

# Cape Librarian

Kaapse  
Bibliotekaris



Western Cape  
Government

Cultural Affairs and Sport

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## ON THE COVER

### Events from 1969 that changed the world

Undoubtedly, no single event has—before or since—captured the world's imagination as much as that of the moon landing.

But while walking on the moon was unequivocally a defining moment for science, imagination and popular culture not only in the United States, but also globally, in the corridors of power it was deemed a far more sinister exercise: a flexing of the US's technological, economic and political muscle as an attempt to re-establish itself as leader of the world order.

Whatever one's political assertions, it's impossible to argue that they didn't succeed.

As part of the sheer paranoia born from the Cold War came the space race. Russia fired the first salvo with the introduction of the Sputnik satellite in 1957. In retaliation, the following year the US established the National Aeronautics and Space Administration (NASA). Then, on 12 September 1959, the Russian unmanned Luna 2 became the first man-made object to make contact with a celestial object. Two years later the Russian Yuri Gagarin became the first person in space and orbited the earth, further bludgeoning American national pride. By this time, the US was seen to be lagging behind and the pressure to hit back with something spectacular only kept increasing. In 1961, John F Kennedy committed to 'achieving the goal, before this decade is out, of landing a man on the moon and returning him safely to the Earth.'

If the entire Apollo project—which ran from 1960 to 1972—was overly ambitious then certainly the \$25.4 billion (about \$112 billion in modern money) would see to it that the goal would be reached—no matter the cost.

Apollo 11 (named in numeral terms to ensure a more global understanding) was launched by a Saturn V rocket from the Kennedy Space Centre in Florida on 16 July 1969. It was the fifth crewed mission of the Apollo programme, with Commander Neil Armstrong, lunar module pilot Buzz Aldrin and command module pilot Michael Collins on board. Incidentally, an entire behind-the-scenes (or closed doors) back story exists over the horse trading that went on in determining which crew member would ultimately be bestowed with the honour of stepping onto the lunar surface first.

Each Saturn V rocket cost up to \$375 million and each of its five engines burnt about 3 tons of fuel every second. The entire Apollo 11 mission lasted 8 days, 3 hours, 18 minutes and 35 seconds. The Apollo lunar module landed on the moon on 20 July 1969 at 20:17 UTC and the crew spent about two hours and fifteen minutes collecting surface samples.

All of the subsequent six Apollo missions focused on the further collecting of lunar samples, of which only Apollo 13 could not complete its mission, owing to an explosion of an oxygen tank 56 hours after take-off. This crew can, however, lay claim to having travelled the furthest distance ever from earth, reaching the far side of the moon at more than 400 000 kilometres away.

But it's the Apollo 11 moon landing that will remain etched into memory forever; pushing the zero-sum space race to a climax but simultaneously—through its stratospheric winner-takes-all achievement—ending any further public interest in the subject. The ultimate prize had been aimed at, earned and kept in one fell swoop.

As the last of its kind, Apollo 17 returned on 17 December 1972. Government spending subsequently dwindled and the public's sheer wonderment that once existed around NASA started to fade.

If nothing else, the moon landing has demonstrated that—insatiable political machinations aside—the ability of technology to catch up with human imagination. Another proposition is that the moon landing was the greatest hoax ever devised on humankind, which in some respects is an even more interesting proposition than the alleged escapades of Messrs. Armstrong and Aldrin. As the French philosopher Peter Abelard said, 'By doubting we are led to question, by questioning we arrive at the truth.'

## EDITORIAL

**A**sk a librarian.  
Probably the most powerful—if increasingly less considered—statement to befall the information knowledge universe.  
With the fourth industrial revolution upon us, and not to mention the digital one, it's easy to get lost in the mass hype of the threats to our existence by digital advancement. But do you know what? While navigating these stormy silicon-soaked waters, if anything the role of the librarian is one of a beacon of hope that will continue serving to exist not just in spite of—but because of—the tumultuous technological tsunami of today.

Here's why. People aren't reading less; they're just reading differently. Studies have shown millennials to read more than their forebears; the difference being that they are doing it across more platforms. And as facilitators of knowledge, the librarians of the future will need to be google-savvy multi-platform ninjas, with hands-on approaches to integration, organisation and sharing of digital resources that support teaching and learning. Think of them as digital content curators.

In the 1980s, libraries were some the first places where the public could engage with personal computers—accessing by extension, the gateway to knowledge that they represent. In many of our communities, it's no different today as libraries exist as the primary sources of exposure to new technologies.

None of which would be possible without the assistance of a librarian. 'Ask a librarian' isn't just a buzz phrase. It's a clarion call; a rallying cry; and one that should be shouted from the rooftops. A mantra; taught to toddlers from the very first day they are able to utter their first words.

The future may digital, but how we integrate it, engage it and share it—is up to us as humans.

**V**ra 'n bibliotekaris.  
Dis waarskynlik die kragtigste — indien toenemend onderskatte — stelling wat in die inligtingsomgewing gemaak kan word.  
Met die vierde industriële revolusie net om die draai — om niks te sê van die digitale een nie — is dit maklik om oorweldig te word deur die histerie oor ons bedreigde voortbestaan aan die hand van tegnologiese ontwikkeling. Maar weet jy wat? Terwyl ons die silikonstorm die hoof probeer bied, is die rol van die bibliotekaris 'n voortsykynende ligpunt wat sal aanhou bestaan nie net ten spyte nie — maar juis as gevolg van — die tergende tegno-tsoenami van die dag.

Waarom? Mense lees nie minder nie; hulle lees net op ander maniere. Navorsing het bewys dat millienniers meer as hul voorgangers lees; die verskil lê daarin dat hul leesproses oor veel meer platvorms plaasvind. En as fasiliteerders van kennis, moet die bibliotekarisse van die toekoms gekonfyte, veel-platform google-ninjas wees met 'n praktiese benadering tot die integrasie, organisering en deel van digitale bronne wat onderrig- en leerprosesse rugsteun: digitale kurators.

In die 1980's was biblioteke van die eerste plekke waar die publiek persoonlike rekenaars kon gebruik en toegang verkry tot die geleentheid wat hulle bied. Laasgenoemde is steeds die geval in baie van ons gemeenskappe, waar biblioteke bestaan as die primêre bronne van toegang tot nuwe tegnologie.

Niks van die bogenoemde sal moontlik wees sonder die hulp van 'n bibliotekaris nie. 'Vra 'n bibliotekaris' is nie net 'n gonsstelling nie. Dis 'n wrekroep; 'n rasiestem; en een wat uitbasuin moet word. 'n Mantra; en een wat aan ons kinders saam met hul eerste woorde geleer moet word.

Die toekoms mag digitaal wees, maar hoe ons dit integreer, daarmee omgaan en dit deel hang net van ons as mense af.



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### Editorial policy

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

### Redaksionele beleid

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

Bonang graduates; aims even higher



Bonang Maruping (Librarian: Cataloguing Section) (right) graduated on 10 April with a postgraduate diploma in Library and Information Studies from the University of Cape Town. Here he is pictured with the university's Vice-Chancellor Mamokgethi Pahkeng. He is continuing his studies by having enrolled for a Master of Philosophy (MPhil) Specialising in Digital Curation at the same institution. Well done, Bonang!

Getting her hands dirty



This is what Szerena Knapp's hands looked like after just one day of face-painting at the South African Library Week (SALW), held in Caledon during March. Szerena is a stalwart of the Western Cape Library Service (WCLS) and she is a familiar and friendly face at Library Service events.

OUR SERVICE TO LIBRARIES



Publications distributed to Western Cape libraries during 2019

1. Freedom day poster (Iziko Museums of South Africa)
2. *Bookmark* magazine (SA Booksellers Association)
3. World book day poster (National Library of South Africa)
4. *Protecting your private info* leaflet\*
5. *Spooked: surveillance of journalists in SA* booklet\*
6. *Love your community radio* leaflet\*
7. *Your right to protest* leaflets\* (\*Right2Know)



North, South, East and West: that's how the City of Cape Town does SALW

Area East kicked off SALW 2019 integrated programme at the beautiful **Strand Library** with a market theme on 18 March, with the Friends of the Library selling boerewors rolls and donating books. Local authors Siphon Kweza, Vita du Preez and Peter Church kept the crowd glued to their seats with their storytelling ability, giving tips on how to become an author and stressing the importance of perseverance. Children from local schools entertained the guests with their dance moves and the winners of the writing competition were announced. All in all, it was an entertaining start to the week.

Area Central took over Bellville South Community Centre on Tuesday 19 March 2019, when more than 300 senior citizens attended the area's integrated programme. The seniors showed the younger ones a thing or two when they took the front rows during the very aerobic Recreation and Parks ice breaker. Portfolio Committee Chairperson Ronel Viljoen thoroughly enjoyed the festivities and was amazed at the seniors' energy levels. Auntie Flori Schrikker, co-author of **Kook saam Kaaps** and **Soettand**, also attended the festivities along with singers Oom Albertus and Mandy Sanger. Ellen Pakkies spoke to the



LIS staff joined in the fun

crowd about her past and how she overcame her specific set of challenges, and offered wise words to the elderly folk.

A penguin dance was the ice breaker at the Area South integrated event in the Wittebome Civic Centre in Wynberg on Wednesday 20 March 2019. LIS partner Recreation and Parks entertained the guests with chair aerobics which got everyone moving. The crowd of about 150 seniors was entertained with music and dance as well as talks on recognizing abuse and reporting it to the authorities.

The exuberance of 400 children could not be contained at the Area North integrated programme, which took place at Scottsdene Library on Friday 22 March 2019. Fortunately, the Scottsdene fitness club kept them busy with aerobic exercises. The children were treated to music, dance, health talks and information about library services.

**Merle Collins, Head: Marketing and Communications;**  
**Library and Information Services Directorate: Community Services and Health**



**Satellietbiblioteek open by Seekoeivlei**

Op 4 April is 'n satellietbiblioteek op die plaas Seekoeivlei geopen. Die plaas het 'n inwonertal van 102 en is omtrent 15 km vanaf Graafwater geleë. Dit was 'n geskiedkundige oomblik omdat dit Graafwater Biblioteek se eerste uitreik is na omliggende plase in die Cederberg-streek. Ander plase in hierdie bedieningsarea sluit in Ysterfontein, Groenkol, Langbergpunt en Kookfontein.

As deel van die vieringe het die Wes-Kaapse Minister van Kultuursake en Sport, Anroux Marais, sporttoerusting aan die Seekoeivleigemeenskap en Hoërskool Graafwater se netbalspan oorhandig. 'n Inkleurkompetisie is ook vir die jongspan gehou met pryse wat aan die drie belowendste inskrywings toegeken is.

**Amanda Swartz, Bibliotekaresse: Graafwater Biblioteek**



(Lnr): Natalie Leens, Senior Bibliotekaresse; Minister Anroux Marais; Graafwater Biblioteek se Amanda Swartz, Bibliotekaresse en Hilda Klaasens, Assistent

## Dunoon's high-tech library opens its doors

The much anticipated Dunoon Library officially opened on 26 April 2019. This R42 million project, which was completed over five years, is a partnership between the National Department of Arts and Culture, City of Cape Town and Western Cape Department of Cultural Affairs and Sport (DCAS). The state-of-the-art building boasts energy and water efficient features, which include the use of grey water and motion-sensing LED lights. This initiative recognises the importance of providing high quality learning resources to previously disadvantaged learners and the need for safe and attractive social spaces in vulnerable communities. The library provides learners with the opportunity to do their research for projects and school assignments. Residents now also have access to a collection of more than 15 000 library items, which include specially designed sections for younger children, teenagers and adults as well as a reference and study area and newspapers and magazines in print as well as in digital format. The library also provides a free internet service with a SmartCape section with three terminals for the children and another eight terminals for adults. Additional features include free Wi-Fi with limited data downloads, two study nooks, community meeting facilities and music listening pods. The library will promote reading, reading programmes, storytelling sessions and teen programmes. Mayor Dan Plato urged residents to take ownership of the facility for the benefit of their own children. 'We want to change lives, situations, behaviour, mindsets and that is why this investment is welcomed,' he added.

Ethney Waters, DCAS Public Library Enhancement



## Knysna celebrates SALW in style

Knysna went big with their SALW celebrations by arranging a blockbuster event in collaboration with the local Friends of the Library. There was something for everyone, including a handover of books received from the Knysna Rotarians to complement the existing material held by the Reading Rabbit Project. Plettenberg Bay teacher Wilma Wardale did paper crafts and showed high school students that books remain a key source of information—be it for education or escapism. A 'meet the author' coffee morning with local historian Ian Uys was aimed at senior citizens. The book launch targeted the general community—Afrikaans readers in particular—with local author and educator Aubrey Cloete's book, **Gam se tjind**. The highlight was the celebrity and actor, Johny Klein, who gave a motivational speech and encouraged youngsters to write and tell their own stories. Much of the success of Knysna's SALW celebrations can be attributed to the Friends of the Library's continued support. Just over a hundred new Western titles penned by Louis L'Amour were received from the Friends of the Knysna Libraries, thanks to a donation by researcher and library patron Dennis Woolard. The Western books exhibition was a huge success and we have reached our target market, because 80% of the books on display were circulated during SALW and are still in circulation. Staff members dressed up in cowboy attire (as part of the L'Amour-inspired theme of *Venture into the Wild West*) for the remainder of the week, which created a festive atmosphere that inspired patrons to dress similarly. The Western book area was rejuvenated by the new books and the



needs of the patrons were clearly met as they have demanded that we acquire more and updated Western books. **Knysna Public Library** entered the LIASA Library Week competition 2019 under the category for Public or Community Libraries and was pronounced one of the winners of the competition; a wonderful and well-deserved achievement and reward for the efforts of all involved.

Elaine Spies, Senior Librarian: Knysna Public Library

## Biblioteekweek-aktiwiteite



Teresa Swartz (Biblioteek Assistent) saam met 'n groep kinders wat **Swellendam Biblioteek** besoek het tydens Biblioteekweek, waar elke kind sy eie pappegaaï moes maak



Kinders het maskers gemaak by **Railton Biblioteek**



**Welverdiend Biblioteek** se personeel en leerders van Laerskool De Heide het die strate ingevaar om Biblioteekweek bekend te stel en ter bewusmaking van Mzansi Libraries online



Kinders het saam met die personeel van **Barrydale Biblioteek** hoede, kostuums en maskers gemaak ter uitbeelding van hulle gunsteling boekkarakters

## Riebeek-Wes Biblioteek vier 60 jaar



Riebeek-Wes se plaaslike biblioteek vier vanjaar sy 60ste bestaansjaar nadat dit in 1959 as 'n biblioteek erken is. Die biblioteek het aanvanklik in 1934 bekendgestaan as 'n subskripsie-biblioteek. In 1957 vind daar herorganisering plaas. Die biblioteek is daarna amptelik in 1959 geopen. 'Die biblioteek is in 1959 deur die Kaapse Provinsiale Biblioteekdienste erken,' vertel Ilse Look van die Swartland Munisipaliteit.

Die spesiale geleentheid is onlangs deur plaaslike inwoners en personeel gevier waartydens 'n voormalige burgemeester, Ernst Brink vir gaste kom vertel het oor die belangrikheid van biblioteke. Basil Friedlander, 'n 'vriend van die biblioteek' het ook kom gesels met gaste, terwyl die skoolkoor van Weltevrede Primêr opgetree het.

Die biblioteek het oor die afgelope ses dekades talle hoogtepunte ervaar. Die ledetal was onder meer in 2013 maar slegs 365 altesaam en vandag spog die biblioteek met 1 045 lede. Die biblioteek het ook vier jaar gelede vier rekenaars ontvang wat gratis toegang tot die internet vir die publiek beteken het. In 2017 is daar besluit om die matie binne die biblioteek te verwyder. Vandag spog hulle met die oorspronklike plankvloere wat ontbloeit en afgeskuur is en 'n gedaanteverwisseling tot voorkoms van die biblioteek beteken het. Daar prouk 10 368 boeke op die biblioteek se rakke waarvan lede kan kies en keur. Hoewel daar nie veel inligting oor die oorspronklike personeellede beskikbaar is nie, bestaan hulle vandag uit vier personeellede, naamlik Rochelle van der Horst, assistent bibliotekaris (in die foto hierbo saam met Stefan Wehmeyer, Wes-Kaapse Biblioteekdienste se Adjundirekteur; Streke); twee kontrakwerkers, Charlotte Rossouw en Wilene Arendse; asook een afloswerker, Bonita Fisher wat die plaaslike publiek en boekwurms van Riebeek-Wes op 'n daaglikse basis bystaan.

Volgens die personeel, beskryf hulle die biblioteek as 'n noodsaaklike fasiliteit vir die plaaslike gemeenskap, omdat daar 'n diens aan die plaasgemeenskap, dorpsinwoners en veral die skoolkinders gelewer word. Daar is twee laerskole en vier kleuterskole. Inligting word vir take verskaf — in boekvorm en ook op die rekenaars. Die biblioteek is boonop ook die enigste plek op Riebeek-Wes waar afskrifte vir die publiek gemaak kan word, sou hulle dit versoek. 'n Leeskultuur word aangemoedig deur gereelde uitreik-aksies te hou, veral deur praatjies by die skole om die biblioteek te bemark en nuwe lede te werf. Daar word ook uitreik-aksies gehou na die senior lede.

(Die Courant, 8 Mei 2019)

## Tokai Library teaches the love for reading

**Tokai Library** held its Inter-School Reading programme for Grade 4 students that ran from January to April 2019. Three local schools took part in the programme: Kirstenhof Primary, Westlake Primary and Zwaanswyk Academy. Each student was encouraged to read and to write down the number of books they had read onto a reading log. The top three readers from each school were invited to an award evening held at **Tokai Library** on 9 April, along with their family and teachers, where they received a prize each. Out of these nine students, the top three readers each received an additional prize. The aim of the programme was to encourage a reading culture among the youth and to help them learn the joy of books.

**Caroline Moody, Assistant Librarian (Part-Time): Tokai Library**



The top readers, along with Senior Librarian Natasha Marinus, and Assistant Librarian Caroline Moody

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Following

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## MISCELLANY

### Satellite library opened in Barrydale



On 25 April, officials from Swellendam Municipality opened a satellite library at Net vir Pret in Smitsville, Barrydale. Net vir Pret is a Barrydale-based non-profit and public benefit organisation devoted to social development. They run an enormous range of programmes which include, *inter alia*, sport; after school care; bursary funding; jazz; and Project Hope, aimed at school dropouts with criminal backgrounds. Executive mayor Nicholas Myburgh expressed his thanks to the cooperation of DCAS, Swellendam Municipality and Net vir Pret.

**Rina de Villiers, Barrydale Library**

### Oral History project captures Knysna's past



The history of the Knysna and its people will be preserved for generations to come with the launch of the Oral History Initiative in Knysna. The WCLS, in partnership with the Knysna Municipality, hosted the launch on Monday, 15 April at the Hornlee Community Hall. The history and stories of Knysna, Hornlee, Sedgefield, Masifunda, Kayaletu, Karatara and Rheenendal was captured on DVD and handed over to the public libraries in the various communities. Approximately 100 storytellers from the surrounding areas, as well as the executive mayor of Knysna Municipality, Cllr Mark Willemsse, attended the event. The Minister of Cultural Affairs and Sport, Anroux Marais (left), encouraged the community of Knysna and surrounding communities to share their personal histories and experiences so that it can be recorded and kept alive for future generations to celebrate their heritage.

**Neville Adonis, DCAS Library Service**



## Khoi and San communities to revive language through Afri-Kwê Project

The Afri-Kwê Language Project, supported by the Department of Cultural Affairs and Sport (DCAS), was launched in March by representatives of the Khoi and San communities. The project is a collaboration between the !AL-OM Aboriginal Customary Council, Afrikaanse Taalraad and Department of Afrikaans and Dutch at the University of Stellenbosch; and aims to prevent the Khoekhoegowab language from dying out.

Helga Fraser, Assistant Director for Language Services at the DCAS, delivered a message of congratulations at the launch at the university.

'The Western Cape Government and DCAS, through its Language Services Unit in particular, is mandated to promote multilingualism and to create awareness about the promotion and development of previously marginalised languages. The Department is guided in this by the Western Cape Language Act of 1998 and the Western Cape Language Policy of 2001,' Fraser said.

The timing of the launch of the Afri-Kwê Language Project could not have been better, as it followed the launch of The International Year of Indigenous Languages in the province which took place two days before at the Sendinggestig Museum in Long Street, Cape Town.

Khoekhoegowab was the original language spoken by the first inhabitants in the Cape. Today there are 2 000 speakers of the language in the Northern and Western Cape, 150 000 speakers in Namibia and only 200 in Botswana. Classes in the Khoekhoegowab language have already started at the university, where children and adults are taught by volunteers on Saturday mornings at the Afrikaans/Dutch Department. The project's children's choir showed the skills acquired during their classes by singing in their indigenous language at the launch.



