

# Cape Kaapse Bibliotekaris Librarian



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## ON THE COVER

### Events from 1969 that changed the world

The Stonewall Riots took place on 28 and 29 June 1969 at the Stonewall Inn in Greenwich Village, New York. The riots and their subsequent fallout have been etched as a watershed moment in the gay liberation movement and ultimately led to the establishment of gay rights in the United States.

The aftermath of World War II saw an increased desire among Americans to establish a social order that harked back to conservative pre-war values and a resistance to any form of change from the left. This was further fuelled by McCarthyism in the 1940s and 1950s (the practice of accusing individuals of communism with scant regard for supporting evidence) and other xenophobic rhetoric, resulting in so-called anarchists, non-conformists and un-American individuals being othered for their subversiveness and even considered security risks. Ideologically aligned groupings included the civil rights, the counterculture and the anti-Vietnam War movements. Between 1947 and 1950, 1 700 federal job applications were turned down, 4 380 officers were discharged from the military and 420 fired from government jobs for being suspected homosexuals. In 1952, the American Psychiatric Association went as far as deeming homosexuality as a mental disorder.

As a result, few establishments of that time were receptive to openly gay people. The Stonewall Inn, based at 51 and 53 Christopher Street, Greenwich Village, gained fame—or notoriety—for its ownership by the mafia, as well as being the only bar in New York that allowed for gay men dancing. It also operated without a liquor license, which meant that once a week police would collect a payoff for turning a blind eye to this transgression. As part of the police repertoire, patrons would routinely be harassed, beaten or arrested. But things turned nasty in the early hours of 28 June 1969 when during a police raid, fed up patrons either refused to show identification or resisted arrest entirely.

The next 15 minutes proved to be pivotal: those not arrested were allowed to leave the premises, but opted not to in solidarity with those who were, which meant that while police reinforcements were awaited (called in from an onsite payphone), the increasingly belligerent crowd outside had quickly swelled to nearly 600. The police, outnumbered by about 60 to one, attempted to restrain the crowd, only to be met by violence. Instead, they retreated and barricaded themselves inside the Stonewall Inn, desperate for backup. Violence erupted as the mob, now baying for blood, forced their way back in, threatening to set the building alight. Minutes later the Tactical Police of the New York Police Force arrived, with more violence ensuing and the building's innards destroyed. Four police officers were injured, thirteen people arrested and many more hospitalised. More riots followed the next day, while graffiti appeared on the blackened hulk of what was left of the Stonewall Inn, stating: 'Drag power', 'They invaded our rights', 'Support gay power', and 'Legalise gay bars'.

In isolation, the Stonewall riot was just another police raid gone wrong. But in a wider, socio-political realm, the proverbial dam wall had burst: the voice of the marginalised could no longer be silenced. Gay activist organisations mushroomed first in New York, then globally; three newspapers advocating similar rights were brought to life, each lobbying for the scrapping of anti-gay legislation. On 28 June 1970, the first gay rights marches were held in New York, Los Angeles, San Francisco and Chicago to commemorate the Stonewall riots.

In 2019 the Stonewall 50/WorldPride event, to be held on the same date and place as the eponymous riot took place in June 1969, will mark the event's golden anniversary and is expected to be the largest gay pride celebration in history. One of the Stonewall rioters, Michael Fader, remembers:

*We all had a collective feeling like we'd had enough of this kind of sh\*t. It wasn't anything tangible anybody said to anyone else, it was just kind of like everything over the years had come to a head on that one particular night in the one particular place, and it was not an organized demonstration... Everyone in the crowd felt that we were never going to go back. It was like the last straw. It was time to reclaim something that had always been taken from us... All kinds of people, all different reasons, but mostly it was total outrage, anger, sorrow, everything combined, and everything just kind of ran its course. It was the police who were doing most of the destruction. We were really trying to get back in and break free. We weren't going to be walking meekly in the night and letting them shove us around—it's like standing your ground for the first time and in a really strong way, and that's what caught the police by surprise. There was something in the air, freedom a long time overdue, and we're going to fight for it. It took different forms, but the bottom line was, we weren't going to go away. And we didn't.*

# EDITORIAL

In 2018 it was the water crisis. Then state capture. But in 2019 there's never been a more hated common public enemy than Eskom. Load shedding—really just a politically correct euphemism for 'blackouts owing to incompetence and corruption'—has become the bane of our country's already teetering existence.

On a macro scale, utility crises such as wobbling water or peaky electricity supply have the devastating effect of bringing businesses to their knees, which means a loss of jobs and other associated misery downstream.

In our homes, the tiniest tasks suddenly become mammoth ones, such as trying to do the dishes at night. At the same time, once they're removed, we're also reminded of how quickly and disarmingly used we've become to domestic creature comforts.

As has become the fashion, power (and last year water) saving tips abound on anything from Facebook to the front pages of the newspapers, and usually ranging from the ridiculous to the sublimely impractical in executability. One of my favourite power saving tips is not watching my chosen television show and then just catching up what I missed from a colleague the following day.

Such examples prove that if ever there was a lose-lose situation for the country, this is it. This is rock bottom.

But there's hope. And do you know where to find it? On your nearest bookshelf. Books are not dependent on Eskom. Books do not require charging. Books do not require electricity to power the WiFi router. Books can be taken and read anywhere. Best of all, in times where we constantly complain about not having enough time to read, if nothing else, load shedding has been able to solve even that problem.

There's sophistication in simplicity. There's a legend—perhaps apocryphal, perhaps not—about the Americans, who at the height of the space race against the Russians spent millions on developing a pen that could write in space to record their findings. (Ordinary ball point pens wouldn't work owing to the absence of gravity in space.) The Russians simply took pencils and edged ahead.

In the same way, books are our proverbial pencils during these dark days.

Load shedding stages 5, 6, 7 and 8? I say bring on stages 9 and 10.

In 2018 was dit die waterkrisis. Toe staatskaping. Maar lanklaas was daar 'n meer gehate gemene vyand — en in 2019 is dit ongetwyfeld Eskom. Beurtkrag — in wese net 'n politieke korrekte eufemisme vir 'blackouts vanweë onbeholpenheid en korrupsie' — het die vloek van ons reeds wankelrige bestaan geword.

Diensteonderbrekings soos troebele water- of elektrisiteitsverskaffing het 'n verwoestende uitwerking op besighede, wat op sy beurt lei tot werksverliese en verdere negatiewe nadraaie.

Tuis kan die onbenulligste take oornag haas onuitvoerbaar word, soos om saans skottelgoed te probeer was. Dit is werklik onrusbarend wanneer jy besef hoe vinnig ons verknog aan tuisgeriewe geraak het.

Dit het natuurlik ook hoogmode geword om kragkrisis-kloppende (en verlede jaar: waterwyse) wenke op enigiets van Facebook tot die voorblaaie van koerante te verkondig. Laasgenoemde wissel gewoonlik van belaglik tot uiters onprakties in uitvoerbaarheidsvlakke. My gunsteling kragspaarwenk? Om net voor die aanvang van my gekose televisieprogram af te skakel en dan net die volgende dag oor die hoogtepunte by 'n kollega te verneem.

Sulke voorbeelde verpersoonlik die omvang van die laagtepunt van die kragkrisis in Suid-Afrika.

En tog is daar hoop. En weet jy waar om dit te kry? Op jou naaste boekrak. Boeke is nie afhanklik van Eskom nie. Boeke hoef nie herlaai te word nie. Boeke vereis nie 'n kragkoppeling om die WiFi router aan die gang te hou nie. Boeke kan na enige plek rondgedra en gelees word. En die beste van alles is dat beurtkrag — met al sy verlamende nuwe-effekte — 'n oplossing bied vir almal wat kla oor te min leestyd.

Eenvoudigheid bied sy eie vorm van sofistikasie. Aldus 'n hedendaagse mite het die Amerikaners — wat desyds in 'n verbete stryd met die Russe meeding het om eerste in die ruimte te kom — miljoene spandeer aan die ontwikkeling van 'n spesiale pen wat in die ruimte kan skryf vir die doeleindes van data-opname (as gevolg van die afwesigheid van gravitasiekrag werk gewone balpunte nie). Die Russe het dooenevuldig potlode saamgevat — en daardie rondte gewen.

Op die donker dae wanneer ons op kerse en paraffienlampe staatmaak, is boeke enersyds ons spreekwoordelike potlode.

Beurtkrag fases 5, 6, 7 en 8? Ek sê implementeer sommer fases 9 en 10 ook.



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#### Editorial policy

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#### Redaksionele beleid

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

Braam

PEOPLE

Bon voyage, Johanna

After 30 years of selfless service, WCLS head book selector, Johanna de Beer, is hanging up her boots. During that period she touched countless lives, purchased thousands of books and introduced millions to the joy of reading. As a cornerstone of the Library Service, Johanna's hunger for knowledge was relentless, her passion contagious and her vision exemplary. She leaves behind an indelible mark through her considerable contribution made over the years. We thank you and salute you, Johanna.

I met Johanna on 1 November 1992—the day I started working at the Library Service as the newly-appointed editor of the **Cape Librarian**. She, at that stage, was my boss. It seems a lifetime ago—and I suppose in a way it is. Apart from the fact that I was a tad intimidated by her, my first impressions of Johanna were: this is a diligent one; a stickler for detail; there is only one way and that is the right way. She has always been helpful and eager to train and teach; and never shy in sharing knowledge and information as she believed that it is the only way to ensure that the show must go on even when one leaves the 'mothership'. Suffice to say that, to this day, my first impressions were proved to be correct and have not changed. I can never thank her enough for all the suggestions for possible articles, the many leads, news snippets, information about events in the library world; stepping in to help to proofread; writing articles... the list is endless. There was a time that I felt that we should acknowledge her on the



inside cover of the magazine as an official contributor... and I still don't know why I didn't! Johanna, you were an asset to the Library Service—for over thirty years you devoted yourself to growing in your work—and although I am not privy to the full details of your position the one thing I know without a shadow of doubt is that growing the Service's book stock was your passion. There are today many, many readers, although never having met you, who would be loud in their praise and gratitude. And finally Johanna—your ability to think out of the box, your infectious laughter, your zest for life, your amazing kindness to almost anyone and that wonderful smile that lights up a room—these are just some of your many attributes that will be missed by all in the Library Service. I know that you are not retiring in the true sense of the word but that you will continue to light up people's lives and share your knowledge because, as you were so often heard to say, you are *mos* a librarian!

Grizéll Azar-Luxton

When Johanna joined the library service 30 years ago she brought with her a commitment to the ideals of a public library and a passion and enthusiasm for books and reading. It has been a pleasure to have worked with her through the years and she has taught me so much, about a lot of things, but about children's literature and book illustration in particular. I will miss her enormously, both as a colleague and as a companion to share things with at work. Johanna's interests are wide and varied—art and design, food and cookery, India, and travel in general—and she is always eager to learn something new. Like right now she has become interested in birds and bird-watching! She will be sorely missed in the Selection Section, but more than that, her early retirement will leave a huge gap in the library service. On a personal level I will miss popping down the corridor to read out something that amused me, or hearing her laughter from her office.

Sabrina Gosling



Johanna and Grizéll

What an honour to be able to recollect a few memories about Johanna, who is undoubtedly one of the most professional librarians I have had the privilege to work with. In April 1988 I started working at Bellville Library as Children's librarian. I met Johanna soon after. She was then working at the Cape Provincial Library Service in the Selection Section. Our mutual interest in children's literature and reading promotion sparked a long friendship as colleagues and as friends. She eventually managed the selection department, and until my retirement I attended every book selection meeting under her leadership. We were also both actively involved with IBBYSA—the South African branch of the International Board for Books for young people. Together we compiled a manual for children's library work which we demonstrated at various training sessions for children's services staff in rural areas. We also developed manuals for reading programmes, for example *The Star* stories project and *Animal antics*. I remember the course for medium libraries in Stellenbosch in October 1990 where Johanna talked about award-winning children's books while I spoke about developing library collections. In conclusion I would like to describe Johanna as the librarian I knew:

- She is brilliantly creative when it comes to ideas for projects to promote reading.
- She is dedicated, extremely hardworking, will go out of her way to help staff and other librarians with book queries, or when in need of specific materials.
- She is a meticulous hard worker, pays attention to detail and scrutinizes every aspect of a project or report; and with great diplomacy and tact she will show you the way.
- She was a rock in supporting me when I worried about a presentation or when I had to go overseas to do judging internationally. I still remember a whole selection of encouraging quotes and notes on a trip to Switzerland.

Johanna is the perfect example of what a librarian should be. In fact, she told me once that even as a little girl she wanted to become nothing else, just a librarian. I am sure she will be sorely missed at the Library Service.

Lona Gericke

Johanna has this passion for books and the ability to get as much as possible done with little money. She cared where the books went, and I received many phone calls to follow up on allocations to find out whether they should buy something or to whom they could donate certain books. She is very well read, has an amazing book knowledge and I trusted her intuition for collection development and appreciated her concern for the building of relevant collections. Her passion and energy for the collection development environment (more than just the printed versions) will truly be missed.

Ronel Mouton

The first time I met Johanna was in the late 1990s at a Forum meeting in Sedgefield, when she and Lona Gericke presented workshops and talks on children's literature—a field that they are well-known and respected for. That day this sexy, blond chick with bright red lips and gorgeous legs got out of a car and immediately drew attention, especially also because of her bold, confident personality. It was a pleasure then, as it is now, to hear Johanna talk about books and book related matters, as her opinions are backed by years of first-hand experience and sound advice. There is always so much to learn from Johanna. I remember so many times that I've asked Johanna's advice and guidance regarding children's books. Johanna has the best interest of libraries and the public that we serve at heart. I will miss Johanna's presence here at the Western Cape Library Service immensely. Especially her uninhibited laughter and warm, caring personality. It is simply impossible not to smile or join in when Johanna is happy. She is a passionate, loyal, loving human being. Johanna, I wish you a prosperous, happy, carefree retirement with good health, lots of worldwide travels and the constant presence of the love of your family and friends. Thank you for all your hard work and dedication through all these years to make the public libraries in the Western Cape places for all to enjoy. May God bless you in all your endeavours.

Stanley Jonck



With a smile so broad and a voice so booming, I first encountered Johanna at City Libraries and then later at CPLS where we both started working in January 1989. Since then we have walked a long and winding road together—not always easy but certainly a worthwhile and memorable journey. Although sometimes interpreted as a trifle overpowering, Johanna, in all fairness, has always guided her colleagues with well-meant and caring advice, forming close relationships in most cases. Her aim was always to encourage all to do better and to appreciate the many good things of life. She proved to be a great source of much appreciated support during an especially upsetting

and confusing time in my life due to the death of my parents, aunt and a very close friend all within a period of 9 months. Her loyal friendship and comfort during that dark phase of my life is best captured in the final refrain of an old 1913 ballad titled *The sunshine of your smile*. (Some people might remember this song being used in the 1980s SABC TV production of *Matewis en Meraai*.)

*Shadows may fall upon land and sea  
Sunshine from all the world may hidden be  
But I shall see no cloud across the sun  
Your smile shall light my life, till life is done.*

**Erich Bucchaus**



### Auf Wiedersehen, Helga



It was a really sad day for us in the Research Section when Helga Fraser came to my office in December 2018 and told me that she had been appointed as Assistant Director: Language Services at our head office. It meant that the Library Service would be infinitely poorer in knowledge, experience and passion. Over the years Helga managed to elevate the Research Section to another level—even nationally—when in 2017 she delivered the research paper *Staffing in public libraries in the Western Cape* at the 18th Annual LIASA Conference in Johannesburg, which was attended by approximately 5 000 librarians and library workers. Her findings were well received and over time the Research Section managed to add new knowledge to the Library and Information Science profession. The Research Section first saw the light in 2012 and she has been part of it ever since. During her seven year-long tenure Helga played a key role in several large-scale research studies and projects conducted. We extend a word of thanks for her tireless contributions and wish Helga well in her new venture.

**Neville Adonis, DCAS Library Service**

### New blood for Selection Section



Lieschen Jongebloed joined the Selection Section in March as our newest book selector. A born and bred Capetonian, she obtained her library qualification from the University of the Western Cape. Prior to joining the Library Service she worked at a number of special libraries and was most recently a law librarian at Cliffe Dekker Hofmeyr in Cape Town. Asked about the future she sees for herself at the Library Service, Lieschen says that she plans to bring her own personality and professionalism to the position. She's excited about the challenge of writing non-biased reviews of library material as well as meeting the many deadlines in the Selection Section. We sincerely hope that you will be happy in your career here at the Library Service—welcome to the family, Lieschen (who by the way loves dogs, martial arts and cooking!).

**Johanna de Beer, DCAS Library Service**

## City of Cape Town hosts its first citywide Summer Reading programme

The Library and Information Services of the City of Cape Town successfully concluded their first citywide summer reading programme in January 2019. Most parents welcomed The Summer Reading Road Trip to keep the children positively occupied for the holidays. Children under 12 could sign up to receive a passport to complete within a 5-week programme. The age appropriate passports were designed in such a way that a child could continue the programme at home during the period, although weekly 'check-ins' at the library were recommended for all the Road Trip travelers.

The programme was enthusiastically welcomed and children were keen to jump into the activities. 1143 children registered for the programme. Passports were handed out to 223 parents for children under 3 years, where the passport consisted of book sharing ideas and tips. Ages 4-7 were involved in word games, puzzles and assisted reading activities. The 8- to 12-year-olds clearly enjoyed the programme more than any other age groups—they even brought their friends and siblings to the library for friendly competitions on 'who can read the most books'. By mid-January, 453 passports had been completed.

The Summer Reading Road Trip was well-marketed in the City via radio interviews, posters and social media posts. The most noticeable impact was that 22% of the children who participated became members of the library to join the Reading Road Trip and 28% of these children became regular visitors during December holidays. The programme was distributed to all public libraries in Cape Town to collectively campaign for children to benefit from reading for fun.



(Ltr): 8 year-old Julbert Masimago from St Agnes Primary School and Carl Davies from Marine Primary School in Ocean View engaged in the Summer Reading Road Trip at Woodstock Library

The programme's success was attributed to the support received from our partners, Mikhulu Trust, Wordworks, Nal'ibali and Book Dash. It is envisioned that this citywide reading programme will be the first of many!

**Christelle Lubbe, Head: Professional Services and Programmes, Library and Information Services department, City of Cape Town**

## Award for Nadia



**Observatory Library's** Nadia Ismail, LIS's Favourite Librarian of the Year 2018, based on nominations and motivations from library patrons, received the Customer Centric Award for 2019 at the Community Services and Health Directorate Awards Ceremony in December 2018.

## Another win for Ottery



**Ottery Library** took the cake and the cherries by winning the Mayoral and the Provincial/National Award for 2018 at the Community Services and Health Directorate Awards Ceremony in December. LIS Director Ninnie Steyn (second from left) with the staff from Ottery Library who were honored in two categories (ltr): Karen van der Heyden, Sharon Roman and Tracey Muir-Rix.

## Riebeek-Wes Biblioteek



Riebeek-Wes Biblioteek se personeel het die Paddaklasie op 'n uitstapjie na die Modderasvlei-plaas in Maart geneem. Al die kinders het daarna as lede van die biblioteek ingeskryf



Riebeek-Wes Biblioteek het Valentynsdag gevier met lieflike uitstallings deur Wilene Arendse en Bonita Fisher

## Young artist at Worcester Library



Worcester Library has a very young artist who wanted to draw a picture of her librarians. Her name is Amina and she is 3 years old

## Parow library attends Jeff Kinney show



On Wednesday, 6 March 2019, **Parow Library** had the opportunity to take 44 children and some patrons from surrounding primary schools to see a famous author live.

The idea came about when I saw an article last year about Jeff Kinney visiting South Africa in 2019 as part of his *The meltdown* tour. I mentioned it to my Children's Librarian, Mark Sinclair, who then emailed the publishers requesting them to get the author to visit the library, as his books are very popular at the library. Our request was turned down but we were told that they would possibly issue tickets to disadvantaged children to see the show, after which the library was awarded 50 tickets. We only had to get the children to the Camps Bay venue.

With the help of our Friends of the Library, we managed to hire a bus. Interested children had to complete an indemnity form and pay a minimal fee for transport costs. Excitement was mounting as the day got closer. The day finally arrived and kids were sent with *padkos* for the drive to the Bay Hotel in Camps Bay.

