

Cape Kaapse Bibliotekaris Librarian



Western Cape
Government

Cultural Affairs and Sport

Volume 65 | Number 3 | May/June 2021

editorial

Earlier this year, former Head: Selection, Johanna de Beer, told me that she'd attended an online book launch hosted by Cape Town's *The Book Lounge*, during which one of the co-authors specially thanked one of Mossel Bay region's librarians for assistance with research on the book in question during the time of COVID-19.

It was a noble acknowledgement of the excellence displayed by an empowered, passionate and caring librarian. The buzz from such brief moments of fame (in the same way that Brackenfell Library's Sunell Lotter is formally thanked and immortalised in Deon Meyer's **7 Days**) is what librarianship is all about; where the imparting of information has culminated in a positive and lasting impact on an individual's life.

On the other hand, many of our libraries — as greater institutions of knowledge — are being threatened from several fronts.

The inferno that tragically claimed much of the contents of UCT's Jagger Library in April, and at Southern Strand Library a month earlier — merely underlines the extreme level of adversity that some libraries and staff are challenged with on a daily basis.

And yet, in the same way that it is rooted in our nature to hope against the odds; and for the human spirit to eternally triumph, so will our foundations of wisdom prevail and remain resolute, unruffled and unfettered; when remembering the night is always darkest before the dawn.

Plainly, knowledge is power.

Someone who has remained similarly unyielding in her pursuit of excellence has been the former research librarian at the Library Service and outgoing Chief Language Practitioner at DCAS, Helga Fraser, who retired at the end of May. During her tenure at the Library Service, she exceeded the call of her duties by becoming a de facto member of the **Cape Librarian** editorial team through her tireless energy, bubbling creativity and relentless work ethic. Since her departure the passage where her arrival was always announced by the distinct sound of her jangling keyring, is forever quiet. She is missed and will now also be missed at Protea House.

Danke Helga und auf Wiedersehen.

Braam

Vroeër vanjaar het die voormalige Hoof: Keuring, Johanna de Beer, my vertel dat sy 'n aanlyn-boekbekendstelling bygewoon het wat deur Kaapstad se *The Book Lounge* aangebied is. Een van die mede-outeurs het Mosselbaaistreek se bibliotekaris uitgesonder en bedank vir hulle bystand met die navorsing van die betrokke boek tydens die COVID-19-tydperk.

Dit was 'n grootse erkenning van die uitnemendheid verpersoonlik deur 'n bemagtigde, passievolle en sorgsame bibliotekaris. Die opwinding van die erkenning tydens sulke kort oomblikke van roem (soortgelyk aan die wyse hoe Brackenfell Publieke Biblioteek se Sunell Lotter formeel bedank en verewig word in Deon Meyer se **7 Dae**) is bepalend van bibliotekarisskap; waar die meedeel van inligting ontaard het in 'n positiewe en langdurige impak op 'n individu se lewe.

Met dit gesê is baie van ons biblioteke as instellings van kennis — toenemend slagoffers van aanvalle vanuit verskeie fronte.

Die brand wat 'n reusedeel van die Universiteit van Kaapstad se Jagger-biblioteekinhoud op tragiese wyse in April geëis het, asook die een by Suiderstrand Publieke Biblioteek 'n maand vroeër — onderstreep die uiterste vlak van vyandigheid waarmee sommige biblioteke en personeel daaglik mee gekonfronteer word.

En tog, op dieselfde wyse dat dit ingebore is in ons menswees om ondanks alles aan te hou hoop en ewig te oorwin, sal die grondslae van ons kennis rotsvas bly staan, en onwrikbaar, onverstoord en vreesloos voortleef; met die wete dat die nag altyd die donkerste is net voor die dagbreek.

Kennis is duidelik mag.

Nog 'n individu wat ewe onversetlik in haar najaag van uitnemendheid is die voormalige navorsingsbibliotekaris by die Biblioteekdiens en Hoof taal-praktisyn by die Departement van Kultuursake- en Sport, Helga Fraser; wat aan die einde van Mei maand afgetree het. Tydens haar diensjare by die Biblioteekdiens het haar perkelose energie, borrelende kreatiwiteit en kanniedood-werksetiek van haar 'n de facto lid van die **Kaapse Bibliotekaris** se redaksie gemaak. Sedert haar afskeid het die geklingel van haar ewig-rammelende sleutelhouer in die gange van die Diens sowel as in die Proteagebou stilgeword — en word reeds gemis.

Danke Helga und auf Wiedersehen.



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wc.slims.gov.za/desktop/desktopwpc

Indexed in | Geïndekseer in

LISA (Library and Information Science

Abstracts)

Library, Literature and Information Science

(EBSCOhost)

Reproduction and printing |

Reproduksie en drukwerk

Capitol Press

© Library Service | © Biblioteekdiens

SA ISSN 0 008 5790

Editorial policy | Redaksionele beleid

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 published. 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.

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

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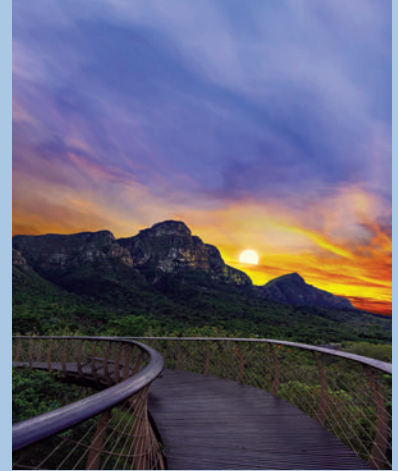
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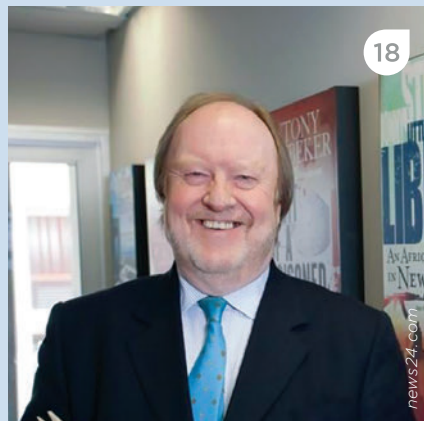
Kirstenbosch is an important botanical garden nestled at the eastern foot of Table Mountain in Cape Town. The garden is one of ten National Botanical Gardens covering five of South Africa's six different biomes and administered by the South African National Biodiversity Institute.

en.wikipedia.org

in this issue



Nic Bothma/EPA-EFE/Shutterstock



news24.com



libraries

South African Library Week celebrated across the Western Cape



Sea Point Library held South African Library Week (SALW) Storytimes at Ellerton Primary School. Many thanks to Ellerton school librarian Anthea Parks for working with them to make the week special



Minister Anroux Marais (front left) visited George Library for SALW. With her is Gerty Potts and (back, ltr): Petro Ruiters, Anneli Booysen, Anthula Solomons, Jacques Olivier and Jana Botha



Wynberg Library was proud to be part of the launch of SALW held at Central Library



Tesselaarsdal Library entertained local children with arts and crafts



Paarl Library's librarians held a silent demonstration to show that libraries matter



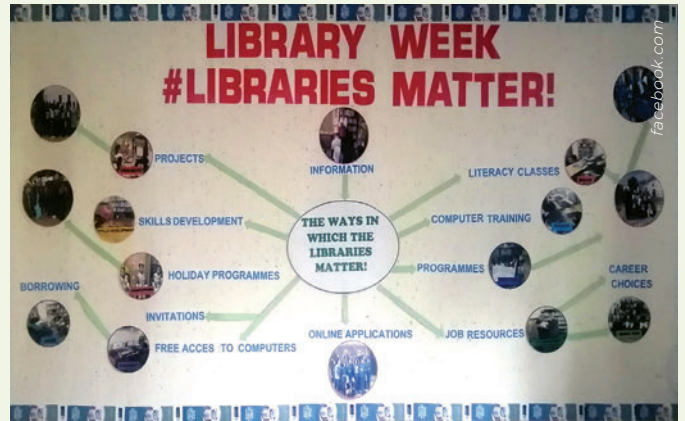
Hanover Park Library's children's section's nod to the theme of SALW2021: *Libraries matter*



Pelican Park Library reminded patrons that Library Week is fine-free week and asked them to please return all overdue library material



Ocean View Library staff show off their *Why libraries matter* banner for SALW 2021



Hermon Library produced an informative poster for SALW that outlined the various reasons why libraries matter



PD Pause Library joined the celebrations with their Dr Seuss-inspired display



Howard Centre was a-buzzed with all the worker bees at Pinelands Library



Heidelberg Library staff with Minister Marais, during her SALW visit to Heidelberg



Bonteheuwel Library proudly show off their SALW display



Yusra George, Manenberg Library's Children's Librarian with their SALW poster



Groenheuwel Library celebrated SALW with the theme *Libraries matter*

City of Cape Town library and information services celebrates South African Library Week

While it was not strictly business as usual during the annual South African Library Week (SALW), library and information services (LIS) were determined to get into a celebratory spirit by hosting a mini launch at **Central Library** to usher in the most important week on the LIS calendar.

To create gees at the event, City Libraries created SALW banners in preparation for the celebrations. The top 20 banners depicting the theme 'Libraries Matter' were on display in the Arena at Central Library.

Moreover, in a first for LIS the event was live streamed on the Facebook pages of four libraries.

The keynote speaker and LIASA president-elect, Nazeem Hardy, explained why libraries continue to matter during these turbulent times. He indicated that City libraries remain well-resourced and used, in terms of both human and capital-based assets. He pointed out, though, that the situation across the country isn't the same for all libraries.

'Despite this upheaval, many libraries have managed to operate in novel ways in order to remain present and relevant in the lives of their user communities. From online storytelling to remote access to databases, from curb-side pickups to online programming, libraries have managed to continue providing a service to their communities. Now more than ever we should advocate for libraries and the role that they play in society. Now, more than ever we should



show that libraries matter. We dare not even think of a world without libraries,' he said.

The City's LIS director, Ninnie Steyn, fittingly concluded the programme by highlighting the libraries' achievements over the course of the past year. She said they were positioning LIS to continue delivering a service despite the challenges.

LiBee the library mascot celebrated her first birthday during South African Library Week. It feels unreal that she is already one year old!

City libraries use SALW as a fine-free period for overdue library material. Patrons can return their overdue library items without incurring fines. Of the more than 24,000 outstanding items at the start of the week, those most likely to be overdue are copies of *Harry*

Potter books, *Cinderella* and *Little Red Riding Hood*. Sadly, only about 2,000 items were returned, as the impact of COVID-19 continues to affect our service delivery areas.

While most libraries opted for displays, online storytelling and in-house programmes, three libraries decided to break the mould. Retreat and Central library held marches in their area, promoting the theme of 'libraries matter' and encouraging their patrons to return their overdue books. Central Library staff interpreted the theme in the form of a T-shirt worn by all staff during the week.

All in all, a very busy (library) week for City libraries.

Merle Collins, Library and Information Services: City of Cape Town

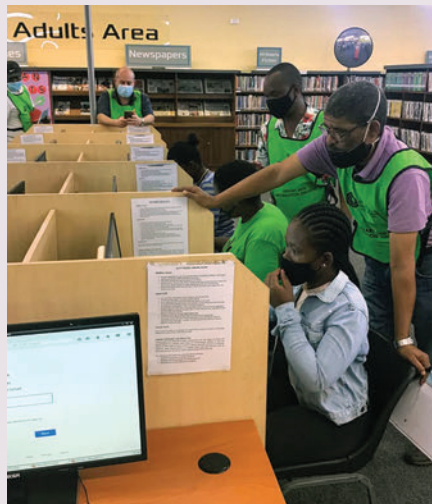
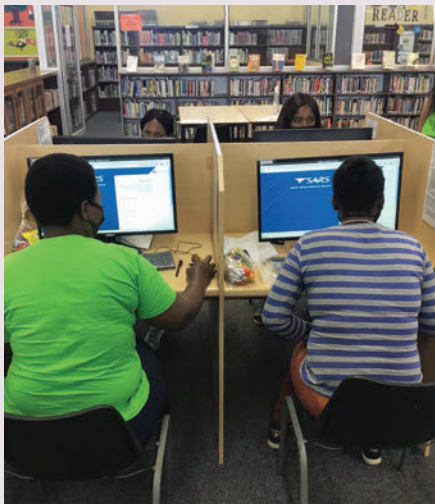


Riversdale's new mini-library for the blind

On 22 April, together with the Executive Mayor, Cllr Grant Riddles, the Hessequa Municipality and Library Service officials, Minister Anroux Marais officially opened the new mini-library for the blind at **Riversdale Library**. To ensure blind and visually impaired people across the Western Cape have access to internet and reading material free of charge, the department in collaboration with the South African Library for the Blind, has already established 27 mini-libraries for the blind facilities in existing public libraries, spread across the rural areas with an active membership of 167. The opening of this new mini-library is part of the official roll-out of this much-needed service which will continue across the province.

Stacy McLean, Spokesperson for the Minister of Cultural Affairs and Sport, Anroux Marais

Scottsdene smartens up its school-leavers



Acquiring basic computer skills is essential to navigate the digital age that we live in. On 24 March **Scottsdene Library** presented a digital literacy practical skills training course to a group of youth between the ages of 18 and 35. This was a transversal initiative between libraries in the City of Cape Town's Sub Area-2, Sport and Recreation and City Health.

The group was first introduced to the Library Service and encouraged to become members of the library. Twenty-six participants, mainly from Wallacedene and Bloekombos and the majority job-hunting school-leavers, attended the programme. Keeping in line with COVID-19 protocols, the intake was staggered into three separate groups.

The focus of the training was to equip participants with practical skills that they can use in their daily lives. Using the library's Smartcape computers as a resource, participants were skilled in the basic use of computer hardware, software, the internet and how to do online job searching.

Participants without email accounts were taken through the process of opening an email account, which was found to still be a challenge for youth without access to smartphones. Thereafter they were registered on SARS and issued with a tax reference number to be able to do e-filing. Skills on how to search for library materials, print and e-resources on Online Public Access Catalog (OPAC) was also imparted to the group.

Finally, a welcome pack was issued to group members, consisting of library information pertaining to opening hours, borrowing privileges and application forms.

Vuyokazi Tatana-Somlata, Senior Librarian: Scottsdene Library

miscellany

New Deputy Director



Ronel Mouton has been appointed as the Deputy Director: Regional Organisation within Library Service. We congratulate Ronel on her appointment. - Ed.

National Book Week 2021

National Book Week (NBW), the Western Cape Library Service's second longest running reading awareness week, is heading online. We are celebrating NBW during the week of 6-12 September 2021 in partnership with the South African National Book Development Council (SANBDC). Due to the COVID-19 pandemic, we are not able to launch a physical event as we normally would do, but we are so fortunate to bring the NBW event in a digital format.

For more information on this online event, kindly visit the NBW website at <https://www.sabookcouncil.co.za/national-book-week/>

Neville Adonis, DCAS Library Service



Scourge of the smallpox: Records of a recurring disease

by Gustav Hendrich

‘Prevention is better than cure’ was the notion expressed by the English surgeon John Clark during the early 19th century. Clark made a personal effort to persuade the medical discipline of the necessity of vaccination in stemming the tide of infectious diseases; which with reference to the world of today is more applicable than ever. Despite the COVID-19 pandemic and its waves of infections worldwide as well as those witnessed in South Africa, the hopes of an effective vaccination remain alive.

In comparison with the Corona virus, the occurrence of the bubonic plague of 1901 in Cape Town, and the dreadful Spanish Influenza of 1918 — was of a similarly disruptive nature, leading to distress, death and suffering for the local population. Whereas the nature of these ailments was mostly temporary, one condition that continuously

returned throughout the centuries was that of smallpox. As a highly infectious disease, it was spread by small droplets and extremely contagious with fatal consequences for those infected.

Smallpox epidemic of 1713

In 1713 one of the most disastrous epidemics ascribed to smallpox occurred in the history of the early Cape settlement, then under the rule of the Dutch East India Company. As the first recorded outbreak, the disease wreaked havoc within the Cape colony and surrounding rural areas. Initial infections were traced to clothing received from an East India ship that was ordered to be washed at the slave lodge.

While some sailors already bore initial signs of smallpox, the infected cargo inevitably sparked an outbreak

that swept like wildfire amongst both the Cape’s European and slave populations. In their study of the medical history of South Africa, PW Laider and M Gelfand noted that, by June 1713 ‘there was hardly a European family that did not lose one of two members.’¹ By the end of the epidemic a quarter of the settlement’s Europeans had died.

Owing to the absence of proper medication at the time, an even worse fate befell the slaves and indigenous Khoi inhabitants. At the slave lodge, residents were instructed to assist patients, though their own living conditions were equally appalling after most of the planks making up their quarters had been removed to make coffins for the deceased. Outside, bodies buried in shallow graves were scavenged by wild animals, causing a considerable health and environmental hazard.

Offering minimal resistance to the epidemic, the Khoi were infected and perished almost immediately after contracting the disease; dying in their thousands as entire tribes simply vanished from the early Cape society. It was a tragedy of epic proportions, though of which only scant information as to the exact number of deaths remains available.

Sporadic outbreaks and the drive for vaccinations

The fear of smallpox as an infectious disease did not subside, but instead lingered on until 1802 during the time of the Batavian Republic at the Cape, when more active measures were taken to curb the disease. In England, the efforts made by John Clark for its prevention paid off and resulted in improved vaccination practices. As the resident surgeon on the ship *Talbot Indiaman* he once noticed the containment procedure followed by his captain, whom after suspecting a disease, immediately confined his crew. Clark came to the realisation 'that

cleanliness, ventilation and isolation of the sick would prevent a large amount of unnecessary sickness and deaths.' Particularly noteworthy was that Clark demanded '...to promote institutes for the care and prevention of infectious diseases in Newcastle and other populous towns.'²

Clark's knowledge soon impacted on the Cape after the second British occupation in 1806. On 14 January 1807 a Vaccine Commission was appointed with A Baillie as Deputy Inspector of Army Hospitals; together with other medical specialists that eventually paved the way for the first vaccinations of the Cape's inhabitants. Instructions for its application was published in the Cape Government Gazette with the governor directing medical staff to carry out vaccinations in strict conformity with the regulations. According to the written record of June 1807 in the archives of the Colonial Office, 5,963 inhabitants were subsequently vaccinated.³ Persons not abiding with the regulations could face penalties of 500 rixdollars and six months' imprisonment.

