

Cape Librarian

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Kaapse Bibliotekaris



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ON THE COVER: 60 YEARS AGO

Jacobus Hendrik Pierneef (13 August 1886 – 14 November 1957) was a South African landscape artist, generally considered to be one of the best of the old South African masters. His distinctive style is widely recognised and his work was greatly influenced by the South African landscape — most of his landscapes were of the South African Highveld, which provided a lifelong source of inspiration for him. A Pierneef painting, *Die Kremetartboom (The Baobab Tree)* set a new record price for South African art at an auction in London when it sold for £826,400 in 2008.

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Editorial policy

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

Redaksionele beleid

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

The year 2017 was undoubtedly a year of endings and new beginnings.

As I write this editorial, I realise that it is only 21 days to my one-year anniversary with Western Cape Library Service — and 45 days until Christmas!

What an exciting and fulfilling year it's been?

This year I was fortunate enough to attend the opening of six libraries, ranging in size from the small Berghof Library to bigger ones such as the one in Citrusdal. This is by far one of the favourite aspects of my job. I love seeing the new libraries with their shiny floors, new carpets, clean shelves and the smell of fresh paint sometimes still lingering in the air. But what I enjoy most is realising the opportunities that these libraries bring to the community.

The eagerness of the schoolchildren usually attending these openings and the friendly faces of the staff taking up the challenge really warms my heart. As Minister Marais once said during one of these openings: 'Libraries store the energy that ignites the imagination. They open windows to the world for us and inspire us to explore, achieve and contribute to the improvement of our quality of life. Libraries change lives for the better.'

This year we also said goodbye to our old corporate book vans and welcomed the new, modern fleet with its striking artwork. These new vans operate between Hermanus and Worcester, Beaufort West and Oudtshoorn and in the Vanrhynsdorp, Swellendam and Saldanha regions. So be on the lookout for our books on the move, now just travelling in far more style!

This has certainly been a year of endings but also new beginnings. We wished the long-serving **Cape Librarian** editor Grizéll Azar-Luxton farewell. Words really cannot express our gratitude for her contribution to the magazine and the Western Cape Library Service. But we are also very excited to welcome the new editor, Braam Peens, as part of our family. We wish him well and hope he enjoys many exciting years with us.

It has been an enormous privilege to travel the province and meet so many of our library staff this year. I want to personally thank all those who on a daily basis not just provide access to our wide-ranging resources, but stand in as caregivers, homework helpers, councillors, problemsolvers and much more.

I wish everyone a well-deserved and peaceful year-end break and a very happy, healthy and blessed 2018.

Cecilia Sani

Director, Western Cape Library Service

Van kaartjies na knoppies: só vier ons Kersfees

deur Stefan Wehmeyer

Dis alweer tyd vir Kersfees en daarmee saam — of in elk geval voor die koms van selfone en Whatsapp — die amper-gestorwe gewoonte om kerskaartjies te stuur.

As kind was dit my ma in ons gesin wat kerskaartjies gestuur het en het ons hulle ook van familie en vriende ontvang. 'n Toutjie is tussen mure gespan en die kaartjies met sulke groen pennetjies daaraan vasgemaak. So met die verloop van tyd het my ma al hoe minder kaartjies uitgestuur — en natuurlik ook al hoe minder ontvang. Noodwendig het die mond-en-voet-skilders se spesiale kaartjies (jy het hulle verniet gekry solank jy 'n bedraggie aan hulle stuur) begin opgaan in die sideboard se laai. Partykeer het ek 'n bietjie skaamgekry as ons vir ons Engelse bure, die Reelers, gaan kuier het, want hulle sitkamer het van kant tot wal volgehang met kaartjies.

Die stuur van kerskaarte het in 1843 in Engeland ontstaan. Sir Henry Cole, wat gehelp het om die nuwe 'Public Record Office' (nou bekend as die poskantoor) te vestig, het gewonder hoe gewone mense aangespoor kon word om dit te gebruik. Hy en 'n kunstenaarsvriend, John Horsley, ontwerp toe die eerste kersfeeskaartjie en verkoop dit vir een sjeling.

My oupa se suster, Aunt Winnie, het in 1980 'n ou Hollandse familiebybel vir my gegee. Sy sê toe nogals sy gaan dit nie vir haar suster gee nie, want Vera glo nie aan God nie. Ek was baie dankbaar vir die present en met die deurblaai het ek 'n stokou kaartjie gevind.

Agterop die kaartjie staan geskryf 'P.H. Wehmeyer' en '1879'. Laasgenoemde is my oupagrootjie wat in 1864 gebore is en die kaartjie gekry het toe hy 15 jaar oud was. Hy moes dit seker op 'n latere stadium in die Bybel gebêre het, want volgens Aunt Winnie het hy die Bybel (vermoedelik eers later as 'n volwassene) van 'n Joodse smous gekoop. Ek het nooit geweet wat 'The Dayspring from on HIGH hath visited us' beteken nie. Google het tot my redding gekom: 'Soos die môreson sal Hy opkom en uit die hoogte op ons afstraal.'

Ek is ook baie gelukkig want Aunt Winnie het hordes kaartjies aan my gegee wat aan hulle gesin tydens die vroeë 1900's tot die laat 1920's gestuur is. Die stuur van poskaarte was in daai jare net so gewild soos vandag se Whatsapp-boodskappe — dalk net nie so oombliklik nie. Sy en my oupa was in die koshuis op Uniondale; 'n hele paar myle vanaf hulle plaas op Avontuur. As hulle van plan was om die naweek huis toe te gaan, moes hulle eers vir hulle ma 'n poskaart stuur!

My oupa-hulle se huistaal was Engels; gevolglik kon ek net een kaartjie met 'n Afrikaanse of Hollandse kers- of nuwejaarswens daarop vind. Wat ek hieruit kan aflei is dat my oupagrootjie Wehmeyer se broers en susters nooit vir hom en sy gesin kaartjies gestuur het nie. Sy vrou, Louisa du Biel, was Engelssprekend. Die een Hollandse kaartjie se geverfde voorblad wens die leser 'hearty good wishes' toe en binne staan geskryf 'Dat dit Kerstfees U vreugde bringe en het Nieuwe Jaar mogelike Zegeningen, Van A du Biel'! Duidelik was dit net



die Du Biel-kant van die familie wat kaartjies gestuur het.

Van die mooiste kaartjies het gewerk soos 'n klein oop-vouboekie en is versier met 'n handgeverfde prentjie en vasgebind met 'n lint.²

Kaartjies is ook soms gebosseleer. In 'n kaartjie wat my Oupa Roland aan sy 'mother' en 'father' gestuur het, staan gedruk 'A gladsome Yuletide' en die woorde

*Though all the world were to forget
And fortune prove untrue
You still would keep my friendship yet
I'll still remember you*

Ook voeg hy by, 'am going to PBay today. Cycling. Love R'. Al die pad van Uniondale, oor die Prince Alfred pas na Plettenbergbaai!

Baie kaartjies het foto's van dorpe gehad. So stuur Aunt Annie vir haar suster in 1905 'n kaartjie met 'n foto op van Highstraat in Oudtshoorn met die woorde 'With the compliments of the season, from A Du B' voorop geskryf.³ Agterop word daar streng gespesifiseer dat 'Address only to be written on this side'. Met 'n ander pragtig gekleurde kaartjie met 'n prentjie van 'n Kaaps-Hollandse huis gedateer 1913 wens Aunt Winnie se ouma Du Biel 'n geseënde Kersfees en spreek die wens uit dat 'I hope my darling is not ill or some other trouble. Write soon to Grandma'.

Kaartjies met nuwejaarswense is ook soms apart uitgestuur. Annie skryf op 29 Desember 1917 aan haar 'Dearest sister, I wish you a very happy and prosperous New Year. May the Lord guard, guide and comfort you through the unknown joys and sorrow which may be in store for you.'

Nóg 'n voorbladvariasie was die gebruik van karikature, soos die een wat 'Family ties' getiteld is.⁴ In 1908 skryf Aunt Annie aan Lance, die jongste Wehmeyertjie, 'To dear Baby. Wishing you a happy Christmas and a very bright New Year.' Ek het selfs hierdie humoristiese Uncle Podger-kaartjie opgespoor.⁵

En moenie van die selfies vergeet nie! Hierdie eenvoudige kartonkaartjie het net 'n foto bygekry met die woorde 'Wishing you a merry Christmas and a happy New Year' onderaan gedruk.⁶

Hoe kan 'n mens Kersfees weer uniek maak in 2017? Ek het 'n idee — dalk foto's neem van 100 jaar gelede se kaartjies en dan na almal toe Whatsapp!



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



PEOPLE | MENSE

Saying goodbye to Grizéll



Former **Cape Librarian** editor Grizéll Azar-Luxton retired at the end of September — a position that she held for 25 years. Her contribution to the Library Service is invaluable as it is immeasurable. We asked some of her close former associates to share their fondest memories of her.

VAN 'N MEDEWERKER

Ek dink dit was in 2005, toe sê 'n kollega by die Kaapstadse Argiefbewaarplek vir my ek moet hoor of die redakteur van die **Kaapse Bibliotekaris** nie sal belangstel in 'n artikel oor die argief nie. Wel, sy het, en dit was die begin van 'n lang verbintenis en uiteindelik ook 'n goeie vriendskap.

Aanvanklik het ek meer oor argiefdinge geskryf, maar later was daar bydraes oor 'n verskeidenheid onderwerpe. Ons het, byvoorbeeld, een Kersfees daar in Kalkbaai gekuier, onder



andere, met ['n voormalige medewerker van die tydskrif] Dalena le Roux en Pieter Hugo, saam met die gesofistikeerde Azar-Luxtons en hulle woelige Yorkie-kroos. Ek onthou hoe fassinerend die huis met al sy oudhede en kunswerke was en die oorfloed lekker kos, maar bowenal die gasvryheid en warmte van die gasheer en gasvrou — 'n onvergeetlike aand om vele redes, soos Grizéll ook onvergeetlik is.

Want vir Grizéll kan 'n mens nie ken sonder om diep beïndruk te word deur haar skerp verstand en vermoë om honderde balle in die lug te hou nie, en dan het sy boonop die oog vir skryftalent en kunstige aanslag: kleurvol, gebalanseerd, en professioneel, dog met 'n spesifieke vroulike aantreklikheid — daar is net daardie iets oorspronklik en herkenbaar aan haar aanbieding van die topklas tydskrif wat sy só lank só vaardig en só pligsgetrou saamgestel het. **Kaapse Bibliotekaris** is so herkenbaar soos die unieke produkte van bobaas-chefs, werklik keurig en smaakvol.

Grizéll was die eerste persoon wat aan my 'n platform gegee het om oor temas te skryf wat my na aan die hart lê en werklik geglo het dat ek iets kan bydra om mense te laat lees. Daarvoor sal ek haar altyd dankbaar wees. Sy het selfs verder gegaan en van my romans geproeflees en my altyd aangemoedig om te skryf. Elkeen wat skryf gaan deur op-en-af-tye en sulke ondersteuning — ek glo sy het dit aan etlike skrywers gegee — is goud werd, en daarom is jy as griffelaartjie dan steeds bereid om die ure in te sit, dikwels terwyl die res van die buurt rustig slaap. Of altans, dalk weet jy Grizéll sit daar op Tafelberg se winderige suidflank en tik ook dat die stof staan; 'n stille steun in die wye duisternis waar jy (hopelik!) net jou eie stem in jou kop hoor — al sit julle aan die uiteindes van die Skiereiland.

Grizéll het honderde artikels gekeur, gepoleer en goed laat lyk en met baie (dikwels bra onbetroubare) wispelturige skrywers gesukkel tot hulle gedoen het wat hulle moes, sodat **Kaapse Bibliotekaris** die spogprodukt was wat dit steeds is. Ek het elke uitgawe sedert die eerste een wat ek gelees het bewaar, en sal hulle altyd bewaar tot ek die ewige met die tydelike verwissel. En selfs daarna sal ek onthou hoe goed sy my laat voel het.

Ek hoop ons behou kontak, want Grizéll, jy is my vriend en ek is trots om jou te ken.

Francois Verster





FROM A SUB-EDITOR

Grizéll cared very much for her colleagues and friends at the Library Service, always seeing the good in them, even if they irritated her at times. And although she could be strict and uncompromising, this was always because she wanted them to produce the best for her magazine — which is what she cared about the most.

But she also cared about things most of her colleagues and the readers of the **Cape Librarian** would never think of: whether to put a half space or a full space in between a quotation mark and the ellipsis that follows, when to use an en dash and when to use an em dash, when to put the full stop inside or outside the quotation mark, when to write the word after a colon in an upper case or a lower case, and so on.

It is this secret world of the spelling and grammar Nazi that Grizéll allowed me into when I volunteered to help with the proofreading of the copy for the magazine a few years ago. And while she never stopped teaching and mentoring me, like a true professional she kept on educating herself and researching and discussing the interesting queries language people deal with.

That is why I know that Grizéll's dictionaries and grammar and spelling guides will never gather dust, even after her retirement.

Each person tasked with proofreading the magazine was allocated a pen with a different colour so that we could see who made which correction. Dalena le Roux had the red pen, I had the blue and Grizéll the green — and that green pen was wielded with authority and professionalism.

Grizéll, I want to thank you for being such a caring and fun

mentor to me and for allowing me to live out my passion for writing and language and being part of the exciting process of editing, compiling and polishing rough copy into the beautiful printed product that the **Cape Librarian** is.

I have also finally got my act together and have learnt to press ALT+130 when I type your name. But I have to warn you: as you know, language changes and develops constantly and since you have left we have already taken the bold step of spelling 'internet' with a lower case.

I hope you don't mind.

Helga Fraser

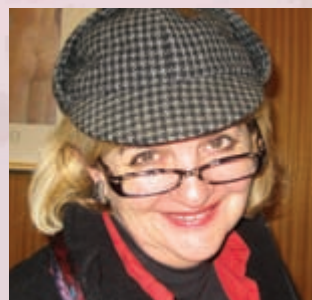
FROM HER SUPERVISOR

Few people appreciate the work done behind the scenes to produce the **Cape Librarian** magazine — and getting it out on time. I was very fortunate and privileged to work with Grizéll behind the scenes.

She remains an incredible person and it was always refreshing to just have a quick catch-up with her. I know that I used to lure her to my office just to talk to her and I already I am missing that tremendously.

She treasured her work and it was quite obvious that the **Cape Librarian** was her life. She always put 110% effort into everything and this was evident in the exceptional standard of the magazine. The Publication and Promotions Section is certainly poorer without her. However, the legacy she left behind will always be treasured by all staff in this section as well as others she had worked with.

Neville Adonis





FROM A FORMER COLLEAGUE

On the celebration of the fiftieth anniversary of the **Cape Librarian**, I wrote a piece on what the magazine had meant to me and its role in my professional development. Of course an editor and the magazine she produces are inextricably linked, but I would like to acknowledge Grizéll's own role.

Although I had had some association with the magazine in the early years of its existence in 1959-1960 and then again briefly as acting editor in 1965-1966, it was only sometime after I had returned to South Africa and begun working at Cape Town City Libraries that Grizéll and I developed a strong professional relationship marked by mutual respect and interests.

Although trained as a journalist and not a librarian, Grizéll has the uncanny knack of recognising developments in librarianship and the changing nature of the profession.

She had a strong vision of what she wanted the **Cape Librarian** to be. Together with her editorial team she produced a magazine of world class standard in terms of its content and relevance to its wide range of readers. It is a most successful mix of practical advice, library policy and information about books and related material that is still eminently readable.

Grizéll was the ultimate editor and I am sure that I was not the only one of her contributors whom she encouraged to contribute or comment in its pages.

I don't think she realised what a kick I got out of referring to her as my editor. I loved saying 'my editor feels' or 'my editor thinks' or 'my editor suggests'.

Now that she is entering a new phase of her life I wish her the very best. May I end on a very personal note: Grizéll — in my eyes you are one class lady!

Rheina Epstein



FROM AN ARCHIVIST

It is with great sincerity that I want to thank you for your exceptional work, professionalism and boundless determination to promote books and reading. Your passion for stimulating a culture of reading has set an example for others including myself as historian and archivist. A special word of thanks for granting me the opportunity to write and submit articles on behalf of the Western Cape Archives and Records Service, thereby providing a fundamental platform to express the value and significance of our archival heritage. Upon your retirement I want to wish you all the joys and pleasures of unlimited reading; and of course indulging in the French flair of your treasured art and wall mask collections.

Dr Gustav Hendrich







FROM A DEADLINE BENDER

As a regular contributor to the **Cape Librarian** for the past 20 years, I have often tried to test Grizéll's limits, especially with my regular column, *Between the lines*. Any normal editor would have sent me back to the drawing board at least five times with a: 'Pieter, this is absolute nonsense! Go and write something proper.'

Not Grizéll. She accepted and even made me believe she enjoyed everything I wrote. Or maybe it was because I always delivered way past the deadline.

Thanks for being such an extraordinary person, Grizéll. We will miss you.

Pieter Hugo



FROM A FRIEND

Grizéll really, really loved the magazine you are holding in your hands. Few readers will appreciate just how much she put into the **Cape Librarian** over the years, agonising over deadlines, working overtime, inspiring designers, getting excited about the new cover design each year, introducing new layouts and columns, training new staff, begging people to write articles, following up leads, and berating herself when she spotted a typo in the finished copy.

She put her heart and soul into the magazine and I think no-one can disagree that it really showed. Grizéll brought a unique and special something to each issue. That Grizéll touch will be much missed, but even more, she will be missed by her many friends here at the Library Service who wish her all the best in her retirement.

Johanna de Beer

VAN 'N ADJUNK-DIREKTEUR

Eendag lank lank gelede; my hemel, ek kan nie eers meer onthou nie, het Grizéll die leisels oorgeneem as die redakteur van die **Kaapse Bibliotekaris**.

Ek moes dit gaan opsoek. Grizéll het hier begin werk in November 1992 en in Januarie 1993 verskyn haar handtekening vir die eerste keer as redakteur. Na 174 uitgawes van die tydskrif, 10,440 bladsye, met elke artikel wat vyf keer geproeflees is — vanaf die rou kopie tot die uitgelegte weergawe — en 28,508,160 woorde later, tree sy uiteindelik af. Dis gelykstaande om die Bybel 30 keer te proeflees!

In haar bekendstellingsparagraaf noem Grizéll dat sy drie belangstellings in haar lewe het: Peter — haar man, oudhede en twee Yorkshire Terriers. Grizéll recently told me they are now on their third batch of Yorkies!

Van die nou meer as 60 jaar-lange bestaan van die tydskrif was Grizéll 40% — of 25 jaar lank — die redakteur. Nog 'n rekord wat nie gou oortref sal word nie.

Grizéll, I want to say thank you to you for managing the most successful public library journal not only in South Africa, but on the whole African continent! How you managed to put this magazine together for so many years and to stay abreast of the latest styles of magazine layout is simply amazing. And how you managed to source all the articles timeously from a variety of contributors to produce 170 complete editions is mind-boggling.

One of your techniques was... 'Stefan, onthou jou *Tussen die lyne* en 40 jaar!' Ek het altyd gewag tot die laaste voor ek my bydrae gestuur het, baie keer omdat ek *writer's block* ontwikkel het. Dit was nooit aspris nie! Agter jou rug het ek altyd by Wynand gaan uitvis wanneer presies was die laaste wanneer ek my bydrae kon stuur.

Op 'n persoonlike vlak, het jy my baie geïnspireer om te skryf — en eendag nog gestalte te gee aan daardie lang verwagde boek.

I am not a man of many words...

And with these words — a final thank you from me and always remember you are leaving behind 174 monuments and have the record for being the longest-serving editor of a library magazine in Africa. Or the world. (Maybe Helga can research that?)

Stefan Wehmeyer



'Moenie loop en lees nie, Gerda'

Dis hoe ek vir Gerda Theron sal onthou: altyd op en af in die gang, oopgeslaande boek in die hand. 'Jong,' het sy dan geglimlag en gegroet.

Gerda het aan die einde van Augustus vanjaar afgetree. Dit volg 'n ellelange loopbaan wat strek vanaf Oktober 1976 toe sy as 'n biblioteekassistent by die Biblioteekdiens in die Sentrale Naslaan-afdeling (SN) van die Biblioteekdiens begin werk het. Sy was daar vir meer as 40 jaar en het haar loopbaan as 'n hoof-biblioteekassistent beëindig.

Teen die einde van die 1980's het die biblioteekdiens besluit om 'n snel-inligtingsdiens te begin. Die idee daaragter was dat biblioteke moes kon inbel wanneer hulle dringend inligting vir gebruikers benodig het. Gerda was vanaf die begin aan die stuur van die diens en het 'n reusesukses daarvan gemaak.

Want vir Gerda kon jy enige iets onder die son vra. Inligting vir skooltake was veral haar sterk punt. Sy het oor die jare 'n omvattende versameling van naslaanwerke in haar kantoor opgebou en sy het ook pamflette versamel. Sy het selfs die hele skool leerplan van Graad 1 tot Graad 12 geken! Jy kon haar enigets vra, waarna sy oor 'n uur of wat later (so deur haar loop en lees, natuurlik) by jou kantoor ingestap het met 'n klomp fotostate van bronne. So noukeurig soos sy was het sy dan ook al die bibliografiese besonderhede byderhand gehad.

Gerda was soos 'n Google soek-enjin. Sy kon inligting verskaf oor enigets van die 'purification of water processes in Cape Town', hoe China 'n supermoondheid geword het, die rol van vroue in die Eerste Wêreldoorlog, die vervaardiging van Umqonbothi en Amahewu, Wêrelderfenisterreine in Suid-Afrika tot weerverskynsels en 'quilting for beginners'.

Sy het nooit mense teleurgestel nie. Trouens was sy een van die beste biblioteekassistente wat ek ooit geken het – wat voortreflik is van iemand wat nooit biblioteek- en inligtingkunde gestudeer het nie. Die hope dankiesê-briewe van tevrede gebruikers het met oorgawe hiervan getuig.

Gerda het ook etensye in die Sosiale Biblioteek gewerk met mevroue Joerning en Kingswell. Ook hier het sy uitgeblink met haar flinke diens.

Op 'n persoonlike vlak was Gerda ook 'n nice mens. Benewens haar beroemde appelkooskonfyt het sy selfs eenkeer 'n rok gemaak vir een van die damespersoneel wat 'n bietjie, uhm, geset was (*Thank God, Delia, that you are no longer with us otherwise you would have sworn at me now!*). En wat vir my so nice was van Gerda is dat sy altyd so 'n simpatieke oor gehad het en 'n ware vriendin was wat jou deur dik en dun bygestaan het.

En nou is sy weg. Gerda, van alles mis ek daai daaglikse geruk en pluk van die Sosiale Biblioteek se agterdeur om te double check of dit wel gesluit is, die meeste.

Stefan Wehmeyer, Adjunkdirekteur, Streke



Vanrhynsdorp groet Christa Hayes

Christa Hayes, Vanrhynsdorpstreek se biblioteekassistent *par excellence* het onlangs na 'n dienstermyn van altesame 31 jaar afgetree. Haar eerste skof was tussen 8 Desember 1975 en 30 September 1979. Daarna het sy tydelik opgehou om onder meer kinders groot te maak, in Brandvlei se biblioteek te werk, 'nommer asseblief' gesê by 'n handsentrale en selfs 'n Kaapse draai gegooi.

Haar tweede skof in Vanrhynsdorp het weer op 21 Mei 1990 begin, waar sy ononderbroke tot 2017 gewerk het.

Só onthou die streeksbibliotekaris, Yvette Herbst, vir 'hom' (soos die Namakwalanders praat – selfs al dit 'n 'sy'! –Red.):



Selection Support welcomes Mauhnita



The Selection Section is pleased to welcome Mauhnita Diedericks as library assistant. After Mauhnita matriculated in 2013, she started working as a PAY intern for the Library Service in the Cape Town Region in April of the following year. She remembers that during her interview as a PAY intern she was asked where she saw herself in five years' time. She said that her goal was to become a permanent employee of the Western Cape Library Service, and she indeed succeeded in achieving her goal in three years. Well done, Mauhnita!

My lieue Namaqualand ma

Waar begin 'n mens om dankie te sê vir die twee jaar en ses maande wat ek saam jou kon werk?

Op 5 Januarie 2015 stap ek in by die Vanrhynsdorp Streekbiblioteek as die nuwe streekbibliotekaris. 'n Bleek Vrystatertjie word gegroet deur 'n vriendelike dame wat my sommer met die intrapslag onder haar vlerk neem en die leisels leer.

Christa praat daardie dag (soos wat dit vir my gevoel het) in tale, want van 'SLIMS', 'macros', 'check in' en 'check out', 'special IDs' en 'pallets' het ek nog nooit gehoor nie! Ek sien sy kyk my halfpad so skeef aan en ek kan sommer op haar gesig sien sy weet dat sy stadiger moet begin praat! Daar glip per ongeluk 'n 'tannie moet maar weer voor af begin' uit (dit was die eerste en die laaste 'tannie'), maar toe skop Christa die Leermeester in.

Nou kyk, as jy nie vir SLIMS verstaan nie en jy word touwys gemaak deur Christa, kan jy verseker wees dat jy hom vinnig onder die knie sal kry, want van geduld het Christa hope en vir SLIMS kén sy.

My eerste boektoer sal ek ook nooit vergeet nie. Ons ry met 'n 4x4-bakkie – op Christa se aandrang, want die paaie in dié streek durf jy nie sommer met 'n ander voertuig aan nie. Christa sê ek moet van die begin af self ry, 'anders gaan jy nooit die paaie leer ken nie.'

Ons vat die pad Wupperthal toe. Christa leer my wanneer om van rat te verwissel en hoe om by die klowe en kranse uit te kom (ek's 'n nooi van die Vrystaatvlakte, onthou?). Net anderkant Hoek se Berg volg 'n baie styl afdraand. Christa noem toe so terloops dat indien daar 'n voertuig van voor af aankom, ek die een is wat moet toegee. Ek bid toe maar so in die stilte dat daar geen ander voertuie op hierdie nou, enkelbaan- en tweespoor-grondpaadjie moet wees nie. Net toe kom daar 'n stootskraper van die onderkant af opgerly en Christa sê heel kalm, 'nou moet jy maar so bietjie agtertoe stoot sodat die stootskraper kan verbykom'.