The event was awesome and interactive as it was in the form of a game show where Jeff had to spin a wheel which landed on different categories like: 'Question and answer'; 'Stump Jeff'; 'Drawing with Jeff'; 'Battle Royale' (a snowball fight); 'the story of my life'; 'Trivia challenge'; 'Wimpy around the world' and 'Dance off', where the moms had to come up on stage and dance. The winning mom's child would win a Skype session with Jeff Kinney from the child's classroom. The children went crazy for the category; Jeff handed out rewards and shouts abounded when the wheel was spinning.

Each child also received a copy of the author's first book in the *Diary of a Wimpy Kid* series and a poster showing all his books. For days thereafter, children could not stop talking about their experience and coming in to thank us.

**Jacinta Avontuur, Principal Librarian: Parow library**



## Seniors Tea at Meadowridge Library



Mandisa Zosela, Amanda D'Angelo, Beverly Rycroft, Renee van Wyk, Stephen van Rooyen and Anne-Maree van Wyngaardt

The main event at our annual Seniors Tea, was a talk given by a local author, Beverly Rycroft. The talk was moving and entertaining and very much enjoyed by everyone. Afterwards Leatitia Timmie from Retreat Library entertained everyone with her beautiful singing.

Refreshments were served and there was time to talk and relax. Our seniors are very loyal patrons of Meadowridge Library and the event is our way of thanking them for their support.

**Anne-Maree van Wyngaardt, Principal librarian:  
Meadowridge Library**



Beverly Rycroft and Councillor Carol Bew

On rare occasions there comes along a profound original, an odd little book that appears out of nowhere, from the pen of some obscure storyteller, and once you have read it, you will never go completely back to where you were before. The kind of book you might hesitate to lend for fear you might miss its company. The kind of book that echoes from the heart of some ancient knowing, and whispers from time's forgotten cave that life may be more than it seems, and less.

*EJ Banfield*

## MISCELLANY

### New book documents Ceres earthquake

The story of the earthquake that devastated three Western Cape towns in 1969 can now be viewed from the perspective of survivors, with the release of the commemorative **Ons Onthou, 29 September 1969 (We Remember, 29 September 1969)**. The book consists of first-hand accounts from 19 people who were of varying ages when the earthquake struck Ceres, Wolseley and Tulbagh and what they experienced in the aftermath.

**Ons Onthou** was produced by the Ceres Transport Riders Museum and is the brainchild of Marthinus de Villiers, a member of the museum's board of trustees.



Minister Anroux Marais and Marthinus de Villiers present a copy to Witzenberg Municipality mayor Barnito Klaassen

'The idea for the book came about because the people who experienced the earthquake are slowly all passing away. So we wanted to record what they experienced that night and in the days after. We wanted people to tell their story about the earthquake in their own words,' he said.

De Villiers, who was ten and also living in Ceres when the natural disaster struck, added that the earthquake damaged or completely destroyed several buildings and changed the infrastructure of the towns.

'I can't remember exactly what happened that night, but I can remember the after effects. For instance, we weren't able to go to the church and had our services in a hall on Sundays, because it was quite damaged and we were afraid that another earthquake could happen,' De Villiers added.

Anroux Marais, Minister of Cultural Affairs and Sport, was present at the launch of **Ons Onthou** at the Ceres Golf Club in March and said the book was significant for several important reasons.

'This very significant book allows locals to not only remember the destruction caused by the natural disaster, or to relive the trauma of the devastation, but also allows us to be mindful of the continuous resilience personified by all those who call Ceres and its surroundings home.

'**Ons Onthou** reminds us that in the face of great adversity and destruction, which many felt was the end of the world as they knew it, it was the sense of community that together they overcame the many challenges abruptly brought by the horrific incident of 1969.'

**Bertdene Laubscher, Ceres Transport Riders Museum**

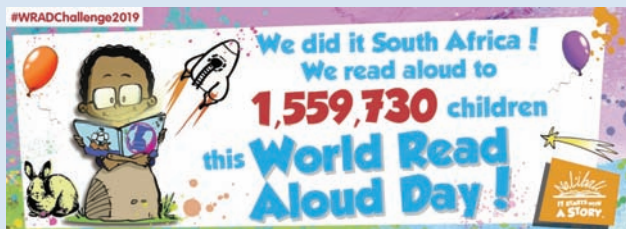
## Cultural Affairs Awards winners announced

Nominees and guests were treated to a feast of performances—including the Cape Town Philharmonic Orchestra, Cape Town Opera, Zip Zap Circus and Dance for All—at the Cultural Affairs



Cecilia Sani, Director: Library Service (left) with Friends of the Library: Bellville South, winners of the *Best Friends Group of a Public Library*

## Nal'ibali smashes reading target



Local literacy NGO Nal'ibali set itself a target of reaching 1.5 million children being read to on World Read Aloud Day, which falls on 1 February of each year. Thanks to the efforts of libraries, schools, reading clubs and families across all nine provinces, the organisation exceeded its own projected target by nearly 60 000 when a record total of 1 559 730 South African children was reached! World Read Aloud Day is Nal'ibali's own initiative towards the promotion of reading aloud as part of literacy development in South Africa. The country faces a literacy crisis as 78 per cent of Grade 4 children cannot read for meaning in any language. Nal'ibali managing director, Jade Jacobsohn, said: 'Reading aloud, and particularly in home languages, is one of the most important things caregivers can do for their children. By exposing them to the sophisticated words and language not common in conversation, this simple activity helps young children, and even babies, build a strong language foundation and develop their vocabularies.' For every annual upcoming World Read Aloud Day, Nal'ibali commissions a new story that gets translated into all of the country's 11 languages, including sign language. The story then gets read to children on World Read Aloud Day. This year's winning book was **Where are you?** by Ann Walton. It can be downloaded for free from <https://nalibali.org/WRAD-2019/download-the-story>.

Awards, which took place at the Artscape Theatre on Saturday, 9 March. The awards, hosted by the Department of Cultural Affairs and Sport (DCAS), celebrate and honour individuals and organisations who are making a significant impact in the field of arts, culture, language, heritage, museums and archives.

The evening was opened by the Head of Department, Brent Walters, who emphasised the importance of the various fields in contributing to social inclusion. 'The institutions being honoured here tonight have demonstrated their effective impact on communities and we thank them for that. It is our responsibility to conserve arts and culture for future generations,' he said.

The winners in the category for Libraries were: Eugene Samuels (*Best Volunteer in a Library*); Friends of the Library: Bellville South (*Best Friends Group of a Public Library*) and Read to Rise (*Collaborative Public Library Programme/Project*). The Stilbaai Reading Circle received the Ministerial Award for *Outstanding Contribution to the Promotion of Literacy*. One of the highlights of the evening was when Minister Anroux Marais bestowed a Lifetime Achievement award on composer Trevor Jones.

Tania Colyn, DCAS Communications



Artscape CEO Marlene le Roux with one of the living installations that welcomed guests



Die Biblioteekdiens se langdienendste werknemers is op 8 Maart by 'n spesiale glansaand by Ashanti in die Paarl vereer. Van links na regs staan Neville Adonis (20 jaar); Lindsey Bird (30 jaar); Honest Mxokozeli (10 jaar); Johanna De Beer (30 jaar); Redewaan Williams (30 jaar); Vusi Tafu (10 jaar); Abdul Petersen (30 jaar); Cecilia Sani (Direkteur: Wes-Kaapse Biblioteekdiens); Dexter Mabank (10 jaar) en Nomonde Ngqoba (10 jaar)

## South Africa's linguistic and cultural diversity celebrated

Celebrating South Africa's cultural and linguistic diversity was the focus as three spheres of the nation's government partnered to commemorate International Mother Language Day (IMLD) at the Khayelitsha Thusong Service Centre on Friday 22 February 2019. IMLD was founded by the United Nations Education, Scientific and Cultural Organisation (UNESCO) and is celebrated annually since its inception in 2000.

According to the United Nations (UN), one of our world's languages disappears every two weeks. Ensuring that South Africa's ten indigenous languages do not meet the same fate was at the focal point of the event, which was hosted by the national Department of Arts and Culture in collaboration with the Western Cape Department of Cultural Affairs and Sport and the National Library of South Africa.

National Deputy Minister of Arts and Culture, Makhotso Soty, told the assembled guests that parents had an important role to play in promoting the use of mother tongue.

'It is important that our children know their background and where they come from. I heard someone say that it seems as if we are not winning when it comes to the issues of indigenous languages at schools. The problem is that we can't win without the involvement of parents. If you as a parent don't encourage your children, who are Afrikaans speaking, to speak Afrikaans, you are in trouble. If you are like myself, whose children are supposed to speak isiXhosa and they don't speak isiXhosa at home, but you expect the teachers to do wonders, you are wasting your time because it must start at home,' Minister Soty said.



National Deputy Minister of Arts and Culture, Makhotso Soty (left), is introduced by a praise singer in Khayelitsha

The UN states that at least 43% of the world's estimated 6 000 languages are endangered and that 40% of all people do not have access to an education in a language they speak or understand.

**Helga Fraser, DCAS Language Services**

## Bartolomeu Dias Museum celebrates its 30th birthday

On Saturday, 2 February 2019, the Bartolomeu Dias Museum celebrated its 30th birthday, almost 531 years to the day after the Portuguese explorer first set foot on South African soil. The birthday celebrations took place at the museum in Mossel Bay, where Dias first landed on 3 February 1488.



The museum's 30th birthday cake was shaped as a boot to symbolise the history of the famous Post Office Tree on the museum grounds

Minister of Cultural Affairs and Sport, Anroux Marais, was the keynote speaker at the event. Mossel Bay mayor, Alderman Harry Levendal, Port of Mossel Bay manager Shadrack Tshikalange and Portuguese Consul General José Carlos Reis Arsénio also gave speeches.

The museum was officially opened on 3 February 1989 after initially being founded as the Mossel Bay Museum in the 1960s. The facility currently features an ethno-botanical garden, shell museum, aquarium, life-size replica of the Dias caravel and the famous 500-year-old Post Office Tree, amongst other important historical sites and artefacts.

The milkwood tree is a national monument and is regarded as the first post office in South Africa. Its significance and name stem from the message which was left hanging in a metal boot on one of its branches in the year 1500, by one of the many Portuguese explorers to visit the location.

Minister Marais was on hand to cut the birthday cake, which was shaped as a boot to symbolise that moment in history. The 370 guests were also entertained by the Outenique Band on arrival, a jazz band and traditional Portuguese dancers.

**Mbulelo Mrubata, Bartolomeu Dias Museum**

## Library week launches... with a march

The City of Cape Town participated in the national launch of the annual Library Week on 15 March 2019 with a march by library staff through the city's streets. The march set off at Cape Town Central Library and was led by the city's Mobile Library Bus, while participating librarians from all over the province wore distinctive clothing and brandished colourful posters in support of the cause, whose theme for 2019 was *Collaborate @ your library*. The objective of the march was to create public awareness and promote the many services offered by libraries to communities, as well as the cultural, educational and recreational benefits offered by libraries.

**Abdurragmaan Majal, DCAS Library Service**



## IYIL2019 creates mindfulness of language extinction

On 20 March 2019 the International Year of Indigenous Languages (IYIL) was launched in the Western Cape as part of the national Human Rights Day commemorations.

The launch took place at the SA Sendinggestig Museum—known by many as the Slave Church—amidst the buzz of busy Long Street of Cape Town. The museum dates to the early 1800s where slaves were taught literacy.

In his opening remarks Chief Director of Cultural Affairs Guy Redman welcomed and reminded the multi-cultural audience that there are some words that no longer have memory. He referred to the department's *Teach yourself Nama* booklet and posed the thought-provoking question: 'How do we rescue a language from extinction?' He highlighted the United Nations' designation of the Year of Indigenous Languages to prevent any further loss of local languages.



Bradley van Sitters interacts with the audience in indigenous dialects and various click consonants

An interesting link was made between language and cultural expression by the Chairman of the Museum Ron Martin. Martin is an active member of the Khoi and San Resurgence Movement and explained the power of words words after using the fierce term 'cultural genocide'. He invited Bradley van Sitters to interact in indigenous dialects and various click consonants with the audience.

Timo Gounema, from the !AL-OM Aboriginal Customary Council, explained the work of the Afri-Kwé Language Project and shared his views on indigenous languages. 'The click consonants are great gifts of our language', he said. Courtney Lemmert, a Khoikhoi from the Korana tribe, thrilled the audience with an inspiring performance of a self-composed song about justice, peace and love for all.

Secretary-General of the South African National Commission for United Nations Educational, Scientific and Cultural Organisation (UNESCO) Carlton Lufuno Mukwevho presented a message from UNESCO about the important role of language in the daily lives of all people. 'Every language deserves to be known, recognised and given greater prominence,' he said. He stressed the value of Afrikaans and advised to elevate other languages instead of bringing down Afrikaans. 'All languages are important,' he said.

Minister of Cultural Affairs and Sport, Anroux Marais urged the importance of indigenous languages and social inclusivity. 'It is through language that we communicate with the world, define our identity, express our history and culture, learn, defend our human rights and participate in all aspects of society,' she said.

The Chairperson of the Western Cape Language Committee (WCLC), Nkosikhulule Nyembezi, and Director of Arts, Culture and Language, Jane Moleleki, wrapped up the event with a strong message to preserve indigenous languages.

**Helga Fraser, DCAS Language Services**

## 'Collaborate @ your Library' during SA Library Week

Fostering a love of reading and helping communities come together was the goal as the Theewaterskloof Municipality and Western Cape Library Services kicked off a busy South African Library Week programme in Caledon on 18 March.

Apart from being a fine-free week, allowing users to return overdue books without incurring any fines, the 11 libraries in the Theewaterskloof Municipality also hosted a variety of events. Activities such as face-painting, board games,

story-telling, puppet shows, readathons, spelling competitions and arts and crafts took place at the various libraries.

Anroux Marais, Minister of Cultural Affairs and Sport, thanked library staff for their work and urged communities to take ownership of their local libraries: 'The 2019 theme *Collaborate @ your library* is of personal interest as it takes libraries into the heart of the community and strives to awaken a sense of ownership and active responsibility in each community member. Often we do not realise the important role libraries play in the enrichment of our communities. Caitlin Moran once said, "A library in the middle of a community is a cross between an emergency exit, a life raft and a festival. They are cathedrals of the mind, hospitals of the soul, theme parks of the imagination."

Sybil Lee, libraries manager for the area, said the aim was to show young people that libraries were about more than just books while also improving their literacy: 'We want to create a love of reading amongst the children, because we have seen that literacy and numeracy for grade four children is low. We want children to come to their library and take part in what's happening so that they can see that there is more to a library than books', she said. Lee added that libraries could also be used to form book clubs, conduct research and complete school projects on the computers there. Lee also aims to form partnerships with early childhood development centres in the area.



The Cape Town Ghoema Minstrels entertained guests at the South African Library Week launch in Caledon

Liam Moses, DCAS Communications

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

Stefan Wehmeyer

- Margie van Deventer wrote an article titled *Managing your library*. On measuring performance she wrote: 'Effective library management requires that we turn away from our traditional methods of assessing our services. Performance measures must assess: satisfaction of expressed needs; promotion and direction of unexpressed needs and development of unactivated needs. After the tremendous growth of the past 25 years, public libraries need to consolidate their services. To do so they need to measure their service and plan for the future.'
- A controversial issue of 1979: On a restricted budget, should a library service go for a variety of titles (i.e. less copies of a title) or duplication copies (and less titles)? Advice from Ruth Lund from Cape Town Region: 'For a sophisticated public, a broad range of titles is a must. For a recreation-seeking public, duplicate copies of a title are a must. More emphasis should be placed on book care and repair and also co-operation between libraries in close proximity, when selecting more expensive or specialised items. These could be borrowed through the inter-library loan system.'
- Die **Kaapse Bibliotekaris** berig oor die bevordering van Mnr NF van der Merwe tot Adjunk-Direkteur: Biblioteek-diens. Hy het diens op 1 Februarie 1979 in Kaapstad aanvaar

en gesê dat hy homself steeds sal beywer vir die uitbouing en lewering van 'n diens van hoogstaande gehalte aan al die inwoners van die Provinsie.



- Tant Johanna van Zyl (bo) tree na 21 jaar uit as bibliotekaris van Vredendal Openbare Biblioteek. Die biblioteek was destyds gehuisves in die agterplaas van 'n slaghuis en viswinkel. Vier jaar later word die nuwe biblioteek gebou en Tant Johanna kon haar ook ten volle uitleef in 'n lushof van 'n blomtuin voor die biblioteek. Sy is opgevolg deur Mej. JA Poerstamper (*dis nie 'n joke nie!*).



# Daar kom die Alabama..?

by Gustav Hendrich

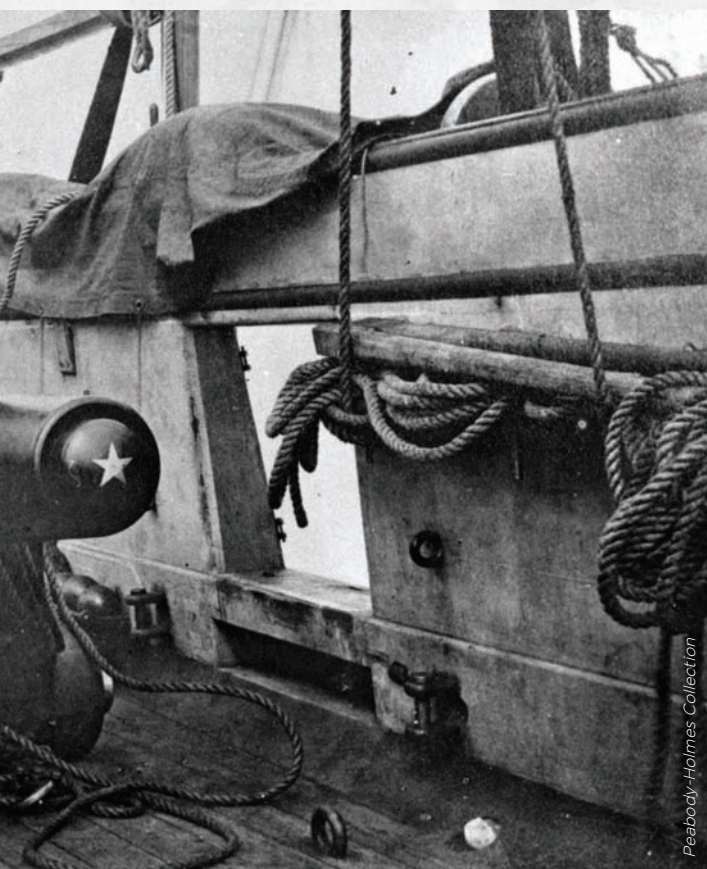
**D**aar kom die *Alibama* is one of the most renowned songs in Cape Afrikaans folklore. This uplifting song, performed by the Minstrels during the *Tweede Nuwejaar* celebrations (or second New Year's Day) in Cape Town, has become entrenched in the Cape Malay cultural heritage. The song—performed with the added spectacle of colourful outfits, laughter and dancing—has been passed on from one generation to the next. According to the historian of Malay cultural history, ID du Plessis, the song represents a unique legacy as it is composed of admixtures of both European and Malay lyrics often with no logical meaning, and usually complimented by use of the so-called *ghomma* drum, hence referring to the song as a *ghommaliédjie*.<sup>1</sup>

What makes this particular song so captivating is that its origin seems to be rooted in the visit of the Confederate steamer, the CSS *Alabama*, to the Cape of Good Hope in 1863. Contrary to the popular contention that the song was inspired by the arrival of the abovementioned ship, the writer Peter Ross has emphasised the fact that the song has emphatically nothing to do with the Confederate vessel.<sup>2</sup> Instead, the song's second phrase, referring to *Die rietkoi is vir my gemaak om daarop te slaap* was in fact derived from the Malay practice of using weeds transported by the vessel called the *Ali* or *Alibama* on the Berg River towards Cape Town for use in the sowing of weed beds. As a cultural practice, these beds were produced after the first arrival of the schooner which signalled the start of wedding festivities. However, as there is no indication of the existence of the schooner in records held by Frank Bradlow, who was an authority on the *Alabama*, there remains much uncertainty as to its true origins. Despite the misconception, the story of the *Alabama* steamer has nonetheless become closely associated with the song.