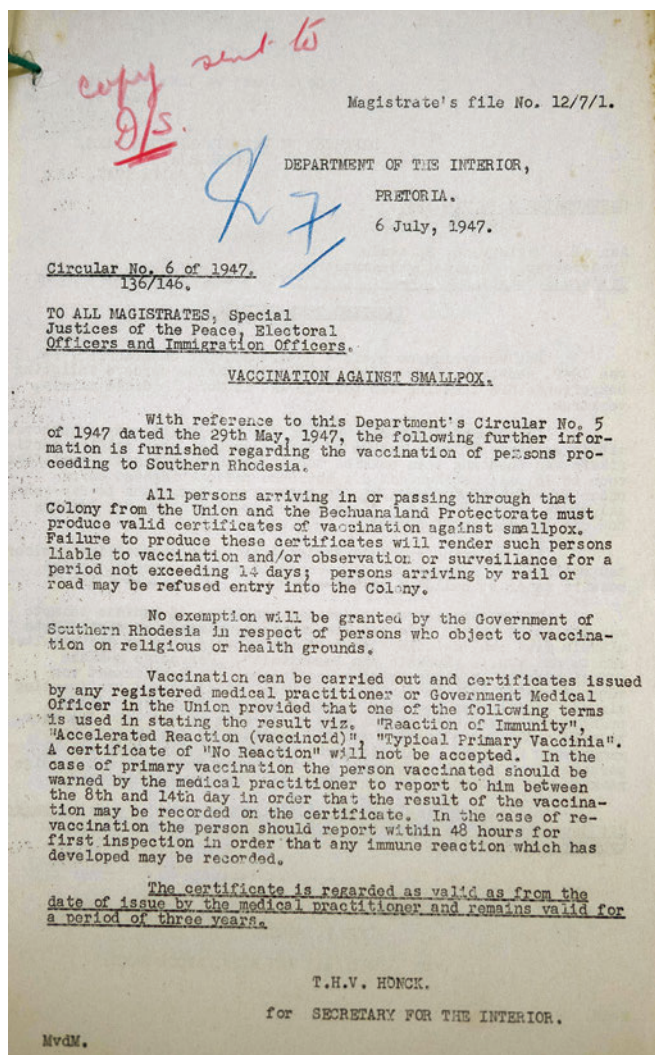
The actions of the commission

proved just in time, for in June 1807 another ship arriving in Table Bay reported several cases of smallpox. The vessel was hastily requested to be placed in quarantine. Notwithstanding the authorities' swift reaction, the disease eventually found its way into the city. On 16 June of that year, flags were hung from windows of buildings to indicate cases of infection; and foodstuffs placed at their front doors. Despite the distress, the sudden outbreak was speedily suppressed. Government pleas for more effective vaccination to the public was made and awareness raised until a fully-fledged Vaccine Institute was established on 23 April 1811⁴ under the direction of Dr William Hussay, and Mr Seaver, who brought the vaccine material to the Cape in 1811 from South America.

As a result of the increasing population of the Cape through arrival of immigrants from abroad, many people remained unvaccinated and hence exposed to infectious disease. The outbreak of smallpox in March 1812 came as a surprise, though there were no mortalities reported. In the



J16 Doctors and patients. Most likely vaccinating against small pox or inoculating against bubonic plague, 1901



Source, 1-LSK 49 (1) Government correspondence detailing vaccination procedures

same year registered the regulatory measures to prevent the dissemination of the disease became more pertinent to 'vaccinate people from house to house.' Shops were closed and auctions called off. Clothes of the infected were summarily destroyed. Infected homes were fumigated with pots of tar kept boiling for four days. Infected persons were isolated for 20 days before being permitted to return to the premises. Another instruction was that doctors should expose their patients to 'live cold' in the belief that such conditions could counteract the smallpox.⁵

In August 1858 a further sporadic outbreak of smallpox occurred at

the Cape that spurred even stricter regulations. Yet the application of the vaccine was considered so straightforward that any medical staff could perform it. However; although Act 1 of 1856 was promulgated earlier, the disease could not be countered indefinitely. The anti-vaccination lobby also attempted to cast aspersions over its efficacy, but these were only met by deaf ears from the authorities.

In June 1882 a severe outbreak of smallpox took place when the steamship Drummond Castle docked at the Cape. It was reckoned that the infected crew caused the widespread dissemination of the disease, leading to the consequent construction of

SMALLPOX.

Duties and Powers of Local Authorities under the Public Health Act, No. 36 of 1919, and Procedure to be followed in dealing with Outbreaks.

(1) Relevant Provisions of Act No. 36 of 1919:

(a) Smallpox, which is defined by Section 18 as including "Anasas," kaffirpox, and any disease resembling smallpox, except chickenpox, is a "notifiable infectious disease" and must be reported to the Local Authority by head of family, nearest relative, person in attendance, or occupier of the premises, and must be notified to the Local Authority by any medical practitioner attending, or becoming aware of the existence of, any case (Sections 18, 19, and 20) and Regulations under Government Notice No. 4 of 1920), and must be reported by the Local Authority to the Chief Health Officer (Section 21). It is also a "formidable epidemic disease" (Section 27), and the Local Authority must also report particulars of every case or suspected case by telegraph or other expeditious means (Section 40) to the Chief Health Officer or nearest Assistant Health Officer.

(b) The Local Authority is responsible for dealing with outbreaks (Sections 10 and 26), and for this purpose is vested, *inter alia*, with the following powers:—

Inspection, search for, and medical examination of, cases, "suspects," and "contacts,"

Section 23.

Isolation or removal of cases, Sections 25 and 26.

Cleansing and disinfection, Section 27.

Vaccination of "contacts," and of persons within areas of outbreak, Section 100.

(c) *Expenditure incurred by Local Authority:* Section 45 (c) authorizes the refund by Government to the Local Authority of two-thirds of approved expenditures. The conditions attaching to such refunds are laid down in Government Notice No. 1353 of 1920, and particular attention is directed to Regulation 7 thereof (as amended by Government Notice No. 658 of 1921). The maximum rate of pay to medical men carrying out public vaccinations or performing other duties in connection with outbreaks which is acceptable for part-refund is 10s. per hour or £3 per day, provided reasonable numbers are vaccinated, but it is, of course, open to Local Authorities to pay for such services at any rate they think fit or may agree upon.

(2) Procedure:

(a) The Local Authority should be guided by the advice of its M.O.H. as to the measures to be taken; if it has no M.O.H. the services of the District Surgeon may be obtained, on application to the Magistrate, at District Surgeon's tariff rates, namely 10s. per hour, with a maximum of £3 per day. It is sometimes very difficult to diagnose with certainty mild atypical cases of smallpox. In such circumstances the safe course is to regard and deal with the disease as smallpox until the contrary is proved—otherwise serious delay and danger to the public health may be entailed.

(b) *Notification:* Immediately notify Chief Health Officer (Telegrams: "Health, Pretoria"), or nearest Assistant Health Officer and the Magistrate of the district, by telegraph or other expeditious means.

(c) *Vaccination:* It cannot be too strongly emphasized that prompt and thorough vaccination of the population in and around the area of an outbreak is the most effective and reliable measure available; more reliance should be placed on this than on elaborate measures of isolation, surveillance, or quarantine. Wire for an initial or emergency supply of vaccine lymph, stating number of doses required, to whichever of the following is so situated as to secure earliest delivery:—

"Health, Capetown." "Disburg, Port Elizabeth." "Disburg, East London."
"Health, Durban." "Bacteria, Johannesburg."

As soon as lymph is available, vaccinate or revaccinate immediately all nurses, attendants, guards, "contacts," and others who have been, or may have been, exposed to infection, irrespective of their previous condition as regards vaccination. Thereafter, vaccinate all others who have been or may have been exposed to infection during the 14 days preceding onset of symptoms in the first case. Your initial requisition should be for sufficient lymph for all of these. Vaccination of persons in the early stages of smallpox is advocated by some authorities, as tending to modify and shorten the course of the illness. In extensive outbreaks it may be necessary to institute a general vaccination of the community in terms of Section 100 of the Act. The main lymph depot is at Capetown, and only small stocks, for emergency purposes, are kept at the other depots. After the first emergency supply all requisitions should be addressed to "Health, Capetown." Only a few days' supply should be requisitioned at one time, as the potency of the lymph rapidly diminishes unless it is kept at or near freezing point; further supplies can be dispatched as required. Requisitions should state:

- (i) the approximate number of "doses" required;
- (ii) whether in single dose tubes or pipettes, or in ampoules, each holding sufficient for 25 or 50 vaccinations;
- (iii) required date of dispatch from Capetown. (N.B.—Not required date of arrival at destination.)

At the Capetown depot the lymph is kept in cold storage in bulk, and is filled into tubes or ampoules as required. Requisitions for large quantities should, where possible, reach the responsible officer at Capetown, at least three clear days before the desired date of dispatch, so as to allow time for filling.

(d) *Isolation of cases and surveillance of contacts:* The cases and suspected cases should be isolated, so that no one is allowed to come into contact with them except those actually engaged in nursing or treating. Measures should be taken to ensure the prompt discovery and reporting of any further cases.

Source, 1-LSK 49 (3)

an isolation unit at Renzkie's farm at Rondebosch and a quarantine station at Saldanha Bay. This epidemic proved more catastrophic in which 4,000 people, particularly the indigenous and Malay inhabitants, died in the Cape Peninsula.⁶ The Vaccine Institute issued a memorandum pertaining to 'Instructions for vaccinations.' Prospective travellers bound for the diamond fields of the northern Cape were arrested out of fear of disrupting the evolving mining boom at Kimberley. Unvaccinated persons arriving at Christiana were reportedly exposed to the most inhumane practices such as fumigation by burning sulphur in a small shed, before

PROPOSED VACCINATION SCHEME, 1946 - 1947. LUSIKISIKI.

DATE.	LOCATION.	MILEAGE COVERED, DOUBLE JOURNEY.	PLACE OF VACCINATION.	NUMBER VACCINATED.
13.1.47.	Mtentu	90 miles.	Kanyayo Store.	96 + = 536
16.1.47.	Middle Hlabati.	60 "	Mseleni Store.	440
20.1.47.	Lower Hlabati.	60 " 74 miles	do do	1207 + 16 = 1223
do.	Ramsi	60 "	Mtontsasa Store.	447
do.	Ntshayelo.		do do	
do.	Upper Hlabati.		do do.	
23.1.47.	Vlei.	82 miles.	Holy Cross Mission.	1043.
27.1.47.	Ngcova.	36 miles 48	Ludonga Store.	1102 + 192 = 1294
30.1.47.	Mhlumba. (portion)	30 miles.	Buhlanyanga Store.	1920
do.	Tsweleni.		do do.	
do.	Tshonya (8A) (portion)		do do	
3.2.47.	Bukazi.	36 miles. ✓	Bukazi Store.	905
do.	Mhlumba (portion)		do do	=
do.	Tshonya (8A) (portion)		do do	
6.2.47.	Mantlani.	20 miles. ✓	Mount Hope Store.	1443.
do.	Gcuda.		do do do	
10.2.47.	Ntontela.	60 miles. ✓	Ntontela Store.	1953
13.2.47.	Lutshaya.	36 miles. ✓	Valley View Store.	908.
17.2.47.	Zelo Heights.	30 miles. ✓	Mtimde Store.	661
20.2.47.	Bomvini.	20 miles. x	Isihlito Store.	1700.
do.	Ntati.		do.	
do.	Nyosana (portion)		do.	
do.	Upper Ntafufu (portion)		do.	
21.2.47.	Nyosana (portion)	18 miles. x	Mzintlava Store.	
do.	Upper Ntafufu (portion)		do	1143.
do.	Ngobazana.		do	
do.	Mzintlava.		do.	
22.2.47.	Mbudu.	----	Lusikisiki.	
do.	Dubani.	----	do	591
do.	Mevana.	----	do	
do.	Hombe. (portion)	----	do	
24.2.47.	Xura (A)	----	Lusikisiki.	
do.	Xura.	----	do	498 + 644 = 1142
26.2.47.	Malangeni.	12 miles.	Nkunzimbini Store.	474.
do.	Nkunzimbini.		do	
do.	Hombe (portion)		do	
27.2.47.	Mateku.	30 miles.	Mateku Store.	
do.	Msikaba.		do	

Source, 1-LSK 49 (2)

Office of the Colonial Medical Commission
17 November 1882.

Sir

In reply to your letter of Enquiry No 2/2685 dated 16 November 1882. on the subject of the Small Pox now prevalent in Cape Town. The Medical Board instructed me to inform the Government that they consider the Disease no longer Epidemic in Cape Town. In the Municipal Hospital at Pentykies farm, there are but thirty eight cases of all kinds under treatment - while in the Town itself, there are thirty three cases under the care of all the practicing Physicians - At Papendorf, there are still some forty cases, at Mowbray sixteen, at Rondebosch eight while at Claremont, Newlands, Wynberg and Ciskei River there are probably some thirty more - On the whole, the Disease is now very palpably dying out; in the whole of the Cape Division I have the honor to be

Sir
Your obedient Servant
Philip Landsberg Esq
Secretary

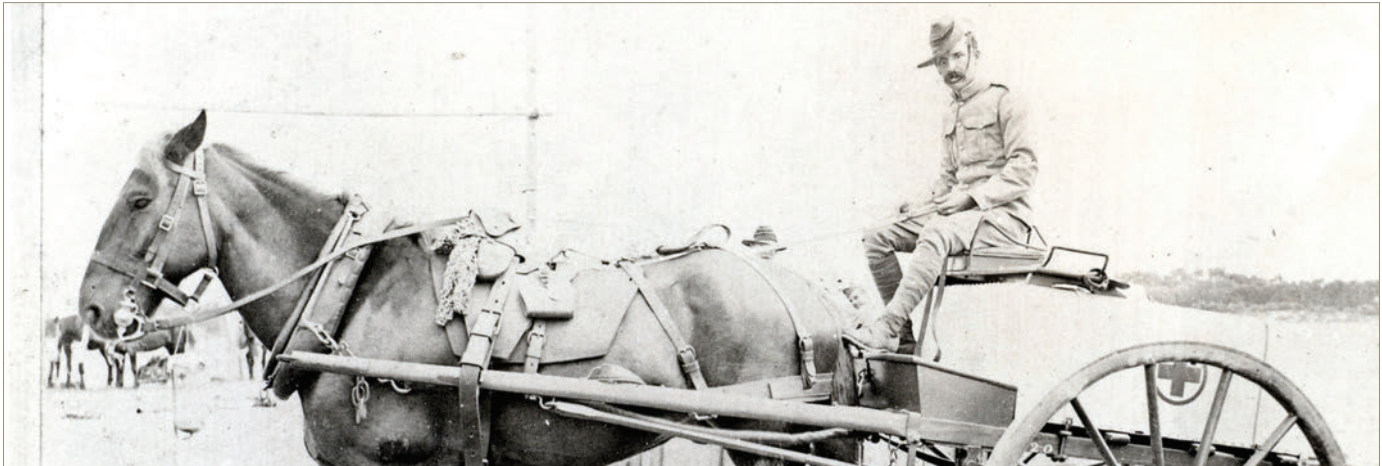
The Honorable
The Colonial Secretary

W. Wood

cessation of Epidemic of Smallpox declaring.

THE END OF THE SMALL-POX EPIDEMIC IN CAPE TOWN.—Previous to the commencement of the ordinary business at the Town Council yesterday afternoon, the Mayor said it afforded him heartfelt satisfaction to be able to announce that from information he had received from the doctors the small-pox epidemic was now a thing of the past so far as regarded the city of Cape Town. Of course there were several cases here yet but they were all under medical treatment and there were no fresh cases of any moment to allude to. Dr. Coghlan, and Mr. Nicholson, the superintendent at Renzskie's farm would leave the service of the Council to-day, and Dr. Whitlock would take over the whole management of the farm and councillors would have observed from the statistics from the Farm that the number of convalescents and patients had very greatly decreased. He had also to inform the Council that Dr. Falkiner, who had been most zealous in the discharge of his duties on behalf of the Town Council, told him yesterday that he intended sending in his resignation, as his services would be no longer required, and Dr. Fisk also gave him the gratifying intelligence that, so far as regarded the epidemic in Cape Town, the small-pox might be considered a thing of the past. It afforded him great gratification to be able to announce this to the citizens. They had a most trying time of it, and it was desirable that the silver lining to the dark cloud should appear as it now had. Councillor Maxwell thought this intelligence should be cabled home to England. The Mayor said he had got a telegram drafted out, but he thought it was right to make the announcement first to the Council. A cablegram would be at once forwarded to the Editor of the Times and to the Association connected with this colony, informing them of the facts he had stated that afternoon. So much publicity had been given to the deaths and ravages through this disease that he thought it only right to at once make it known that it had disappeared.

Source, MC 30 (smallpox newspaper article)



J10833 Front Anglo-Boer War horse-drawn medical service cart with soldier from New South Wales Medical Services. Green Point Military Camp

being placed in quarantine. Harsh as they were, such practices proved ineffective against smallpox, while quarantine itself was turning out similarly inadequate.

At the end of 1882, with the disease dissipating in the Cape Colony, a newspaper article declared 'the end of the smallpox epidemic in Cape Town' and '[the epidemic] a thing of the past.'⁷ The article caused a row as the Secretary of the Medical Committee regarded it as misleading and inappropriate, and questioned 'whether it would be prudent to issue such a notification under official sanction.' Smallpox was by no means totally eradicated from society and would reoccur well into the middle of the twentieth century.

