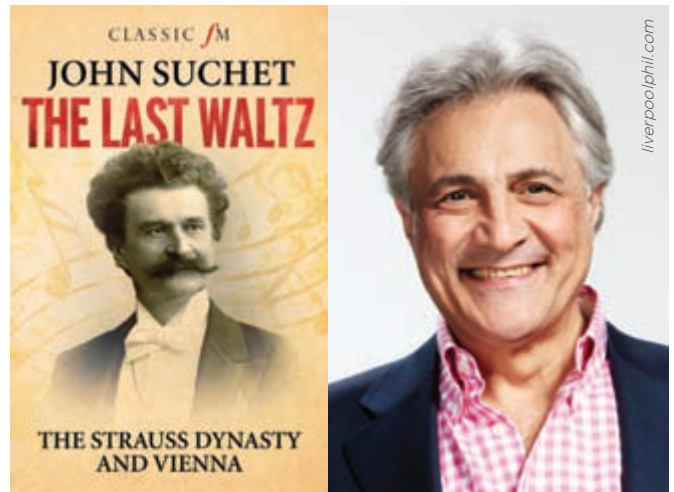
ADULT NON-FICTION VOLWASSE VAKLEKTUUR

GUEST, Claire **Daisy's gift: the remarkable cancer-detecting dog who saved my life** - Virgin Books, 2017.

The author, a scientist and animal behaviour expert, chronicles the events that led to the discovery of a nodule of deep-seated cancer being discovered in her breast due to detection by her Labrador dog called Daisy who persistently kept nudging Claire's breast and staring at her. It not only saved Claire's life but made her cancer treatment easier because of this early discovery. When Claire co-founded the ground-breaking



land and thralls. Ragnvald, realising that he will never regain his heritage without killing Olaf, pledges his sword to King Harald, who in turn promises to aid him in his quest. In the meantime, believing Ragnvald to be dead, Solvi journeys to Olaf's holdings where he meets Svanhild, the bold sister of Ragnvald. Despite knowing him to be her brother's enemy, she agrees to marry Solvi. In this entertaining epic, vivid historical detail meets a fast-moving plot as Ragnvald fights for revenge, Svanhild fights for freedom, and both end up at the center of history. This will appeal to fans of the medieval novels of Bernard Cornwell and followers of the **Game of Thrones** series. **EB**



Medical Detection Dogs charity in 2008, training canines to detect human disease by odour, she could never have imagined that she would also fall victim to cancer. Claire had adopted a fox-red Labrador puppy, Daisy, and started to train her due to a conviction that dogs could smell cancer. At the age of twelve weeks Daisy began sniffing samples like urine to detect bladder cancer, and she is still delivering groundbreaking work a decade later. Daisy has since become a pioneer in the field of medical detection and has served as a role model in the training of other dogs in this field which is useful to both scientists and doctors. This is an inspirational read for both dog lovers and others interested in a new scientific breakthrough covering a subject that is still new and needs more exposure. **EB**

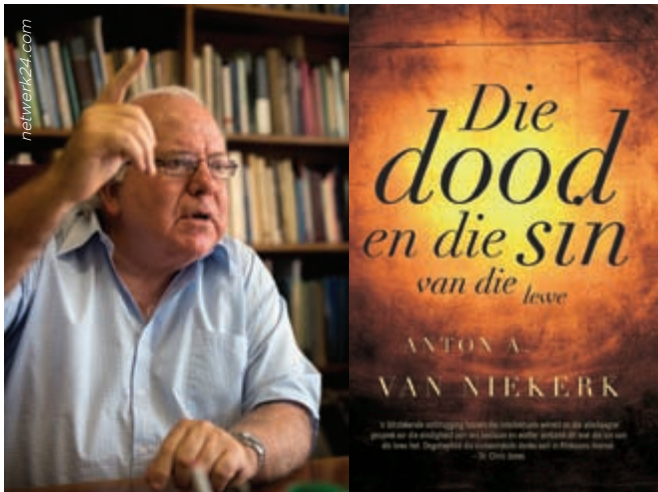
SUCHET, John **The last waltz: the Strauss dynasty and Vienna**

- Elliott and Thompson, 2017.

The author is a well-known journalist and radio presenter in the UK where he presents for Classic FM, a classical music radio station. The sub-title is *The Strauss Dynasty and Vienna* and this really sums up the book, since not only do we learn about Johann Strauss and his three sons, but there is also a wealth of interesting information regarding Vienna during the nineteenth century and the decline of the Habsburg Empire. John Suchet skilfully mixes the family dramas with informative details of history and place, and no great knowledge of music is needed to enjoy this book. It is clear that John Suchet has a love of Strauss. Beautifully written, it can be enjoyed almost as a story rather than a factual account. The author presents a very complete and easy to read history of the Strauss family and the times in which they lived. This is a must read for anyone with a love of classical music or an interest in the Habsburg empire. (This may be borrowed from Central Reference). **EB**

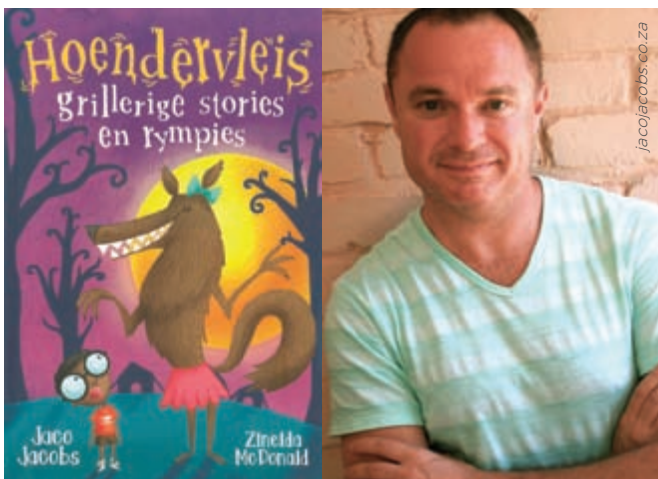
VAN NIEKERK, Anton A. **Die dood en die sin van die lewe** - Tafelberg, 2017.

'Van Niekerk is 'n kenner van die filosofiese hermeneutiek, godsdiensfilosofie en bio-etiek. Hy bou voort op meer as 20 jaar se navorsing in hierdie studieveld, in 'n boek wat die aard en oorsprong van die dood as 'n moderne taboe naspur en kritiseer, maar wat ook verder gaan en probeer bydra tot 'n meer relevante woordeskat en 'n verskerpte etiese verbeelding om oor die dood te dink en praat. Dit is 'n filosofies gesofistikeerde, maar nietemin toeganklike boek. Van Niekerk reken dat een van die weselike kenmerke van die moderne tyd is dat ons die dood as 'n taboe beskou waarvoor ons op 'n negatiewe manier dink: die dood as nederlaag en verleentheid.



Dit is nie bloot dat ons as individue die dood vrees nie, maar ons kulturele milieu laat ons met 'n verarmde woordeskat om oor die dood te dink. Ons het moeite om die feit van ons sterflikheid sinvol deel te maak van ons persoonlike narratief en ook om sinvol te reageer op die sterwensproses van andere. Van Niekerk se bespreking van die redes hoekom die dood binne die konteks van die moderniteit en veral die dramatiese opkoms van die wetenskap sedert die 17de eeu 'n taboe word, is verhelderend. Hy gaan veral produktief om met die werk van die sosioloog Zygmunt Bauman. Wat vir baie Afrikaanse Christenlesers dalk moeiliker sal wees om te aanvaar, is dat Van Niekerk sy argument ontwikkel vanuit die perspektief van 'n Christengelowige, maar dat hy homself distansieer van idees oor lewe en dood wat sommige dalk sal sien as inherent aan die Christelike geloofsbelydenis: die idee van 'n persoonlike en selfbewuste 'ewige lewe', byvoorbeeld. Van Niekerk se argumente is sterk, en dit behoort sonder vooroordeel deur gelowiges aangehoor en gedebatteer te word. Dieselfde geld vir sy oorwoë bespreking van die kwessie van bystand- of 'genadedood'. Die dood, volgens Van Niekerk, is 'n misterie; en as sodanig dwing dit ons tot nadenke oor hoe ons leef, en daag dit ons uit om doelbewus en aktief sin te gee aan die lewe wat ons lei. 'n Mens wens daar word meer sulke tekste in Afrikaans gepubliseer; dit het die vermoë om die openbare diskoers te verdiep en te verryk.'