The Western Cape Archives and Records Service (WCARS) in Cape Town is in possession of original primary records



(Top and above): Unidentified gentlemen on board the *Alabama*



describing the *Alabama's* visit to the Cape. These, along with sketches and photographs from the AG and Morrison collections, as well as the captain's logbook of the *Alabama* held in the archive's library, provide a comprehensive account of its visit. The correspondence between the Cape Governor and the Secretary of State for the Colonies and the Duke of Newcastle in the Government House (GH) archival group is also of significant importance. Fundamentally, these records form the foundations of an authentic and detailed representation of the subject matter.

The American Civil War (1861-1865) was bitterly fought between the Union states of the northern and the southern states that made up the Confederacy. The belligerents battled over the emancipation of slaves; with the more rural and less populous South opting to secede from the North and proclaim their independence. Though hampered by the lack of industrial resources, the Confederacy gradually came to rely on its naval forces, including their ironclads (early iterations of iron-armoured ships), to counter the Union's military-industrial dominance. Their intention was to cripple the Union's mercantile shipping fleet. But, as the Confederates were numerically inferior and their ports being blockaded by the Union so as to prevent the export of cotton and war materials and thereby limiting revenue, some of its vessels nonetheless managed to escape to the open seas of the Atlantic.

On 24 August 1862 the *Alabama* steamer, which had been built in Liverpool by John Laird Sons & Company for the Confederates, was commissioned off Terceira Island in the Azores under the command of Captain Raphael Semmes with a mandate from Confederate President Jefferson Davis. This armed merchant raiding ship soon embarked on her cross-continental ocean raiding voyage, with devastating consequences to the Union's shipping armada, who branded her a 'pirate ship' and Semmes a 'rebel privateer'.



A sketch of the *Alabama* in Table Bay, 1863

The *Alabama* claimed some 65 of the Union's vessels, most of which were merchant types.

On 20 June 1863 on her way off the Brazilian coast, the *Alabama* captured the Union bark, the *Tuscaloosa*, carrying 500 tons of wool, and turned her into a tender ship to syphon off supplies from.<sup>3</sup> Thereafter she set sail for the southern Atlantic to prey on any Union shipping alongside the Cape coast of Africa. As her supplies of fresh foodstuffs continued to dwindle, the *Alabama* headed for and anchored at Saldanha Bay on the South African west coast. She was also in desperate need of coal. Prior to reaching the Colony, Semmes forwarded a statement to the residing British Governor, Sir Philip Wodehouse, informing him of his ship's intended visit.

On 5 August of the same year, whilst on its way toward Table Bay, the *Alabama* suddenly spotted a bark vessel carrying the Union's flag, the *Sea Bride*, after which it immediately set chase. To everyone's surprise, a short pitch-battle ensued off Green Point. After a mere solitary blank shot being discharged from the *Alabama*'s bows, the crew was captured and became a prize of the Confederates to sell or set free. What contributed to the *Alabama*'s fame was that it rarely harboured any intention to inflict harm on the crews captured, instead being content in letting them off at neutral ports and selling the looted cargoes. The *Sea Bride*'s fate would be no different.

On the shores and slopes higher up against Lion's Head and Signal Hill, onlookers such as farmers, fishermen and seamen were amazed to witness the arrival of the *Alabama*, as well as the subsequent altercation with the *Sea Bride*. The town's streets were crammed with carts and enthusiastic onlookers eagerly wishing to catch a glimpse of the spectacle. As it was considered a time of dullness and depression in Cape Town, the visit of the *Alabama* brought much excitement as it was the first opportunity to ever lay eyes on such a steam vessel.



Captain Raphael Semmes



As the *Alabama* was essentially already travelling in British colonial waters and through likely solidarity with the Southerners' cause, Wodehouse allowed the ship to anchor in Table Bay. Semmes noted in his private logbook that 'the moment our anchor was dropped, we were grounded with visitors'.<sup>4</sup> Official correspondence from 19 August reported that: 'The *Alabama* was anchored in the Bay at 15:30 when Capt. Semmes wrote to me that he wanted supplies and repairs, as well as permission to land 33 prisoners. He also communicated this message to the United States Consul'.<sup>5</sup> Meanwhile, while receiving intelligence of the *Alabama's* movements near the Cape, the United States Consul, Mr. Graham, protested feverishly that the ship was entering British waters and urged Wodehouse to 'either seize or in any way send her away instantly'.<sup>6</sup> To the consul's request Wodehouse responded that he would merely obey and 'enforce the observance of the neutral regulations'.<sup>7</sup>

The ongoing concern over the *Alabama's* presence in Table Bay was enough to see the HMS *Valorous* under command of Captain Forsyth being dispatched from Simon's Town to monitor the situation in Cape Town. The *Alabama* was presented with a request from Forsyth and the port captain to leave the port, but Semmes pleaded for more time as his 'cooking apparatus had been sent to shore and he was still waiting for it to be returned'.<sup>8</sup> The fact that the *Alabama* was allowed to remain in port—a stay which was perceived as 'longer than really necessary'—created considerable consternation with the colonial authorities as to the policy pertaining to belligerent nations.

This was mirrored in the record papers from the British Secretary of State in London on the proceedings at the Cape, in the following excerpt from the Government House records: 'That admitting her (*Sea Bride*) to have been captured by a Ship of War of the Confederate States, she was entitled to refer Her Majesty's Government in case of any dispute to the court of her states in order to satisfy it as her real character. This assumption is however not consistent with Her Majesty's undoubted right to determine within her own territory whether Her own orders, made in vindication of her neutrality, have been violated or not'.<sup>9</sup> Disputes over the infringement of the Cape's neutrality would linger on well into 1871 when papers regarding the *Alabama* continued to be dispatched, as well as over the issue of stores and coal being supplied to Confederate ships in particular.<sup>10</sup> After receiving its much needed repairs and replenishment, the *Alabama* left port and set sail for Singapore on 15 August.

The ship returned to Cape Town at the end of 1863. Lieutenant LIA Sinclair remarked with relief that 'it was most gratifying to note the genuine pleasure manifested by these friends of the Cape Colony in being allowed once more to grasp us by the hand... our own Southern people could not have shown more heartfelt sympathy'.<sup>11</sup> Being in desperate need of restoration, she then sailed to Europe and dry-docked for repairs at Cherbourg on 11 June in France.

Three days later the Union-aligned USS *Kearsarge* dropped its anchor just outside the harbour, effectively boxing in the *Alabama*. Captain Semmes, however, had no intention to surrender and over the next few days went through great lengths to prepare his crew for the upcoming skirmish.<sup>12</sup>

On 19 June the *Alabama* left the dry dock and immediately challenged the *Kearsarge* to a single-ship duel. Unbeknown to Semmes, the *Kearsarge* was armoured and therefore far more difficult to damage. After firing the opening salvo of shots, it became the *Alabama's* turn to endure enemy fire, which, though at a lower rate, was more concentrated and concerted. A little more than an hour later, a well-aimed hit from a 280mm shell

tore open a midsection of the *Alabama's* starboard waterline, drowning her boilers and sending her stern-first towards the bottom of the ocean.

Witnessing the scuffle first-hand, the event was captured by the French modernist painter, Édouard Manet, with the 1864 painting titled *The Battle of the Kearsarge and the Alabama*.

Thus ended one of the most epic endeavours of a Confederate ship in American naval history. The devastating Civil War, which led to the loss of as many as 1 million lives, finally ceased in 1865 with the surrender of the Confederacy after the pivotal Battle of Gettysburg.

As custodians of the archival records held at the WCARS, documents such as those documenting the tribulations of the *Alabama* attest to the extensive array of records available to the public. Whereas lore surrounding the CSS *Alabama* has largely fallen into oblivion in the United States, its legacy in the Afrikaans Cape cultural collective subconscious in particular will continue to be remembered by a cheerful tune—however dubious the assumptions around its origins may be.

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# Montagu Museum se metamorfose

deur Emile Badenhorst





(Links): *Skone bokkie steenbokkie*, 'n illustrasie uit **Kogmanskloof Odyssee**. (Bo): Montagu aan die begin van die twintigste eeu

Die Wes-Kaapse Departement van Kultuursake en Sport het twee jaar gelede fondse bewillig om die ou Nederduitse Gereformeerde Sendingkerk (vandag die Montagu Museum) 'n volslae rigtingsverandering te laat ondergaan.

Die verhaal van Montagu se pragtige ou Sendingkerkie, geleë in die middel van die historiese Langstraat, is 'n bekende een wat al in vele ander plattelandse dorpie deur die land afgespeel het. Die lewensverloop in die afloop ná die glansryke opening van die kerkie meer as 'n eeu gelede is geensins 'n storie van slegs voorspoed en geluk nie. Inteendeel — soos die geval met baie ander ou kerke — was dit meer 'n geval van 'regte plek, verkeerde tyd'.

As 'n slagoffer van die hersonering soos bepaal deur die Groepsgebiedewette het die Sendingkerkie vir 'n aantal jare in die vroeë 1970's leeggestaan. Die vrolike kinderstemme van weleer was vir ewig stil; so ook die gewyde Siongesange en die dominee se stem wat verhewe tot teenaan die hoë plafonne en elke oor kon spreek. Mettertyd is die verlate ruimtes gevul met die sporadiese gefladder van duifvlerke, met verder net die stilte, die gras wat geduldig elke krakie vul, die geruislose klank van 'n geut wat wegtrek van die muur — en die sagte geritsel van verf wat aan die afskilfer is.

Vader Tyd was maar net een van die kerkgebou se skuldeisers. Vandale het ook sporadies begin toeslaan; eers net snags, maar mettertyd onbevange en helder oordag. Van die kerkbanke het begin voete kry; later het enigiets gemaak van koper en yster deurgeloopt — en kort voor lank was Montagu se pragtige ou Sendingkerkie, die eens trotse dorpsbaken met sy Gotiese afwerking en die vlekkelose wit mure gekontrasteer teen die blou bergpieke se donker buitelyne as agtergrond, sy geskiedenis kwyt — en sy toekoms ietwat onseker.

## Die museum

In 1975 kry 'n paar geesdriftige inwoners van die dorp toestemming van die plaaslike munisipaliteit om die Sendingkerkie oor te neem en in te rig as die dorp se eerste volwaardige museum. Oor die volgende paar dekades is die kerk se binne-areas in vertoonlokale omskep en ingespan om die algemene geskiedenis van die Klein-Karoo se dorp uit te stal. Tot en met die vroeë 1990's het die rangskikkings hoofsaaklik bestaan uit swaar en donker ou Kaapse meubels en kaste vol porselein en erdewerk; daarmee tesaam 'n oorsig van die belangrikste eertydse besighede van die dorp soos die befaamde Brink Broers Bpk.-sakeryk; 'n kas gevul met die sportprestasies van die plaaslike hoërskool se leerders (tot en met 1995); portrette, stambome en eertydse besittings van die ouer en meer gevestigde families uit die boerderygemeenskap — die Jordaans, Jouberts, Burgers en die Kriels.

Die oorblywende oop ruimtes rondom die kerkie is gevul met waens, parsmasjiene, wasgoedbalies en halwe wynvate. Soos die meeste klein museums van die tyd is amper enigiets (maar alte dankbaar) aanvaar wat na die museum toe aangedra is. Oor die jare het 'n versameling sodoende ontstaan wat gewissel het van Tannie Koot se eietydse naaldwerkspeldekussing, gemaak uit 'n dennebol en verbleikte meelsak, tot die eerste industriële masjien in die land wat ontwerp is vir die verpakking van appels; tot die makabere Lee-Metford-geweer waarmee konstabel Jurie Dreyer die voortvlugtige skaapdief en moordenaar Koos Sas op die plaas *Droodaap* naby Springbok in 1922 doodgeskiet het.

Montagu Museum is gaandeweg gereken as een van die aktiefste klein museums in die ou Kaapprovinsie, met 'n Vriende van die Museum-lidmaattelling van by die vierhonderd ywerige mense wie se hande vir byna niks verkeerd gestaan het nie.

Sedert die museum se ontstaan is projekte aangepak, fondse ingesamel om nog geboue aan te koop en te restoreer, 'n kruietuin is beplan en uitgelê, uitstallings is gedoen... met 'n versameling wat tussendeur en byna ongesiens bly groei het.

En tog kon die fyn waarnemer dit nie verhelp om deurentyd bewus te wees van die byna ongemaklike teenwoordigheid van die keurig-gekoosde artefakte wat binne-in die ou Sendingkerk uitgestal is nie. Die teenstrydigheid van 'n eenvoudige kerkie met gemeentelede wat swaarkry geken het wat nou onweerlegbaar gevul was met glaskaste vol breekware van die fynste Victoriaanse porselein, die elegantste Europese silwer tentoongestel op skaars en waardevolle Kaapse geel- en stinkhouttafels. Die glaskaste is gevul met blinkgepoetste mediese toerusting — 'n mengelmoes van herkomst saamgeflans om tot die verwondering van die oningeligte dorpsvreemde besoeker te spreek.

In skrilte kontras met bogenoemde was die sogenaamde 'Boesmankas' — vol diervelle, klippe, pylpunte en 'n gegiete namaaksel van 'n rotstekening waarop pyl-en-boog-jagtertjies sorgvuldig geverf is. Dié kas staan eenkant, reg langs 'n deur wat na die ou konsistorie gelei het, nie ver van die oorspronklike preekstoel, orreltjie en die geverfde kanseltekste teen die muur nie — in stilte gehul en treffend geleë regoor die voordeur aan die Langstraatkant.

### Die nuwe uitstalling

Die nuwe permanente museumuitstalling wat in Junie 2019 open, het ten doel om die nagedagtenis van die kerk se afgestorwe lidmate te bewaar. Dit sal die opgewondenheid uitbeeld van 'n klein gemeente wat op 24 November 1907 vanaf die ou saaltjie in die middel van die dorp — wat eers vir kerkdienste gebruik is — simbolies tot voor die blinkgeverfde voordeur van die nuutgeboude Sendingkerk gestap het. Die groepie het die somerhitte getrotseer en vir 'n wyle in doodse stilte gewag dat die plaaslike NG-leraar, 'n baie jong Dominee

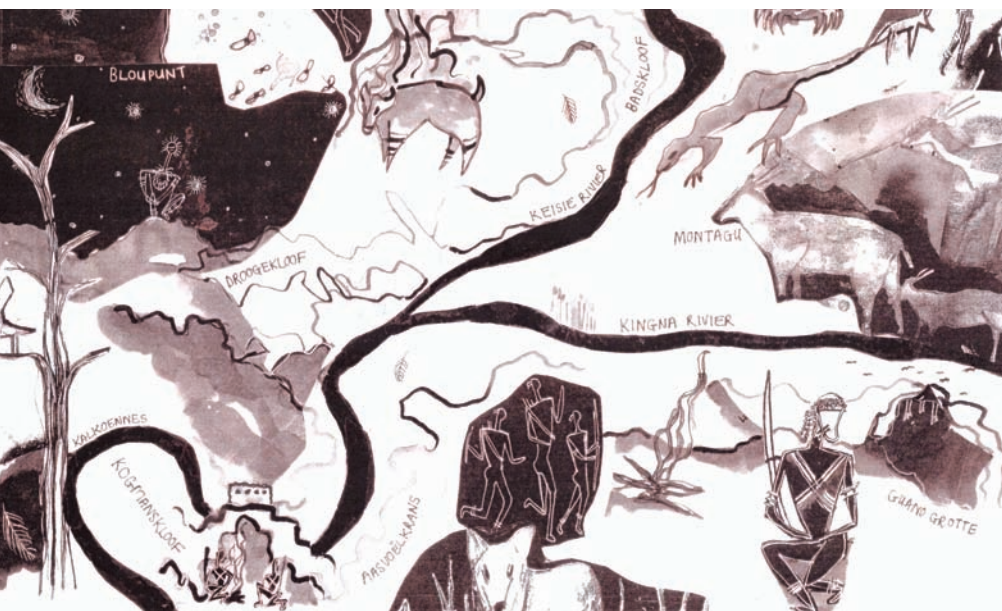
DF Malan, die voorreg kon hê om die eerste te wees om die blink sleutel in die deurslot te laat kraak.

Die nuwe permanente uitstalling dui ook op 'n beleidsrigtingverandering wat fokus op die toekomstige uitbreiding van die versameling en die navors van spesifieke subtemas wat daartoe spreek. Daar word gestreef na 'n meer inklusiewe uitbeelding van die kerkie en sy voorlagtelike gemeentegeskiedenis en verweef met die rol wat die Khoekhoe gespeel het in die ontwikkeling van die streek.

Die kronkelpad tussen Montagu en Ashton staan vandag bekend as Kogmanskloof. Dit is vernoem na die Cochequas — 'n stam wat intertyd deur Van Riebeeck aangeteken is in sy dagboeke kort na sy koms aan die Kaap. Hierdie groep was eers in die Saldanha-area woonagtig, maar het in die 1770's gevestig in die Langebergarea. Hulle was die eerste mense wat daar, tussen die klowe en teen die kranse rondom die pragtige Klein-Karoodorpie, hul spore onbaatsugtig kom los het. 'n Ou volk wat die heiligheid van dit wat op die vlaktes en in die dieptes onder die aarde gewoon, omarm het. Hulle rituele was ineengevleg met die natuur. Tekens van die Khoekhoe-kultuur is vandag nog te sien op die banke van die Keisierivier, wat deur die dorp kronkel.

Die Khoekhoe het altyd geweet waar die vetste wild op die vlaktes wei en die beste wilde plante op die hoogste koppe en diepste klowe groei. Hulle het ook geweet hoe om dit te oes en hoe om dit te gebruik. Kennis van hierdie medisinale plante is oorgedra van geslag tot geslag.

Vandag word die magdom inligting omtrent inheemse medisinale kruie weergegee in die publikasies wat in die museum se argief beskikbaar is. Die Montagu Museum het oor baie jare sinoniem geword met die navors en verkoop van kruieprodukte. Hierdie kruiereeks is onlangs nog verder uitgebrei en die inwin van inligting oor die gebruik daarvan word steeds sorgvuldig geboekstaaf. Die museum se bestuur het tydens 'n beplanningsvergadering aan die einde van 2018 onderneem om in Junie 2019 die heel eerste Montagu Museum Kruiefees van stapel te stuur. Die span is oortuig dat so 'n



'n Kaart van Kogmanskloof in **Kogmanskloof Odyssee**



Carel Baartman van die museum oes kruie



Die Sendingkerk, pas voltooi in 1907

aanbieding van jaar tot jaar sal groei en belangstelling oor die gebruike van kruie onder geesdriftiges verder sal aanwakker. Sprekers van oraloor gaan genooi word, kruie-stalletjies gaan die museumperseel volstaan en boeke oor kruie sal bekendgestel en bespreek word. Daar sal 'n item vir iedereen op die program wees.

### Nuwe tema

Daar is ook betreklik onlangs begin om mense wat deel was van die ou kerk se gemeente se stories op te neem. Dit sluit in staaltjies van Oom Hansie die Koster wat geduldig met die klok se ketting in die hand gestaan en wag het as hy die laaste paar kinders doer om die hoek sien aankom; die diakens wat altyd so ernstig en stil (en regop) héél voor in die kerk moes sit; en die tannies met die hoede van allerlei kleure op die kop. Tydens Erfenisdag 2018 is 'n spesiale diens in die Sendingkerk gelei deur Dominee Reggie Boesak, ook die stamhoof van die plaaslike Hessekwa. Die ou gemeente is as spesiale gaste genooi. Die preek en ou Siongesange is opgeneem, asook staaltjies deur van die ouer lede oor hul herinneringe van die kerkie.

Tydens navorsing oor die eeufeeshedenking van die Groot Griep van 1918, is dokumente opgediep oor hoe die Sendingkerk ingespan is om as hospitaal op die dorp te dien. Honderde mense is op die houtvloer behandel, terwyl heelwat ook daar oorlede is. Bewyse is gevind van hoe inheemse medisinale kruie ingespan is om die 'swart epidemie' mee te beveg. Bogenoemde word eersdaags deel van die nuwe permanente uitstalling, wat die tema van die kerkmuseum terugneem na sy oorsprong, naamlik die storie van 'n Sendingkerk en sy mense.