Vaccination records

Following the South African War, the period from 1900 to 1907 had seen occasional outbreaks of smallpox resulting in more concerted efforts for vaccinations. For the most part, records at the Western Cape Archives and Records Service in Cape Town pertaining to the disease and its vaccinations registration form part of various archival groups, especially within the district or town records. The repository also houses the official registers of vaccinations in the Medical Officer of Health (MOH) archival group. It largely contains administrative documents of facsimiles, telegrams and correspondences.⁹ Official public vaccination notifications attest to the urgency of the vaccination. Records on the vaccine station and lists of vaccinations are also available, though some registers are in a deteriorated physical condition. The smallpox hospital at Rentzkies' farm resorting under the Simon's Town Municipality contains administrative records until 1906.¹⁰

Promulgation of the Public Health Act 36 of 1919, amended in 1928, made all vaccinations against smallpox compulsory.¹¹ However, the unpredictability of the disease remained apparent even once the medical staff considered it suppressed; evidenced by another prolonged breakout during the 1940s, which escalated to greater proportions in 1949.

The eastern Cape territories were also very susceptible, demonstrated by their voluminous vaccination records. 1944's records from the Department of Health for Umtata, Libode and Tsolo, as prime examples of vaccination records, revealed the authoritative aspects of the vaccination schemes implemented in the Transkei territories.¹² These records contain the number of persons vaccinated against smallpox in each district, which were instructed by the Medical Inspector to be preserved for statistical purposes.

Even the prescribed instructions by Dr EH Cluver for vaccination were described in detail: 'that with the expeller three small drops of lymph are placed on the cleaned vaccination site at points not less than 1 in. apart. With the sterile vaccinating needle held in the right hand one incision is made through the epidermis (not deep enough to draw blood) ¼ inch long through each drop of lymph. The vaccine is then thoroughly rubbed in with the flat surface of the needle and allowed to dry before the clothing is replaced. It is important that the lymph should not be allowed to dry in direct sunlight. The incisions thus made should be sufficient to produce a total area of vaccination (¾ sq. inch) required by the Act to constitute "successful vaccinations".'¹³

In the public vaccination records for Lusikisiki, the circulars regarding the large number of smallpox outbreaks indicated the essential regulations imposed by the authorities. Some noteworthy regulations were stipulated to 'firstly, to trace the source of the infections; secondly to track the movement of the earlier cases for a fortnight; thirdly to all persons who were in contact to be investigated; fourthly all suspected cases should be isolated and all immediate contacts be vaccinated without delay; and lastly that vaccinations should be immediately be offered free of charge to all persons residing in the neighbourhood of the seat of outbreak'.¹⁴ Additional assistance by the authorities and the South African Police was also summoned to oversee procedures.

According to records of the Tsolo district, designated medical teams undertook routine vaccinations conducted at specific geographical points. The contents of the

abovementioned records, being the only unique primary records, provide a truthful reflection of the disease which is of significant value for research on medical history.

The advent of modern medicine and pharmaceutical progress during the twentieth century would eventually stamp out smallpox. The last occurrence of smallpox was reported at Walmer in Port Elizabeth in 1968. With hints of the 1713 epidemic and outbreaks fading from public memory, the records in the Western Cape Archives remain nonetheless relevant for future reference and understanding of life-threatening diseases.

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2. *Ibid.*, p. 111.
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5. *Ibid.*, p. 114.
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Dr Gustav Hendrich is an archivist in the Western Cape Archives and Records Service



Things we lost in the fire

by Sarah Buitendach





Nic Bothma/EPA-EFE/Shutterstock

It is too early to comprehend the full impact of the fire that raged across Table Mountain on Sunday, straying onto the University of Cape Town's upper and middle campuses and damaging and destroying buildings in its path.

Hardest hit, it seems, was the Special Collections Library (or Jagger Library). Photos showed the building, which dates back to 1930 when it opened as the university's main library, as an apocalyptic tip of still smouldering fire and debris. It may be that some parts of the collection were saved by fire doors and sprinklers, but it doesn't look good.

As a UCT alumna, and a Humanities one at that, I am ashamed to admit that I know almost nothing of this specialised library space. A cursory glance at its website hints at what we may have lost. It made me think, with apologies to Joni Mitchell, that we don't know what you've got till it's gone.

A cursory glance at UCT's website made me think, with apologies to Joni Mitchell, that we don't know what you've got till it's gone

The Special Collections Library was home to books, art, maps, pamphlets, photographic collections, newspapers, audio recordings and videos. It was a bastion of stories, memories and data relating to South Africa and the wider continent. For example, the African Studies Book Collection included



Mike Hutchings/Reuters

Flames are seen close to the city, fanned by strong winds after a bushfire broke out on the slopes of Table Mountain

imprints from all over Africa and a Kipling and Antarctic collection.

'The collections are especially strong in gender studies, media studies, HIV/Aids issues, and debates around the character of African studies as a discipline,' the website detailed. 'There is an important collection on Southern African languages, donated to the university in the 1950s, which includes religious texts and school textbooks as well as dictionaries and grammars. Some of the titles in these collections, published in the 19th and early 20th centuries, are extremely rare.'

But rattling off a list of items you'd have found there only gets you so far. Instead, here are some thoughts on the significance of this library from those who knew it well and used it, whom I managed to contact this week. From what they say, it's clear we've lost an invaluable national treasure.

Dr Litheko Modisane, senior lecturer, Centre for Film and Media Studies, University of Cape Town

This was one of the most important libraries on the continent, especially in terms of its priceless audiovisual collection. There were hundreds of African films, and audio archives that are hard to find anyway in a single library. The Special Collections Library housed the archive of the anti-apartheid struggle... the UDF in particular.

One would hope that some of these materials have been salvaged. The loss of the library is a huge setback for research in Africa. It will be a miracle to have another one like it in the near future.

South Africans have lost some of the most important archives pertaining to the colonial encounter and one which would, in the age of decoloniality, offer valuable information for a reconfiguration of knowledge production. The scale of material lost is tragic. The unfortunate

event marks an epochal moment in the intellectual history of the university and of the country. Now it is time to recreate the promise of the future that the library represented.

Dr Bernadine Jones, lecturer in journalism at Stirling University, UK

I did my masters and doctorate at UCT, and I used the Special Collections area for both. Much of my research looked at the colonial library of texts written about SA under apartheid, as well as government periodicals that can't be found anywhere else. My doctorate is now a book about SA elections from 1994 to 2019, so I used the government pamphlets and periodicals section quite a bit.

This isn't just a mere collection of books and articles; it represents the history of a nation. Our written and preserved history, the early samples



Mike Hutchings/Reuters



Nic Bothma/EPA

Fire fighters battle a blaze that destroyed the nearly 200-year-old Jagger Library at the University of Cape Town



blogs.uct.ac.za

Ashraf Hendricks



The University of Cape Town's Jagger Library, before (above) and after the fire



Burnt books in the remains of the fire-ravaged Jagger Library

of African publishing, apartheid documents that were saved and cannot be found anywhere else in the world, the history of the UDF. This library is a collection of our culture and democracy.

For a young democracy like SA, this is extraordinarily damaging. We live through the experiences of our elders, and to lose these precious records of our struggle to freedom, and the long path to reconciliation is heartbreaking.

Philip Broster, lecturer, UCT School of Management Studies

I used that space for many hundreds of hours over many, many years — it was a refuge, it was quiet, it was peace, it was focus. I would sit and

study, I would read, I would sleep, I would daydream — surrounded by the manifestations of serious scholarly works, but also recorded voices of people who might never have imagined that their thoughts would be preserved in a space like that.

To me, more than anything else, it was the heart of the university, the soul... the very best of what we tried and try to do."

Dr Ian-Malcolm Rijsdikk, senior lecturer, Centre for Film and Media Studies, and director of the African Cinema Unit, UCT

Entering the reading room was always a beautiful, reflective and inspiring moment, and it was such a great

pleasure to introduce students and visitors to the collections.

Over the years, the audiovisual librarian searched for films everywhere and the collection that was held in the library before the fire was formidable. I cannot imagine my teaching and supervision of South African and African film without being able to direct students across the avenue to the African Studies Library.

It's likely some of it has been saved, but the scale and variety of the collection is what made it so exceptional.

Sarah Buitendach is contributing editor at the Financial Mail. This article was first published on businesslive.co.za on 20 April 2021.



Jonathan Ball: A very human being

by Mark Gevisser

‘Hello Mark. It’s Jonathan Ball.’
Who else could it be, with
that affable nicotine growl?
Still, always, the surname.
Old school. And then the inevitable
question: ‘Are you private?’

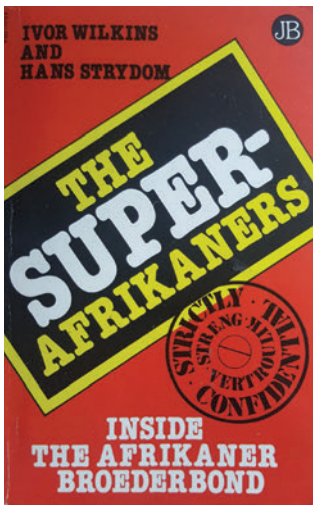
This would indicate that my
interlocutor had a matter of great
import to impart, not to be overheard.
Perhaps he had heard something about
Thabo Mbeki — he had commissioned
The dream deferred from me — or
about matters of state that he wished
to test. Perhaps an idea had come
to him for a project he would like to
involve me in, or another book he
would like me to write, or a plan to save
South African publishing, or an insight
into global politics.

One way or the other, it was urgent
and necessary we speak, and always
worth setting aside my work for.

He always grumbled that his
bedside table was overladen;
there was not enough time.
There was not: Jonathan died
last week, too early, of cancer.
He was 69.

We would quickly move on from
the stated reason for the call to a
free-ranging ‘confab’ — a favourite
word — that took in world history,
the economics of publishing, the
future of South Africa, our wellbeing
and that of our spouses, the state of
Johannesburg’s restaurants and streets,
and any number of books we had both
recently read, usually of a historical or
political nature. He always grumbled
that his bedside table was overladen;
there was not enough time.





had begun, the call would be over: 'Let's finish this over lunch.' Time and place. Goodbye.

The lunches had a similar feel, although they tended to be a little more jittery if smoking wasn't allowed at the table, and a little more *louche* if there was wine.

Afternoons are my most productive time and I don't drink at lunchtime, in fact, I don't 'do' lunch at all, except with Jonathan: there was always something in his way that made me feel I was in another time and place, an author with his publisher at the Balzar in Paris or Elaine's in New York some time in the mid-20th century.

What I got from these lunches were his eyes and his smile: the deep empathy in them, sometimes at odds with the brusque tone of voice. Our relationship was professional and intellectual, but I felt he cared for me, as well as for my writing and ideas and value. And he was open about his own emotions and even anxieties, in a way quite startling for a man of his status and generation.

When I started working on **The dream deferred** I had just finished a documentary film about the communist Johannesburg theatre director Cecil Williams. One of my interviewees described Williams as 'a very *human* being', and I found myself applying this to Jonathan.

I don't mean to suggest that Jonathan's role as publisher in my

There was not: Jonathan died last week, too early, of cancer. He was 69.

He started his eponymous company in his brother's warehouse in Johannesburg in the 1970s. Since his visionary 1978 publication of **The Super-Afrikaners** — an exposé of the Broederbond by Ivor Wilkins and Hans Strydom — he has personified serious non-fiction in South Africa, in an unforgettably larger-than-life way.

He was gruff and eccentric, warm and temperamental, a voracious intellectual and a brilliant businessman, witty and conspiratorial, impossible to pin down and yet the most constant publisher an author could hope for. I will miss him and his vivid presence in my life, and I feel deeply honoured to have been published by him, and enriched by our relationship.

In our conversations I gained some fascinating insights into South African publishing: the way to stay afloat was to make sure you had a biography of (or memoir by) one prominent Jew and one prominent sportsman on your list every year, he told me, in one of our first conversations.

I also learnt about Indian and British publishing, how Thomas Pakenham wrote his books, why narrative was such an important component of historiography, the history of Johannesburg, of Roman Europe. And, by osmosis, never directly, I learnt lessons about how to write a book: how to take care with language, how to tell a story, the art of digging deep

while ranging broadly. I was surprised by how much he liked to talk about the business of books; I was surprised, too, by how interesting I found it. It felt like an initiation, in a way, into a new guild. This would be my world.

Guiltily, I often worried the 'confab' might be about how late the delivery of my own manuscript was: one year, two years, five years, then seven. Somewhere in the mix he would ask how it was going. I would offer a distracting palliative or an alluring anecdote and then we would be back in the currents until, as abruptly as it



Pam and Jonathan Ball



life was limited to the confabs, even if these are what stand out in my memory. That would be doing him an injustice, for he gave me the confidence and the means, hitherto lacking, to write a whole book, and he set me on the path on which I now find myself. I was — and I will always be — a journalist. With Jonathan's guidance and support, I became an author too.

I did give Jonathan chapters and draft manuscripts along the way, and he read them, quickly and thoroughly. When I try to remember his specific responses to them, what comes to mind is something Jeremy Boraine — whom he recruited as publishing director — said at Jonathan's farewell party in Cape Town in 2019: 'Jonathan's approach is, 'take care of the big picture, and let the details take care of themselves'.'

Jonathan's role in bringing this book into the world was to keep his eye on the big picture: Will this book make a difference? Is Mark doing his best? Does he have what he needs, to bring it home? Sometimes, in his idiosyncratic way, he would hone in on a specific fact or interpretation, and he was fascinated by the material I was presenting and the way I was doing so,

but wasn't professionally interested in the detail at all.

Jonathan was less involved in my next books, and my primary professional relationship in the past decade, there, has been with Jeremy: we do breakfasts rather than lunchtime confabs, but the old-school sociability remains at Jonathan Ball Publishers, coupled with the intellectual acuity and business nous that are also its founder's legacy. It is my happy home.

With Jonathan himself, the confabs continued, albeit less frequently. A few months before his beloved wife Pam was diagnosed with cancer and so quickly passed away, in 2018, the Balls invited us for dinner at their Cape Town home, together with Jonny Steinberg and Michael Cardo, fellow authors in his stable. It was a warm, lovely — and somewhat smoky — evening around his kitchen table, with French champagne, Jonathan's own lasagne (I think), and all the usual intellectual ingredients that go into making a good confab: political gossip, publishing wisdom, some reflection on the world's problems, animated accounts of books recently read, longing inventories of those still on the bedside table.

At one point I marvelled at the scene: a man in many ways of another era, older than his years, hanging out with absolute ease, with four gay men a generation or so younger than him. I had never previously been with Jonathan and Pam in their own home, and it was a treat to observe their loving companionability. 'I'd like to grow old like that,' I said to my partner as we drove back to Kalk Bay.

Last week, after Jonathan came out of hospital, I tried to see him, but — surrounded by his family — he was too ill for visits. We had a brief chat on the phone: 'I would love to have a conversation with you,' he said.

*Mark Gevisser is one of South Africa's foremost writers. Among his current gigs is a review-essay column, *The monthly review*, in the *South African Business Day*. He is currently researching and writing about the COVID-19 pandemic, and the climate crisis, and continues to write about South African politics, culture and society. He lives outside Cape Town, South Africa, with his longterm partner and their two dogs, *Porridge* and *Sugar*. This article was first published on dailymaverick.co.za on 7 April 2021.*



Boekbedryf stewig op koers ná 'n jaar met COVID

deur Melt Myburgh

In Maart 2020 is die Suid-Afrikaanse boekebedryf tot stilstand gedwing toe die COVID-19-rampregulasies ingestel is. Groot verliese het op die streng inperkingstyd van ses weke gevolg toe rolspelers in die bedryf se deure skielik gesluit is en die produksie, verspreiding en verkoop van boeke halt geroep is. Hoe staan sake nou, 'n jaar later? Melt Myburgh het uitgewers gepols oor die stand van die boekebedryf in die nasleep van die pandemie.

.....

Met die eerste grendelstaat wat in 2020 vir ses weke lank ingestel is, is Suid-Afrikaanse uitgewers met eksistensiële vrae gekonfronteer. Steve Connolly, uitvoerende direkteur van Penguin Random House SA, vertel dat die maatskappy skielik met kwessies soos die volgende rekening moes hou: 'Sal ons as sakeonderneming oorleef? Hoe gaan ons kliënte ons betaal as

hulle self skielik nie meer kliënte het nie? Gaan ons kontantvloei voldoende wees om salarisse, huur en tantième te betaal?'

'Sal ons as sakeonderneming oorleef?'

Penguin Random House moes 'n lening aangaan om kontantvloei te verseker, sê Steve. Terselfdertyd moes hulle toesien dat personeel se veiligheid, gesondheid en welsyn nie bedreig word nie. 'Dit was 'n geweldige spanningsvolle tyd.'

Vir die meeste uitgewers was dié situasie die grootste uitdaging wat hulle in hul leeftyd in die gesig moes staar. In Suid-Afrika was die impak nog groter as in die res van die wêreld omdat plaaslike aanlynwinkels verbied is om produkte te verkoop. In die meeste ander lande kon verkope aanlyn voortgaan.

Eloise Wessels, hoof van NB-Uitgewers, sê dat die uitdagings van



Eloise Wessels

Jacques Stander



die grendelstaat in haar loopbaan wel deur 'n vorige ramp oorskadu is. 'Die sluiting van Leserskring het 'n baie groter en meer direkte impak op die plaaslike en veral die Afrikaanse boekebedryf gehad as die COVID-19-pandemie.'

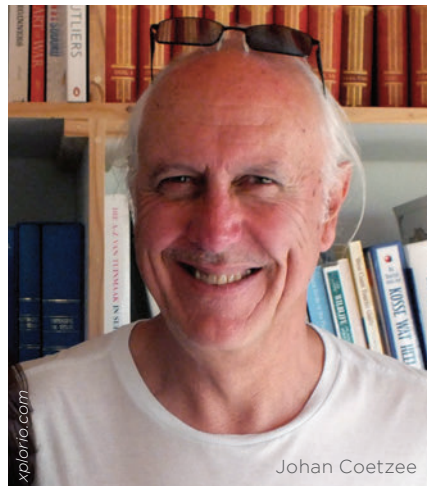
Maar ten spyte van 'n jaar van hoogdrama vir die bedryf, is uitgewers optimisties en vol vertroue dat die mark in die afsienbare toekoms volledig sal herstel. Eugene Ashton, hoof van Jonathan Ball-uitgewers, beskou die pandemie as 'n 'geweldig

groot geleentheid' binne die globale konteks. 'Talle uitgewers van regoor die wêreld het rekordverkope gehad en daar was groei in al die groot markte.' Omdat boekverkope in Suid-Afrika vir ses weke lank verbied was, was die situasie hier anders. 'Ja, dit was uitdagend en dit is op talle fronte steeds, maar ons is vol vertroue dat die bedryf mettertyd selfs tot op pre-COVID-verkoopsyfersvlakke sal verbeter,' sê hy.