(Rapport Weekliks, uittreksels uit Desmond Painter se resensie)



COMPTON, Nic
Off the deep end: a history of madness at sea.

- Adlard Coles Nautical, 2017.

Compton is a former journeyman shipwright before becoming editor of *Classic Boat* magazine. He has written 18 books on mainly nautical subjects, knowledge which he freely shares with the reader in an entertaining and informative overview. The author examines madness and mental illness associated with man's long involvement with the sea. The study travels across time and location to bring together the stories of perhaps millions of people who have been negatively affected by the waves since the time records began. The subject is told by using everyday language that any reader will understand, rather than relying on scientific or medical jargon. In order not to be too negative, Compton reveals therapeutic aspects such as how the sea and sailing can contribute to healing a person's mind and body. The result is a compelling read about a subject that is sometimes alluded to, but rarely discussed in detail in many maritime histories. **EB**

JUVENILE FICTION
JEUGLEKTUUR

JACOBS, Jaco
Hoendervleis: grillerige stories en rympies /
illustrasies deur Zinelda McDonald.- LAPA, 2017.

'Hierdie boek bevestig maar net weer wat ons reeds weet: Die veelbekroonde en nou ook vertaalde kinderboekskrywer, Jaco Jacobs, van wie daar ook al boeke verfilm is, verstaan die hart van kinders van alle ouderdomme. Hierdie boek vol grillerige stories en rympies (maar darem ook nou nie tē grillig nie!) sal avontuurlike lesertjies heerlijk laat hoendervleis kry. Daar is 'n weerwolf wat saam op die skoolkamp gaan, 'n paar spokerige handskoene wat goed is met klavier speel, 'n baie vreemde onderwyseres - en iets wat jou die hardste van almal in die fliel sal laat gil! Jong grilvrates sal versot wees op hierdie versameling stories en rympies. 'n Moet vir enige Jaco Jacobs-aanhanger.' (www.afrikaans.com, Ilse Salzwedel)

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

EB Erich Buchhaus





Jurgen Marx

‘Send me’ – a Hugh Masekela obituary

by Braam Peens



You'd be forgiven for perhaps not having heard of the song *Thuma mina* ('Send me') before hearing President Ramaphosa's State of the Nation address delivered to Parliament on Friday 16 February.

In signalling the rebirth of a wounded nation, those two powerful words have been immortalised overnight to equal the stratospheric heights of other iconic political catchphrases spoken at key moments in history, such as Martin Luther King's *I have a dream* from 1963, Thabo Mbeki's *I am an African* (1996), and later, in 2008, Barrack Obama's *Yes we can*.

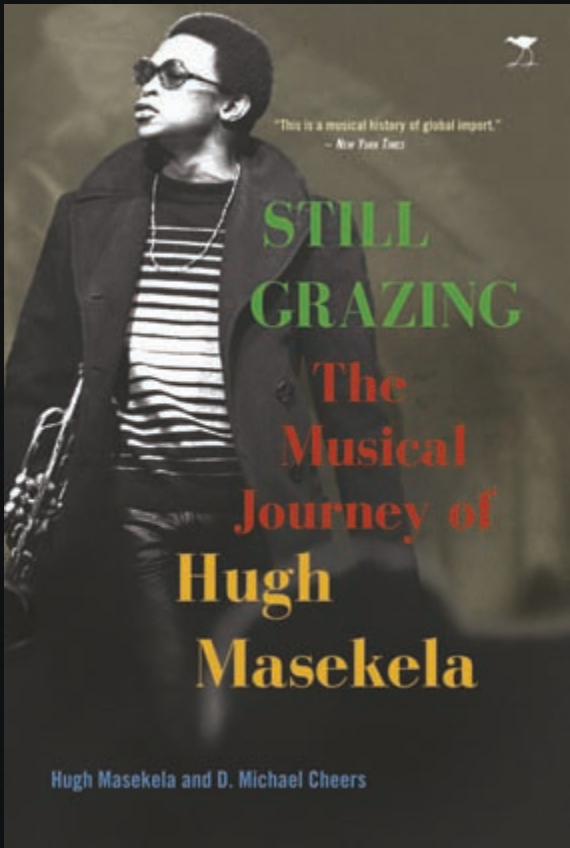
Yet the significance of *Send me* is heralded by another reason – that of the circumstance of its creator – the so-called father of South African jazz, Hugh Masekela, who died from prostate cancer in Johannesburg less than a month before the new president's speech would stir the soul of all South Africans. He was 78.

Born as the son of a health inspector and a social worker mother in the KwaGuqua township near Witbank in April 1939, Masekela started singing and playing piano at an early age while being mainly raised by his grandmother, who ran a shebeen for miners. After seeing the film **Young man with a horn** at the age of 14, he was drawn to playing the trumpet.

Upon receiving some formal training in his teens – arranged by the president of the British Anti-Apartheid Movement, Anglican activist Archbishop Trevor Huddleston – Masekela and some interested schoolmates formed the Huddleston Jazz Band. The seeds to his success were sown suitably early: Huddleston arranged that a horn once belonging to Louis Armstrong be sent to the young upstart.



Top right: Hugh Masekela in New York City, circa 1966
Michael Ochs Archives/Getty Images



During this period Masekela often played at fundraisers for the then-yet-to-be-banned African National Congress. Inspired by his later travels, he experimented with different styles before establishing his unique Afro-jazz sound.

In 1958 he played in the **King Kong** local blockbuster musical's orchestra along with the Manhattan Brothers's Nathan Mdele and Miriam Makeba, who became his wife between 1964 and 1966 (he subsequently remarried three times). The show played in London's West End theatre for two years.

In 1959 Masekela, along with several others, notably Dollar Brand (today known as Abdullah Ibrahim) formed the Jazz Epistles and became the first African jazz group to record an album.

The intensity of the Sharpeville massacre of March 1960 shook Masekela, who at that stage was vocal in his criticism of the apartheid government. He left South Africa for the UK, where he joined London's School of Music again with the help of Trevor Huddleston, Yehudi Menuhin and composer John Dankworth. He then moved to New York to study classical trumpet playing at the Manhattan School of Music, often attending shows by greats such as John Coltrane and Miles Davis.

Success came knocking. The single *Up, up and away* was released in 1967 and he performed alongside Janis Joplin and The Who at the Monterey Pop Festival of that year, but it's the 1968 instrumental *Grazing in the grass* that became a mega hit and his signature tune, reaching the top spot on the US *Billboard* Hot 100.

Masekela criss-crossed Africa in the 1970's, drinking in more musical inspiration from different cultures before settling in Botswana in 1980 – still in exile of course, but knocking on his heartland's gates.

Participation in several ensembles and guest appearances followed, notably with The Byrds and Paul Simon. Released in 1987, *Bring him back home* became the unofficial anthem calling for Nelson Mandela's release from prison.

Indeed, Masekela's music focused on the hardships under the apartheid government and a yearning for change. He received Grammy award nominations in 1968, 1989 and 2012 and was awarded the Order of Ikhamanga in 2010.

Between 1962 and 2016, he released a total of 49 albums. His biography, co-written by D Michael Cheers, titled **Still grazing: The musical journey of Hugh Masekela***, was published in 2004.

One of his recent standout performances came in 2016 at Emperor's Palace in Johannesburg when he re-united with Abdullah Ibrahim to perform together for the first time in 60 years and commemorating the 40th anniversary of the 16 June uprising.

Masekela was also involved in several cultural and social projects. The poet, educator and one-time head of the ANC's Department of Arts and Culture, Barbara Masekela, is his sister.