### Nuwe bestuurder

Die nuwe bestuurder, Emile Badenhorst, het op 1 Februarie 2018 die leisels by die museum opgeneem. Hy het sy loopbaan

### Kogmanskloof Odyssee



Tydens die Montagu Boekefees van 2018 is Badenhorst se storieboek, **Kogmanskloof Odyssee (die groot avonture van 'n klein jagter)** in die ou Sendingkerk bekendgestel. Die verhaal speel af in die die Montagu- en Kogmanskloofarea in die tyd van die Griekse beskawing. Soos die antieke Grieke, so het die Khoisan ook hul gode gehad. Soortgelyk aan die tyd van Homerus

se **The Odyssee** is daar net soos die Griekse held, Odusseus, 'n klein jagtertjie, //Kabbo en sy brawe jakkalshond, !Xama, wat na die jaarlikse Springbokjag op die vlakke buitekant die kloof deur Groot Grysmuishond gevange geneem en in die Vlermuisgrot (vandag die Gwanogrotte) toegesluit word en op die hulp van die skone en onskuldige Steenbokkie staatmaak om te ontsnap. Vandag pas Moeder Dassie steeds die Heilige Warmwaterbron by die Avalon Springs op en haar boegoemengsel word in die Montagu Museum verkoop, Reënbul woon steeds in die poel by die Vlermuiswaterval in Donkerkloof waar die personeel van die museum vandag nog gaan om kruie te oes. Dis 'n tydlose verhaal vir oud en jonk, om vertel en oorvertel te word. Nes die stories van 'n kerk se ou gemeente.

in die museumwese in die Oos-Kaap begin. Hy beskou dit as 'n voorreg om na presies dertig jaar terug te wees in die dorpie waar hy groot geword het en 'n roeping om die horlosie van die verlede se wysers terug te draai, selfs al is dit 'n verlede waarvan die seer nog wys. Die wonde van apartheid is nog onder die ouer lede te sien, hoewel die kerk op verenigende wyse die moeilike jare vir hulle draagliker gemaak het.

Die personeel van die Montagu Museum is 'n kreatiewe groepie geeste wat mekaar deurgaans aanmoedig om deur middel van 'n verskeidenheid bewusmakingsprogramme die dorp en sy mense betrokke te kry by die museum. Nuwe intrekkers sowel as gevestigde burgers word geteiken.

Die afgelope paar maande het heelwat veranderinge plaasgevind. Die rondskuif van die meublemente het tot gevolg gehad dat voldoende ruimte in die ou konsistorie geskep is om 'n winkel op die perseel in November 2018 te open wat snuisterye soos kruietemengsels, boeke, aandenkings en handwerk van plaaslike kunstenaars te koop aanbied.

Hierdie evolusionêre skuiwe dra almal by tot die metamorfose van Montagu se nuwe-ou Sendingkerk museum. Eersdaags, presies vyftig jaar nadat die ou gemeente hul kerkie moes verlaat, sal die gewyde, eertydse ruimte weer lewe gegee word — met die doel dat ou gesigte weer hul stem sal vind en stories hervertel sal word aan 'n nuwe, groter en meer diverse gehoor. Dit alles in die wonderskone kerkie wat eens in donker gehul was, waar die koper kandelare weer gepoets en die vetkerse aangesteek sal word, die preekstoel afgestof en geolie sal word; oom Hansie de Koker se kerkklok sal weer beier en die Siongesange sal weereens die kerkie se longe met lewe vul.

*Emile Badenhorst is 'n navorser en skrywer van 'n aantal historiese artikels en die bestuurder van Montagu Museum*



# Om te leer om nie 'n veer te voel nie: leeslesse van Woordfees 2019

deur Francois Verster



Op 5 Maart, ongeveer om twaalfuur die middag, het ek en my reisgenoot se 2019-Woordfees begin — ná 'n versigtige studie van die 250-bladsy-lange feesgids — en ons ons eerste keuse uit meer as die eenduisend aanbiedinge bygewoon het. Daar was twee boekitems op ons spyskaart vir daardie dag: *Humor teen die pyn* (met Ingrid Winterbach, Charl-Pierre Naudé, Tinus Horn en Bibi Slippers) en die bekendstelling van Theo Kemp se **Strafjaart**. Dit, en die bywoning van Jan van Tonder se gesprek die volgende dag oor sy nuwe boek, **Die verevrou**, was helaas al waarvoor ons tyd kon inruim. Dit was nietemin 'n stewige hap woordkuns, en elke titseltjie daarvan was sielsverkwikkend (asook so Dana Snyman se eenmanstuk *Donkie*, meesterlik vertolk deur Frank Opperman).

Die eerste item, met Bibi en Kie., het oor die aanwending van humor in die tekste van die betrokke drie skrywers gehandel. Bibi het wel self genoem dat nie een van hulle noodwendig met skryfsels van die komiese soort geassosieer word nie, waarop Tinus geantwoord het dat hy graag die klasnar was en wil wees, terwyl Ingrid met 'n ondeunde glimlag verklaar het dat sy dog dat haar nuutste werk, **Die troebel tyd** juis 'n ernstige boek is. Daarmee het sy vir Bibi as't ware uitgedaag om te noem wat sy dan daarin lagwekkend gevind het (en: watter pyn was daar — vir wie?).

Hulle het toe ooreengekom dat die karakter Magrieta 'heeltemal uitgehaak' het en dat die verskillende karakters verskillende soorte pyne ondervind het. Maar die humor? Bibi het toe vertel dat sy en haar vriende baie plesier kon put uit die chaos wat Magrieta geskep het, en dat veral 'die kontras tussen Magrieta se register en Isabel se manier van praat' vir

haar skreeusnaaks is. 'Alles is pandenonium' het Bibi aangehaal en gelag — en diegene in die gehoor wat die boek reeds gelees het, het geknik, terwyl Ingrid verbaas gelyk het toe Bibi sê: 'Selfs die *magic* van hoe dit so snaaks kan wees is vir my snaaks — dalk het ek die diep dele gemis.' Toe sê Ingrid: 'Humor is (dus): dit so verskriklik erg, dis snaaks!'

Bibi vra toe of die drie skrywers vir hulle eie werk lag. Charl-Pierre het geantwoord dat hy hier en daar gelag het, soos oor die reisende biblioteek wat eintlik 'n bordeel was in **Die ongelooflike onskuld van Dirkie Verwey**. Op sy beurt glimlag Tinus (outeur van **Wat het geword van Dinsdag?**) net, wat sê hy verwyder selfs grappe uit sy tekste — 'I don't chase laughs' — en beweer hy voel soms skaam vir die flou grappies in sy vroeëre werk. Ingrid voel weer dat skryf so 'n harde werk is dat die karakterisering en oortuigende dialoog min ruimte laat vir lag; en sy in elk geval nie as 'n humoristiese skrywer getipeer wil word nie, want dan kan jy daarvoor selfbewus word. Vir Tinus pla dit egter nie; hy skryf vir sy 'eie plesier en niemand sal dit vir my bederf nie.' Charl-Pierre reken dit gaan alles oor die situasie, want 'elke tydgleuf waaroor jy skryf het sekere absurditeite en jy wil dit uitlig, en die taal pas daarby aan.' Tinus stem saam. 'Daar moenie 'n grap in 'n boek gemaak word nie, dan raak dit geforseerd.'

Daar was ook vrae vanuit die gehoor, soos oor hoe dialoog uitgedink word? Ingrid: 'Ek luister hoe mense praat'; en: het julle enige roetines? Tinus: 'Vroeër, ja, nou meestal maar ongedisiplineerd'; Charl-Pierre: 'Ek probeer elke dag 'n gaatjie vind' en Ingrid: 'Ek werk in die oggend, elke dag.'

Daarna het hulle uit die Boeketent beweeg om boeke te teken en ons is na die Winkeltent langsna om boeke te koop,



terwyl die gesprek van flussies nog in ons koppe gedraai het.

Ten tweeuur die middag het ons ons plekke in die Dorpsteater geneem vir die bekendstelling van Theo Kemp se tweede boek, **Strafjaart**; 'n roman gebaseer op sy besoeke aan Pollsmoor. Dit is 'n fiksionalisering van werklike gebeure, met die aanwending van sterk metafore wat die Suid-Afrikaanse situasie grafies uitbeeld, het ons gehoor. Kabous Meiring, die vraesteller, het dit as 'n 'verskriklike, fantastiese en nodige boek' bestempel.

'Is dit outobiografies?' het sy gevra en hy het geantwoord: 'Ja en nee. Daar was 'n familielid en dit het my eintlik onverhoeds gevang — ek het nie geweet wat om daarmee te doen nie, [en] wou nie doelbewus oor die gevangenisstelsel skryf nie. Maar hier was iemand wat letterlik uit die samelewing gehaal is (dog in Tokai met al sy weelde en natuurskoon: die berg, bome, see rondom jou daar in jou afgeslotenheid).

'Hier is ek met my Afrikanerskap, my witheid en my klas gekonfronteer, ek wat met my Woolworths-sakkie daar aankom en die ander met ou roomys-plastiekbakke... wat het verkeerd gegaan? Dit het ek gewonder, en dit vra die hoofkarakter ook aan homself. Ek het gou besef dat ek myself groter vryheid moet gee om te verbeel en nie verknog moet raak aan my navorsing nie.'

En so bly die hoofkarakter naamloos; hy is die leser se kamera wat die milieu en die atmosfeer weergee. 'Die ongelooflike dinge wat elke dag in ons land gebeur; jy kan dit nie altyd glo nie, en word die *plot* as sulk aangebied — dié droewige mymering wat vreemder as fiksie is.'

Kabous beweer Theo het 'ons geskiedenis as 'n metafoor, selfs 'n tipe poësie, aangebied. Dit jou gedagtes na die ou epiese gedigte van weleer, soos *Os Lusíadas* (1572) deur die Portugese

digter Luís de Camões; oor die vergestaltung van die see-titaan Adamastor wat skepe teen die rotse werp: 'n deurgesoute tema, maar steeds relevant. Kabous noem dat skepswrakke, die see self, en Pollsmoor as metafore vir ons land gebruik word. Iets soos: as jou skip op die rotse loop, beland jy in Pollsmoor, terwyl daar baie mense buite tronke is wat ook gevangenes is. Soos Theo is die hoofkarakter 'n wroeger; skynbaar gekwel deur sy bevoorregting, dog is hy verwoed toe die skrywer Winnie Rust vermoor is (hy was op daardie stadium die bestuurder van die Breytenbach Sentrum in Wellington), en hierdie aaklige indruk daarvan manifesteer ook in die boek.

Theo se oortuiging is dat as niks buite die tronke verander nie, dit nie sal help dat gevangenes in tronke gerehabiliteer word nie. Die hele samelewing moet gerehabiliteer word. Kabous voel dat **Strafjaart** 'n sterk boodskap het, hoewel die leser self moet besluit wat dit is — dalk dat 'n mens moet oppas vir misverstande, of dalk die waarskuwing dat 'n mens nie moet wroeg, eerder as om pragmaties te wees. Hoe dit ook al sy, die boek is duidelik — net soos **Skool** — Theo se onderskatte debuutwerk, 'n boek vir diegene wat ernstig oor ons gesamentlike toekoms dink.

Ons het die volgende dag eers ná middagete in die area tussen die Boeketent en die Winkeltent gaan sit, omgee deur die geur van kos, blare en verbeelde boeke, wagtend op die kaptein — oftewel, in afwagting op die bekendstelling van Jan van Tonder se **Die verevrou**. 'n Paar wyne en lekker gekuier met ou bekendes maak die gewag darem korter voordat Jan — oudergewoonte 'n bol senuwees — en sy lewensmaat, Jenny, uiteindelik opdaag en die groot ATKV Boeketent begin opvul.

Vir baie van Jan se aanhangers was dit 'n blye oomblik: dit is immers sy eerste roman in sewe jaar, en sy gespreksmaat



Winterbach, Horn, Naudé en Slippers maak gereed om aan die gang te kom met hulle gesprek oor humor en pyn





Jan van Tonder en uitgewer Nèlleke de Jager, die gedugte span wat **Die verevrou** die lig laat sien het

Nèlleke de Jager van Human & Rousseau het dadelik daarop gewys. Jan is egter gemaklik met die feit dat hy 'n skrywer is wat sy navorsing deeglik doen en woorde versigtig kies.

Nèlleke het opgemerk dat die verhaal 'oor 'n baie breë doek afspreek,' want benewens die Klein Karoo (Jan se hartland) word Frankryk, Korsika en Algerië ook besoek en beskryf. Sy hoofkarakter, Liora, is ook deurspek van teenstrydighede: sy word byvoorbeeld as beide 'n Christen én 'n ateïs beskryf (en dalk 'n skisofreen); dus 'n uiters geskikte hoofkarakter, want gepynigde karakters is altyd die interessantste. Daar word ook grusaamhede in die boek beskryf, wat vreemd is vir 'n man soos Jan, wat so vredeliewend, sagsprekend, en volgens hom in verbinding met sy vroulike kant is (en soos iemand wat deur vroue grootgemaak is, die vroulike psige verstaan — hy beweer hy kan makliker oor vrouekarakters skryf as oor manlikes, tot groot vermaak van die gehoor).

Nèlleke stem saam en voel dat goeie skrywers, soos hy, hulself in hulle karakters kan plaas, nes hulle hulself na onbekende plekke kan verplaas.

'Jan, het jy 'n behoefte om oor *outsiders* te skryf?' was nog 'n vraag. En Jan se antwoord was dat *outsiders* interessante mense is. Hulle is nie vaal nie, en ander mense is dalk bang vir hulle, want hulle is moeilik om te begryp — al is sommige van hulle 'broos en blootgestel.' *Outsiders* is egter nie altyd *underdogs* nie, en die verevrou in sy boek ook nie. Liora is sterk en ryk, hoewel onstabiel. Jan skryf graag oor die oorgang van jeug na volwassenheid, het Nèlleke verder gesê. Jan antwoord dat hy self nog nie regtig grootgeword het nie. 'Dis hoekom ek daaroor skryf.' Die hoofkarakters in **Die kind**, **Roepman** en **Is sagie** is almal persone wat hul onskuld verloor en 'mens word.'

Nèlleke glo dat Jan menswees verstaan en 'die gawe het om in 'n karakter se kop te kom'; daarom is sy boeke karakter- eerder

as verhaalgedrewe (hy sê hy skryf nooit na 'n eindpunt toe nie, want dit sal hom verveel). Hy lag en sê hy kan self nie sy eie karakter verander nie: dis hoe hy skryf en hy het van kindsbeen af informasie oor mense 'opgesuig' om later te gebruik — al het hy dit nie op daardie stadium besef nie. 'Ek verstaan myself skaars, maar ek het 'n bietjie beheer oor iemand wat ek gemaak het.' Tog beweer hy dat karakters nie altyd 'wil saamwerk nie', soos toe uitgewers hom een keer gevra het dat hy seks in 'n sekere boek inwerk, en hy teruggekom met die boodskap dat die karakter nie wil nie.

Jan voel dat enige vorm van kuns beide 'n gawe en 'n straf is. 'Soms sit ek 'n dag lank met een sin. Dit moet nét reg wees.' Daarom sê hy skryf is so moeilik, en hy haal aan: 'I don't like writing, I like having written.' (Google beweer dis 'n Gloria Steinem-sêding, hoewel sommige mense dit aan Hemingway toedig).

Ek voel nogal jammer vir skrywers wat skryf met kraam vereenselwig, maar dit is so dat Rome nie in 'n dag gebou is nie — en ook nie enige ander meesterstuk nie.

Op pad huistoe volg 'n lang stilte in die motor, maar ek weet dat daar later nog baie gepraat gaan word oor die afgelope Woordfees — en teen die tyd dat 2020 s'n aanbreek, hoop ek dat skrywers weer daar ná elke boek wat hulle klaargeskryf het, met 'n glimlag sal kan sê: 'Ek het nogmaals bygedra tot die bevraagtekening van beklemmende denke, ideologiese engheid en algemene verkramptheid; en dat dit lesers in staat stel om meer oor hulself en ander te leer. Máár met 'n warm gevoel, eerder as met tranen. Hier is dit: lees, leer, lewe.'

*Dr Francois Verster is 'n historikus, argivaris en skrywer*



# Book reviews

# Boekresensies

compiled by book selectors

## ADULT FICTION VOLWASSE VERHALENDE LEKTUUR

**GIFFORD, Elisabeth**

**The good doctor of Warsaw.** - Corvus, 2018.

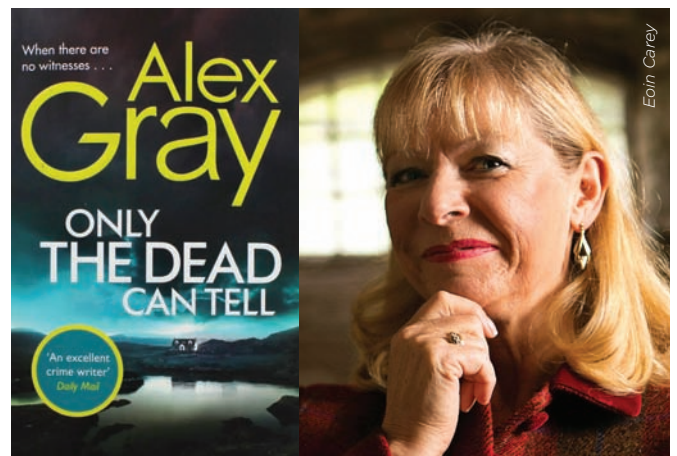
The book is set in Poland during the Second World War and offers a poignant account of the fate of Jews struggling for survival in a Warsaw ghetto. Of the half a million people who lived in the ghetto, less than one percent survived to tell their story. However, behind the harrowing depiction of the brutality meted out to the Jewish community, there is the wonderful love story of Misha and Sophia, two of the central characters, helping Dr Janusz Korczak at an orphanage in the ghetto. As Korczak, the Good Doctor as referred to in the title, struggles to uphold the rights of even the smallest child in the face of unimaginable conditions, he becomes a beacon of hope.

He remains committed to the welfare of the children under his care to the very end, even passing up opportunities to escape himself. Elisabeth Gifford takes the reader right into the heart of Warsaw's ghetto in this beautifully written and profoundly affecting novel based on the true accounts of Misha and Sophia, and on the life of one of Poland's greatest men, Dr Janusz Korczak. It is realistic, well-researched and written in easy-to-read prose that is traumatic and heartbreaking in places, yet also uplifting and hopeful in others. **EB**

**GRAY, Alex**

**Only the dead can tell.** - Sphere, 2018.

'There is something very appealing to readers of fiction, and particularly to readers of crime fiction, about getting to know more and more about a place and becoming ever better



acquainted with interesting characters. It is perhaps for this reason that in the heyday of conventional crime fiction there were at least as many series detective novels as stand-alone mysteries. The series is no longer the dominant form, though many excellent writers still use it. One of the best is Alex Gray. This is the fifteenth book in her series set in Glasgow, featuring William Lorimer, now a detective superintendent, as well as his wife and two great friends, a pathologist and her husband, who is a psychologist. Between them they have the skills to track down murderers and other criminals, such as child traffickers, and the emotional intelligence to keep each other sane. Highly recommended.' (*Literary Review*, Jessica Mann)



**MAGNUSSON, Sally**  
**The sealwoman's gift.** - Two Roads, 2018.

This debut novel from a British broadcaster and journalist recounts the abduction of over four hundred Icelandic citizens in 1627 when Barbary pirates raided off the coast of Iceland. They were transported to Algiers where they would be sold into slavery. A ransom for their release could only be obtained several years later, by which point many had either died or settled, converting to Islam and living a new existence. Copies still exist of a famous account of these abductions as written by an Icelandic pastor, Ólafur Egilsson, who was captured himself. The novel focuses more on the journey and inner-struggles of his wife Asta, suddenly left on her own in Algiers with three children as Ólafur is sent as negotiator between the Ottoman Empire, seeking ransom for these slaves, and the king of Denmark (at the time Iceland was under Danish rule). Asta finds comfort in her knowledge of Icelandic sagas that reveal tales of powerful Nordic women, myths of 'hidden people' or elves, and the legend of the titular sealwoman. These serve as a lifeline of survival during the many years that she is torn between maintaining her faith in their rescue and building a new life in a foreign land. In an Algiers harem Asta's talent for storytelling leads to comparisons between her and Scheherazade, as she builds a bond with the man who bought her, the wealthy Cilleby. As the two swap tales, the attraction between them deepens into love, and Asta entertains conflicted feelings about religion, loyalty to family and maintaining a sense of cultural identity. **The sealwoman's gift** is more than simply a vividly-imagined historical novel, but rather a personally touching meditation on the choices we're forced to make in life. The plot is riveting, and the reader becomes entirely invested in Asta's life and what will happen to her as time goes by. **EB**



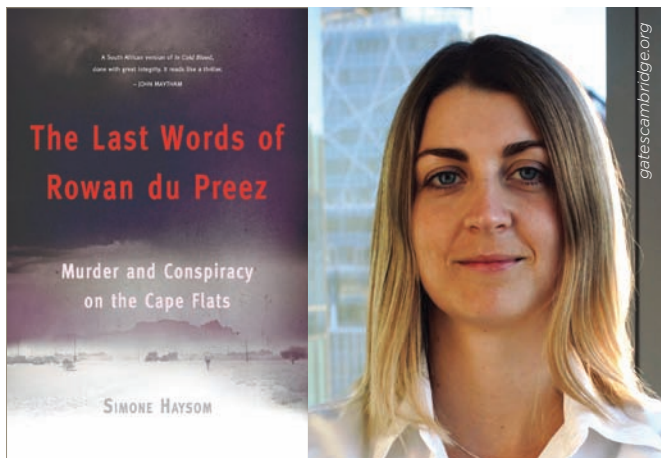
**VENTER, Irma**  
**Sondag.** - Human & Rousseau, 2018.