Eugene Ashton

media24.com



Johan Coetzee

xplorio.com

Veerkragtigheid baie belangrik

Johan Coetzee van Naledi sê dat dié uitdaging opnuut bewys het hoe belangrik veerkragtigheid is. 'Aanpassings in 'n vinnig veranderde wêreld waar tegnologie en, veral vir ons in die boekebedryf, uitdagings van bemarking aan 'n krimpemde lesersmark aan die orde is, maak dat ons nooit op ons louere kan rus nie.'

Nicol Stassen van Protea Boekhuis sê: 'Dit is vir ons as uitgewer seker die grootste uitdaging wat ons nog

die hoof moes bied.' Omdat Protea Boekhuis 'n rolspeler in die mark vir akademiese boeke is, het die pandemie hulle ook op dié gebied uitgedaag. 'Dit volg net mooi 'n jaar ná die afskaffing van die formule waarvolgens baie studente direk van die boekwinkels af boeke kon aankoop. Dit was selfs 'n groter omwenteling, maar die effek daarvan was slegs tot akademiese boekwinkels beperk.'

Soos alle uitgewershuisse is Protea gedwing om op nuwe maniere besigheid te doen. 'Ons is dankbaar dat ons verplig was om by veranderende omstandighede aan te pas,' sê Nicol. 'Ons is die heel blyste dat ons hierdie jaar kon oorleef. Dit was egter nie moontlik om groot boekebeurse soos dié van Frankfurt en Bologna by te woon nie. Ongelukkig is die internasionale kontak met ander uitgewers deel van die bedryf, en ek het dit persoonlik as 'n groot gemis ervaar.'

Die manier waarop tradisionele kantoorgebondenheid van personeel deur die pandemie omvergegooi is, het uitgewers gedwing tot innoverende denke. Penguin Random House kon dié uitdaging met relatiewe gemak die hoof bied, vertel Steve Connolly, omdat



daar geruime tyd reeds 'n fleksietyd-kultuur in die maatskappy heers, wat beteken het dat personeel dikwels van die huis af werk. 'Ons het dié beleid eenvoudig net uitgebrei deur ekstra hardware aan te skaf sodat 85% van ons personeel produktief van die huis af kon werk.'

Intussen moes die publikasieprogram so ver moontlik voortgaan soos beplan, en niemand het dit nodig gevind om personeel te verminder nie. 'Ons het nie nodig gehad om poste te verminder of aanstellings te beperk as gevolg van die pandemie nie. Ons het wel baie versigtig gekyk na en gewerk met kostes,' sê Eloise Wessels.

'Wat ons aan optimisme ontbreek, maak ons voor op in determinasie.'

Jonathan Ball se personeel wat siek geword het, het herstel, berig Eugene Ashton, en almal stry moedig voort: 'Wat ons aan optimisme ontbreek, maak ons voor op in determinasie. Ons het nie personeel verminder nie, maar wel tydelik sekere nuwe aanstellings gevries weens die uitdagings daaraan

verbonde om nuwe werknemers in 'n pandemie aan te stel.'

'By Protea het ons probeer om so normaal as moontlik voor te gaan,' sê Nicol Stassen. 'Personeel het meestal van die huis af gewerk, maar die jaarprogram is nie aangepas nie, hoewel enkele boeke effens later moes verskyn omdat die drukkers ook vir 'n tyd lank moes sluit. Geen afleggings is gedoen nie en geen salarisse is verminder nie.'

Ook by Naledi is almal veilig en vol moed. 'Ons moes eenvoudig ons planne afskaal, maar gelukkig is daar geen personeelvermindering nie,' sê Johan Coetzee. 'Ons kyk nog meer versigtig na nuwe projekte. Ons beplan om vanjaar uitgawes meer effektief te bestuur en nuwe lewensvatbare projekte aan te pak.' Geen nuwe aanstellings gaan binne die afsienbare toekoms by Naledi gemaak word nie, en daar gaan op groter skaal van professionele vryskut-medewerkers gebruik gemaak word.

Penguin Random House se hoofkantoor was tydens die onlangse vlak 3-grendelstaat daaglik 50% vol. 'Die nege-tot-vyf-dae is verby,' sê Steve Connolly. 'Maar dit is belangrik om 'n balans te handhaaf tussen



Nicol Stassen

afstandwerk en die kweek van 'n maatskappykultuur waar 'n kreatiewe werksomgewing aangemoedig word deur persoonlike interaksie.'

By Jonathan Ball is die dae van mense wat elke dag 'n kosblik moet pak vir middagete op kantoor, ook grotendeels verby. 'Waar dit sinvol is, sal ons heel waarskynlik volhou om vir personeel die opsie te bied om van die huis af te bly werk,' sê Eugene Ashton.

Wat logistieke sake betref, is die publikasie van sekere boeke aangeskuif of uitgestel tot 'n latere datum. Maar dinge is nou, 'n jaar later, grotendeels terug na normaal. 'Natuurlik verwag ons dat dinge sal verbeter, maar die werklikheid is dat die gesondheid van die Suid-Afrikaanse boekemark baie afhang van ons ekonomie se gesondheid,' sê Eugene. 'As jy daarvoor optimisties is, sal jy positief wees oor boekverkope.'

En dié siening word deur almal gedeel. In Februarie 2021 lyk die prentjie baie meer rooskleurig as wat 'n jaar gelede gevrees is. Verskeie kommentators het in 2020 geskat dat die plaaslike mark met sowat 30% sou krimp. 'Dit gaan uitstekend by

NB-Uitgewers,' sê Eloise. 'Ons het 'n verbasend goeie jaar gehad en ons verwag inderdaad dat boekverkope sal toeneem soos wat die pandemie onder beheer kom. Die boekemark het wel gekrimp as gevolg van die vergrendeling. Volgens die Nielsen-jaarverslag vir 2020 het die Suid-Afrikaanse mark vir gedrukte boeke met ongeveer 16% gekrimp teenoor 2019.'

Toename in e-boekverkope bring effense verligting

Die toename in e-boekverkope het egter verligting gebring. 'As 'n mens in ag neem hoeveel e-boekverkope toegeneem het, is die voorspelling van 'n 30%-inkrimping nog meer van 'n oorskatting,' sê sy.

Steve vertel dat Penguin Random House se boekverkope teen November/Desember verlede jaar gestabiliseer het, maar dat dit nie opmaak vir die verliese wat in die vorige agt maande gely is nie. Toe die grendelstaat in Maart 2020 afgekondig is, het verkope onmiddellik met 12% geval. 'In die internasionale mark

het die verkoop van gedrukte boeke in winkels aanvanklik met tot meer as 20% gedaal. Maar dié tekort is verhaal deur groot aanlynwinkels soos Amazon.'

'As mens na die Nielsen-handelsyfers kyk, selfs terwyl nog nie alle lughaweboekwinkels heropen is nie, lyk dit of verkope weer normaal is,' sê hy. 'In Suid-Afrika het aanlyn boekwinkels 'n styging in boekverkope beleef en hulle marktaandeel beduidend vergroot, maar nie naastenby genoeg om op te maak vir verliese wat deur fisiese boekwinkels ervaar is nie. Nietemin weet ek van boekwinkels waar dit in November en Desember 2020 goed genoeg gegaan het dat hulle hul teikens kon behaal.'

Boekwinkels op lughawens is bepaald 'n belangrike faktor in die plaaslike bedryf. Eugene verduidelik: 'As 'n mens in ag neem dat die meeste boekwinkels op lughawens steeds gesluit is, dan is verkope vergelykenderwys op dieselfde vlak as voor die inperking. Sodra mense meer gereeld begin reis, sou 'n mens kon verwag dat die mark volledig sal herstel.'



Volgens Johan Coetzee raak aanlyn verkope al belangriker. 'Kopers moet net meer vertroue in die aanlyn aankope van boeke kry. Dalk kan uitgewers gesamentlik dink aan veldtogte om die publiek bewus te maak van die aantreklikheid van aanlyn verkope.'

Nadat Protea-titels in April 2020 'n klein insinking getoon het toe alle boekwinkels gesluit is, het dinge intussen stewig herstel, sê Nicol. 'Ons hou duim vas dat ons omset hierdie jaar gaan groei omdat 'n aantal belangrike boeke deur die loop van die jaar gepubliseer gaan word.'

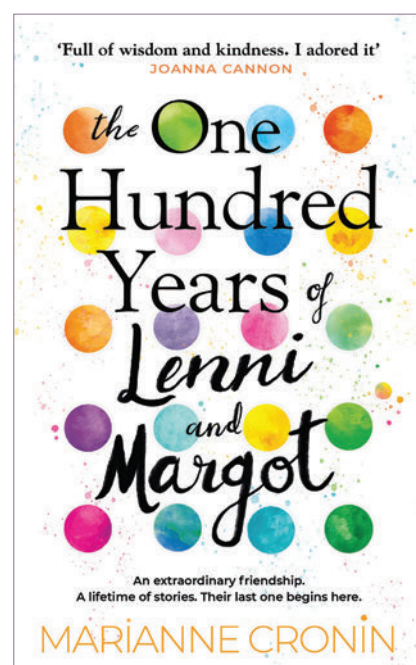
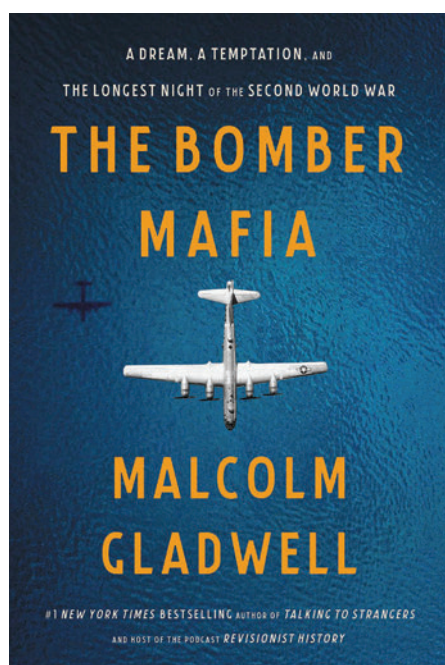
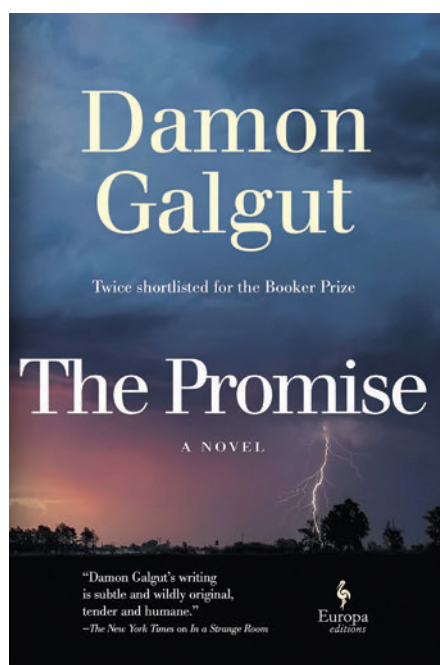
Protea Boekhuis is egter uitstekend in die mark geposisioneer om die impak van uitdagings te absorbeer, aangesien hulle by 'n wye verskeidenheid vertakkings in die bedryf betrokke is. Benewens hul teenwoordigheid in die akademiese mark, versprei en bemark Protea byvoorbeeld ook sowat 80 ander uitgewers se boeke. 'Daar het ons omset met 'n skouspelagtige 40% toegeneem,' vertel Nicol. 'Dit het dit vir ons moontlik gemaak om hierdie jaar met gemak te oorleef.'

Onder Protea se distribusietitels is daar boeke van skrywers soos Dudu

Busani-Dube, Jackie Phamotse en Ayanda Borotho wat binne 'n maand deur die 5,000-kerf gebars het, vertel Nicol. 'Ouer werke van Busani-Dube en Phamotse het hulle skouspelagtige vertoning voortgesit.'

Oor watter nuwe boeke kan lesers solank kwyl?

As mens na die uitgewers luister, is dit duidelik dat die plaaslike boekemark goed herstel van die pandemie se ingryping 'n jaar gelede. En almal gaan



volstroom voort om te doen wat hulle die beste doen: om boeke te maak wat lesers gaan vermaak en meevoer. En Suid-Afrikaanse lesers kan maar net kwyl van opwinding oor die titels wat in 2021 die lig gaan sien.

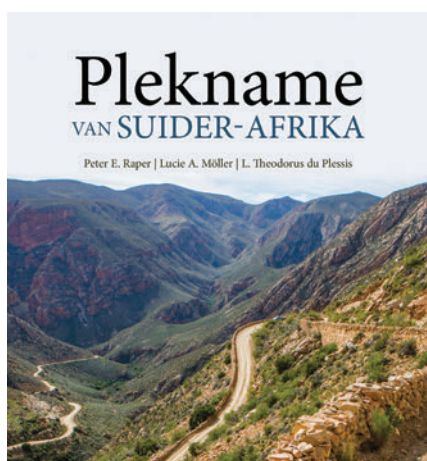
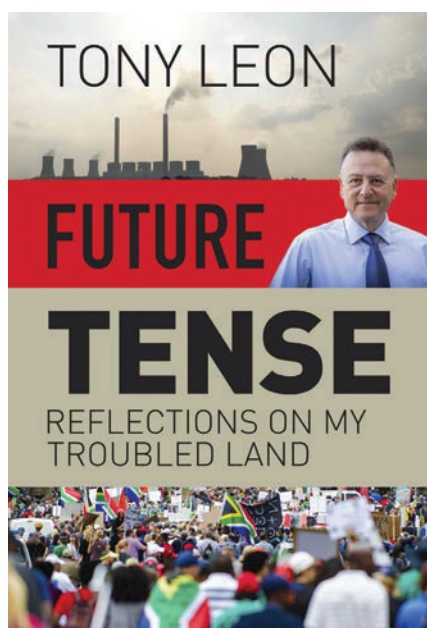
Penguin Random House publiseer in April Tembeka Ngcukaitobi se nuwe boek, **Land matters**. Dit volg op Ngcukaitobi se 2018-trefferdebuut wat Suid-Afrika aan die praat gehad het — **The land is ours**. Damon Galgut se nuwe roman, **The promise**, is ook op pad en almal sien uit na Malcolm Gladwell se **Bomber mafia** in Mei. Nou gons dit reeds oor Marianne Cronin se debuut, **The one hundred years of Lenni and Margot**.

NB-Uitgewers beleef tans opwindende tye met PP Fourie se debuutwerk **The heart is the size of a fist**, in Afrikaans beskikbaar as **'n Hart is so groot soos 'n vuis**. Dan is Marita van der Vyver se **'n Baie lang brief aan my dogter**, wat ons ook in Engels uitkom as **A long letter to my daughter**, binnekort op die rakke. Om nie te praat van Ingrid Winterbach se nuwe roman, **Voorouer. Pelgrim. Berg**, wat in Mei verskyn nie.

Later vanjaar kom daar 'n nuwe *Hans*-titel uit die pen van Rudie van Rensburg, sowel as sy volgende misdaadroman, **Hartedief**. Lesers kan hul vere ook solank regs kud vir verskeie ander lekker spanningsverhale deur skrywers soos Irma Venter, Chris Karsten en Sidney Gilroy.

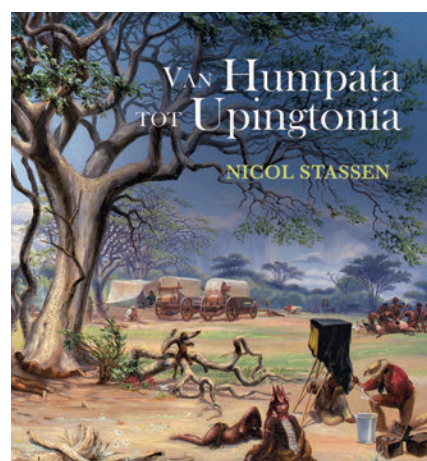
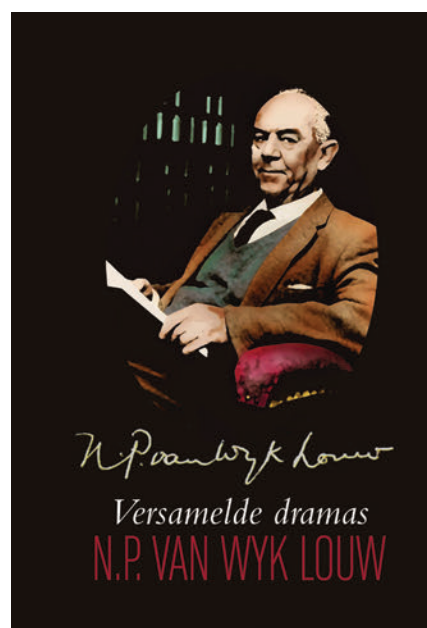
Jonathan Ball gaan die mark met 'n rits uitstekende memoirs tref, en selfs poësie én 'n drama. 'Maar uit vrees dat ek dalk 'n Twitter-storm sal ontketen, sal ek liever nie erken dat ek daarvoor kwyl nie!' sê Eugene. Albert Grundlingh se biografie van Van Zyl Slabbert is pas uit, asook Tony Leon se **Future tense**, en in Mei kom Ebbe Dommissie se **Fortuine: Die wel en wee van Afrikaner-magnate**. 'Ek vermoed egter die boek wat die meeste aandag sal trek, sal Pieter du Toit se jongste wees. Met sy vorige boek het ons Stellenbosch se toorn opgewek en hierdie keer sal lesers weer aan sy lippe hang, of dalk kwyl...' waarsku die grootbaas van Jonathan Ball.