Eers dink ek sy maak 'n grap! Kan sy dan nou nie sien daar is nie plek vir enigiets om verby te kom nie? Dis net kranse aan die een kant en afgrond aan die ander kant! Met kalmte en geduld het Christa vir my verduidelik presies hoe om daardie dag te maak.

Christa is ook 'n lopende bron van inligting. Sy dra kennis van so baie dinge, plante, diere, berge, mense en vele meer. Van die biblioteekdiens kan jy haar niks vertel nie.

Sy het alles met ywer aangepak en nuwe tegnologie so vinnig moontlik onder die knie probeer kry sodat daar nie haakplekke opduik en die diens wat ons moet lewer, daaronder ly nie.

Christa, baie dankie vir die kort tydjie wat ek saam met jou kon werk en die ongelooflike kennis wat jy so ruim met my gedeel het.

Geniet die ruskans en weet dat ons die streekkantoor altyd op die standaard sal hou soos dit was toe jy dit aan ons agtergelaat het.

Ns. Ons sal ook steeds aanhou om elke 'topper' op te tel!

Yvette Herbst, Streekbibliotekaris, Vanrhynsdorp

Hermon grows after upgrade

The building that housed Hermon Mini Library since it became operational in 2015, was once an old, dilapidated semi-detached house that was re-built and renovated by the Cape Winelands District municipality. In 2014 the house was signed over to the Drakenstein municipality and the building was restored with the intention of being used as a clinic, but the community insisted that the building become a library, and this wish was granted.

In June 2015, the first patron applications were processed and 18 adults and 33 children became members of **Hermon library** with an annual circulation of 347 books.

Since the installation of the ICT Rural Connectivity computers in February this year, an average of 150 adults and children per month visit the library to make use of free computer and internet facilities provided by the Western Cape Library Service through the Rural Libraries Connectivity Project.

In addition, the librarian, Hildegard Adonis, is empowering local learners by teaching them how to retrieve reliable information for school projects through the recent Online Britannica Encyclopaedia link activation.

The Western Cape Minister of Cultural Affairs and Sports, Ms Anroux Marais, who officially opened the upgraded facility on Tuesday 20 June 2017, once again emphasised the importance of libraries in communities. The executive mayor of the Drakenstein Municipality, cllr Conrad Poole, the municipal manager, Dr Johan Leibbrandt and the director of the Western Cape Library Service, Ms Cecelia Sani, were part of the inauguration and the unveiling of a plaque at Hermon Library.

To date the membership stands at 325 (185 children and 140



Shannon Daniels and Hildegard Adonis with happy young readers from Hermon

adults) and the circulation of books for June 2017 was 738. The total stock, which now includes DVDs and magazines stands at 4,696. The library has a gate-counter installed, recording 4,155 visitors coming through its doors during the same month.

Residents of the Hermon community have welcomed library services in their area. This is evident in the many outreach programmes, holiday fun programmes during school vacation, Educare visits and social gatherings for the elderly hosted at the library. The library provides materials of popular interest to the community, encouraging children to read, supplementing the educational needs of the community and being a world-class information service provider.

Berghof groei stadig maar seker

Die **Berghof Mini-biblioteek** in die distrik Porterville was vanaf 2009 in 'n skeeps-houer by die Berghof NG Kerk Primêre Skool gehuisves. Addisionele befondsing is egter in die 2016/17 boekjaar deur die Wes-Kaapse Biblioteekdiens bewillig om die fasiliteit op te gradeer na 'n modulêre biblioteek, wat ekstra ruimte vir uitstallings en studeerruimte vir leerders bied.

Hier word die nuwe biblioteekstruktuur in twee dele by die Dasklippas opgekarwei



From wheelie wagons to a modular marvel



The new upgraded Berghof library caters for all members of the community



The library stocks a wide variety of fiction and non-fiction books



Research for school projects can be enhanced by the five computers (not shown) that offer free internet access

The Brackenhill Mini Library was established in the Knysna municipal area during March 2015 after an agreement was reached between the Knysna Municipality, land owners PG Bison and the Provincial Library Service to establish a library service for the local community.

Brackenhill consists of approximately 96 houses in the immediate vicinity of the library as well as an outlying rural area.

In March 2015 the Provincial Library Service delivered two wheelie wagons to the Brackenhill Community Hall. A stock total of 1,375 items was carried and a circulation figure of 536 items was registered for the first month.

Mini libraries like Brackenhill usually make use of wheelie wagons, which are lockable steel trolleys sent to outlying rural communities that lack facilities to house large book collections. These contain up to 1,200 books and comprise magazines, newspapers and fiction and non-fiction books for adults and children in Afrikaans, English or isiXhosa. Reference material and study guides are also available. These collections constantly evolve as communities indicate their information and language needs.

Early in 2017 the Provincial Government decided to upgrade the facility to a modular library as these are quick and easy to erect and inexpensive compared to bricks-and-mortar structures.

The new Brackenhill Mini Library was opened on 14 June, carrying a stock total of 2,250. Between R400,000 and R500,000 was spent on the new facility. The five computers offer free internet access while staff have their own dedicated machine for accessing SLIMS.

Brackenhill Primary is located opposite the N2 highway and within walking distance. Secondary school learners, however, rely on private transport to attend schools in Knysna. All children use the library for school work, assignments and projects.

Young job-seekers also frequent the library for job-hunting, sending CVs and arranging interviews. A nearby crèche makes use of the Easy Books to turn toddlers into future readers. And among the adult community, housewives enjoy light women's fiction while men prefer Western and action novels.

108 adults and 72 children are registered as patrons with more using the library only for internet and newspaper access but who are not yet members.

The library is staffed by Aluinia James and full-time volunteer Zel-Rene Luiters.

Marlene Swanepoel

Learning to love African languages



Prof Es'kia Mphahlele once wrote: 'Once a person has learned to read, there is no limit to how much he or she can grow in knowledge and the power to use it.'

Inspired by these words, earlier this year parents in the Milnerton area formed an African Book Club (ABC) that is hosted at their local library.

Facilitator Tshikosi Ramarumo explains: 'We formed the African book club to promote reading. We read mainly African stories, poems and stories written in the vernacular. When our children read African literature, they learn African culture, history, life skills, communication skills, self-confidence and African languages. The parents

also get adequate time to bond with their children. It is quite imperative for us to invest in the development of our children. We believe we can eradicate illiteracy by making reading fashionable. We encourage parents to speak to the children in their mother tongue in order to preserve indigenous languages. Most children came to the ABC not being able to greet in African languages, which indicates the severity of the problem. The situation has improved to such an extent that most of our children can read and also speak some phrases of isiXhosa, isiZulu and Tshivenda.'

September was all about heritage for the ABC where children took turns in reading and making speeches about

the theme, followed by financial literacy for the 7 October meeting. Children are encouraged to take an active role and are afforded adequate time to participate, and where possible learners even lead the sessions. During the meetings songs are also sung and poems recited.

Ramarumo concludes, 'There is not a dull moment at our club; we always have lots of fun while learning at the same time. Every child is welcome to join the club, it's free for all. There is no excuse for not joining the progressive club. Malcolm X said that: "The future belongs to those who prepare for it." Let us create a bright future for our children by sharpening their thinking capability through reading.'

Open Your Child's Mind with BOOKS

The wheels in the brain go round and round

What's your child's favorite book? What's yours?
When we read with our kids, we not only help them learn language. We create lasting memories.
And we set kids up for SUCCESS IN LIFE.

Reading together helps kids:

- › Learn to recognize letters
- › Understand that print represents the spoken word
- › Become aware of how to hold a book, turn the page and start at the beginning
- › Realize the relationship between letters and sounds
- › Expand their vocabulary
- › Begin to develop oral language skills

How to cultivate smart readers.

Make books a part of your child's playtime and bedtime routines. Try these helpful tips:

6 to 12 months

Talk back and forth with your baby. Make eye contact.

Point at and name things: nose, ball, baby, dog...

Play games such as "peek-a-boo".

4 to 5 years

Relate the story to your child's own experiences.

Ask your child to tell the story.

Encourage writing and drawing.

Point out the letters in your child's name.

12 to 24 months

Let your child help turn the pages.

Smile and shower when your child speaks or points.

It's about more than language

Reading also allows kids to:

- Share richer interactions. Reading together stimulates more discussion between children and parents.
- Find out about the world. Books teach kids about unfamiliar places, things and situations.
- Become successful in later years. Early reading is correlated with higher language measures later on.
- Build self-esteem. Sharing your own family stories with your children as you read build their confidence.
- Create good habits. Reading together at certain times of the day or evening can build healthy routines.

2 to 3 years

Ask "What is that?" or "Where is the dog?"

Be willing to read the same book over and over again.

As you read, talk about the pictures.

Let your child choose which book to read. Find stories about things your child likes.

3 to 4 years

Ask "What happens next?" in familiar stories.

Point out letters and numbers.

Point out word and pictures that begin with the same sound.

Together, make up stories about the picture.

MILESTONES

Kuils River Library turns 60

Kuils River Library — the town's Cape Dutch landmark building, celebrated its diamond jubilee on 25 March this year.

Not one, but two events were hosted to commemorate this milestone: one on Friday, 20 October and another on the next day.

The first — and official — event was specially held for former staff, CoCTLIS management, councillors, authors, borrowers and other dignitaries.

The Saturday instalment was more informal, taking the form of a family-oriented market day. It was attended by staff and local residents, including former Kuils River resident and mayoral committee member for Safety and Security and Social Services, Alderman JP Smith. Visitors were entertained by a boereorkes and enjoyed boerewors rolls and other refreshments. The children in attendance played board games inside the library hall and enjoyed the jumping castle and various games. They also received hotdogs, soft drinks, party packs and gifts. It was a fun-filled day. The community members enjoyed the festive atmosphere and some even dared to dance!

A special word of thanks to the Friends of the Library and Kuils River Library staff, who went to extraordinary lengths to create this fantastic event. The teamwork displayed truly captures the spirit of all who work at Kuils River Library.

Wilhelmina Whitman
Senior Librarian, Kuils River Library



Staff were as much part of the organising committee as they were part of the celebrations



Children at Kuils River Library's 60th birthday celebrations



Kuils River library was opened on 25 March 1976 by the Provincial Administrator, Mr PJ Olivier (far left)

Student visit

On Friday, 20 October 2017, students from the University of the Western Cape (UWC), accompanied by their lecturer, visited the Western Cape Library Service.

The 2nd year Library and Information Science students were introduced to the various functions and operations of the Library Service at Head Office in Chiappini Street in Cape Town. UWC lecturer, Anthea Josias described the visit as informative and inspiring. 'It's just great that our students have this opportunity to visualise the course content, and also hear first-hand of the unfunded mandate, conditional grant and municipal replacement funds,' she said.



Library Service director, Cecilia Sani welcomed the students



Razaan Khan explains the processes involved in preparing the books for the libraries



Nomonde Ngqoba explained the processes of book selection

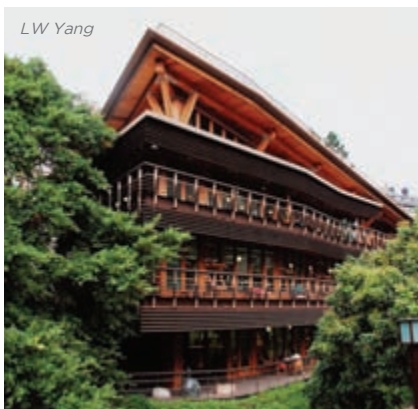


Unique libraries from around the world



Picture Book Library
Iwaki City, Fukushima, Japan

Turned off by the quiet atmosphere of traditional libraries, the library's founder gave the architect free rein to create a space that would be inviting for children. His only order was to make sure the covers of the books were visible. The glass-walled and vibrant end result was celebrated as a new paradigm in educational spaces in Japan, and as an architectural masterpiece.



Taipei Public Library Beitou, Taiwan

The Taipei Public Library in Beitou was the first building in Taiwan to receive the highest EEWB domestic green rating possible, making it the most eco-conscious building in the country. Built with recovered wood, the library also uses photovoltaic cells to generate power, has an insulating 20 cm layer of soil on the roof, and uses collected rainwater to flush toilets.



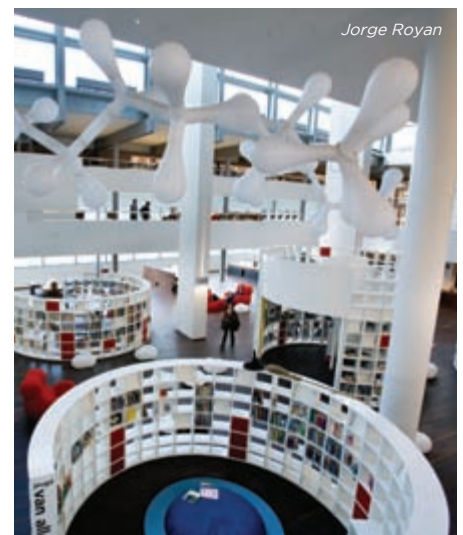
St. Catherine's Monastery South Sinai, Egypt

The oldest continually operated library in the world, St. Catherine's Monastery has been around since it was first built by the order of Byzantine Emperor Justinian I, sometime around 564 AD. It currently holds over 3,000 religious and educational manuscripts and approximately 8,000 printed books, including first editions of Homer and Plato.



Trinity College Long Room
Dublin, Ireland

Ireland's oldest university, Trinity College, is also the location of the largest library in Ireland. The oldest and rarest of its collection is housed in the Long Room, the largest single-chamber library in the world with over 200,000 volumes preserved inside. Aside from famously housing one of Ireland's national emblems, the Brian Boru harp (yes, the one from the Guinness logo), the Long Room made headlines again for serving as the 'unofficial' inspiration for the Jedi Archives in **Star Wars Episode II: Attack of the Clones**.



Centrale Bibliotheek
Amsterdam, Netherlands

Amsterdam's Centrale Bibliotheek is the largest library in the Netherlands. A ground source heating system coupled with highly efficient boilers uses atmospheric air for cooling which, in addition to rooftop solar panels, sustainable building materials, and a sophisticated energy storage system, makes the Central Library the greenest building in Amsterdam.

An extract by Sarah Park first published on www.matadornetwork.com/trips/15-super-unique-libraries-around-the-world-pics/

Do you tsundoku? Beware if you're a book lover

Hoarding is more like a spectrum than a binary classification, and most of us fall somewhere between 'KonMari' (named after a Japanese decluttering specialist) and 'get professional help'. In fact, collecting needless things is such a common human experience that the Japanese have developed a very specific word for my particular favourite flavour: hoarding books.

Yep, it's true: The Japanese word 'tsundoku' originated as a slang term to define the habit of buying books and letting them pile up without reading them. You might use it to explain to friends why you can't stop filling up Amazon cart after Amazon cart with titles you can't possibly have enough time to read, or why you feel OK about buying books by the foot to fill an empty bookshelf.

According to Wikipedia, tsundoku (*tsoon-doh-koo*) is a portmanteau that comes from the Japanese words for piling things up for later — 'tsunde-oku' —and the word for reading books — 'dokusho'.

Chances are you feel about this new linguistic information one of two ways: Either you can't possibly believe that it's possible to own *too many books*, in which case, carry on with your bad self, OR, you're facing the sudden realisation that you, too, suffer from tsundoku.

If you have a tsundoku problem, there are more than a few ways to complete book hoarder rehab:

- **Purge and conquer:** It's certainly the cold turkey way to go about this, but the best way to handle an unread book problem is to sort through your collection and donate these unread books to people who will savour each word and give them the attention they deserve
- **Organise:** If your book-piling problem is more about the piles than the books, good news: Getting that under control is easy. Get thee a brand new bookshelf and decide how you want to sort 'em.
- **Go digital:** Collections need not take up a ton of space. If the thought of cutting off your tsundoku habit gives you the shakes, you can still hoard hundreds — thousands!, millions! — of books and magazines without taking over your home. A \$10 subscription to *Texture* will give you digital access to all the magazines, and something like *Kindle Unlimited* can take care of the books.

(www.apartmenttherapy.com/tsundoku-japanese-word-for-book-hoarding-244396?utm_source=facebook&utm_medium=social&utm_campaign=managed)



In celebrating the **Cape Librarian's** 60th anniversary, we publish the first editorial of each ten year period. In this issue we feature January 2007.

EDITORIAL

We started the new year off like eager little beavers to get this, the first issue of the **CL** volume 51 off the press. Yes, the second oldest library-orientated magazine in the country is turning fifty this year and, to quote assistant director Stefan Wehmeyer: 'It is not an everyday occurrence for a magazine to reach this age and then still to have her original name. No marriages, divorces, step families or nasty in-laws... May this spinster be with us for many more years!' During the year we will be featuring the various stages of development of the magazine and the Library Service and allow you to relive those days in the mood of the time (page 16).

Then of course we are only a month away from our annual flagship promotion, Library Week 2007. This year famous South African celebrities (some of international fame), endorse this year's *Your Stars say READ* project. Read more about the lives of these famous people on page 14.

Page 9 features Dr Robert Stuart, United States award-winning American librarian and author of the well-known

Library and Information Center

Management, who provides us with an extensive discussion of the latest trends in preparing librarians and information professionals for the future.

Several requests from our readers led to the compilation of a much-needed annotated bibliography of African writers. On page 23 book selector Johanna de Beer showcases African talent.

And finally, a discussion of the late Dalene Matthee's final novel, **Die uitgespoeldes** that appears on page 22. Hers was the first Afrikaans book ever published in Penquin's 70 years of existence — a well-deserved accolade for this famous South African author.

I leave you with this and the promise of many more articles of interest in this issue.

Grizelle Bar-leuxton

40 years ago ... | 40 jaar gelede ...

- In the spirit of the upcoming festive season, the **CL** dedicated more than seven pages on the history of Christmas carols. Mary Kleinschmidt provided great detail about their roots and regional differences. She noted that carols originated in Italy during the 13th century, whereas in Sweden a variation called dance carols also exists. (This is still performed today, where a group of people dance around a tree while singing songs like *Nu är det jul igen* and *Ritsch ratsch Filibom*.) There are also shepherd carols: one of the earliest and perhaps the most universally sung and loved is *O come all ye faithful*. This stirring song has the same tune as the military hymn *How firm a foundation*. It is performed in both Protestant and Catholic churches and has been translated in more than 120 languages and dialects. For many decades carols have been a source of comfort during periods of adversity. During the long lasting Argonne Forest battles of World War I, the German troops in their trenches sang *O du fröhliche, o du selige!*, while the French answered with *Noë! Noë!* To celebrate Christmas Day the troops ceased firing for several hours and exchanged small gifts.
- Ilse Ahrends undertook a survey of teenage reading habits. This survey was conducted at 12 public libraries in the former Cape Province. It was found that both English and Afrikaans teenagers prefer light fiction and romances to more challenging, highbrow pieces. She advocates that librarians should play a major role in reader guidance. By virtue of our profession we really ought to care more about what people are reading.
- The **CL** reported on the death of Maria Callas. Her greatest performances came after she lost nearly 36kg in body mass, which added another dimension to her acting career. Though it has been alleged that this transformation cost her the creamier notes of her upper register, it turned her into a spectacular performer nonetheless.
- What inspired genius?
 - Victor Hugo: A ride on the top deck of a bus.
 - Toulouse Lautrec: Low company.
 - Thomas De Quincey: Opium.
 - Mozart: A game of billiards, preferably with himself.
 - Beethoven: Buckets full of cold water to pour over himself every hour.

10 years ago ... | 10 jaar gelede ...

- In die Januarie/Februarie-uitgawe leer ken Stefan Wehmeyer, ja — ek — die vreemde verskynsel van die internet. Die sosiale media-reus Facebook se voorgangers — Bebo, MySpace en Metacafe (name wat ons kinders seerseeker nooit van sal leer nie) het toe nog die botoon gevier.
- Op dieselfde bladsy bewonder ek die internet se gratis ensiklopedie, Wikipedia. 'Die Engelse weergawe van Wikipedia bevat 1 574 738 artikels.' (Vandag is dit 5 515 000.)
- Google's top ten South African searches in December 2006 were: 1. Absa 2. Britney Spears 3. Christmas 4. Unisa 5. FNB 6. Standard Bank 7. Paris Hilton 8. News24 9. Vodacom 10. Nedbank.
- Ten years later the list read: 1. How to download Pokemon Go 2. How to build a strong business relationship 3. How to lose belly fat 4. How to heat up cosmetic oil for production 5. How to remove bookmarks 6. How to make slime 7. How to tie a doek 8. How to deal with poor confidence 9. How to cope with being alone 10. How to prepare battered jackfruit.
- The March/April issue runs a two-page article on the newly implemented 13-digit ISBN numbering system which was introduced on 1 January 2007.
- Die voormalige senior administratiewe beampte, Pierre de Villiers groet die Provinsiale Biblioteekdiens na 39 jaar.
- Heidelberg Library librarian Suzette Coetzee is shown holding up the waiting list for the latest Harry Potter book in the September/October issue.
- On page 9 of the May/June issue there is a picture of a water-saving display at Meul Street Library in Paarl. (If only the rest of us listened back then!)



‘Ek leef myself eerder dood; ek doen dit’

deur Catherine du Toit



Verskaf/netwerk24.com

Ryk Hattingh: 1957 – 2017

Ryk was Legio. Altyd te na aan die afgrond van die varkekrans: ongedurig, rusteloos, verlangend. ‘Ek moes my lewe lank myself en my geesdrif en my waansin en my begeerte en drifte en drange afskaal, wegsteek, verdoesel om enigsins ’n staanplekkie tussen die ander waansinniges te kry en selfs daar het ek myself dikwels onwelkom gevoel. Op ’n goeie dag het ek meer energie tot my beskikking as ’n gemiddelde tornado. Ek kan mense begeester, ophits, aanjaag... Maar op ander dae die teenoorgestelde. Dan rem ek hulle af, vryf hulle neuse daarin. Dis hoe ek is.’

Diep in die kronkels van sy brein het poele konstant geborrel en geprut: Kolkende lawa wat wou vuur spoeg, nuwe wêreld skep, mooi maak. Aan die ander kant was daar ’n ewe diepgewortelde begeerte na bestendigheid, konstante liefde, ’n tuin waar sy teenwoordigheid die voëls kon laat sing en ryp granate laat groei. En soms weer, was dit af, af, af in ’n maalkolk, ’n moordkuil, die walvis se buik. Slinger, slinger; donker angs, verblindende lig, verbysterende seisoene.

Wat bly nou oor? ’n Skielike vloedgolf herinneringe vul bladsye op sosiale media, koerante, e-pos-kettings. Woorde wat spreek van verstomming, verlies en amper ’n soort verontwaardiging: Hoe durf iemand wat (soos Willem Kloos in een van Ryk se gunstelinggedigte) so graag nog heel, heel veel wou doen, gaan staan en doodgaan? Skrywer, skoelapper, gesinsman, geliefde, verloopte, verraaier, vriend. Soveel fragmente. En elkeen wat onthou, dra, solank ons leef, ’n stukkie Ryk saam met ons. Natuurlik is daar die onstofflike herinneringe van teenwoordigheid en stem en reuk en lag, veral lag. Maar daar is ook woorde. En hoe kry ’n mens dit reg om in woorde en in sinne, in vorme wat orde moet uitdruk, ’n bestaan vas te vang wat so wanordelik ver buite die norm lê? Hoe kan geheimnisse of dit wat die hart verbyster, uitgedruk word in herkenbare konstruksies? Hierdie is nie bloot die ydele vrae van ’n treurende nie.

Dit spreek tot dit wat Ryk self gesien het as die dilemma van skryf: ‘Om die lewe met taal te skep. Om “verlore” ervaring deur middel van taal te “herwin”. Die drang om in woord te word. Om ervaring te vertaal.’ Wat saak maak, is dus nie alleen om die tyd en eenheid van verlore ervaring

noukeurig voor te stel nie, maar woorde op só 'n manier in te span dat hulle lewe verwek.

In 'n berig soos hierdie is dit ál wat 'n mens kan hoop om te bereik. Die fel pyn van verlies is op sigself 'n teken van lewe, van die vitale werklikheid van dit wat was en nie meer is nie. Uit die stilte en afwesigheid wil ek probeer om vir 'n oomblik 'n skim van Ryk te laat herrys, sover moontlik, in sy eie woorde. In **Huilboek** gaan Ryk op 'n soortgelyke manier om met die spanning tussen hede en verlede. En só het die boek hom gelei van die verganklike tyd van die skrywende, tot die oomblik van publikasie waarop sy woorde vrygestel is in 'n tydloosheid, om deel te word van ander sterflikhede.

Na 15 jaar van stilte is **Huilboek** bekroon en word Ryk Hattingh uiteindelik erken en gevier as skrywer. Dat hierdie boek hoegenaamd bestaan, was egter nooit 'n gegewe nie. Die lou ontvangs van **Eensnaar** in 2001 en veral die ondeurdatte kritiek op die stuk, het Ryk vir 'n hele dekade laat swyg uit vertwyfeling. Moontlik was hierdie stuk sy tyd te ver vooruit. Dit verweef 'n digte ineenstrengeling van outobiografie en die lewe van Leipoldt met temas wat deur vlakke sny en drade bymekaar trek: Verdwyning (van mense, tale, volke, Boggems en Voertsekke), skryf (as 'n eiland, op 'n eiland, in 'n doodloopstraat: 'Verbeel jou 'n here. Verbeel jou 'n god. 'n Wese wat omgee. Wat bereid is om nie op te hou skep nie. Iemand wat die gemors en verdriet in stand kan hou'), die gedobber van onworteldes, dinge wat verbygaan (liefde) en dinge wat verby is, maar nie wil dood nie (oorlog, bitterheid, Engelse, Nasionaliste).

Met die kennis van nawete, wil dit voorkom of **Witskrif, Eensnaar** en **Huilboek** 'n triptiek moet vorm. Elkeen van die tekste druk 'n vinger in die wond van verlies, van hiér en dáár, van orde en sensualiteit, van eie chaos en woede en perversie. Die hoofkarakter kruip oor 'n nuwe landskap, aanvanklik huiwerend, vergelykend, dan met moeisame besitneming van die onbekende deur name (van plante) en beskrywings, gevolg deur penetrasie van die grond; plant en oes en eet. Asof Adam Oos van Eden weer van voor af moes begin om die diere en plante naam te gee. Van die walging van vergryp tot die stilte van 'n oeroue klip wat deur oormag aan die verborgenheid van die aarde ontruk is; en deur alles 'n vlymskerp lyn van afstanddoening.