Activist, social activist, trumpeter, flugelhornist, cornetist, composer and singer: few can argue that Hugh Masekela was not just a man with a cause he genuinely believed in and a talent for turning pain into opportunity; but as if inadvertently and prophetically describing himself – a man truly sent.

Note: *Title in in stock.



Legal deposit: purpose, passion and partnership

compiled by Helga Fraser

What do we as public librarians know about the Legal Deposit Act and what role do we have to play in complying with this requirement?

Mr Francois Hendrikz, chair of the legal deposit committee and director of the South African Library for the Blind, highlighted the history, current implementation and importance of legal deposit in South Africa during his presentation at the 18th LIASA conference held in Johannesburg during October 2017.

The purpose of the Legal Deposit Act

He explained that the Legal Deposit Act No 54 of 1997 that falls under the responsibility of the national Ministry of Arts and Culture, provides for:

- the preservation of the national documentary heritage through the legal deposit of published documents
- the preservation, cataloguing of and access to these documents
- access to Government information and
- the establishment of a legal deposit committee to coordinate and implement the Act.

In layman's terms this means that the law prescribes that copies of every South African publication (be it a book, magazine or audiovisual title) be submitted as a record to the national collection of all South African publications at

designated legal deposit centres.

The history of legal deposit reaches back to 1537 where a copy of each book produced was declared by law to be given to the King's library in France. In South Africa, legal deposit dates back to 1842, allowing for valuable and rare collections to be built up in the two former national libraries situated in Pretoria and Cape Town.

Mr Hendrikz stressed that legal deposit is all about a partnership between publishers and libraries, where both role players are collectors with a shared responsibility, but different approaches. 'Legal deposit is about building a record of the collective published memory of South Africa, maintaining and preserving the collection in the best possible environment, and making these collections available to current and future generations,' he said.

Legal deposit centres

Designated legal deposit libraries in South Africa:

- the National Library of South Africa (Cape Town and Pretoria campuses)
- the Library of Parliament in Cape Town
- Mangaung Library Services in Bloemfontein
- the Bessie Head Library (Msunduzi Municipal Library) in Pietermaritzburg
- the National Film and Video Archives of South Africa in Pretoria



National Library of South Africa, Cape Town

Which documents have to be deposited?

The Act states that:

- five copies of all documents published by publishers must be submitted to a legal deposit library, where the definition of such a document is a document produced to be generally available in multiple copies or locations to the public through various ways of distribution
- a publisher is a person and a public or private body who publishes and distributes documents, including documents produced overseas for a South African publisher or adapted for the South African market
- the cost of depositing documents is to be covered by the publisher
- documents have to be deposited within 14 days after published.

Duties of places of legal deposit

Designated legal deposit centres are responsible for:

- receiving, accessioning, retaining and preserving said documents, and catalogues or inventories of these collections must be freely available to ensure freedom of access to these documents
- the National Library of South Africa with the assistance of other places of legal deposit compiles a national bibliography and provides statistics of the South African production of published documents

- the National Library (Cape Town) and the National Film, Video and Sound Archives shall, with the assistance of other places of legal deposit, preserve at least one copy of all documents supplied as required by the Act.

As more and more authors opt for self-publication, librarians, who often come into contact with these writers on a local level, can play an important role in making them aware of their legal obligation to submit their publications to a legal deposit centre.

Exemptions

Should this seem a daunting task for new authors who have opted for self-publication, the legal deposit committee assists by exempting documents:

- that have a high unit cost of publication
- involve a labour-intensive production method
- a minimum of two copies must still be provided to the National Library of SA (Cape Town) and National Film and Video Archives
- financial relief is given to publishers but not exceeding the cost of producing additional copies of the documents
- legal deposit libraries may exempt publishers if a particular document or category of documents are not required
- if exemption is granted a publisher must still provide information about the publication to the NLSA.



Mandla Ntombela, president of LIASA and member of the legal deposit committee of the NLSA

Official publications depository

A second category of compulsory legal deposit is the Official Publications Depository (OPD). Here the Act states that:

- OPDs have to receive a copy of every official publication published by an organ of national, provincial or local government, a parastatal or any organisation listed as a public entity but not of other categories of documents
- the Minister shall designate at least one place of legal deposit in each province to serve as an official publications depository
- these centres have to serve as centres for promoting public awareness of, and access to, official publications and information held by government.
- In the Western Cape both the Parliamentary Information Centre and the Cape Town campus of the National Library of South Africa in the Gardens serve as official publications depositories.

Offences and remedies

The consequences of not adhering to the Legal Deposit Act are as follows:

- any publisher who fails to comply with the Act shall be guilty of an offence and liable on conviction to a fine not exceeding R20,000
- if a publisher fails to supply the documents to one or more places of legal deposit, a demand to supply within 30 days will be issued

- upon failing to respond within 30 days the documents will be purchased. If the document is no longer available copies will be made and the cost will be recovered from the publisher
- if it is not possible to acquire or reproduce the documents or recover the cost thereof, the Department may institute civil proceedings against such publisher.

It is important for public librarians to realise that they can use legal deposit libraries to access rare or out of print publications for their users as well as access any official documents from the official publications depositories should the need arise.

In conclusion, the collections in legal deposit centres contain important and valuable publications which, as Mr Hendrikz states, serve 'as mirror of the past and... a compass for an informed future'.

As more and more authors opt for self-publication, librarians, who often come into contact with these writers on a local level, can play an important role in making them aware of their legal obligation to submit their publications to a legal deposit centre



Contact details for places of legal deposit

South African Library for the Blind (SALB)

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082 552 4104
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National Film, Video and Sound Archives

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Mangaung Public Library Services

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079 588 1247
mpumie.mnyanda@mangaung.co.za

Bessie Head Library

Mr MM Ntombela
(033) 392 2626
083 478 4626
mandla.ntombela@msunduzi.gov.za
mandla.ntombela@gmail.com

Parliamentary Information Centre

Mr MA Ntunja
(021) 403 2126
072 343 5603
antunja@parliament.gov.za

National Library of South Africa

Prof R Ralebipi-Simela
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082 802 4168
(012) 401 9717 (PA)
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Department of Arts and Culture, Legal Deposit Act No 57 of 1997, Republic of South Africa Government Gazette, 1997, 389 (No 18424)

Hendrikz, Francois, 2017, 'In Praise of our LIS Ancestors: Legal Deposit in South Africa' delivered at 18th Annual LIASA Conference 2017.

National Library of South Africa, *History: Before Amalgamation 1999*, viewed 1 March 2018, <http://www.nlsa.ac.za/index.php/where-we-come-from>

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



Tot lof van die tikmasjien

deur Daniel Hugo



Net so min as wat jy jou Dante agter 'n tikmasjien kan voorstel, net so onwaarskynlik is dit dat Nathan Trantraal ooit die toetse van 'n Remington of Olivetti sal takel. En tog, vir meer as 'n eeu lank was 'n tikmasjien die ikoniese instrument van joernaliste en hul literêre kollegas.

Die eerste kommersieel vervaardigde tikmasjien het in 1874 op die mark gekom. Binne tien jaar was tikmasjiene 'n onmisbare meubelstuk in koerantkantore en die studeerkamers van skrywers en digters.

Die Nederlandse romanskrywer Willem Frederik Hermans het in sy skrywersloopbaan 'n versameling van 160 tikmasjiene byeengebring. Hy het uiteraard 'n paar uitverkorenes onder dié skare gehad waarmee hy sy boeke geskryf het.

Volgens Hermans sou hy nooit 'n roman met die pen kon voltooi nie, omdat die idees so vinnig by hom opgekom het dat sy skryfhand nie sou kon byhou nie. Hy het sy beroemde roman **Nooit meer slapen** (1966) op 'n smal, regop Barlock uit die 1920's geskryf. Dié meganiese wonderwerk het hy beskryf as "n amfiteater van gietyster".