Khoi and San Representatives of the Khoi and San communities travelled from as far as Knysna to attend the launch of the Afri-Kwê Language Project in Stellenbosch

Linguist Dr Kerry Jones gave an overview of the use of the Nama language and available teaching materials developed for schools in Namibia. Nama has been one of the official languages in Namibia since 1990, and the University of Namibia offers graduate courses in Khoekhoegowab.

Karel King, Estelle le Keur, Bradley van Sitters and Pedro Dausab explored the way forward for collaborations and activities to take the Afri-Kwê Language Project forward in order to prevent this important cultural heritage from being lost from memory and to future generations.

**Helga Fraser, DCAS Language Services**

## Disaster management and book making workshops in Oudtshoorn



A practical book making session at the event

Staff from the National Library of South Africa (NLSA)'s Preservation and Conservation Services Department held two disaster management and book making workshops in Oudtshoorn during March 2019. Library staff from the Eden/Central Karoo Control Area attended the workshops. Topics covered during the morning sessions included library disaster planning, in-house pest management, in-house emergency equipment and supplies as well as handling of books after water or fire damage. Informative video clips were shown to attendees. Presenters gave an overview of work done by the Preservation and Conservation Services, including a slide show of their activities. Attendees were divided into groups to discuss possible natural or man-made disasters that could happen at libraries and how to deal with them accordingly. Afterwards, group leaders gave feedback and responded to questions and comments from the audience. During the afternoon sessions everyone made their own book with supplies and equipment provided to them. NLSA staff also gave a 'disaster box' on wheels to a representative of every municipality present at the training, filled with equipment and supplies to use during emergencies. It was a joyful time of learning and interacting with each other.

**Elza du Preez, Regional Librarian: Oudtshoorn**


# Syfers maak sin

deur Stefan Wehmeyer

Ek hou van syfers. Ons gebruik syfers om ouderdom, afstande, statistieke en tyd te bepaal — om maar 'n paar te noem. Van jongs af tel ek alles en in plaas daarvan om met karretjies te speel het ek met dobbelsteentjies gespeel. Sommer vyf op 'n slag gelyktydig gegooi. Dan al die nommers opgetel en neergeskryf. Ek het my eie spanne saamgestel met familieledes se name en het dan gekyk wie se telling die hoogste is. Karre se registrasienommers het my ook geboei en ek het dan die syfers op die nommerplaat opgetel en dan gedeel deur die aantal nommers. My een kar se nommer was 528 699, waarvan die somtotaal 39 is en gedeel deur 6, gelyk is aan 6,5.

Syfers skep orde. As student het Melvil Dewey se omvangryke Dewey Desimale Klassifikasiestelsel dadelik my aandag getrek. Dewey het alle kennis in tien hoofgroepe ingedeel en dan nog verder weer onder mekaar ingedeel. Elke onderwerp onder die son — ja, selfs die son ook — het sy unieke liasseringsplek in enige biblioteek. 'n Vindingryke bibliotekaris van Kaapstad ry rond met persoonlike nommerplaat DDC027-WC.

Dewey se nommers was egter nie omvattend genoeg vir tegniese en wetenskaplike biblioteke nie en daarom is die UDC (Universal Decimal Classification) stelsel ontwerp. Die UDC word wêreldwyd gebruik in 150 000 biblioteke in 130 lande waar meer gedetailleerde indeksering van inhoud verlang word. Jare gelede toe ek by die Personeelinligtingsbiblioteek begin werk het, was die boeke bedoel vir mediese dokters en ingenieurs, volgens dié stelsel gekatalogiseer. Elke Maandagmiddag moes ek van Waalstraat na Chiappinistraat stap en my middag verwyf tussen die tjoepstil katalogiseerders en probeer uitfigure watter nommers om



te gebruik. Ek onthou net dit was verskriklike lang nommers en gelukkig het die katalogiseerders darem 'n vrolike *tea break* gevat om my frustrasievlakke te temper.

Syfers maak sin. Sedert ek gereeld begin reis het van Kaapstad na Oudsthoorn, George, Mosselbaai, Plettenbergbaai, Vanrhynsdorp en Vredendal (*you name it, I have been there*), doen ek my eie berekenings om uit te werk hoe lank elke reis gaan neem. Teen 'n spoed van 100 km/h neem elke tien kilometer ses minute en teen 120 km/h neem elke tien kilometer vyf minute. Dus as Mosselbaai nog 100 kilometer ver is, kan dit tussen 50 minute en 'n uur neem om daar uit te kom, mits jy nie vinniger as 120 km/h en nie stadiger as 100 km/h ry nie. Kyk maar op google maps, dit sê min of meer dieselfde.

Syfers skep ook 'n prentjie in jou kop. As 'n mens sê die Wes-Kaapse Biblioteekdiens bestaan uit 'n netwerk van 377 dienspunte, met meer as 800 000 lede en meer as ses miljoen items in voorraad, klink dit indrukwekkend. En wanneer jy dit dan vergelyk met ander provinsies, kan 'n mens sommer dadelik sien dat dinge *gebeur* in die Wes-Kaap. Maar aan die ander kant: as jy tel dat in die 2018/2019-boekjaar 155 000 nuwe boeke voorberei is teenoor die 213 000 van die vorige jaar — 'n daling van 27% — dan lyk die prentjie minder rooskleurig. *We need more money, my dear!*

Syfers hou jou brein skerp. Met al die lees van feite oor die jare is daar sekere datums wat in my brein begin vassit. Jip, jy kan my in die middel van die nag wakker maak en ek sal vir jou kan sê Koningin Victoria het vanaf 1837 tot 1901 op die troon gesit. Nelson Mandela is in 1918 gebore. Die

eerste demokratiese verkiesing was in 1994. Die oudste *born frees* van die nuwe Suid-Afrika is dus al 25 jaar oud. Die Tweede Wêreldoorlog het in 1945 geëindig. Die Portugese Revolusie van die Angeliere het op 25 April 1975 plaasgevind. Die Berlynse muur het in 1989 geval. So lees ek onlangs 'n tydskrifartikel. Daar staan toe '1984', die jaar wat Mahatma Gandhi oorlede is. Aha! besef ek toe dadelik dat die proeflesers nie die fout raakgesien het nie. Die regte datum was 1948 — en nie 1984 nie. As dit 1984 was dan sou dit mos groot nuus op die radio en TV gewees het. Waar was jy toe jy gehoor het Gandhi is dood? Maar jy kan wel onthou waar jy was toe jy verneem het dat Prinses Diana dood is, dis nou as jy al in 1997 verstand gehad het.

Syfers verskil ook nie veel van statistieke nie. En sommige statistieke laat jou twee keer dink. Die gemiddelde ouderdom van die adjunkdirekteure by die Biblioteekdiens is 60 jaar. Waar gaan al daardie *institutional knowledge* heen as hulle besluit om almal op dieselfde dag af te tree? En as 'n adjunkdirekteur se oë toeval tydens 'n vergadering (*speak for yourself, Stefan!*) wees tog simpatiek; die energievlakke is nie meer dieselfde nie.

Gelukkig laat sommige statistieke jou egter baie goed voel, want die einste drie adjunkdirekteure het gesamentlik 99 jaar se ervaring as biblioteekmense!

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



# Lighting the way the legacy of lighthouses on the Cape coast

by Gustav Hendrich



With their rays of light warning nearby vessels of impending danger, the legacy of our lighthouses is as much rooted in the history of the Cape as the arrival of the settlers themselves. Their presence remains both towering as it does perilous; a stark reminder of the area's tempestuous climate and serrated shoreline that has earned notoriety and the nickname of 'the Cape of Storms' among seafarers. It is fortunate that today, the Western Cape Archives and Records Service (WCARS) in Cape Town is the proud custodian of an array of archival records documenting lighthouses and their development over the centuries.

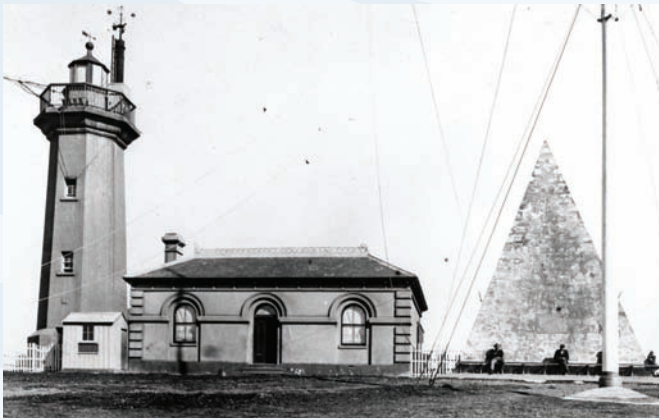
### The urgency for lighthouses

Following the arrival of Jan van Riebeeck and the Dutch East India Company in 1652, only scant measures were taken in providing sufficient illumination for passing ships or those intending to dock at the port. It was recorded in the *Daghregister* of 1657 that a single beacon fire was lit on Robben Island, leaving ships to further rely on their own lanterns for navigation around Table Bay. It was only during the period of the second British occupation in 1806 that more concerted efforts were made to provide ships with improved visual aid against the dark night and blinding fog. The British colonial government received continual requests for the construction of proper lighthouses.

The records of the Government House (GH) indicate that the acting governor, Sir Rufane Shaw Donkin, officially instructed the erection of the first lighthouse on South African soil. Donkin demanded that a lighthouse be built at 'the entrance of Table Bay for the amount of 7 000 Rixdaalders'.<sup>1</sup> The structure in question was the majestic Green Point lighthouse, which after completion in 1825 consisted of a square shape topped with two separate domes containing their fixed lights.

The second lighthouse to be constructed was at Agulhas on the southernmost tip of the African continent. Built at a great cost and effort to the colonial authorities, it was cylindrical in form and painted with red and white stripes. Yet despite the colonial government's best efforts, the wrecking and sinking of ships seeking to call to port continued unabatedly, especially along the Table and False Bay coastlines. This compelled the authorities to plan for a more practical solution by erecting more permanent lighthouses. On 16 March 1849, the Secretary of State, Sir A Smith expressed that it would be advantageous 'to arrange a system whereby greater simplicity and economy may be combined with increased efficiency.'<sup>2</sup>

FIT80/81-1352 Lighthouse, Cape Agulhas, 1980



AG13807 Lighthouse and Donkin Memorial, Port Elizabeth

Demands persisted until August 1881, when the ship agent James Murison emphasised that captains of steamers and sailing vessels 'point out to Government the great want and necessity for a lighthouse to be erected on Dassen Island and Danger Point'.<sup>3</sup> Owing to the dire shortage of lighthouses, Murison stressed that 'the captains may have nothing to go by but the lighthouse [referring to the Agulhas lighthouse] and a good look-out... and gives the captains great anxiety in bad weather', thus 'they [the lighthouses] would likewise be a great guide to vessels surrounding the Cape'.<sup>4</sup>

The continued cries of the dissatisfied finally triggered the commencement of the construction of additional lighthouses. The smaller lighthouse at Mouille Point was primarily erected as a harbour lighthouse in the area adjacent to the one at Green Point.<sup>5</sup> The construction of the Robben Island and later Dassen Island lighthouses on the West Coast, gradually diminished the purpose of the Mouille Point lighthouse from 1908 onwards, until it was eventually demolished after 1921. Lighthouses were constructed all along the Cape Peninsula shoreline, of which the famous Cape Point lighthouse is built on a steep rock escarpment and fitted with an exceptionally powerful light. The Roman Rock lighthouse off Simonstown, along with the strikingly high-towering Slangkop lighthouse later used after the First World War, remains the most prevalent lighthouse landmarks in the area.

### 'For the benefit of the world'

As time elapsed during the colonial period at the Cape, improvements towards the greater safety around the treacherous coastline gathered momentum. A levy on lighthouses was proposed, as well as that revenue generated from docking ships would in turn be used for the maintenance and extension of the former. From an economic point of view, these measures—as stipulated by the House of Assembly in 1857—were 'to perfect the system of lights on the coast of the Colony'.<sup>6</sup> In the same year, one M Flemming addressed a letter to the Secretary of Government, RH Rawson, arguing in a similar tone that: 'the coast being lighted cannot but have the greatest benefits to the Colony... and well-placed lighthouses would remove the fears, and induce many vessels to touch and refresh that now keep at what they consider a safe distance from the coast'.<sup>7</sup> Flemming concluded that 'the maintenance



AG6998 Sir Rufane Shaw Donkin (1773-1841), acting governor of the Cape Colony



AG13710 Lighthouse, Cape Point



E7917 Lighthouse and penguins on Dassen Island



E7916 Robben Island lighthouse

of lights on our coast [would be] for the benefit of the world at large'; and additionally for the collecting of colonial revenues.

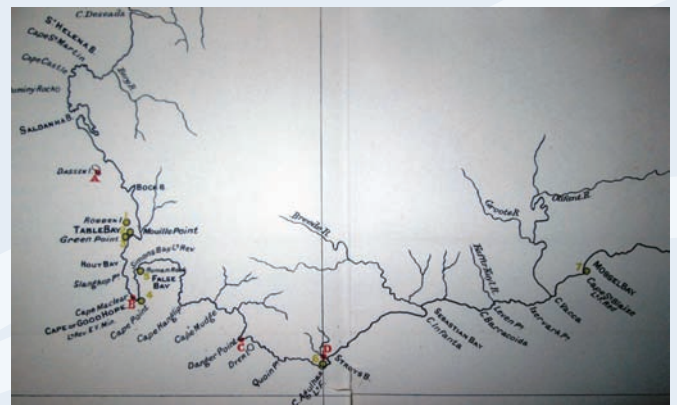
Lighthouses proved valuable assets for not merely aiding the safety of vessels, but also for ensuring sustainable trade and for during times of war. This was especially true in the case of the Cape south coast, where submerged rocks posed a grave danger to vessels. The absence of lighthouses contributed to the sinking of the British ships *Clyde*, *Celt* as well as the famous troopship *HMS Birkenhead* near Gansbaai, en route to the Eastern Cape in 1845 to deliver soldiers fighting in the Border War.<sup>8</sup> In the years to follow, additional lighthouses were erected at Danger Point and Cape St. Blaze at Mossel Bay to prevent further shipwrecks.

The modernisation of lighthouses continued during the 19th century. The appearance and technical utilities of the lighthouses had to conform to those in other British colonies. Qualified professional lighthouse keepers were employed with the responsibility of accurate operating of the lights. As technology progressed, single fixed lantern lights were gradually replaced with flashing lights; some were equipped with red lights (such as at Mouille Point in 1859) and green lights at Port Nolloth, or with revolving candle-power oil lamps. The move towards electric powered lights only came during the late 19th century. Under regulation, the standard light had to be visible from a distance of no less than 27 kilometres.

Notwithstanding, it would only be until after 1905 with the sinking of the British steamship *Ashmount*, which could have been avoided if better communications existed, that the Secretary of State in London, Sir John G Moore, requested that: 'to the prevention, as far as possible, of further loss of life through shipping casualties on the South African coast, telephonic and telegraphic connections will be established with all lighthouses on the coast'.<sup>9</sup> For these reasons, the lights, communications and the physical maintenance of the lighthouse buildings necessitated the establishment of a Lighthouses Commission to regulate and suggest alterations or improvements.

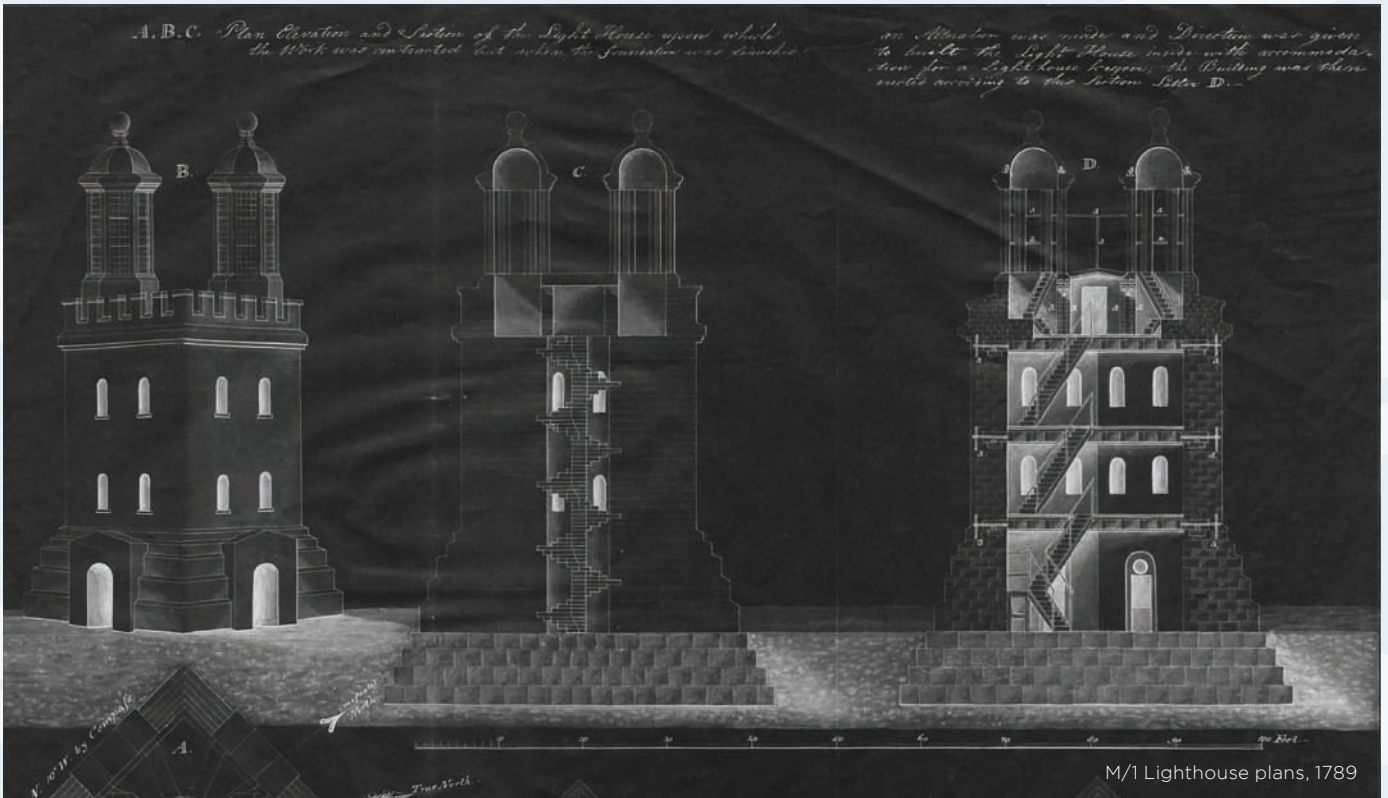
### Reflecting on Cape lighthouse records

The Cape Colonial Publications (CCP) archival group contains a wide variety of official documents of the commission on discussions and recommendations for lighthouses.



CCP1/2/1/78; G2/A Cape of Good Hope map, Report of Lighthouses Commission, 1890

FIT/80-56 Green Point lighthouse, 1980



M/1 Lighthouse plans, 1789



One example cites Captain McLean Wait arguing that the Agulhas lighthouse was inadequately equipped and its light could easily be mistaken for a bush fire during a hazy night, in addition to recommending that the structure be elevated for better visibility.<sup>10</sup> However, it was eventually decided to leave it unaltered. The Dassen Island lighthouse, built in 1893, was a high longitudinal lighthouse situated on the far-off island off Yzerfontein, and having the importance of leading the ships safely towards the following lighthouses of Robben Island and Green Point.

It is the objective of WCARS to preserve the archival records that document the development and maintenance of lighthouses within their historical origins, as well as provide information about lighthouse keepers. Apart from the letters, facsimiles and other correspondence documents in the GH, CCP and records held in the Public Works Department, it attests to the diverse records available in the archives repository. The archives are also home to the daily journals of the keeper of the Roman Rock lighthouse near Simonstown, who described events and workings between 1862 and 1895. In addition to the official primary records, cartographic maps and sketches depicting the locations, as well as supplementary information such as range of light, are undoubtedly of significant geographical value.

The photographic collections, most notably the AG and Elliott collections, are rich in photographic images that detail the lighthouses of yesteryear. Photographs of contemporary lighthouses still operational are also available. The original



AG15474 Danger Point lighthouse, Gansbaai. Beard Collection

handwritten minutes of meetings, reports and letters held by the Commission of Lighthouses between 1845 and 1872 can be found in the non-public records.<sup>11</sup> By preserving and providing access to the public and researchers, these valuable and irreplaceable records, and above all the legacy of lighthouses as fundamental landmarks and essential 'lights' to shipping vessels, will be safeguarded by the archivists for future generations to come.