Tien jaar nadat hy 'sy vlerke geskroei het' met **Eensnaar**, het Ryk weer begin skryf, stuk vir stuk, soos 'n gewonde wat weer moes leer loop. Ietwat stram het hy flenters en fragmente bymekaar gehark. Hy het woorde gepak soos iemand wat bou aan 'n droë klipmuur, soos 'n korbeelhuisie in die Karoo, waar vorme en klanke langs mekaar gaan lê sonder sement, klippe swewend in die lug. 'n Broosheid, 'n vlugtigheid, 'n volmaaktheid te midde van die gewig van pyn en verwonding en eensaamheid. Soos die ondraaglike spanning, gelyktydige versugting na vryheid en begeerte, begerende vryheid.

Dit het hom 'n ruk geneem om weer te vertrou dat sy woorde ontvang kan word: 'Skryf was nog nooit maklik vir my nie. As ek regtig in die *zone* is en woorde vloei en die hare op my lyf vibreer in hul oksels, kan ek miskien 'n duisend woorde per dag skryf, maar meestal driehonderd of so. Dis eintlik 'n wonderwerk dat ek myself nog enigsins bemoei met skryf! Toonaard staan sentraal tot my werk. As die toonaard nie reg is nie, is alles verkeerd. Ek sal alles opoffer vir die regte toonaard. Ek is my lewe lank tog so *precious* ek kan kots daarvan!'

En nietemin, tussen die versool van skoene, die graveer van bakers, die grootword van kinders, die kook van vis en patats en myle en myle se soek op strande na fabelagtige

immerontwykende ambergrys, het woorde weer onder sy hand vorm begin aanneem. 'Een van die ingrypendste veranderinge in my wêreld en my persoonlike mitologie, is die feit dat ek weer begin skryf het. En ja, ek kan sien hoe my woorde hul lêplek vind, ek voel die vertrouwe in hulle soms deur my bruis...'

Soms het die woorde te swaar geweeg, wêreld het gekantel en 'n lyf kan ook net soveel vat. Soos Hermann Hesse iewers in 'n brief geskryf het; 'n Mens sterf so verdomp stadig, asof tande, spiere, bene elkeen op sy eie wil afskeid neem. Ryk se bloed het gebruis en sy palms het getintel, maar stuk vir stuk, oor 'n paar jaar, het die karkas begin groet. Asof die raamwerk van vlees en bloed geleidelik wou oorskuif om 'n skelet te vorm vir die nuwe wese van woorde wat **Huilboek** sou word.

'En ja, ek is besig om te bou aan 'n binnestruktuur. 'n Vloeiende uiterlike manifestasie van 'n innerlike chaos. Naas poskaarte van vriende en geliefdes uit vreemde wêrelddele, aanhalings uit boeke, prentjies wat tydvakke simboliseer, word ou foto's van dooie mense, ander van lewendes, met duimspykers teen 'n *pinboard* vasgepen. En agter alles lê 'n lewe en 'n liefde wat hopelik verwoord kan word.' Die weeswoorde, monoloog, van **Eensnaar**, het gaandeweg geswel tot 'n polifonie van kontrapunt, van klank en weerklank: 'Dis nie eens meer moontlik vir my om met sekerheid te sê wie het wat geskryf nie. Briewe van jou aan my en briewe van my aan jou lyk dieselfde. Ons het mekaar geword. Ons taal is een. Ons versugting is een. Ons verlange ons pyn. Ek het selfs gewonder of ons nie met onself praat siende ons een is nie. Of ons mekaar nie droom nie, soos Boesmans deur mekaar gedroom word nie. Dis alles wat ek vandag gedink het.'

Skrywer, skoelapper, gesinsman, geliefde, verloopte, verraaiër, vriend. Soveel fragmente. En elkeen wat onthou, dra, solank ons leef, 'n stukkie Ryk saam met ons

En hier sit ons nou; met 'n boek en 'n prys en handevol vere en herinnering en huil.

'En ja', sê Ryk, 'alles eindig in die dood. Die klein dood, die groot dood, die doodse dood. (...) Selfmoord bly goddank altyd 'n opsie, maar 'n mens gaan jou asem mors as jy dit na 'n klein psalmboekie doen. Skryf daai baksteen en doen dit dan. In my geval is selfmoord dus nie op die kaarte nie.

'Ek leef myself eerder dood. Ek doen dit. Leef myself dood.'



Hierdie is 'n verwerking van 'n huldeblyk aan Ryk Hattingh in Die Burger van 21 Oktober 2017. Du Toit is die voorsitter van die departement van moderne vreemde tale aan die Universiteit Stellenbosch.

Huilboek is vanjaar bekroon met die kykNET-Rapportboekprys vir fiksie. Tien dae nadat Hattingh sy prys in Suid-Afrika ontvang het, sterf hy weens 'n hartaanval in Nieu-Seeland, waar hy en sy gesin sedert 1997 gewoon het. Hy was 60 jaar oud. - Red.



In die tuin van digters

deur Marlene Malan

Die sesde Tuin van Digters-kultuurkongres, wat weer vanjaar in die Breytenbach-sentrum op Wellington aangebied is, was 'n viering van die skeppendheid en uitdagende styl en talent van Afrikaanse digters.

Dié twee dae in September was propvol hoogtepunte — van die viering van die sentrum se tiende verjaardag tot die huldiging van die lewensbydrae van Wilma Stockenström; van gesprekke oor die invloed van Breyten Breytenbach (na wie die sentrum vernoem is) op die werk van ander digters, tot die band tussen Afrikaans en Europa; van kunsuitstallings tot voorlesings van gedigte vir en deur kinders; van musiek deur Tribal Echo, Laurinda Hofmeyr en Schalk Joubert tot dié van Die Wasgoedlyn en die rymkletser Sjaka Septemvir.

Dit was 'n naweek van gesprekke oor skryfwerk en saambesin oor die digkuns, in formele gesprekke maar ook oor 'n glasie Bolandse wyn in die Woordtent en die Akkoordtent.

Maar dit was veral 'n naweek van eerstes. Die Ingrid Jonker-prys vir debuutwerk is die eerste keer by die Tuin van Digters toegeken, die debuutwerk van Jolyn Phillips (**Radbraak**), Corné Coetzee (**Nou, hier**) en Bibi Slippers (**Fotostaatmasjien**) is bespreek en **Nuwe Stemme 6** — 'n bundel met die werk van 21 splinternuwe digters, is bekendgestel.

Die digters Charl-Pierre Naudé en Bibi Slippers was die samestellers, koördineerders en redakteurs van **Nuwe Stemme 6** (NB-Uitgewers). Volgens



Hierdie beeld hou wag oor die pragtige tuin en sentrum



Bibi Slippers en Charl-Pierre Naudé stel **Nuwe Stemme 6** bekend

Alle foto's: Marlene Malan



Daniel Hugo en prof. Frances Galloway kuier in die Akkoordtent

Slippers was daar 270 voorleggings van nuwe digters. Elkeen kon sewe gedigte instuur vir keuring. 'Dié wie se werk opgeneem is, moet weet hulle is die heel beste, want 'n paar digters wat goeie werk gelewer het, het net-net uitgeval. Baie mense wil graag skryf, maar kry dit nie heeltemal reg nie. Daar was selfs deelnemers wat gesê het hulle lees nie graag nie, want hulle wil nie beïnvloed word nie. So 'n houding verstaan ek nie — dit wys in hul werk dat hulle nie weet wat hulle doen nie.'

Naudé het gesê ná herhaalde sifting is dertig 'stemme' gekies wat moontlik opgeneem sou kon word. Daarna moes nog moes nog 'n paar van hulle uitgehaal word. 'Dit was tragies.' Dié wat uiteindelik opgeneem is, kom uit alle lewensvlakke — wat skryfstyl, loopbane, lewensgesteldheid en ouderdom betref.

Soos in vorige jare het die digter Diana Ferrus en haar groep die Mengelmoesdigters van hul werk voorgedra — digters wat poëties oor gewone mense en belewenisse vertel en 'n blik gee op die alledaagse lewe. Fiona Fertyn, Adriaan Williams, Ruth Robertson, Merle Danhouse, Gaireyah Fredericks, Sophia Oliphant, Jacqueline Saaiman, Nazlee Jeppie en Cecil Carrollisen het in Afrikaans, Engels en Kaaps van hul gedigte voorgelees. Vyf van dié digters het al 'n debuutbundel, of in versamelbundels, gepubliseer. Fredericks is die produktiefste, met drie bundels op haar kerfstok — **Mientjies, Kaaps is Hollands en 40 stories, 40 woorde op 40** (selfpublikasie).

Die Vlaamse akademikus Yves T'Sjoen, bestuurslid van Het Gents Centrum voor het Afrikaans en de Studie van Zuid-Afrika aan die Universiteit van Gent en 'n uitnemende kenner van die Afrikaanse letterkunde, het die aanbod van Afrikaans in Europa met die digter Daniel Hugo bespreek. 'Afrikaans is ongetwyfeld 'n internasionale taal,' het T'Sjoen gesê. 'Die Afrikaanse taal- en letterkunde word by verskillende plekke in die wêreld bestudeer. Dis jammer universiteitsbesture in Suid-Afrika is nie altyd bewus van die status van Afrikaans as spreek- en akademiese taal in die wêreld nie. Nederlands en Vlaams het 'n sustersverhouding met Afrikaans. Ons het dus 'n regstreekse toegang tot die ryk Afrikaanse literatuur.'

Die digter Danie Marais het T'Sjoen en Hugo 'die twee bemiddelaars tussen Afrikaans en Nederlands/Vlaams, tussen Suid-Afrika en die Lae Lande' genoem. Die vertaling van Afrikaanse prosa en poësie in Nederlands in Suid-Afrika neem toe en van die beste letterkunde in België en Nederland kan deesdae in Afrikaans gelees word, danksy die uitgewer Protea

Boekhuis, met Hugo as voorste vertaler van dié literatuur.

T'Sjoen het aangekondig dat 'n leerstoel in die Afrikaanse letterkunde, wat deur 'n Suid-Afrikaanse akademikus in Afrikaans beklee gaan word, pas ingestel is by die Universiteit van Gent — met prof. Hein Willemse van Tukkie wat binnekort hierheen gaan vertrek. 'n Inwonende Afrikaanse skrywer gaan ook nou jaarliks die geleentheid gebied word om drie maande in België te woon en werk. 'Met die bemiddeling van Gent hoop ek dat wedersydse denke gestimuleer word, dat daar 'n inter-universitêre as tussen Suid-Afrika en België gevestig word. Die Afrikaanse digkuns beleef 'n tydperk van opbloeï. Dis soos 'n renaissance; daar is 'n nuwe dinamiek,' het T'Sjoen gesê.

In 'n gesprek oor die invloed van Breyten Breytenbach op ander Suid-Afrikaanse digters het Marais verwys na 'die moeiteloosheid waarmee Breyten se woorde in sy digkuns vloei — altyd ongeforsed. Hy is die nomadiese figuur wat oral is, iemand met 'n eiesoortige stem, 'n skrywer met talle personas.'

Volgens die akademikus prof. Louise Viljoen van die Universiteit van Stellenbosch 'identifiseer jonger digters graag met Breyten se werk, omdat dié digter hom losgemaak het van tradisie.'

Viljoen het gesê dat twee temas, of verwysings, na Breytenbach se werk dikwels in ander digters se werk voorkom: Dit is die *rooiborsduif* en die *maer man met die groen trui*. 'Selfs in die skryfwerk van mense wat nie juis literêr ingestel is nie, sien 'n mens dikwels hierdie verwysings.'

Breyten Breytenbach is 'n digter met 'n literêre intuïsie, een wat homself nooit in 'n té ernstige lig beskou nie, het die skrywer Ampie Coetzee gesê.

In haar gesprek oor **Radbraak** het die digter en jazzsangeres Phillips gesê sy lees alle digkuns 'waarop ek my hande kan lê'.

'Ek ploeg deur die indrukwekkende werk van die dertigers, die sestigers en die tagtigers. Dis iets wat gedoen moet word, want deur omvattend te lees, ontdek jy jou eie stem. Maar om almal te leer ken, is 'n stadige proses.'

Sy is versot op die werk van Adam Small, Wilhelm Knobel, Peter Blum, SV Petersen en veral Stockenström. 'Wanneer jy Wilma se woorde lees, kom jy algaande agter daar skuil iets daaragter. Sy's soos 'n spook wat agter woorde wegkruip.'

Hilda Smits, wat die Ingrid Jonker-prys vir debuutwerk ontvang het, se **Bome reusagtig soos ons was** is as 'n boeiende debuut' beskryf. 'Dis soos 'n intieme gesprek waarop die leser instap, hoogs persoonlik, maar terselfdertyd ook universeel. Haar gedigte is byna visueel, aangebied as 'n bewussynstroom, soms surrealisties, 'n werk waarin tyd en ruimte uitstekend ontgin word.'

Die ander finaliste was Slippers se **Fotostaatmasjien** en Hendrik J Botha se **Atropos**. Die beoordelaars was Johann de Lange, Nathan Trantraal en Louis Esterhuizen.

Jonker, wat in 1965 selfdood gepleeg het, se dogter, Simone Jonker, het die prys aan Nicol Stassen, uitvoerende hoof van Protea Boekhuis, oorhandig omdat Smits, wat in Amerika woon, nie die geleentheid kon bywoon nie.

Breytenbach se broer, die fotograaf Cloete Breytenbach, het die geleentheid — een van die mees gesogtes op die Suid-Afrikaanse literêre kalender — perfek in konteks geplaas toe hy gesê het die Breytenbach-sentrum was dekades gelede die woonhuis van dié gesin, 'maar deesdae is dit 'n sentrum vir die gemeenskap. Dis nie 'n museum nie. Dis die tuiste van die Afrikaanse digkuns'.

Marlene Malan is 'n vryskutjoernalis, -vertaler en -taalversorger en woon in Prince Albert





Emily Hobhouse
Boekontwerp
die storie agter die storie

saamgestel deur Grizéll Azar-Luxton

In Amanda Botha se resensie van die boek **Emily Hobhouse: Geliefde verraaier** noem sy: 'Die boekontwerper Hanri Gerischer verdien spesiale lof.' Ons besluit toe dat, synde ons so baie oor boeke en skrywers skryf maar nooit oor wie eintlik die finale produk goed laat lyk nie, ons vir Hanri gaan nader om die storie agter die storie te vertel... Hier beskryf sy die ontwerp-proses van 'n nie-fiksie boek/voorblad.

Vandat ek kan onthou het ek daarvan gehou om mooi te maak. Kuns was my gunstelingvak op skool en ná skool kon ek nie anders as om grafiese ontwerp by die Technikon van Port Elizabeth te gaan studeer nie. Daar het ek finaal besluit dat ek liever in die grafiese deel van die kunste wil werk as byvoorbeeld skone kunste.

My eerste liefde is eintlik tydskrifontwerp. Ek is tans kundsdirekteur by *SARIE* en dit is my absolute passie. Ek glo uitleg is een van my sterk punte en daarom is dit vir my gemaklik en lekker in die bedryf.



Foto: verskaf

Is boekontwerp iets wat jy studeer het?

Boekontwerp was 'n natuurlike uitvloeisel van tydskrifontwerp. Ek glo dit is 'n goeie basis, so dit was nie vir my 'n moeilike oorgang nie. Ek dink nie dit is iets wat jy spesifiek voor studeer nie. 'n Generiese grafiese ontwerpgraad berei jou voor vir alle aspekte van bladuitleg en ontwerp.

Lees jy eers die manuskrip voordat jy aan die ontwerp dink?

Dit is baie belangrik vir die ontwerper om 'n goeie idee en begrip te hê van die storie. Dit is jou werk om dit visueel weer te gee sodat dit vir die leser maklik en duidelik verteerbaar asook mooi op die oog is. Veral met 'n boek soos **Emily** wat baie visueel is. Ek het nie die hele manuskrip woord vir woord gelees nie, maar het seker gemaak ek het 'n breë idee van wat in elke hoofstuk gebeur. Ek moes foto's kies en bymekaar sit, so ek moes verstaan en seker maak die leser verstaan. Dit word dan aan die opdragredakteur van die uitgewer deurgegee, wat verder saam met my sal werk om dit so deeglik en mooi as moontlik te kry.

Het jy iets met die voorblad se ontwerp te doen?

Dit is die belangrikste deel van die ontwerp van 'n boek. Ek sal 'n paar opsies ontwerp en dit aan die uitgewers voorlê. Hulle kom dan met veranderinge of voorstelle plus die opsie wat hulle verkies. So sal ons aanhou skaaf totdat ons voel dit is die treffendste voorblad wat die boek mooi opsom en sterk sal staan op die boekrak.

Is dit jou eerste boekontwerp?

Emily was my tweede boek. Voor dit het ek Herman Lensing se kookboek, **Vorskoot 2**, ontwerp en intussen nog drie ander kookboeke. Ek doen dit in my vrye tyd wanneer ek nie besig is met my voltydse werk by *SARIE* nie.

Hoe lank neem dit?

Dit hang af. **Emily** was ontsettend ontwerp-intensief, so dit het uiteraard langer geneem. Die uitgewer wou 'n meer visuele ervaring vir die leser bied. **Emily** het ek meer soos 'n tydskrif hanteer: blad vir blad met 'n mooi visuele vloei.

'n Kookboek is anders. Jy as ontwerper werk met voorafbeplande kosfoto's met resepte daarby — 'n ietwat makliker en vinniger proses.

Wat is die verskillende stappe?

Met enige boek kry jy eers 'n opdrag van die klient of uitgewer. Ek sal konsepontwerpe doen van so drie hoofstukke en dit voorlê. Hulle kom dan met veranderinge of voorstelle en ek sal dit daarvolgens aanpas totdat hulle tevrede is. Daarna kan ek voortgaan met die res van die ontwerp.

Hoe lank tyd kry jy om die ontwerp te doen?

As ontwerper het jy altyd 'n vaste sperdatum waarby gehou moet word. Die boek moet op 'n sekere datum drukkers toe gaan. Hierdie tydlyn word deur die opdragredakteur van die uitgewers bepaal. Dit verskil dus van boek tot boek.

Wie is by die finale goedkeuring betrokke?

Daar is baie goedkeuringsprosesse. Die proefleser keur die teks goed. Dan sal die opdragredakteur finaal daarna kyk en dit aan die skrywer stuur vir goedkeuring. Die foto's van die boek word dan ook vir reproduksie gestuur om te sorg dat alles perfek en reg is om gedruk te word.



Pieter Fourie

gekaapte passie

deur Marlene Malan

Ou liefde roes nie, sê die dramaturg en digter Pieter Fourie. Dié liefde van hom is al sedert sy jeugjare iewers in sy hart. Op krapseeltjies papier in 'n lessenaarlaai.

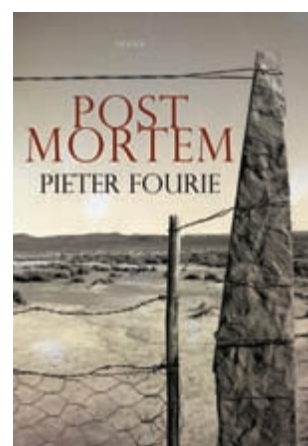
Maar voordat hy ses dekades gelede dié liefde, die poësie, kon begin uitleef, kom die teater en kaap hom. Word sy brood en botter en bied aan hom 'n loopbaan wat aan hom die etiket van topdramaturg besorg het.

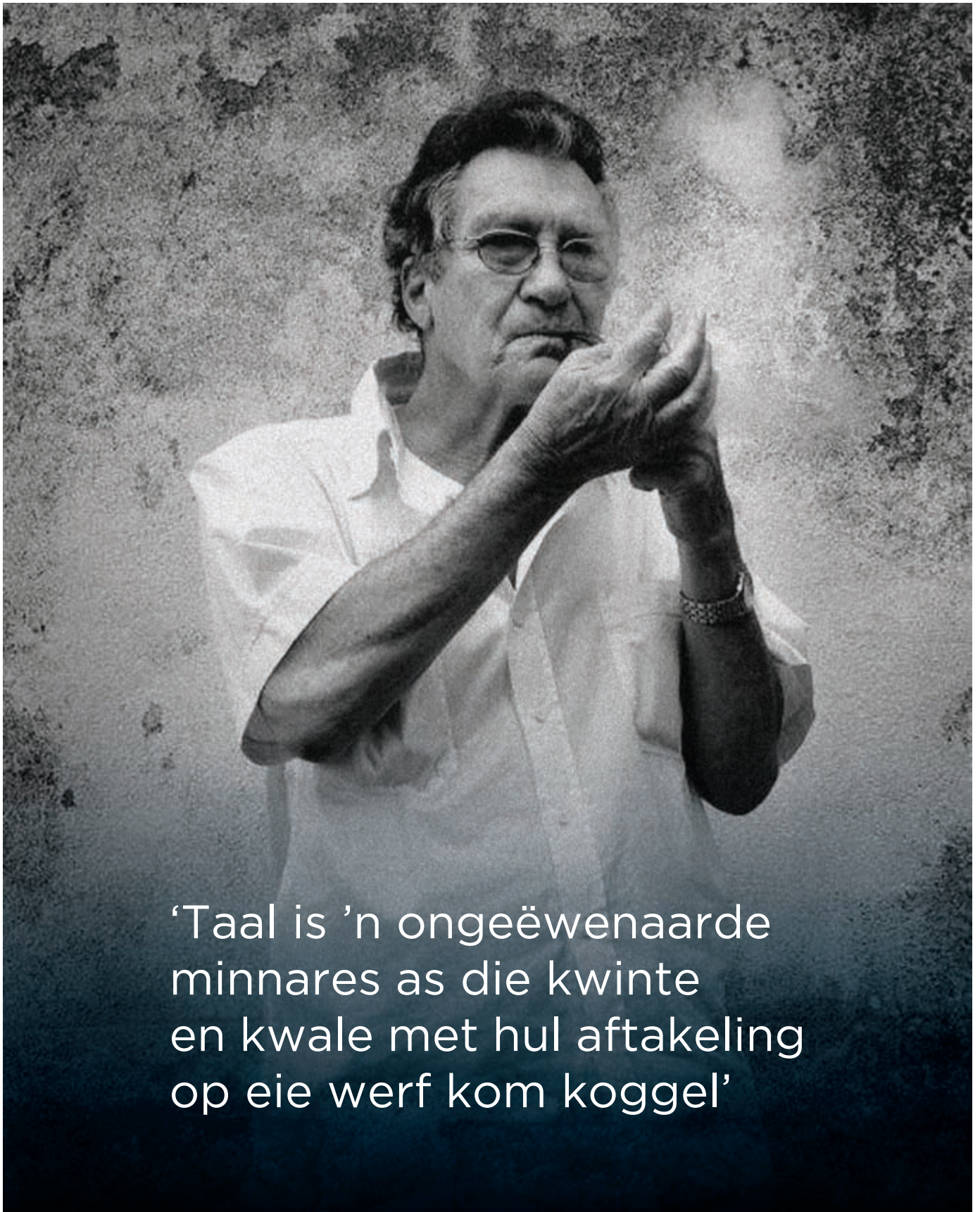
Met 16 gepubliseerde dramas, verskeie rolle as akteur en 69 stukke as regisseur op sy kerfstok, het dié dramaturg een van Suid-Afrika se voorste teaterpersoonlikhede geword. By skryf het dit nie gebly nie. Hy was ook betrokke by artistieke beheer en teateradministrasie, onder meer 16 jaar by KRUIK (deesdae KunsteKaap) en vyf jaar as KKNK-hoof. Sy tweede liefde het aan hom 'n eredoktorsgraad besorg. Saam met PG du Plessis het Pieter die Afrikaanse dramaverhoog oopgeskryf om teater na doodgewone mense te bring.

Hy was sewentig toe hy besluit het 'om die gordyn te laat val', vertel Pieter. 'Ek het gedink: Oumense moenie in die water mors nie, die kinders wil dit drink. Toe keer ek terug na 'n ou liefde — ou liefde roes mos nie!'

Die krapsele in die lessenaarlaai is uitgehaal. Op 77, vroeër vanjaar, word Pieter die oudste poësie debutant in Afrikaans, toe **knapsekêrels** (Naledi) verskyn. Die digbundel is goed ontvang. Pieter se geloof in sy vermoëns was reg.

Hy vertel sy liefde vir die digkuns kom van ver af, maar het veral gegroei tydens sy studentejare. Hy is gekeur om DJ Opperman se diglaboratorium by Maties by te woon. 'In daardie stadium was my agtergrond en verwysingsveld in die letterkunde skraal. Die onmiddellikheid van die teater het my aangetrek. Ook die feit dat dit 'n groepskuns is, 'n ensemble met voortdurende kruisbestuiwing en interaksie tussen dramaturg, regisseur, akteur, ontwerpers en gehore.'





‘Taal is ’n ongeëwenaarde
minnares as die kwinte
en kwale met hul aftakeling
op eie werf kom koggel’



Alle foto's verskaf: Pieter Fourie

Hierdie teaterliefde en -ervaring lees 'n mens raak in **knapsekêrels**; veral Pieter se liefde vir Shakespeare, met sekere Shakespeare-karakters wat hul opwagting maak in bepaalde diere — Malvolio word 'n kalkoen, Horatio 'n makou, Richard III 'n duif. Vir Shakespeare self noem Pieter in sy gedigte 'Skudlat'.

'Shakespeare is ná vier eeue nog net so springlewendig as toe hy die planke bewandel het. Hy het die lewe gekonfronteer, die menslike psige gedissekteer en ontbloot soos niemand voor of ná hom nie. Om sy werk te lees, daarin te speel of daarna te kyk op 'n verhoog, verryk jou emosioneel en intellektueel, sonder dat jy daarvan bewus is. Die essensie van sy karakters sien ons nie alleen universeel in die mens nie, maar soms ook in die fauna en flora. Dis heerlik om van hulle as diere op 'n plaaswerf te sien gedy. Malvolio sou moes uithaal en wys met sy lang geel kouse, teenoor Kalkoen se gespande vierk rondom die hen!