Sommige skrywers, soos Henry James, was te lui of onhandig om self die nuwe stuk tegnologie baas te raak en het hulle literêre skeppings aan 'n tikster gedikteer. Die Suid-Afrikaanse romanskrywer Michiel Heyns het 'n onvergeetlike boek oor James en 'n (fiktiewe) tikster geskryf: **The typewriter's tale** (2005). Ander skrywers het moedig die taak self aangepak, selfs al was dit net met 'n paar onsoepel vingers. André P Brink het sy vroeë boeke met sy twee middelvingers uitgehamer – uiters gepas vir 'n weerstrewige en uitdagende skrywer, daardie middelvinger. Ander, soos Hennie Aucamp, het nooit leer tik nie en sy omvangryke oeuvre met 'n pen tot stand gebring. Oor 'n tydperk van 50 jaar het hy tientalle tiksters besig gehou.

Toe die persoonlike rekenaar in die 1980's sy verskyning maak, het talle skrywers hardnekkig bly klou aan hul vertroude, rumberige stuk masjinerie.

Een van hulle was die Duitse Nobelpryswenner Günther Grass wat tot 2015, die jaar van sy dood, 'n tikmasjien gebruik het. In sy laaste boek, **Vonne Endlichkai** wat in Engels vertaal is as **Of all that ends**, vertel hy hoedat hy in 1954 'n Olivetti-tikmasjien as huweliksgeskenk gekry het. Hy raak lirie as hy oor dié masjien skryf:

'She was and is my favorite product from the fifties, sleek and elegant in form, as if Leonardo da Vinci had invented the typewriter on the side... I've remained true to her... Her clatter was music to me.' Hy het haar soos 'n minnares saamgeneem op sy reise.

Toe die vervaardiging van tikmasjiene gestaak is, het hy nogal gesukkel om tiklente in die hande te kry. Op vlooiemarkte kon hy tweedehandse linte opspoor, waarvoor hy duur moes betaal. Toe gebeur iets wonderliks. 'n Klompie Spaanse studente het in 'n tydskrif gelees van die ouderwetse manier waarop hy boeke skryf en vir hom 'n pakkie met splinternuwe tiklente gestuur. Dié voorraad het tot sy laaste boek gehou.

In daardie boek staan ook 'n gedig ter ere van sy Olivetti. Sy kleinkinders is gefassineer deur dié vreemde verskynsel:

*She's still beautiful
and – always ready – wants
a fresh ribbon, of which
seven remain.
But she's new to the children,
invented just yesterday.
They put in a sheet of paper
and type with one finger: clack clack.*

Dit laat my toe onmiddellik dink aan Wilma Stockenström wat in **Hierdie mens**, haar digbundel van 2013, *Ode aan 'n tikmasjien* geskryf het:

*Jy was my getroue maat deur dertien dun
boekies, en toe raak jy verouderd, geen
tiklente meer...*

Sy moes noodgedwonge van die tikmasjien ontslae raak. Net soos Grass s'n was dit 'n Olivetti:

*... ek sal jou nooit vergeet nie, nee nooit,
my liewe Olivetti Lettera 22, trots Italiaans.
Lof swaai ek jou toe, beskeie grys obsolete,
jy was draagbaar, toeritsbaar, dierbaar, myne.*

Grass sê die gekletter van sy Olivetti was soos musiek in sy ore. Dieselfde idee vind 'n mens in Gerrit Achterberg se gedig oor 'n tikster (*Typiste*). Daarin noem sy haar tikmasjien die (*K*) *leine piano van mijn ziel*. In sy epiese gedig *Awater* beskryf die Nederlandse digter Martinus Nijhoff 'n boekhouerskantoor met tikmasjiene: 'De schrijfmacine mijmert gekkepraat.' Daarop volg dan sy beroemdste versreël: 'Lees maar, er staat niet wat er staat.' Die tikmasjien se ratelende metaal is wonder bo wonder in staat tot 'orakeltaal', die geheimtaal van die digkuns.

Ook Antjie Krog het klaarbyklik 'n Olivetti gebruik, soos blyk uit die gedig *visioen van 'n lessenaar* in haar bundel **Otters in bronslaai** van 1981: 'die tikmasjien kners sy olivanti-tande'. En wat kners daardie masjien? Hâár bekendste uitspraak: 'Ek skryf omdat ek woedend is.'

'n Ander soort ode aan die skryfmasjien is die beeldende kunstenaar Willem Boshoff se **Kyafrikaans** (1980). Die hele bundel bestaan uit visuele of konkrete verse wat met 'n tikmasjien geproduseer is. Inderwaarheid skep hy tipografiese kunswerke oftewel letterbeelde. Ek kan my voorstel watter geklak en geklater dié skeppingsproses moes opgelewer het.

Saam met die tikmasjien het ook korrigeerpapertjies verdwyn. Daarom is dit gepas om ten slotte André Letoit (alias Koos Kombuis) se *Tipp-Ex sonate* by te haal. Die hele gedig bestaan uit leë ruimtes gemarkeer deur leestekens, hoofsaaklik ronde hakies. Die eerste reël lyk, byvoorbeeld, só (nugter weet hoe dit klink):

() .

Die tikmasjien se frenetiese klanke het nou finaal in die niet verstil.

Bronne

- Achterberg, Gerrit, 1963, **Verzamelde gedichten**, Querido, Amsterdam.
- Boshoff, Willem, 1980, **Kyafrikaans**, Pannevis, Johannesburg.
- Grass, Günther, **Of all that ends**, uit Duits vertaal deur Breon Mitchell, Harvill Secker, Londen.
- Krog, Antjie, 1981, **Otters in bronslaai**, Human & Rousseau, Kaapstad.
- Letoit, André, 1985, **Die geel kafee**, Perskor, Johannesburg.
- Nijhoff, Martinus, 1934, **Nieuwe gedichten**, Amsterdam.
- Stockenström, Wilma, 2013, **Hierdie mens**, Human & Rousseau, Kaapstad.

Dr Daniel Hugo was 'n letterkundedosent en omroeper. Hy het talle toekennings gekry vir sy radioprogramme oor Afrikaanse skrywers. Hy is ook 'n bekroonde vertaler van Nederlandse werke.



New on the shelves

compiled by Sandra Kingswell

Did you know that there are more than a thousand species of ants in Southern Africa? And that they can be black, red, yellow or brown in colour? From being minute in size to being as big as a fingernail, ants distribute seeds, clean up the veld and kill pests. Learn more amazing facts in **Ants of Southern Africa: the ant book for all** by Peter Slingsby.

It is essential to save water with the water crisis that the country is experiencing. **Greywater, green landscape** by Laura Allen empowers the reader to save thousands of litres of water annually and still have a beautiful garden no matter the weather. She employs simple and affordable projects to conserve water.

Various critics, art historians, anthropologists and curators share their insights on the artworks in the book **Messages and meaning: the MTN Art Collection** by Philippa Hobbs. Readers are invited to explore the multi-layered roles of the collection: its value as a tool for social investment, an educational resource and a showcase of South African and African art.

On the lighter side, **Rugby at Ellis Park** by David McLennan is a must for rugby fanatics. This book not only recalls the test matches played at Ellis Park from 1928 to 2016 but also seeks to explain why and how rugby grew with such vigour on the Highveld. It examines the morale, the training, the spirit of the squads and offers insights to the press conferences that the public normally does not get to see.

Build a drone by Barry Davies will not only teach you how to build your very own drone, but also explains the history of drones in the military and the impact it has on our everyday lives. The book contains full-colour step-by-step directions in simple terms.

Looking for a new hobby? Try **Metalsmithing made easy** by Kate Ferrant Richbourg. This practical guide helps the reader gain familiarity with soldering tools and techniques. Included are 15 projects to help improve your skills.

Timeless beadwork designs by Cynthia Tutledge offers step-by-step instructions to create elegant beadwork designs. Each design was inspired by paintings from days gone by. Create jewellery with an enduring style and classic charm.