The blinking lights provided by the lighthouses around the Cape coast continue to play a vital role in guiding local and foreign shipping vessels and container ships to safe waters. By the same token, it could be argued that without the urgent demands from Sir Donkin and the subsequent developments, the toll on ships would have been a considerably more devastating threat to the attempts to establish a risk-free and reliable shipping trade route around the Cape.

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



# Cradle of the fairytale

by Wim Els





Sometimes the Great Truths of Life that others take a lifetime to search for, are revealed to us in a split second. It happened to me on my first day at school. The moment I set eyes on the blonde teacher with the beehive, she looked like she could bite without provocation.

I thought it wise to keep this insight to myself. If I told anyone, I feared, she would find out. And then sink those teeth into me. Thin rivulets of my blood would run from the corners of her mouth as those fearsome jaws clamped shut...

My silence turned out to be golden. To this day, I believe my tightly shut mouth had a direct influence on my survival that year. Mind you, I never did see her nibbling any other of my classmates, either (some did disappear, though). To some of my disappointment, she later did explain that they had relocated. But credit where it's due: she was ingenious at shaping the truth. (If the above few paragraphs seem exceedingly parochial, please bear with me.)

The year ended on a high: I didn't die. And she gave me a book—the first I ever owned. 'For best performance in Afrikaans,' she wrote; just above her signature and that of the principal.

My prize, titled **My CNA Pragboek van die Slapende Skoonheid** (*My CNA Masterpiece of Sleeping Beauty*) has since survived me and our two daughters. It has also laid the foundation for a deep affection for the works of the brothers Jacob and Wilhelm Grimm. And getting the opportunity—many, many years later—to visit the family house in Steinau where they grew up, has been a (fairy) tale come true.

While I shall be referring to 'the brothers' or 'the Grimms' in this article, it is worth noting that besides the two most famous ones, they also had a sister named Charlotte and a younger brother, Ludwig Emil, who was a painter, art professor, etcher and copper engraver as well as illustrator of some of his brothers' stories.

Following the death of their mother, Dorothea, in 1808, Charlotte was left as the only woman in the household. The 15 year-old was overwhelmed by her newly inherited responsibilities. A letter once penned by Jacob to Wilhelm bemoaned the disharmony that the household had descended into: the siblings were not close to each other and there was an absence of any sense of order. Over time; however, their relationships improved and Charlotte, Jacob, Wilhelm and Emil started to resemble a more tightly knit family.

Correspondence between the brothers, Charlotte and her husband provide useful insight of the political, social and literary zeitgeist during the *Vormärz*—the period preceding



Wilhelm and Jacob Grimm by Elisabeth Jerichau-Baumann, 1855



www.marburgerhof.de



Konrad Merz, Steinau ©Museum Brothers Grimm-Haus



Konrad Merz, Steinau, ©Museum Brothers Grimm-Haus



Pictured is the Ludwig Emil Grimm Cabinet and above is the entrance to the Fairy Tale Forest at the Brothers Grimm House in Steinau. Left is a map of the Fairy Tale Route

the 1848 March revolution in the states of the German Confederation.

Jacob (1785) and Wilhelm (1786) Grimm was born in Hanau, where their father, Philipp, served as a court advocate and town and county scribe. He was appointed as bailiff for Steinau and Schlüchtern in 1790, after which the family moved to Steinau. The brothers' great-grandfather had also worked there as a church inspector and his son as a pastor.

Competition among tourist destinations in Germany is fierce. There are some 150 'theme streets' in the country, with the German Fairy Tale Route and the Timber Frame Road enjoying considerable success. The Fairy Tale Route embarks at Hanau, where the brothers were born, and ends in Buxtehude, the battleground of the Grimm's legendary tale of the race between the hedgehog and the hare. This particular route covers 55 towns spread over more than 600 kilometres.

Steinau, with its Brothers Grimm Street, follows Hanau on the route. It was granted town status in 1290 and has managed to retain some of its original character. Roughly half of the buildings in the town centre are half-timbered structures. Not that all of them have weathered the assault of time well, as today the cavities between the large beams reveal a filling mixture of willow, clay, straw and water. The beams themselves have been coated with ox blood to preserve the wood. The town has a charging station for electric cars as well, though.

The Grimms moved into the court house in Steinau, which was equipped with living quarters on the ground floor and offices on the upper floor. Built in 1562, the main building has a stone base and features elaborate ornamental timberwork. Various St Andrew's crosses decorate the spaces beneath the windows. It was converted to 'The House of the Brothers Grimm' in 1998 and has become one of the main museums dedicated to the lives and work of the brothers. It is the only remaining building in which the family lived. Although no actual piece of furniture belonging to the family has been found, the kitchen has been furnished with period original items. Emil's sketches provide an indication of the family's activities and the food they prepared.

The reception and museum shop are located in the foyer on the ground floor of the house. Part of this floor contains items from the family's time in Steinau. This includes various documents, autographs and portraits of the family.

One room is dedicated to the brothers' philological accomplishments. It contains several first editions of their most important works, such as the German grammar and the German dictionary, and their translations of the *Hildebrandlied* and the works of Hartmann von Aue and Konrad von Würzburg.

Emil's paintings and other visual art are displayed in an adjacent room.

A spiral staircase leads to the upper floor: fairyland. The first room arrived at provides an overview of the early history of fairy tales in Europe. Works from various 16th and 17th century authors, such as Gianfrancesco Straparola, Charles Perrault and Johannes Pauli are displayed here, as are early French editions of **The tales of 1001 nights**.

Another room reveals the fairy tale tradition that preceded the brothers' collection. Here are rare editions of the folk tales by Johann Carl Musaeus and the folk songs written by Johann Gottfried Herder. While studying law in Marburg, their exposure to folk poetry caused the brothers to start recording fairy tales and sagas to prevent them from becoming lost. They collected more than 200 tales, mainly from the Kassel and Westphalian areas, incorporating both oral and written versions.



First editions at the Brothers Grimm House  
Konrad Merz, Steinau/©Museum Brothers Grimm-Haus



Mark Patton/www.stripes.com

The brothers' **Children and household stories**, published in 1812, was a collection of texts only. Illustrated versions appeared in England and the Netherlands; however, and the brothers subsequently published a 'compact edition', illustrated by their brother, Emil. Various other illustrations are featured in the room where these early editions are displayed.



lyonsfacob.blogspot.com

Sculptures depicting a scene from *The Frog Prince* (left) and the seven dwarves (above) at Museum Steinau



Early editions of *Little red riding hood*, *Hänsel and Gretel* and *Puss in boots* can be found in the next room, with a number of illustrations by, *inter alia*, Carl Hassenpflug, a nephew of the Grimms. These three fairy tales can be traced to Charles Perrault, and the purpose of the exhibition is mainly to point out the difference between the original French material and the German versions. The brothers had included *Puss in boots* in the first edition of their collection, but removed it later, as they felt it was too close to the French original.

Illustrations from *Sleeping beauty* dominate the next room, while *Snow White* is the main theme in another room and laid out in a stage setting.

There are two special areas. *The moon* was tale number 175 in the brothers' collection and formed the basis for the eponymous opera written by Carl Orff. The Moon Corridor allows the visitor to follow this through moving pictures. The Fairy Tale Forest depicts scenes from a number of fairy tales and visitors are challenged to identify their origins. For those uncertain, the answers are hidden behind hinged flaps.

Directly opposite the house, the former barn where the brothers used to play has been turned into the Museum Steinau, demonstrating the town as a typical station on the trade route between the cities of Frankfurt and Leipzig. It contains a piece of the original floor where the brothers are said to have walked and a ladder that they used to clamber up and down. One wall is covered with names of famous travellers who visited Steinau. These include Johann Wolfgang von Goethe, Napoleon Bonaparte and Heinrich Heine. (A mirror on the wall reveals the face of the current visitor, who may or may not be as equally famous—yet.)

Sculptures representing scenes from fairy tales can be found all over the garden. The frog prince features prominently. And then there are the seven dwarves. But Snow White seems to be missing—and as a result they look very unhappy. They might have taken care of Snow White, but she married the prince, didn't invite them to the wedding and left them without anybody to do their cooking, cleaning and sewing. Who can blame them?

Outside the walled yard is a dunking cage, used to punish small-time criminals, like bakers who had been caught short-changing their customers. At the opposite side of the property, there is a two-dimensional cut-out of a small boy kept in a cage. Initially, I thought it was Hänsel, being fattened. But perhaps it was just some kid being punished, or one who did not get away from a cannibalistic witch.

Or a teacher.

As I turned to look at the house one more time, I saw something move in the background. To the uninitiated, it would have looked like a cloud, catching the fading rays of the setting sun. But I recognised the blond beehive. While the leaves rustled in the gentle breeze, I saw her raise that long, thin index finger to her lips. She winked at me. Then she disappeared in the swirling wind.

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



# Die hoe, waar en wanneer van die **WAT**

deur Braam Peens

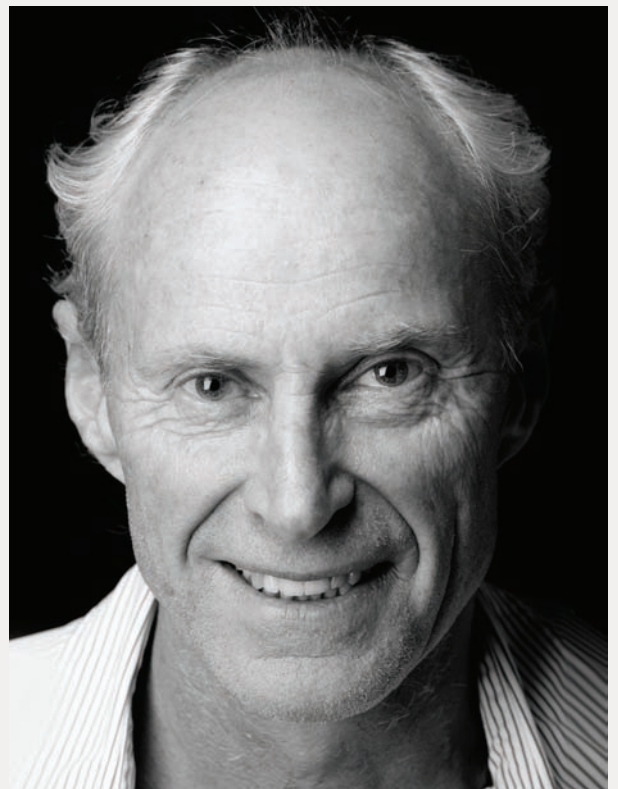
**H**y's 'n baken van hoop tussen die stortvloed van slegte nuus op 'n Vrydagoggend; die vriendelike oom met die innemende stem wat RSG se aanbieders aan hul eie stomme taalgebruik laat stik — en wie se perkelose woordekennis die getoet van die motors langs jou in die spitsverkeer tot stilte sis.

Hy is Dr. Willem Botha (regs); *über*-letterliefhebber, kwasi-woordsmous met sy 'Borg-'n-Woord'-veldtog — en (voltydse) redakteur van die **Woordeboek van die Afrikaanse Taal (WAT)**, onder wie se toesig dié epiese onderneming oor tien jaar — na 'n aanloop van amper 'n eeu — uiteindelik die lig sal sien.

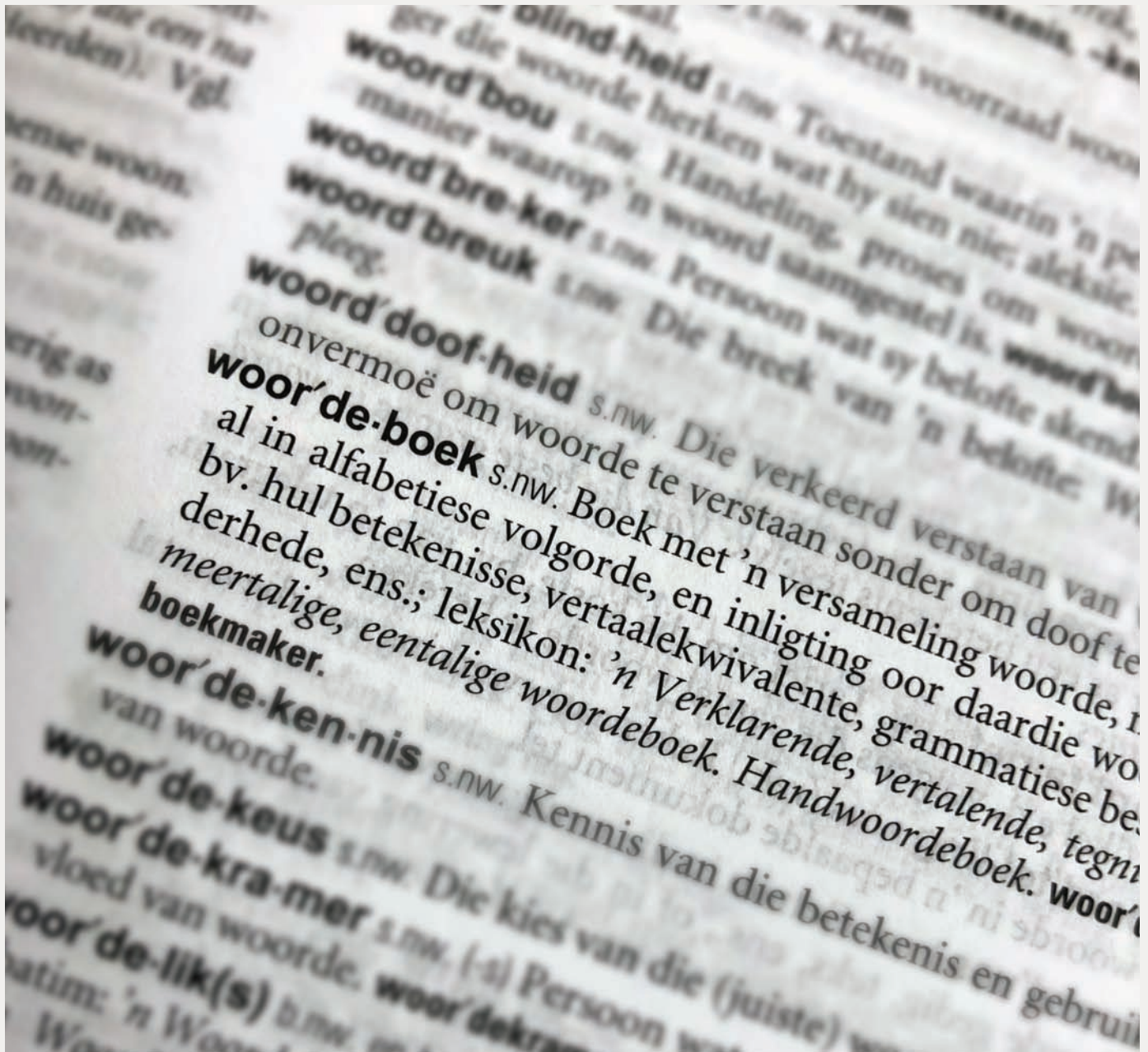
Die **Kaapse Bibliotekaris** — op 62 self nog 'n groentjie — het met hom gesels oor die agtergrond en omvang van hierdie leksikografiese legende.

## Watter bydrae maak 'n projek soos die WAT tot die bestaan van 'n taal?

Die verskyning van 'n **WAT**-deel is 'n besondere geleentheid omdat dit beteken dat nog 'n deel van die Afrikaanse woordeskat so omvattend as moontlik vasgevang is in 'n woordeboek. Afrikaans in ál sy verskyningsvorme vind neerslag in die **WAT**: dit is 'n tuiste vir die Afrikaans van al die sprekers van die taal — van die Kaapse Vlakte tot in die Noordelike uithoeke van Suid-Afrika. 'n Resensent van deel XIV het dit soos volg gestel: 'Die **WAT** is monumentaal in die lewe van Afrikaans omdat dit die taal so omvattend boekstaaf.'







**Wat behels die saamstel van 'n woordeboek en watter bronne word geraadpleeg tot die daarstelling van 'n akkurate en relevante eindprodukt?**

Moderne woordeboeke word saamgestel op grond van werklike taalgebruik deur sy sprekers: mondeling en skriftelik. In die ou dae is die hele spraakgemeenskap betrek by die materiaalversameling vir die samestelling van 'n woordeboek en nog verder terug in die verlede is woordeboeke maar gebaseer op die woordeskatkennis van die woordeboek-maker. Die versameling van materiaal word treffend uitgebeeld in die rolprent oor die Oxford English Dictionary, *The professor and the madman* wat op Simon Winchester se boek **The surgeon of Crowthorn** gebaseer is. In die **WAT** se geval is reeds in

1926 'n beroep op Afrikaans-sprekendes gedoen om veral streektaalvoorbeelde na die **WAT** op Stellenbosch te stuur. Mense is ook gevra om boeke te ekserpeer, wat beteken dat voorbeelde van nuwe woorde of woorde wat treffend of korrek gebruik is, aangeteken is op kaartjies en ingestuur is. Die vier miljoen indekskaartjies wat so na die **WAT** gestuur is, vorm nog steeds die basis vir die samestelling van die woordeboek. Die unieke en waardevolle versameling is onlangs gedigitiseer en die ideaal is om dit aanlyn beskikbaar te stel saam met die *Aanlyn WAT*. Die **WAT** maak egter ook van die internet gebruik en het ook sy eie elektroniese korpus opgebou wat aanvullend tot die oorspronklike materiaalversameling op indekskaartjies gebruik word.

### Hoe word daar bepaal of 'n woord werd is om ingesluit te word?

Elke woordeboek behoort 'n opnamebeleid te hê. Vir opname in die **WAT** moet daar ten minste vyf voorbeelde van 'n woord se gebruik wees uit vyf verskillende bronne. Voorbeelde uit die gesproke taal tel ook as bronne. Die gebruik van die woord moet ook oor 'n redelike tydperk strek; gewoonlik meer as vyf jaar ten einde vir opname oorweeg te word. Die **WAT** neem geen eiename op nie, maar wel afleidings van eiename. Deel XV van die **WAT** eindig byvoorbeeld op die afleiding *Sri Lankaans*, maar Sri Lanka word nie opgeneem nie.

Deel XV bevat ook 'n Addendum met nuwe woorde van A tot S. Die Addendum gee aan ons 'n idee wat sedert die publikasie van elke deel in Afrikaans gebeur het, beginnende by deel I in 1950. *Aanlyn* en *amabokoboko* was nog nie 'n vonkel in Afrikaans se oog in 1950 nie, ook nie *banting*, *beurtkrag* en *CD* nie. *Geelkaart*, *gay*, *geheuestokkie*, *hardeskyf*, *gemorskos*, *google* en *glasnost* was destyds nie eens 'n hersenskim nie, en so ook *opdragspan*. *Papegaaislaai*, *pang*, *poenankies* en *popgloër* en ander voorbeelde van die Kaaps-variëteit word ook vir die eerste keer in 'n woordeboek gepubliseer.

Vakterme moet benewens in vakpublikasies ook in algemene publikasies soos koerante en tydskrifte voorkom ten einde opgeneem te word. Indien dit slegs in vakpublikasies voorkom, hoort dit slegs in vakwoordeboeke.

### Speel die samestellers se persoonlike voorkeure soms (onbewustelik) 'n rol in die besluit om woorde in te voeg al dan nie?

Die opnamebeleid van 'n woordeboek behoort die lukrake of subjektiewe opname van woorde te voorkom. Die teks van die opsteller word by die **WAT** ook deur drie ander redaksielede gelees wat die subjektiewe opname van woorde onwaarskynlik maak, naamlik die senior mederedakteur, die eindredakteur en die hoofredakteur.

### Wat is julle benadering by die **WAT** — taalkundige voorskriftelikheid of 'n meer verduidelikende benadering (*prescriptive of descriptive*) — en waarom juis dié aanslag?

Volgens die erkende woordeboektipologie van die teoretiese leksikografie is die **WAT** 'n omvattende woordeboek en omvattende woordeboeke is deskriptief en nie preskriptief nie. Dit beteken dat die **WAT** alles in Afrikaans opneem wat gevestig is. 'Verkeerde' Afrikaans soos *huidiglik* word dus ook opgeneem, maar gemerk as (*minder korrek*). Ook 'n woord soos *af'tjop* word opgeneem, maar dit word as (*geselstaal*) gemerk, of geëtiketteer. Standaardwoordeboeke of handwoordeboeke soos die **Handwoordeboek van die Afrikaanse Taal (HAT)** is preskriptief volgens die erkende woordeboektipologie.

### Hoe gaan julle te werk en wat sou gebeur as jy agterkom jy het 'n woord gemis wanneer die boek by die drukkers is?

Wat die gedrukte weergawe van die **WAT** betref, is dit vir altyd te laat, alhoewel ons by deel XV van die **WAT** begin het met 'n uitgebreide Addendum van nuwe woorde of woorde wat op onverklaarbare wyse oorgeslaan is.