'Skudlat' is sy eie skepping, sê Pieter. 'Dis 'n stoutlekker stukkie skunnigheid! Daar word hoeka al van toeka af geskinder die ou was in die kas. En Lady Macbeth kan 'n paar dingetjies by Mevrouw Bidsprinkaan leer.'

Literator en resensent Amanda Lourens noem **knapsekêrels** 'een van die groot digterlike verrassings van die afgelope paar jaar. Dis 'n bundel wat deur 'n bedrewe woordkunstenaar tot stand gebring is', skryf sy.

Dié verse praat oor doodgewone, alledaagse dinge en gebruike, soos byna uitgestorwe ambagte — om put te grawe, seep te kook, bokke op te pas, die plaasskuurdans, veldkosse te eet. Hy hunker nie soseer na dié gebruike nie, of na die 'ou dae' nie, 'maar ek het 'n herwaardering van kwaliteit en die vermoë om onder moeilike omstandighede selfversorgend te wees. Op afgeleë dorpies is jy uitgedaag om aan te pas. Jy was nie 'n uitsondering as jy eers op veertig jou eerste roomys eet, of as jy nooit in jou lewe die see gesien het nie. Jy het dus as volwassene baie dinge met die onskuld van 'n kind ervaar.

Ervaring van die lewe was my leermeester. Die skool- en kerkbanke het 'n weetgierige kind afgestomp op talle terreine van menswees. Ek het vroeg ervaar dat die skeidslyn tussen beplanning en knoei iets is waarvoor jy lewenslank op jou hoede moet wees, en die barmhartige Samaritaan en huigelaar is bloedfamilie. Ambagsmense het my gefassineer. Hul hande was hul trots en toerusting vir die skep van 'n lewe.'

In **knapsekêrels** wy Pieter 'n hele afdeling aan voëls. 'Om ná skool, op vakansie, met jou seksuele ontwaking, jou tyd in die natuur deur te bring, was altyd 'n verrykende ervaring. Om die gekoer van 'n tortel perfek na te boots, het my soos 'n komponis laat voel. Om 'n miskruier dop te hou, het groot vroe in my gedagtewêreld laat krioel. Hennie Aucamp het gesê: "Kultuur is getemde natuur." Ek het in 'n leeftyd tussen dié twee pole volkome mens probeer word. Dis 'n rykdom wat selde in die eksklusiewe speelvelde van die materiële gevind word.'

Pieter vertel hy het saam met plaasarbeiders grootgeword en sy meegevoel met hul omstandighede is nog 'n tema in **knapsekêrels**. 'Hulle was eerbiedwaardige mense, mentors van die natuurlewe. Hulle was praatjiemakers en storiegooiers uit die boonste rakke. Hulle was kosmakers van dinge wat jy nooit andersins te ete sou kry nie — soos roomiere en vlieërsprinkane, marog, waterskilpad en springhaas. In my opgroeiare het ons nooit 'n plaas besit nie, maar saam met van my skoolmaats was dit oor naweke ons heimat. Ons was verwonderd oor die wêreld om ons.'

Net so het Pieter se liefde vir streektale, veral dié van die Griekwas, hom bygebly. 'My eerste sewe lewensjare was op Philippolis. Adam Kok se wêreld. Daar was nog baie Griekwa-gesinne en -nasate, ook op die nabygeleë Luckhof. Op die plaas Strydam in dié distrik het ek skoolvakansies deurgebring. 'n Griekwa-egpaar, Koela en Feia, was soos 'n oupa en ouma.



(Teenoorstaande bladsy) Pieter saam met Cynthia Dekker en saam met Frans Marx en (bo) in *Drie Dae Heer en Meester* in die Proefteater, Stellenbosch, 1962

Hul Afrikaans het my aangegryp. Albei was my mentors. In my drama *Die plaasvangers* is albei belangrike karakters. Ook in van my ander werk figureer hulle, maar dan onder ander name. In die gedig *bokwagter* in **knapsekêrels** is dit Koela wat die bokwagter is. So ook in *ystervark*. As volwassene was ek nooit sosiaal nie. Met die uitsondering van my 16 jaar in Kaapstad, het ek op posseëlplasies nesgeskrop: Kapteinskloof in die Sandveld — ook vroeër Adam Kok se wêreld, Schoemanshoek naby die Kango-grotte en La Terra de Luc buite Franschoek. My grootste vriendekring was altyd almal wat aards gelewe het.

Wanneer jy die begrip 'kultuur' gebruik, moet jy fyn dink, sê die digter. 'Wêreldwyd het "kultuur" 'n gerieflike speelbal geword vir nasionalismes wat wou triomfeer oor ander kulture, gelowe, denkers. My sin vir die bewaring van 'n eie kultuur is nie *per se* nie, maar gekoppel aan dit wat inherent positief vir 'n groter wêreld kan wees. By ons het 'n steriele vasklou aan sogenaamde "eie kultuurgoedere" ontaard in kilheid teenoor medemenslikheid. Ons deel 'n land met miljoene der miljoene verontagsaamdes, geskep deur bewaarders van daardie "eie kultuurgoedere". Dis nie net onaanvaarbaar nie, maar selfvernietigend.'

knapsekêrels raak-raak aan die politiek. 'Die kunstenaar het deur die eeue heen die vlermuis van die samelewing gebly. Onaansienlik, oënskynlik blind, 'n nagding... hy maak aaklige geluide. Die tortel sit op 'n tak en koer oor die mooi van die lewe. Die vlermuis hang onderstebo aan dieselfde tak en kyk na die lewe uit 'n heel ander hoek. Ek geniet dit om vlermuis te wees.'

Een van die treffende aspekte van **knapsekêrels** is sy klankrykheid, sê literatore. 'Die klank kom spontaan nadat ek geprikkel is deur 'n treffende geluid of enige ander sintuiglike ervaring of fantasie. Ek lees woordeboeke met 'n passie, luister intens ontvanklik as mense praat. Taal is 'n ongeëwenaarde

minnares as die kwinte en kwale met hul aftakeling op eie werf kom koggel. Ek dink my teateragtergrond verklaar my omgang met die klankgevoeligheid in gedigte. In 'n teater word die taal in die eerste plek gehoor en dis in die hoor van die woord wat 'n fyner en wyer register van nuanses geskep kan word.'

Op 77 het Fourie sy eie dig-stem gevind, maar daar is tog digters wat vir hom 'n voorbeeld van vakmanskap is. 'Boerneef, DJ Opperman, die *Klipwerk*-reeks van NP van Wyk Louw, ook Peter Blum. Die vakmanskap en toeganklikheid van Antjie Krog, Daniel Hugo en Johann de Lange stimuleer my.'

As hy terugkyk, besef hy al hoe meer ironie is die onderliggende slagaar van al sy dramas. 'Dis 'n nuk wat homself 'n lêplek in my werk gun. Dit verbaas my nie as hy homself ook in van my gedigte tuismaak nie.'

En dan is daar die dood, 'wat my nie dryf tot vrees of 'n onverteerbare verslawing aan nostalgie nie. Hierdie knaap gooi sy flikkers universeel, tydloos. Hy's nie kieskeurig nie. Hy maak sy afspraak met al wat leef. Ek is 'n verwonderde, gefassineerde aanhanger. Ek het verlede jaar met hom blad geskud in 'n Londense hospitaal'.

'n Tweede bundel is gereed, erken Pieter. 'Hy't my vinnig, onverhoeds betrap en moet nou eers 'n paar maande in inkubasie lê.'

'n Gunsteling onder sy dramas? 'Om 'n witbroodjie tussen jou kinders uit te wys, beteken huismoles. Ek kan tog fluister... **Die joiner, Die koggelaar.**'

Vir die applous in sy lewe 'is ek innig dankbaar. Erkenning is 'n stimulus vir voortgesette skepping'.

Marlene Malan is 'n vryskutjoernalis, -vertaler en -taalversorger en woon in Prince Albert



SKRYWERS GESELS

Francois Verster

saamgestel deur Grizéll Azar-Luxton

Skrywers word gevra om ten minste 10 uit die 20 vrae wat deur die redaksionele span saamgestel is te beantwoord, waarvan slegs een verpligtend is — die skrywer se mening oor biblioteke en bibliotekaris.

Wanneer het jy die eerste keer die behoefte gevoel om te skryf?
Nadat ek in 2006 vir die **Kaapse Bibliotekaris** begin skryf het.

Wat is jou voorkeur genre om te lees of te skryf en hou jy altyd daarby?

Om te lees: dit was eers romans maar deesdae meer biografieë. Om te skryf: fiksie is net-net baas teenoor nie-fiksie, dus romans en meer spesifiek dalk, historiese romans vorentoe.

Het jy 'n spesifieke rede vir jou keuse en voel jy soms lus om in 'n ander rigting te skryf?

Geskiedenis is die vakrigting waarin ek gestudeer het; dit moet wees waarom ek dit verkies. Ek vind egter dat omdat ek dikwels terugkyk, wonder ek ook oor die toekoms, en daarom het ek twee wetenskapfiksie-romans geskryf en sal dalk weer eendag een of twee skryf.

Waar kom jou idees vandaan en hoe besluit jy waar die verhaal homself gaan afspeel?

Idees kom van oral — koerantberigte, ander boeke, persoonlike ervarings, ander mense se stories. Ek dink as jy jouself oopstel daarvoor, kom dit vanself aan. Dan maak jy notas en hoop jy onthou wat jy daarmee bedoel het.

Die eerste reël van skryf (dink ek) is 'write what you know', so ek kies gewoonlik 'n bekende omgewing.

Het jy spesifieke riglyne wanneer jy 'n verhaal begin skryf of begin jy net en kyk waarheen die idee jou lei?

Soms kry ek 'n idee van 'n treffende einde en dan werk ek dit

terug na 'n moontlike begin. Ek vind dat 'organies' of spontaan skryf, gewoonlik tot 'n doodloopstraat lei. Dit help as jy 'n kwessie het waaroor jy kommentaar wil lewer.

Het jy 'n spesifieke aantal karakters in gedagte wanneer jy begin skryf of dink jy hulle uit na gelang jy skryf?

Nee, nooit. Dit hang af hoeveel stemme jy nodig het om jou storie te vertel.

Hoe bou jy 'n karakter, byvoorbeeld, die keuse van 'n naam, hoe hy/sy klink, ensomeer?

Karakters word rofweg bedink en dan begin hulle self ontwikkel, want jy dink hoe sal hy/sy optree in 'n spesifieke situasie en gaan dan daarvolgens aan.

Vertel ons van die navorsing wat betrokke is wanneer jy op 'n storielyn of onderwerp besluit het.

Hoe minder navorsing nodig, hoe beter ('write what you know'), maar Google is mos daar en met fiksie is dit nie nodig om 100% korrek te wees nie. Met nie-fiksie kan jy dan na die primêre bronne, soos in argiewe, gaan.

Hoe voel jy wanneer jy die laaste sin van die storie geskryf het en sukkel jy om met 'n volgende boek te begin?

Laaste sin: verlig!

Nee, ek werk gewoonlik aan meer as een boek op 'n slag en ek het 'n lys van boeke wat ek wil skryf (*Deo volente*) wat gedurig groei.

Wat is die moeilikste en die maklikste aspekte van skryf?

Moeilikste: om kontinuïteit te behou met alles wat tussenin kom en jou spoed breek.

Maklikste: dit verskil by alle mense, maar vir my is dit die eerste fase, naamlik die verbeeldingsvlug, terwyl ek niks van redigering hou nie.



Kry jy ooit skrywersblok? Enige wenke hoe om dit te hanteer?

Nee, wel sporadies luiheid. Ek dink jy moet maar gaan sit en oor iets anders skryf, en dalk maak dit jou gedagtes los, of gaan stap, of lê in die bad – moenie die ding probeer forseer nie.

Watter boek behalwe jou eie sou jy graag wou skryf?

Enigiets deur Julian Barnes.

Het jy enige voorkeure vir 'n Suid-Afrikaanse literêre fees?

Die Woordfees is my gunsteling onder die groteres en die Philadelphia Boekbazaar onder die kleineres.

Wat dink jy van e-boeke?

Ek het nog nooit een gelees nie, maar ek dink hulle het 'n nut en sal nie papierboeke vervang nie.



Die spotprentekenaar Zapiro (links) het vir 'n kopie van Francois se tesis oor hom en Jacob Zuma gevra



Francois se skildery is vir die omslag van **Inversium** gebruik

Voel jy passievol oor enigiets anders behalwe om te skryf?
Beeldende kuns.

Sommige mense voel dat 'n mens 'n boek moet klaar lees al geval dit jou nie. Hoe voel jy daarvoor en waarom?

Ek het eers, maar nadat ek **Mein Kampf** probeer lees het, was dit makliker om swak boeke eenkant te sit. Nee, magtig, daar is te veel boeke en te min tyd!

Wat lê tans op jou bedkassie? Is daar enige boek wat jy besonder graag sou wou aanbeveel?

Op my kassie: **Op 'n dag 'n hond** deur Johan Miles, **The girl on the train** deur Paula Hawkins, **The red notebook** deur Paul Auster, **The sportwriter** deur Richard Ford, **The golden thread – the story of writing** deur Ewan Clayton, **Creators from Chaucer to Walt Disney** deur Paul Johnson, **Huilboek** deur Ryk Hattingh, en nog tien ander, maar ek stop eers hier.

Ek sal hulle almal aanbeveel, want elkeen bied iets spesiaal wat jou leer oor skryf.

Wie is jou geliefkoosde Suid-Afrikaanse skrywer?

Dalk Audrey Blignault, want sy het my geleer om onbevange te skryf, maar dis onmoontlik om een regtig uit te sonder.

Hoe voel jy oor resensies en literêre toekennings?

Oi... resensies: wel, ek het self al meer as 100 geskryf, so laat ek nie skynheilig raak nie, maar dis 'n moeilike ding; ek verkies eenvoudige en ewewigtige kommentare. Ek wil nie die hele storie weet nie, ek wil dit self lees. Hoeveel invloed het resensies? Miskien beïnvloed dit 30% van potensiële lesers.



Francois in sy agterplaas saam met Tinkie

Literêre toekennings: dit het die voordeel dat meer mense jou ernstig opneem as jy sogenaamd ‘bekroon’ is, maar dis steeds ’n uiters subjektiewe ding. Ekself is geneig om van sodanige boeke te veel te verwag.

Enige anekdotes wat jy met ons kan deel: byvoorbeeld, eet of drink jy baie of rook jy as jy skryf; speel jy musiek; het jy ’n spesiale plek waar jy sit en skryf; skryf jy op voorafbepaalde tye; tik jy of skryf jy met die hand of dikteer jy?

Ek eet en drink nie as ek skryf of skilder nie en het nog nooit gerook nie. Kreatiwiteit is seker ’n vreemde ding: sommige mense verkies musiek, ander soek stilte. As ek skryf, eerder stilte, maar as ek skilder maak dit nie saak nie.

Ek verkies ’n plek waar ek nie gepla word nie, waar ek notas en ander bronne kan uitpak indien nodig, so; my studeerkamer, en gewoonlik vroeg soggens, en ek tik direk op die rekenaar.

Anekdote: my eerste roman het ek in 20 dae geskryf —

Een teen Adamastor — wat die Afrikaanse afdeling van Maskew Miller Longman se romankompetisie in 2012 gewen het, maar **Omega oor en uit**, my weermag-memoir, is oor ’n tydperk van nege jaar geskryf.

Is daar enige vraag wat jy graag met lesers sou wou deel maar wat niemand nog ooit gevra het nie? Vertel ons wat dit is.

Moeilike een. Oor skryf dan, seker ‘Wat sou jy verkies, om populêre boeke te skryf of literêre werke?’ En die antwoord is, albei, ek is maar so gulsig, maar die belangrikste is dat ek wil hê mense moet lees, en as ek ook help om hulle te laat lees, voel ek baie gelukkig. My leuse: lees, leer, lewe (lees om te leer om te lewe).

Sou jy eerder in ’n worsteling met ’n eend so groot soos ’n perd wou wees of met 100 perde so groot soos eende?

Eersgenoemde, want hoe worstel jy met 100? En ja, as dit eintlik oor fokus gaan, dieselfde: té veel onderbrekings maak my later gefrustreerd, want ek kry reeds te veel daarmee te doen.

Wat is jou mening oor biblioteke en bibliotekarisse?

Ek is baie lief vir biblioteke, van kleins af, hoewel die stilte nogal intimiderend kan word, en die personeel kan kwaai voorkom, so ek is maar katvoet — seker maar kindertyd se fobies wat nog by my spook.

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Nota: All titels in voorraad



GENRE

en.wikipedia.org

Mata Hari's dance with death

by Erich Buchhaus

'It is 100 years since the exotic dancer and legendary *femme fatale* Mata Hari was executed by a French firing squad for passing secrets to the Germans during World War One. She was described at the time as the "greatest woman spy of the century". But many now see Mata Hari as a convenient scapegoat, condemned merely for her unconventional lifestyle.' (www.bbc.co.uk)

On the morning of 15 October 1917, Margaretha Geertruida Zelle, better remembered by her stage name, Mata Hari, faced a French firing squad, accused of spying for Germany.

Although details of her past are sketchy, it is believed that she was born on 7 August 1876 in Leeuwarden, Netherlands, to father Adam Zelle, a hat merchant who went bankrupt due to bad investments, and mother Antje Zelle, who fell ill and died when Margaretha was 15 years old. At the age of eighteen, Margaretha married Rudolf MacLeod, a Dutch officer of Scottish origins, 21 years her senior. She bore him two children and followed him when he was posted to Java in 1897. The marriage was not a happy one: she suffered abuse under the alcoholic MacLeod who also engaged in extramarital affairs. He infected both his wife and children with syphilis that resulted in the death of their two-year-old son in 1899. In 1902 the family returned to the Netherlands. By now their marriage was on the rocks and they separated soon thereafter. Once MacLeod managed to get custody of their daughter after the divorce, he refused to allow his ex-wife any contact with her. Margaretha's attempts to contact her daughter by mail were unsuccessful. The divorce left Margaretha destitute with limited funds and prospects. Unsuccessful in finding work in the Netherlands, she decided to move to Paris to start a new life and create a new identity. There she promoted herself as the exotic dancer Mata Hari, trading on her fascination with the Javanese culture that she studied while living there during the early days of her marriage. The name 'Mata Hari' is taken from the Indonesian and Malay words meaning 'Dawn of the Day'.

It was under this name that Margaretha debuted as a bold and daring dancer at the Musée Guimet on 13 March 1905. Tall, extremely attractive, superficially acquainted with East Indian dances and willing to appear virtually nude in public, Mata Hari was an instant hit. This success would elevate the striptease to an art form. She was welcomed to many European venues and triumphantly took her act to Spain, Monaco and Germany.

When questioned about her origins, Mata Hari would provide those interested with a fictionalised history of her life aimed at promoting both herself and her art. She alleged to be a princess from Java of priestly Indian heritage and that her mother had been a temple dancer who died while giving birth to her. This resulted in her being raised in the temple of the god Siva and consecrated to his service. Through these fabrications her act — although erotic — had semi-religious connotations. During this time it was not unusual for entertainers to invent colourful histories for themselves to ramp up their mystique — and in Mata Hari's case, her desirability.

The stage life of a professional dancer is limited and Mata Hari's was no exception. Having begun her career when she was almost 30 years old, her brief heyday lasted from 1905 to 1912. As she approached 40, her income increasingly came from being a courtesan rather than a dancer. Having the ability to speak seven European languages, she could serve as a courtesan with many lovers that included high-ranking military officers. This allowed for a lavish lifestyle and Mata Hari came to be a celebrated figure in the *fin-de-siècle* world of pre-1914 Paris. But this extravagant and loose lifestyle also ultimately led to her eventual undoing.

When WWI broke out, Mata Hari was in Berlin where she had been performing at the opera. After she decided to break her contract, her trunks of clothes, costumes, furs, and jewels were seized. Undaunted, she approached a German official to reclaim her belongings and obtain a visa for Paris. This incident set into motion an inadvertent chain of events that later culminated in her conviction and execution for espionage. What had been acceptable before the war had become something else once the conflict began. Her lifestyle, her independence, the essential selfishness of what she did — all became suspect overnight.

Mata Hari's trial was blatantly unfair and the evidence against her was weak at best. When examining her background,



Fine Art Images/Heritage Images/Getty Images

the events and trials of the day, it's obvious that she faced discrimination and ignorance. The exact circumstances of her alleged spying activities are still unclear today. It was said that while in The Hague in 1916, she was offered cash by a German consul for information obtained on her next visit to France. Indeed, when later interrogated by the French intelligence, Mata Hari admitted she had passed old, outdated information on to their German counterparts. She also claimed she had been paid to act as a French spy in Belgium, although she had neglected to inform her French spymasters of her prior arrangement with the German consul. It also appears that British intelligence became aware of details of Mata Hari's arrangements with the German consul and passed these on to their French allies.

Her career as a spy was therefore short-lived and rather unproductive. Whether or not she was ever the double agent she was thought to be remains debatable and her execution by the French may well have been a serious miscarriage of justice. Latter-day France was in crisis, desperately needing someone to blame for its disasters on the battlefield, and Mata Hari fitted the bill as a convenient scapegoat.

After her death she became a legend and is one of the most iconic sex symbols of the 20th century. The modern post-sexual revolution perspective views Mata Hari as a self-made woman who depended on men for her financial upkeep. That she took what she wanted from life made her a remarkable woman two or three generations before her time.

It did not take popular culture long to catch on to the myth surrounding Mara Hari's death. The first attempt to construct a story around her came in 1921, as revealed in a silent German film. Hollywood followed in 1931 in a film starring Greta Garbo. Successive portrayals include the 1964 French movie featuring Jeanne Moreau, a 1985 American film featuring Silvia Krystal (the lead character in five of the seven softcore *Emmanuelle* films) and a 2016 television series.

More details surrounding Mata Hari only emerged from the 1960s. This newfound information was first shared by author Sam Waagenaar who, in his 1964 biography, **The murder of Mata Hari**, revealed that the British could find no evidence of her being a spy. Further books would follow, such as the Julie Wheelwright 1992 biography, **Fatal lovers**, and more



recently Pat Shipman's 2007 biography **Femme fatale**. Renewed interest in her story is revealed in Paulo Coelho's recently released novel, **The spy**, and in the Michelle Moran novel **Mata Hari**. In honour of the 2017 centenary of her death, a Dutch publisher has produced a collection of previously unseen letters that reveal a lesser-known maternal side of the dancer. Another new biography, **Tangled web** by Mary Craig, has been published to coincide with the 100th anniversary of her execution.

Irrespective of the misplaced accusations of espionage against Margaretha, the fascination of the legend surrounding Mata Hari will continue to endure as a prime example of feminine seduction. She is mainly remembered as one of the most famous spies in history, although much of her fame emanates primarily from her being an exotic dancer and pleaser of men rather than her espionage escapades. Many will remember the name Mata Hari, but far fewer can distinguish the facts from the fiction of her story. Coelho views Mata Hari as one of our earliest feminists, due to her pursuit of an independent and uninhibited lifestyle which defied the restrictive moral expectations of that time.

Only 30 years after her death would one of her prosecutors concede the truth – 'there wasn't enough evidence to flog a cat'. (www.dailymail.co.uk)

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Note: *Titles not in stock.

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



Book reviews

Boekresensies

compiled by book selectors

ADULT NON-FICTION

VOLWASSE VAKLEKTUUR

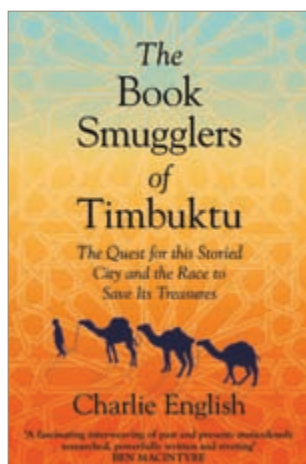
ENGLISH, Charlie

The book smugglers of Timbuktu: the quest for this storied city and the race to save its treasures.

- William Collins, 2017.

Rumours of a mythical sub-Saharan city called Timbuktu have been circulating in Europe for centuries, but all efforts to discover it had failed. History reveals that the roads leading there were littered with unsuccessful expeditions as these succumbed to the unforgiving landscape, disease and hostile attacks. However, this changed in 1825 when an obscure British army major by the name of Alexander Laing embarked on a quest from Tripoli to seek out this fabled city. Despite sustaining severe wounds following a betrayal from his guide and an attack by Tuareg tribesmen, Laing managed to reach Timbuktu by August 1826. He was the first European to discover the city, but soon vanished after sending a note of his discovery to the British authorities. There is, however, another side to Timbuktu, namely that from as far back as the 13th century, it had been a world centre in the Islamic world for learning. This resulted in a lasting legacy of thousands of documents, books and manuscripts found scattered throughout the city in public and personal libraries.

The author happened to be working as the international news editor at *The Guardian* when Al Qaeda annexed Timbuktu in 2012 and began the systematic destruction of its ancient monuments, tombs and a library filled with medieval books. He quit his job upon hearing the rumour that thousands of



manuscripts had meanwhile been smuggled to safety under the noses of the jihadists by the city's librarians. His aim was to write a book that would explore the history of Timbuktu and the efforts of Europeans to find it, as well as covering the contemporary story of the manuscripts. The adventures of how the manuscripts were moved from Timbuktu to a place of safety by using a secure network of couriers read like a thriller in what is a fascinating narrative delivered in an accessible manner. **EB**

GQOLA, Pumla Dineo

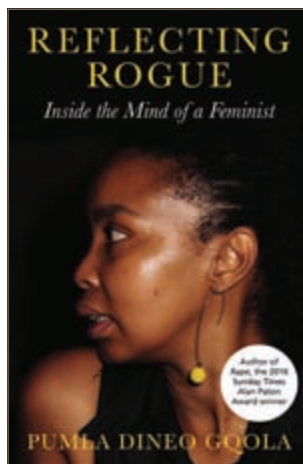
Reflecting rogue: inside the mind of a feminist.

- MF Books Joburg, 2017.