GENERAL

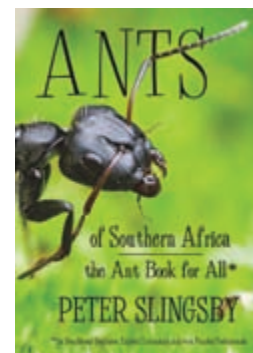
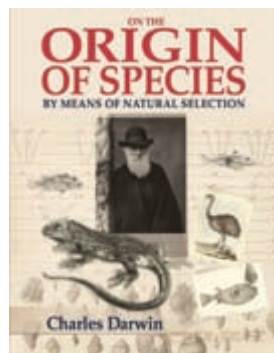
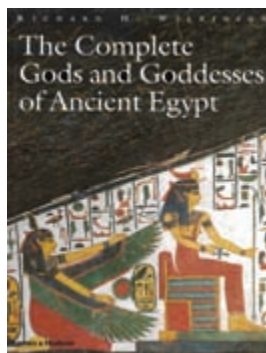
- R 001 GUI Guinness world records, 2018.
 011.62 BER Berthoud, Ella. The story cure: an A-Z of books to keep kids happy, healthy and wise.
 Q 079.68 BUR Booyens, Bun. Die Burger, 100 (1915-2015): sy mense en hul stories.

RELIGION

- 299.31 WIL Wilkinson, Richard H. The complete gods and goddesses of ancient Egypt.

SOCIAL SCIENCES

- 307.3364 UPG Cirolia, Liza Rose. Upgrading informal settlements in South Africa: a partnership-based approach.
 323.4096 FOS Foster, Don. The theatre of violence: narratives of protagonists in the South African conflict.
 323.40968 KRO Krog, Antjie. Conditional tense: memory and vocabulary after the South African Truth and Reconciliation Commission.
 326.968 HEE Heese, HF. Amsterdam tot Zeeland: slawestand tot middestand? - 'n Stellenbosse slawegesiedenis, 1679-1834.



- 333.3168 UNT Hornby, Donna. Untitled: securing land tenure in urban and rural South Africa.
- P 342.68 SA Constitution of the Republic of South Africa, 1996.
- R 344.6801 SA Labour Relations Act 66 of 1995 & CCMA related material, updated February 2017.
- R 349.68 SAL Salmon, Owen. Lawful living: what we all need to know, what not to do.
- R 352.068 LOC Main, Olivia. The Local Government handbook - South Africa, 2017: a complete guide to municipalities in South Africa.
- 355.0968 VON Von der Heyde, Nicki. Guide to sieges of South Africa: Frontier wars, Anglo-Zulu War, Basotho Wars, Anglo-Boer Wars.
- 356.11 STE Steenkamp, Willem. Mobility conquers: the story of 61 Mechanised Battalion Group, 1978-2005: mobilitate vincere!

LANGUAGES

- R 439.3614 SA Akademie vir Wetenskap en Kuns. Taalkommissie, Afrikaanse woordelys en spelreëls.
- 439.367 KAA Hendricks, Frank. Kaaps in fokus.
- X 496.824 OOS Oosthuysen, Jacobus Christiaan Christoffel. The grammar of isiXhosa.

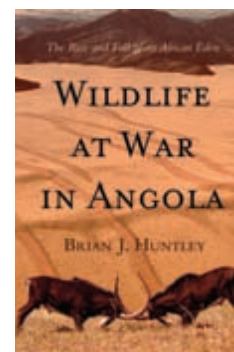
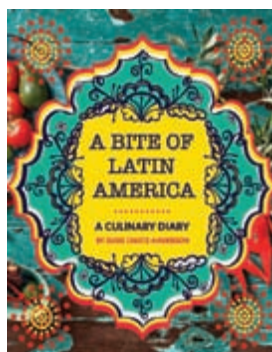
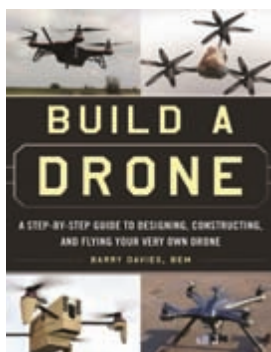
SCIENCE

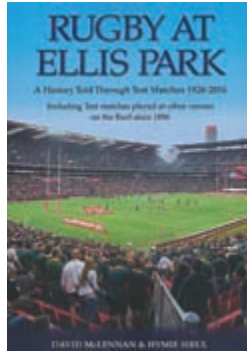
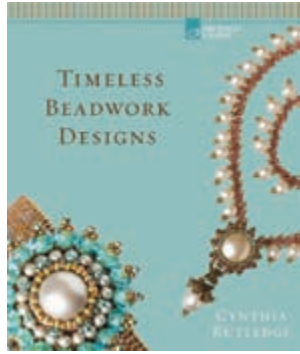
- 575.0162 DAR Darwin, Charles. On the origin of species by means of natural selection.

- R 595.796096 SLI Slingsby, Peter. Ants of Southern Africa: the ant book for all.
- 598.2924 RYA Ryan, Peter. Guide to seabirds of Southern Africa.
- 598.296 LIT Little, Rob. Terrestrial gamebirds & snipes of Africa: guinea fowls, francolins, spurfowls, quails, sandgrouse & snipes.

TECHNOLOGY

- R 612.003 VIS De Vaal, Amelia. Visual of the human body, English-Afrikaans.
- 622.19 SMI Smith, Mark. Metal detecting: the ultimate beginner's guide to uncovering history, adventure, and treasure.
- 623.7469 DAV Davies, Barry. Build a drone: a step-by-step guide to designing, constructing and flying your very own drone.
- 630.968712 JOU Joubert, Leonie. Oranjezicht City Farm: food, community, connection.
- R 636.10896 VAN Van der Woude, Susan. 76 poisonous plants for horses in Southern Africa.
- 639.909673 HUN Huntley, BJ. Wildlife at war in Angola: the rise and fall of an African Eden.
- Q 641.5972 CHA Chatz-Anderson, Susie. A bite of Latin America: recipes worth travelling for - a culinary diary of our Latin American adventure.
- 644.6 ALL Allen, Laura. Greywater, green landscape: how to install simple water-saving irrigation systems in your yard.
- Q 692.5 BUI Alexander, Graham. Buildaid building and pricing guide, 2017: the construction industry annual.





ARTS AND RECREATION

- Q 708.968221 MES Hobbs, Philippa. Messages and meaning: the MTN Art Collection.
- 709.6751 CON Ceuppens, Bambi. Congo art works: popular painting.
- 720.9 ONE Irving, Mark. 1001 buildings you must see before you die.
- Q 745.5942 RUT Rutledge, Cynthia. Timeless beadwork designs.
- Q 746.434 STR Strutt, Laura. Modern crocheted shawls & wraps: 35 stylish ways to keep warm, from lacy shawls to chunky wraps.
- 778.31 MAT Matsumoto, Brian. An introduction to digital photomicrography.
- Q 779.9968 TSH Tshabangu, Andrew. Andrew Tshabangu – Footprints.
- 780.968 VAN Van der Merwe, SD. On record: popular Afrikaans music & society, 1900-2017.
- Q 796.33374 MCL McLennan, David. Rugby at Ellis Park: a history told through test matches, 1928-2016: including test matches played at other venues on the Reef since 1896.
- 796.62 BRI Brink, Tim. Cape Town Cycle Tour – 40 years, 1978-2017: the authorised history of the world's greatest bike race.

LITERATURE

- 821.914 COP Cope, Michael. The craft: selected poems, 1989-2016.
- 821.92 BET Betty, Michele. Metaphysical balm: poems.
- 822.914 SLA Slabolepszy, Paul. Suddenly the storm.
- 822.92 FOO Foot, Lara. Fishers of Hope Taweret.
- 822.92 HAN Hannie, Lauren. Tip-ex.
- 839.3615 BEK Bekker, Pirow. Voor ek my kom kry: gedigte.
- 839.3615 KRO Krog, Antjie. Lady Anne: a chronicle in verse.
- 839.3615 SPI Spies, Lina. Sulamiet.
- 839.3616 TRA Trantraal, Nathan. Alles het niet kom wôd: 'n digbundel.
- 839.3626 PRE Pretorius, Wessel. Die dag is bro; Sandton City grootdoop.
- X 896.109 OPL Opland, Jeff. Xhosa poets and poetry.