*Malkoeisiekte* het 'n week voordat deel X drukkers toe is, begin om elke dag die nuusmedia te haal nadat die siekte in Engeland uitbreek het. Ons het toe inderhaas die woord ingesluit net voordat die teks drukkers toe is. Net daarna het die nuusmedia begin om te verwys na *malbeessiekte* en later ook na *dolbeessiekte*. *Malkoeisiekte* was 'n letterlike vertaling van *mad cow disease*. *Cow* kan na 'n koei asook 'n bees verwys. Ons kon dit gelukkig in die *Aanlyn WAT* regstel.

### Hoe gaan julle te werk met archaïsmes en neologismes? Word sekere doelbewus uitgelaat en dienooreenkomstig nuut ingesluit?

Beide archaïsmes en neologismes vind 'n tuiste in die **WAT**. Die **WAT** is 'n weerspieëling van die verlede én die hede. Mense wat ouer letterkundige werke lees, sal van die archaïsmes teëkom, en dan moet hulle dit in die **WAT** kan vind.

Buitendien, vandag se nuutskepping is môre se gewone woord en oormôre se archaïsme: *voorlaaier* was aanvanklik 'n neologisme, toe word dit 'n gewone woord en vandag is dit 'n archaïsme.

### Hoe, byvoorbeeld, gaan julle om met tegno-terminologie?

Tegniese terme of vakterme word slegs opgeneem indien hulle tot die omgangstaal deurgedring het of anders gestel — indien hulle in kommunikasie tussen vakman en leek gebruik word.

Vakterme wat in koerante en tydskrifte voorkom, word oorweeg vir opname in die **WAT**, maar vakterme wat net in vaktydskrifte voorkom, word nie oorweeg nie. Daardie terme is bestem vir vakwoordeboeke.

### Jy het al vroeër aan my vermeld dat 'omvattende verklarende woordeboeke van die omvang van die **WAT** neem gemiddeld meer as 'n honderd jaar om te voltooi, soos die **Woordenboek der Nederlandsche Taal** wat in 1997 na 146 jaar voltooi is.' Hoe lank gaan dit neem om die **WAT** te voltooi?

Die **WAT** is in 1926 begin — 93 jaar gelede. Ons het nou 'n tienjaarplan aanvaar vir die voltooiing van die **WAT** vanaf die derde en laaste deel van die letter S tot by Z. Vir die implementering van die tienjaarplan benodig ons vyf bykomende redaksielede en 'n bykomende R32 miljoen oor tien jaar. Die vyf redaksielede is aangestel en werk reeds aan deel XVI en die R32 miljoen is bykans gerealiseer. Die beplanning is dus om die **WAT** in 102 jaar [teen 2029] te voltooi.

### Hoe werk julle befondsingsmodel en wat is die algehele begroting vir die projek?

Ons jaarlikse begroting beloop tans R10 miljoen en ons ontvang 80% van ons fondse van ons gewaardeerde donateurs wat lief is vir Afrikaans. Die staatsubsidie dek slegs 20% van ons begroting.

### Bestaan daar 'n kultuur van *dictionary criticism* in Suid-Afrika?

Ons Nederlandse eweknie, die **Woordenboek der Nederlandsche Taal**, se redakteurs het aan ons te kenne gegee dat hulle jaloers is op die getal resensies wat by die verskyning van elke deel van die **WAT** gepubliseer word. Ons versoek ook 'n teoretikus om 'n resensieartikel oor elke deel in die internasionale leksikografiese vaktydskrif *Lexikos*, wat deur die **WAT** uitgegee word, te skryf.

Die uitvoerbare punte van kritiek van elke resensie vind neerslag in die volgende deel van die **WAT**. Dit is uniek in die geledere van omvattende woordeboeke wat deel vir deel verskyn. Ons strewes daarna om die **WAT** met elke uitgawe te verbeter. Dit het daartoe gelei dat die nuwer **WAT**-dele die huidige teoretiese sienswyses weerspieël. Dit bring ook mee dat die dele van mekaar verskil maar dit is telkens tot voordeel van die gebruiker en die verbeterings word so geïmplementeer dat dit nie die gebruik van die **WAT** benadeel of belemmer nie.

Die veranderinge word in die *Aanlyn WAT* oor die hele spektrum van die alfabet geïmplementeer sodat die *Aanlyn WAT* 'n eenheidsbeeld handhaaf.



Deel XV van die **WAT**, wat die S-woorde van 'skool' tot 'Sri Lankaans' bevat, is op 17 April in 'n volgepakte Universiteitsmuseum bekendgestel. Vyf vakkundige medewerkers is vereer vir hulle jarelange samewerking met die redaksie, nl. prof. Jan Giliomee, Izak Grové, Jan Lochner, Izak Rust en Christo Viljoen. Prof. Arnold Schoonwinkel, voorsitter van die **WAT**-direksie, het die gaste verwelkom. Mev. Alet Cloete en mnr. Gerhard van Wyk het die oorhandiging van deel XV aan die medewerkers begelei en 'n kort huldeblyk oor elkeen gelever. Dr. Frik Lombard het die redaksie bedank en dr. Willem Botha het as seremoniemeester opgetree. Gaskunstenaars Coenie de Villiers en Deon Meyer het 'n uitvoering van uittreksels uit hulle vertoning, **Karoo Suite**, gelever.

### Wat gebeur nadat Z bereik is in 2029?

Die voltooide **WAT** sal 'n bron van onskatbare waarde wees, maar die werk aan enige woordeboek is 'n dinamiese proses wat nooit eindig nie. Taal verander en ontwikkel voortdurend en 'n woordeboek moet dit weerspieël as dit relevant wil bly.

Die **Oxford English Dictionary (OED)** is in 1934 voltooi en daarna is daar vir 30 jaar gewerk aan die **Shorter Oxford English Dictionary**. In 2000 het die **OED** vir die eerste keer aanlyn verskyn en tans werk meer as 100 mense deurlopend aan die **Online OED**.

Die werk aan die **Aanlyn WAT** sal dus na die letter Z op kleiner skaal voortgaan ten einde die ontwikkeling van die Afrikaanse taal te bly weerspieël. Opwindende kleiner nuwe woordeboeke sal ook uit die unieke materiaalversameling van die **WAT** gemaak kan word.

### Meer apokalipties — en effens onregverdig: dink jy dit sal die laaste Afrikaanse woordeboek ooit wees?

Nee, daar is nog genoeg kopers om baie Afrikaanse woordeboeke uit te gee. Die belangstelling in die etimologie van Afrikaanse woorde is veral groot en ons is reeds ver gevorder met 'n tweede etimologiewoordeboek. Uit die voltooide **WAT** sal ook interessante kleiner woordeboeke saamgestel kan word.

### WAT-kitsfeite

- Die **WAT** is 'n omvattende Afrikaanse verklarende woordeboek wat Afrikaans in sy volle omvang vaslê. Nie net Standaardafrikaans nie, maar ook die ander variëteite soos Kaaps en Namakwalands vind 'n tuiste in die woordeboek. Indien die **WAT** nie voltooi word nie, sal die Afrikaanse woordeskat nooit volledig opgeteken word nie.
- Werk aan deel XVI, die derde en laaste deel van die letter S, het in 2019 begin. Deel XVI sal 'n addendum bevat met al die woorde van A tot S in die **Aanlyn WAT** wat nog nie vantevore in die gedrukte dele verskyn het nie. Vanaf die letter T sal die **WAT** slegs aanlyn beskikbaar wees — 'n besluit wat nie ligtelik geneem is nie. Die koste en tyd wat met die publikasie van 'n boek gepaard gaan, het in die lig van die huidige tienjaarplan egter net te veel geword. Die gedrukte **WAT** kan ook irrelevant raak omdat die **Aanlyn WAT** gereeld aangevul word met nuwe lemmas en veranderinge in betekenis van bestaande woorde.
- Ter bevordering van Afrikaans word 'n nuutskoppings-kompetisie jaarliks tydens die Woordfees in same-werking met RSG en die ATKV gehou. Die wen-woord van 2018 was *bekbriefie* (voice note). 'n Kompetisie vir die treffendste Afrikaanse handelsnaam is gewen deur Respek en Eiers, 'n ontbytrestaurant in Pretoria.



# Hoe om onthou te word:

## Sussie Kotze aan die woord

saamgestel deur Francois Verster

**D**ie skrywer wat as E. Kotze bekend staan, se raakvatbeskrywings van die Weskus en sy mense is volksbesit. 'n *Kontreiskrywer* is sy egter beslis nie; haar werk is die van 'n skrywer wat 'n diepe insig in menswees openbaar.

Haar werk is soos sy: sonder pretensie, intelligent, en kraak van kleurvolle karaktervolheid. Ek het in 2014 'n seleksie uit haar kortverhaalbundel, **Diepsee**, vir LitNet geresenseer en was onmiddellik getref deur haar skerpsinnige dog empatiese waarnemingsin van haar onderwerpe. Daarom was dit vir my 'n voorreg om haar, ma van vier en weduwee van etlike dekades, maar ook gerekende (en bekroonde) skrywer by haar huis in Panorama te kon besoek.

'Noem my Sussie,' sê sy, voor ons begin gesels.

### Het jy van jongs af geskryf en gedroom van skrywer word? En het jy baie gelees? Waar het jy boeke gekry?

Ja, ek het baie gelees. Boeke het ek by die dorps- en skoolbiblioteek — destyds op Vredendal — gekry. Ek het destyds nie 'n idee gehad ek sal self juis skryf nie. [Sy noem dat Audrey Bignault se werk haar geïnspreker het en dat Karel Schoeman ook 'n gunstelingsskrywer was.]

### Dink jy dis 'n voordeel om 'n skrywer te wees wat in verskillende genres werk? Watter genre is jou gunsteling?

Vir my is dit vanselfsprekend dat ek sou kortverhale skryf. Ek het graag situasies en die mense daarin; mense wat ek gewoonlik persoonlik kennis van gedra het, beskryf, en die omgewing ook. Later het ek moeg geraak van dié formaat en wou ek wyer skryf, langer werke skryf, en so het ek toe ook romans geskryf.

### As iemand sê: 'n Skrywer is net regtig 'n skrywer as hy/sy romans skryf,' wat sal jou antwoord wees?

Nee, dis nie waar nie. Kortverhaalbundels verkoop wel moeiliker as romans.

### Wat is jou gevoel oor die impak van resensies en literêre pryse?

Ek lees resensies; ek wil daaruit leer, en dit kan goeie reklame wees. Ek het net een prys gekry, die Eugène Marais-prys vir **Halfkrone vir die nagmaal**. Pryse is ook maar die menings van mense, wat baie uiteenlopend kan wees. Maar vir 'n skrywer is dit steeds 'n kompliment.

### Jy het al gesê *Soetloop* (2016) sal seker jou laaste boek wees. Voel jy steeds so?

Ek skryf nog; ek is besig met twee manuskripte. Dis lekker om te skryf, maar ek weet nie of dit gepubliseer sal word nie.



Sussie Kotze tuis in Panorama  
Francois Verster

Miskien sal my kleinkinders dit lees. Dit gaan oor my man se ervarings op see. [Haar man, jare gelede al op 47 aan kanker oorlede, se portrette hang in die sitkamer en slaapkamer — 'n besonder aantreklike man, vir wie sy baie lief was. Sy sê sy het geweldig baie by hom geleer en na sy dood het sy onderneem om self meer oor die omgewing en mense te leer.]

**Werk jy direk op 'n rekenaar, of skryf jy eers met die hand?**

My handskrif, wat eers mooi was, is nou te onleesbaar, so ek werk met die rekenaar.

**Het jy 'n spesiale plek waar jy verkies om te skryf en het jy 'n ideale tyd van die dag wat jy wil kreatief wees?**

Ja, ek het altyd 'n sekere plek gehad, meestal in die agtermiddag. Ek benodig stilte. Ek kan nie in 'n geraas, nie eens musiek, werk nie. Die geblaf van honde in hierdie buurt is erg hinderlik.

**As jy 'n storie begin verbeel, is die verhaallyn of die karakters die belangrikste? Of wissel dit van boek tot boek?**

Die karakters is die belangrikste. My karakters was dikwels regte mense, wat aan my bekend was, maar jy moet versigtig wees as jy oor bekende mense skryf. My stories is op feite gebaseer. [Ek merk naslaanwerke — ook 'n idioomeboek — in haar sonkamer op. Sy is duidelik iemand wat noukeurig en deeglike navorsing doen.]

**Van watter deel van skryf hou jy die meeste, en die minste?**

Dis lekker om 'n storie te prakseer, maar ook as jy by die punt kom dat jy begin redigeer, want dan het jy al deur die manuskrip gewerk.

**Het jy enige idees oor wat die regering kan doen om 'n leeskultuur te help vestig?**

Nee, van die regering weet ek niks.

**Hulle beweer dat die Afrikaner besig is om uit te sterf, dat die groep oor 20 jaar skaars twee persent van die land se bevolking gaan wees. Indien dit so sou wees, dink jy die krimpende lesersmark gaan die boekbedryf kelder?**

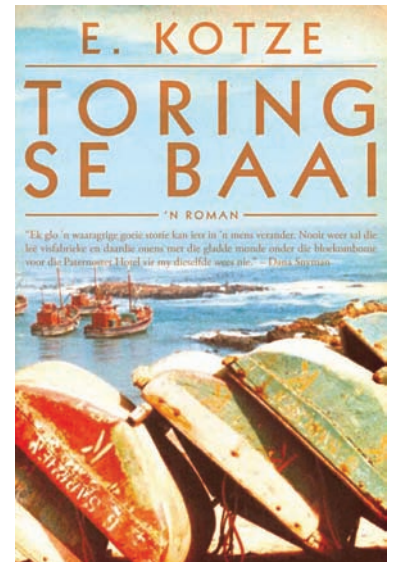
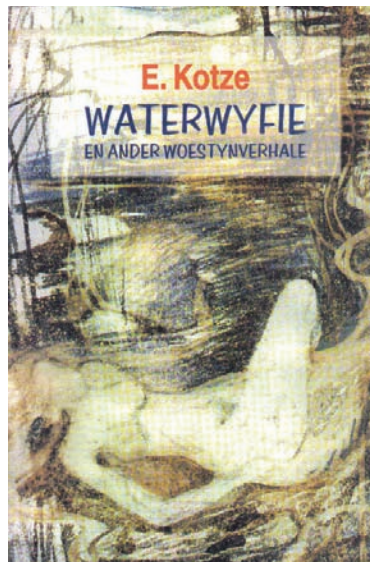
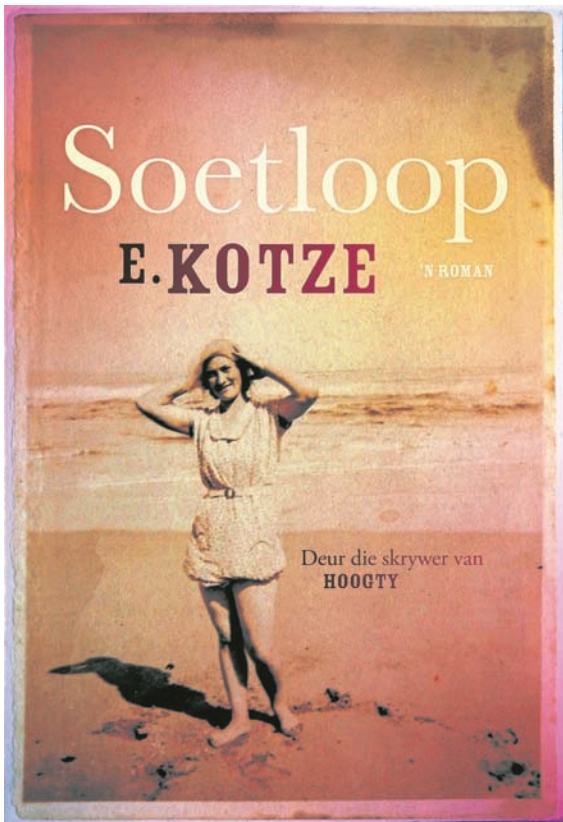
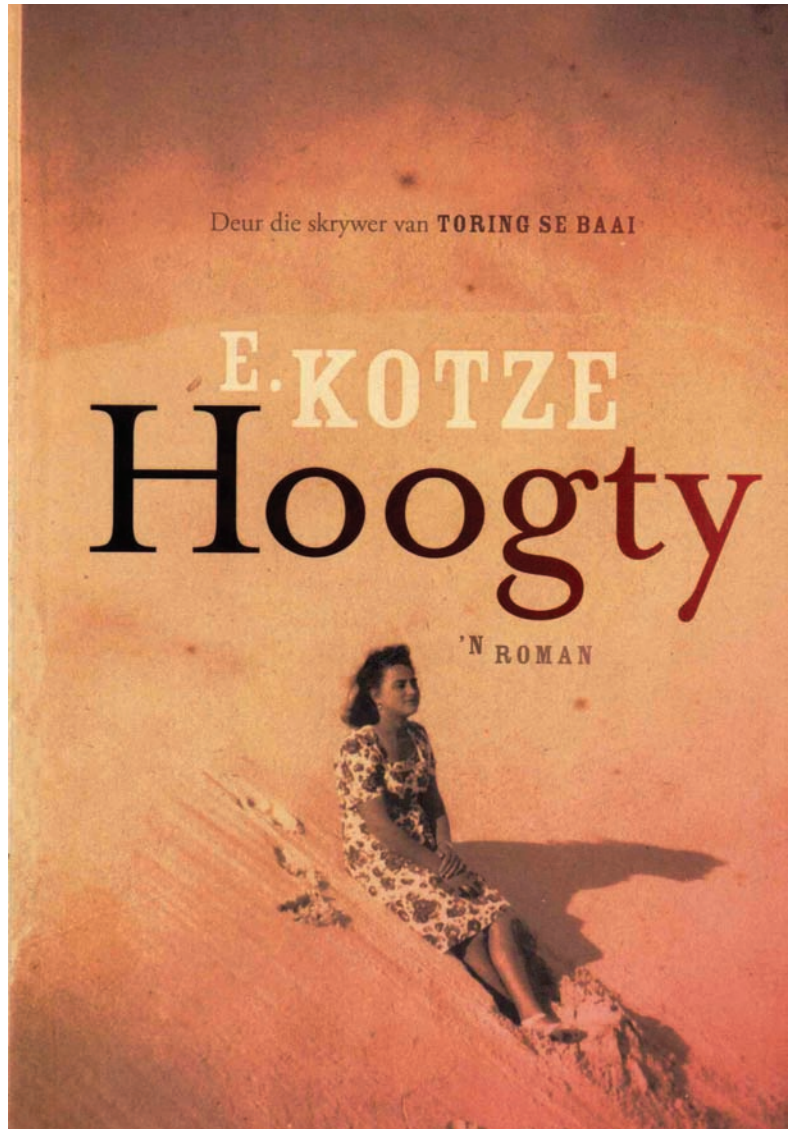
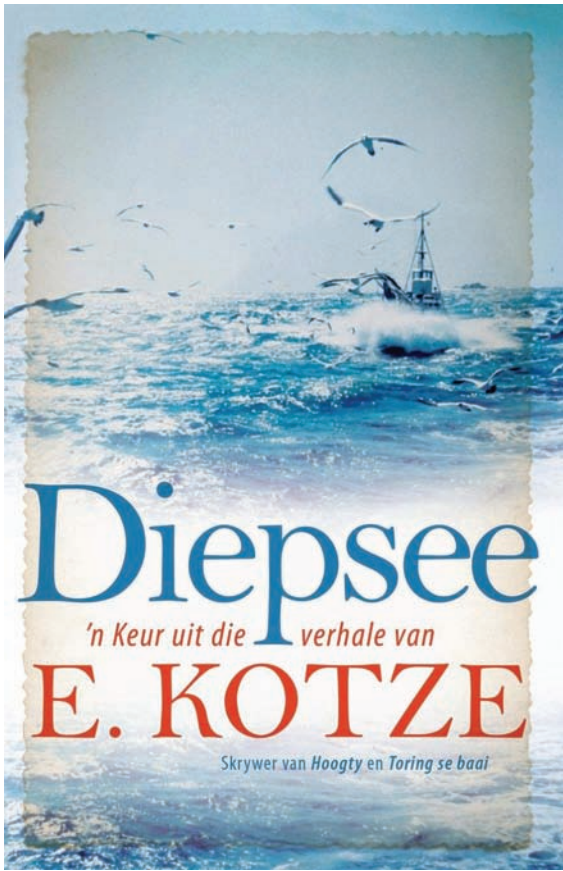
Ek hoop daar sal 'n drastiese ommekeer kom.

**Hoe voel jy oor die gewildheid van misdadifiksie in Suid-Afrika, en stel jy hoegenaamd belang om daardie veld te betree?**

Dit is baie populêr, maar dit is nie iets wat ek sal doen nie; ek het nie soveel verbeelding nie en ek is in elk geval nie ingestel op geweld nie.