'**Reflecting rogue** is the much-anticipated and brilliant collection of experimental autobiographical essays on power, pleasure

and South African culture by Professor Pumla Dineo Gqola. In her most personal book to date, written from classic Gqola antiracist, feminist perspective, **Reflecting rogue** delivers 20 essays of deliciously incisive brain food, all extremely accessible to a general audience without sacrificing intellectual rigour. These include essays on disappearing women, where Gqola spends time exploring what it means to live in a country where women can simply disappear — from a secure Centurion estate in one case, to being a cop in another — and being taken by men who know them. *On the beauty of feminist rage* magically

weaves together the shift in gender discourse in South Africa's public spheres, using examples from *#RURferenceList*, *#RapeAtAzania* and *#RememberingKhwezi*. **Reflecting rogue** takes on both the difficulties and rewards of wilfully inhabiting our bodies in *Growing into my body*, while *Belonging to*



myself uncovers what it means to refuse the adversarial, self-harming lessons patriarchy teaches us about femininity. In *Mothering while feminist* Gqola explores raising boys as a feminist – a lesson in humour, humility and patience from the inside. In *Becoming my mother* the themes of fear, envy, adoration and resentment are unpacked in mother-daughter relationships. While *I've got all my sisters with me* explores the heady heights of feminist joy, *A meditation on feminist friendship with gratitude* exposes a new and more personal side to ever-incisive Gqola. **Reflecting rogue** comes to a breath-taking end in *A love letter to the Blackman who raised me.* (www.bookslive.co.za)

HUTTON, Paul Andrew

The Apache wars: the hunt for Geronimo, the Apache Kid, and the captive boy who started the longest war in American history. - Broadway Books, 2016.

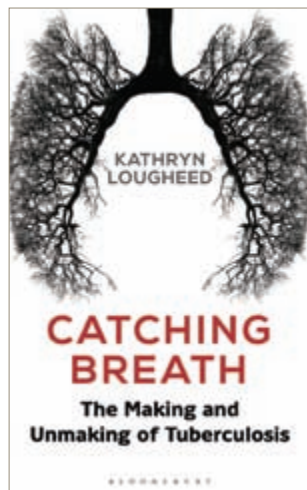
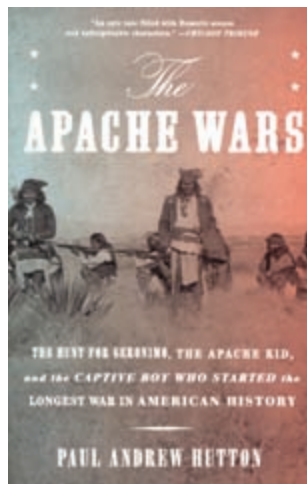
In this book the author, a professor of history at the University of New Mexico, provides a detailed history of the conflict between the Apaches, an indigenous American tribe, and the US government in the latter half of the 19th century. It opens with the kidnapping of the 11-year-old stepson of Johnny Ward, a settler in Arizona's Sonoita Valley, an act which causes the local white population to take up arms and enlist the help of the cavalry. Cochise, the local Apache chief, is wrongly accused of involvement and his arrest is attempted. During the ensuing shootout Cochise manages to escape while some of his relatives are captured. This incident sees the start of continued strife over a period of 25 years between 1861 and 1886, to which the reader is treated in great detail. The resulting military engagements and war of attrition made legends of Apache leaders such as Mangas Coloradas, Cochise, Victorio, Geronimo and the Apache Kid.

Other personalities that are featured are the legendary frontiersman, Kit Carson, whose endeavours intersect with several lesser-known participants such as Lozen, a skilled Apache warrior and sister of Victorio. The kidnapped boy is never rescued but comes of age in the Apache culture. He later becomes the famous scout and interpreter, Mickey Free, for the various Army and Indian Agents who later employ him as a negotiator. **The Apache wars** provides a wide-ranging overview of the history of the legendary Wild West. **EB**

LOUGHEED, Kathryn
Catching breath: the making and unmaking of tuberculosis.

- Bloomsbury, 2017.

'Causing 1.8 million deaths a year, a count that surpasses that of either malaria or HIV/AIDS, tuberculosis (TB) clocks in as the deadliest infectious disease. Lougheed takes a closer look at this ancient yet potentially curable



illness that continues to ravage humans around the world, particularly in areas with high poverty and limited access to health care. She has crafted a biography of TB, exploring its historical evolution and human response to it. Beginning with the work of molecular archaeologists to diagnose TB in ancient remains, Lougheed moves through history covering a variety of topics such as the migration of TB to all corners of the globe. According to the author, if we ever hope to overcome the disease, a comprehensive, collaborative approach combining science and efforts to combat poverty and improve access to health care will be necessary. With humour and clarity, she skilfully distils the complex science surrounding mycobacterium TB into a comprehensible narrative. **Catching breath** is sure to be appreciated by scientists as well as lay people interested in learning about this persistent disease. Make no mistake however – this is serious science.'

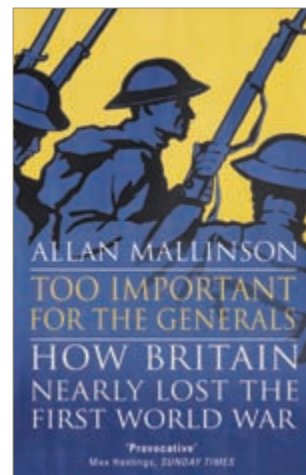
(Libraryjournal.com, Ragan O'Malley)

MALLINSON, Allan

Too important for the generals: how Britain nearly lost the First World War. - Bantam Press, 2017.

In **Too important for the generals**, former professional soldier Mallinson attempts to provide answers to ongoing questions about WWI, notably its overly long duration and the excessive loss of life. His answers prove both disturbing as well as controversial. He partly lays the blame on errant French military strategy and lack of foresight that played a part in the unnecessary high number of casualties experienced

by the British soldiers on the French killing fields. He disagrees with present-day historians that British generals were not to blame for the losses, as the war was simply too complex to be adequately understood and run by Britain's antiquated military-political caste. The release coincides with the Battle of the Somme's (one of the bloodiest battles in human history) centenary year and it is refreshing that it is not just another representation of over-familiar facts but rather an alternative analysis of the dilemmas that faced commanders and politicians of the time, offering further fodder for debate. **EB**



NGAKULA, Charles
The people's war: reflections of an ANC cadre. - Mutloatse Arts Heritage Trust, 2017.

'**The people's war** is at once a political document, a history and a personal story, offering glimpses of the man – more than merely the cadre – in his setting. In a memorable encounter, we find the returning guerrilla on a train, bound for the Cape in the late 1980s, dwelling in a reverie of nostalgia. The writer started out, fittingly enough, as a journalist, covering politics in the Eastern Cape from 1966 to 1982. His focus shifted to activism in the early 1980s

when he joined the United Democratic Front, and deepened when he went into exile in 1984... [The book] gives readers a chance to reflect on our current crisis through the lens of history, capturing our political heritage and offering provocative commentary on the leadership of today.'

(*Sunday Argus*, Michael Morris)

ADULT FICTION VOLWASSE VERHALENDE LEKTUUR

DE KOCK, Helene

Debora gaan huis toe.- Human & Rousseau, 2017.

'**Debora gaan huis toe** is Helene de Kock se tweede verhoudingsverhaal oor die interessante Schlagerfeldt-gesin met wie lesers reeds in **Debora en seuns** kennis gemaak het. Die eerste verhaal het gegaan oor vreemdelingskap — Debora en haar drie seuns wat uit die nag verskyn het van Namibië af, die destydse Duitswes, en hoe hulle 'n lewe gemaak het. Die verhaal speel af tydens die Tweede Wêreldoorlog. In die opvolg gaan dit oor die intrige van die 1960's en draai die verhaal om die kleinkinders. Ouma Debora se naamgenoot het pas afstudeer as mediese dokter en kom terug na die Oos-Vrystaat om saam met haar pa in sy praktyk te werk. Maar 'n ontmoeting met die aantreklike hartsdokter Tristan Murray lei tot 'n ramspoedige verhouding waarin haar hart gebreek word. Sy besluit om na Londen te gaan om oor haar teleurstelling te kom. Haar neef Jakob is reeds daar om sy wonde te lek nadat sy verloofde op die vooraand van hul troue hom weens sy liberale politieke uitkyk gelos het.

Die karakters bevind hul midde-in die Koue Oorlog. Debora en Jakob word betrek by spioenasie en hulle moet kat-en-muis speel met die mense in hul lewens om hul geheim te beskerm. Die verhaal maak 'n interessante kinkel wat Tristan en Debora weer bymekaar uitbring. Die karakters se lief en leed gryp mens aan en jy ervaar saam met hulle die ontstuiinghede van die tyd waarin hulle leef. Helene de Kock het die vermoë om jou as leser weg te voer na die plekke waaroor sy skryf.' (www.sarie.com, Phyllis Green)



HAMERSMA, Elsa

Die mense langsaan.

- LAPA, 2017.

'Elsa Hamersma se krimi-debuut, **Die mense langsaan**, is waarskynlik die eerste *domestic noir* spanningsroman wat werklik met oorsese tekste in hierdie genre vergelyk kan word. Hamersma verf met fyn hale die verbokkeling van vertroue en konflik tussen twee vroue, Christine en Zebith, saam werksaam by 'n laerskool, en die mans in hul lewe. Christine se man, Frikkie, is dominerend,

smalend, seksisties en rassisties, terwyl Zebith se kêrel, Coert, planne het om na Nieu-Seeland te emigreer, veral om van die misdaad in Suid-Afrika te ontsnap. Een deel van die roman belig hierdie twee verhoudings met 'n nuanse en menslikheid wat groot indruk maak. Sonder onnodige truuks bou die roman momentum deur Christine en Zebith — wat genoeg van mekaar verskil om hulle interessant en simpatiek te hou — elkeen aan 'n man bloot te stel wat hul lewe onherroeplik sal verander. Dit is veral die leser se intense betrokkenheid by die twee vroue se innerlike konflik, hul begeertes om romanse en veiligheid te vind te midde van die noodlottige sameloop van omstandighede, wat die roman suksesvol maak. Daar is werklik skokkende gebeure. Volgehoue, organiese spanning. Begeerte, geld, vergelding, geweld, sielkundige letsels en magsverhoudings word uiteindelik ineengestremel tot 'n slot wat tot op die heel laaste bladsy die leser se bloed laat stol.'

(*Die Burger*, Jonathan Amid)

HAYNES, Natalie

The children of Jocasta.- Mantle, 2017.

English writer Natalie Haynes, an acclaimed classicist, has taken the Oedipus and Antigone story and rewritten it as a novel. The result is a unique re-imagining of the myth as experienced

from the point of view of two minor characters whose stories have been neglected to be told over the centuries. The story shifts between the voices of Oedipus's mother/bride Jocasta and their youngest daughter Ismene. Both are aged 15 at the beginning of their stories, with Jocasta starting out as a naive young bride to an elderly king, followed by Ismene, some years later, trying to find her place as the cursed daughter of parents accused of incest.

The author pays long-overdue attention to Jocasta's anguish at losing her baby and Ismene's concern at the disintegration of her family. Here, as in the original myths, these two women are defined only by their reactions to the events that befall their family. It's not easy to find a new way to retell an ancient story, but Haynes succeeds.

Although Jocasta's end is well-known, it doesn't stop the reader wanting to relive it one more time, especially when told by a storyteller as capable as Haynes. Simply, she breathes new life into a familiar myth through vivid storytelling that makes for a compelling read. **EB**



MUKHERJEE, Abir

A necessary evil.- Harvill

Secker, 2007.

A necessary evil sees the return of the Calcutta-based Imperial Police Force Captain Sam Wyndham and his Sergeant 'Surrender-Not' Banerjee. It follows **A rising man** in sequence, a police procedural crime series set in 1920s India. The story begins with the Crown Prince Adhir Singh Sai — heir to the principality of Sambalpur — being assassinated during a

visit to Calcutta. Wyndham and Surrender-Not have the misfortune of being in the car with the prince at the time of the killing and inevitably get dragged into the investigation. Their acquaintance with the prince provides an excuse for the pair to visit Sambalpur for the funeral which — strictly and unofficially, of course — doubles as a fact-finding mission. They discover that this kingdom, having earned its wealth from diamond mining, is riven with suppressed conflict. The prince's ideas for modernising the kingdom has upset many people as well as the fact that his successor is a reckless playboy who has left power in the hands of others. The resulting instability could potentially adversely affect the continuation of British rule in India, as the viceroy desperately needs the support of a stable Sambalpur.

Once again the author vividly brings the period and the area to life, complemented by strong characters and a fast-moving plot filled with many unexpected twists before reaching a satisfying conclusion. **EB**

ROTHMANN, Ralf

To die in spring. - Picador, 2017.

To die in spring is the first of this German author's eight novels to be successfully translated into English. The story opens in March 1945 and follows the lives of Walter and Friedrich, two adolescent dairy farm workers in northern Germany during the waning months of World War II. Both are teenagers tricked into volunteering for the SS. The war is in its final stages and Germany has begun to run out of soldiers, so much so that the very young and the very old are expected to fight. Drafted into the Waffen SS, they are sent to serve in Hungary in the face of the Russian advance. Walter manages to avoid the front line as he is assigned to a supply unit where he serves as a driver. Friedrich, critical of the war, is not so lucky. Later, upon hearing that he has to return to the front while wounded and in hospital, he decides to flee. The outcome, tragic and poignant, sees the two friends parting in a deeply-touching scene. The unnamed narrator is Walter's son who, after Walter's death, pieces together his father's wartime experience in the present day. The result is a moving narrative that reveals the horrors of war and a traumatic event that changed Walter's life. Up to now, German accounts of WWII have been relatively rare and slow in coming, therefore this coming-of-age novel is a welcome addition. **EB**



RUST, Madelein

Moordhuis. - LAPA, 2017.

Moordhuis is Madelein Rust se derde speur-spanningsverhaal ná **Monstersaad** en **Bloedlyn**, wat fokus op 'n groep misdaadondersoekers buite die amptelike kanale, met die vlymskerp dog gefolterde **dr.** Renate Malan aan die spits.

Rust se hoofkarakter hier is die dogter van 'n vermeende massamoordenaar. Sowel **Monstersaad** as die daaropvolgende **Bloedlyn** het op diepgaande wyse die *nature-nurture*-debat ondersoek, en die span van ondersoekers het twee sterk manlike hoofkarakters, waarvan veral een, haar vertroueling Stefan Coetsee, saam met Renate wroeg oor haar diepste menswees en haar DNS van moorddadigheid.

Moordhuis is om verskeie redes Rust se sterkste roman tot op hede. Eerstens is die verhaallyne — met die hoofondersoek wat die taboe op kindermoorde in fiksie breek en fokus op die uiters grusame moord op die sewejarige Gainsford-tweeling in Bloemfontein — verwickeld, intelligent, hoog in raaiselwaarde en uiteindelik sinvol bymekaargebring en opgelos. Tweedens was die skrywer selde vantevore so ten volle in beheer van die Afrikaanse taal as instrument van betekenis, maar ook as inkleding van ryke atmosfeer. Rust skryf met deernis en met soveel geladenheid dat die roman se eerste hoofstuk op sy eie sou kon staan as 'n meesterlike kortverhaal.

Moordhuis is gestroopenpakkend. Deur haartoonaangewende hibriede aanslag van nader te bestudeer — waar die klem val op 'n sterk én kwesbare vroulike hoofkarakter (een wat nie deel is van die polisie nie), elemente van raaiselwaarde asook spanning wat gewek word deur die bedreigings wat wag op die hoofkarakter, en die ondersoek van moordsake en morele kwessies wat persoonlik eerder as politiek gemotiveer is — word dit duidelik dat lesers graag misdaadfiksie lees wat wyer as die (grootliks) manlike domein van die speurverhaal strek.' (www.netwerk24.com, Jonathan Amid)

RUST, Winnie

Katryn. - Litera, 2016.

'Winnie Rust se laaste boek is soos haar voriges 'n sekure herskepping van die lewe in en om Wellington in die Boland binne 'n sekere tydvak. Blink Ben Marais en Katryn se verhaal begin met die koms van die eerste trein na Wellington en die toenemende verandering wat dit in die gemeenskap teweeg bring. Dit is dan ook die kern van die storm wat met sy liefde vir Katryn in Ben se lewe losbars. Kan hy die familieplaas en die bekende dinge behou, maar ook sommige van die waardes waarmee hy grootgeword het, verwerp? Waar eindig godvresenheid en waar begin bekrompenheid en skynheiligheid? Ben probeer 'n brug slaan tussen sy wêreld van bevoorregting en rigiede sienswyses en Katryn se wêreld van groter vryheid, maar ook groot pyn. Hy is nie gemaklik in sy bevoorregte posisie as erfgenaam van 'n spogplaas nie, hoewel hy op sy manier verknog is aan die grond. Hy dink vernuwend en wil nie bloot voortgaan met die ou metodes en boerderyrigtings nie. Sy begeerte om wyndruie te verbou en spogwyne met 'n eie stempel te maak, kom in botsing met die beweging in die vallei om geheelonthouding te bevorder. Die feit dat dit Katryn self is wat uiteindelik die keuse vir Ben maak, sluit aan by die tema van feminisme wat deur die verhaal loop.

Die sterkste punt van die boek is die lieflike uitbeelding van die tydsges. Rust se besondere kennis van haar dorp en sy geskiedenis is bo verdenking. **Katryn** is 'n aangrypende verhaal en 'n waardige afsluiting vir Winnie Rust se besondere bydrae tot die Afrikaanse skat van historiese fiksie.'

(altacloete.wordpress.com, Alta Cloete)

VAN HEERDEN, Etienne

Die wêreld van Charlie Oeng: 'n roman. - Tafelberg, 2017.

'Daar heers groot opgewondenheid as 'n nuwe roman deur Etienne van Heerden verskyn. Hy is immers een van ons "groot"

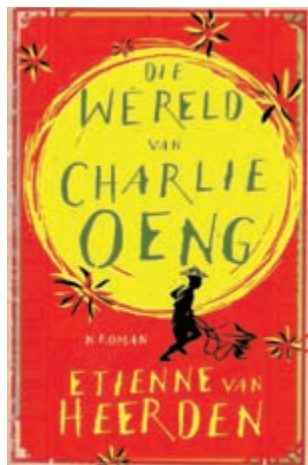


Afrikaanse skrywers. Tian Kilian se ouers is vermoor, so word die leser al met die oopmaak van die boek meegedeel. Die moorde byna 500 bladsye later kom dus nie as verrassing nie, maar die verhaal boei die leser enduit met hoe by die moorde uitgekom word, en geleidelik word die konteks, redes en gevolge van die moorde duidelik.

Die verteller is Kilian wat in ons tyd probeer om die moord op sy ouers in 1964 en veral die verhaal van hul moordenaar te ontrafel — om sodoende ook sy eie aandagdigheid en skuld daaraan te ondersoek. Die titel van die roman vestig immers die aandag op die Chinese hoofkarakter — 'n vreemde en onkenbare persoon vir wie Tian juis probeer verstaan, omdat hy deur begrip van Charlie Oeng eintlik hoop om homself te verstaan, om sy ouers se dood finaal te kan verwerk.

Van Heerden kan stories inmekaar vleg soos weinig ander: Oeng se kinder- en jeugtyd in Amsterdam waar hy deur die Hollanders stief behandel is, sy werk as slagter (van diere, maar ook van mense in diens van 'n Chinese bende), sy oorlewingstryd tydens die Tweede Wêreldoorlog, sy worsteling om in 'n oorvol Hongkong te oorleef en sy uiteindelijke vestiging in Suid-Afrika is al genoeg stof vir 'n boeiende storie. Maar dan kruis sy pad met die Hollander Cor van Gogh (broerskind van die skilder) met 'n skildery van sy oom, en met die geheimsinnige en beeldskone "Sy", die hakkelende vrou uit Istanbul wat hy op 'n skip na Suid-Afrika ontmoet. Hierdie stories word boonop deur Tian Kilian gerekonstrueer, wat self in 'n liefdesverhouding betrokke raak. Almal se verhalende in die 1960's raak mekaar — in 'n tyd waarin die Veiligheidspolisie disinformasie oor die dorpsprokureur, Tian se pa, versprei.

Dit is 'n kragtoer van vertelling. Maar dan moet jy die krag hê om die "barokagtige oordrywing" wat soms net langer en verder aanhou as wat 'n mens bereid is om te lees, kan verduur, of jy moet jou maar daaraan oorgee. Dit is een van die heerlikste boeke wat jy hierdie jaar gaan lees.' (www.vrouekeur.co.za, Willie Burger)



op al haar vrae — meestal lekker antwoorde, maar lekker wat voorafgegaan is deur 'n erg traumatiese ervaring. Soos sy tereg opmerk: "Miskien verander die lewe op die ou end nie die meeste in bloedige oomblikke of deur kuns en skoonheid nie, maar deur dapperheid. En die dapperste ding kan dalk wees om te glo jy maak saak. En dat jy die moeite werd is om liefgehe te word."



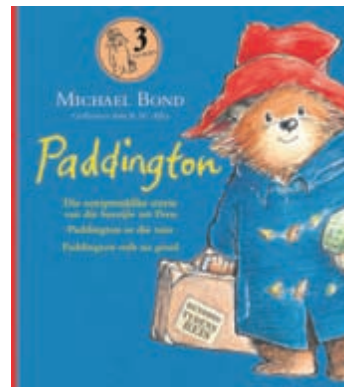
Met 'n gemaklike skryf-styl, is daar in hierdie verhaal soms oorspronklike, raak opmerkings wat elkeen geloofwaardig is van tipiese tieners. Ferreira skryf met humor en verskaaf ook 'n element van spanning wat goed gehandhaaf word, gevolg deur 'n verrassende ontplooiing aan die einde. Vir my is dit nie heeltemal so goed soos die vorige twee jeugverhale nie — die onsekerheid oor die bestaan van die leeu in die tuin word nie sterk genoeg deur die verloop van die verhaal gedra

nie. Tog is dit 'n lekker ligte, vinnig-bewegende leeservaring met genoeg interessante kinkels om Ferreira se lesers te boei.' (lonareviews.blogspot.co.za, Lona Gericke)

JUVENILE NON-FICTION JEUGVAKLEKTUUR

BOND, Michael
Paddington die beertjie / geïllustreer deur RW Alley;
vertaler: Amelia de Vaal.- Protea Boekhuis, 2016.

'Die klassieke karaktertjie Paddington die beertjie uit Peru word in Afrikaans aan kleuters bekend gestel. Hier is drie vertaalde stories in 'n hardeband-omnibus — die oorspronklike storie van die beertjie uit Peru, *Paddington in die tuin* en *Paddington mik na goud*. Die Brown-gesin ontmoet hom op Paddington-stasie — vandaar sy naam — en neem hom aan as deel van hul gesin. Die beertjie veroorsaak dadelik dat 'n teedrinkery 'n morsige gedoente word. Sy eerste bad-ervaring ook. Wanneer hy begin tuinmaak, is dit ook 'n snaakse affêre, maar hy slaag daarin om sy eie rotstuijn te hê. Die sportklub hou 'n pretdag en die gesin besluit om deel te neem. Paddington se pogings om te help eindig elke keer in 'n fiasco, maar as eerste beer-deelnemer kry hy 'n medalje "om deel te neem en jou bes te doen is wat saak maak". Paddington is die oulikste beertjie wat onskuldig met goeie bedoelings dinge laat skeefloop — kinders kan mos hiermee identifiseer! Pragtige illustrasies.'



(lonareviews.blogspot.co.za, Lona Gericke)

MILNER, Kate
My name is not refugee.- The Bucket List, 2017.

'How do you explain the refugee experience to the very young;

YOUNG ADULT FICTION JONG VOLWASSE VERHALENDE LEKTUUR

FERREIRA, Annelie
Die rooikop, die leeu en die handgranaat.- LAPA, 2017.

'Annelie Ferreira het reeds twee keer die Sanlam-prys verower vir haar jeugboeke, asook die MER-prys vir Jeuglektuur. Adele, haar hoofkarakter, is 'n tiener met drie belangrike vrae: Kan 'n meisie soos sy 'n heldin wees? Wanneer verander die lewe die meeste? Gedurende bloedige oomblikke, of deur kuns en skoonheid? En dan nog 'n moeiliker vraag: Waar het die leeu vandaan gekom?! Saam met haar twee beste vriende Li en Ruan, neem sy deel aan die gewone skoolaktiwiteite, maar ook leer die leser hul huislike omstandighede ken wat verskil waar Li van Sjinese afkoms is en Ruan gay. Adele se ma is een van die snoepie-tannies by die skool. Haar kunsonderwyseres hou skielik nie meer van haar kuns-pogings nie; en dan is daar die reuse leeu wat sy in hul tuin gesien het en volgens die res 'n blote verbeeldingsvlug was. Haar boetie Hendrie wil met alle mag 'n ontdekkingsreisiger word. Li is ongemaklik met Hank, die ou wat by haar broer Yan kuier en haar gedurig agtervolg. Die verhaal beweeg somer vanaf die afskop teen 'n vinnige tempo en jy as leser moet uithaal om by te hou! Adele kry 'n antwoord

what it might feel like to leave your home in search of a safe place to live? Here is a book that does just that in a very accessible and meaningful way. From saying goodbye and having to make choices about what to pack to eventually arriving in a safe place and starting to settle in. We find out that at times it may be interesting or exciting with lots of new things to see, but it will also be long and tiring, strange and worrying and sometimes maybe quite boring. The words are those of a mother talking to her child about the journey they have to make. The illustrations reveal the feelings of the young protagonist as we travel with



him on his long journey, from lively marching and dancing to relentless and exhausting walking, walking, walking. Designed to share with an adult, there are discussion points on every page encouraging young readers to put themselves in another one's shoes. What would you take? How far can you walk?

This is a well-written and powerfully illustrated picture book addressing an important topic which will encourage empathy about the plight many children are sadly experiencing in our world today.' (www.booksforkeeps.co.uk, Sue McGonigle)

SAUER, Tammi

Mary had a little glam.- Sterling Children's Books, 2016.

This is a clever play on the similarly-sounding classic nursery rhyme, although without the lamb. Mary, an outgoing and stylish African-American girl, has a desire to stand out from the crowd but is disappointed at discovering her classmates' lack of imagination at Mother Goose Elementary. Her outgoing style is contagious and soon encourages others to dress more flamboyantly, making use of boas, beads, and glitter glue. All goes well until the lunch break commences, when the dressed-up kids discover how restrictive fancy-dress can be to outdoor play.