GEOGRAPHY/HISTORY/TRAVEL/BIOGRAPHY

- Q 902 BIG Fewster, Helen. Big history: our incredible journey, from big bang to now.

- 914.5 ITA Bonetto, Cristian. Italy.
- 916.791 SCH Schauer, Philipp. Maputo: architectural and tourist guide.
- 916.873 SCH Schoeman, Chris. The historical Overberg: traces of the past in South Africa's southernmost region.
- Q 920 AGO Barradas, Acacio. Agostinho Neto: an unremitting life, 1922-1979.
- 920 LEN Sebestyen, Victor. Lenin the dictator: an intimate portrait.
- 920 MAQ Stapleton, Timothy J. Maqoma: the legend of a great Xhosa warrior.
- 920 MLA Mathebula, Mandla. The backroom boy: Andrew Mlangeni's story.
- 920 SHA Kunene, Mazisi. Emperor Shaka the great: a Zulu epic.
- 920.68 MOU Mouton, FA. Iron in the soul: the leaders of the official parliamentary opposition in South Africa, 1910-1993.
- 940.315039 GRI Gribble, John. We die like brothers: the sinking of the SS Mendi.
- 940.315039 WAR Ward, Nick. Troopship Mendi: the black Titanic.
- 940.40968 SAT Satchwell, Kathleen. For the glory of South Africa and the Empire: five Eastern Cape soldiers and the Great War.
- Q 967.304 SCH Scholtz, Leopold. The Battle of Cuito Cuanavale: Cold War Angolan Finale, 1987-1988.
- Q 968.047 VER Pretorius, Fransjohan. Verskroeiende aarde.
- Q 968.047 VER Pretorius, Fransjohan. Scorched earth.
- 968.404 DUB Du Bois, Duncan L. Sugar and settlers: a history of the Natal South Coast, 1850-1910.
- 968.714 WAL Walker, Michael. Travels along the coastal road: Simon's Town to Muizenberg, 1743-1890: the journey, the milestones and the toll-gates.

You're never too old, too wacky,
too wild, to pick up a book and
read to a child.

Dr Seuss

Sandra Kingswell is the senior library assistant at Central Reference



Accessions Aanwinste

compiled by / saamgestel deur Johanna de Beer

NON-FICTION | VAKLEKTUUR

General | Algemeen

006.7 COU Courtenay-Smith, Natasha. The million dollar blog.

Philosophy and Psychology | Filosofie en Sielkunde

158.1 HIN Hine, Megan. Mind of a survivor: what the wild has taught me about survival and success.

158.125 ROS Rosenthal, Norman E. Super mind: how to boost performance and live a richer and happier life through transcendental meditation.

Religion | Godsdiens

231.3 PRI Prinsloo, Tienie. Die Heilige Gees in ons.

248.4 MEY Meyer, Joyce. 20 ways to make every day better: simple, practical changes with real results.

248.4 OST Osteen, Joel. Dink beter, leef beter.

248.842 ART Arterburn, Stephen. Mans en hulle maskers: [dinge waaroor mans nie praat nie].

248.843 MOO Moore, Beth. Verby met onsekerheid.

261.8358 OMA Omartian, Stormie. Verander jou huwelik deur gebed.

X 289.93 NGA Ngada, NH. Ubunggina bobuKrestu bama-Afrika: intshukumo kamoya oyingcwele kwiinkonzo zemveli zama-Afrika.

291.44 GYA Gyatso, Tenzin, Dalai Lama XIV. The book of joy: lasting happiness in a changing world.

299.31 WIL Wilkinson, Richard H. The complete gods and goddesses of ancient Egypt.

Social Science | Sosiale Wetenskap

303.4968 CRO Cronje, Frans. A time traveller's guide to South Africa in 2030.

305.896073 LOW Lowery, Wesley. They can't kill us all: the story of Black Lives Matter.

336.24 SOU Stein, ML. South African income tax guide, 2016/2017.

R 344.6801 SA Labour Relations Act 66 of 1995 & CCMA related material, updated February 2017.

R 349.68 SAL Salmon, Owen. Lawful living: what we all need to know, what not to do.

R 352.068 LOC Main, Olivia. The local government handbook - South Africa 2017: a complete guide to municipalities in South Africa.

355.1342 VAN Van Wyk, At. Die roem en die rou: stories agter Honoris Crux.

356.11 STE Steenkamp, Willem. Mobility conquers: the story of 61 Mechanised Battalion Group, 1978-2005: mobilitate vincere!

363.20968 BRO Brown, Andrew. Good cop, bad cop: confessions of a reluctant policeman.

Q 371.271 ENG Engelbrecht, Michael. Ekonomie, Graad 10 KABV: 3 in 1.

Q 371.271 JOR Jordaan, Sue. English home language, Grade 12 CAPS: 3 in 1.

Q 371.271 NIC Nicol, S. Mathematical literacy, Grade 10 CAPS: 3 in 1.

395.22 FER Ferreira, Christine. My bruidsboek: 'n volledige trougids vir die gelowige bruid.

Science | Wetenskap

523.43 JEN Jenner, Nicky. 4th rock from the sun: the story of Mars.

598.2968 OBE Oberprieler, Ulrich. Die voëlgids van Suider-Afrika.

Applied Science | Toegepaste Wetenskap

600 KHA Khan, Amina. Adapt: how we can learn from nature's strangest inventions.

610.954 PRA Prasad, Aarathi. In the bonesetter's waiting-room: travels through Indian medicine.

612.82 GRE Greenfield, Susan. A day in the life of the brain: the neuroscience of consciousness from dawn till dusk.

613.7046 BUR Burke, Christine. The yoga healer: remedies for the body, mind, and spirit - from easing back pain and headaches to managing anxiety and finding joy and peace within.

613.71 KNO Knopf, Karl. Stretching for 50+: a customized program for increasing flexibility, avoiding injury and enjoying an active lifestyle.

616.849 ROS Rosenberg, Robert S. The doctor's guide to sleep solutions for stress & anxiety: combat stress and sleep easier every night.

616.8522 DAV Davies, Nicola. Eating disorder recovery handbook: a practical guide to long-term recovery.

616.8589 SCH Schwarz, Alan. ADHD nation: the disorder, the drugs, the inside story.

- Q 641.5 JAC Jackman, Tony. Foodstuff: reflections & recipes from a celebrated foodie.
- 641.5 VAN Van Zyl, Katrien. Katrien's gifts from the kitchen.
- Q 641.563 KAY Kay, Jenny. The South African gluten-free cookbook.
- 641.5631 PRI Pritchard, Gavin. Healthy gut cookbook: 150 stage-by-stage healing recipes to improve your digestive health.
- 641.5638 KEY Key, Nick Charlie. Klim op die Bant wagon.
- Q 641.865 DEV De Vries, Theresa. Deeg: broskors, skilferkors, blaarkors, warmwaterkors, strudel, fillo en Marokkaanse ourka-deeg.
- 649.133 DOB Dobson, James. Om dogters groot te maak: [praktiese raad en aanmoediging vir diegene wat help bou aan die volgende generasie vroue].
- 658.4 MAN Mann, Ian. The executive update: the latest business ideas distilled into one practical guide.
- 663.2 BIG Biggs, David. In reasonable taste.
- Q 692.5 BUI Alexander, Graham. Buildaid building and pricing guide 2017: the construction industry annual.