'**Skoenlapper**, **Skrapnel** en **Sondebok**, haar eerste drie romans, het reeds onder die beste misdaadfiksie in die land getel. Maar sy word steeds beter en met **Skarlaken** en **Sirkus** het sy bewys dat sy, soos Deon Meyer op die buiteblad van haar nuwe roman aangehaal word, "wêreldklas" is. Irma Venter se nuwe roman, **Sondag**, boei uit die staanspoor. Die voordeel van 'n reeks misdaadboeke, is dat lesers sommer net by die bekende speurders se nuwe ervarings inval. Kaptein AJ Williams is terug. Sy werk by die Brooklyn-polisiekantoor en word betrek by 'n ondersoek na 'n moord op die pa van 'n gesin en die raaiselagtige verdwyning van die res van die gesin uit hul luukse huis op 'n landgoed. Ranna Abrahamson (alias Frankie Beekman) is ook terug. Sy is steeds aan die kant van geregtigheid, maar voortvlugtig omdat die polisie haar nog met verskeie moorde verbind. Natuurlik is Alex Derksen, die hardekoejaweljoernalis uit **Skoenlapper**, met wie Ranna 'n verhouding het, ook terug. Hy en Ranna werk steeds saam en moet steeds haar identiteit verdoesel en hulle word ook steeds deur die hardekwas-kuberkraker Sarah Fourie gehelp... Venter kry dit telkens reg om die leser met iets buitengewoons te verras. Hierdie keer betrek Venter Armeense matie. Wie het kon dink dat die misdaad op 'n rykmanslandgoed in Pretoria uiteindelik met 'n waardevolle mat en 'n hele geskiedenis daaragter te doen sou hê? En verder word die opwindende wêreld van vryduik ook betrek. Sterk vrouekarakters, polisievrue soos die wat Venter en Bettina Wyngaard skep, bring 'n belangrike ontwikkeling in die misdaadfiksiegenre in Afrikaans.' ([www.vrouekeur.co.za](http://www.vrouekeur.co.za), uittreksels uit Willie Burger se resensie)

**ADULT NON-FICTION**  
**VOLWASSE VAKLEKTUUR**

**HAYSOM, Simone**  
**The last words of Rowan du Preez: murder and conspiracy on the Cape Flats.** - Jonathan Ball, 2018.

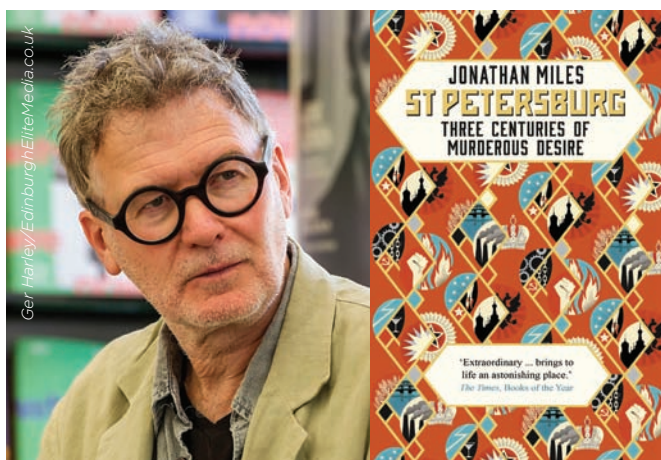
Simone Haysom, a previous recipient of a Miles Morland scholarship for African writers, is an independent South African researcher and writer. **The last words of Rowan du Preez** is her debut book in which she tells about the case of Angy Peter and her husband who was accused in 2012 of necklacing a young albino man, Rowan du Preez, who she had been trying to rehabilitate from a life of crime. Angy was a criminal justice activist living in Mfuleni on the Cape Flats and involved in a campaign to fix the dire state of policing in Khayelitsha.



Angy has protested her innocence and believes that she has been set up by a policeman she had accused of corruption. The state, however, has a strong case: eyewitnesses confirmed the assault and Rowan himself made a confession. The book asks important questions about truth, justice and our democracy. This is gripping, local readable non-fiction; a courtroom drama interwoven with expert opinion and research into crime and the state of policing in the townships of South Africa. **SJ**

**MILES, Jonathan**  
**St Petersburg: three centuries of murderous desire.**

- Windmill Books, 2018.  
 The author delivers a time-lapse portrait of the remarkable Russian city, situated on its most northern frontier along the Baltic Sea. The city, which came to be known as St Petersburg, was founded in 1703 by Tsar Peter I on the marshland of the Neva River. It was his intention to modernise his country, but to do that required a modern capital to compete with the rest of Europe. After a working/sightseeing excursion into various European cities, Peter learnt the basics of European values, cultures and crafts such as shipbuilding. His learnings were forcefully put into effect after the recruitment of European artisans to assist on his project, while the manual labour would be provided from the vast poverty-stricken Russian serf population. Conditions were harsh and thousands lost their lives. Nonetheless, the city eventually developed over



time to become famous for its magnificent buildings, art collections and cultural achievements. Miles is a first-rate storyteller, offering tasty snippets of information regarding important people associated with the city. These range from Peter the Great and Catherine the Great, to Lenin and Stalin, while at the same time tracing the lives of the city's ordinary inhabitants through times of prosperity and famine, cosmopolitan comfort and siege. This is a compelling account of St Petersburg's turbulent history that takes the reader on a spectacular journey through all its successive incarnations up to the present day. **EB**



**NIXEY, Catherine**  
**The darkening age: the Christian destruction of the classical world.**

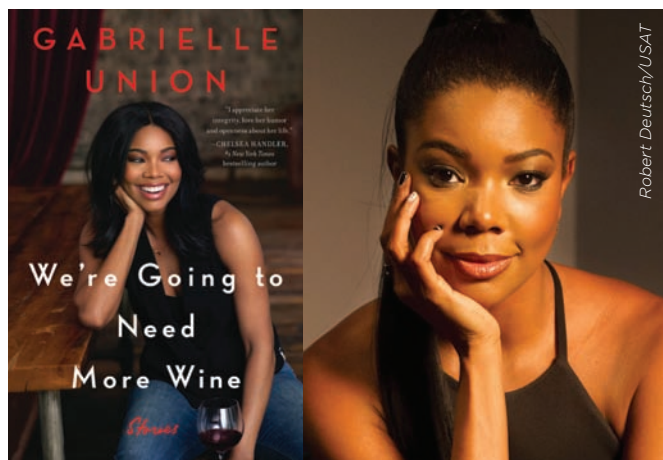
- Macmillan, 2017.  
 In **The darkening age**, author Catherine Nixey draws similarities between today's Islamic extremists and that of vicious bands of Christian thugs roaming the imperial Roman world in 385 AD. Her aim is to reveal the untold story of the destruction and collapse of late Hellenic and Roman antiquity, thereby exposing the truth about the inherent violence and ignorance of early Christianity. The pre-Christian Roman Empire was characterised by a kind of religious harmony as Romans were more interested in good governance than in imposing religious orthodoxy on their many subjects. Much has been written about Christianity's good works during this period, but little about the history and sufferings of those defeated by Christianity. This sequence of events was triggered by Emperor Constantine's conversion during the early 4th century when Christianity became the official religion of the imperial state. A distinctive feature of early Christianity was a blinkered, intolerant obsessiveness enforced through bullying and intimidation; and promoted a class of wide-eyed mystics. The Christians of the period organised armies of thugs who defaced temples, statues and works of art that had survived for thousands of years. Pagan intellectuals were targeted as well as literature that was regarded as un-Christian. Important personalities not adhering to the faith were persecuted as revealed in the case of Hypatia of Alexandria, a polymath philosopher and astronomer who was lynched. This vibrantly readable study sheds light on some of the facts hitherto brushed under the carpet by historians who have told the story of the triumph of Christianity based mainly on Christian sources. As one would expect from a distinguished journalist, Nixey has a great story to tell, providing a readable insight into a period of European history rarely covered. **EB**

## OBAMA, Michelle

**Becoming**.- Crown Publishing, 2018.

'Obama embodies the American dream, overcoming barriers of race, class, and gender to become one of the most influential leaders of our times. Though we stood witness to her husband's historic ascent to become the first black US president, this memoir reveals surprising, intimate details that shaped news stories and public perception. We learn how Obama struggled with the same challenges many people of colour or marginalised groups face, including self-doubt—at times asking, "Am I good enough?" Yet her courage, determination, and resolve moulded by her parents, extended family, and friends lifted her to achieve: first as an undergraduate at Princeton University, then as a law student at Harvard University, followed by her professional career in corporate law, government, and the non-profit sector.'

(*Library Journal*, Gladys Alcedo)



## UNION, Gabrielle

**We're going to need more wine: stories that are funny, complicated, and true**.- HarperCollins, 2017.

'A black actress and activist chronicles her life story and speaks out about issues important to her. As in many memoirs, Union is known for her roles in such films as *Bring it on* and *Deliver us from Eva* and currently on the TV show *Being Mary Jane* begins by remembering episodes from her childhood that show her insecurities, vulnerabilities, and naivety when it came to things like boys, puberty, and making friends in grade

school. Readers learn about her efforts with her hair, fitting in as a black person in an almost all-white school, and the process of learning about her own body. A third of the way into the narrative, the author tackles the more serious moments in her life, particularly the day she suffered the horrific experience of burglary and rape at the shoe store where she worked. "After I was raped," she writes, "I didn't leave my house for a whole year unless I had to go to court or to therapy." Though she has since become a strong advocate for sexual assault victims, the author shifts to the issues of colour and racism in America, of raising her stepchildren in a world where young black men are considered dangerous regardless of who their parents are; and the death of a close friend from cancer. With honesty and humour, Union bares her soul and shares her levels of insecurity, the difficulties of being a black woman in Hollywood, and the way fame has changed her life. She embraces many multi-layered issues in these intimate essays, giving readers glimpses of insight into her soul. However, some will wish that the author explored many of these issues further, and those unfamiliar with her work in film and on TV will find some of her references obscure. Personal, reflective moments that reveal various aspects of an actress and activist's life.'

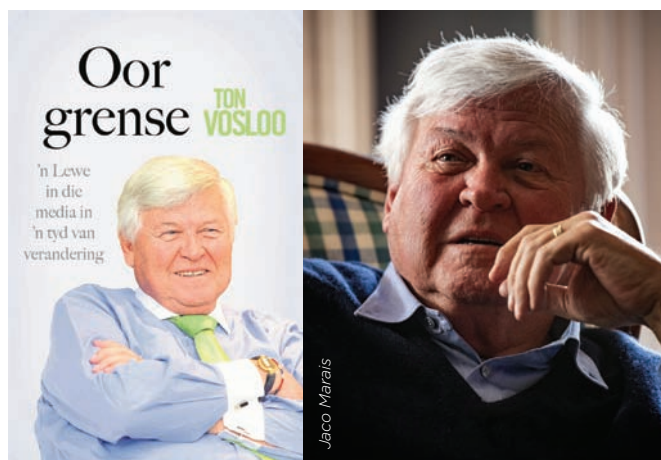
(*Kirkus Reviews*)

## VOSLOO, Ton

**Oor grense: 'n lewe in die media in 'n tyd van verandering**.- Jonathan Ball, 2018.

'Ton Vosloo is een van die mees gerekende koerant- en sakemanne in Suid-Afrika. Onder sy leiding het Naspers gegroei van 'n Suid-Afrikaanse druk mediamaatskappy tot 'n internasionale mediareus met uitgebreide belange in lande soos China, Rusland, Pole en Brasilië. In **Oor grense** vertel dié koerantman en publieke figuur van 'n lewe aan die stuur van Naspers in 'n tyd van groot veranderinge in die mediawêreld en die politiek. In 1983 word Vosloo Naspers se besturende direkteur en stel hy homself dit ten doel om die maatskappy te vernuwe. Op kommersiële front stig Vosloo — saam met Koos Bekker en ander mediamaatskappye — M-Net, die land se eerste betaaltelevisiekanaal. In 1992 word Vosloo voorsitter van Naspers met Bekker as sy opvolger. Die suksesse in die Naspers-verhaal duur voort, maar kan veral toegeskryf word aan Vosloo se leierskap. Ton Vosloo se memoir is uitgegee in Afrikaans sowel as Engelse vertaling. Dit is 'n belangrike tydsdokument.'

(*Boekprikkel* deur Jonathan Ball Uitgewers)

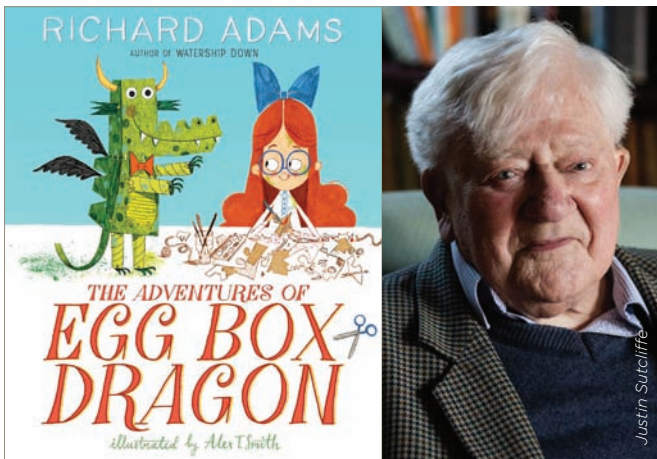


**JUVENILE FICTION**  
**JEUGLEKTUUR**

**ADAMS, Richard**

**The adventures of Egg Box Dragon/illustrated by Alex T Smith.**- Hodder, 2018.

'Little Emma's cardboard creation conquers the world! Egg Box Dragon's eyes are made of "shiny bicycle reflectors", and most of the rest of him is fashioned from cut-up pieces of an egg carton, painted green. When Emma brings him home, perched atop a pillow in her little red wagon, "everyone admired him enormously." The local gardener declares, "that critter's got magic"—a prophetic statement, as the next morning he develops a reputation as the supreme finder of lost articles. These include Emma's dad's glasses, next-door-neighbour Mrs Hapgood's tortoise, and little Tom's missing soccer ball... Aided by the TV news, the Egg Box Dragon's reputation spreads all the way to the queen. When she loses the biggest diamond in her crown, she sends a royal car to Emma's house to ask for Egg Box Dragon's help. He succeeds handily, receiving a medal and a whole chocolate cake. Smith's illustrations are delightful, with an appealing abundance of white space, and a whole lot of fun with the diminutive draconic protagonist. Perhaps most delicious of all is his untraditional casting of palace personnel, from a queen of colour through to her evidently mostly female staff, including butler and soldiers. But the story, a posthumous offering from the author of **Watership down**, feels haphazard, all the way down to Emma's non-relationship with her creation. Flashy but flat.' (*Kirkus Reviews*)



**BYUN, You Jung**

**Millie's missing yawn.**- Pavilion, 2018.

'Millie has brushed her teeth and slipped into her pyjamas but she just cannot get to sleep. Realising she is missing her yawn, she creeps out of bed to search for it. When her sleepy pets cannot help her, she ventures further and further from home to track her yawn down. But neither the Statue of Liberty, nor the penguins of the South Pole, or even the bunnies on the moon can help her. But after Millie travels home defeated and lies in bed thinking about her adventures, tiredness overcomes her and she lets out a great big... yawn! Sweet dreams, Millie. The repetition in this night-time adventure will be comforting to children and help them wind down after a busy day. Millie's adventures also provide a great introduction to famous landmarks from around the world. The language is simple and the book is not wordy, but with 30 pages, its best for children aged over three, who will love poring over the beautiful and detailed illustrations.' ([www.booktrust.org.uk](http://www.booktrust.org.uk))



**CORNWALL, Gaia**

**Sizwe spring/Afrikaans deur Jaco Jacobs.**- LAPA, 2018.

'Sizwe is beslis gereed om van die duikplank af te spring. Sy swemlesse is agter die rug, hy het sy swemtoets met vlieënde vaandels geslaag, en hy kan spring soos min, so hy is glad nie bang nie.

"Dit lyk maklik," sê Sizwe terwyl hy kyk hoe die ander kinders beurte maak op die duikplank. Maar toe Pappa sy hand 'n drukkie gee, druk hy terug. Hy moet buitendien eers besluit watter spesiale soort sprong hy gaan gee, en hy moet darem seker eers 'n paar strekoefeninge doen voordat hy op die duikplank klim...

In hierdie wonderlike storie oor hoe om jou vrese te bowe te kom, vang Gaia Cornwall 'n roerende oomblik vas tussen 'n geduldige en aanmoedigende pa en 'n vasberade seuntjie wat sommer dadelik jou hart sal steel. Die veelbekroonde Jaco Jacobs het Cornwall se pragtige prentboek **Jabari jumps** in Afrikaans vertaal.' (*LAPA Uitgewers*)

**FITZPATRICK, Marie-Louise**

**Owl bat bat owl.**- Walker Books, 2017.

This wordless picture-book is a charming, gently funny story about two animal families who have chosen to sleep on the same branch of a tree. A mother owl and her three owlets are sleeping on a branch when a family of bats, a mother and her three young bats, arrive to sleep there too. Of course, they sleep hanging upside down from the branch. The two mothers

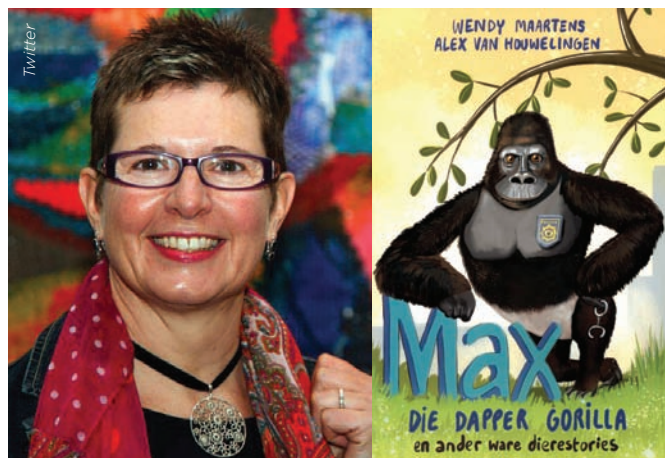
are not happy with this arrangement and warily try to keep the families apart. It's only after a sudden fierce storm scatters the babies and the mothers have to help each other to rescue them all, that they accept their differences and similarities and let the two families become friends. The book is a small, squarish board book which can be flipped over to allow the reader to see things from the bats' perspective. It's a warm, amusing story about fear of others, exclusion, acceptance and friendship. The illustrator manages to convey so much with the lovely expressive faces and subtle body language of the animals. This is a delightful picture-book. Highly recommended. **SCG**



## JUVENILE NON-FICTION JEUGVAKLEKTUUR

**MAARTENS, Wendy**  
**Max die dapper gorilla en ander ware dierestories/**  
**illustrasies deur Alex van Houwelingen.**- LAPA, 2018.