Mary soon solves the problem by casting off her silk-lined cape, and jumping into play, followed by the other children doing the same.

The busy and brightly hued artwork of Vanessa Brantley-Newton richly captures Mary's *joie de vivre*, as well as depicting racial integration in a way that does not distract from the text. **EB**

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



pinterest.com

Audio language courses

compiled by Neville Adonis

Increasing globalisation has created a need for business travellers, tour operators, travellers, migrant labourers and practitioners of international relations to communicate in multiple languages.

Today, hundreds of languages are available for self-study in audio format. These language courses explain foreign words in the learner's own language, starting with basic everyday concepts such as 'hello', 'good morning', 'good bye' and 'how are you?'

South Africa has eleven official languages: Afrikaans, English, Ndebele, Northern Sotho, Sotho, Swazi, Tsonga, Tswana, Venda, Xhosa and Zulu. Of the 11 languages, Zulu is the most spoken language in South Africa and Afrikaans is the most spoken language in the Western Cape.

The audio language courses are presented in series format. The Central Reference Section has the *Berlitz*- and *Teach yourself*-series in stock, of which the latter is the more popular.

The *Teach yourself*-series makes it possible for virtually anyone to learn and experience a foreign language. These complete courses are professionally designed for self-study and are enjoyable and easy to use. Prepared by language experts, each course begins with the basics and gradually advances the student's confidence.

The syllabus includes: a step-by-step guide to pronunciation and grammar, regular and irregular verb tables, practice exercises and answers, practical vocabulary and a bilingual glossary and exploration of the language's culture and more.

The books are very communication-centred and the emphasis throughout is on speaking and being understood in everyday situations. This popular series is suitable for beginners and comprises 60 languages, which include Mandarin, Chinese, French, Japanese, Arabic, Hindi, Dutch, Swahili, Portuguese, Greek, Hebrew, Italian, Danish, and many more rare languages. Although the series is widely available in public libraries, only limited copies were procured as it is very expensive.

Central Reference (SN), has, however, managed to build up a huge collection of language courses over the years. Below are reviews of some of the courses in stock.

McDERMOTT, Lydia

Afrikaans / *Teach yourself*-series

2 compact discs (144 min.) + 1 book (xvi, 288 p.) in container.

- Hodder, 2005

This is a complete course in reading, writing, speaking and understanding Afrikaans. This language course is aimed at tourists visiting South Africa, who are complete beginners in learning Afrikaans, as well as those who have some knowledge of the language. The course consists of 17 units (including three review units), all based on the kind of language a tourist will need on a visit to South Africa. Language and grammar are presented through dialogues and there is plenty of opportunity to practise and check your understanding as you go along. The culture notes will ensure that users get the most out of any business trip or holiday and the English-Afrikaans and Afrikaans-English vocabularies are invaluable. It is written by a leading South African language-teaching expert, incorporating theory and practice. A double CD accompanies the book.

WILKES, Arnett and NKOSI, Nicholias

Zulu / *Teach yourself*-series

2 compact discs (90 min.) + 1 book (268 p.) in container.

- Hodder, 1997 (book dated 2003).

The **Teach yourself Zulu** course starts with the basics of the language, but moves at a lively pace to give the learner a good level of understanding, speaking and writing isiZulu. Plenty of opportunities are provided to practice the kind of language necessary to communicate with confidence and understand the culture of Zulu speakers. The course consists of 25 units (including five review units) and a Zulu-English glossary. Two compact discs accompany the book.

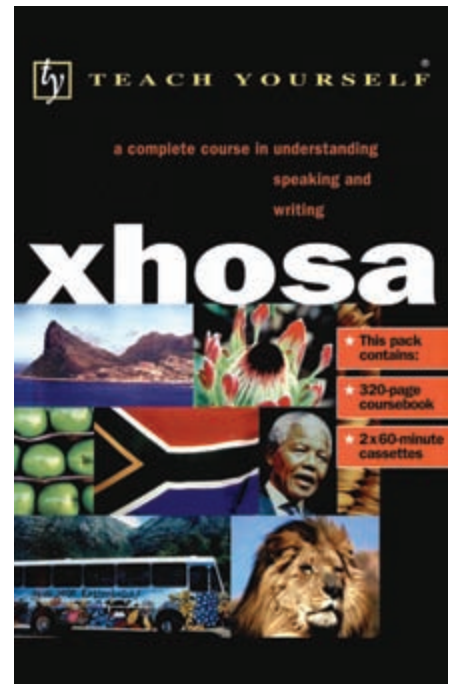
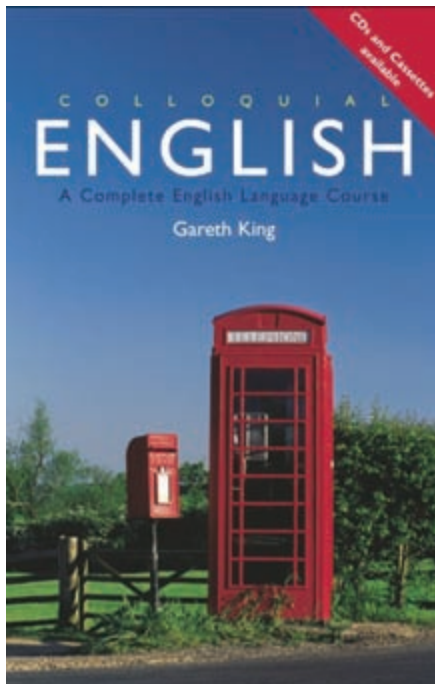
KIRSCH, Beverley; SKORGE, Silvia with MAGONA, Sindiwe

Xhosa / *Teach yourself*-series

2 sound cassettes (120 min.) + 1 book (320 p.) in container.

- Hodder, 1999

Teach yourself Xhosa is a practical self-tuition course in understanding, speaking and writing isiXhosa, and includes



a book and cassettes. It is aimed at both South Africans and visitors to South Africa and those who are learning isiXhosa from scratch, as well as those who want to brush up their existing skills. Cultural background and information form an integral part of the course. The book is divided into 16 units that range from basic functions and language usage in the initial units to a more varied and complex usage in the later units. Material from isiXhosa literature and magazines are included to broaden the range of the learner's language.

KING, Gareth
Colloquial English: a complete English language course
 2 sound cassettes (120 min.), 2 compact discs (120 min.)
 + 1 book (xvi, 288 p.) in container.- Routledge, 2005.

Colloquial English is an easy-to-use course, specially written by an experienced teacher for self-study or class use. It teaches current spoken and written English, as used in the UK, through the medium of English itself. This course assumes a basic knowledge of English and is suitable for post-beginners, whether studying on their own or as part of a class. Features include: full explanations and illustrations of grammatical

terms; pronunciation guide to help with areas of particular difficulty; and a complete answer key to all exercises. This pack contains the book and 120 minutes of audio material, provided on both cassettes and CDs. Recorded by native speakers, this material can help users perfect their pronunciation, listening and speaking skills.

Statistics

Stock totals: over 1,000 audio language courses in stock
 Circulation to public libraries in 2016: 17.

For more information on SN please visit our website at www.westerncape.gov.za/library

Neville Adonis is the assistant director of Information Services at the Western Cape Library Service



New on the shelves

compiled by Sandra Kingswell

Recently the Central Reference Section (SN) received new arrivals in its collection. Some of these books are very expensive and are thus exclusively available on loan at SN. I would like to single out a few gems.

The carbon farming solution: This is an excellent reference book addressing climate change, food and nutritional insecurity, contamination of water and dwindling soil biodiversity. The book costs over R1,000.

Handmade lampshades: This book contains handcrafted lampshades which can transform any room, set a scene and lift the spirit. Includes easy-to-follow tutorials.

Briewe uit die Tankwa: This charming book, full of photos, introduces you to the people of Tankwa.

Hougaku New Wave: Japanese traditional music. This CD is one of a kind and is only available in SN.

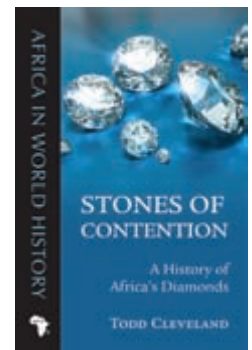
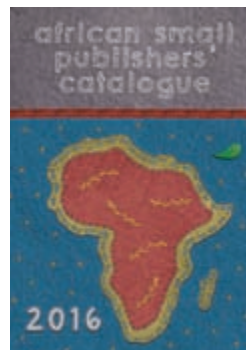
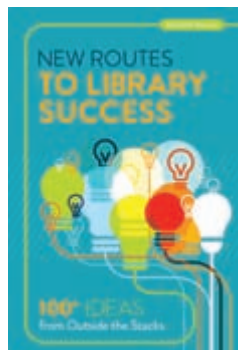
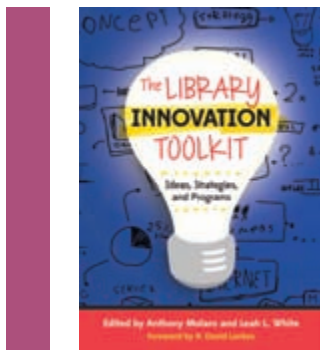
- 025.00285 BUR Burke, John J. Neal-Schuman library technology companion: a basic guide for library staff.
- 025.1974 DOU Doucett, Elisabeth. New routes to library success: 100 + ideas from outside the stacks.
- 025.216 VNU Vnuk, Rebecca. The weeding handbook: a shelf-by-shelf guide.
- Q 025.32 BRE Brenndorfer, Thomas. RDA essentials.
- 025.5 VAN VanDuinkerken, Wyoma. Leading libraries: how to create a service culture.
- 025.82 ALB Albrecht, Steve. Library security: better communication, safer facilities.
- 027.073 GOR Gorman, Michael. Our enduring values revisited: librarianship in an ever-changing world.
- R 070.5025 PUB Publishers' Association of South Africa. Guide to publishing in South Africa, 2016.
- R 070.5025 SMA Higgs, Colleen. African small publishers' catalogue, 2016.

GENERAL

- 021.7 BIZ Bizzle, Ben. Start a revolution: stop acting like a library.
- 025 LIB Molaro, Anthony. The Library innovation toolkit: ideas, strategies, and programs.

RELIGION

- 289.9 NAI Naidoo, Thamo. Apostolicity: the history of the South African Apostolic Movement (1980-2008).



SOCIAL SCIENCES

- 305.8968 OPP Opperman Lewis, Helene. Apartheid: Britain's bastard child.
- Q 325.25693 JEW Issroff, Saul. Jewish migration to South Africa. Volume 1, Passenger lists from the UK, 1890 to 1905.
- Q 325.25693 JEW Issroff, Saul. Jewish migration to South Africa. Volume 2, Passenger lists from the UK, 1906 to 1930.
- 331.0968 TOW Black, Anthony. Towards employment-intensive growth in South Africa.
- 333.72 WHI White, Courtney. Two percent solutions for the planet: 50 low-cost, low-tech, nature-based practices for combatting hunger, drought, and climate change.
- 336.24 INC Hattingh, Johann. Income tax in South Africa: the first 100 years, 1914-2014.
- 338.2782 CLE Cleveland, Todd. Stones of contention: a history of Africa's diamonds.
- 355.02096 BAR Barlow, Eeben. Composite warfare: the conduct of successful ground force operations in Africa.
- 355.0968 WRO Wroth, Hanlie Snyman. North of the red line: recollections of the Border War by members of the SAAF, SADF and SWATF, 1966-1989.
- 364.168 MOO Moore, Robert. Cybercrime: investigating high-technology computer crime.
- 394.2614 GHO Meltzer, Lalou. Ghoema & glitter: New Year Carnival in Cape Town.
- 398.20968 SCH Scheub, Harold. The uncoiling python: South African storytellers and resistance.

LANGUAGES

- 427.968 BRA Branford, Jean. Say again?: the other side of South African English.

TECHNOLOGY

- 613.2 WOL Wolfe, David. Superfoods: the food and medicine of the future.
- 614.19 BUT Butler, John M. Fundamentals of forensic DNA typing.
- 615.234 ROB Roberts, Margaret. Anti-ageing tissue salts.
- 616.83 MAR Marshall, Karrie. A creative toolkit for communication in dementia care.
- 631.584 TOE Toensmeier, Eric. The carbon farming solution: a global toolkit of perennial crops and regenerative agriculture practices for climate change mitigation and food security.
- 635.965 FED Fediw, Kathy. The manual of interior plantscaping: a guide to design, installation, and maintenance.

- 636.08 SOC Reddy, Vasu. The socioeconomics of livestock keeping in two South African communities: a black man's bank.
- 639.90968 OBE Oberem, Pamela. The new game rancher.
- 641.59684 BRI Brighton, Nikki. Mnandi: a taste of Mphophomeni.
- 649.8 BRI Caller, Russell. The British Medical Association carer's manual.
- 690.89 FIS Fisher, Amen. Natural birdhouses: 25 simple projects using found wood and natural materials.

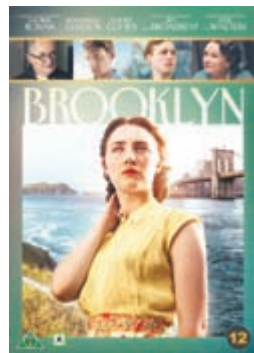
ARTS AND RECREATION

- Q 709.68 GIB Giblin, John. South Africa: the art of a nation.
- ZR 720.96803 FRE Frescura, Franco. Illustrated glossary of southern African architectural terms, English-isiZulu: an illustrated survey of historical terms appertaining to the indigenous, folk and colonial architectures of southern Africa.
- Q 728.0968 CLO Cloete, Nini Bairnsfather. Remarkable heritage houses of South Africa.
- Q 738 15 BUR Burnett, Jason Bige. Graphic clay: ceramic surfaces & printed image transfer techniques.
- 741.5968 VER Verster, Francois. Die groot drie: 'n eeu van spotprente in Die Burger, 1915-2015.
- Q 741.672 TAK Takamura, Zeshu. Fashion design techniques: the basics and practical application of fashion illustration.
- 745.5932 PRI Price-Cabrera, Natalia. Handmade lampshades: beautiful designs to illuminate your home.
- Q 746.44 SCH Schmahmann, Brenda. The Keiskamma art project: restoring hope and livelihoods.
- Q 760 COV Covey, Sylvie. Modern printmaking: a guide to traditional and digital techniques.
- 779 PHO Koch, Roberto. Photobox: the essential collection: 250 images you need to see.
- Q 779.9968 OBE Oberholzer, Obie. Obie: a photographic story book.
- M 784.406 FA Bartlett-Mohl, Rentia. FAK-sangbundel. Volume 2.
- Q 784.624 MEM Dathini, Desire. Memeza: songs to make you shout and dance.
- 792.0968 MAG Lewis, Megan. Magnet Theatre: three decades of making space.
- 797.123 THO Thompson, Paul. Training for the complete rower: a guide to improving performance.

LITERATURE

- 820.8 WOR Mzamane, Mbulelo Vizikhungo. Words gone two soon: a tribute to Phaswane Mpe & K Sello Duiker.
- 820.80358 AMA Maserow, Joshua. Amagama enkululeko!





- 822.92 COP Coppen, Neil. Tin bucket drum.
 823.91409 DEK De Kock, Leon. Losing the plot: crime, reality and fiction in postapartheid writing.
 839.3614 JON Jonker, Ingrid. Versamelde gedigte.
 839.3616 RHO Rhode, Shirmoney. Nomme 20 Delphistraat.
 839.3616 SLI Slippers, Bibi. Fotostaatmasjien.
 839.3616 SMI Smith, Hennie. Multivers.
 839.3616 VOS Vos, Cas. In 'n oomblik.
 839.3626 JEP Jephta, Amy. Kristalvlakte: 'n drama.
 X 896.2 CEZ Cezula, Sinxolo. Ndendile [I am married].

GEOGRAPHY/HISTORY/TRAVEL/BIOGRAPHY

- 914 EAS Baker, Mark. Eastern Europe.
 915.357 ROU Thomas, Gavin. The Rough guide to Dubai.
 915.4 ROU Bhattacharya, Malavika. The Rough guide to India.
 916.761 UGA Briggs, Philip. Uganda: the Bradt travel guide.
 916.874 OOS Oosthuizen, Adriaan. Briewe uit die Tankwa.
 916.891 ZIM Murray, Paul. Zimbabwe: the Bradt travel guide.
 920 BAR Taylor, Stephen. Defiance: the life and choices of Lady Anne Barnard.
 920 DEL Rowan, Zilda. Nonnie de la Rey: pionier van die Wes-Transvaal, 1856-1923.
 920 GIL Giliomee, Hermann. Hermann Giliomee: historikus – 'n outobiografie.
 920 MAX Jaffer, Zubeida. Beauty of the heart: the life and times of Charlotte Mannya Maxeke.
 920 MOS Moseneke, Dikgang. My own liberator: a memoir.
 920 SAN Sankara, Thomas. Thomas Sankara speaks.
 920.68 BAN Bank, Andrew. Pioneers of the field: South Africa's women anthropologists.
 R 929.2 THE Theron, CG. Geslagsregister van Therons in Suid-Afrika Deel 1.
 R 929.2 THE Theron, CG. Geslagsregister van Therons in Suid-Afrika Deel 2.
 940.4272 SEB Sebag-Montefiore, Hugh. Somme: into the breach.
 Q 968.044 SCH Schutte, Tian. Guerrillastryd: minder bekende skermutselings en gevegte in die Transvaal tydens die guerrillafase van die Anglo-Boereoorlog.
 968.044 THO Thomas, David. Hier was helde: die redding van Concordia, April 1-4, 1902.
 968.06 PLA Plaatje, Sol Tshekiso. Sol Plaatje: selected writings.
 968.1 GRA Grant, Sandy. Botswana and its national heritage.
 968.1 GRA Grant, Sandy. Botswana: an historical anthology.
 968.702 VOC De Wet, Con. Die VOC aan die Kaap, 1652-1795.
 Q 968.718 PIC Drakenstein Municipality. Picture our reality: a project by the Drakenstein Municipality.

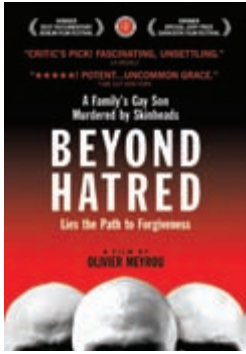
DVDs

Fiction

- Apted, Michael. Amazing grace.
 Bartel, Paul. Eating Raoul.
 Berman, Shari Springer. American splendour.
 Bondarchuk, Fyodor. 9th Company.
 Brougher, Hilary. Stephanie Daley.
 Champion, Jane. An angel at my table.
 Chadha, Gurinder. Bhaji on the beach.
 Costa-Gavras. Amen.
 Crowley, John. Brooklyn.
 Dickinson, Thorold. The Arsenal stadium mystery.
 Egoyan, Atom. Ararat.
 Goulding, Edmund. Grand hotel.
 Herskovitz, Marshall. Dangerous beauty.
 Hickson, David. Beat the drum.
 Inarritu, Alejandro Gonzalez. Amores perros (Love's a bitch).
 Jones, Jon. The Alan Clark diaries.
 Kim Ki-Duk. 3-iron.
 Kunuk, Zacharias. Atanarjuat: the fast runner.
 Kusturica, Emir. Arizona dream.
 Lang, Fritz. The testament of Dr Mabuse.
 Leigh, Mike. Vera Drake.
 Makhmalbaf, Samira. 11'09'01: September 11.
 Malick, Terrence. Badlands.
 Marx, Gerhard. And there in the dust.
 Pollack, Sydney. Absence of malice.
 Roehler, Oskar. Atomised.
 Rossen, Robert. Body and soul.
 Morahan, Christopher. Clockwise.
 Polonsky, Abraham. Force of evil.
 Schepisi, Fred. A cry in the dark.
 Stanley, Richard. Dust devil.
 Tarkovsky, Andrei. Andrei Rublev.
 Towne, Robert. Ask the dust.
 Wajda, Andrej. Danton.
 Wilder, Billy. Double indemnity.

Non-fiction

- J 220.9505 MYE Jacquet, Jean-Pierre. My eerste Bybel. Volume drie.
 J 220.9505 MYE Selvaggio, Gary. My eerste Bybel. Volume een.
 A 306.766 AND Boyd, Don. Andrew & Jeremy get married.
 A 364.1523 AIL Broomfield, Nick. Aileen: life and death of a serial killer; and, Aileen Wuornos: the selling of a serial killer.
 U 364.1523 BEY Meyrou, Oliver. Beyond hatred.
 U 384.554 FIF Blackburn, Susan. 50 years of BBC television news.
 U 598.441 EMP Marshall, Greg. Emperors of the ice.



- U 641.5968 TRA Irle, Nellie. Tradisionele Afrikaanse resepte, DVD 1.
- U 641.5968 TRA Irle, Nellie. Tradisionele Afrikaanse resepte, DVD 2.
- U 730.942 MOO Wyver, John. The art of Henry Moore.
- U 746.6 TEA Viviers, Vera. Teach yourself fabric painting.
- U 759.968 TRE Du Toit, Yvonne. Tretchikoff onbeperk.
- U 780.951 FRO Lerner, Murray. From Mao to Mozart: Isaac Stern in China.
- A 784.52 GRA Grisman, Gillian. Grateful Dawg.
- U 791.43092 HEP Feldman, Gene. Audrey Hepburn remembered.
- U 791.430943 AUD Forman, Milos. Audition / Talent competition (Konkurs).
- U 796.334 FIF Saedler, Albert. FIFA World Cup 4, Chile 1962.
- U 797.32 BIL Boston, Philip. Billabong odyssey.
- U 920 AUS Dale, Liam. Classic literature Jane Austen.
- U 920 JUN Heller, Andre. Blind spot: Hitler's secretary.
- U 920 MAH Scheffer, Frank. Gustav Mahler.
- U 920 PRE Palmer, Tony. Andre Previn: the kindness of strangers.
- U 956.04 BLO Callaghan, Marty. Blood and oil: the Middle East in World War I.
- U 962.055 DRE Verster, Francois. The Dream of Shahrazad.
- U 963.06 TWI Demissie, Yemane. Twilight revelations: episodes in the life and times of Emperor Haile Selassie.
- U 966.57 BIS Sana na N'Hada. Bissau d'Isabel.

CDs

- Alagna, Roberto. French arias.
- Bach, Johann Sebastian. The organ works.
- Chopin, Frederic. The piano works.
- Dargie, David. Music of the indigenous Christian churches.
- De Villiers, David. Timbila: orchestral works inspired by elements in African music.
- Diamond, Neil. Best of Neil Diamond.
- Dukas, Paul. Ariane et Barbe-bleue. Complete.
- Du Mont, Henry. Musique a la Chapelle Royale de Versailles.
- Expressions. Words unlimited.
- Faure, Gabriel. Kyrie: classical music for reflection and meditation.
- Haydn, Joseph. English sonatas / Haydn. Piano concerto no. 2 / Beethoven.
- Hough, Stephen. Stephen Hough's new piano album.
- Handel, George Frideric. Salve Regina: classical music for reflection and meditation.
- Haydn, Joseph. Credo: classical music for reflection and meditation.
- Hofmeyr, Hendrik. Lieder.

- Hougaku New Wave: Japanese traditional music.
- Machaut, Guillaume de. Sanctus: classical music for reflection and meditation.
- Melba, Nellie. Nellie Melba: the complete American recordings. Volume 3, 1910-1916.
- Moth, Richard. Pipe organs of the Cape. Volume 1.
- Palestrina, Giovanni Pierluigi da. Stabat Mater: classical music for reflection and meditation.
- Stolz, Robert. Pardon Madame.
- Tallis, Thomas. Benedictus: classical music for reflection and meditation.

Sandra Kingswell is the senior library assistant in Central Reference





1967

the year of the rock album

by Robert Moulton

Fifty years ago, on 1 June, the Beatles released **Sgt Pepper's lonely hearts club band**, a masterpiece that became the yardstick for both their commercial and critical success.

Although early forms of the gramophone record had been around since the early 1900s, the long-playing (LP) album only became part of the popular music scene in 1948. The Beatles played no small part in revolutionising it as a medium. This article can be used as a guide for librarians for collection development of music of this period. But first some background of the evolution of the album.

The long-playing record arrives

For many years the 78 rpm record was the item of choice for listeners, but owing to inferior materials used it had a limited time span. This proved frustrating for lovers of classical music, but technology came to the rescue with the discovery of the

10 inch and 12 inch records that played at 33 rpm. Columbia records issued the first of their type in 1948.

Initially the format was meant for classical music but its potential was soon realised by other forms — notably jazz. Charlie Parker benefitted largely from the new format because his recorded work was better illustrated on a longer format. Although the 12 inch was more successful, popular music forms like rock and roll and R&B favoured the 45 rpm — the single — in the fifties and sixties.

Some artists however saw potential in the 33 rpm record. One was Frank Sinatra. He had signed up with Capitol Records in 1954 and worked specifically on releasing 33 rpm records which would contain a collection of songs. With producer Vyle Gilmore and arrangers Billy May and notably Nelson Riddle, Sinatra released a number of classic recordings that showed that the long-playing record did indeed have a promising future. The album was born.

The sixties saw the birth of many innovations. Independent

music producers became more innovative and this rubbed off on the artists themselves, now convinced by the medium and more willing to take chances themselves. Bob Dylan released a number of great records in the period from 1963 to 1966, with the last year seeing the launch of a double album, **Blonde on blonde** an up-to-then unknown phenomenon in popular music. The launch of three records specifically in 1966 showcased the newfound sophistication of rock music offered by the LP format. Naturally the Beatles were there with **Revolver**, Frank Zappa with the more avant-garde **Freak out!** and most importantly the Beach Boys's remarkable **Pet sounds** – an album that co-founder Brian Wilson virtually produced on his own. This album particularly inspired the Beatles, who noticed that Wilson spent at least two months in the studio. With touring now behind them the Fab Four took a leaf from Wilson's book and camped themselves at the EMI studio in Abbey Road, London.