Protea Boekhuis publiseer vanjaar 'n aantal groot naslaanwerke soos **Plekname van Suider-Afrika** (808 bladsye), **Versamelde dramas van NP van Wyk Louw** (775 bladsye), asook die vertalende en verklarende



Kunswoordeboek van 389 bladsye. 'Onder ons vertaalde boeke is daar vier nuwe Dr Seuss-boeke, vier nuwe David Walliams-boeke, vyf nuwe Kuifje-boeke, vier nuwe Asterix-boeke en twee nuwe Enid Blyton-boeke,' vertel Nicol. Verder kan lesers uitsien na historiese werke, waaronder 'n nuwe Karel Schoeman-boek, **Babilon**, en **Van Humpata tot Upingtonia** deur Nicol self, die vervolgt op sy seminale Dorslandtrek-boek.

By Naledi is daar 'n klompie kinderboeke op die spyskaart: Sakkie Spangenberg se **Bybelstories in perspektief**, waar nuut gekyk word na die paradigmaterskuiwing in die



benadering tot argaïese Bybelstories, en Lizette Rabe se boek vir kleintjies, **Die blou feetjie**. Verder is Hendie Grobbelaar se kortverhaalbundel **Maskermense** in die pyplyn, asook Abel Pienaar se **Tao van wakker word** — 'n spirituele gids tot innerlike ontwaking. Digbundels deur De Waal Venter, Carina van der Walt, Cas Vos, Rosa Smit en Bester Meyer is ook op die kaarte.

Hierdie artikel verskyn oorspronklik op litnet.co.za op 8 Maart 2021.

Book reviews Boekresensies

compiled by book selectors

ADULT FICTION VOLWASSE VERHALENDE LEKTUUR

FURNIVALL, Kate

The guardian of lies. - Simon & Schuster, 2019.

'Popular author Kate Furnivall's latest novel is both a romance and a thriller. Set in Southern France at the time of the Cold War, there are several

interwoven plots and divided loyalties. Motivated by guilt, patriotism, hatred, blackmail or greed, each character's function provides a purposeful platform to represent history. There are the Russians, the Americans, and the French. Then, there is Eloïse and her family: her older brother, André, is a patriotic Intelligence Officer working for the CIA; the younger brother, Isaac,

a devout Communist... For years throughout their childhood, Eloïse tried to prove her usefulness to her brother until one night in Paris when he finally yielded his trust to Eloïse. Devastatingly, it resulted in an accident leaving him without the use of his legs and so he disappeared from her life... She soon discovers that she is also on someone's hit list and so mystery number three, the most complicated of all, must also be solved. Who is trying to kill her and who can she trust? Well written and fast paced, the multiple twists leave you guessing until the very end. It is indeed at the finale when you find out who each character truly is and, of course, what happens with Eloïse and Leon.'

(glamadelaide.com.au, Rebecca Wu)



KHUMALO, Fred

The longest march. - Umuzi, 2019.

'Before reading **The longest march** by Fred Khumalo, I was completely unaware of an important part of South Africa's history back in 1899 when 7,000 Zulu mineworkers walked



te skep nie. Soos grense tussen lig en donker en skyn en werklikheid vervaag hou Linde-Loubser die vertelling sekuur en gestroop, ondanks die raak beskrywings, pittige en skerp dialoog en haar oopskryf van interne en eksterne bronne van konflik. Menige skrywer sou waarskynlik gestruikel het om alles bymekaar te bring, maar tog pas al die legkaartstukkie uiteindelik mooi. Ek lees 'n slim, implisiete verkenning van *gaslighting* raak — beslis 'n pluimpie! Hoewel die skrywer soos 'n pou sou kon pronk met passasies mooskrywery is **Plek van poue** juis so treffend danksy die volwasse, beheerste intelligensie wat hier aan die bod kom.'

(*netwerk24.com*, Jonathan Amid)

OVIES, Engela

Draairivier.- Human & Rousseau, 2020. 'Draairivier' deur Engela Ovies speel hom in die 1950's en 1970's in die Kalahari af. Suzanna is aan die woord. Die verhaal spring weg waar sy ná 15 jaar uit die tronk vrygelaat word en haar pad na haar grootwordwêreld probeer terugvind. Dié deel van Suzanna se verhaal word al om die ander hoofstuk afgewissel met herinneringe aan haar lewe as opgeskote plaasmeisie. Dié tegniek is nie nuut in die Afrikaanse letterkunde nie en waarborg 'n dubbele dosis spanning: twee verhaale vir die prys van een. Suzanna — of Sanna, soos sy meer algemeen bekend staan — is doodgoed en kom voor as 'n effense martelaarsfiguur. Lesers se vermoede — dat sy nie skuldig kan wees aan die moord waarvoor sy toegesluit is nie — word gou bevestig, maar wat hét gebeur wat Sanna in die tronk laat beland het? Die leser wonder deurentyd hoe en wanneer die "storievlegsels" losgetorring gaan word. Dalk het Sanna se verlede iets te doen met Inge, die geheimsinnige meisie wat tydens Sanna se skooljare op die boonste verdieping van die groothuis gebly en soms deur 'n skreef in die gordyne geloer het? Inge, het Sanna ontdek, was verlam; sy is deur haar stiefma van die wêreld weerhou. 'n Susterlike vriendskap het tussen die twee meisies ontstaan. Tussendeur het die romanse gebloom: die teerheid en weerloosheid van eerste liefde word gevoelvul uitgebeeld. Die plaaslewe word idillies weergegee,

from Johannesburg to KwaZulu-Natal fleeing a war between the Boers and the British Empire — a war that had nothing to do with them at that time, but everything to do with their future. As a result, I found myself fascinated. Khumalo recounts this journey through three colourful characters. Nduku, who after years of running away from his destiny agrees to lead the march with the help of his well-respected friend Xhawulengweni, and a strong motivation from his partner Phillipa, a mixed-race woman from Kimberley. During the trek they reminisce on how they met each other in Johannesburg. It is through this storytelling that dark secrets of the mineworkers' gay culture are revealed in an attempt to ease the longing for their wives back home. This is also a contributing factor to the mess and love triangle in which Nduku and Xhawulengweni find themselves. In addition to my intrigue on South African history, I also could not ignore the picture Khumalo paints of our country's beautiful landscapes and breath-taking hills and valleys in their purest form. It is these wonderful sights that accompanies the mineworkers' way home, from the busy streets of Joburg to the peaceful homelands of KwaZulu-Natal. That is where Nduku and Phillipa come to realisations about their longest march as a family.' (*ewn.co.za*, Amo Ramela)

KOOMSON, Dorothy

Tell me your secret.- Headline Review, 2020. 'Ten years ago, journalist Pieta Rawlins survived being kidnapped

and held captive over a weekend by a man calling himself "The blindfolder." She never told anyone but when he starts hunting down and killing his past victims one by one, Pieta realises that to save the lives of herself and others she may have to speak up — but at what cost? I was totally gripped from start to finish. All psychological thrillers are pretty gripping by nature of their genre, so what is so special about this one? While there were a couple of little plot twists I guessed along the way, the big question of "who dunnit" I did not see coming at all. The chapters alternate between the two main characters: that of victim Pieta and that of Detective Inspector Jody Foster. The characters are all strong, complex, deep, and likeable but also flawed, giving a really realistic insight into the human psyche. I admired Pieta, a quirky, strong, independent woman surviving by shutting down and focusing solely on her young son. However, for me it was all about Jody — intelligent, driven, fearless but ultimately motivated by a darkness and overwhelming need to right the past. The pace of this novel is fast. The storyline alternates between the characters, as well as the crime and the investigation. I loved the fascinating insight to police work.'

(*thebookbag.co.uk*, Karen Grace)

LINDE-LOUBSER, Henriëtte

Plek van poue.- LAPA, 2020. 'Plek van poue' onderskat nooit die leser nie. Geloofwaardigheid en realisme binne die konvensies van die genre word nie ingeboet om spanning

maar nie só dat 'n mens daaraan wil stik nie. Die dialoog verklap baie oor die karakters self: aards én kleurryk; stemmig maar ook trots. Die storie self oortuig deurgaans. Ovies kan haarself binne-in 'n verbeelde óf reële wêreld plaas, 'n vermoë waarsonder geen skrywer kan skryf nie. Die slot dui op 'n lewe wat opnuut met sin en hoop gevul word, soos sonskyn ná 'n haelstorm. Maar Sanna ontkom nie aan die lewenswaarheid wat die boek wil oordra nie: dat vergifnis 'n voorvereiste is vir geluk. 'n Mens kan sinies wees en **Draairivier** as ietwat oppervlakkig en rooskleurig beskryf, maar dis juis die eenvoud en eerlikheid van die boek wat jou aan die lees hou.'
(*netwerk24.com*, JB Roux)

PICOULT, Jodi

Negentien minute/vertaal deur Daniel Hugo.- Jonathan Ball, 2020.

Daniel Hugo het die gewilde Amerikaanse skrywer Jodi Picoult se boek **Nineteen minutes** in Afrikaans vertaal as **Negentien minute**. Die uitgewer bemerk die verhaal as volg: 'Nadat hy jare lank wreed verbaal en fisiek deur klasmaats geboelie is, knak die 17-jarige Peter Houghton een oggend. Binne slegs neëntien minute sterf tien inwoners van die dorp Sterling in Amerika. Die geskikte gemeenskap is vasberade dat geregtigheid moet geskied. Soos die hofsaak ontvou en Peter getuienis lewer, kom dit egter aan die lig dat die inwoners van Sterling 'n rol daarin gespeel het om 'n innemende, liefdevolle seun in 'n massamoordenaar

te laat verander. In 'n era waarin boeliegedrag toenemend 'n probleem is, hou hierdie meesleurende boek talle insigte in vir ouers, onderwysers en tieners.' Deborah Steinmair, joernalis en skrywer, sê: 'Die leser word geprikkel en met vele vroeë gelaat. Hoe goed ken 'n mens werklik jou gesinslede of enigiemand anders? Hoe vernietigend is groepsdruk, hoe intimiderend die behoefte aan tuishoort? Uiteens aktueel, nie net in Amerika nie.'

TYCE, Harriet

Blood orange.- Wildfire, 2019.

'Rising London criminal defense lawyer Alison Wood, the complex and deeply flawed narrator of British author Tyce's promising debut, welcomes her first murder case — something she has worked toward for 15 years. Her client, Madeline Smith, who was arrested for stabbing her husband to death, wants to plead guilty. But Alison tries to persuade Madeline to consider other options. Meanwhile, Alison's personal life is in shambles. She must deal with a failing marriage and a nearly abusive affair with another lawyer. To make matters worse, she begins receiving threatening texts, tied to her affair, from an unknown source. Soon, her husband wants a divorce, and custody of her six-year-old daughter is at stake. As Alison prepares for Madeline's case, she begins to see disturbing similarities between her client's life and her own. This gritty psychological thriller has a predictable twist, but it's still a page-turner that drives to a shocking and satisfying ending.'
(*publishersweekly.com*, Veronique Baxter)

ADULT NON-FICTION VOLWASSE VAKLEKTUUR

DE BEYER, Megan

How to raise a man: the modern mother's guide to parenting her teenage son.- Penguin Books, 2020.

'... Megan has put her knowledge, advice and lessons into **How to raise a man**. It is crammed with everything from how to have better parenting conversations, parenting mistakes we may be making, respecting the bro rules, along with handling anger, things all boys must learn and how to change our parenting style. There is a chapter on helping us decide what kind of mums we are, and information on all the issues that we have to face — sex and alcohol, addiction and porn, sexting and defiance (and for all of those reading and thinking: "not my boy", you are probably wrong!).'
(*getitmagazine.co.za*, Leah Shone)

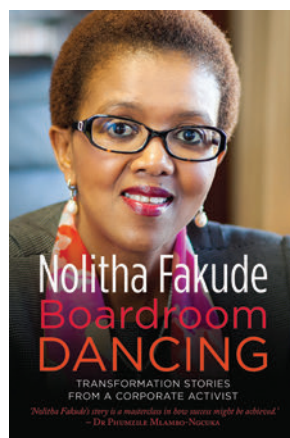
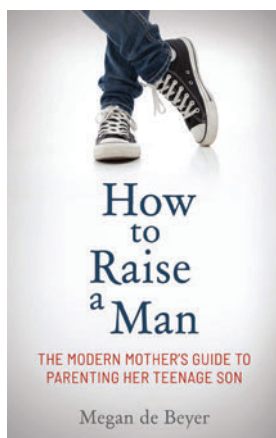
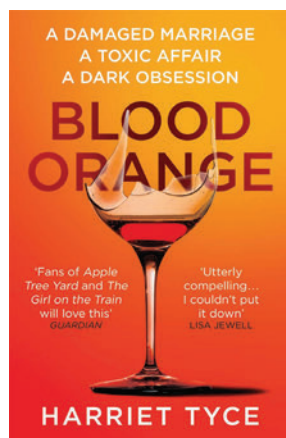
FAKUDE, Nolitha

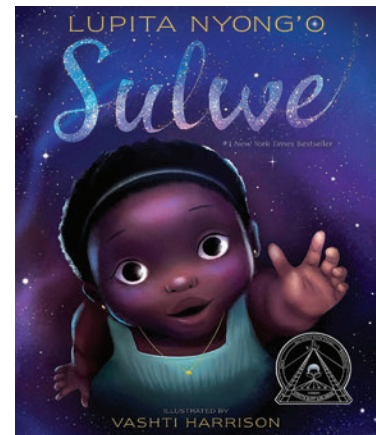
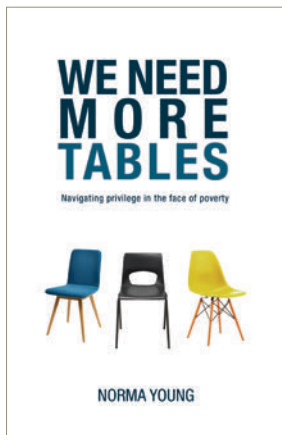
Boardroom dancing: transformation stories from a corporate activist.

- Pan Macmillan, 2019.
'In her memoir, **Boardroom dancing**, Nolitha tells the story of her corporate life — from her childhood as a shop-keeper's daughter in the Eastern Cape, to her very senior positions at some major blue-chip companies, including Woolworths, Nedbank and Sasol. Nolitha presently serves on numerous boards including the JSE Limited and Afrox Limited. **Boardroom dancing** is her journey, and a lesson for South Africans committed to the transformation of boardrooms and the economy. This will be an inspirational book for women looking for role models in their journey through the corporate world.'
(*panmacmillan.co.za*)

NDONGENI, Nomvano 'D-Mva' Inkubazek' isemntwini: amabali ngobomi buka Nomvano 'D-Mva' Ndongeni.- Ndongeni, 2020.

An isiXhosa autobiography by Nomvano 'D-Mva' Ndongeni. The author is based in Cape Town and was born in Mthatha in the Eastern Cape. In this book she shares her life experiences as a disabled woman. The publication is a result of a programme to empower local women faced with difficulties in their lives.





Olu ncwadi lungobomi bombhali oyinzwalelwane yakuMthatha kwilali ebizwa ngokuba yiNdibela. Injongo yolu ncwadi kukwabalana noluntu jikelele ngobomi bombhali bokuphila nenkubazeko, esitsho esithi wahlaselwa sisifo samathamb' omqolo eminyaka mibini ezelwe. Noxa kunjalo inkubazeko yakhe khange imthintele ezifundweni zakhe kuba uye waqala isikolo kwakufika ixesha kungelula ke phofu. Utsho esithi isikolo sasimgama, edinwa, kulapho abahlobo bakhe bambeleke bephumzana ngaye. Umbhali uthe akuphumelela ibanga leMatriki kwafuneka afune umsebenzi, yaqala inkathazo. Usimo sakhe sasingavumi ahlale iyure ezisibhozo nto ke leyo yayingumceli mngeni. Eneneni usifumene isithuba kwisikolo apho aye waba ngumabhalane. Nanjengomntu ebenxanelwe imfundo uye wawushiya umsebenzi wobumabhalane waya kwanoKholeji eFort Hare apho enze isifundo zikaNontlalontle. Eyona nto agxile kuyo umbhali kukwabelana amava ave kuhambo lwakhe, eyicacisa nento yokuba ephuculwa nje amalungelo wabantu abakhubazekileyo afikelakuye sele ehambe indlel' ende ngaphandle kwawo esomeleza ke phofu abo bakhubazekileyo. Olu ncwadi luyayichukumisa intliziyo yomfundi. **NNG**

YOUNG, Norma

We need more tables: navigating privilege in the face of poverty.

- Tracey McDonald Publishers, 2020.

'We need more tables' provides guidance on how to find a balance between alleviating poverty and

maintaining some of the privilege one may have been born with. By exploring assumptions such as the myth of hard work and the fallacy of meritocracy, as well as historical methodologies of philanthropy in Africa, and suggesting the practice of impactful altruism — such as paying a living wage, building a solidarity economy or choosing regenerative investing — she shares an outline of how those with privilege can play a role in social justice. Drawing on indigenous knowledge — fables, proverbs and learnings from African academics — the book presents a framework of what is required to bring more of our communities to participate at the tables where decisions are made.' (traceymcdonaldpublishers.com)

YOUNG ADULT FICTION

JONG VOLWASSE VERHALENDE LEKTUUR

KUNDLWANA, Thembisile

Tata sikuxolele! - Tafelberg, 2019.

Winner of the Sanlam Prize for Youth Literature 2019 — Gold IsiXhosa.