Arts and Recreation | Kunste en Ontspanning

- Q 708.968221 MES Hobbs, Philippa. Messages and meaning: the MTN Art Collection.
- 736.982 MOA Moad, Elizabeth. Paper folded flowers: all the skills you need to make 21 beautiful projects.
- 739.274 SKE Skeels, Rebecca. Soldering for jewellers.
- 745.5 VIS Visser, Carla. Gee: handgemaakte geskenke uit die hart.
- Q 745.5942 NAU Naumann, Sara. How to make resin jewellery: with over 50 inspirational step-by-step projects.
- 746.434 ADE Adendorff, Karen. Crochet tile motifs with a difference.
- Q 746.434 LEA Leapman, Melissa. Melissa Leapman's indispensable stitch collection for crocheters: 200 stitch patterns in words and symbols.
- Q 746.434 STR Strydom, Cornel. Hello, crochet: 64 fun & funky projects.
- 759.968 PRE Berman, Esme. Alexis Preller – Africa, the sun and shadows: a visual biography.
- 759.968 PRE Berman, Esme. Alexis Preller – Collected images: a visual biography.
- Q 779.4 CON Connolly, Kieron. Abandoned places: a photographic exploration of more than 100 worlds we have left behind.
- Q 779.9968 TSH Tshabangu, Andrew. Andrew Tshabangu – Footprints.
- XL 780.7106 NZE Nzewi, Meki. African classical ensemble music: theory and drum-based concert series.
- 796.3336 AGT Agter die doellyn.
- Q 796.33374 MCL McLennan, David. Rugby at Ellis Park: a history told through test matches, 1928-2016: including test matches played at other venues on the Reef since 1896.

Literature | Letterkunde

- 821.914 COP Cope, Michael. The craft: selected poems, 1989-2016.
- 821.92 PUT Putuma, Koleka. Collective amnesia.
- 822.914 SLA Slabolepszy, Paul. Suddenly the storm.
- 822.92 HAH Hahn, Matthew. The Robben Island Shakespeare.
- 839.3615 STE Steyn, Johan. Geboorte is 'n ongerief.
- 839.3616 NOR Nortje, Hennie. In die skadu van soveel bome: gedigte.
- 839.3646 FRA Fransman, Willem. Gefikseerde woorde: kulturasies, fieterjasies & annerlike irritasies.
- X 896.109 OPL Opland, Jeff. Xhosa poets and poetry.
- X 896.2 MAN Mann, Chris. UThuthula ontliziyo inqabileyo.

Travel | Reisbeskrywing

- R 910.3 CIA United States. Central Intelligence Agency. The CIA world factbook, 2017.
- 910.453 DEK Dekker, Nicholas. Maqoma's last war: the sinking of the Birkenhead.

Biography | Lewensbeskrywing

- 920 A-Z DLA Dlamini, Judy. Equal but different: women leaders' life stories: overcoming race, gender and social class.
- 920 A-Z NOR Nordlinger, Jay. Children of monsters: an inquiry into the sons and daughters of dictators.
- Q 920 AGO Barradas, Acacio. Agostinho Neto: an unremitting life, 1922-1979.
- 920 BAN Fara, Patricia. Sex, botany & empire: the story of Carl Linnaeus and Joseph Banks.
- 920 BRI Brierley, Saroo. Lion.
- 920 CHU Shelden, Michael. Young titan: the making of Winston Churchill.
- 920 GRO Grove, Wouter. Die padkaart van 'n speurder: my storie.
- 920 KAT Kathrada, Ahmed. Conversations with a gentle soul.
- 920 KIN King, Martin Luther. Martin Luther King, Jr.: the last interview, and other conversations.
- 920 MAL Malzieu, Mathias. Diary of a vampire in pyjamas.
- 920 MAQ Stapleton, Timothy J. Maqoma: the legend of a great Xhosa warrior.
- 920 OBA Chait, Jonathan. Audacity: how Barack Obama defied his critics and created a legacy that will prevail.
- 920 ROS Moorehead, Caroline. A bold and dangerous family: the Rossellis and the fight against Mussolini.
- 920 SAC Sachs, Albie. We, the people: insights of an activist judge.

History | Geskiedenis

- 956.94054 EHR Ehrenreich, Ben. The way to the spring: life and death in Palestine.
- 960.32 SOM Somerville, Keith. Africa's long road since independence: the many histories of a continent.
- 960.32 VEN Venter, Al J. Portugal's guerrilla wars in Africa: Lisbon's three wars in Angola, Mozambique and Portuguese Guinea, 1961-74.
- Q 968.047 VER Pretorius, Fransjohan. Scorched earth.
- Q 968.047 VER Pretorius, Fransjohan. Verskroeide aarde.
- 973.933 KLE Klein, Naomi. No is not enough: defeating the new shock politics.

ENGLISH FICTION

- Archer, Jeffrey. This was a man.
- Bagshawe, Tilly. The bachelor.
- Bussi, Michel. Black water lilies.
- Chela, Efemia. Migrations.
- Clancy, Tom. Tom Clancy's Duty and honour.
- Cross, Mason. Don't look for me.
- Donoghue, Emma. The wonder.
- Ellory, Roger Jon. Kings of America.
- Fabbri, Robert. Arminius – the limits of empire.
- Hauser, Emily. For the winner.
- Howe, K.J. The freedom broker.
- James, Peter. Need you dead.
- Johnstone, William W. Texas John Slaughter.
- Kellerman, Jonathan. Breakdown.
- Konar, Affinity. Mischling.
- Lapena, Shari. A stranger in the house.
- Lillard, Amy. Marrying Jonah.
- Lotz, Sarah. The white road.

Louw, Johan Vlok. A gap in the hedge.
 Macomber, Debbie. If not for you.
 Maine, Sarah. Beyond the wild river.
 McKenna, Lindsay. Wind river cowboy.
 McSparren, Carolyn. The heart listens.
 Michaels, Fern. A family affair.
 Mullen, Thomas. Darktown.
 Murphy, Hacker. The root of all evil.
 Naude, SJ. The third reel.
 Ngcobo, SP. The cheating virgin and other stories: university life exposed.
 Oden, Scott. A gathering of ravens.
 Parsons, Tony. Die last.
 Patterson, James. 16th seduction.
 Patterson, James. Private Gold.
 Prowse, Amanda. My husband's wife.
 Ryan, Chris. Deathlist.
 Scalzi, John. The collapsing empire.
 Seymour, Gerald. The corporal's wife.
 Shafak, Elif. Three daughters of Eve.
 Sherry, Miranda. Bone meal for roses.
 Smith, Wilbur Addison. The tiger's prey.
 Steel, Danielle. Rushing waters.
 Steel, Danielle. The duchess.
 Stromme, Lisa. The strawberry girl.
 Swift, Graham. Mothering Sunday: a romance.
 Toner, Tom. The promise of the child.
 Ward, Catriona. Rawblood.

AFRIKAANSE VERHALENDE LEKTUUR

Alcorn, Randy. 'n Tyd vir vasberadenheid.
 Aucamp, Hennie. Die laaste wals: Hennie Aucamp se keuse uit sy verhaalkuns.
 Beukes, Ilze. Hart se tweede kans.
 Colter, Cara. Die troubeplanner se groot dag.
 Du Preez, Vita. Wilde klawer.
 Forbes, Emily. Genoeg durf vir dokter Glansster.
 Garbera, Katherine. Sy spelplan van verleiding.
 Herron, Rita. Die vermiste tweeling.
 Hugo, Helena. Elim.
 Kotze, Joyce. Wintersrust.
 Le Roux, Mariel. Isabella.
 Lewis, Beverly. Die geheime.
 Mindel, Jenna. Verlief op die aanstaande mamma.
 Naude, SJ. Die derde spoel.
 Paul, Chanette. Meetsnoer.
 Penzhorn, Anna J. Helende liefde.
 Penzhorn, Anna J. Vlindervlerke.
 Roux-De Jager, Lien. Onverwagte leuens.
 Sands, Charlene. Voortreflike aanwinste.
 Stals, Jeanette. Vermis.
 Stander, Carina. Die Bergengel.
 Taljaard, Gerda. Die laksman se dogter: 'n roman.
 Tobin McClain, Lee. Sy geheime kind.
 Van Heerden, Etienne. Die wêreld van Charlie Oeng: 'n roman.
 Zandberg, Lloyd. Per ongeluk.

XHOSA ADULT FICTION

Mankayi, DN. Isipho.
 Nyamende, Abner. Uzenze wena!
 Mankayi, DN. Isipho.