The Beatles set the British rock alight. They could take liberties that no other band could, simply because they were the biggest band in the world. The combined excellence of producer George Martin and young engineer Geoff Emerick behind the mixing desk gave rise to the brilliance of **Sgt Pepper**. An unheard of six months in the studio resulted in a raft of innovations. The artwork by Peter Blake created a new genre – the album cover. Lyrics were printed on the back of the album – another first – and each song blended into the next instead of sounding like a singles collection. It was meant to be played from beginning to end.

With its release, people began seeing the album as the preferred choice over the 45 or single that had dominated until then, when bands were forced to choose releasing the pigeon-holed of albums or singles, but nothing else. Rock quickly gravitated towards albums while the pop bands felt more comfortable with the single. With this record, however, the Beatles had changed not only the record's recording format

but also how it sounded. The astonishing *Day in the life* song was simultaneously recorded on two 4-track machines in two separate studios! For that alone any music library worth its salt must have a copy of **Sgt Pepper**.

With the Beatles spending so much time in the studio and rewriting the rules, other bands felt they could do the same. The Who released **Sell out** that was made as a pre-recorded pop radio station complete with advertisements produced by the band themselves. The Who had a reputation for being stereotypical rock 'n rollers yet the inventiveness of this album showed wit, humour, interesting lyrics around consumerism and skilful use of instruments. It was more of a concept album, a term that was to dominate musical references right into the eighties.

British bands were typically forward-thinking. By the end of 1967 many rock bands had released albums that were meant to be listened to as albums instead of just singles. By contrast The Rolling Stones – as a rival to the Beatles – had a difficult year. First came the psychedelic **Between the buttons** before **Their satanic majesties request** – an album in a similar vein – both met with equally lukewarm reception. On the other hand, The Kinks were known for snappy singles and released **Something else** (with the hit single *Waterloo Sunset*), an apt title for an album as a definitive example of what 1967 sounded like. The rise of the album enabled the emergence of more new and adventurous bands, such as Soft Machine. Another contemporary of the Softs was Pink Floyd, founded by Syd Barrett. These bands were heavily influenced by the psychedelic scene, but this time from the other side of the Atlantic. San Francisco's summer of '67 became known as the 'summer of love' as hippiedom had entered the mainstream. LSD – a powerful hallucinogenic – had become the drug of choice of that era. Pink Floyd's debut album was called **The piper at the gates of dawn**, its title borrowed from the book **The wind in the willows** by Kenneth Grahame. The album



had a whimsical feel to it, mainly thanks to the voice of its troubled author Barrett, who became one of the most famous victims of LSD of that era.

The ever-troubled Barrett's inability to cope with the demands of the music business and his dependency on LSD made the band eventually reject him as a member in 1968. His departure led the bassist, Roger Waters and Barrett's subsequent replacement, Dave Gilmour, to re-establish the band that would ultimately dominate the British Rock scene throughout the next decade. But for many fans, **Piper**, with Barrett at the helm remains an early favourite.

The American guitar virtuoso Jimi Hendrix also arrived in 1967, taking Britain by storm with a series of concerts while attracting fans from outside of his genre – such as jazz – merely to witness his greatness with a guitar. The UK producer Chas Chandler assisted in assembling a band, with Noel Redding on bass and Mitch Mitchell on drums. **Are you experienced** was released in May and stunned even those who had previously seen him play live. Featuring several longer tracks, the album allowed Hendrix the opportunity to further demonstrate his skills with longer tracks and cement the electric guitar as the trademark tool of rock.

Like the Beatles, Hendrix also appreciated the possibilities of studio technology to further enhance his playing. **Are you experienced** is a pivotal rock album along with the Beatles' **Sgt Pepper**.

Over the next few years, Britain produced many superb guitar players, such as Eric Clapton, Jeff Beck, Jimmy Page and Pete Townshend – to name but a few. All of them looked up to Hendrix. Clapton, previously a blues purist, was so taken by Hendrix that he even grew an afro like him, later forming another influential and popular rock trio – Cream – with Ginger Baker on drums and Jack Bruce on bass.

The Hendrix influence is clearly noticeable on Cream's debut album, in the form of the psychedelic cover that clearly resembled Hendrix's own band. Hendrix finished that year with another outstanding album **Axis bold as love**, an album almost as good as **Are you experienced**.

By this time the concept album was really coming into its own and record companies had started warming to the idea. One band that had a lucky break in 1967 was the Moody Blues. Before two new members – Justin Hayward and John Lodge – joined, they were just another faltering R&B band from Birmingham. The new line-up however signalled a radical change. Decca – a classical music label – had originally used them as a beat group to play with an orchestra in testing a new vinyl sound, including an adaptation of Antonín Dvořák's *New world symphony*. The Moodies, along with new producer and engineer Tony Clarke, went to work on an album of songs by the band and this translated into an album containing songs performed in sequence as a unit.

Like the **Sgt Pepper** album, where the songs linked with one another in a continuous flow, the tracks of the Moody Blues's **Days of future passed** are linked with orchestral link music. The band also used a device called a mellotron that could replicate orchestral sounds by playing pre-recorded audio samples – essentially the precursor to the synthesizer. **Days of future passed** was very well received commercially and became a cult record. Furthermore, it heralded a genre known as classical or progressive rock, later exemplified by bands like Yes, Genesis, Jethro Tull and others. Needless to say, British rock had come of age in 1967. The album had arrived and was here to stay: one of the most influential rock bands of that era, Led Zeppelin, never released a single yet as an indicator of the influence of the album, nonetheless became platinum sellers.

On to America California dreaming, part 1

In 1967 San Francisco became the epicentre of the emerging US rock scene. The city itself had produced a large number of psychedelic bands which were snapped up by record companies, further fuelled by the craze of the Human Be-In counter-culture event that took place on 14 January that year.

Typically, an address in the bohemian Haight-Ashbury suburb – situated in an older part of San Francisco – would practically guarantee any band a record deal at the time. RCA had already signed Jefferson Airplane, whose folk rock album debuted in late 1966.

In March 1967 they released **Surrealistic pillow**, for the first time featuring the services of the model and singer called Grace Slick, who could play flute, piano and wrote songs. One of these songs, *White rabbit*, typifies the Airplane approach. Written by Slick, it took the story of **Alice in Wonderland** and turned it into a song about the mind-expanding ability of LSD. It was also a statement of rejection of the 1950s American middle-class values. Her powerful clear voice complemented those of Paul Kantner and Marty Balin to forge one of the best rock vocal trios of that era. They also had a good guitarist in Jorma Kaukonen, backed up by former jazz drummer Spencer Dryden and the most sought-after bassist in Jack Casady, who dominated the band's instrumental sound. The album was a mixture of innovative tracks and love songs, mainly written by Balin.

Surrealistic pillow was a commercial success and demonstrated that provocative songs about LSD were a viable commercial avenue. In this instance the album proved a better



Jimi Hendrix

Marc Sharratt/Rex/Shutterstock



Janis Joplin



Baron Wolman

Grace Slick

medium to delve into the psychedelic sound than the single. It can be said that the Airplane became perhaps the most influential American band of 1967. At the end of that year they released **After bathing at Baxters** — a brave, experimental album putting into sound an LSD trip (it features for example, Slick's four-minute long song about James Joyce's **Ulysses**). It was nowhere as well received as its predecessor but nonetheless exhibits the naïve optimism so typical of 1967 and has managed to survive the test of time.

Other Airplanes contemporaries however, such as the Grateful Dead, preferred the creative freedom of live performances to the restrictive environment of the recording studio.

Further noteworthy outfits include Country Joe and the Fish, who incorporated American folk genres with psychedelia on the album **Electric music for the mind and body**. A Texan singer named Janis Joplin joined an outfit called the Big Brother and Holding Company and hit the top of the album charts with **Cheap thrills**. Unconventional in every sense of the word, Joplin exhibited an endearing rawness and vulnerability, contrasting to Slick's controlled approach. Joplin's untimely death in 1970 only added to her near-saintly status as one of rock's most iconic females.

Bands have always been at the mercy of record companies for promotion — and not always to good effect. Moby Grape was signed to Columbia, who thought it a good idea to release five singles simultaneously from the band's debut eponymous album. Although the album was reasonably successful, they were quickly seen as overhyped. This is a pity, because Moby Grape displayed real talent. The band was the brain child of former Airplane drummer, Skip Spence, and had five members who could all play well and write songs, fusing folk, blues and country with rock and roll. And unlike many other San Franciscan bands they were also less prone to endless improvisation and pointless experimentalism.

Moby Grape also foreshadowed future trends in rock such as the West Coast rock scene of the 1970s. A listen to *8:05* reveals early hints of Crosby, Stills, Nash and Young (in the same way as what Buffalo Springfield — also released in 1967 — does). The debut album **Moby grape** has grown in stature over time to become a cult classic. If their record company failed, marketing ploys did them a disservice and the band's own drug-fuelled self-destructive tendencies achieved little more.

California dreaming, part 2

Along with New York, Los Angeles had become the capital of the American recording industry. In 1967 the City of Angels enjoyed its own active rock scene as bands were playing around the Sunset Strip. The hottest group at the time was The Byrds, led by Roger McGuinn along with fellow songwriters Dave Crosby and Chris Hillman. Although they initially earned fame for playing Bob Dylan songs, they pioneered the concept of folk rock, although later inspired by avant-jazz players like John Coltrane and moving towards the more expansive psychedelic sounds in 1966. Their album **Younger than yesterday** demonstrated that the Byrds had moved with the times and was indeed an underrated classic.



Springfield's influence on the time all the more significant is although folksy, their music showed country apparent influences up to then ignored by most West Coast bands. The existence of 1970s bands like the Eagles would be unthinkable without the influences of Springfield. Their 1967 album **Again** remains their best and an all-time classic. Their third album, **Last time around** was released in 1968 as an apt metaphor for the band's gradual disintegration.

Elektra was a newish label that had started in the 1950s. They initially started by producing folk artists but moved into the psychedelic bands in 1966. One of the bands they signed was Love, led by Arthur Lee, who released three albums between 1966 and 1967. **Da Capo**, illustrative of Lee's eccentric writing style enjoyed mixed success while **Forever changes** was a breakthrough.

It was a collection of strange gentle songs with occasional bursts of angry guitar, held together with some of the best string orchestrations ever heard on a rock record. Titles like *Maybe the people would be the times or between Clark and Hilldale* clearly illustrates the LSD influence. Though not quite as radical as Jefferson Airplane's efforts, **Forever changes** is a remarkable record that has remained timeless yet also typifies its birth era exceedingly well, easily earning its place on any all-time top 50 album list.

Lee was to influence Elektra into signing another Californian band, The Doors. The latter had attracted attention with some powerful but similarly notorious on-stage performances. Lead singer Jim Morrison's persona was more anti-authoritarian than anti-establishment, a trait that distinguished him from other hippie groups. Despite his antics, Morrison was a knowledgeable man whose band's name came from Aldous Huxley's **Doors of perception** — an example of his interest in philosophy, literature and theatre. Their self-titled debut album showed variety, with *Light my fire* becoming Elektra's first number one on the Billboard Hot 100 singles chart.

The album's finale — the 13 minute-long *The end* was vintage Morrison: provocative and confrontational but also riveting.

It also was to be Crosby's last album with the band before moving on to bigger things in the 1970s.

Another significant band in the Strip area was Buffalo Springfield. The names in the line-up alone are demonstrative of the explosive talent contained: Stephen Stills, Neil Young, Ritchie Furay and Jim Messina are still familiar today. The band prided itself with its eclectic influences as all the band members were blessed with song writing ability. What made



Buffalo Springfield

Ritchie Furay Collection



The Doors

Joel Brozsky

Several versions exist, not least a censored version owing to the mature themes touched upon by the lyrics. A specially mixed version featured in Francis Ford Coppola's cult classic film **Apocalypse now**, which earned the song another generation of fans.

The album sold well, although not all of the singles issued were equally well received. In fact, some felt that the band was too commercial. All of the members were gifted musicians, with guitarist Robbie Krieger being particularly talented. Morrison showed an interest in the American underbelly, which in that way alone deviated from the naïve optimism promised by the summer of love. The Doors existed to disrupt.

If 1967 was a volatile year, by Jim Morrison's own standards his drug and alcohol abuse was still under control. A follow-up album **Strange days**, came out in the same year but could only exist in the shadow of its predecessor.

Looking to the future

After suffering a motorcycle accident, Bob Dylan hadn't released a record for some time. He retreated to Woodstock and was not heard of much throughout 1967. He did however release **John Wesley Harding** at the end of the year, much to the surprise (and delight) of many fans, signalling a return to American country roots with a record even featuring some religious elements. It was as un-psychedelic as one could imagine. Many observers began to agree that once again, Dylan was influencing the direction in which rock music was going.

Back in New York, a band with a unique psychedelic sound (though to little fanfare), the Velvet Underground, released **The Velvet Underground & Nico**, which according to some accounts was co-produced by Andy Warhol. This was no album about love, peace or the Vietnam War. The chief writer was Lou Reed who could combine a pop song with avant-garde with equal ease. John Cale was on hand as a classically trained musician who was a pupil of the very avant-garde composer

La Monte Young. Reed's lyrical insights were like watching *cinéma vérité*. With its gritty production, Reed's songs amorally spoke about drugs, sado-masochism, paranoia, decadence and misogyny. *Heroin* is told from the perspective of an addict and is remarkably non-judgmental and by no means pro-drug as many detractors thought at the time. Unsurprisingly, it did not sell well and was completely out of step with the *zeitgeist*. But as musician-turned-producer Brian Eno once said, 'everyone who bought one of those 30,000 copies started a band.'

Today, **The Velvet Underground & Nico** is recognised as one of the most influential albums in the history of popular music. Certainly David Bowie, several German bands, the Punk scene and all of the alternative bands from the 1980s to the present would cite The Velvet Underground and Lou Reed as a major influence. At the end of 1967 **White heat/white light** was released — an even more uncompromising album. *The gift* is an eight minute-long recital by Cale of a bizarre short story of Reed's set to music performed by the band. It rates as probably the most unusual song recorded of that year but also shows how experimental the Velvets were.

Conclusion

This article set out to explore a pivotal year in recording. 1967 bore witness to much pioneering on many fronts and the creation of records that are considered must-features in any collection.

African American acts deserve a mention too, although their makers — such as Motown — continued to favour the single over the album. Jerry Wexler — father of the phrase 'rhythm and blues' — produced the Aretha Franklin album **I never loved a man the way I loved you** at Muscle Shoals Sound Studio, Alabama, for Atlantic records. It too deserves a place in any collection.

The album allowed for the amalgamation of many genres and novelties into rock, demonstrating both its versatility and resilience. 1967 brought such an explosion of creativity in music that many record labels signed up many aspiring bands in the hope that their albums would be profitable. Lyrics were printed on sleeves (thank the Beatles) and cover design became an art.

It would also later prove that it was also not only musicians that were behind the success of the album. The role of producers became increasingly recognised; people like Jimmy Miller, Glyn Johns, Bruce Botnick, Tom Dowd, Joe Boyd, George Martin, Paul Rothchild, Tony Clarke and many others contributed to the course of rock music and are appropriately appreciated in their own right.

Vinyl as a recording format still survives, despite the continuous threat of digital media. The album remains the preferred format to reflect on a bygone era and will continue to preserve the sounds of memories of that time for generations to come.

Recommended listening from 1967:

- The Beatles — **Sgt Pepper's lonely hearts club band**
- The Velvet Underground — **The Velvet Underground & Nico**
- The Jimi Hendrix Experience — **Are you experienced**
- Love — **Forever changes**
- Moby Grape — **Moby Grape**
- The Moody Blues — **Days of future passed**



The Velvet Underground, Nico and Andy Warhol

Robert Moults is a librarian at Wynberg Library



Biographies and me

by Finuala Dowling

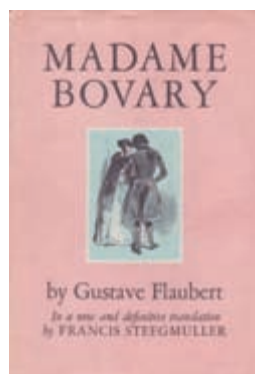
Biographies, when I first encountered them, were books about wrinkly or dead people who had begun life in Edwardian prams, unaware of the fame that awaited them, or at least not looking forward to it. They had naff titles (**A quite remarkable father**), daunting ones (**Seven pillars of wisdom**) or brilliant ones (**You might as well live**). I took them off my mother's shelves to look at the photographs that documented the lurch of time from lacy christening robes to backlit glamour. The glossy pages ended with a windswept snapshot on the beach (always, it seemed, taken on the same rock).

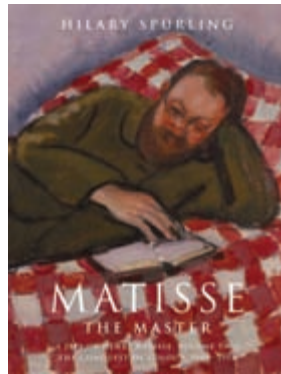
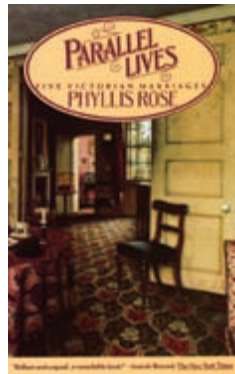
Some were about individuals so ancient or dull that they could only be illustrated with maps (**With Kitchener to Khartum**), or brass rubbings (**Richard I**), but these were beyond my infant patience. My mother wisely directed us to biographies suitable for children — Anne Frank's diary, the life of Helen Keller, **My family and other animals** and, later, **The bell jar**.

The famous lives lining our walls were connected to a song she sang for us: *Que sera sera*. 'What will my future be?' I too, wanted to know. I returned often to Brian Brooke's memoir, **My own personal star**, to study a photograph captioned

My leading ladies in Present laughter. It featured my youthful, beautiful mother. Deneys Reitz had signed her first edition of **No outspan**, presumably at a book launch in 'London'. (The city glittered on the title page.) I didn't read the second volume of Guy Butler's autobiography (it recounts the 6th SA Armoured Division's campaign in Italy), but I stared long at one of its sentences: *At which point Corporal Dowling laughed*. 'That's your father', my mother said. Why didn't Guy Butler say more about Daddy, I wondered, instead of hogging 300 pages to himself?

The biographies on your shelves say as much about you as they do about their subjects. Ma had every volume of Beverly Nichols' and Dirk Bogarde's memoirs. Tynan's **Persona grata** was joined by Niven's **The moon's a balloon**, Guinness's **My name escapes me**, Gielgud's **An actor and his time**, Ustinov's **Dear me** and Bennett's **Untold stories**. She liked witty writing by women (**Joyce Grenfell requests the pleasure; The snake has all the lines**) and books about the lives of actors. Nigel Hawthorne's **Straight face** sadly does not recall my mother missing her cue when she played a bit part alongside him.





Some arrived as part of her part-time job as a reviewer for *Woman's World*. I learned Joanna Lumley's dieting trick (stock your fridge with mouldy cheese rinds) but did not put it into practice, preferring Eve Palmer's tale of plenty, **The plains of Camdeboo**.

At school we learnt nothing true about race or our country's history, but at home we read both Noni Jabavu's memoirs, **The world of Nat Nakasa** and John Howard Griffin's **Black like me**.

Despite this apprenticeship, I preferred novels. A novel can be light and funny from beginning to end, but a life can't. Novels do different things with time: expand a whole day to fill all the pages of the book, leave out decades, switch between lives. They made me laugh; they convinced me that life was full of the potential to succeed, to resolve problems, to overcome loneliness.

Then I began to write novels myself.

Every day at my desk, for months on end, I face insurmountable problems. To write is to be alone, to spar with failure. Biographies, especially the biographies of fellow writers, have become my solace.

Andrew Motion's biography of Philip Larkin, Beauman's **The other Elizabeth Taylor**, Stegmüller's **Flaubert and Madame Bovary**, Maugham's **The summing up** and **A writer's notebook**, Mantel's **Giving up the ghost**, Milford's **Savage beauty**, Glendinning's **Rebecca West**, Winterson's **Why be happy when you could be normal?**, Middlebrook's **Anne Sexton**, Rose's **Parallel lives**: I can think of few novels that have absorbed me so deeply or struck me as being so full of valuable truths.

My all-time favourite biography is in fact of an artist: Hilary Spurling's **Matisse**. I cried when, on his deathbed, Matisse calls for 'his drawing things'. The best book of my 2017 reading year was **Defiance: the life and choices of Lady Anne Barnard** by Stephen Taylor. Last year it was **The violet hour: great writers at the end**. My wish list of future biographies includes Elizabeth Strout, Colm Tóibín, Marilynne Robinson, Anne Tyler and Carol Shields.

My question is no longer, 'What will my future be?' but 'How did other women manage the competing drives of ego and domesticity?' Often I've weighed up the lives of Jane Austen and Virginia Woolf, their differing degrees of poverty, party-going and personal happiness. (I err on the side of Austen.)

Why didn't Austen fill volumes of diaries like Woolf? I would love to know more about her, though I will happily read over and again the same small details of her life — the squeaky door, fainting at the thought of Bath — and was glad to discover in **The real Jane Austen** that there is always a new way to write about her.

To write is to read. A subgenre of biography is the record of a reading experience. Phyllis Rose's **The year of reading Proust** and, more recently, Rebecca Mead's **My life in Middlemarch** gave huge pleasure. I am persevering with Philip Davis's **The transferred life of George Eliot**, though can't help wishing it was less about Spinoza. Knausgaard's struggles I leave to others.

The South African biographer Lyndall Gordon came to visit my mother once. I had to pinch myself: the author of **Virginia Woolf: a writer's life** is actually in the same room as me! Sharing a passion for the same books and writers, we became friends. Lyndall says she always starts a biography — goes to the archive — with a question in mind. Was Eliot's conversion really so sudden? Why was Emily Dickinson a recluse? So much of a life is lived beyond the mere facts (birth, death, marriage, prizes), she says. It's the submerged part we need to find.



Simone Scholtz

*Dr Finuala Dowling is a South African poet, writer and lecturer. She won the Ingrid Jonker Prize for her first poetry anthology, **I flying**. Her second collection, **Doo-wop girls of the universe**, was joint winner of the Sanlam Prize for poetry and her third, **Notes from the dementia ward**, won the Olive Schreiner Prize. She also won the M-Net Literary Award for her third novel, **Homemaking for the down-at-heart**.*

Accessions Aanwinste

compiled by Johanna de Beer / saamgestel deur Johanna de Beer

NON-FICTION VAKLEKTUUR

General Algemeen

- 001.4 FIR Maree, Kobus. First steps in research.
025.1974 DOU Doucett, Elisabeth. New routes to library success: 100+ ideas from outside the stacks.
Q 025.32 BRE Brenndorfer, Thomas. RDA essentials.
Q 027.4 GRI Griffiths, Jose-Marie. A strong future for public library use and employment.
060.42 WEB Robert, Henry M. Webster's New World Robert's rules of order: simplified and applied.

Philosophy and Psychology Filosofie en Sielkunde

- 126 CUL Mboya, Mzobanzi M. Culture and self: theory and research from an African perspective.
133.32424 VIR Virtue, Doreen. The big book of angel tarot: the essential guide to symbols, spreads, and accurate readings.
133.93 DYE Dyer, Wayne W. Co-creating at its best: a conversation between master teachers.
153.35 GIL Gilbert, Elizabeth. Big magic: creative living beyond fear.
153.753 HAM Hammond, Claudia. Time warped: unlocking the mysteries of time perception.
158 BRI Brits, Louisa Thomsen. The book of hygge: the Danish art of living well.
158.1 DUC Duckworth, Angela. Grit: the power of passion and perseverance.
158.1 RAM Ramphekwa, Hosea P. Gifted, hunted & haunted: why trouble torments the talented.
158.2 HAT Hattingh, Marnus. As die Bokke nie wil cuddle nie: 'n verstaan-mans-beter-gids.
181.11 PUE Puett, Michael. The path: a new way to think about everything.

Religion Godsdiens

- 200.1 LEW Lewis-Williams, J David. Conceiving God: the cognitive origin and evolution of religion.
220.601 WIL Wilson, AN. The book of the people: how to read the Bible.
232 DUP Du Plessis, Pierre. Jesus ruik na mirre en stof.
234.2 STA Stander, Hennie. Hoekom ek nog glo: sien God se vingerafdrukke in jou lewe raak.
237.4 BER Berger, Steve. Between heaven and earth: finding hope, courage, and passion through a fresh vision of heaven.
237.4 HAG Hagee, John. The three heavens: angels, demons and what lies ahead.
248.3 KEN Kendrick, Alex. Strategie vir gebed: aksieplan vir 'n gebedskryger.
248.4 ALC Alcorn, Randy. Happiness.
248.4 HAN Hanegraaff, Hank. Wat sê die Bybel?: antwoorde op belangrike vrae uit die Bybel.
248.4 NKO Nkomo, Frequency. New revelations of faith: how to practically exercise your faith and make it work.
248.4 WIL Wilson, Todd. More: find your personal calling and live life to the fullest measure.
248.86 MAN Mann, Mary Ellen. From pain to power: overcoming sexual trauma and reclaiming your true identity.
261.26 RIC Richardson, Joel. Wanneer 'n Jood die wêreld regeer: wat die Bybel regtig sê oor Israel in God se plan.
261.832196 HEA Hearn, Louise. Towards theology of HIV/AIDS: evil, suffering and world religions.
270 MAC MacCulloch, Diarmaid. Silence: a Christian history.
289.9 DUB Dube, Lillian. African initiatives in healing ministries.
291.215 ENG Angels in our midst: true stories to prove that they guard us.
294.32 GOL Goleman, Daniel. A force for good: the Dalai Lama's vision for our world.
296.832 HAR Sifrin, Geoff. Chief Rabbi Cyril Harris.
299.93 RUI Ruiz, Miguel. The Toltec art of life and death.