In hierdie leersame en kleurryk geïllustreerde nie-fiksie kinderboekie stel Wendy Maartens beginnerlesers bekend aan ses ware dierestories van oor die wêreld: Max die gorilla van die Johannesburgse Dieretuin wat deur 'n rower gewond is; Huberta die seekoei wat van haar tuiste in die Tugelarivier die pad suidwaarts aangepak het; 'n vrugteverluis van die Kango-wildpark op Oudtshoorn wat deur haar ma verwerp is en haarself moet herontdek; bobbejane wat in Myddleton naby Caledon amok maak; Zhu, die sterk Chinese vark en 'n beer wat 'n soldaat geword het. Die stories word op 'n toeganklike manier met eenvoudige taalgebruik vertel. Elke storie word afgesluit met interessante feite of idioom. Alex van Houwelingen se lewendige, kleurvolle illustrasies is 'n groot treffer. Hierdie is 'n wenboek. **SJ**



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

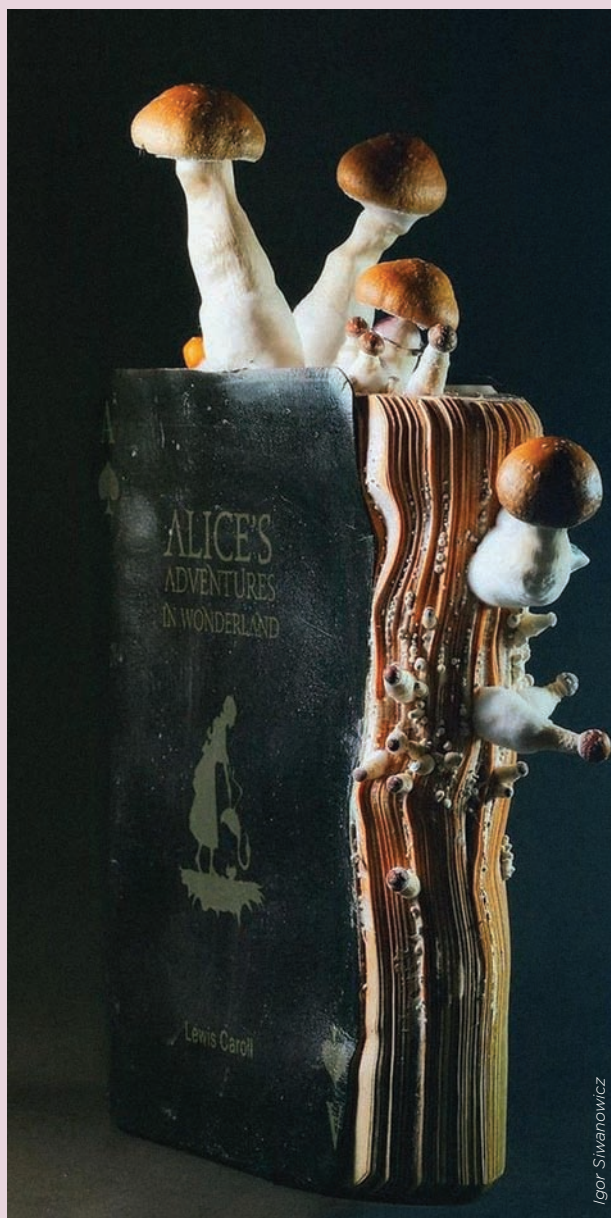
**EB** Erich Buchhaus  
**SJ** Stanley Jonck

**SCG** Sabrina Gosling



## Life imitating art

Due to water damage this copy of **Alice in wonderland** has actual mushrooms growing out of it. Sad, yet strangely fitting. ([www.reddit.com](http://www.reddit.com))



# Fuelling hope through the sharing of suffering

compiled by Boniswa Notiki

**W**omen's Aid defines domestic abuse as 'an incident or pattern of incidents of controlling, coercive, threatening, degrading and violent behaviour, including sexual violence, in the majority of cases by a partner or ex-partner, but also by a family member or carer.'

Gender-based violence is a shocking reality for many South African women. Annually the '16 days of activism' campaign serves to create increased awareness around this pandemic in South Africa, while in 2018 the #metoo movement was created abroad and grew at a staggering pace.

I have chosen the following books with the intention of trying to reach and help abused women who have lost all hope, as the stories told—while often difficult to read—have the ability to inspire and testify to the innate strength of the human spirit under the most desperate circumstances.

## NGAMLANA, Chwayita If I stay right here.

- Blackbird Books, 2017.

'Chwayita Ngamlana's debut novel is a spectacular one: a tale of a woman's inability to let go of a relationship that she cherishes but which ultimately breaks her down. Shay, a journalism student out on a story, meets Sip, an unemployed varsity dropout who is in jail. Shay is attracted to the slight-figured convict and breaks the cardinal rule of journalism: don't get personally involved with your subject. Sip is released and soon they're living together. Sip turns out to be an



aggressive partner. Shay loses her friends and lives in fear as Sip gets progressively more jealous and physically violent. Yet Shay stays. Sip has got a hold on her and knows how to use her raw and alluring sexuality on Shay. From the beginning the odds are against them in a story that asks: is love ever enough? The author has said she wrote in an experimental format to make the story more relatable. And boy, did she succeed. The flow and structure of the novel glides smoothly. Ngamlana's style is raw and honest. You'll feel an extra hurt if you have ever been in a destructive relationship, or know anyone who is in one. If this is what Ngamlana is starting off with, then we're signing up to her fan club, like, immediately.'

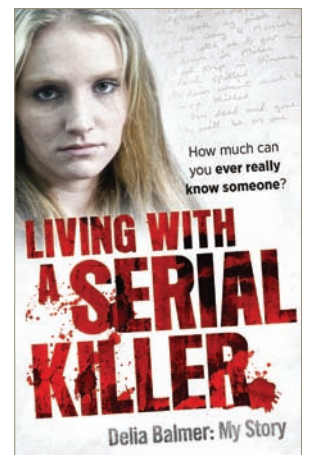
(*Bookslive.co.za*, Jessica Levitt)

## BALMER, Delia Living with a serial killer.

- Ebury Press, 2017.

The author tells the story of how she entered a relationship which ended with her being subjected to horrific abuse. She survived attacks at the hands of a Liverpool-born serial killer and describes how she was hacked with an axe and a rusty knife before being left for dead on her doorstep.

The first of the serial killer's known victims, Melissa, is a 33-year-old model from Ohio whose remains were found in the Westersingel Canal in Rotterdam in 1990. The body of the second victim, Paula, was cut into ten parts and found in a holdall dumped in the Regent's Canal, near King's Cross in London, in February 2001. In both cases the head and hands of his victims were missing.







Delia first met Sweeney at the Hawley Arms pub in Camden in 1991. It wasn't long before she got a glimpse into his psychopathic behaviour. She said he once filled a jar with live crickets and kept it in her kitchen for a few days. Delia found this annoying and she asked why he had done it. His answer was, 'It's an experiment... they don't feel anything'. After assaulting her, Sweeney gets bail, leaving no doubt that he'll be back for his revenge.

**MCGOWAN, Rose**

**Brave: cult member, runaway, captive, starlet, victim, sex symbol, justice seeker.** - HQ, 2018.

'Actress and director McGowan's disturbing and captivating memoir is a scathing indictment of Hollywood, which she calls a "cult", as well as a riveting account of survival. McGowan was born in Italy to American parents involved in a religious group called the Children of God and was physically abused by members of the group as a child. Her father eventually fled to the US with McGowan, her siblings and his second wife. McGowan, however, says that she continued to suffer from mistreatment and neglect; for a time in her teens she was hungry and homeless, living on the streets in Oregon. After a chance encounter with a friend with Hollywood connections, McGowan made her way to Los Angeles, where she won parts in such films as *Scream* and later landed a role in the hit TV series *Charmed*.

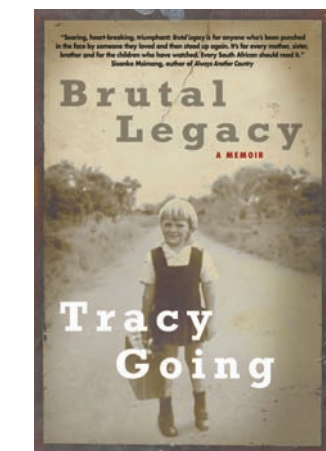
Readers will find her graphic description of being sexually assaulted by a notorious but unnamed studio head to be repellent and raw. McGowan's struggle to endure in her career (she writes that she was blacklisted after the assault) leads to her fearless unveiling of the injustices and "systemic misogyny" that she claims are rampant in Hollywood. A chapter titled *Cult of thought* is a call to action, promoting a new order in which women (and men) are valued for their creative differences. Frank and bold, this memoir is a resounding wakeup.' ([www.publishersweekly.com](http://www.publishersweekly.com))

**GOING, Tracy**

**Brutal legacy: a memoir.**

- MF Books, 2018.

'Tracy Going's book about abuse is poignant and powerful. Now, more than 20 years later, her honest and detailed recollection of that relationship is made accessible beyond the parameters of her court trial, this time as a cautionary tale, and we are all better off for it. What stands out about Going's account, unlike other, more binary accounts of abuse, is the subtlety she brings to her story. Although she protests

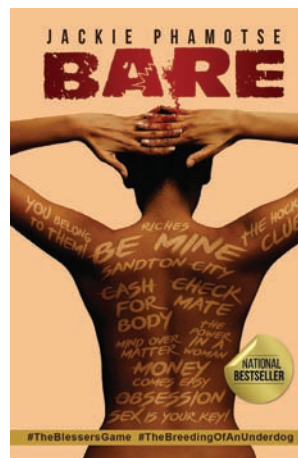


that she is "not a writer", **Brutal legacy** is beautifully written... Ultimately, hers is a story of truth-seeking and survival. Every woman and man can learn from it. Because knowledge, and knowing, is the most powerful antidote to this ever-present threat.' (*Argus*, Helen Grange)

**PHAMOTSE, Jackie**

**Bare: the bleaser's game: the breeding of an underdog.** - Porcupine Press, 2017.

Set in Johannesburg, the story is about young girls who live pampered lives filled with designer clothes, executive cars and expensive champagne while dating older, wealthier men.



The main character suffers abuse by the men around her. The first part of the book deals with her teenage years when she first had to endure her impoverished father's powerful hold over the family, followed by a series of bad experiences, including being drugged and raped in a night club. This fuels her hate of men and she ends up in a lesbian relationship. Her lover encourages her to pursue a modelling career, but she is raped by the photographer during a model casting. She finally sells her body (and soul) to a man who provides

her with a lavish, but sordid lifestyle. In South Africa this is an increasing phenomenon: young girls end up becoming victims of abuse by old men. A life of glamour is flaunted to maximum effect—and approval—through social media posts. In return they hand over control of their lives. A cautionary tale with a disconcerting feeling of authenticity.

**ERIKSSON, Isabel**

**You are mine: drugged and held in a secret bunker, this is my true story of escape.** - Ebury Press, 2018.

This is a story of how the author was drugged and kidnapped by a young doctor who wanted to make her his girlfriend—and how she escaped. This incident happened while she worked as an escort in Sweden when she met a man on what she thought was a dinner date. However, he drugs and takes her to a secret bunker. Upon waking up, she has a needle in her arm while her captor is sitting next to the bed. He tells her that he intends to keep her locked up. Isabel realises that the only way for her to get out alive is to somehow make him release her and so a psychological game begins. Isabel now lives under protected identification and at a secret location. Absorbing and emotionally taxing, this is a true story of capture and escape. (Ayanda Majola, Western Cape Library Service)





**THAMM, Marianne**  
**I have life.** - Penguin Books, 2016.  
 This is Alison Botha's famous account of her death-defying story of survival and refusal to become a victim, as told to Marianne Thamm. Alison's nightmare journey began in 1994 when she was raped; disembowelled; stabbed so many times that the doctors could not count the wounds; and left for dead in a clearing outside Port Elizabeth—which was her home at the time. All chapters are first-person accounts, mostly told by Alison, but there are smaller

contributions by her parents, doctor, clinical psychologist and the man who found her after the attack. The purpose of this book is to help other rape victims.

**SCARBOROUGH, Sam**  
**Trapped: a strong woman's triumph over abuse.**

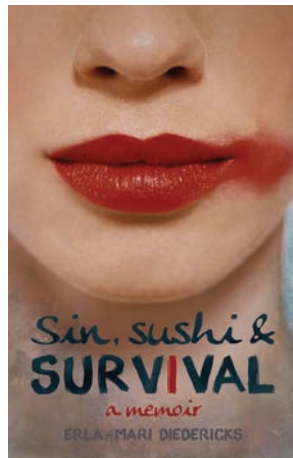
- Human and Rousseau, 2016.  
 'A true story about surviving abuse, Sam Scarborough recounts how she went from an independent career woman to someone desperate to get out of the worst kind of hell. With a dream of living overseas, and London in particular, Sam Scarborough took a chance with a man who sold her a dream. Soon after her arrival, bad things started happening. Scarborough could not believe what was happening because it was very different from what she signed up for. She thought she was losing her mind and started documenting these moments in her diary... She says writing the book helped her find her healing. She wrote the book to help other women in the similar situation. She says the book is not about her, but about helping other women.' ([www.capetalk.co.za](http://www.capetalk.co.za))



**DIEDERICKS, Erla-Mari**  
**Sin, sushi & survival: a memoir.** - Zebra, 2011.  
 'Abuse is not a four-letter word, but it should be. When journalist Erla-Mari Diedericks leaves her husband after an abusive marriage of eight years, her heart is broken, her dreams shattered and her body bruised.

Instead of breaking down or turning to self-help books, she shaves off her pubic hair and self-medicates with alcohol, sushi and sex. Botoxed and bewildered, she turns to internet dating, only to find that falling in love is not as easy as she thought it would be, especially when there are no fewer than three alter egos telling her what to do.

Things take a slippery turn when she gets involved in a startling underworld of adult sex websites and sex clubs, where alcoholism, sex addiction and suicide become very real



possibilities. In between it all there are protection orders and maintenance claims to deal with, a four-year-old son to take care of and the truth to hide from. But the truth like love has a way of finding you.

**Sin, sushi & survival** is the gripping, no-holds-barred story of Erla's astounding journey. Alternately heart-breaking and hilarious, shocking and inspiring, this book will have readers gasping from the first page to the unexpected twist at the end.' ([www.expressoshow.com](http://www.expressoshow.com))

**MAESTRO, Khathu**  
**The politician: a novel.**

- Malachi Media, 2018.  
 This story follows the life of Mulalo, a young woman looking for better life by sleeping around and dating politicians and older men but ended up haunted by traumatic events that have consumed her entire youth. She has to survive all types of scandals, romantic tribulations and the world of politicians as she enjoys a lavish lifestyle. It exposes readers to the realities of the *blessee* life. Fans of **Bare: the blesser's game** listed above will also enjoy this book.



**CASSIDY, Anne**  
**No virgin.** - Hot Key Books, 2016.

'This book is the account of seventeen year-old Stacey Woods's rape. In it, she describes the horrific experience that supposed-nice guy, Harry, put her through, and how she has come into terms with her situation. It deals with issues no person should have to face, and in a way that provokes deep thought. Anne Cassidy clearly shows how sexual assault not only harms the body, but the mind too, in a way that causes a person to believe they were at fault. Despite her situation, Stacey's character's relatable. She was not in a large friend group, but her friendship with Patrice was special and one of the most important things in her life. But she was very naive and this innocence shrouded her thoughts at times which caused her to lead herself into some stupid and vulnerable situations.



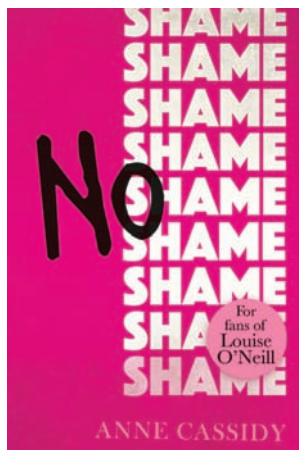


Stacey's family life is dysfunctional—her sister becoming pregnant at fourteen, and lived at home with her child. Cassidy depicted Stacey's emotions very well. The shame, guilt and fear she felt were prominent throughout this novel, which made it a much more convincing read.' ([www.thebookbag.co.uk](http://www.thebookbag.co.uk))

**CASSIDY, Anne**

**No shame.** - Hot Key Books, 2017.  
**'No Shame'** is the story of Stacey Woods and her fight for justice after being raped nine months before. This fight involves facing her attacker, and his family, in court before a judge and a jury. It's her word against his, and sadly that's not a good situation for a young woman to be in. The story twists and turns, but the dark themes are constant and undeniable. The tension and hurt is intense.'

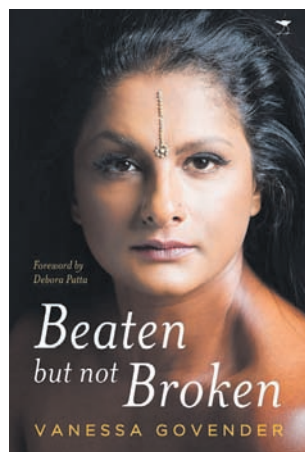
([www.almostamazinggrace.co.uk](http://www.almostamazinggrace.co.uk))



**GOVENDER, Vanessa**  
**Beaten but not broken.**

- Jacana, 2018.

Vanessa Govender is a former journalist and television news reporter. This memoir speaks about the trauma and shame that is often associated with domestic violence and how two educated people with very public profile jobs became the victim and perpetrator of this wicked crime. It is a book about hope and healing. It will encourage victims of gender-based violence to speak out and expose the abuse.'



**ADAMS, Zubi**  
**Enough said!: from victim to survivor.**

- Partridge, 2014.

This revealing story is full of honesty, bravery and tragedy. It is a story of the years of emotional, physical, sexual and spiritual abuse endured by Zubi and her resolute drive to survive and recover. This account invites the reader to witness Zubi's efforts to heal. Perhaps it will encourage South Africans to tackle this profound social problem. In this moving and touching memoir, the author shares her pain of being in an abusive marriage and her battle to protect her children.

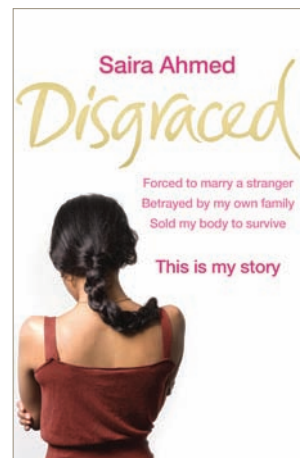


**AHMED, Saira**

**Disgraced.** - Headline Reviews, 2009.

'Brought up in a violent Muslim household, where family honour is all, Saira is watched 24 hours a day. However, an innocent friendship with a boy is uncovered and Saira is sent to Pakistan, punished for dishonouring her family. There, the nightmare really begins. Forced to marry an older stranger who rapes her repeatedly and makes her his round-the-clock sex slave, she eventually plots her escape but, destitute, has to return to the family home in England. Once there, she discovers that one of her brothers has run up huge drug debts and Saira must earn money in the only way she can: by selling her body.'

**Disgraced** is the true story of an innocence ruined and a life shattered. But it is also a tale of survival told by a woman who has finally discovered her true voice.' ([www.curtisbrown.co.uk](http://www.curtisbrown.co.uk))



**MILLER, Mary Susan**

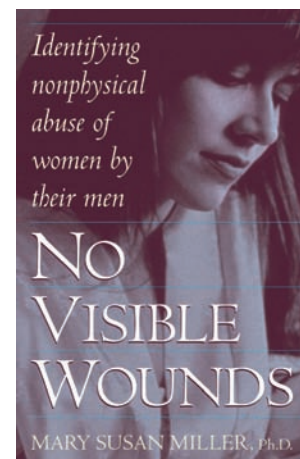
**No visible wounds: identifying nonphysical abuse of women by their men.** - Facett Columbine, 1996.

Counsellor Mary Susan Miller breaks the silence that surrounds this devastating form of abuse, identifies the many types of nonphysical battering and explores why this type of treatment of women continues unabated in society.

She also shares the stories of many survivors who have escaped their abusive relationships. Their experiences with law enforcement, the legal system and the community itself can help prepare any woman for the decision of whether to stay or leave the relationship.

For those women who do decide to go, Miller offers sound guidelines on how to protect themselves and their children, since a woman's decision to leave is usually the time when she faces the most danger from her abuser.