**Het boekfeeste jou as skrywer bevoordeel?**

Ja, ek dink so. Ek het al by talle feeste opgetree. Dit is baie interessant en baie mense kom luister met belangstelling.





Kotze by die see in 2016  
Simoné Scholtz

Maar ek wil dit nie meer waag om te reis nie. Ek wil nie vir ander 'n las wees nie.

#### Beskryf die verhouding met jou uitgewer kortliks — skakel jy met een persoon, of is daar nie juis 'n persoonlike verhouding nie?

Klaas Steytler en sy vrou Petra (Müller) het my baie gehelp. Ek het 'n goeie verhouding met hulle gehad. En nou met Nèlleke de Jager [almal is van die NB-Uitgewersgroep].

#### Wat dink jy van die opvatting dat kunstenaars (skrywers dus ook) selfsugtig is in verhoudings en hulle lewensmaats goeie fasiliteerders en ondersteuners moet wees?

'n Mens moet aanpasbaar wees en dit moet na altwee kante toe gebeur.

#### Het mense jou al 'n kontreiskrywer genoem?

[Lag] Ja, baie! Maar ek gee nie om nie, die see is universeel.

#### Is daar dinge wat jy nog graag wil doen soos reis, of dinge waarvoor jy spyt is jy nie gedoen het nie?

Ek is oor niks spyt nie. Ek sou wel nog 'n paar lande wou sien; ek was 'n paar maal oorsee, maar ek raak nou te moeg. Dit is my hart, ek raak net skielik baie moeg. Maar ek het 'n vervulde lewe gehad.

#### In Engels sê hulle: 'You can never go back.' Hoe voel jy oor die Weskus en Sandveld van vandag?

Ja, die plek is nie meer dieselfde nie, maar 'n mens weet dit tog vooraf.

#### Wat hoop jy sal mense van jou skryfwerk onthou?

Dat hulle die Weskus beter sal ken en onthou — en dat ek die Weskus mooi en werklik kon maak. Ek het baie tyd en energie daarin gestoot. [Ek betwyfel dit nie: E. Kotze gaan vir nog baie lank onthou word, en sy het 'n milieu op 'n unieke manier bekendgestel wat by duisende aanklank gevind het.]

#### Wanneer jy skryf, het jy 'n bepaalde leser in gedagte?

Nee. Ek skryf die storie so goed as ek kan, soos ek hom wil skryf.

Ons ry amper drie ure later daar weg, traag om te gaan, maar met die belofte om weer te kom.

Daar is blywende gedagtes oor hoe netjies haar huis is; hoe fier en skerp sy nog op 86 is; oor die boeke op die rakke — Thomas Mann, Bill Bryson en Sebastian Faulks tel onder haar gunsteling-skrywers — en ek bly verwonderd oor die doyenne van Weskusskrywers se lewenskragtigheid en ongeveinsde gasvryheid.

Met die meenthuiskompleks in die truspieël, staan sy nog voor die huis en kyk agterna. Volgende keer neem ek my ma saam, want sy is van Namakwaland. En dan net terugsit en luister.

#### Boeklys

- Die prys vir Vogelsang.**-Human & Rousseau, 1972.
- Oggendblom en bitterkalbas.**-Human & Rousseau, 1973.
- Kielwater.**-Human & Rousseau, 1975.
- Die vroue van Kores.**-Human & Rousseau, 1978.
- Die vuurgeety.**-Retief, 1978.
- Halfkroner vir die nagmaal.**- Tafelberg, 1982.
- Boetie-Jan se skilpadnes.** Tafelberg, 1984.
- Tweeluik.**- Human & Rousseau, 1984.
- Silt van die aarde.**- Tafelberg, 1986.
- Halwe hemel.**- Tafelberg, 1992.
- Waterwyfie en ander woestynverhale.**- Tafelberg, 1997.
- E. Kotze-omnibus.**- Jasmyn, 1999.
- Die slag van die breekbrander: outobiografieë.**  
- Tafelberg, 2000.
- Die wind staan oos.**- Tafelberg, 2007.
- Toring se baai.**- Kwela, 2009.
- Hoogty.**- Kwela, 2011.
- Diepsee: 'n keur uit die kortverhale van E. Kotze.**  
- Tafelberg, 2014.
- Soetloop.**- Kwela, 2016.

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



# Book reviews

# Boekresensies

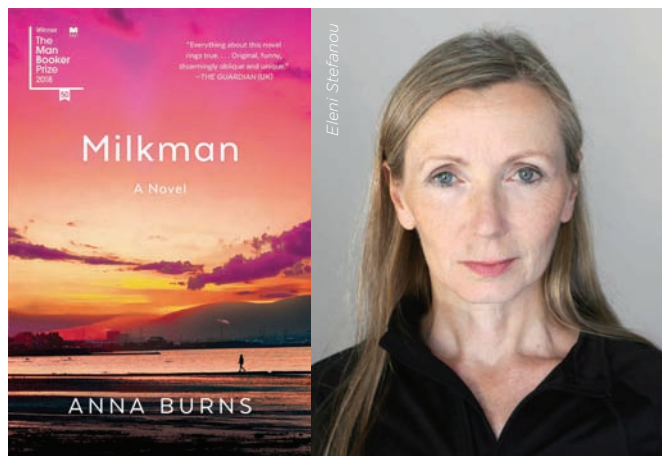
compiled by book selectors

## ADULT FICTION VOLWASSE VERHALENDE LEKTUUR

**BURNS, Anna**

**Milkman.**- Faber, 2018.

'Burns became the first writer from Northern Ireland to win the Man Booker Prize with this raw, traumatic tale addressing timeless themes of brutality, resiliency, and resistance. It is set in an unnamed city at an indeterminate time, but Burns's world is clearly the Belfast of the Troubles, even though it can double as any totalitarian society where people live in violent conditions and everyone seems to be suffering from some kind of post-traumatic stress disorder. The narrator, with her distinctive, conversational voice, is also unnamed, an 18-year-old woman who is pursued, on many levels, by the milkman of the title. He is a shadowy, older figure, creepy to boot, who, we learn early on, is not even a milkman.'



Instead of driving a milk lorry, he drives flashy cars, and sometimes, significantly, a small, white, nondescript, shape-shifting van. We are introduced to him while the young woman is caught walking-while-reading (Sir Walter Scott's **Ivanhoe**). The milkman pulls up in his van and offers her a lift; when she refuses, he drives away, pretending not to be offended, but this sets in motion all that follows. **Milkman** is a uniquely meandering and mesmerizing, wonderful and enigmatic work about borders and barriers, both physical and spiritual, and the cost of survival.' (*Booklist*, June Sawyers)

**TOLKIEN, JRR**

**Die kameraadskap van die ring/in Afrikaans vertaal deur Janie Oosthuysen.**- Protea Boekhuis, 2018.

JRR Tolkien se gewilde fantasieroman **The lord of the rings** is deur Janie Oosthuysen in Afrikaans vertaal. In 'n onderhoud



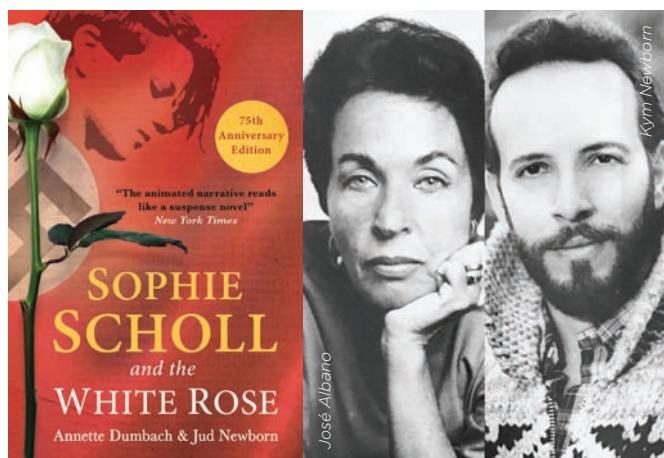


met AJ Opperman ([www.netwerk24.com](http://www.netwerk24.com), 9/10/2018) sê Oosthuysen sy 'wou so na as moontlik aan die bronteks van die Suid-Afrikaans gebore Britse skrywer Tolkien bly' en 'wou die vertaling terselfdertyd so toeganklik moontlik maak vir die leser.' Die vertaling van sommige name in Afrikaans — die elf-name word nie vertaal nie — was vir Oosthuysen die lekkerste, maar byna ook die tydrowendste deel van die vertaling. Sy sê sy het 'eindeloos gestoei ten einde die betekenis sowel as die gees te probeer raakvat. Ek dink hier aan boertighede soos die Doolneste, Boepe, Buikgorde, Goedharte, Horingblasers en Fiervoete vir Burrowses, Bolgers, Bracegirdles, Goodbodies, Hornblowers en Proudfoots, asook iets heroïes waarop ek nogal trots is, naamlik Rohan se Bres vir Gap of Rohan. En dan is daar die woordspel. En die gedigte...' Met die titel het Oosthuysen die Engelse patroon gevolg, eerder as om oorspronklik te probeer wees. Geluk aan Protea Boekhuis vir hierdie projek. Afrikaanse lesers bly jul innig dankbaar. **SJ**

## ADULT NON-FICTION VOLWASSE VAKLEKTUUR

**DUMBACH, Annette and NEWBORN, Jud  
Sophie Scholl and the White Rose.** - Oneworld, 2018.

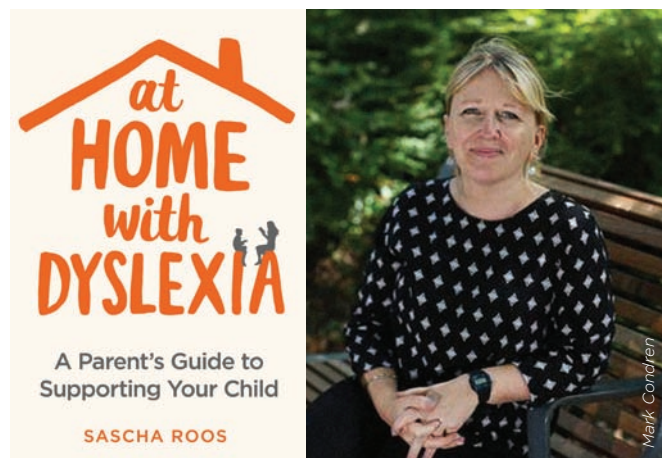
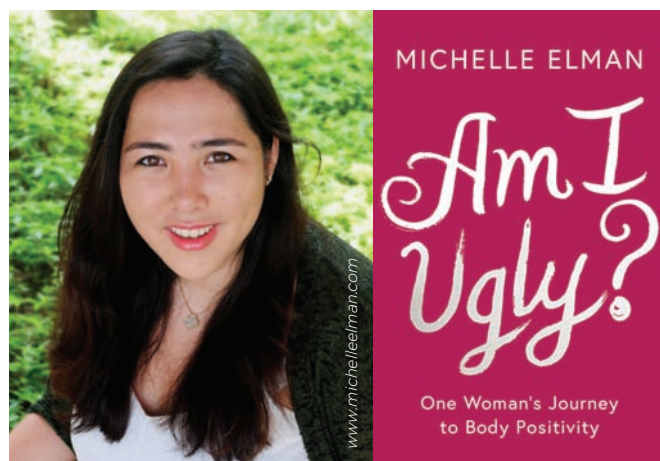
This is the tragic account of the German resistance to the Third Reich—known as the White Rose group—as experienced by five university students and their professor during 1942 and early 1943; and who paid the ultimate price for it. Originally published in 1986 as **Shattering the German night: the story of the White Rose**, it tells of a group of university students who wrote and distributed leaflets calling Germans to revolt against Hitler during WWII. While focusing on Sophie and her brother Hans, it also explores the backgrounds of all the other major members of the group and their contributions to the writing and editing of these leaflets, as well as the dangers of distributing them. The book charts not only the history of the White Rose resistance movement, but the whole network of interior resistance within Nazi Germany. Included are a series of appendixes, where the texts of many documents concerning the trial are translated into English as well as the leaflets the White Rose wrote, as well as other German government documents of the time covering the trial. This story of courage and sacrifice is for anyone interested in the history of WWII, and enjoys a suspense story filled with surprising details and bold characters. **EB**



**ELMAN, Michelle**

**Am I ugly?.** - Head of Zeus, 2018.

This is the memoir of a body confidence coach and body positive activist. Michelle shares her life experiences since childhood, revealing multiple life-threatening illnesses, several surgeries and the subsequent physical and emotional scarring throughout her life—before finally learning to accept and love herself unconditionally. Compelling, painful, uplifting and inspiring all at the same time. **BHN**



**ROOS, Sascha**

**At home with dyslexia: a parent's guide to supporting your child.** - Robinson, 2018.

As a dyslexia specialist, the author defines the subject in a simple and understandable way. Readers are equipped with a greater understanding of this different learning ability. In an interview with *Irish News*, the author said, 'It's a way of thinking, learning and seeing the world. We need to emphasize abilities and reward effort... It may be creative thinking, problem solving, sports, making things, fixing things, playing a musical instrument or involvement in drama and soul.' She makes it clear in her book that dyslexia is not a disability, but merely a different approach to learning. **At home with dyslexia** is a guide for parents who want to know more and how they can support their children living with this often misunderstood condition. **BHN**



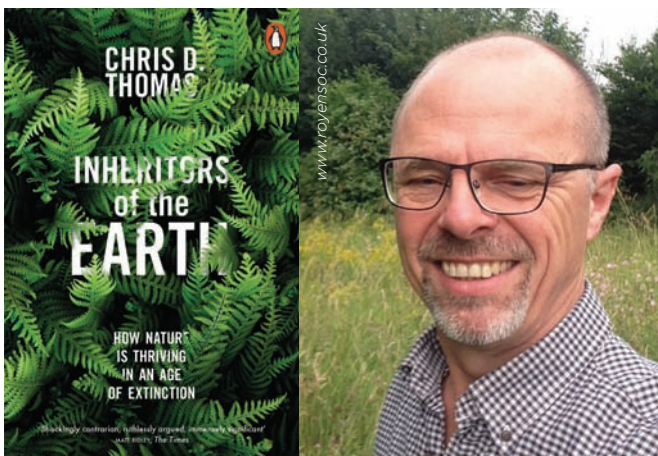
**SESHOENE, Mogau**  
**The lazy makoti's guide to the kitchen.**

- Quivertree Publications, 2018.

Entrepreneur and chef, Mogau Seshoene, has released her first cookbook. She takes her love of South African cuisine, combined with her natural talent for cookery, to create a new generation of cooks who can prepare traditional dishes they can be proud of. The book features mouth-watering photographs and is filled with treasured recipes that make home-made, traditional South African meals and modern dishes easy. **APM**

**THOMAS, Chris D.**  
**Inheritors of the earth: how nature is thriving in an age of extinction.** - HarperCollins, 2017.

'Conservation biologists admonish us to beware the Sixth Extinction. Species may be disappearing faster now than at any time during the earth's history, and unless we quickly change our ways, entire ecosystems will come crashing down, leaving us a depauperate planet overrun with cockroaches and roof rats. Thomas (of the University of York) tells us not to listen to the doomsayers. Yes, human activity is causing the disappearance of hundreds of species at ever-increasing rates, but these are the evolutionary losers; we need to focus on the winners! Human-introduced animals and plants have given many areas a greater species diversity than ever before, as long as you don't mind counting feral cats and zebra mussels. Introgressive hybridisation caused by human activity is producing new

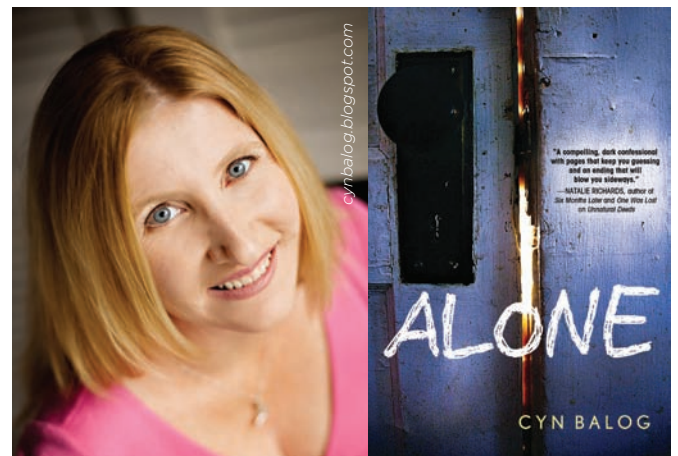


hybrid species faster than old species are disappearing; surely all the new varieties of ragworts more than make up for losing tuataras and tigers. This book is witty and well written, and full of lively anecdotes. However, the author ignores marine environments, ecosystem conservation, and the fact that the full effect of human destruction is yet to be felt. The work is thought-provoking, but ultimately unconvincing. Summing up: Recommended. [For] Upper-division undergraduates and above; professionals.' (*Choice*, John L Hunt)

**YOUNG ADULT FICTION**  
**JONG VOLWASSE VERHALENDE LEKTUUR**

**BALOG, Cyn**  
**Alone.** - Sourcebooks fire, 2017.

'At first Seda, 16, enjoys exploring the cavernous Bismarck-Chisholm House, the remote mansion deep in the mountains that her mom inherited. Once a murder mystery hotel, it's still decorated like a gothic horror film set. Months later, however, Seda is tired of her nightmarish new home, where her siblings (two sets of twins, ages 4 and 6) are her only company. Time alone isn't good for Seda, who is plagued by a dark voice she believes is her unborn twin. Seda has a bad feeling when a group of teens takes shelter at the mansion during a blizzard, and it's borne out when everyone agrees to play the macabre game her mother has designed. This is the perfect premise for a chilling tale, and Balog fills every inch with classic horror references, red herrings, and uncertain motivations. As Balog gradually builds tension and paranoia, she manipulates reader expectations to set up several possible endings, yet still manages to end with a shocker. This is fantastically creepy psychological horror.' (*Booklist*, Krista Hutley)



**YOUNG ADULT NON-FICTION**  
**JONG VOLWASSE VAKLEKTUUR**

**SADLEIR, Emma en HARRISON, Lizzie**  
**Selfies, seksklets & slimfone: 'n internet-oorlewingsgids vir tieners.** - LAPA, 2018.

Die veelbekroonde Jaco Jacobs het hierdie belangrike, plaaslike gids vir tieners na Afrikaans vertaal. Die Wes-Kaapse Biblioteekdiens het die Engelse uitgawe alreeds aangekoop — **Selfies, sexts and smartphones: a teenager's online survival guide** (Penguin, 2017). Hierdie is 'n gids wat tieners leiding gee



oor hoe om jousef aanlyn te gedra en te beskerm — onder andere teen jousef, wanneer jy onnadenkend jousef onnodig aan moontlike gevare blootstel. Die skrywers is Emma Sadleir, 'n sosiale media-regsdeskundige, en Lizzie Harrison. Die boek dek al die belangrikste kwessies wat tieners in die digitale era teëkom, insluitende kuberboelies, seksklets, reputasie, internetveiligheid, privaatheid, pornografie, angstigheid, verslawing en depressie, wetlike aspekte en jou digitale spoor. Met tegnologie alewig aan die ontwikkel, sal die sosiale media-platforms wat tieners vandag gebruik nie meer dieselfde wees oor 'n paar jaar nie. Daarom het die skrywers die boek so aangebied dat dit algemeen genoeg is om te verseker dat die inligting nie verouderd sal raak nie. Hierdie is 'n toeganklike, raakvat boek geskryf vir 'n Suid-Afrikaanse lesersgehoor. **SJ**

## JUVENILE FICTION JEUGLEKTUUR

**COELHO, Joseph**  
**Luna loves library day**/illustrated by Fiona Lumbers.

- Anderson Press, 2018.  
'A delightful ode to the power of books and libraries as well as a reassuring portrayal of separated parents. With telling, loosely rendered illustrations and poetic text, this charming picture book culminates with another book nested inside: this story, about a separated Troll King and Mermaid Queen and their love for their daughter, especially resonates with the (biracial) girl in the book, listening on Dad's lap.' (*Horn Book Guide*)



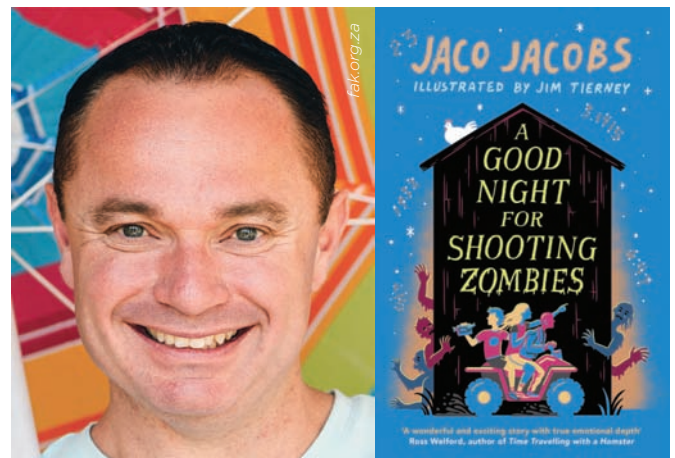
**JACOBS, Jaco**

**A good night for shooting zombies**/illustrated by Jim Tierney; translated from Afrikaans by Kobus Geldenhuys.- Rock the Boat, 2018.