'Twins Silinda and Sinekusasa go to live with their uncle and his family after the passing of their mother. They are treated like slaves and decide to travel to find their father. When he turns them away, Mrs Jali adopts them and puts them through school. The focus of this story is the abuse of orphans by their relatives. It is also a motivational story that illustrates how working hard and being resilient can help one to succeed.' (nb.co.za)

USilindano Sinekusasa ngamawele awahlelwa lilishwa lokushiywa

ngumama wabo beselula. Ngenxa yoko ke kwanyanzeleka bayokuhlala noninalume. Phezu kwalo ntlungu sibona impanto khakhe ibentle kwamalume de amawele afikelwa zizigqibo zokhe bayokhangela uyise obazalayo. Nalapho kuyise khange kube kuhle de mama uthile wasikwa yinimba walithabathela kuye unxanduva lokubakhulisa. Owona myalezo weli bali kukutlukunyezwa kwabantwana ngamalungu osapho. Umbhali ngesakhono sakhe sokukwazi ukuzoba le meko yesi sibini, indlela abakwazi ngayo ukuzikhusela bade baba bayakwazi noqhubela phambili ngezifundo zabo. Iba eli liyawudlwengula umxhelo, zivele nawe mfundi. Umbhali weluncwadi yinzalelwane yaseLibode kwilali yaseLukuni. Washiywa ngabazali eselula, kwaza kwanyanzeleka asishiye isikolo kwibanga lesithathu asingise eSibokeng, apho afike wasebenza njengomantshingilane khona. **NNG**

JUVENILE FICTION

JEUGLEKTUUR

ANDERSON, Sophie

The girl who speaks bear/illustrated by Kathrin Honesta. - Usborne, 2019.

'A young girl who was found as a toddler outside a bear's den finds that her connection with bears runs deep. The villagers call her "Yanka the bear," because of her past but also because she towers over the other 12-year-olds. Though her foster mother is loving, and though Sasha, her best friend, is clearly devoted to her, Yanka feels that something is missing from her life

and that she does not truly belong. Yanka leaves her home the morning after the festival celebrating Winter's end when she awakes to find her legs transformed into those of a bear. The forest draws her, and she can suddenly understand what some of the forest creatures are saying to her. Yanka and her companions in adventure retell the stories told by a woodsman who frequently visited Yanka and her mother, revealing truths about Yanka's enchanted past.' (*kirkusreviews.com*)

NYONG'O, Lupita

Sulwe/illustrated by Vashti Harrison.

- Puffin, 2019.

'Sulwe's night-shaded skin sets her apart from the people around her. Classmates call her names, she can't make friends, and no trick succeeds in lightening her colour. Then, one night, a shooting star carries her out from her bedroom into the origin story of Night and Day, two goddesses of starkly different shades. After the dark Night runs away to escape the world's cruelty, everyone realises that they need her darkness just as much as they need the Day's light. This parable helps Sulwe understand that all skin tones have value, and she returns feeling beautiful. It's a lovely offering from Oscar-winner Nyong'o, whose own life inspired the story. Harrison's expressive illustrations make it impossible to deny the beauty on display. A welcome celebration of Black girls, an important lesson, and a necessary message for any child who has been made to feel unworthy of love on account of their looks.' (*booklistonline.com*, Ronny Khuri)



BEYLEVELD, Marike

Kan 'n kameelperd sy oor lek?: prettige feite oor diere van Suid-Afrika/illustrasies deur Odine Barendse; Afrikaans deur Patrick Wallace.

- Qualibooks Publishing, 2018.

Hierdie plaaslike, kramgebinde beginnerleserboekie is in verskeie Suid-Afrikaanse amptelike tale uitgegee en bevat feite en inligting oor verskillende diere wat in ons land voorkom. Jong lesers maak hier kennis met 'n aardvark, buffel, krokodil, dassie, olifant, flamink, kameelperd, seekoei, ibis, jakkals, leeu, meerkat, njala, volstruis, ystervark, kwartel, renoster, slang, skilpad, aasvoël, vlakvark, tetras (vis), neushoringvoël en sebra. Elke dier word in kleur oor dubbelbladsye vertoon met 'n paar eenvoudige beskrywende feite. Elke dier se voetspoor word identifiseer. Die Wes-Kaapse Biblioteekdiens het hierdie boekies in Afrikaans, Engels (**Can a giraffe lick its ear?**) en isiXhosa (**Ingakwazi ukukhatha iindlebe zayo indlulamthi?**) aangekoop. **SJ**

JACOBS, Jaco

101 nagmerries/illustrasies deur Imile Wepener. - LAPA, 2019.

LAPA Uitgewers bemark hierdie veelbekroonde, uiters gewilde skrywer se boek, **101 nagmerries**, as volg: 'Hierdie briljante bibber boek bevat 101 stories, rympies en strokiesverhale wat jou hare sal laat regop staan, jou yskoue rillings sal gee — en jou tone sal laat omkrul van lekkerkry! Jaco Jacobs ontvang 'n brief van 'n aanhanger wat hom uitnooi om verniet sy hut in die woud as skryfplek te

gebruik. Dit klink ideaal! Maar daar is 'n vangplek. Die aanhanger is die Vrees vreter: 'n vreesaanjaende monster wat vir die arme Jaco Jacobs dwing om gril stories te skryf om kinders bang te maak. En so begin Jaco skryf: 101 nagmerriestories – die een grilliger as die ander! Jaco Jacobs se grilliger stories word lewend gemaak deur die pragtige illustrasies van die kunstenaar, Imile Wepener. 296 bladsye van stories en kunswerke maak hierdie hardeband boek 'n ware versamelstuk vir enige kind of Jaco Jacobs aanhanger. Hierdie stories is grilliger as Jacobs se vorige boeke, wat dit ideaal maak vir ouer lesers. Imile Wepener is 'n kunstenaar van formaat, en hierdie boek bevat sy eerste illustrasies vir 'n kinderboek.'

JUVENILE NON-FICTION JEUGVAKLEKTUUR

HIRSCHMANN, Kris

Die slymerigste, stinkerigste eksperimenteboek/illustrasies deur Santy Gutiérrez; Afrikaans deur Kobus Geldenhuys. - Human & Rousseau, 2019.

Kobus Geldenhuys het hierdie toeganklike, praktiese nie-fiksie boek van wetenskap eksperimente in Afrikaans vertaal. Die boek is in kleur geïllustreer met stap-vir-stap instruksies. Die Engelse titel is **The sticky, stinky science book**. Helen Schöer beskryf dit as volg: 'Wat 'n lekker boek vir laerskoolkinders (en hul ouers)! **Die slymerigste, stinkerigste eksperimenteboek** is vol resepte, planne, feite en aanwysings vir dinge soos slym, en leer jou selfs hoe om 'n eier se dop te verwyder sonder om dit te breek. Daar is selfs 'n dubbelblad oor poepe... vreemd fassinerend. Dis die soort boek wat jou kinders 'n lang ruk van 'n skerm sal weghou.'

(*netwerk24.com*)

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

NNG Nomonde Ngqoba
SJ Stanley Jonck

genre

christinecapendale.com

Local is lekker!

by Lieschen Kays

As a rainbow nation, South Africa has much to offer, not least to our tables. Drawing from so many facets of flavour from different cultures, it is safe to say that our palates, preferences and approach to food have also reached a new level of wow.

However, while flavour traditionally has been seen as the enemy of healthy eating, foodies can now feel less guilt when considering the wonderful and healthy alternatives increasingly on offer. Where food was seen at times to be a hazard, it is now used to encourage healthy living and creative experimentation. How lovely it is when food is also used as a narrative to share not only ideas and taste, but also nostalgia? And when introduced with a modern twist, it leaves us welcoming curiosity to examine and test for ourselves. Everybody eats; so why not cook our own delicious meals inspired by some of these varied cookbooks, all

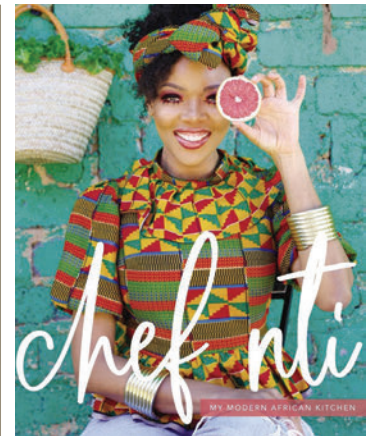
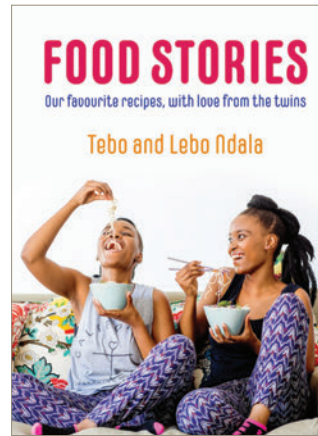
locally published, that offer something for everyone? The selection of titles include cultural influences, shifts in food production and composition, preparation and consumption, all coming alive in full flavour and excitement. They also promote a sense of unity and pride, so here's to celebrating and promoting local!

SYDOW, Fatima and SYDOW NOORDIEN, Gadija Kaap, kerrie & koesisters.

- Human & Rousseau, 2019.

Traditional Malay cooking is a heritage story in its own right; each holding something different to individuals who know and live through its legacy. For twin sisters Fatima Sydow and Gadija Sydow Noordien, it presents a Cape culinary adventure linked to their

childhood memories of growing up on the Cape Flats, then evolving to the modern lifestyle of the quick, efficient and affordable. These beloved sisters are no strangers to the local cookery scene as they host their own cooking show (*Kaap, kerrie en koesisters*) on television. Their passion is showcased in the recipe selection with a vast taste selection for every palate and occasion. Recipes include Snoekkop Soup, Dahltjies, Bobotie, Pilchard Akhni and Mavrou. The latter has been described as 'neither a curry nor a bredie' and is one of the most sacred recipes in Cape Malay culture and traditionally served at weddings (*The Gremlin*, 17/5/2019). For those who enjoy something sweet, a selection of potato pudding with stewed dried fruit, milk tart, malva pudding, soetkoekies, saboeratjies, and of course koesisters. Learning from their mother's expertise, the sisters have forged their own way as they have grown in skill and



knowledge of food and cooking, suiting nostalgic taste and modern alike for interested and inquisitive cooks.

CAPENDALE, Christine
Meals: effortless food for every occasion. - Human & Rousseau, 2019.

As a qualified chef, home economist, dietician and cookbook author with over 20 years of experience, Christine Capendale is well versed in the food industry. She hosts cooking classes (particularly famed for her West Coast cooking classes) and does food consulting to restaurants and hotels. From her studio in Cape Town she maintains her food consulting practices, develops and constructs recipes, performs food styling and other such repertoires. In this book, Christine delivers exactly what the title suggests with a variety of meals to prepare, from vegetarian to comfort foods. Some of the tasty meals include roasted cauliflower and chickpea soup, spicy red lentil soup, harissa chicken with chickpeas and spicy lime yoghurt, raspberry panna cotta and many more. She impressively also combines full course entertaining ideas, with starter, main and dessert combinations — effortlessly prepared for every occasion.

NDALA, Tebo and NDALA, Lebo
Food stories: our favourite recipes with love from the twins. - Human & Rousseau, 2019.

Foodie twins Tebo and Lebo embark on a rich culinary journey in which they apply what they have learnt

from their grandmother to becoming culinary students in America. Their vast experience is expressed in the diversity in the cooking recipes included in this cookbook. There are recipes which range from local township flavours, as part of their 'Seven colour Sunday', to Thai, American and Greek recipes. The twins originally hail from Pretoria and they have fuelled their passion for food into running a private chef business, freelancing as assistant food editors and stylists, as well as being ambassadors for Laager Rooibos Tea. This vibrant book includes recipes that will inspire creativity in the kitchen, with dishes such as creamy samp with spinach and corn, oxtail pepper soup, chilli chocolate brownies and of course, grilled veggie platters with dips for our vegetarians, to name a few. The book design is excellent and there are wonderful pictures that will surely entice one to try some of the easy-to-follow recipes.

RAMABOA, Nthabiseng
Chef Nti: my modern African kitchen. - Quivertree Publications, 2019.

Chef Nti, inspired to reinvent some traditional dishes in her own modern way, brings fresh flavour ideas to staples such as maize. Her recipes are innovative and contemporary, yet offering welcoming variations with a local authenticity. Dishes include pap and pilchard tart, roast chicken with orange, fennel and turmeric, as well as haddock fishcakes, mushroom, pea and quinoa salad, goat's cheese and fig tart with caramelised onion, and many others. Nthabiseng is well-known in our

culinary industry, as she has hosted a cooking show called *The perfect ace* and was also selected as the South African ambassador for BBC's Lifestyle Channel. On top of that she has her own restaurant, *Taste kitchen*.

A vibrant and colourful expression of food that celebrates being proudly South African.

VENTER, Rita; LAWSON, Natalie and BLOM, Kim
Banting 7 day meal plans: 100 favourite recipes from over 2 million group members. - Quivertree Publications, 2019.

Rita Venter and co-authors Natalie Lawson and Kim Blom are the founders of the Facebook group *Banting 7 day meal plans*. They have started this initiative to help enhance general wellness in aid of diabetes, but also for those looking for a healthier lifestyle. The meals included in this cookbook have been extensively researched and tested, aiding healthy living choices where people can regain their energy levels; whilst preparing delicious, easy and budget-friendly recipes. Banting refers to high (healthy) fat, low carb and moderate protein intake. Included in this book is a 7-day meal plans and one will be amazed by the delicious meal preparations produced from simple and healthy ingredients (coconut porridge, Mediterranean meatballs, no-churn ice cream and others). Also, as an added inspiration the book includes many testimonials of users who have become healthier and reached their target weight from following these meal plans.

MAARTENS, Adele

My vegetarian braai. - Struik Lifestyle, 2019.

An impressive and innovative alternative in celebrating our braai culture, with a healthy vegetarian alternative. Every delicious meal included herein is meat free and prepared over the braai. There a large variety of easy to follow recipes, with amazing photographs. Some of the meals include Tandoori braaied carrots, baby marrow and haloumi skewers, braaied head of cauliflower with Tahini yoghurt, sweet potato falafel pita with chimichurri, apple pie on the braai and many others. A well laid out book for those wanting to try something new and the health conscious.

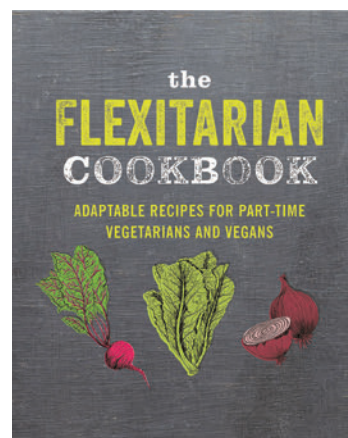
CHARLES, Julia

The Flexitarian cookbook: adaptable recipes for part-time vegetarians and vegans. Struik Lifestyle, 2019.

'Today many of us are trying to eat less dairy, meat and fish, as the host of environmental, ethical and health-related reasons for doing so stack up. The concept of not centring every meal around an animal-based protein is well on its way to settling into mainstream society but out there, is a whole middle-ground of home-cooks, somewhere between carnivore and vegan, who are doing their best to reduce meat and fish consumption, but enjoying it on occasion when the urge strikes. For these so-called flexitarians, choices are less about adopting a rigid regime and more about an organic attempt to eat a mainly plant-based diet. This timely cookbook is a collection of modern



christinecapendele.com



recipes and comfort food classics, all of which feature simple adaptations that can make them suitable for vegans, vegetarians, pescatarians and meat-eaters. No longer will you have to juggle between multiple cookbooks or haphazardly hash together a meaty ending to a recipe depending on your appetite or cravings!' (Publisher's description)

BOTHA, Kobus

Le braai: braai with a bit of *je ne sais quoi*. Struik Lifestyle, 2018.

Kobus grew up in the Karoo, but later established himself in France, and here in he collaborates his passions of local braai with subtle French hints. 'Le Braai' is a collection of recipes that captures the larger-than-life spirit of this genial giant, whose personality is matched by the boldness of his dishes. Cooking over an open fire has been a way of life for as long as Kobus can remember; his dishes evoke the camaraderie that comes when friends gather around the braai. Favourites such as pork ribs; burgers, prawns peri-peri and homemade sausage are given a touch of French flair, while brief introductions provide anecdotes as well as insight into how to turn your 'tjop 'n wors' into a meal with a touch of "ooh la la!" (Publisher's description)

LINTVELT, Aletta

Seisoenskors: resepte vir die hele jaar Weg! Platteland seisoenskors.- Human & Rousseau, 2018.

It's common knowledge that our taste buds adapt along with changing

seasons; and **Seisoenskors** covers just that. From summer treats, winter cozied meals, to occasional delights for Christmas and parties, or just simple home cooked dishes to share with family and friends. The popular *Weg!/Go! Platteland* magazine has selected 90 of its best recipes over a period of five years, compiled by the magazine's food editor Aletta Lintvelt and team; with a variety of dishes that covers snacks, main meals, desserts, drinks, sides and many more. The great thing about this cookbook is that even though recipes are arranged according to season, they can be enjoyed all year.

LURIE, Sharon

A taste of South Africa with the kosher butcher's wife.- Struik Lifestyle, 2019.

Sharon Lurie is a renowned cook in the Jewish community, frequently contributing recipes to the *SA Jewish Report*. She also submits articles to magazines displaying her cooking skills, as well as doing cooking demonstrations of her new recipes. Married into a fourth-generation family of kosher butchers, Sharon established herself in the kitchen by investigating tastes and flavours and devising her own recipes. In this beautifully put together cookbook, Sharon incorporates her Jewish culinary heritage with South Africa's diverse cuisine styles, sharing recipes such as eggy bread challah; madumbi soup; mosbolletjie Rooibos babke and many others. Evidently, her cuisine is not limited to meats, but other courses, too; making this a well-rounded cookbook.

DA FONSECA, João

Something's cooking.- Quivertree Publications, 2017.

João Da Fonseca (aka J'Something) is the lead singer of multi award-winning local group Mi Casa. He introduced his culinary side to some 18,000,000 viewers with the airing of two of his cooking shows in 2014: *Something's cooking* and *What's for dinner*. All the recipes in this cookery book are formulated by João and inspired by his Portuguese roots. There is also an obvious African influence. Some of the tasty dishes include Picanha (steak) with chimchurri, sardine paste, lamb knuckle curried stew, Gatsby, William's potjie, rice pudding brûlée and many others. All dishes are displayed with vibrant and bold photographs.

VAN DER MERWE, Ilse

Cape Mediterranean: the way we love to eat.- Struik Lifestyle, 2019.