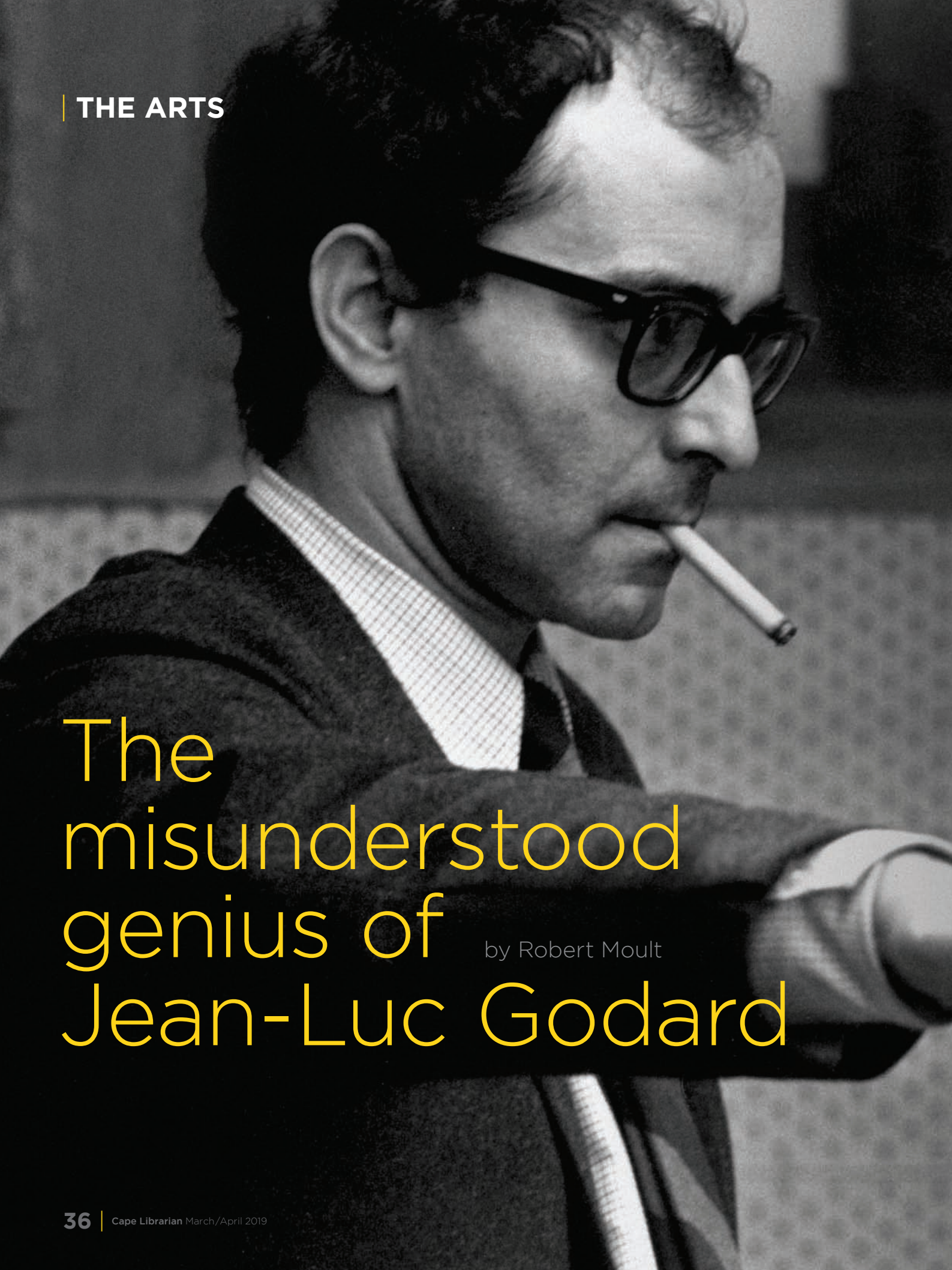
Finally, she inspires hope and once again engaging in a life of integrity, dignity, and peace.



**\*Note:** all titles in stock

Boniswa Notiki is a book selector at the Western Cape Library Service





The  
misunderstood  
genius of  
Jean-Luc Godard

by Robert Moulton



A scene from *Weekend*, 1967

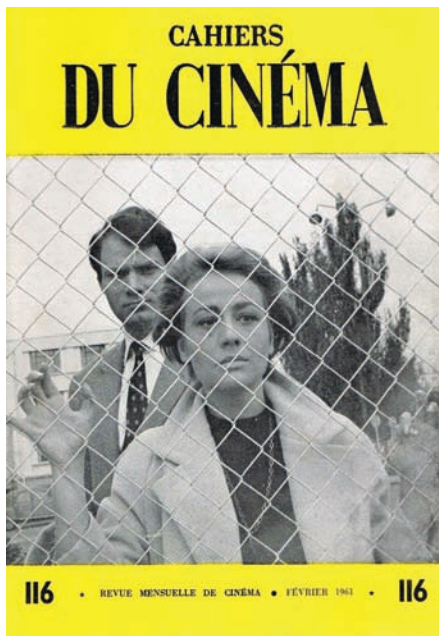
In 2020, the French film director Jean-Luc Godard will turn 90, following a 60-year career of making his own signature pieces. The 2018 Cannes Film Festival saw the release of his avant-garde horror essay, *Le livre d'image*. While in contention for the *Palme d'Or* grand prize, ultimately it did not win the coveted award, but was awarded the *Special Palme d'Or* instead.

*Redoubtable*, a film by Michel Hazanavicius, was released in 2017. It describes the period of the 1968 Paris student uprising of which Godard was at the forefront. Despite the biographical comedy-drama, which portrays Godard's affair with the actress Anne Wiazemsky, perhaps unsurprisingly not being approved of by the rebellious Godard himself, it nonetheless went on to win the *Palme d'Or* at Cannes that year.

And that's perhaps because throughout his entire career, Jean-Luc Godard has been just that—iconoclast. Always inventing, then subverting. Yet he remains one of the most influential directors of all time. A poll by *Sight and Sound* magazine in 2012 put him only behind Alfred Hitchcock as the best director of all time. This feat is all the more remarkable when considering that Godard has never really aimed at box office success, perhaps with the exception of his early days—and even then he only appealed to a small fan base. Yet visibly or philosophically, he has been massively influential on modern cinema, inspiring other directorial giants such as Martin Scorsese, Brian De Palma, Steven Soderbergh, Quentin Tarantino and Bernardo Bertolucci. Some would even say Godard changed the way in which cinema was made. He once famously exclaimed that 'a film has a beginning, a middle and an end, but it doesn't have to be in that order', which is the purest distillation of his matchless approach to filmmaking.

I first encountered Godard at Wynberg Library when reading a book written by Richard Roud about the Franco-Swiss director. I was fascinated by the stills from his films as I had never seen anything like it. I later read a book by Eric Rhode about the history of cinema up to 1970. The part detailing Godard was so interesting that I simply had to see one of his films. At the time, by chance, the Cape Town Film Society was screening the remarkable *Weekend*. It blew my mind. This was in late 1980 and getting to see any Godard film was very difficult indeed. In fact, it was often easier reading about them than seeing them. The moral police were uneasy about his radical viewpoints and expressions, but they needn't have been, as the biggest boycotter was ultimately Godard himself through his refusal to allow his films being shown in South Africa. As a consequence, the opportunity to view his material was, at the

Jean-Luc Godard on the set of *Sympathy for the devil*, 1968  
Larry Ellis/Express/Getty Images



Claude Brasseur, Anna Karina and Sami Frey in *Bande à part*, 1964

time, a rare pleasure. Only after 1994 did his oeuvre become more accessible; first on VHS then DVD.

Godard's films can be categorised by a timeline spanning three different eras. His French New Wave period ran from 1960 to 1968. His Maoist period followed between 1968 and 1980, when he revolted against the commercial hegemony of cinema. The final chapter commenced in 1980 and continues to the present day.

In all of his phases Godard has been innovative and constantly reimagining the language of film. Genres would be mixed; narrative disregarded and personal agendas propagated with little or no consideration for commercial potential or lack thereof. Naturally, this has cast him as a divisive character. Many dismiss him as a cranky, self-obsessed old bore, while others regard him as a hero, but either way indifference is impossible. Many filmmakers have tried to emulate his style, but always stumble at the last hurdle. Admittedly, his monologues can tend to drown in tedium, but at the same time he can be disarmingly charming.

However subtle, his sense of humour has been apparent since the early days. In *Bande à part* (*Band of outsiders*) the narrator addresses the audience directly when he says that 'for the benefit of latecomers the story so far...' 5 minutes into the film. His films are always characterised by a sense of spontaneity. I later discovered that he actually rehearsed his films to appear spontaneous. Many observers believe he does things off the cuff—always with his notes by his side—but in truth according to Raoul Coutard, his brilliant cinematographer, and muse and later wife, Anna Karina, he has always been very thorough.

Godard's style was borne from his sheer love of film. Born from a wealthy family, he regularly rubbed shoulders with the cultural elite and watched films at the Cinémathèque Française, which was co-founded by the film archivist and cinephile Henri Langlois. The former also contributed to the film magazine *Cahiers du Cinéma*. Doubling as an archive, the Cinémathèque showed films of all sorts and time periods, encouraging a radical rethink of film theory. It was really here that the auteur theory

rose to prominence and the young viewers correspondingly developed a great love of American films as opposed to their 1950s French counterparts.

They recognised the individual styles of filmmakers such as Hitchcock and Howard Hawks and to an equal degree those of B-movie directors such as Samuel Fuller and Budd Boetticher. Godard's enthusiasm in his review of Fuller's *Forty guns* is so contagious that one can't help but want to go and see the film, which the former sees as a work of art. His unrelenting desire to make movies himself drew the ire of his upper middle class peers, which very likely in turn affected his view of society and politics.

He wasn't alone at the Cinémathèque or the *Cahiers du Cinéma*. He was joined by contemporaries such as Claude Chabrol, Jacques Rivette, Eric Rohmer and François Truffaut. By 1960 all of them had made their first films. It must also be said that in this time French cinema was in the doldrums due to the propensity for making overly expensive films. On the other hand, these young pioneers could make a film on a shoestring budget, which allowed film companies to gamble on them. The companies' faith in them certainly paid off as these *Cahiers* critics became the overnight sensations of the film world in 1959.

At the time Godard was seen as the most radical of the bunch, but I think Rivette was even more so from a filmmaking point of view and certainly more demanding of his audience. His breakthrough at the time was *À bout de souffle*, or *Breathless* in English. This landmark noir film elevated Godard to becoming a major figure after just one film. It made an international star out of Jean-Paul Belmondo and broke many conventions—notably the role of the anti-hero, played with typical charm by a Humphrey Bogart—idolising Belmondo as a nasty small-time crook who kills a policeman, mugs others and is finally betrayed by his American girlfriend—yet it is Belmondo's character we feel sorry for. This was unheard of in film in 1959.

*Breathless* looked different compared to anything produced before, too. There was a liberal use of jump cuts and handheld





Jean-Luc Godard and Anna Karina, 1960  
© Raymond Cauchetier/James Hyman Gallery

camera work by what was later to be his regular cameraman, Raoul Coutard. Its significance was that Godard became the poster boy for the new emerging baby boomer audience who appreciated Godard's iconoclastic style.

The film's success rapidly earned him a fan base, as well as detractors in equal numbers. He became a celebrity amongst the intelligentsia, while his difficult personality secured him regular appearances in the papers. Over the next eight years he produced 16 feature films as well as a number of other short films through collaborations. No one could accuse him of being lazy, as each feature was more ground-breaking than the previous one. Others felt he was a charlatan that invented his films as he went on. As early as 1960, mainstream French media accused the French New Wave as being overhyped.

Logic was not high on Godard's list of creative priorities. Still, he wanted the viewer to always appreciate the relation between cinema and life. He was meticulous about everything he did. He might have always worked from a pile of notes, but everything was choreographed with rehearsals for the ideas to be captured on film.

Although his early films were cheerful in spirit, 1962's *Vivre sa vie* (*My life to live*) is an uncompromising and difficult film about prostitution, a theme he would repeatedly return to. Anna Karina's death scene at the end of the film is shockingly absent of any sentimentality.

He had also approached her for a small role in *Breathless*, but she turned it down due to a nude scene. Thereafter until 1966, the Danish-born Karina starred in seven more Godard pictures. She was vivacious and outgoing; Godard a bookish introvert. The power couple married in 1961 and set on what was undeniably going to be a rocky road for their relationship. By the time he made *Pierrot le fou* (*Pierrot the madman*) in 1965 the marriage was over, but insiders have suggested that it was a love poem to Karina. It is also one of Godard's most visually striking films.



Jean-Paul Belmondo and Jean Seberg in *Breathless*, 1959





Isabelle Huppert and Jacques Dutronc in *Sauve qui peut (la vie)*, 1980



Jean-Pierre Léaud and Chantal Goya in *Masculin féminin*, 1966

Other actresses he became involved with include Juliet Berto, Anne Wiazemsky, Myriem Roussel, Marushka Detmers and even Juliette Binoche. This is a little ironic as Godard is always ambiguous about women. At times he appears to be a champion of women's rights, but he would similarly complain how easy his leading ladies were willing to play along with male fantasy. He regularly returned to the theme of prostitution in his films, feeling that the consumerist society continuously reduced women to mere sex objects.

After *Pierrot le fou* Godard's films became less plot-driven and focused more around his personal and political viewpoints. He was taken by the cultural atmosphere that lead up to and surrounded the Paris revolt of 1968. Appropriately, his films of this period had taken a considerable ideological leap to the left. He made a number of films that echoed the zeitgeist in 1966 and 1967 that caught the mood of the students. *Masculin féminin* gave birth to the famous phrase 'the children of Marx and Coca Cola'. These films are invaluable to understand this tumultuous period of French history. Godard was a significant player in the anti-Charles de Gaulle protests, which for him started when Henri Langlois was removed from Cinémathèque Française after leading a big demonstration.

He travelled the world in the 1970s, making films in England, Italy, Czechoslovakia, Palestine, America and even Mozambique and re-emerged with a stronger focus on commercial projects by the end of the decade.

*Sauve qui peut (la vie)* (*Every man for himself*) was released in 1980 and starred Isabelle Huppert. Though commercial in nature, it was still slightly experimental. It was nominated for the *Palme d'Or* award at the Cannes film festival of that year.

More mainstream titles followed—of which some are highly rated—but his unending tendency to create controversy reduced his number of supporters. For example, his modern take of the famous bible tale in *Je vous salue, Marie* (*Hail Mary*) (1986) angered the Vatican and led to demonstrations demanding the film being banned. The charm had gone, but on occasion he could still dazzle.

More recent efforts I have seen left me a little underwhelmed. Sadly, I have not been able to see his epic 8-part *La histoire du cinéma* which studies the concept of cinema and its place in the 20th century.

Few directors have sought to look deeper into the imagery of cinema itself than Jean-Luc Godard. His iconoclastic approach was greatly inspired by the playwright Bertolt Brecht. Godard seeks to challenge the way in which the viewer interprets the film. Early films were more engaging and less cynical but morphed to darker projects after Anna Karina left.

I have always found his references to popular culture in his films particularly interesting. Although *Made in USA* is a difficult film to like, the use of pop art and colour schemes is quite brilliant. Often the walls in scenes are adorned with news clippings or art prints in his films. Some characters or the radio will deliver audible news items for no particular reason.

The adage that nobody can make a film like Godard is correct. His influence is huge, particularly in the third world where his radical approach is approved on an ideological, as well as an economical level as his films are rarely expensive to make.

Quentin Tarantino is another admirer and named his film company (A band apart) after Godard's eponymous movie. The dance scene featuring John Travolta and Uma Thurman in Tarantino's ground-breaking *Pulp fiction* (1994) is a clear homage to a similar event in *Bande à part*. While there are semblances, too, Godard is more intellectual and has been typically dismissive of Tarantino's tribute.

In Hong Kong people refer to Wong Kai Wai as 'the Asian Godard' because of Wong's improvisation and genre-bending approach. Clearly Godard never really seems to go completely out of vogue. His films seem to have aged well and remain very entertaining, in comparison to his rival Truffaut, whose later films have become more mainstream and less interesting, but that is a personal opinion. Both will forever be great film makers.

Of the original *Cahiers* crowd, only Godard still survives. *Breathless* turns 60 this year and I recently saw it again. It still is fun, sometimes disturbing and although dated with its bebop jazz score and brilliant camera work (Coutard passed away in 2016), it will forever stand as a remarkable debut.

Much has been written about Godard. Colin MacCabe, Richard Roud, David Sterritt and several others have written extensively about him. Interviews with Godard are seldom dull as he can be very funny. I remain a fan, but find his fascination with Mao Tse-tung bizarre. It is, however, impossible not to be impressed by his skill, talent and how he gets his ideas on to film. In that regard he is exceptional and perhaps the reason why I love cinema so much.

*Robert Moult is a librarian at Wynberg Library*



# New on the shelves

compiled by Sandra Kingswell

**P**reserving a house by Jos Baker is the story of a lifelong love affair—with a 300-year-old cottage, reputedly the home of the folk hero Wolraad Woltemade. The story is told with wit and warmth and it presents a colourful pastiche of personal challenges, research and discoveries within the framework of changing lifestyles and even food fashions at the Cape of Good Hope. The reader is invited to share David and Jos Baker's battle to preserve the cottage and probe its past, spanning centuries.

**Rewilding the lost wilderness** is a tale of the unknown Africa. A wilderness forgotten in the midst of colonisation, urbanisation and exploitation. Author Marcel van der Merwe II shares his passion for the forgotten Cape wilderness as he explores the ancient landscapes, its wildlife, its people and their intricate relationships with one another.

Graves located beneath human habitations are like a subterranean carpet on which burgeoning cities and towns

are built. The bones are left to rest until surface space runs out, at which point they are disturbed and excavated as a consequence of the demands of urban development. **Grave encounters** by Antonia Malan reveals the history of South Africa's Mother City—captivating, picturesque and downright spooky—that rests on the long-forgotten bones of the people who made it.

**Vaya, untold stories of Johannesburg** by Harriet Perlman is a book with hard hitting and intimate personal stories that will both surprise and shock. It offers a rare lens into life in Johannesburg and amplifies the voices of people who live on the city's margins. The book will ignite conversations and debate about what the city means to millions of ordinary people who navigate the streets with courage and humanity. It contains accessible history, debates and interactive activities as well as the stories and the people that inspired the award-winning same titled film released in 2017.

## GENERAL

- R 001 GUI Guinness world records, 2019.  
069.096822 BYA Byala, Sara. A place that matters yet: John Gubbins's Museum Africa in the postcolonial world.  
Q 079.68 JOU Rabe, Lizette. Journalism 4.0 @ Stellenbosch: Journalism Department's forty years.  
080 RAB Rabe, Lizette. 'Quote/Unquote': quotations on freedom of speech, journalism, the news media and a world of words.

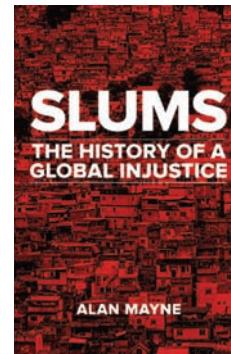
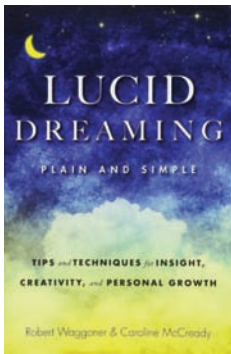
## PHILOSOPHY AND PSYCHOLOGY

- 154.63 WAG Waggoner, Robert. Lucid dreaming, plain and simple: tips and techniques for insight, creativity and personal growth.

- 155.4124 MIL Miller, Susan A. Emotional development of three- and four-year-olds.  
155.418 MIL Miller, Susan A. Social development of three- and four-year-olds.

## SOCIAL SCIENCES

- 305.562 XUL Xulu-Gama, Nomkhosi. Hostels in South Africa: spaces of perplexity.  
305.569 VAY Perlman, Harriet. Vaya: untold stories of Johannesburg—the people and stories that inspired the award-winning film.  
305.83936 VAN Vanderhaeghen, Yves. Afrikaner identity: dysfunction and grief.  
305.896 WES Westerman, Frank. El Negro en ek.  
307.3364 MAY Mayne, Alan. Slums: the history of a global injustice.