Jaco Jacobs is said to be the most popular and prolific South African children's author in Afrikaans. He has published more than 140 books and over a million copies have been sold. For a writer of 39 years old, that surely is amazing. **A good night for shooting zombies** is his second juvenile novel to be published internationally. It is the English translation of **Oor 'n motorfiets, 'n zombieflik en lang getalle wat deur elf gedeel kan word** (LAPA, 2013). Award-winning Kobus Geldenhuys has done the translation. Here's what a *Booklist* reviewer has to say about this novel:

'It's only been two years since the death of his father, and 13-year-old Martin finds comfort in counting things and in raising his dad's chickens (earning him the nickname Clucky). He's something of a loner, living on a small farm with his agoraphobic mother and rebellious older sister. Then Martin meets Vusi, a neighbour boy who loves classic horror movies and lives under the close supervision of a live-in nurse on account of his cancer. Vusi recruits Martin to help him make a zombie movie, and they quickly also recruit Chris, a girl Martin knows from school who has an incarcerated older brother, and the ensuing adventure is just what the three kids need. But when production meets a heartbreaking setback, Martin will need to rally the entire community to help bring Vusi's vision to life. Jacobs (**A good day for climbing trees**, 2018) is already a beloved author in his native South Africa, and English readers of Mark Haddon will certainly delight in this quirky and emotionally resonant short chapter book.'

(*Booklist*, Eleanor Roth)

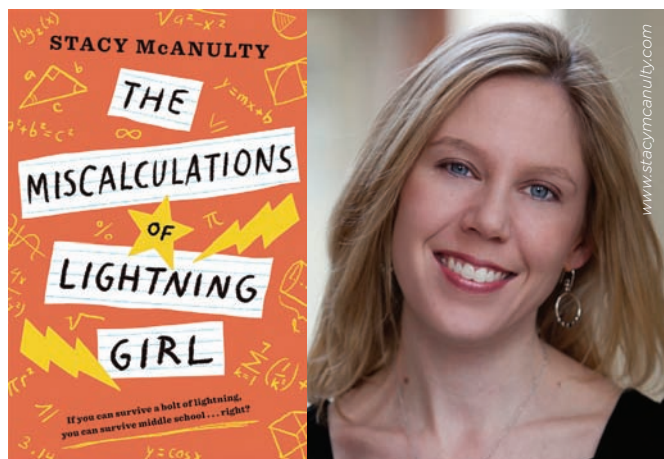
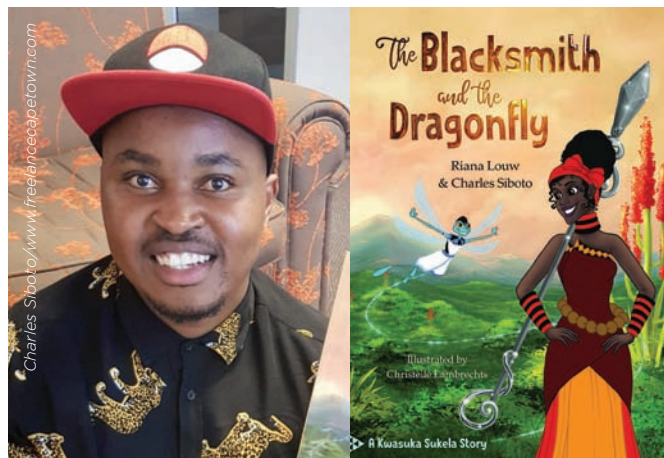


**LOUW, Riana and SIBOTO, Charles**  
**The blacksmith and the dragonfly: a kwasuka sukela story**/illustrated by Christelle Lambrechts.

- Human & Rousseau, 2018.

Prince Siyabulela, the eldest son of the king, refuses to learn how to wield a weapon. Instead, all he wants to do is to share his mother's hobby of making beautiful cloths. Over time, the disapproving king becomes increasingly worried over his son, eventually leaving the royal residence to seek the advice of Umthakathi, an old witch. She turns prince Siyabulela into a dragonfly after which he flies to the nearby forest. Near the forest on the outskirts of the kingdom lives *umkhandi weentsimbi*, a blacksmith, and his daughter,

Ndiliswa. She dreams of becoming a fierce warrior and commander of the royal guard. Her father, too, thinks little of her future plans. One day in the forest, she is surprised by the cries of a dragonfly, who she reaches out to and rescues, only to find it was prince Siyabulela who had been turned into a dragonfly. They fall in love and later marry. This is a wonderful bedtime reading book, featuring lovely and bold illustrations and a strong female protagonist that will delight and inspire young readers. **NNG**



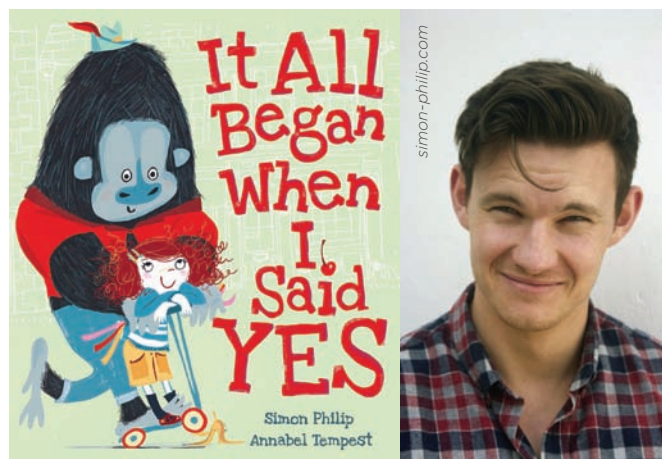
**MCANULTY, Stacy**  
**The miscalculations of lightning girl.**- Random House Children's Books, 2018.

'McAnulty makes a big splash with this standalone novel. Twelve-year-old Lucy, also known as Lightning Girl, has been home-schooled by her grandmother since she was eight; she's been a math genius ever since she was hit by lightning and survived. She also lives with OCD and has rituals that revolve around the number three. If she does not perform them, the numbers of Pi string out in her brain. "It's like getting a song stuck in your head... Incredibly annoying but beautiful." Since she can recite the numbers to the 314th decimal place, seeing them prevents her from concentrating on anything else. She mastered calculus and now wants to take college classes. Nana wants her to go to middle school for a year, make a new friend, try one new activity, and read a book that isn't about math—a tall order for the genius. Lucy is a unique and endearing character who readers will not soon forget.

The school, social situations, and dialogue are spot on. Lucy's voice is distinct, and her intelligence and wry humour shine. Her love of math will be contagious even for math-phobes. Other characters, such as Nana, Uncle Paul, Windy and Levi, are equally well drawn. Readers should be prepared to weep at a gut-punching turn of events near the end but will close the book with a satisfied sigh and a Lucy-sized place in their heart. Verdict: Prepare to fall in love. This outstanding story sensitively portrays a neuro-diverse main character and is not to be missed.' (*School Library Journal*, Brenda Kahn)

**PHILIP, Simon**  
**It all began when I said yes/illustrated by Annabel Tempest.**- Simon & Schuster, 2018.

'Funny and entertaining book all about the adventures you can have when you start to say "yes" more often! This story is told from a little girl's point of view. Like many other small children, she often says "no" when asked to do something by her parents—eating broccoli and brushing her hair being just a few examples! She promises to start saying "yes" more often when she is asked to do things, but this results in some interesting consequences when a gorilla named Gideon knocks on the door... The adventures between the little girl and gorilla provide entertainment for the reader and the story is filled with colourful, inviting illustrations which bring the story to life. There is also an important moral to the story which provides a good discussion stimulus with slightly older children about saying "yes" more often around the house with simple requests from parents—but also thinking carefully about agreeing to do things that sometimes may be less sensible or safe.' (*www.readingzone.com*, Lucy Newton)



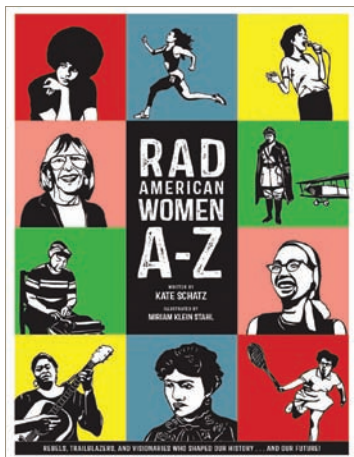
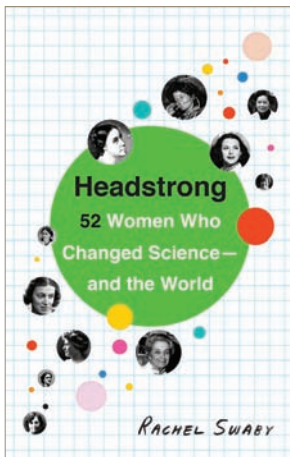
## JUVENILE NON-FICTION JEUGVAKLEKTUUR

**BARCELLA, Laura**  
**Fight like a girl: 50 feminists who changed the world/** illustrations by Summer Pierre and Marianne Thompson.  
 - Summersdale Publishers, 2017.

'From Mary Wollstonecraft and Sojourner Truth to Tavi Gevinson and Malala Yousafzai, this chronological group biography spans cultures and individual endeavours of the women who have been marked by and helped to shape a more feminist world. Each entry of three-to-four pages



includes a brief introduction to the individual's accolades, followed by a short biography, a list of her cool credentials and quotations from her writing, speaking and public interviews. Each profile is also accompanied by a small black-and-white portrait. An extensive bibliography supports the descriptions and quotations. The inclusion of trans women, celebrity performers and women who assert a lack of comfort with feminism add to the book's inclusivity and make it even more likely to spur stimulating discussions. An ideal companion to Rachel Swaby's adult title, **Headstrong** (2015), and Kate Schatz and Miriam Klein Stahl's **Rad American Women A-Z** (2015), this will also open doors to the work of some of the women profiled.'  
 (Booklist, Francisca Goldsmith)



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

- |                           |                           |
|---------------------------|---------------------------|
| <b>APM</b> Ayanda Majola  | <b>NNG</b> Nomonde Ngqoba |
| <b>BHN</b> Boniswa Notiki | <b>SJ</b> Stanley Jonck   |
| <b>EB</b> Erich Buchhaus  |                           |



## Life imitating art

Known for his incredible street art illusions, Jan Is De Man has created a charming mural in Utrecht. In collaboration with graffiti writer and tattoo artist Deef Feed, he transformed the anonymous facade of a building into a marvelous bookcase. And the best part is that all the literary works featured were suggested by local residents.



(<https://mymodernmet.com/utrecht-street-art-illusion-jan-is-de-man/>)

# 'n Fees van Afrikaanse fiksie vir volwassenes

saamgestel deur Stanley Jonck

**D**ie afgelope paar jaar was ons Afrikaanse skrywers uitsonderlik besig en hulle het 'n groot verskeidenheid romans in verskillende genres gelewer. Daar is werklik iets vir elke smaak. Die skatkis van Afrikaanse romans is ook verder aangevul met goeie vertaalde werke en die Wes-Kaapse Biblioteekdiens het seker gemaak dat hierdie boeke vir ons lesersgemeenskappe aangekoop word.

Alhoewel misdaadverhale uiters gewild is en al hoe meer Afrikaanse skrywers hul hand aan hierdie genre waag, vind hierdie tipe leesstof nie noodwendig aanklank by alle lesers nie. Hierdie artikel fokus op Afrikaanse romans juis in ánder genres wat die afgelope jaar uitgegee is – ligte liefdesverhale, verhoudingsromans, Christelike fiksie, historiese romans, fantasie, biografiese verhale, briefromans, algemene fiksie en verhale wat vir diepere nadenke vra. 'n Paar debuutverhale word ook ingesluit.

## Ligte liefdesverhale

Kristel Loots is 'n geliefde, gewilde skrywer wat haar lesers laat skaterlag met 'n oordadige kwinkslae. In haar jongste boek, **'n Soort van bevryde vrou** (Tafelberg, 2019) word vertel van Zoe en haar deurmekaar liefdeslewe. Haar ma is desperaat om Zoe getroud te kry en gaan oor tot uiterstes – sy gee tot vir Zoe 'n rubberpop vir geselskap! Zoe moet kies tussen die *wannabe* danser Zack, met die mooi boude, en skrywer Zander wat al twee maal geskei is. JB Roux! beskryf sekere tonele uit die boek as 'slapstick op sy beste... lekker tot op die punt van sonde toe. Nes 'n stewige sny pienk basaarkoek.' Loots-aanhangers gaan hierdie een verslind.

LAPA Uitgewers se *SuperRomanza*-reeks is al welbekend. Hierdie reeks romans fokus op hedendaagse vroue en die kwessies waarmee hulle worstel, veral verhoudingsprobleme. Gewilde en geliefde romanseskrywers skryf





vir hierdie reeks. 'n Onlangse toevoeging is skrywer Malene Breytenbach se boek, **Huis van geheime** (LAPA, 2019). Mona, die hoofkarakter, se huwelik het misluk en haar eksman is 'n boelie wat haar voortdurend minderwaardig laat voel. 'n Onverwagse erfing gee haar selfvertroue egter 'n stewige hupstoot en stel haar in staat om 'n gastehuis-cum-skrywershuis te open waar skrywers kan kom werk. Tydens die Woordfees op Stellenbosch ontmoet sy 'n skrywer waaroor talle vroue gaande is. Hierdie liefdesverhaal sorg vir lekker sappige intriges.



## Verhoudingsromans

'n Belangrike, hartroerende verhaal uit die pen van die gewilde en bekroonde skrywer Sophia Kapp is **Kantelpunt: hipomnemata van 'n konvensionele, middeljarige, wit, Afrikaanse vrou** (LAPA, 2018). In 'n onderhoud met Naomi Meyer<sup>2</sup> beskryf Kapp haar roman as volg: 'Die storie handel oor 'n konvensionele, middeljarige, wit, Afrikaanse vrou se soeke na haar eie stem... dis die storie van 'n vrou wat in die



tyd grootgeword het waarin ek grootgeword het, en geleer het om aanvaarding te 'verdien' deur stil te bly – in haar huwelik, haar gesin, haar werkskring, die kerk, die samelewing, in Suid-Afrika. Sy is grootgemaak met die idee dat 'n vrou opoffer, opvreet en stilbly, en solank sy dit doen, bly die strukture waarbinne sy moet leef haar goedgesind. Maar dan ondergaan sy 'n histerektomie, en sy word losgesny van die ding wat konvensioneel van haar 'n vrou gemaak het. Sy moet dan binne hierdie "nuwe" bedeling vir haar 'n nuwe vrouwees skep en haarself herdefinieer.' Hierdie is 'n feministiese verhaal wat jou nie onaangeraak laat nie. Nellie van der Merwe is 'n voorbeeld van sulke vroue se daaglikse stryd.



Die veelbekroonde Maya Fowler skryf in beide Engels en Afrikaans vir tieners en volwassenes. Haar onlangse roman, **Patagonia: a fugue**, is in albei tale (**Patagonië: 'n fuga**) in 2018 deur Umuzi uitgegee. Fowler se nuutste boek, **Tebatso gaan see toe** (Protea Boekhuis, 2018) vertel van Tebatso, 'n Vrystaatse Sotho-vrou, wat vir 'n wit gesin huishou. Haar lewe

verander onherroepelik toe sy saam met die gesin en hul uitgebreide familie see toe gaan. Daar is wit mans wat haar

anders behandel as waaraan sy gewoon is, asook Petrus, die Xhosa man vir wie sy gevoelens ontwikkel. Volgens Stella Fourie<sup>3</sup> is 'Tebatso se waarneming van die see... metafoere van die sosiale en politieke landskap van die 1980's met onrus, apartheidswette en kontrasterende politieke standpunte wat die botoon voer. Dit is hierdie dinamiek, asook die norme, waardes en gewoontes van daardie tyd, wat die raamwerk skep vir Tebatso se storie, waar die afbreek van versperrings, persoonlike groei en verskeie paradigma-skuiwe plaasvind.'

Pat Stamatélos is bekend en geliefd vir werke soos **Kroes** (Kwela, 2005) en **Pastoor** (Tafelberg, 2013); om maar 'n paar te noem. Haar nuutste roman is **Aankoms en vertrek** (Umuzi,



2018) en vertel die verhaal van Bailey Kellerman. Sy besluit om na Londen te verhuis, waar sy met 'n Fransman trou. Die huwelik misluk egter, net mooi in dieselfde tyd wat haar ouers wreed in Suid-Afrika vermoor word. Daar word verag dat sy onmiddellik na haar geboorteland terug keer vir die begrafnis, maar sy doen dit nie. Daar is onafgehandelde sake in Suid-Afrika waarna sy opsien, soos haar eerste liefde en hul wisselvallige verhouding deur die jare heen. Riette Rust<sup>4</sup> sê die 'roman kan... nie as misdaad- of spanningsfiksie beskryf word nie. Die klem val eerder op die

geheime wat mense met hulle saamdra. Verskeie verhoudings kom onder die loep, wel teen die agtergrond van 'n soeke na antwoorde rakende die moord'. Willie Burger<sup>5</sup> noem verder dat 'die sterkste punt van die roman is... die karakters wat nie eenvoudige draers van die bekende verhaalpatroon is nie, maar met hul menslikheid en veelkantigheid deernis wek.'

**Die skilpad se laaste traan** (Umuzi, 2019) is die bekroonde Carol Campbell se derde roman wat in die Karoo afspeel, ná **Karretjiemense** (2013) en **'n Huis vir Ester** (2014). Campbell se boeke is uit Engels in Afrikaans vertaal deur Kirby van der Merwe en deur Umuzi uitgegee. Bogenoemde se Engelse vertalings is **My children have faces** (2013), **Esther's house** (2014) en **The tortoise cried its only tear** (2019). Die fokus van haar nuutste roman is die magiese, oeroue wêreld van die karretjiemense van die Karoo. Siena vlug in die nag op 'n verlate grondpad na 'n plek van veiligheid, die laerskool by Seekoegat. Sy is bebloed. Met 'n donkiekar sal dit 'n mens drie dae wat om tot daar te kom, maar Siena is te voet. Hierdie is die verhaal van Siena, Boetie en Kriekie. Boetie is 'n verwaarloosde, verwilderde mens wat gedurig met verkeerde dinge besig is, maar sy vriendskap met Siena gee hom selfwaarde. Kriekie is die kind van 'n prostituut wat by die trok-stilhouplekke langs die snelweg werk. Sy lewe verander met die verdwyning van sy ma en 'n winkeleienaar wat hom help om ook by die Seekoegat Laerskool uit te kom. Siena, Boetie en Kriekie moet as grootmense hard besin oor hul lewens. 'n Tema in die verhaal is die Karooskilpad 'wat die





wysheid van die landskap saam met hom dra en 'n enkele traan stort wanneer hy doodgaan.'

## Christelike verhale

Die veelbekroonde, gewilde skrywer Maretha Maartens is bekend vir haar geestelike boeke en romans vir kinders, tieners en jong volwassenes. **Sara** (Lux Verbi, 2019) is haar tweede



Bybelse roman ná **Hanna: die vrou wat haar kind vir die Here gegee het** (Lux Verbi, 2016). Die verhaal speel af in die Middel-Bronstydperk, in die tyd van die sondvloed; en vertel van Abraham, sy geloofspad en die lewe van sy vrou Sara. Die Wese en die werklikheid van God is 'n belangrike tema. Helene de Kock<sup>6</sup> skryf: 'Maretha Maartens slaag daarin om die lesers met 'n helder onmiddellikheid in die antieke verlede te plaas. So intensief en doelgerig het die skrywer haar ingegrave in die daaglikse doen en late asook die besonder beeldende

besonderhede van daardie lank vergange tyd dat die lesers nie 'n oomblik twyfel aan die karakters en dit wat met hulle gebeur nie. Die roman handel hoofsaaklik oor Sara... en haar binnestryd oor die offer wat Abraham moes bring... Sara se binnegeveg met God kom ook telkens na vore... [haar] stryd kan ewe goed die moderne lesers se stryd wees. Juis daarom identifiseer die lesers so goed met haar... Sara is 'n leersame roman wat tegelyk boei en ontroer.'