JUVENILE NON-FICTION | JEUGVAKLEKTUUR

J 032.02 ITC Houston, Rob. It can't be true!: the book of incredible visual comparisons.
 J 303.6 ROE Roesler, Jill. Asking questions about violence in popular culture.
 XJ 307.14 MKR Mkruqulwa, Nontuthuzelo. Iindawo abahlala kuzo abantu.
 J 567.91 BAU Baur, Manfred. Dinosourusse: die wêreld van reuse-reptiele.
 J 591 CAN Canavan, Thomas. Why do zebras have stripes?: questions and answers about animals.
 J 597.31 CLA Claybourne, Anna. Sharks: predators of the sea.
 J 623.7469 BRO Brook, Henry. Drones.
 J 746.92 LEV Levete, Sarah. Maker projects for kids who love fashion.
 J 778.5347 LEV Levete, Sarah. Maker projects for kids who love animation.
 J 797.21 HEN Heneghan, Judith. Swimming.
 J 821.8 STE Stevenson, Robert Louis. A child's garden of verses.
 J 914.2 GAR Garratt, Richard. United Kingdom.
 J 914.7 CEN Centore, Michael. Russia.
 J 915.1 PER Perritano, John. China.
 J 915.2 CEN Centore, Michael. Japan.
 J 919.4 PER Perritano, John. Australia.
 JR 439.3632 CLO Cloete, Alet. Oxford Afrikaans-Engels skoolwoordeboek.
 X JR 503 ISI Wababa, Zola. Isichazi-magama seMathematika neNzululwazi, Ibanga 1-7.
 J 920 BEL Spilsbury, Louise. Alexander Graham Bell and the telephone.
 J 920 FOR Royston, Angela. Henry Ford and the assembly line.
 J 920 FUL Royston, Angela. Robert Fulton and the steamboat.
 J 920 GOD Spilsbury, Louise. Robert Goddard and the rocket.
 J 920 GUT Spilsbury, Louise. Johannes Gutenberg and the printing press.
 XJ 920 MAN Beharilal, Manichand. UThembi noThemba bacaphula u-Nelson Mandela.
 JT 920 MUS Vance, Ashlee. Elon Musk and the quest for a fantastic future.
 J 920 WRI Spilsbury, Louise. The Wright Brothers and the airplane.
 J 940.3 DOW Dowswell, Paul. The World Wars: an introduction to the First and Second World Wars.

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Beyers-Boshoff, CF. Jasper in die koshuis.
 Blom, Nadine. Blits - perlemoendiewe.
 Bouchard, Andre. Ernst, meester van die wêreld.
 Bruna, Dick. Diere.
 Davidson, Susanna. Oos van die son, wes van die maan.
 Davies, Benji. Die stormwalvis.
 Donaldson, Julia. Zok en die vlieënde dokters.
 Frazee, Marla. Baas Baba.
 Goosen, Troula. Maanlig-meermin.
 Gosciny. Asterix en die koperpot.
 Gosciny. Asterix in Spanje.
 Hunt, Roderick. Die skatkis.
 John, Louise. Die blou bril.
 Jones, Rob Lloyd. Die avonture van Robin Hood.
 Maartens, Wendy. Olifant en Seekoei trek tou.
 Mackinnon, Mairi. Die Vuurvoël.

Man-Kong, Mary. Barbie – die prinses & die popster: beste vriende rock!
 Nolte, Noreen. Om te dans.
 Pantermuller, Alice. Wieg, wurm, wieg!
 Punter, Russell. Stories van Merlyn.
 Rawson, Christopher. Stories van towenaars.
 Shepherd, Jacqui. Die grys perdjie wat van hardloop hou: 'n storie wat handel daarvoor om anders en spesiaal te wees.
 Smit, Louise. Haas Das se nuuskas. Episode 1.
 Strydom, Cornel. Hallo, hekel: 64 projekte wat oulik & anders is.
 Van Niekerk, Louis. Wat borrel in die pot?
 Viljoen, Fanie. Bravo, Lulu.
 Walliams, David. Die tandeterroris.

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Anderson, Laura Ellen. Evil Emperor Penguin.
 Barry, Holly M. Helen Keller's best friend Belle.
 Beharilal, Manichand. Naledi tells about the dove and the ant.
 Cabrol, Marta. My first word book about food.
 Cannon, Katy. And then we ran.
 Charman, Katrina. The great cat café rescue.
 Cook, Eileen. Unraveling Isobel.
 Daly, Niki. A song for Jamela.
 Davidson, Susanna. The story of Pegasus.
 Deedy, Carmen Agra. The rooster who would not be quiet.
 Disney, Walt. Moana.
 Dougherty, John. There's a pig up my nose.
 Farah, Mo. Ready steady Mo!
 Foreman, Michael. Tufty: the little lost duck who found love.
 Frith, Nicholas John. Hello, Mr Dodo!
 Gaiman, Neil. Cinnamon.
 Garton, Sam. Otter loves Easter.
 Graves, Sue. I want to win! a book about being a good sport.
 Griffin, Adele. Agnes and Clarabelle celebrate!
 Grunberg, Greg. Dream jumper – Nightmare escape.
 Harris, Sarah Gomes. Sarah & Duck stay at the Duck hotel.
 Henn, Sophy. Edie.
 Hunt, Roderick. Please do not sneeze.
 Jones, Stella J. Glitter.
 Jonker, Marga. Brigadier and the spirit pony.
 Kang, Anna. Can I tell you a secret?
 Kent, Jaden. The cave of Aaaaah! doom!
 Landy, Derek. American monsters.
 Layton, Neal. The tree: an environmental fable.
 Lionni, Leo. Swimmy.
 Longstaff, Abie. The fairytale hairdresser and Aladdin.
 Moore-Mallinos, Jennifer. When competition goes too far.
 Murray, Helen. Stop the Stone Monsters.
 Mussi, Sarah. Room empty.
 Naylor, Phyllis Reynolds. Going where it's dark.
 Noble, Trinkia Hakes. The legend of sea glass.
 Patterson, James. Crazy house.
 Polacco, Patricia. Mr Lincoln's way.
 Priebe, Gigi. The adventures of Henry Whiskers.
 Reyes, MG. Emancipated.
 Sayre, Justin. Husky.
 Schlitz, Laura Amy. The hired girl.
 Schwarz, Viviane. How to find gold.
 Segel, Jason. Nightmares! the sleepwalker tonic.
 Thomson, Jamie. Dark Lord – eternal detention.
 Unstead, Sue. Amazing bees.
 Van Heerden, Marianne. The promise.
 Venter, Marguerite. My wild pets.

Vlahos, Len. Life in a fishbowl.
 Wells, Rosemary. Fiona's little lie.
 Wilson, David Henry. Never say moo to a bull.
 Wilson, Jacqueline. Wave me goodbye.
 Zentner, Jeff. Goodbye days: a novel.
 Zommer, Yuval. One hundred sausages.

DVDs | DVD's

Non-fiction | Nie-fiksie

U 305.874710 FAR Tambini, Catherine. Farmingville: welcome to the suburbs, home of the new border wars.
 U 580.744 EDE Dunlop, Geoff. The Eden Project.
 A 920 DOM Demme, Jonathan. The agronomist.
 U 920 CHU Carter, Lucy. Churchill.
 A 920 MES Bailey, Fenton. The eyes of Tammy Faye.

Fiction | Verhalende DVD's

Best of 13th Raindance Film Festival shorts.
 Bridges, Alan. Dennis Potter at London Weekend Television.
 Jeunet, Jean-Pierre. Delicatessen.
 Kang Je-gyu. Brotherhood.
 Kitano, Takeshi. Dolls.
 Kusturica, Emir. Do you remember Dolly Bell?
 Lionni, Leo. UMasidade
 Menzel, Jiri. Closely observed trains.
 Parr, Martin. Cinema 16: British short film.
 Preminger, Otto. Fallen angel.
 Richards, Dick. Farewell, my lovely.
 Shear, Barry. Across 110th Street.
 Stevenson, Robert Louis. Dr. Jekyll and Mr. Hyde.
 Vinterberg, Thomas. Festen.
 Weber, Linda. Imbuzi kaZikwe.
 Wong Kar-wai. 2046.
 Wyler, William. The best years of our lives.



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