South African cuisine, as its diverse nation, has influences from far and wide. Apart from our own ethnic and cultural groups there are also foreigners who call South Africa home; further evolving our own culture. One such influence has come from Mediterranean regions. 'Cape Mediterranean' focuses on these gatherings and not heritage food or nostalgia. Cape Mediterranean cooking is a South African style of cooking and entertaining influenced by one of the oldest and arguably also the healthiest cuisines in the world. It has developed naturally within the Western Cape due to its Mediterranean climate and the abundance of classic Mediterranean-





style local produce. This book features more than 75 delectable recipes, from breads, dips and tapas, to lavish salads, succulent roasts, freshly made pastas and heavenly desserts. The recipes bring seasonal produce to the fore and the balance of dishes and ease of preparation will have you inviting friends and family over in no time to share in this veritable bounty.' (Publisher's description)

LUND, Kate and LUND, Rebecca
Delish sisters: tasty food made with love. - Struik Lifestyle, 2019.

Vibrant and colourful, this delectable and enjoyable book by the Lund sisters from the East coast shows off diverse and modern recipes. The book is filled with eye-catching photographs, capturing delicious recipes in full colour, such as herby spinach chickpea falafels, Turkish chicken pies, mushroom galette, banana bread and more. The sisters have incorporated their love and passion for food to suit the ever-changing food industry with a healthy option. They offer gluten free, sugar-free, vegetarian and vegan recipes, as well as some meat dishes. Owing their inspiration to their mother, they have their own café space and own a full-time catering business.

FENNER, Andy and CARADOC-DAVIES, Tudor
Meat manifesto. - Quivertree Publications, 2017.

Andy Fenner has revolutionised the meat market. The process starts from the way the animal is cared for,

ethically killed and then butchered. It explores how Andy and his team whole-heartedly care for and make use of the entire carcass.

With a franchise in Cape Town, Andy has established a business where clients can order and collect meat based on availability. *Frankie Fenner meat merchants* prefers not to keep any meats in the freezer, respectfully only using free-range and working very closely with selected farmers and professionals. It is clear his understanding of meat is impeccable and he generously shares his knowledge in this informative guide-cum-cookbook. It includes what to ask your butcher, how to properly use different cuts of meat and what dishes they are best suited for. Impeccably researched, the book also contains recipes such as brined, roasted and fried hogget shoulder, chicken and red onions braised in sherry vinegar, recipes to make your own traditional Boerewors and more.

RIFFEL, Reuben and WOULIDGE, Sam
Reuben at home. - Quivertree Publications, 2016.

Household name, popular chef and restaurateur Reuben Riffel shares his love and passion for food in this beautifully captured cookbook filled with personal stories and the inspirations leading to the compilation of these delicious recipes. Reuben created these dishes based on flavours he remembers from his childhood and nostalgic family meals, with his own signature twist. Recipes include baby marrow and chorizo frittatas, spicy

miso salmon with broccoli rice, baked plum and almond pudding and many other decadent delights.

For those who love fine dining, why not dine in the comfort of your home with these elegant and easy-to-follow recipes?

MASEKO, Lorna
Celebrate with Lorna Maseko. - Human & Rousseau, 2019.

'Celebrate with Lorna Maseko — celebrity chef, businesswoman, TV personality and ballerina — invites us on a whirlwind culinary journey. From Alexandra, where Lorna's love of simple home cooking originated, she whisks us to all corners of the globe, sharing her world of food and cultures: from burger and chips at the Prix de Lausanne ballet competition in Switzerland, to Asian flavours in Hong Kong and spicy traditional fare in Mexico. Lorna's food memories offer readers a tantalising glimpse into her extraordinary imagination and creative energy.

In **Celebrate** we find dishes ranging from fish to steak, fried chicken, salmon and duck. Lorna's out-of-the-box approach mixes the tried and tested with freshness. Her trademark tweaking of traditional home cooking reveals the flair that made Lorna Maseko one of South Africa's favourite foodies.' (Publisher's description)

Lieschen Kays is a book selector at the Western Cape Library Service



The what, the why, the how and the magic of genres

by Ronel Mouton

Oh, what to read? Evolving readers tend to start with certain tastes that change over time as they experience life and are exposed to ideas and new trends. As for myself, in my twenties I loved fantasy, but now I tend to enjoy military science fiction, travelogues, Scandinavian mysteries and some action thrillers, with a smattering of some others that may draw my attention. That is besides readable non-fiction.

Librarians that are good custodians of making content accessible, are readers who know their genres, their authors and what appeal these offer. It is worth noting that even though a genre may not fall into one's own specific taste, the librarian has to at least be knowledgeable in broad terms of the said genre and also be informed about the relevant authors and titles that can be recommended.

Depending on reading preferences of its community, a library may develop an emphasis on certain genre collections and for the sake of reader guidance, arrange it accordingly, e.g. Short stories, Romance, Westerns, Classics and so on. This may change over time as the community ages or new readers with different requirements move in. Genres provide blueprints for different types of stories.

Definitions

According to the Cambridge dictionary, a genre is 'a style, especially in the arts, that involves a particular set of characteristics.'

Fiction is 'Something invented by the imagination or feigned'*

Non-fiction is 'Writing or cinema that is about facts and real events'* (*Merriam-Webster).

The word genre comes from French, in which it means 'kind' or 'sort.' The word's Greek origin, γένος (génos), has the same meaning. The Ancient Greeks created the definition of genre in order to classify their literature into three categories of prose, poetry and performance. More genres arose from this early classification, such as the split between comedy and tragedy.²

One very typical genre is the classic Western, a story of the lone hero, struggling to right an imbalance created by a supreme force of evil (be it a land-hungry cattle baron, a rapacious outlaw or the unsympathetic machinations of faceless institutions like banks and railroad companies). A reader's advisor who understands that this is a common thread in many stories in the Western genre will certainly be able to direct a reader to the next Louis L'Amour or Stephen Bly novel. But at the same time, they may also suggest that this

reader sample the legal thrillers of John Grisham or Tom Clancy's *Jack Ryan* stories, both of which have similar elements of a lone hero seemingly outwitted by his nemesis.³

However; because it sometimes addresses more than one theme, it is tricky to restrict a title to only one classifiable genre. A classic example is **Fahrenheit 451**, one of Ray Bradbury's most famous works that crosses from science fiction to a political diatribe on literary censorship. *Harry Potter* also spans several genres, including fantasy, Young Adult, coming of age, mystery, thriller, adventure and romance.

Then there are so many genres and sub-genres within genres that the list could be infinite. For example, in the genre of science fiction there are stories classified as apocalyptic (**War of the Worlds**), space opera (**Star Wars**), future noir (**Bladerunner**), military (**The lost fleet**) and techno-thriller (**The hunt for Red October**), to name just a few.

Why do genres matter?⁵

Genres are great because they fulfil reader expectations. We read certain books because we have enjoyed similar stories in the past. These novels provide a sense of belonging, We are able to sit down with an old friend and enjoy the familiarity of common ground, so much so that a camaraderie between readers that follow the same genres exists.

Writers can use this to their advantage because their boundaries are models on which to base stories. At the same time, librarians can use this to assist with reader guidance. Genres reflect trends in society and evolve when writers push the boundaries, although it is up to readers to ultimately decide whether the experiment has worked — or not — by buying these books, or borrowing them from their local library.

Some genres and their definitions^{1,4}

FICTION

- **Action and adventure** books are crafted to constantly have the reader on the edge of their seat with excitement, agonising together with their favourite main character who repeatedly finds themselves in grave danger. (Examples are **The Hunger Games** by Suzanne Collins, **The maze runner** by James Dashner, **The Da Vinci code** by Dan Brown.)
- **Black comedy**: a story in which the humour derives from the misfortune and/or reproachful behaviour of characters. It is also known as morbid humour or dark comedy. (**The Slaughterhouse-Five** by Kurt Vonnegut, **Animal Farm** by George Orwell, **The curious incident of the dog in the night-time** by Mark Haddon)
- **Chick lit** or **chick literature** is genre fiction, which 'consists of heroine-



centred narratives about the trials and tribulations of their individual protagonists.’ (**The devil wears Prada** by Lauren Weisberger, **Love the one you’re with** by Emily Giffin)

- **Children’s fiction** is written for kids aged up to 13 and is further divided into smaller subgenres. Example: **Serafina** and **The black cloak** by Robert Beatty.
- **Christian fiction** expounds and illustrates a Christian world view in its plot, its characters, or both, or deals with Christian themes in a positive way. Many novels with Christian themes also fall into specific mainstream fiction genres. (**The pilgrim’s progress** by John Bunyan, **The shack** by William Paul Young, **The masterpiece** by Francine Rivers)
- **Classics** have lasting appeal because of supreme artistic quality and universal truths contained. (Jane Austen titles, **To kill a mockingbird** by Harper Lee, **The Great Gatsby** by F Scott Fitzgerald, **The call of the wild** by Jack London)
- **Comedy** contains elements and situations intended to amuse through the use of humour. (**A confederacy of dunces** by John Kennedy Toole, **Carry On, Jeeves** by PG Wodehouse)
- The stories in **comic books** and **graphic novels** are presented to the reader through engaging, sequential narrative art either presented in a specific design or the traditional panel layout found in comics. Both will often present dialogue present in speech bubbles. (**Batman: the three Jokers** by Geoff Johns, **Wrecking Ball (Diary of a Wimpy Kid, #14)** by Jeff Kinney)
- **Coming-of-age** is a genre in which someone becomes an adult, literally or metaphorically. These tend to emphasise dialogue or internal monologue over action and are often set in the past or during moments of adult reminiscence. The subjects of coming-of-age stories are mainly males in their mid-teens, although sometimes females are also the protagonists. Themes of maturation, acculturation, loss of innocence, wisdom and/or acumen and worldliness are often present. Coming-of-age is a theme that fits into multiple genres. (**Where the crawdads sing** by Delia Owens, **A wild winter swan** by Gregory Maguire)
- **Cult literature** is fiction that has attracted a large following of readers. Such fiction is often written by cult authors, supported by fans who eagerly await their new publications. This genre varies widely in terms of subject and even quality, with the literary value of some works being called into question by book critics who have managed to look beyond the hype. (Jane Austen and JK Rowling titles)
- In **Detective and mystery**, the plot always revolves around the solving or foiling of a crime by the protagonist and it is one of the most challenging genres to write. It also crosses over into police procedurals. (Agatha Christy, Ruth Rendell, Stieg Larsson, Sue Grafton, Patricia Cornwell)
- **Essays** are typically written in the first-person, writers use their own personal experiences to reflect on a theme or topic for the reader. Many acclaimed authors — like James Baldwin and Toni Morrison — combine these pieces into collections of social commentary.
- A **fairy tale** is a type of short narrative that typically features such folkloric characters, such as fairies, goblins, elves and trolls. (**The princess and the pea** by Hans Christian Andersen, **Little golden book fairy tale favourites** by the Brothers Grimm)
- **Family saga**. This genre is about ongoing stories of two or more generations of a family. Plots revolve around things like businesses, acquisition or losses, properties, adventures and family curses. By their nature, these are primarily historical, often bringing the resolution in contemporary settings. There is usually a timeline involved in these books. (**The thorn birds** by Colleen McCullough, **The house of spirits** by Isabel Allende, **Fried green tomatoes at the Whistle Stop Cafe** by Fannie Flagg)
- **Fantasy** involves world-building and characters who are supernatural, mythological, magical or a combination of these. Examples: **Game of thrones** by George RR Martin and **Circe** by Madeline Miller, Terry Pratchett’s *Discworld* series)
- **Folklore** pertains to the songs, stories, myths and proverbs of a people or ‘folk’ as handed down by





word-of-mouth. (**South African folk tales, Specimens of Bushmen folklore**)

- **Historical fiction** transports readers to a period set in the past decades, often against the backdrop of significant historical events. (**Memoirs of a geisha** by Arthur Golden, **My mother's ring** by Dana Cornwell)
- **Horror** is meant to cause discomfort and fear for both the character and reader; often making use of supernatural and paranormal elements in morbid settings (Stephen King, Dean Koontz, Wes Craven, Anne Rice)
- **Humour and entertainment** are supposed to make the reader laugh or entertain them. Many also belong to the memoir genre. (**Born a crime: stories from a South African childhood** by Trevor Noah, **Strike while the iron is hot: a new Madam & Eve collection, 50 flippen brilliant South Africans**)
- **Legend** is a story, based on fact, of a national or folk hero and it includes imaginative material. (**Braveheart** by Randall Wallace)
- **LGBTQ+** — Fiction with authentic LGBTQ+ representation falls into this category, which is sometimes considered a subgenre of contemporary fiction but can also be mixed with romance, fantasy and other genres. (**Simon vs. the Homo Sapiens agenda** by Becky Albertalli, **13th balloon** by Mark Bibbins, **All adults here** by Emma Straub)
- **Literary fiction** refers to the perceived artistic writing style of the author. Their prose is meant to evoke deep thought through stories that offer personal or social commentary on a particular theme. (**The Handmaid's tale** by Margaret Atwood, **All the light we cannot see** by Anthony Doerr, **The life of Pi** by Yann Martel)
- **Poetry** is a form of written art whereby authors choose a particular rhythm and style to evoke and portray various emotions and ideas. Sometimes the message is clear (like a straightforward love poem) while with others, the meaning is hidden behind a play on words — it all depends on the writer's style, intent and chosen theme. (**Milk and honey** by Rupi Kaur, **'n Hunkering se grein** by Joan Hambidge)
- **Police procedurals** are mysteries that involve a police officer or detective solving a crime. The emphasis rests heavily on technological or forensic aspects of police work, sorting and



collecting evidence as well as the legal aspects of criminology. (JD Robb, Michael Connelly, Blake Pierce, Jeffrey Deaver, Toby Neal)

- **Pulp fiction** refers to fiction dealing with lurid or sensational subjects, often printed on rough, low-quality paper. Revered authors like Rudyard Kipling, Jack London and Tennessee Williams all wrote pulps at one time or another. (Other examples: **The long goodbye** by Raymond Chandler, **John Carter of Mars** by Edgar Rice Burroughs)
- **Romance** has many sub-genres like erotica, historical, paranormal and contemporary, but always entails eliciting positive or sentimental sensations through its telling of the protagonists' love story. (**The overdue life of Amy Byler** by Kelly Harms)
- **Science fiction (Sci-fi)** is created around the themes of technology and future science. **Apocalyptic** and **dystopian** novels are also found in this genre. (**1984** by George Orwell, **The hitchhiker's guide to the galaxy**

by Douglas Adams, **The Atlantis gene** by AG Riddle, **Wool** by Hugh Howey)

- **Short stories** can cover any of the other genres but is characterised by being significantly shorter than novels. (**Die lang man sonder skaduwee** by Antoinette Pienaar, **The Rooinek and other Boer War stories** by Herman Charles Bosman)
- **Speculative fiction**. These stories are created in worlds unlike our real world in certain important ways. This genre usually overlaps one or more of the following: science fiction, fantasy fiction, horror fiction, supernatural fiction, superhero fiction, utopian and dystopian fiction, apocalyptic and post-apocalyptic fiction and alternate history. (**Never let me go** by Kazuo Ishiguro, **Ender's game** by Orson Scott Card, **The Handmaid's tale** by Margaret Atwood)
- **Suspense and thrillers** often encompass the same elements as mystery books, whereby the hero attempts to defeat the villain to

save their own life rather than uncover a specific crime. Thrillers typically include cliff-hangers and deception to encourage suspense and red herrings are used to try and mislead the main character and reader. Thrillers can be subdivided in many other sub-genres like **Conspiracy**, **Legal**, **Medical**, **Political**, **Police procedural**, **Spy**, **Psychological** and **Techno** thrillers. These are often described as gripping reads. (James Patterson, **Police** by Jo Nesbo, **The reckoning** by John Grisham, **The Andromeda strain** by Michael Crichton, **Life support** by Tess Gerritsen, **I follow you** by Peter James)

- **Women's fiction** is an umbrella term for books written with female readers in mind and includes many mainstream novels, romantic fiction, chick lit and other sub-genres. It is distinct from women's writing, which refers to literature written by (rather than promoted to) women. There exists no comparable label in English for works of fiction that are marketed

to males. The Romance Writers of America organisation defines women's fiction as 'a commercial novel about a woman on the brink of life change and personal growth. Her journey details emotional reflection and action that transforms her and her relationships with others and includes a hopeful/upbeat ending with regard to her romantic relationship.' (**The book of two ways** by Jodi Picoult, **The return** by Nicholas Sparks)

- **Young adult** is written for readers ages 12 to 18. They incorporate the typical reading level and worldview of tweens and teens in this age group. *The Hunger Games* series by Suzanne Collins is an example of popular young adult fiction. (Other examples include **Children of blood and bone** by Tomi Adeyemi)

NON-FICTION

- **Biographies and autobiographies** are an official account of the details and events of a person's lifespan. They are written by the subject themselves, while biographies are written by an author who is not the focus of the book. (**Long walk to freedom** by Nelson Mandela, **The story of my experiments with truth** by Mahatma Gandhi, **Dreams from my father** by Barack Obama)
- **Cookbooks** are traditionally penned by professional chefs and nowadays even celebrities. These offer an collection of recipes, specific to a theme, cuisine or experience chosen by the author. (**The kitchen diaries: a year in the kitchen with Nigel Slater** by Nigel Slater, **At my table** by Nigella Lawson, **The naked chef** by Jamie Oliver, **The democratic Republic of Braai cookbook** by Jan Braai)
- **History books** chronicle a specific moment in time, with a goal to add detail and context to specifically chosen events and thereby educate the reader. (**The help** by Kathryn Stockett, **The Jews: story of a people** by Howard Fast, **Burger's daughter** by Nadine Gordimer)
- **Memoir** as a form of autobiography is more flexible in that they typically don't feature an extensive chronological account of the writer's life. Instead, they focus on key moments and scenes that communicate a specific message

or lesson to the reader about the author. (**Born a crime** by Trevor Noah, **Becoming** by Michelle Obama, **Man's search for meaning** by Viktor Frankl)

- **Readable non-fiction** are non-fiction books that reads like fiction and engages the reader like the best novels. Some refer to these as narrative books that tell a story in a compelling way, much like a fictional story would. (**Into thin air** by Jon Krakauer, **All creatures great and small** by James Herriot)
- **Self-help books** focus on emotional well-being, finances or spiritual and personal wellbeing. (**Declutter your mind: how to stop worrying, relieve anxiety and eliminate negative thinking** by SJ Scott and Barrie Davenport)
- **Travelogues** are written records of journeys, experiences or places visited. (**The alchemist** by Paulo Coelho, **The caliph's house: a year in Casablanca** by Tahir Shah, **For the love of Europe: my favourite places, people and stories** by Rick Steves)
- **True crime** chronicles and examines actual crimes and events in exacting detail, with many focusing on infamous murders, kidnappings and the exploits of serial killers. (**If you tell: a true story of murder, family secrets and the unbreakable bond of sisterhood** by Gregg Olsen)

Some tools to find your next read

Bitten by Books is a site dedicated to the paranoid reader community.