**Ter wille van die vaders — Zechut Avot** (Lux Verbi, 2018) is Marzanne Leroux-Van der Boon se tiende titel in haar gewilde *Israel*-reeks en vervolg op **Hasukkah shel David — die tent van Dawid**. Jeanne Els<sup>7</sup> skryf: 'Temas wat hier aangeraak word sluit in: die gewelddadige stryd tussen die Jode en die Palestyne; die onderskeid tussen Ortodokse en Messiaanse Jode; karakters se stryd met geloof; die aanvaarding van homoseksualiteit en die worsteling met die dood van geliefdes. Die verhaal speel af in 2016 en 2017 in Israel en Suid-Afrika.'



Die fokus is op Henok Kambungu, sy vrou Sarah en die Holocaust, asook Marc Krige, sy vrou Rivkah en hul stryd met hul seun Natan se ernstige siekte. Els<sup>7</sup> sê verder: 'Deur Leroux-Van der Boon se gereelde besoeke aan Israel ken sy die land, sy kultuur en mense. Die Hebreëus wat sy inweef, gee haar verhaal tekstuur en uit die volledige bronnelys is dit duidelik dat die skrywer deeglike navorsing gedoen het.'

## Fantasie

JRR Tolkien se gewilde, klassieke fantasieroman **The lord of the rings** is deur Janie Oosthuysen na Afrikaans vertaal as



**Die kameraadskap van die ring** (Protea Boekhuis, 2018). Dit is die eerste deel van die drieluik **Die heerser van die ringe**. Miljoene eksemplare van **The lord of the rings** is al verkoop sedert dit in 1954 en 1955 in drie volumes verskyn het. Protea Boekhuis het onderneem om die volledige drieluik in Afrikaans uit te gee. Hul boekopsomming lui: 'Wanneer Frodo Baalens sy oom Bilbo se towerring tydens dié se een-en-elftigste verjaarsdagpartytjie erf, is dit die begin van onvoorsiene avonture. Eers verdwyn Bilbo spoorloos en dan

daag die towenaar Gandalf op met die nuus dat Frodo in lewensgevaar verkeer: wie ook al in besit is van die Ring, vertel Gandalf, sal uiteindelik deur die korrupterende mag daarvan verwoes word. Daar is net een uitweg: om die Skeure van Verdoemenis in die dieptes van die Vuurberg te vind, die Ring daarin te gooi en dit só vir ewig buite die bereik van die Vyand te plaas. Saam met sy kamerade Sam, Mannetjies en Pippin val Frodo in die pad met die hoop om die donker mag van Sauron vir altyd te verslaan.'

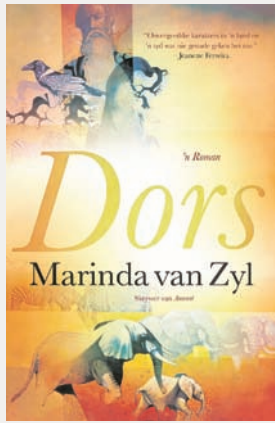
## Algemene volwasse fiksie

Fransi Phillips se roman **Net 'n lewe** (LAPA, 2011) was die wenner van die LAPA Romankompetisie in 2011. Sewe jaar later volg **Liefde in die tyd van die internet** (Queillerie, 2018). Francois Bekker<sup>8</sup> beskryf die roman as volg: 'Met 'n Fransi Phillips-verhaal vermoed die lesers twee goed uit die staanspoor: Jou tone gaan krul van lekker lees. Met haar aweregse aanslag egter moet jy op jou hoede wees met 'n teks wat verrassend slim werk... Hanna is vasgevang in 'n toksiese verhouding waarin sy nie juis meer as 'n seksobjek vir haar minnaar is nie. Daarom is haar minderwaardigheidsgevoel verstaanbaar. Op 'n dag beseft sy genoeg is genoeg. 'n Werkgeleentheid in Moskou klink soos iets in 'n feëverhaal. Maar dan maak dié boeremeisie 'n plan. In Moskou word Hanna deur niemand anders nie as die bekende skrywer (berug selfs), Fransi Phillips, ingewag. Phillips is aanvanklik hulpvaardig, maar Hanna moet ligloop omdat dié skrywer haar as 'n karakter in 'n storie wil gebruik. Sake verloop volgens plan as Hanna begin met onderrig vir Russe wat Engels onder die knie wil kry. Een van haar studente loop klas via die internet. Sy Skype-naam is Wolf79. Hy is aantreklik, slim en skatryk. Anders as die ploert in Suid-Afrika van wie sy gevlug het, sien hy iets anders in Hanna. Wat volg is 'n virtuele vryery, ouwêreldse romanse en 'n Pretorianer wat die Russe onderskat. Tipies van 'n Phillips-roman kan dié verhaal op verskillende vlakke gelees word. Verby die tong-in-die-kies humor en stout romanse het **Liefde in die tyd van die internet** genoeg om die lyf om die ernstige lesers groot leesplezier te verskaf...'



## Historiese romans

Marinda van Zyl, bekend vir boeke soos **Wilhelmina Radeba kom tuis** (LAPA, 2011) en **Amraal** (Tafelberg, 2016) is 'n ervare historikus en biblioteekkundige. Haar historiese roman, **Dors** (Tafelberg, 2018) oor die Dorstrandtrekkers 'bied 'n blik op



die Afrikaner, post-Groot Trek (1876–80), en hoe daar steeds na die land van melk en heuning' (72) gesoek word. Die roman se trefkrag lê in die mate waartoe die gevolge hiervan op persoonlike vlak, asook op dié van die groep Trekkers, as verteenwoordigend van die Afrikanervolk, die groter samelewing, en die onmiddellike natuur uitspeel.<sup>9</sup> Riette Rust<sup>10</sup> beskryf die verhaal as volg: 'Verskeie groepe Transvalers, onder andere die Greyling- en Ackerman-gesin, kom in 1876 by die samevloei van die Krokodil- en Maricorivier bymekaar met die plan om Damaraland toe te trek.

Maar eers moet hulle 'n stuk waterlose Kalahari — "die Dors" — oorsteek... Die koors is hul grootste bedreiging, maar daar is ook leeu, olifante en tsetsevlieë... Die detail is verstommend, asof die skrywer die tydperk en milieu self beleef het. En soos dit 'n lekkerlees- historiese roman betaam, bly 'n volhoubaar spannende liefdesintrige nie agterweë nie.'

## Brief- en plaasromans

Helene Olivier se **Briewe uit Brielshoop** (Protea Boekhuis, 2018) is 'n briefroman met plaaslewe as hoofokus. In 1977, terwyl Henna Briel en haar ginekoloogman, Stone, op die uitkyk is vir 'n stukkie grond waar hulle in vrede kan ontspan, weg van die stadsgejaag, sterf Henna se ma onverwags en sy erf die familieplaas. Henna vind egter gou uit dat die plaaslewe glad nie so idillies is as wat haar man beloof het nie. Daar is droogte, peste en plaeg, veesiektes, dood en angs. Sy moet die verwaarloosde plaas weer opbou. Skrywer Helene Olivier het self al haar hele lewe lank dwarsoor Suid-Afrika geboer, so sy ken haar onderwerp. In hierdie boek skryf die hoofkarakter briewe sonder pretensie aan haar vriendin oor hul omstandighede, maar ook oor die menslike bestaan.<sup>11</sup>



## Biografiese fiksie

Christiaan Bakkes is die skrywer van die gewilde *Stoffel*-boeke. Die biografiese fiksieboek **Plunderwoestyn** (Protea Boekhuis, 2018) is die sesde boek in hierdie reeks. Phyllis Green<sup>12</sup> skryf: 'Dié skrikwekkende verhaal ondersoek die stand van bewaring in Namibië. Die verteller is 'n veldwagter wat al 30 jaar lank

teen stropery en die uitbuiting van die natuur veg. Hier onthul hy hoe goeie praktyke in dié gewilde toeristebestemming aan die verander is en dinge ernstig skeefloop in die wildernisgebiede. Die skokkendste is dat mense wat veronderstel is om aan die stuur van sake te staan, betrokke is by renoster-stropery, ivoorsmokkelary en die roekelose uitwissing van diere. Saam met sy nuwe geliefde werk die hoofkarakter onverpoos om 'n positiewe bydrae tot die bewaring van die natuur te maak...'



## Debutverhale

Chase Rhys is 'n dramaturg van Ocean View. Hy is die eerste wenner van die Adam en Rosalie Small-prys vir debuutskrywers, in 2017. **Kinnes: 'n novella** (Kwela, 2018) is sy debuutroman. Die verhaal is gebaseer op sy drama, *Kinnes*, wat opgevoer is by die Wordfees, KKNK en Artscape. Valda Jansen<sup>13</sup> skryf: 'Kaapse Afrikaans was dekadens lank in 'n benoude "taalboksie" vasgedruk, maar Chase Rhys skop dit met sy novella **Kinnes** met mening oop... die storie [ontvou] om vier hoofkarakters... Derick Delcane en Nicole Lamb is omtrent dieselfde ouderdom [16] wanneer hulle swanger raak; Anwaar "Ahnjie" Brandt is die leier van die Butcher Boys-bende, wat aanvanklik net so snaaks en vermaaklik is soos Rolanda Fischer, wat van 'n weelderige Cape Kardashian-lewe droom. Tussendeur vleg die skrywer verskeie ander aspekte van die ongenaakbare bestaan op die Kaapse Vlakte: bendes en kinders wat in hul spervuur beland, dwelmshandel en -misbruik, tienerswangerskap, misdaad, korrupsie, afwesige pa's, ma's wat anderpad kyk... Die boek is kreatief en slim geskryf en die karakters praat direk met die leser...'



Alettie van den Heever se roman **Stof** (Queillerie, 2018) word deur die uitgewer beskryf as "'n subtiele toekomsfiksie, avontuurverhaal én poëtiese ontginning van 'n beeldskone anderster Afrikaans. Dié debuut spruit uit 'n meestersgraad in kreatiewe skryfwerk onder leiding van Marlene van Niekerk en Willem Anker. Die verhaal speel af in 2081: dié wat oor is in die Wes-Kaap word gelooi deur die groot honger nadat al die oeste misluk het, deur die stof en die gluur van die son. Plantsaad word in 2081 streng beheer deur die "regime".' Loftus Marais<sup>14</sup> waarsku lesers: '**Stof** is ingewikkeld... Tog, in 'n tyd



waarin baie van die Afrikaanse romankuns voorspelbaar geraak het... is dit verfrissend... Dis 'n vreemde, moeilike, mooie ding.'

Annie Klopper is 'n dosent, digter en gewese musiekjoernalis. Sy is die skrywer van **Biografie van 'n bende: die storie van Fokofpolisiekar** (2011), die Afrikaanse rockgroep. **Die tragiese saak van Pamina Vermaak** (Kwela, 2018) is haar debuutroman. Die boek word soos volg bekendgestel: 'Toe Pamina Vermaak op skouspelagtige wyse by die werk uitfreak, sit sy skielik sonder inkomste. Druipstert keer sy terug na haar ma-hulle op die klein Weskusdorp Witwaterbaai — 'n plek wat sy gesweer het haar nooit weer sou sien ná 'n fiasko elf jaar gelede nie. Maar nou moet sy tog haar onkonvensionele gesin, van wie sy vervreem geraak het, in die oë gaan kyk. Intussen lek steelfoto's uit van rockster Wolf de Jager se verloofde, aktrise Daniella du Toit, waar sy hom verneuk. Hy gaan kruip weg vir die paparazzi op Witwaterbaai, maar met sy swart leerbaadjie staan hy juis uit op hierdie dorp van kreeftrek en stoepsit. Daar, terwyl hy sukkel om *songs* te skryf, kruis Pamina sy pad — 'n *girl* wat haar eie wysie volg...

**Die tragiese saak van Pamina Vermaak** is eerlik en eietyds — 'n romantiese komedie sonder gelyke in Afrikaans.'

Vanjaar se UJ-debuutpryswenner vir die beste debuutteks in Afrikaans is Andries Buys, oftewel Lodewyk G du Plessis, vir **Die Dao van Daan van der Walt** (Tafelberg, 2018). Buys het ook die Eugène Maraisprys in 2019 hiervoor ingepalm. Willie Burger<sup>15</sup> skryf as volg oor die roman: 'Dit gebeur nie aldag dat 'n



debuutroman 'n beroering onder lesers veroorsaak nie, maar **Die Dao van Daan van der Walt** het sommer 'n klomp mense aan die praat... Dit is ook 'n lekkerlees storie met talle kwinkslae wat die leser sommer heelwat vermaak verskaf. Boonop lewer die roman 'n belangrike bydrae tot verskeie heersende debatte in die (Suid-) Afrikaanse samelewing. Die Daan van der Walt van die titel is 'n boer van die Kalahari. Ná sy vrou se dood aan kanker raak Daan deur sy eie toedoen van sy seun ('n afgestudeerde predikant) vervreemd. Sy seun verkies om in China te gaan skoolgee, eerder

as om sy pa se wens, dat hy op die Kalaharidorpie predikant word, uit te voer. As ou man alleen op die plaas beland hy in 'n situasie wat maak dat hy nie langer op sy geliefde plaas kan aanbly nie, plaasmoorde maak dit onveilig, hy bots met die gereg en boonop versprei die dominee se vrou skinderstories oor hom in die gemeenskap. Hy vestig hom in 'n aftree-oord in Kaapstad, maar gaan uiteindelik na China om sy seun te besoek. Verskeie skokke wag ook hier op Daan, wat maak dat hy in 'n monnikelooster beland en tai tji leer. Die krag van die roman lê in die manier waarop dit vertel word. Die roman word aangebied as die dagboek wat Daan in die Boeddhistiese klooster begin skryf, die briewe wat hy ook van hier af aan sy oorlede vrou rig, en sy "Historia", die geskiedenis van sy lewe wat hy neerskryf...'

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Stanley Jonck is 'n boekkeurder by die Wes-Kaapse Biblioteekdiens



# New on the shelves

compiled by Sandra Kingswell

**M**ozambique is a land of immense variety of landscape and biological diversity. However, its forests and woodlands are being cleared at an alarming rate. With few exceptions, the country has no inventory of its trees and shrubs, the component that forms the web or skeleton of Mozambique's vegetation. **Trees & shrubs Mozambique** by John Burrows provides the first accurate and comprehensive account of the woody plants of Mozambique and their distribution and how to identify them through the use of keys, descriptions and illustrations. Twelve years of travel and research have resulted in this definitive work. Aimed at botanists—both amateur and professional—conservationists, foresters, university and secondary school students, NGOs and eco-tourists this is the first book to illustrate, map and describe all known woody plants of Mozambique. A must read for every tree lover.

**Checklist of library building design considerations** by William Sannwald will assist librarians, architects, administrators and other members of a building design team in programming library space. It serves as a guide during the various stages of the design process in order to make sure that all needed spaces and functions are included in the library design, enabling the evaluation of existing spaces as part of a library's Needs Assessment Process. It also provides data and support to the library in its presentations to governing authorities and stakeholder groups. It should be

relatively easy to adapt this book to meet the requirements of almost any type of library.

Visual literacy has a long history and means different things to different people. In **Visual literacy for libraries: a practical, standards-based guide** by Nicole Brown you learn how to use visual literacy in your everyday practices—connecting it to what you know and do as a librarian who engages in reflective practice. You'll see a lot of questions in this book, because the approach is inquiry-driven. Are you curious about colour? This book has it covered. Not sure where to find great images? This book will show you. Wondering what makes a good presentation? This book talks about that too. It will create a new understanding of how images fit into your critical practice as librarians and how you can advance student learning with your own visual literacy.

With **Archives alive**, Diantha Dow Schull brings much needed attention to the innovative programming taking place in public library archives and special collections across the country. From tried-and-true exhibitions to experimental digital projects with teenagers, these profiles provide a rich sampling of the imaginative ways that public libraries facilitate the use of unique archival materials by their diverse publics. Inspiring and instructive, this compilation will be a valuable resource to library professionals, archivists and people in other fields who wish to engage, connect and teach the public through culture-based programming.

### GENERAL

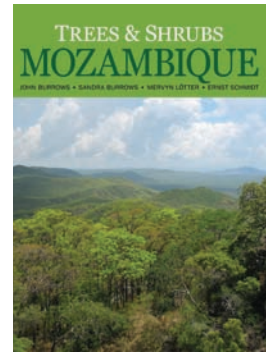
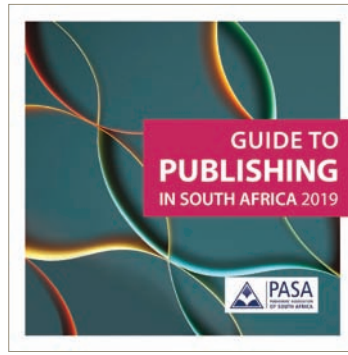
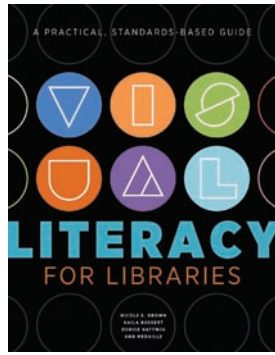
- O25.82 TEC Mallery, Mary. Technology disaster response and recovery planning: a LITA guide.  
Q 027.473 SCH Schull, Diantha Dow. Archives alive: expanding engagement with public library archives and special collections.  
Q 028.7 VIS Brown, Nicole E. Visual literacy for libraries: a practical, standards-based guide.  
R 070.5025 PUB Guide to publishing in South Africa, 2018.

### RELIGION

- 285.868 FRE Fredericks, G. H. Die geskiedenis van die Bethel Congregational Kerk, Paarl.

### SOCIAL SCIENCES

- 305.896806 RIC Richards, Ruben. Bastaards or humans: the



unspoken heritage of Coloured people. Volume 1, Origins, identity, culture and challenges.  
 344.680113 BUD Budeli-Nemakonde, Mpariseni. Understanding the Employment Equity Act.  
 Q 362.3 UND Johns, Rebecca. Understanding intellectual disability: a handbook for families, staff, students and professionals.

## SCIENCE

R Q 582.160967 TRE Burrows, John. Trees & shrubs Mozambique.

## TECHNOLOGY

615.32345 MIN Mindell, Earl. Healing with hemp CBD oil: a simple guide to using powerful and proven health benefits of CBD.  
 615.854 TRI Trivieri, Larry. Apple cider vinegar: nature's most versatile and powerful remedy.  
 641.5968 NAG Nagtegaal, Dirk. Damhuis: recipes and memories of a house.  
 658.3124 TOD Todaro, Julie. Mentoring A to Z.

## ARTS AND RECREATION

Q 727.8 SAN Sannwald, William W. Checklist of library building design considerations.  
 739.14 MUT Muttitt, Louise Mary. Fold forming for jewellers and metalsmiths.

X L 779 BAL Ballen, Roger. Ballenesque: Roger Ballen— a retrospective.  
 780.968 MAL Maluleke, Sydney Fetsie. The life and times— Soul Brothers: through the eyes of Black Moses Ngwenya.

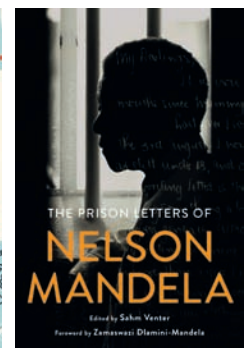
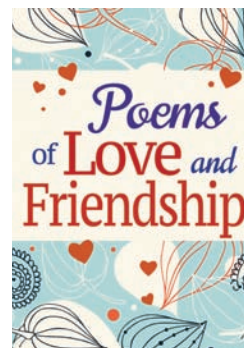
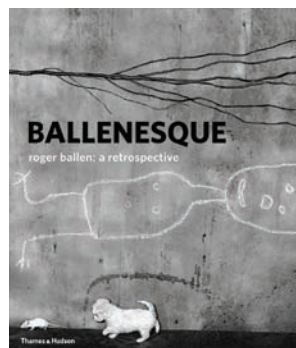
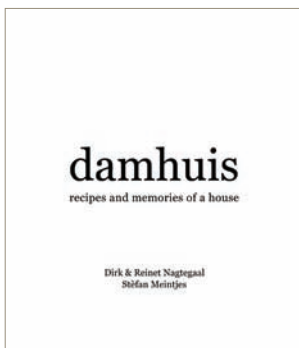
## LITERATURE

808.819354 POE Poems of life and death.  
 808.819354 POE Poems of love and friendship.  
 822.92 COP Coppen, Neil. NewFoundLand.  
 839.361009 HUG Hugo, Daniel. Vers & kapittel: artikels, rubrieke en naskrifte oor die digkuns.  
 841.914 HOU Houellebecq, Michel. Tussen die abjekte en die eteriese: 'n keur uit die poësie van Michel Houellebecq.