- 320.968 SCH Schreiber, Leon. Coalition country: South Africa after the ANC.
- 323.168 MAC Macqueen, Ian M. Black Consciousness and progressive movements under apartheid.
- 323.168 MOR More, Mabogo Percy. Biko: philosophy, identity and liberation.
- 323.448096 DUN Duncan, Jane. Stopping the spies: constructing and resisting the surveillance state in South Africa.
- 327.68 FOR Adebajo, Adekeye. Foreign policy in post-apartheid South Africa: security, diplomacy and trade.
- 338.642096 SOU Fourie, Frederick CvN. The South African informal sector: creating jobs, reducing poverty.
- 343.680975 KEN Kent, Phillip F. The South African drone law handbook.
- 346.6803 NEE Neethling, J. Case book on the law of delict.
- 351.0072 IMP Cloete, Fanie. Improving public policy for good governance.
- 361.763 MAS Masters, Cathy. NGO matters: practical financial management for nonprofits.
- 361.763 WYN Wyngaard, Ricardo. NGO matters: governance for nonprofit boards.
- 363.7392 SCH Scholes, Bob. Climate change: briefings from Southern Africa.
- R 371.2003 ROO Roos, Clive. Oxford South African dictionary of school terminology.
- 372.21 MAN Meier, Corinne. Management in early childhood education: a South African perspective.
- Q 387.2 LAV Lavery, Brian. Ship: 5 000 years of maritime adventure.

## LANGUAGES

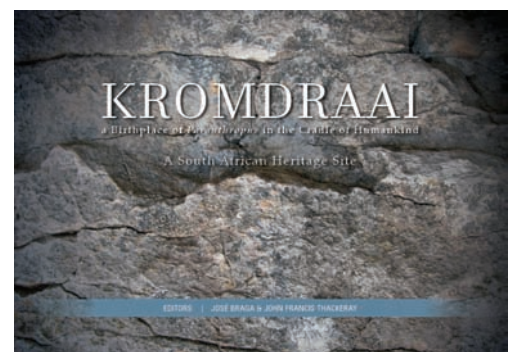
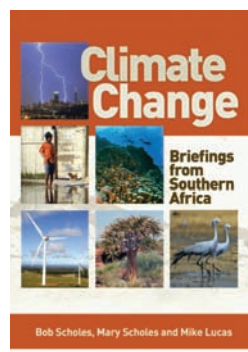
- R 439.368 FAA Faasen, Nicol. Pharos Afrikaansgids: naslaanlyste, spellyste en taalreëls.

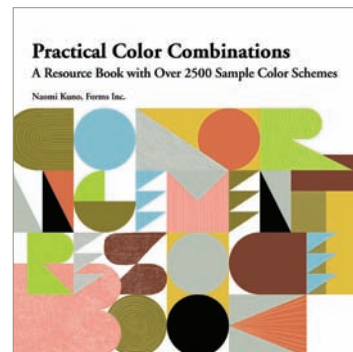
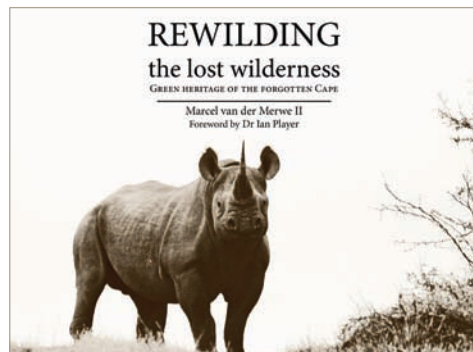
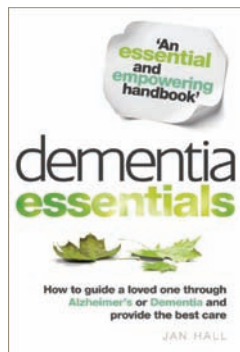
## SCIENCE

- 520.5 SKY Slotegraaf, Auke. Sky guide Africa South, 2018: astronomical handbook for Southern Africa.
- Q 569.909682 KRO Braga, José. Kromdraai: a birthplace of Paranthropus in the Cradle of Humankind, a South African heritage site.
- 582.1309 MAN Manning, John. Field guide to fynbos.

## TECHNOLOGY

- 613.7042 SAN Sanders, Steve. Encouraging physical activity in infants.
- 613.7042 SAN Sanders, Steve. Encouraging physical activity in pre-schoolers.
- 613.7042 SAN Sanders, Steve. Encouraging physical activity in toddlers.
- 616.83 HAL Hall, Jan. Dementia essentials: how to guide a loved one through Alzheimer's or dementia and provide the best care.
- Q 639.909687 VAN Van der Merwe, Marcel, II. Rewilding the lost wilderness: green heritage of the forgotten Cape.
- Q 646.408 THR Threads fitting for every figure.





- 658.3125 PRI Prinsloo, Jeanne. Performance information for managers and internal auditors: theory and practice.  
 658.408 ENV Smit, Sarel Johannes. Environmental management: a business management approach.  
 658.812 OHA O'Hagan, Basil. World class customer service for South Africa: 175 awesome customer service tips.  
 664.02 TEM Temple, Nicola. Best before: the evolution and future of processed food.

## ARTS AND RECREATION

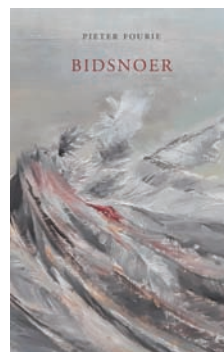
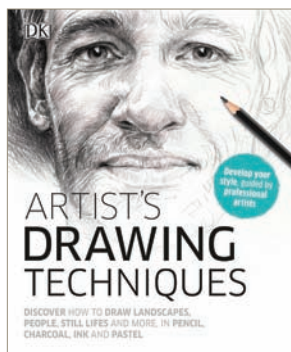
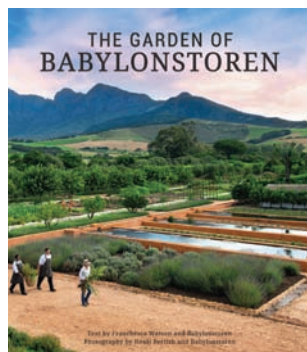
- 701.85 KUN Kuno, Naomi. Practical color combinations: a resource book with over 2 500 sample color schemes.  
 712.60968718 WAT Watson, Franchesca. The garden of Babylonstoren.  
 Q 729.028 HAS Hasegawa, Noriyoshi. Interior design presentations: techniques for quick, professional renderings of interiors.  
 Q 738.4 JOH Johnson, Pat. Enamelling on copper.  
 Q 741.2 ART Palffy, Georgina. Artist's drawing techniques.  
 759.968 LEO Leone, Bronwyn. Painted surfaces: a technical study of South African paintings from the Iziko South African National Gallery.  
 759.968 PIE Schoonbee, Eliz-Marié. A tribute to the life and work of Jacob Hendrik Pierneef.  
 796.35809 HIS Odendaal, André. The history of South African cricket retold. Volume 2, Divided country: 1914-1950s.  
 R 796.48 LAU Laubscher, Lappe. South Africa at the Olympic Games, 1904-2012.

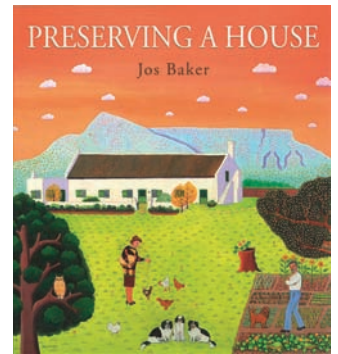
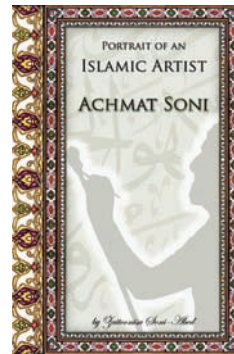
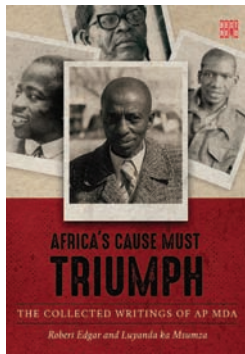
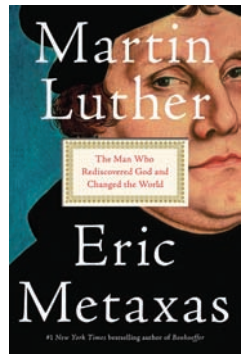
## LITERATURE

- 808.3 BUR Burger, Willie. Die wêreld van die storie.  
 809.8968 SCO Scott, Claire. At the fault line: writing white in South African literary journalism.  
 821.008035 AFR Schonstein, Patricia. Africa ablaze!: an anthology of poems.  
 821.92 DLA Dladla, Angifi. Lament for Kofifi Macu.  
 839.3616 FOU Fourie, Pieter. Bidsnoer.  
 839.3626 FRY Fryer, Charles. Só moes die liefde ly: 'n passiespel.

## GEOGRAPHY/HISTORY/TRAVEL/BIOGRAPHY

- 911 DAV Davidson, Peter. Atlas of empires: the world's great powers from ancient times to today.  
 920 BRI Szczurek, Karina Magdalena. You make me possible: the love letters of Karina M. Szczurek & André Brink.  
 920 LUT Metaxas, Eric. Martin Luther: the man who rediscovered God and changed the world.  
 920 MDA Edgar, Robert. Africa's cause must triumph: the collected writings of AP Mda.  
 920 MOT Vahed, Goolam. Chota Motala: a biography of political resistance in the KwaZulu-Natal Midlands.  
 920 SCH Schoeman, Karel. At close of day: reflections.  
 Q 920 SON Soni-Abed, Zaitoonisa. Portrait of an Islamic artist, Achmat Soni.  
 920 TYS Tyson, Harvey. The other side: behind the news 1.

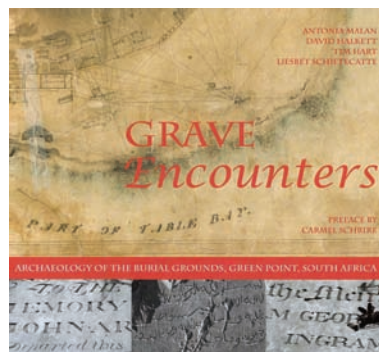
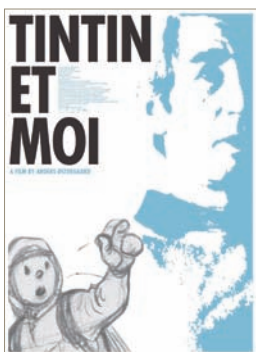




929.2 VAN Van der Walt, Ernst Jacobus. Teen die stormwinde in: 'n 'outobiografie' van Gaele Andriesz van der Walt.  
 RQ 940.46768 SCH Schoeman, Michael. The register of Southern African airmen of the Great War, 1914-1918.  
 Q 968.712 BAK Baker, Jos. Preserving a house.  
 968.712 GRA Malan, Antonia. Grave encounters: archaeology of the burial grounds, Green Point, South Africa.

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Antal, Nimród. Kontroll.  
 Borden, Lizzie. Working girls.  
 Clair, René. À nous la liberté.  
 Cooper, Merian C. King Kong.  
 De Sica, Vittorio. Umberto D.  
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A 261.835766 TRE DuBowski, Sandi Simcha. Trembling before G-d.  
 U 305.420968 COU Blankenberg, Lucilla. A country for my daughter: a film about women, violence and the law.  
 U 306.848 TYI De Seve, Jim. Tying the knot.  
 U 323.20968 HAP Mamdoo, Feizel. What happened to Mbuyisa?  
 U 327.12 SPY History Channel. The spying game—Mossad; the fearsome story of Israel's ruthless intelligence agency.  
 U 362.42 LAN Philibert, Nicolas. In the land of the deaf.  
 A 709.42 SAA Illuminations. The Saatchi Gallery 100: the work that changed British art.  
 A 791.43 CUN Cunningham, Chris. The work of director Chris Cunningham: a collection of music videos, short films, video installations and commercials.  
 A 791.430233 MEL Meny, Jacques. Méliès the magician.  
 U 791.43092 SIE Muller, Ray. The wonderful, horrible life of Leni Riefenstahl.  
 U 796.33309 OFF Dallaglio, Lawrence. The official history of English rugby.  
 U 796.334 GAR Bextor, Robin. Gary Lineker: simply the best.  
 U 920 BUD Meissonnier, Martin. Life of Buddha.  
 U 920 DYL Scorsese, Martin. No direction home.  
 U 920 HER Østergaard, Anders. Tintin et moi.  
 U 920 SIE Berg, Andrew D. Buggy Siegel.  
 A 943.086 VIC Riefenstahl, Leni. Victory of faith.  
 U 947.0842 WOR Aranovich, Semen Davidovich. I worked for Stalin.  
 U 956.70443 LAS Couturié, Bill. Last letters home: voices of American troops from the battlefields of Iraq.  
 U 968.201 PRO Schippers, Silvia. The promises of Ophir—an African odyssey.

*Sandra Kingswell is the senior library assistant at Central Reference*



# Children's newsletter saves South Africa

by Jay Heale

Sadly, such a headline never appeared in any newspaper or magazine! But there was such a situation. All because, once upon a time...

However, first you need to know the background. In the same way that the IOC is the executive body behind the Olympic Games, IBBY (International Board on Books for Young People) is the executive of the world body on children's books. The Olympics are held every four years; an IBBY Congress is hosted by a different member country every second year. Amongst the awards administered by IBBY are the Hans Christian Andersen Awards, given for the entire body of work of an author and an illustrator.

Back in 1976, I had formed a 'Children's Book Group' at Somerset House School in Somerset West, tasked with setting up meetings attended by parents and teachers; and authors, illustrators and publishers as speakers. I ran the library there, so was well placed to judge the reactions of our young readers. A newsletter, run off on our school duplicator, became popular and as the news spread, the subscription list grew—with an initial annual membership fee of R2! I called it *Bookchat*, to emphasize its casual style.

## South Africa remains the most prolific publisher of children's books in the African continent

In 1983 Rosey Bennett was the speaker at one of our meetings. At the time Rosey was an enthusiastic member of the Cape Town Educational Library. She had attended the 1982 IBBY Congress in Cambridge and her passion was so contagious that I applied to join the next Congress to be held in Cyprus. South Africa in those days was not popular overseas, so I went as an independent delegate.

I struck it lucky. The theme of the 1984 Congress was *Children's book production in underprivileged countries* and an entire day of the event was devoted to speakers from Africa. I heard of the struggles in places such as Senegal and Rwanda to produce books for their children and I knew that South Africa was already creating books of quality. Countries such as Ghana, Nigeria and Kenya were members of IBBY and I was convinced that South Africa needed to be alongside them. However, before that could happen, two other boxes had to be ticked first. We needed a national body of our own representing youth literature. We also needed South Africa to ditch its pariah status in the eyes of the rest of the world.

In 1987, the University of the Western Cape hosted the first ever international symposium on youth literature in South Africa. The theme was *Towards understanding* and it attracted over five hundred delegates. We ran out of chairs, microphones and food for lunch. There was a fair amount of chaos, but somehow everyone—having bought into its higher purpose—loved it. During the final session, unanimous support was voiced for the formation of a national body to represent our indigenous children's literature. A committee put together a proposed format and constitution and in 1988 the South African Children's Book Forum (SACBF) was born. (I had retired from teaching at the end of 1987, but continued to produce *Bookchat* independently—with a special page devoted to SACBF matters.)

The intention was to form regional SACBF groups, which would take turns in being the national executive. The regions reacted positively. At one point we had active groups in the Western Cape, Durban, Johannesburg, Pretoria, Bloemfontein, East London and Stanger and an affiliated branch in Windhoek. Each group was independent, creating its own programme of events and keeping whatever funds they raised for their own use. A token amount of R1 per member was requested as an annual payment to central funds. Unfortunately, once the Western Cape had fulfilled its time as national executive, no



other branch was keen to take over the responsibility. The Cape members decided to take a rest, though I was empowered to remain as IBBY liaison officer.

Then 1990 happened. Nelson Mandela was released from prison. The ANC, PAC and SACP were unbanned and the State of Emergency ended. The Convention for a Democratic South Africa began to create our Constitution. Remember those heady days? Finally, opinions about South Africa began to change in countries overseas.

In November 1991, I received a most heartening letter from the IBBY secretariat. The IBBY executive was now of the opinion that if South Africa were to apply for membership, our application might be favourably received. I informed all our regional branches, the Western Cape SACBF found fresh strength overnight and the necessary forms were completed and submitted to IBBY.

Such an application was put to the full IBBY Executive Committee and in January 1992 I received the following communication from Leena Maissen, Executive Director of IBBY, in Basel, Switzerland.

*It is with the greatest pleasure that I announce the acceptance of South Africa as a National Section in IBBY, now confirmed by the IBBY Executive Committee by mail vote. Your membership has therefore become valid as of 1 February 1992.*

We did it! There was, however, a problem. Exciting though this decision was, it caught us somewhat unprepared. Our membership was valid—but only after we had paid our first year's membership dues. IBBY graded its member countries into five categories and accordingly, richer countries paid more. South Africa was placed in Category 4, but this still required a payment of 943 Swiss francs. We simply couldn't afford to pay this amount.

The only answer I could think of was to tell my *Bookchat* subscribers about the situation. I sent a letter, signed personally, to every subscriber—over 500 at the time. In this I explained that South Africa had the opportunity to join IBBY but lacked the funds. If, I suggested, each *Bookchat* subscriber could donate R5, we would have enough money.

The result was overwhelming. 'Of course South Africa must join!' was the collective response. Many people sent cheques for R10. Publishers supported us with R50 or even R100. (Remember, this was 1992. You could buy a good meal for R5 in those days.) Into a special bank account opened in the name of the SACBF went enough money to pay for our IBBY dues in both 1992 and 1993. There was even some money left. An incredible statement of support.

I attended the 1992 IBBY Congress held in a newly united Berlin, as the voting representative of the new South African





Jay Heale at the 29th IBBY Congress in Cape Town, 2004

national section. An overwhelming honour. Since then, South Africa has been represented at every IBBY Congress. At IBBY Seville in September 1994, Isobel Randall, Eve Jammy and myself received hugs of congratulations as if we had been personally responsible for democracy in South Africa. Even the Russians congratulated us.

We submitted South African books for the bi-annual IBBY Honour List, which forms part of an exhibition that receives global coverage. We participated in as many IBBY activities as we could, even hosting an IBBY Congress in Cape Town in 2004, which was a runaway success. And yet we still struggle to pay our annual IBBY fees.

But that independent little newsletter helped us through that memorable moment. Since then, *Bookchat* reshaped itself as a website (in 2008), before changing to email format in 2015. That was the year that I retired from the main book scene and settled in Napier Retirement Village. It was time to slow down.

The South African Children's Book Forum, renamed in 2005 as IBBY South Africa, continues to represent our indigenous youth literature. Indeed, South Africa remains the most prolific publisher of children's books in the African continent.

Looking back, if there's one thing *Bookchat* (and IBBY SA) has so far failed to do, then it was to create sufficient status for children's books in our country to sufficiently call it a home of their own. The Children's Book House in Vienna has the Pied Piper painted on the outside wall. The ground floor is a public library dedicated to children's books and frequently hosts book events and parties. The upper floors contain a library specifically of all Austrian children's literature, available for research purposes, and the headquarters of the Austrian national section of IBBY. The wonder behind this building was getting three conflicting organisations to agree to a united vision: library, museum and IBBY office. Of course, it did help that the leader of the project was a government minister.

May someone at that level read this article and equally provide South African authors and illustrators, editors and publishers, with the recognition they deserve. From 1976 to 2018, that was the sole goal of *Bookchat*.



*Jay Heale was a primary school English teacher and librarian for 26 years, of which 16 were in South Africa. He was a founder member of the South African Children's Book Forum and highly involved in South Africa becoming a member country of IBBY. He retired from teaching to become fully immersed in the world of youth literature, editing and publishing **Bookchat**. He served on the panel of the Hans Christian Andersen Award, attending IBBY Congresses and speaking at schools across South Africa. He has written some 40 books for young readers, fiction and non-fiction, and contributed to *The Cambridge Guide to Children's Books in English* and provided the entry on African books in English for the celebratory volume of the Bologna Book Fair's fifty years of children's books from around the world. The final issue of *Bookchat*—No. 230—was sent out in November 2018*





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