<http://bittenbybooks.com/>

BookBrowse provides discussion guides, read-alikes, genre lists, blogs and interviews or space for online discussions.

<https://www.bookbrowse.com/>

Goodreads is a virtual reader community and social network that allows users to provide book reviews, create forums and groups.

<http://www.goodreads.com/>

io9 is the resident science fiction, fantasy and related genres blog from the Gizmodo community.

<https://gizmodo.com/io9>

No flying, no tights is a one-stop resource for librarians and educators interested in graphic novels, comic books and manga.

<http://noflyingnotights.com/>

Smart bitches, trashy books is a romance reader's blog.

<http://smartbitchestrashybooks.com/>

Street fiction is a site dedicated to reviews and features of the street lit genre. Books of this genre are urban-centric realistic fictions (or non-fictions) with characters, settings and situations that relate to living in urban areas and often minority or disenfranchised communities.

<http://www.streetfiction.org/>

Tor is the consummate genre geek's blog. Its tagline is 'Science fiction. Fantasy. The universe. And related subjects.'

<http://www.tor.com/>

Reedsy helps you discover newly published and little-known good books with reviews by professionals in genres of your preference.

<https://reedsy.com/discovery>

Proper reader guidance by librarians is an essential part of staying relevant and delivering an effective service. Reading lists by genre are handy tools to assist the public with their next read, with emphasis on what is available in the system and it makes the next book choice convenient and appropriate. This will encourage library members to read more.

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Ronel Mouton is Deputy Director: Regional Organisation at the Western Cape Library Service



Fairy tales: turning fantasy into reality

by Hoeda Salaam

Did you know that the fairy tales that our parents and their parents read to them from a book, cannot be just enjoyed in book form, but also in 16mm film, VHS and DVD format? These are the type of stories that will continue to be shared for many more generations to come: the timeless classics like *Goldilocks and the three bears*, *The three little pigs* and *Red Riding Hood*.

The Western Cape Library Service is proudly in possession of these stories — and many more — in all three formats.

Have you ever heard of the saying that history repeats itself? It's happening at the Library Service. We have a collection of 16mm films and 16mm film projectors. Many library members (or even the staff!) are too young to remember the 16mm film format and matching projector, but we can show you how it works.

Our 16mm film collection consists of four categories: Western Cape Films, Film Society Collection, BP Films and Donations. These may be shared with all Western Cape Provincial libraries and are of great use to libraries planning kids' activities during the upcoming long winter school holidays.

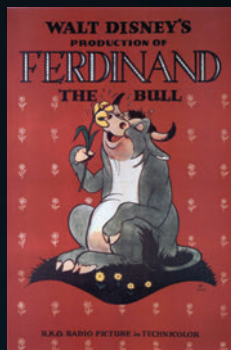
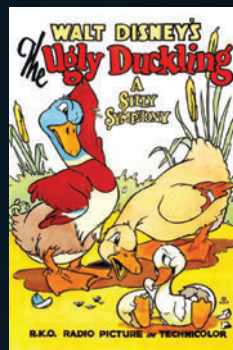
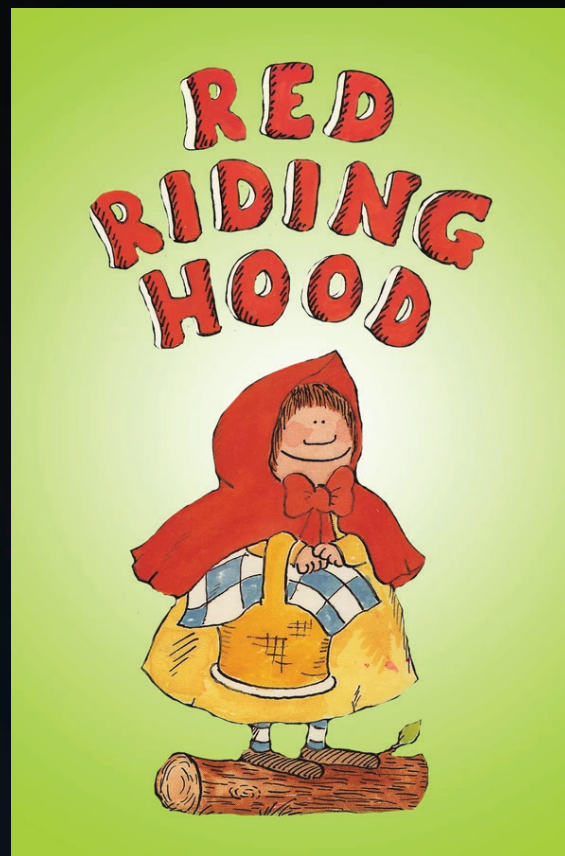
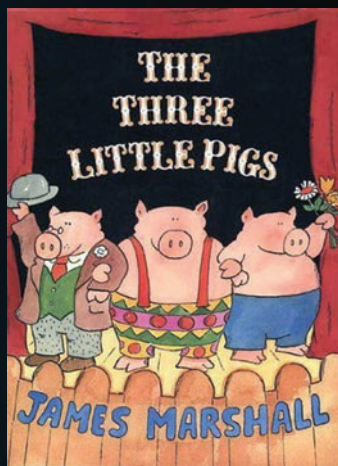
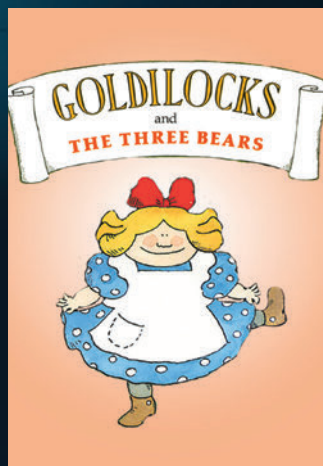
Library staff can browse our website for a complete listing of all our VHS, DVD and 16mm stock and request them, after which arrangements can be made for the required items to be sent.

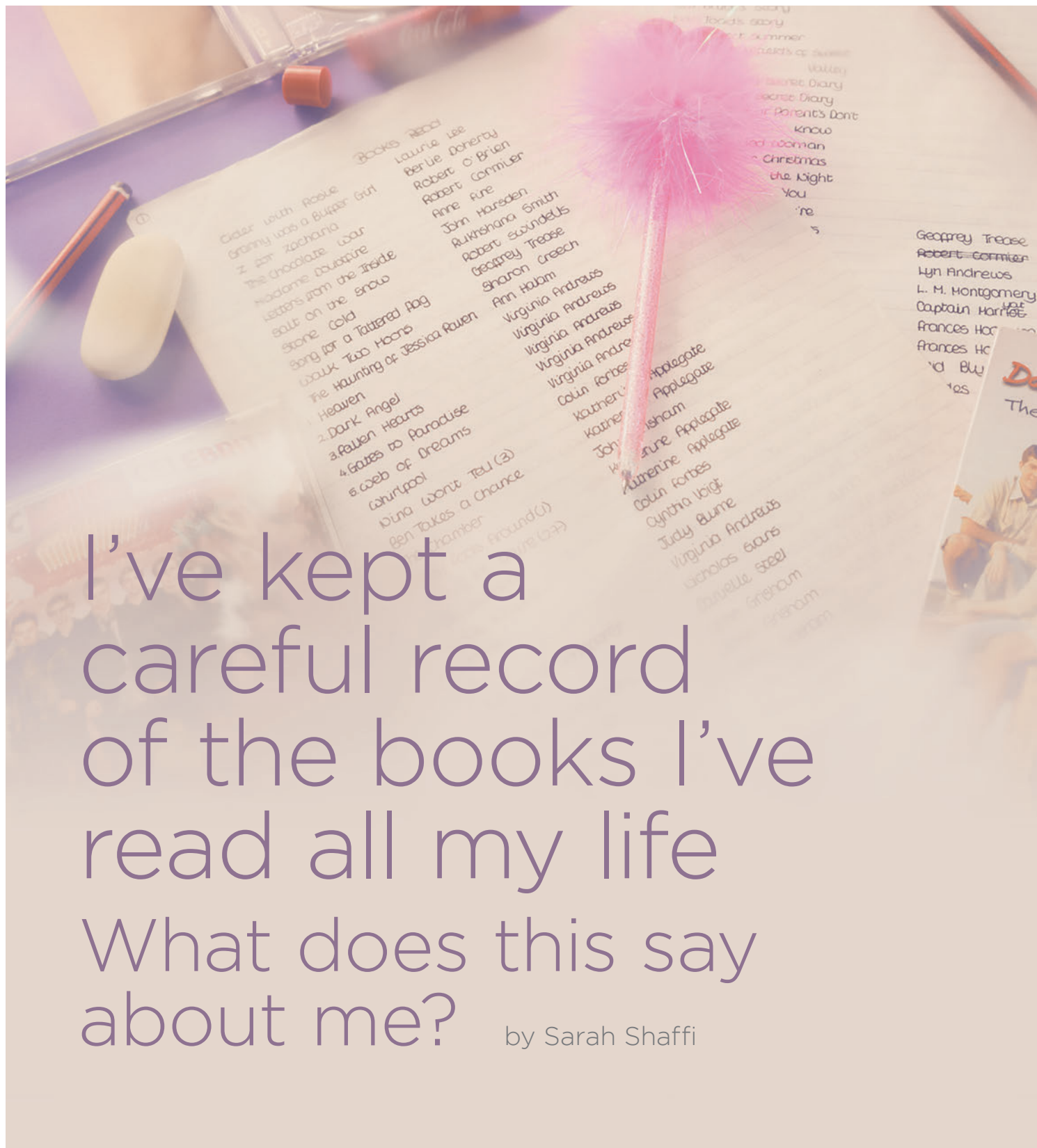
Films like *Winnie the Pooh*, *Goldilocks and the three bears*, *The ugly duckling* and *Ferdinand the Bull* are all based on books. So why not show the 16mm films after you've read the story?

Because of its novelty factor, showing a 16mm projector at your library is always a hit with the kids. They are always asking when the next screening will take place.

Turn the holidays into a memorable period of imagination and excitement. Remember to always enforce the sanitising protocol of hand washing and social distancing, but to also keep kids rewarded with some chips or popcorn during their flights of fantasy.

Hoeda Salaam is the senior admin clerk at Central Reference and she is in charge of the Western Cape Library Service's film section. Contact her on 021 483 2250 or hoeda.salaam@westerncape.gov.za for any information on 16mm films and projectors; DVDs; or VHS tapes





I've kept a
careful record
of the books I've
read all my life
What does this say
about me?

by Sarah Shaffi



Stuart Simpson/Penguin

Twenty years ago, Spiller's **Groovejet (If this ain't love)** was on the radio all the time, **Bring it on** was showing in cinemas, and I, aged 15, was reading Helen Fielding's **Bridget Jones's diary**, Arthur Golden's **Memoirs of a Geisha** and a book adaptation based on episodes of the TV series **Buffy the Vampire Slayer**.

None of those books made a particularly lasting impact on me, so it's not that I remember reading them. But I know that I did thanks to a handwritten list I made of books I'd read.

These eight sides of A4 lined paper — numbered so I'll never get them out of order — lay forgotten in a random pile of paper until a recent clearout led me to rediscover them. And when I did, I realised what I'd found was more than just a list of books and an insight into my reading habits, it was also a document about what I was doing and feeling, about the person I was, and the person I hoped to become.

I can't tell you exactly when I began to record the books I'd read, but the evidence (Virginia Andrews, John Grisham and Laurie Lee butt up against Enid Blyton and Roald Dahl) suggests it was from childhood right through to my teens. It includes an eclectic mix of children's books, YA novels and adult fiction and non-fiction.

I was an avid reader as a child, but didn't own a lot of books. Luckily, I had parents who took me to the local library every week, and much of this list is a reflection of what I picked up from there. In other words: there were lots and lots of classic children's books, from titles by Frances Hodgson Burnett, Johanna Spyri and more.

But it's clear from my list that I darted around the local library's shelves quite a bit in search of my next read, and in search of myself.

It was at the library that I discovered **Sweet Valley High**, Francine Pascal's iconic series about twins Elizabeth and Jessica Wakefield. My list features around 30 Sweet Valley titles, from both the original high school series and its university follow-up. They're a formative part of my reading experience and I remember loving reading about the Wakefields and their friends, scouring the library's shelves for one I hadn't read. But seeing the titles written down in one place (and knowing that I read many, many more I didn't include) brings up mixed emotions. At the time I didn't realise it, but now I know that I read so many Sweet Valley High books because — as a tween — I thought their blonde, skinny, popular, glossy protagonists were the epitome of beautiful and successful, and were what I should aspire to be.

I'd soon worked my way through all the Sweet Valleys I could get my hands on, and my reading lists show another of my reading obsessions: the queen that is Judy Blume. In Blume's books — especially **Here's to you**, **Rachel Robinson** and my battered, second-hand copy of **Deenie** — I found more realistic stories about girls in that awkward transition between child and teenager. As a young reader, I used to think the romances were the best

part of Blume's novels. Now, I realise that I loved them and read them over and over because they showed teenage girls learning to accept who they were and find their place in the world.

I grew up at a time when the Young Adult label could only be applied to a handful of books (including the **Dawson's Creek** box set of books I still have, and Melvin Burgess' **Junk**, which features on my list as I read it aged 13 and then did an oral book report on it). This meant that instead of transitioning into adult literature slowly, I stumbled my way into more 'grown up' books, and some of them proved a shock.

And so it was that I read a number of disturbing novels by Virginia Andrews (my list shows both the Cutler and Casteel series, but I know my introduction was via the frankly weird cult classic **Flowers in the attic**). Perhaps there was something about the pulpy covers and teen protagonists that I thought I'd love and that wouldn't be too different from what I've previously read; what I got instead was a rapid introduction to some very, very dark topics.

In my search for adult books I also devoured — there is no other word for it — a number of Jeffrey Archer's tomes, taken from my dad's book-shelves. He's not an author I would pick up now, but his books taught me how a good story can sweep you away, even when you're a 13-year-old British Pakistani girl reading a book by a 50-year-old white man. I cycled through Danielle Steel (just the one book, **Malice**, which I picked up based on its then-lurid yellow cover), Colin Forbes (I think I read almost all of his Tweed series) and John Grisham (lots and lots of John Grisham). I tried literary fiction in the form of Alex Garland's **The beach**, crime with Ruth Rendell and non-fiction with Marya Hornbacher's **Wasted** and Jean Sasson's **Princess** (bought by my uncle in an airport while we waited to pick my dad up; I read most of the book in the car).

Looking at the list, at the strange journey I took through books, I see a child and a teenager willing to experiment with reading, not bound



Rediscovering her childhood reading lists (above) made books journalist Sarah Shaffi reflect on the reader she was — and has become

by any one genre or what anyone else thinks. That child, that teenager, was just searching for a good story, for something she could see herself in.

I don't think at that time I was completely successful at finding books I could see myself in. Although my records show I read Rukshana Smith's **Salt on the snow**, Adeline Yen Mah's **Falling leaves** and Alice Walker's **The colour purple**, nearly everything else on the list is by and about white people. I was bound by what the library had and what I could find in charity shops and boot fairs, and those places were bound by what publishers chose to publish. But there was still

a freedom in what I read, in how I skipped between genres and authors, something which got lost as I grew older and was confined by books I was studying at school or for my degree, and then for work.

When I found my book list from 2000, it was a few years after I'd started keeping regular records again, initially just so I could remember what I'd read for work (as a books journalist) and what I'd read for pleasure. But of course, much like that original handwritten list, my new lists (this time a little more sophisticated than sheets of A4 paper) actually tell me a lot about who I was when I started

working in and around publishing, who I wanted people to think I was, and who I've become.

My first 'new' lists show a lot of big releases, mostly by white authors, that I read because I felt obliged to. At the time, I thought I liked them, but looking back I can see that I probably wouldn't pick up a lot of them now. I read those books to please the people I was meeting every day for work, to fit into an industry that thought there were certain books I should read and that seemed to value some genres above others. In some ways, I was back to being that tween girl who read Sweet Valley High because she thought they contained the perfect image of who she was supposed to be.

But now, with five years of these lists under my belt, I can see the journey I've taken as a (sometimes-professional) reader. I still read a lot of about-to-be-released and new books, but only the ones I want. You'll find the acronym 'DNF' (for 'did not finish') a lot more often, as I've grown more confident in putting down books I don't like. My lists are skewed towards women, and I read a lot of Black and brown writers. Some of the biggest books of the last few years are noticeably absent, because instead I read lesser-known books that I knew I'd love and relate to more. I've finally found the books I see myself in, and they form a nice Venn diagram with the books I want to read.

Younger me would look at my current reading lists and be happy that her search paid off, that after all those years of looking, all of those books randomly picked up from the library shelf, I've finally found books that acted as both a window AND a mirror. And current me looks back at that list I created as a teenager and is thankful I kept it, because every time I look at it I'm reminded of the adventurous, experimental, unbiased reader I was, and should always aspire to be.

Sarah Shaffi is managing editor of penguin.co.uk, and a freelance editor and event chair. She regularly chairs events and has interviewed authors including Jojo Moyes, Bernardine Evaristo and Akala on stage. Like all avid readers, her favourite books change daily. This article was first published on penguin.co.uk on 19 August 2020.

| parting shot



Cecily van Gend and Elizabeth de Roubaix: Book Selectors

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