## GEOGRAPHY/HISTORY/TRAVEL/BIOGRAPHY

915.8 CEN Central Asia.  
 920 MAN Mandela, Nelson. The prison letters of Nelson Mandela.  
 920 REN Renier, Michael. Singing and dreaming through life.  
 956.91 GRA Grainger, John D. Syria: an outline history.  
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*Sandra Kingswell is the senior library assistant at Central Reference*



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‘Bestaan biblioteke nog?’ Dié tergende vraag van ’n tegnoverslaafde vriend volg nadat ek vertel hoe ek deesdae gereeld in my plaaslike biblioteek sit en werk. Gratis WiFi, stilte en die ander lesende siele om my verbeter my konsentrasie. Sy vraag irriteer my. Natuurlik bestaan hulle nog! Maar my vriend is nie die enigste mens wat dink biblioteke het dalk die einde van hul rakleef tyd bereik nie.

Tegnologiese ontwikkelings verander toenemend ons wisselwerking met lees en leer. Toegang tot die internet, tegnologie en sakgeld maak dit maklik om ’n boek aanlyn te koop en op jou Kindle te lees of daarna op Audible te luister. Skooltake? Google. ’n Kuier by jou plaaslike biblioteek voel skielik na net te veel moeite.

Panos Mourdoukoutas, ’n professor in ekonomie aan die LIU Post- privaat-universiteit in New York, het in 2018 in ’n artikel in die *Forbes*-tydskrif geskryf dat biblioteke nie meer dieselfde waarde as voorheen het nie en dat hulle eerder deur Amazon-boekwinkels vervang moet word. ‘Amazon bied in beginsels iets beters as ’n plaaslike biblioteek — en dit sonder belastinggeld,’ sê Panos. Dit is hoekom Amazon plaaslike biblioteke moet vervang. Dit spaar belastingbetalers se geld en verhoog waarde vir Amazon-aandeelhouders.’

Panos se woorde het luide protes by biblioteekwerkers en skrywers ontken.

Hulle het sy onkunde oor die moderne rol van biblioteke gekritiseer en die waarde van biblioteke beklemtoon.

In ’n neutdop: Biblioteke bied ’n wye verskeidenheid van dienste aan mense van alle demografie, en is dikwels ’n sleutelhulpbron vir minderbevoorregtes.

Amanda Oliver, ’n bibliotekaresse in Washington DC, het as volg reageer: ‘Die waarde is biblioteekpersoneel wat mense help om gratis verblyf- en visumvorme in te vul en wat ondersteuning bied wat met basiese menslike behoeftes verband hou. Biblioteke bied skuiling teen koue, reën of hitte. Dit bied toegang tot gratis koerante en gesprekke. Dit is só baie dinge vir só baie mense.’

Righardt le Roux, ’n projekbestuurder vir Na’libali (deel van die Diaconia-projek) beaam Oliver se woorde. ‘Die boek is nie dood nie, so ook nie biblioteke nie. Dit is geweldig duur om boeke te koop. Dit maak dus ekonomies sin om ’n biblioteeklid te wees, veral by ’n biblioteek waar daar ’n stelsel van interbiblioteeklenings in plek is. ’n Mens moet maar net besef dat jy mense oor die werklike waarde van biblioteke sal moet opvoed.’

## Dwingende uitdagings

Navorsing toon dat geletterdheid en leesvaardigheid met akademiese prestasie, emosionele intelligensie en ’n goeie selfbeeld verband hou. Suid-Afrika gaan egter onder ’n sukkelende leeskuil en hoë vlakke van ongeletterdheid gebuk. Boeke is duur en ’n luukse as mens sukkel om kos op die tafel te sit.

Suid-Afrikaners het ook beperkte toegang tot biblioteke. Volgens die Universiteit van Central Connecticut State se ‘The World’s Most Literate Nations’-projek kry Suid-Afrika tans ’n 51,5-gradering op ’n ‘Biblioteekskaal’ waar 1 die hoogste en 61 die laagste gradering is. Die punt word toegeken op grond van die hoeveelheid akademiese biblioteke, openbare biblioteke, skoolbiblioteke en die hoeveelheid volumes (boeke) in openbare biblioteke in ’n gegewe land.

Volgens Senovia Welman, die nasionale woordvoerder van LIASA (die Biblioteek en Inligtingvereniging van Suid-Afrika) is ‘ongeletterdheid, armoede en werkloosheid’ kritieke Suid-Afrikaanse uitdagings wat ook biblioteke beïnvloed.

‘Nog ’n uitdaging is dat die publiek nie die rol van biblioteke en biblioteekwerkers na waarde skat nie. Biblioteke is dus dikwels die eerste slagoffers tydens diensleweringprotesaksie, en word afgebrand.’

Righardt voeg by dat ongekwalifiseerde biblioteekwerkers wat in leierskapposities aangestel word ook tot probleme bydra. ‘Dit loop hand aan hand met onvoldoende befondsing,



en beteken dat sommige biblioteke nie 'n doeltreffende diens kan lewer nie.'

Mededinging met tegnologie blyk 'n uitdaging, maar ook 'n geleentheid te wees.

'Die geheim is om tegnologie beter te benut,' sê Righardt. 'Vind uit wat kinders interesseer en kies leesmateriaal wat by die gebruik van tegnologie aansluit en daarop uitbrei. Help kinders om te beseef dat boeke meer voordele as tegnologie het. Ons as volwassenes besluit nog te veel wat kinders moet lees en wat 'n 'goeie en geskikte' boek vir kinders is, sonder om die kind se stem in ag te neem.'

Volgens Sonivia kan die toenemende gebruik van elektroniese bronne en digitale tegnologie veroorsaak dat die rol van biblioteke as gemeenskaps- en kultuurspilpunte onderskat en

onderwaardeer word en tot kleiner biblioteekbegrotings lei.

Ten spyte hiervan bly biblioteke noodsaaklik. 'Biblioteke setel in die spasie tussen ambisie/strewe en lewering,' sê Senovia. 'Hulle bied ondersteuning vir leer en opvoeding en is die hart van elke gemeenskap. Hulle verskaf plekke waar jy hulpbronne kan vind om nuwe vaardighede te leer. Biblioteke help om werkloosheid, ongeletterdheid, digitale ongeletterdheid en eensaamheid te beveg. Hulle verbeter vaardighede en moedig kreatiewe leer aan.

Biblioteke bou 'n brug oor die ongelykhede binne gemeenskappe. Dit is hoekom die kulturele en gemeenskapsrol van die biblioteek belangriker as ooit is, ten spyte van kleiner begrotings en die tegnologiese aanslag. Die biblioteek se kernrol bly steeds dieselfde.'



## Broeiplek vir vernuwing

Die evolusie van die mediums wat ons gebruik om te lees, gebeur vinnig. Maar mense lees nie noodwendig minder nie en het ook nie minder inligting of kennis as voorheen nodig nie – hulle lees net anders. Volgens Miguel Figueroa van die Sentrum vir die Toekoms vir Biblioteke is die 'biblioteek van die toekoms, hetsy die fisieke ruimte of digitale hulpbronne, 'n plek waar mens dinge bymekaarsit, iets nuuts maak, nuwe mense ontmoet, en deel wat jy en ander na die tafel bring. Dit is mens tot mens, daadwerklik, gemeenskapsgegrond en op skep gefokus.'

Biblioteke en biblioteekpersoneel leer mense om 'inligting-geletterd' te wees: om te weet waar en hoe om die regte hulpbronne te vind en te gebruik. As sulks is biblioteke broeiplekke vir vernuwing. Mikrofilm was een van die eerste 'nuwe' mediums anders as boeke waartoe mense toegang in biblioteke kon kry.

In die jare tagtig het skoolrekenaars heel eerste in die skoolbiblioteek verskyn: die bibliotekaris het leerders en onderwysers gehelp om die nuwe tegnologie te verstaan en te gebruik. Deesdae bied biblioteke steeds blootstelling

aan nuwe en toegang tot 'ou' tegnologie: jy kan selfs videospelletjies, fliëks, bordspelletjies, PlayStations en musiek by sommige biblioteke 'uitneem'. Tegnologie is net nog 'n ondersteuningspilaar in die moderne biblioteek.

'Ek kry tog soms die idee dat "tekort aan befondsing en/of personeel" 'n gerieflike verskoning kan word vir sommige biblioteke om niks te doen nie,' sê Righardt. 'In my tyd as bibliotekaris het ek manalleen, sonder 'n begroting, 98 verskillende programme in een jaar van stapel gestuur. Mense moet na die biblioteek toe stroom, want dit is 'n lewendige plek waar interessante goed gebeur wat geleenthede vir almal ontsluit.'

Vernuwing in Suid-Afrikaanse biblioteke is wel om verskeie redes effens agter wat tans in oorsese biblioteke plaasvind.

'Baie lande het al van biblioteekboetes ontslae geraak,' sê Righardt.

'Sommige biblioteke verwag nie meer 'n ID-dokument of bewys van adres om 'n biblioteekkaart te kry nie. In Ierland is daar selfs 'n 24/7-biblioteekdiens: die biblioteek is altyd oop sonder dat dit beman word. Suid-Afrika is egter nog nie daar nie, daar lê nog 'n lang proses voor om mense as verantwoordelike landsburgers te bemagtig.'



## Waarheen volgende?

Voldoende befondsing en behoorlike bestuur is volgens Righardt noodsaaklik vir die voortbestaan van biblioteke. Biblioteke moet ook 'n goeie balans tussen hul tradisionele rol en modern verwagtinge vind.

'Goeie leesvaardighede verhoog mens se vermoë om te kan leer, verbeter jou lewensgehalte en help jou om 'n doeltreffender rol ten opsigte van nasiebou te lewer.

Maar biblioteke moet ook verby hul tradisionele rol beweeg om binne die hedendaagse samelewing as 'n platform vir nuwer samewerking tussen alle rolspelers te dien.' Plaaslike gemeenskappe moet ook hul biblioteke steun. LIASA se tema vir die 2019 Suid-Afrikaanse Biblioteekweek was *collaborate@your library* (werk saam by jou biblioteek).

Senovia verduidelik dit só: 'Die begrip "samewerking" fokus op aktief saamwerk, die deel van hulpbronne, spanvorming, die ontwikkeling van verhoudings en vennootskappe. Dit dui daarop dat biblioteke en gemeenskappe wedersyds voordeel trek uit die bande wat gesmee word. Ons is onderling verbind, dus werk ons saam.'

Die idee van wat 'n biblioteek behoort te wees, het verander, dikwels om uitdagings te oorleef.

In Suid-Afrika kry biblioteke 'n nuwe gestalte in Reading Matters se klein 'Vat 'n boek, gee 'n boek'-boksbibliotekies, die Suid-Afrikaanse Mobiele Biblioteekassosiasie (SAMLA) se vraghouer-kinderbiblioteek in Gugulethu en Du Toitskloof Wyne se mobiele biblioteek wat Rawsonville se skole en gemeenskap bedien.

Die Masixhasane-geletterdheidsprojek bou en versprei 'mobiele biblioteke' in die vorm van mobiele houtboekrakke wat maklik deur 'n deur pas en min ruimte in beslag neem. Die Suid-Afrikaanse Primêre Leerondersteuningsinisiatief (SAPESI) het tans ongeveer 50 mobiele biblioteke (MB's) in die vorm van mediumgrootte busse wat reis om arm gemeenskappe gratis toegang tot boeke te bied.

Die busse word met 2 500 boeke in al 11 amptelike landstale gevul, en fokus op kinders tussen die ouderdomme van ses en 11 jaar oud. SAPESI mik om teen 2025 meer as 2 500 skole met 100 MB's te bedien: minstens een bus vir elk van die 96 opvoedingsdistrikte in Suid-Afrika.

Die Na'libali Diaconia-projek waarby Righardt betrokke is, lei gemeentede in verskillende leesmetodes en -strategieë op om sodoende hul betrokkenheid by vroeë kinderontwikkeling uit te brei deur storiesessies aan te bied wat breinontwikkeling stimuleer. "n Hoeksteen van die program is dat biblioteke daarby inkoop,' sê Righardt.

'Die opleiding word so ver moontlik in 'n gemeenskapsbiblioteek gedoen. Boeke is nog in aanvraag en mense lees dit en verkies dit bo e-boeke. Met ons projek het ons byvoorbeeld gesien dat biblioteke soos De Doorns en Elsiesrivier se sirkulasie met meer as 500 boeke per maand toegeneem het.'

Volgens Chareldine van der Merwe, 'n projekbestuurder van die Vriende Vir Afrikaans (VVA) en Afrikaanse Taal- en Kultuurvereniging (ATKV) se Boektrommelprojek, lê die waarde van dié tipe 'alternatiewe' biblioteke daarin dat mense wat gewoonlik nie toegang tot biblioteke het nie nou ook die geleentheid kry om 'n 'biblioteek' te besoek.

'In die meeste van die skole waar ons werk, is daar nie meer biblioteke nie. Dit is een van die redes waarom die VVA se Boektrommelprojek so goed werk. Die projek sorg dat mense en kinders steeds aan geskikte en lekkerleesboeke blootgestel word. Nie almal het rakke of plek om boeke te stoor nie, daarom is 'n trommel 'n baie praktiese ding om boeke veilig in te bêre.'

## Word 'n boekfluisteraar

Volgens Chareldine moet mense 'boekfluisteraars' word. 'LAPA Uitgewers, in samewerking met die VVA, bied jaarliks 'n biblioteekdag aan waar ons opvoeders, bibliotekaresse en belangstellendes uitnooi om oor die belangrikheid van biblioteke en boeke te gesels. Ons moedig mense aan om boekfluisteraars te word. Dit is so eenvoudig as om vir die volwasse of jong leser 'n interessante boek aan te beveel of voor te lees — iets wat hom of haar sal interesseer en sodoende 'n liefde vir lees prikkel.'

Maar ons moet ook 'boekbasuiners' word. 'Raak ontslae van die idee dat biblioteke stil plekke moet wees,' sê Righardt. 'Daar is juis 'n omvattende studie gedoen wat bevind het dat lawaaierige biblioteke gelukkige biblioteke is!

Ons moet onself dus afvra: Wil ons mense in biblioteke hê wat biblioteke as sosiale platforms gebruik of wil ons stil, dooie biblioteke hê waar mense te bang is om interaktief idees uit te ruil en mekaar te help ontwikkel?'

Sy woorde sluit aan by 'n opmerking wat die skrywer en boekhistorikus Stuart Kells tydens 'n gesprek by die 2018 Sydney-skrywersfees gemaak het: 'Ja, biblioteke is deesdae nie meer stil ruimtes nie. Maar die groter bedreiging [as geraas] is dat biblioteke toemaak. En daar is niks so stil soos 'n biblioteek wat permanent gesluit is nie.'

## 'n Teenvoeter vir eensaamheid

Vir baie mense is biblioteke die sogenaamde 'derde plek'. Die begrip is deur die sosioloog Ray Oldenburg geskep en verwys na die plekke waar mense tussen 'eerste plek' (huis) en 'tweede plek' (werk) hul tyd deurbring.

Die 'derde plek' is waarheen jy gaan om met jou gemeenskap te skakel en bande te bou. In kleiner dorpe is dit dikwels die biblioteek. Biblioteke bied toegang tot hulpbronne soos rekenaars en WiFi, fotostaatmasjiene en lees- en leergedeeltes. Mense kan praatjies, gemeenskapsprogramme, boekklubs en storie-ure vir kinders daar bywoon.

En natuurlik lewer biblioteke gratis toegang tot boeke.

Soos die skrywer Neil Gaiman die vraag: 'Is daar plekke waar ek jou boeke verniet kan kry?' beantwoord het: 'Daar is. Hulle word biblioteke genoem. Hulle sal selfs vir jou boeke bestel as hulle dit nie reeds het nie!'

Biblioteke is toenemend ook veilige hawes vir weerlose en eensame mense.

Die San Francisco-gemeenskapsbiblioteek het byvoorbeeld tans 'n span van ses voltydse Health and Safety Associates (HASAs): personeel wat opgelei is om ondersteuning te bied aan mense sonder 'n heenkome of wat met probleme soos depressie sukkel.

Volgens Righardt word die standaard tans deur New York se openbare biblioteek gestel: 'Ek kan beswaarlik aan enige ander biblioteek dink wat so 'n groot rol speel in die oplossing van sosio-ekonomiese vraagstukke en as veilige hawe vir alle gebruikers dien.'

Hy benadruk dat die rol van biblioteke baie nou gekoppel moet wees aan die spesifieke gemeenskap wat deur die biblioteek bedien word. Gemeenskapsbeplanning om die werklike behoeftes van eiesoortige gemeenskappe te bepaal, is dus belangrik. 'Volhoubare programme kan help om biblioteke in platforms van sosiale veranderinge te omskep,' sê hy. (*Vrouekeur*, 12 April 2019)



## | PARTING SHOT



A member of the Library Service staff hard at work in the film library during the 1960's

# Accessions

# Aanwinste

## NON-FICTION

### Social Science

333.72 LOV Lovelock, James. The vanishing face of Gaia: a final warning.- Penguin Books, 2010.

### Applied Science

684.08 HAR Hartman, Samantha. Wood pallet wonders: 20 stunning DIY storage & decor designs made from reclaimed pallets.- Skyhorse Publishing, 2018.

### Biography

920 MAN Mandela, Ndaba. Going to the mountain: life lessons from my grandfather, Nelson Mandela.- Hutchinson, 2018.

920 PAK Pakendorf, Harald. Stroomop: herinneringe van 'n koerantman in die apartheidsera.- Penguin Books, 2018.

920 TWI Twidle, Hedley. Firepool: experiences in an abnormal world.- Kwela, 2017.

### History

958.1047 MER Mercer, Johnny. We were warriors: a powerful and moving story of courage under fire.- Pan Books, 2018.

968.202 LAB Laband, John. The battle of Majuba Hill: the Transvaal campaign, 1880-1881.- Helion & Company, 2017.

## ENGLISH FICTION

Barrett, A. Igoni. Blackass.- Chatto & Windus, 2015.

Daugherty, Christi. The echo killing.- HarperCollins, 2018.

L'Amour, Louis. Shalako: a novel.- Bantam Books, 1995-impr. 2017.

Oberholzer, Lourens. Friedel.- Hartbees Uitgewers, 2018.

Anderson, M. T. Landscape with invisible hand.- Walker Books, 2018.

Riordan, Rick. The hidden oracle.- Puffin Books, 2017.

Turton, Stuart. The seven deaths of Evelyn Hardcastle.- Raven Books, 2018.

ST. John, Nicole. Wychwood.- Heinemann, 1978.

## AFRIKAANSE VERHALENDE LEKTUUR

Coetzer, Susan. Selma en Louise: 'n reisroman met 'n byt.- Human & Rousseau, 2018.

Meyer, Deon. Prooi.- Human & Rousseau, 2018.

Oberholster, Rosita. Lelies vir Louisa.- Lapa, 2018.

Van Wyk, Frenette. Liefde op Petit Paris.- Lapa, 2018.

Winckler, Elsa. 'n Brief vir Reina.- Lux Verbi, 2018.

## NON-FICTION

J 520 JAC Jacobs, Jaco. Die wonderwereld van die ruimte.- LAPA Uitgewers, 2018.

J 567.91 CHA Chancellor, Deborah. Dinosaurs.- Franklin Watts, 2017.

JR 574.5264 MOO Moore, Peter D. Tundra.- Chelsea House Publishers, 2016.

J 797.21 HEN Heneghan, Judith. Swimming.- Wayland, 2016.

J 920 MAN Mandela, Zindzi. Grandad Mandela.- Lincoln Children's Books, 2018.

J 920 MAN Mandela, Zindzi. Oupa Mandela.- Phambili, 2018.

J 940.53 MAR Marriott, Emma. Did anything good come out of World War Two?- Wayland, 2017.

## JEUGLEKTUUR

Bee, William. Stoffel se skool.- Human & Rousseau, 2018.

Freedman, Claire. Die verlore pikkewyn: 'n Paul & Vlekkie verhaal.- Protea Boekhuis, 2018.

Greening, Rosie. Hondjie leer goeie maniere.- Lapa, 2018.

Hugo, De Wet. Kamp vir monsters.- Human & Rousseau, 2018.

Jones, Miranda. Geheime onder die see.- Lapa, 2018.

Ross, Tony. Kan ek hom hou?- Jacklin, 2007.

## JUVENILE FICTION

Sutcliffe, Mandy. Belle & Boo—Friends make everything better.- Orchard Books, 2018.

Riordan, Rick. Brooklyn house—Magician's manual.- Puffin Books, 2018.

Murrell, Belinda. Lulu Bell and the birthday unicorn.- Struik Children's Books, 2014.

## ISIXHOSA FICTION

Yola, Mbongeni. Umama wam notata wam baqhawula umtshato.- Qualibooks Publishing, 2017.

## DVDs

### Fiction

Cronenberg, David. Spider.

### Non-fiction

U 782.421649 RAM Gittoes, George. Rampage.

U 920 MOB Michel, Thierry. Mobutu, king of Zaire = Mobutu, roi du Zaïre.



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