Social Science

Sosiale Wetenskap

- R 300.5 WOR The World almanac and book of facts, 2017.
- 302.222 GLA Glass, Lillian. The body language of liars: from little white lies to pathological deception: how to see through the fibs, frauds, and falsehoods people tell you every day.
- 302.230835 KAT Katopodis, Katy. I'm missing news: when hard news and parenting collide.
- 303.34 GHA Ghaemi, Nassir. A first-rate madness: uncovering the links between leadership and mental illness.
- 303.4833 SCO Scott, Laurence. The four-dimensional human: ways of being in the digital world.
- 304.2 ACK Ackerman, Diane. The human age: the world shaped by us.
- 305.3 TOM Tomson, Anastacia. Always Anastacia: a transgender life in South Africa.
- Q 305.42096 WOM Women's property rights, HIV and AIDS & domestic violence: research findings from two districts in South Africa and Uganda.
- Q 305.851068 FER Ferreira, Ilse. Italian footprints in South Africa.
- 305.8968 COL Mangcu, Xolela. The Colour of our future: does race matter in post-apartheid South Africa?
- 305.8968 WRI Qunta, Yolisa. Writing what we like: a new generation speaks.
- 306.7662 TOD Todd, Matthew. Straight jacket: how to be gay and happy.
- 306.874095 XIN Xinran. Buy me the sky: the remarkable truth of China's one-child generations.
- 307.3364 MAK Makhulu, Anne-Maria. Making freedom: apartheid, squatter politics, and the struggle for home.
- 307.760968 COU Pieterse, Edgar. Counter-currents: experiments in sustainability in the Cape Town region.
- 307.760968 ROS Ross, Fiona C. Raw life, new hope: decency, housing and everyday life in a post-apartheid community.
- 320.96 AFR Gruzd, Steven. African accountability: what works and what doesn't.
- 320.968 HAR Hart, Gillian Patricia. Rethinking the South African crisis: nationalism, populism, hegemony.
- 320.968 TAB Tabane, Onkgopotse JJ. Let's talk Frankly: letters to influential South Africans about the State of our Nation.
- 321.022 PRA Prah, Kwesi Kwaa. Tracings: Pan Africanism and the challenges of Global African Unity.
- 323.168 MOL Moloi, Tshepo. Place of thorns: black political protest in Kroonstad from 1976.
- 323.168 REA Turok, Ben. Readings in the ANC tradition. Volume II: history and ideology.
- 323.20956 HOS Hosken, Andrew. Empire of fear: inside the Islamic State.
- 323.20968 STU Heffernan, Anne. Students must rise: youth struggle in South Africa before and beyond Soweto '76.
- 325.3 MAM Mamdani, Mahmood. Define and rule: native as political identity.
- 327.6806 LOU Louw-Vaudran, Liesl. Superpower or neocolonialist?: South Africa in Africa.
- R 330.014 BIS Bishop, Matthew. Economics: an A-Z guide.
- 331.0968 BEN Bendix, Sonia. Labour relations in practice: a hands-on approach.
- 331.2592 BLU Blumenthal, Ivor. 50 shades of greed: the services SETA, warts & all.
- 331.881136 HIS Theledi, Nkosinathi. Historical background of POPCRU: 25 years of POPCRU's existence: a reflection from inception in 1989 until 2015.
- 332.11 GOO Goodson, Stephen Mitford. History of central banking and the enslavement of mankind.
- 332.6 HOG Hogg, Alec. How to invest like Warren Buffett: discover the wisdom of the world's greatest wealth creator.
- Q 333.3168 LUN Lunderstedt, Steve. 'Native' eyes: Sol Plaatje versus the Natives' Land Act of 1913.
- 333.72 VAL Valenti, Devan. Green is not a colour: environmental issues every generation needs to know.
- 333.9595 HOR Horwitz, Joshua. War of the whales: a true story.
- 338.2782 CLE Cleveland, Todd. Stones of contention: a history of Africa's diamonds.
- 338.900917 BRI Bond, Patrick. BRICS: an anti-capitalist critique.
- 338.968 KON Kondlo, Kwandiwe. A legacy of perseverance: NAFCOG: 50 years of leadership in business.
- 341.69 SAN Sands, Philippe. East west street: on the origins of genocide and crimes against humanity.
- 344.680957 WYN Wynberg, Rachel. A landmark victory for justice: Biowatch's battle with the South African state and Monsanto.
- 355.021309 CON Conway, Daniel. Masculinities, militarisation and the end conscription campaign: war resistance in apartheid South Africa.
- 355.354 ALB Alberts, Carl. Chopper down: a mercenary pilot in Africa.
- 358.420973 BEN Benjamin, Medea. Drone warfare: killing by remote control.
- 362.7044 MAR Margaretten, Emily. Street life under a roof: youth homelessness in South Africa.
- 362.73 PIT Pitchford, Jessica. Switched at birth: what would you do if faced with an impossible choice?
- 363.33 OVE Overton, Iain. Gun baby gun: a bloody journey into the world of the gun.
- 363.7392 FLA Flannery, Tim. Atmosphere of hope: solutions to the climate crisis.
- 363.7392 REI Reid, Hannah. Climate change and human development.
- 364.1323 HOF Hoffman, Paul. Confronting the corrupt: accountability now's battle against graft in SA.
- 364.1523 ROS Rose, Andrew. The prince, the princess and the perfect murder.
- LQ 364.4 SAF Safety first.
- 370.19342 RAK Rakhale-Molefe, Eunice. June 1976 commemorative dialogue.
- 370.19342 REI Reilly, Joseph Daniel. Teaching the 'native': behind the architecture of an unequal education system.
- 370.968 JAN Jansen, Jonathan D. We need to act.
- 371.82664 BHA Bhana, Deevia. Under pressure: the regulation of sexualities in South African secondary schools.
- 375.42 TEA Hugo, Anna. Teaching English as a first additional language in the intermediate and senior phase.

- Q 378.68711 VIE Weinberg, Paul. View points: the University of Cape Town and its treasures.
- Q 391.65 LOC Lockman, Bugsy. The best of our tattoos: special edition featuring volumes 1 to 5.
- X 398.209686 MAV Mavimbela, Mzoli. Chosi chosi ntsomi.

Language

Taal

- 401 WOL Wolfe, Tom. The kingdom of speech.
- R 443.2 JOU Jourist, Igor. Firefly French-English visual dictionary.
- 496.703 TLH Tlhapane, Tefo Bradley. Township languages: township dictionary: a guide to township 'taal'.
- Z 496.824 KIR Kirsch, Beverley. Zooming in on Zulu: a phrasebook — and much more.

Science

Wetenskap

- 500 HEN Henderson, Mark. 100 most important science ideas: key concepts in genetics, physics and mathematics.
- 509.68 WIL Wild, Sarah. Innovasie: hoe wetenskap Suid-Afrika vorm.
- 523.1 STE Stewart, Ian. Calculating the cosmos: how mathematics unveils the universe.
- 551.6309 MOO Moore, Peter. The weather experiment: the pioneers who sought to see the future.
- Q 572.96826 MOT Motshekga, Mathole Kherofo. The Mudjadji Dynasty: the principles of female leadership in African cosmology.
- 574.9247 TWO Branch, George. Two oceans: a guide to the marine life of southern Africa.
- 575.1 MUK Mukherjee, Siddhartha. The gene: an intimate history.
- 580.744 THO Thomas, Mark. The Boomslang: Kirstenbosch centenary tree canopy walkway: an architectural and engineering collaboration.
- 590 BAR Barnes, Simon. Ten million aliens.
- 594 SCA Scales, Helen. Spirals in time: the secret life and curious afterlife of seashells.
- Q 597.96 MAT Mattison, Christopher. Snake: the essential visual guide.
- 599.74422 MCI Mc Ilrath, Grant M. Meerkats.

Applied Science

Toegepaste Wetenskap

- 612.11 HIL Hill, Lawrence. Blood: a biography of the stuff of life.
- 612.82 KOU Kounios, John. The Eureka factor: creative insights and the brain.
- 613.2 PRI Price, Catherine. The vitamin complex: our obsessive quest for nutritional perfection.
- 613.25 GRE Gregory, Susan. The Daniel fast for weight loss: a biblical approach to losing weight and keeping it off.
- 613.25 WEI Weidemann, Annchen. Periodic fasting: lose weight, feel great, live longer.
- 613.71 WES Westcott, Wayne L. Strength training past 50.
- Q 615.5 UYS Uys, Herman. God se apteek, Deel 11, Eet jouself gesond.

- 616.078 PAR Parnia, Sam. The Lazarus effect: the science that is rewriting the boundaries between life and death.
- 616.3 END Enders, Giulia. Gut: the inside story of our body's most under-rated organ.
- T 616.6 HEN Henneberg, Susan. Urinary tract infections.
- 616.8528 COM Brosan, Leonora. The complete CBT guide to depression and low mood: a comprehensive self-help guide that also offers invaluable advice for families and other supporters.
- 616.89 BYR Byron, Tanya. The skeleton cupboard: the making of a clinical psychologist.
- 617.1027 BEN Bennett, Ross. Injury prevention and rehabilitation in sport.
- T 618.1 LAN Landau, Jennifer. Endometriosis.
- 618.97683 ING Ingram, Jay. The end of memory: a natural history of aging and Alzheimer's.
- 624.0968 MUR Murray, Tony. Megastructures and masterminds: great feats of civil engineering in Southern Africa.
- Q 629.287 LAN Hosier, Ralph. Land Rover Discovery Series 1 and 2: maintenance and upgrades manual.
- 631.584 TOE Toensmeier, Eric. The carbon farming solution: a global toolkit of perennial crops and regenerative agriculture practices for climate change mitigation and food security.
- 635.0968 BOS Boshoff, Wynand. Groente van tuin tot tafel.
- 636.0889 CAM Campbell, Clare. Dogs of courage: when Britain's pets went to war, 1939-45.
- 636.70886 MOR Morgan, Jason. A dog called hope: the wounded warrior and the dog who dared to love him.
- 636.71 LAB Fogle, Ben. Labrador: the story of the world's favourite dog.
- 639.9096 BRE Breytenbach, Jan. Eden's exiles: one soldier's fight for paradise.
- 641.46 FLE Fleischman, Will. Smoking meat: tools, techniques, cuts, recipes — perfect the art of cooking with smoke.
- 641.5 GIV Giving back childhood: childhood memories and recipes from 50 well-known and big-hearted South African heroes.
- Q 641.5 ROO Roodt, Melinda. Die klassieke Suid-Afrikaanse kookboek.
- 641.55 COO The Cookbook.
- 641.5638 DEB De Beer, Vickie. My low carb kitchen.
- 641.5952 SAT Satomi, Shinzo. Sushi chef: Sukiyabashi Jiro.
- Q 641.5968 VAN Van Zyl, Dine. The great Boerekos book 2.
- Q 641.631 CLA Clark, Lisa. The cookie jar: 100 recipes for biscuits, rusks and cookies.
- 641.65347 PED Pedersen, Stephanie. Kale: the complete guide to the world's most powerful superfood.
- 641.85 SCH Schoeman, Marlene. Prettige koekies: temakoeke geskep met winkelkoekies.
- 645.4 LAW Law, Alex. The upholsterer's step-by-step handbook: a practical reference.
- 646.48 SHO Shore, Debbie. Maak mooi sakke: kies uit 12 pragtige projekte en leer jou eie sakke ontwerp.
- 646.79 SPE Spencer, Henry. Retirement choices: a practical guide to choosing retirement accommodation and lifestyles.
- 649.1 JAN Janis-Norton, Noel. Calmer, easier, happier parenting: the revolutionary programme that transforms family life.

- 649.1 LAH Lahey, Jessica. The gift of failure: how to step back and let your child succeed.
- 650.13 JAM Oliver, James. Office politics: how to thrive in a world of lying, backstabbing and dirty tricks.
- 658.00968 MSI Msila, Vuyisile. Ubuntu: shaping the current workplace with (African) wisdom.
- 658.15 CAR Carstens, John. Finance for non-nerds & other clued-up people.
- 658.4 MAN Manning, Anthony D. What's wrong with management and how to get it right: the must-do strategy practices that make the difference between winning and losing in business.
- 658.408 HUM Humes, Edward. Force of nature: the unlikely story of Wal-Mart's green revolution.
- 658.4092 JAC Jacobs, Steven. The new manager: how to become a leader in 52 simple steps.
- Q 658.5 OPE Pycraft, Mike. Operations management: global and Southern African perspectives.
- Q 659.10968 HAD Hadland, Adrian. Advertising in the news: paid-for content and the South African print media.
- 663.209687 PLA Platter, John. My kind of wine.
- 676.09 MON Monro, Alexander. The paper trail: an unexpected history of a revolutionary invention.
- Q 698.1 SLO Sloan, Annie. Annie Sloan paints everything: step-by-step projects for your entire home, from walls, floors, and furniture, to curtains, blinds, pillows, and shades.

Arts and Recreation Kunste en Ontspanning

- 700 REL Coovadia, Imraan. Relocations: reading culture in South Africa.
- 709.43 MAT Matisonn, Carnie. Degas' dust: Joburg maverick's quest for Nazi war booty.
- Q 709.68 SCR Proud, Hayden. Scratches on the face: antiquity and contemporaneity in South African works of art from Iziko Museums of Cape Town.
- Q 720.968712 WAL Walker, Michael. The old hotels of Cape Town (1890-1911): a history long forgotten, seldom told.
- Q 730.968 SIT Haenggi, Fernand F. Lucas Sithole, 1931-1994: major works in private, corporate or public collections throughout the world.
- 738.209 DEW De Waal, Edmund. The white road: a pilgrimage of sorts.
- Q 741.968 SEK Sekoto, Gerard. Exiles: drawings by Gerard Sekoto.
- 745.5 HOM Homer, Holly. 101 kids activities that are the bestest, funnest ever!: the entertainment solution for parents, relatives & babysitters!
- 745.5942 EDD Eddy, Carson. Beaded jewelry: knotting techniques: skills, tools, and materials for making handcrafted jewelry.
- 746.434 LAM Lamb, Emma. Crochet home: 20 vintage modern crochet projects for the home.
- 769.968 HAR Hartlief, James. James Hartlief: artist of the dreaming world.
- 778.9328 PRE Pretorius, Isak. Insider's guide: how and where to photograph birds in Southern Africa.
- Q 779.9968 NUN Nunn, Cedric. Call and response.

- 780.7106 FOR Thram, Diane. For future generations: Hugh Tracey and the International Library of African Music. M 784.406 F.A F.A.K. FAK-sangbundel. Volume 2.
- Q 792.80968 FNB Thomson, Georgina. FNB Dance Umbrella — 20 years on: two decades of contemporary choreography and dance.
- 796.52095 CON Conefrey, Mick. Ghosts of K2: the race for the summit of the world's most deadly mountain.

Literature Letterkunde

- 805 GRA The Granta book of India.
- 808.810096 MCG McGregor Poetry Festival — 2013 anthology.
- 821.008 POE Blake, Julie. Poetry by heart: a treasury of poems to read aloud.
- 821.92 HAM Hammerton, Kerry. The weather report.
- 822.92 COP Coppen, Neil. Tin bucket drum.
- 824.92 DIC Dicey, William. Mongrel: essays.
- 839.3609 PER Van Coller, Hendrik Petrus. Perspektief & profiel: 'n Afrikaanse literatuurgeskiedenis. Deel 2.
- 839.3616 GIB Gibson, Gilbert. Vry-.
- 839.3616 VAN Van Staden, Ilse. Waar die oog van stil word: gedigte.
- 839.3645 VAN Van Wyk, Johan. So is dit nou: nog stories van gister en vandag.
- X 896.1 SOL Solilo, John. Umoya wembongi: collected poems, 1922-1935.

Travel Reisbeskrywing

- 909 CHR Christianson, Scott. 100 documents that changed the world: from Magna Carta to WikiLeaks.
- 910.2 WOO Woods, Sarah. The 50 greatest road trips of the world.
- 910.453 LAR Larson, Erik. Dead wake: the last crossing of the Lusitania.
- 915.4 URS Urson, Meryl. Way out in India: travels in a curious land.
- 916.8 CAM Campbell, Derryn. Absolutely awesome South Africa.
- 916.982 MAU Grihault, Nicki. Mauritius, Reunion & Seychelles.
- 942.038 BAR Barker, Juliet. England, arise: the people, the King and the Great Revolt of 1381.
- 947.086 OST Ostrovsky, Arkady. The invention of Russia: the journey from Gorbachev's freedom to Putin's war.
- 953 COM Commins, David. The Gulf states: a modern history.
- Q 960.1 PWI Pwiti, Gilbert. The archaeological heritage of Africa.
- 967.73053 RAW Rawlence, Ben. City of thorns: nine lives in the world's largest refugee camp.
- 968.06 PLA Plaatjie, Sol Tshkisho. Sol Plaatjie: selected writings.
- 968.201 MAP Chirikure, Shadreck. Mapungubwe reconsidered: a living legacy — exploring beyond the rise and decline of the Mapungubwe state.
- Q 968.702 SCH Schrire, Carmel. Historical archaeology at the Cape: the material culture of the Dutch East India Company (VOC).

- 968.712 DAV Davison, Patricia. Oranjezicht: recalling the past, cultivating the future.
- 968.77 COE Coetzee, CG (Colin Gerhardus). Military villages in the Eastern Cape: the unfortified military villages of Sir Harry Smith, 1848-1850.
- 968.81 USA Grendon, Paul. Usakos photographs beyond ruins: the old location albums, 1920s-1960s.

Biography

Lewensbeskrywing

- 920 ALE Zinn, Allan. Non-racialism in South Africa: the life and times of Neville Alexander.
- 920 AUC Botha, Danie. Om Hennie Aucamp te onthou.
- 920 BOT Botes, Annelie. Lugkasteel.
- 920 COH Cohen, Roger. The girl from Human Street: ghosts of memory in a Jewish family.
- 920 DEB De Boer, Jess. The elephant and the bee: on saving the world, and other triumphant failures.
- 920 DRU Buford, Bob. Die impak van 'n leier.
- 920 ELI Crawford, Robert. Young Eliot: from St Louis to the Waste Land.
- 920 FRA Burns, Jimmy. Francis, Pope of good promise.
- 920 HOB Brits, Elsabe. Emily Hobhouse: geliefde verraaiers.
- 920 JOE Schruers, Fred. Billy Joel: the definitive biography.
- 920 LIB Liberty, Irma. Friends, Capetonians, countrymen...: a coming-of-age memoir in apartheid South Africa.
- 920 MAN Manganyi, Noel Chabani. Apartheid and the making of a black psychologist: a memoir.
- 920 MOL Molo, Ace. Holding my breath: a memoir.
- 920 RIC Murtagh, Andrew. Sundial in the shade: the story of Barry Richards: the genius lost to test cricket.
- 920 SAK Checkoway, Julie. The three-year swim club: the untold story of the Sugar Ditch kids and their quest for Olympic glory.
- 920 TEB Tebbutt, Pat. Judge Pat Tebbutt remembers: a life spiced with variety.
- 920 VAN Van Tonder, Tossie. My African heart.
- 920 WIL Willner, Nina. Forty autumns: a family's story of courage and survival on both sides of the Berlin Wall
- 920.68 VAN Van Wyk, Hannes. Vroue na aan my hart.

History

Geskiedenis

- 930.1 SHE Shepherd, Nick. The mirror in the ground: archaeology, photography and the making of a disciplinary archive.
- 932 FLE Fletcher, Joann. The story of Egypt.
- 937 BEA Beard, Mary. SPQR: a history of ancient Rome.
- 937.06 HOL Holland, Tom. Dynasty: the rise and fall of the House of Caesar.
- 937.07 AUG Bleicken, Jochen. Augustus: the biography.

ENGLISH FICTION

- Abbott, Megan. You will know me.
- Albert, Elisa. After birth.
- Archer, Jeffrey. Cometh the hour.

- Austin, Lynn. Waves of mercy.
- Baldacci, David. No man's land.
- Barber, Ros. Devotion.
- Barrett-Lee, Lynne. Able Seacat Simon: the wartime hero of the High Seas.
- Bennett, Robert Jackson. City of stairs.
- Blackstock, Terri. If I run.
- Boyd, William. Sweet caress: the many lives of Amory Clay.
- Bramley, Cathy. Wickham Hall.
- Brynard, Karin. Our fathers.
- Bushnell, Candace. Killing Monica.
- Carter, Andrea. Treacherous strand: an Inishowen mystery.
- Champlin, Tim. Cold cache.
- Chevalier, Tracy. At the edge of the orchard.
- Child, Lee. Night school.
- Clements, Katherine. The silvered heart.
- Coben, Harlan. Fool me once.
- Compton, Ralph. Texas hills.
- Cornwell, Patricia D. Chaos.
- Crosley, Sloane. The clasp.
- Cussler, Clive. Odessa sea.
- De Botton, Alain. The course of love.
- Downer, Lesley. The Shogun's queen.
- Dyer, David. The midnight watch.
- Edric, Robert. Sanctuary.
- Erdrich, Louise. LaRose.
- Ewan, Chris. Long time lost.
- Finlay, Linda. The girl with the red ribbon.
- Fox, Nigel. A bullet in the back: the 1914 Afrikaner Rebellion.
- Fulton, Tom. Into the vortex: the journey of a young Rhodesian boy from childhood to manhood — a novel.
- Garland, Rosie. Vixen.
- Gimenez, Mark. The absence of guilt.
- Gray, Alex. The darkest goodbye.
- Griffiths, Elly. The zig zag girl.
- Hadley, Tessa. The past.
- Handler, Daniel. We are pirates.
- Hashimi, Nadia. When the moon is low: a novel.
- Hawken, Sam. The night charter.
- Hearn, Lian. Emperor of the eight islands.
- Henderson, Dee. Traces of guilt: An Evie Blackwell cold case.
- Hichens, Joanne. Die laughing: short, sharp, stories.
- Hill, Nathan. The Nix.
- Holland, Eva. The daughter's secret.
- Hunt, Angela Elwell. Bathsheba: reluctant beauty — a dangerous beauty novel.
- Iggulden, Conn. Ravenspur: rise of the Tudors.
- Iwunze-Ibiam, Chioma. Finding love again.
- Jardine, Quintin. Private investigations.
- Johnstone, William W. A frontier Christmas.
- Jonasson, Jonas. Hitman Anders and the meaning of it all.
- Joyner, C Courtney. Shotgun — the bleeding ground.
- Kellerman, Jonathan. The murderer's daughter.
- Kerr, Philip. Research.
- Klassen, Julie. Timeless Regency romance collection.
- Knightley, Erin. Learning to ride.
- Krentz, Jayne Ann. River road.
- Krentz, Jayne Ann. Trust no one.
- Leather, Stephen. First response.

Levy, Deborah. Hot milk.
 Lish, Atticus. Preparation for the next life.
 Macomber, Debbie. Twelve days of Christmas: a novel.
 Maguire, Gregory. After Alice.
 Mandanna, Sarita. Good Hope Road.
 Mazzola, Anna. The unseeing.
 McCarry, Charles. The mulberry bush.
 McGinnis, Maggie. Heart like mine.
 Miles, Rachael. Jilting the duke.
 Minchin, Tim. Storm.
 Montes, Raphael. Perfect days.
 Moran, Michelle. Mata Hari.
 Mujila, Fiston Mwanza. Tram 83.
 Myerson, Julie. The stopped heart: a novel.
 Newman, Emma. Planetfall.
 Novic, Sara. Girl at war.
 Okolo, Amara. Black sparkle romance.
 Oz, Amos. Judas: (a novel).
 Park, Tony. An empty coast.
 Patterson, James. Black & blue.
 Patterson, James. Little black dress.
 Penkov, Miroslav. Stork mountain.
 Phillips, Jolyon. Tjieng tjang tjerries & other stories.
 Pretorius, Michelle. The monster's daughter: a novel.
 Putney, Mary Jo. Once a soldier.
 Rankin, Ian. Even dogs in the wild.
 Ridpath, Michael. Shadows of war.
 Robinson, Peter. Abattoir blues: [the new DCI Banks novel].
 Robinson, Peter. No cure for love.
 Rosoff, Meg. Jonathan unleashed.
 Ryan, Chris. Bad soldier.
 Saniee, Parinoush. I hid my voice.
 Semple, Maria. Today will be different.
 Simmons, Dan. The fifth heart.
 Slovo, Gillian. Ten days.
 Smith, Wilbur Addison. Predator.
 Steel, Danielle. Blue.
 Steel, Danielle. Prodigal son.
 Steel, Danielle. The apartment.
 Stevens, Chevy. Those girls.
 Szalay, David. All that man is.
 The Daily assortment of astonishing things, and other stories.
 Theorin, Johan. The voices beyond.
 Thorpe, Jen. The peculiars.
 Trigiani, Adriana. All the stars in the heavens.
 Vargas, Fred. A climate of fear.
 Weiner, Jennifer. Who do you love.
 Weisberger, Lauren. The singles game.
 Wilson, Sam. Zodiac.
 Winslow, Don. The cartel.
 Wright, MP. Heartman.
 Young, Hester. The gates of Evangeline.

AFRIKAANSE VERHALENDE LEKTUUR

Aarsen, Carolyne. 'n Gesin vir die soldaat.
 Botes, Willie Johan. Kruispad.

Botha, Dina. Vind mekaar.
 Breytenbach, Malene. Lorna en die professor.
 Cloete, Jasper M. Monsieur Swartskaaip.
 Drotsky, Elsa. As die liefde blom.
 Franken, Naretha. Suster Leanie se groot hart.
 Greeff, Marijke. Agter maskers.
 Heme, Ruth Logan. 'n Onverwagte bruidegom.
 Immelman, Doc. Die meisie op die bus en ander liefdesverhale.
 Kingsbury, Karen. Dans van die engele.
 Laurence, Andrea. Een week saam met die strooijonker.
 Maartens, Maretha. Hanna: die vrou wat haar kind vir die Here gegee het.
 Marnewick, Chris. In die laksman se skoot.
 Nataniel. Zip!: 41 stories.
 Nortjé, Cecilia. Meneer perfek.
 Potgieter, Didi. 'n Tweedehandse hart.
 Roux-De Jager, Lien. Vergete leuens.
 Smith, Bets. Seldsame man.
 Stephens, Susan. Gebonde aan die Toskaanse biljoener.
 Steyn, Martin. Swartval.
 Strydom, Amelia. Wat die hart begeer.
 Van den Bergh, Kas. 'n Oomblik van ewigheid.
 Van der Westhuizen, Vincent. Vannag is ek Leoni.
 Van Zyl, Irna. Moordvis.
 Wepener, Cas. Syferfontein.

XHOSA ADULT FICTION

Dana, Minazana. Kufundwa ngamava.
 Madolo, Yolisa. Uzenzile akakhalelwa.
 Mvubu, Nokuthula. Izindaba zikaNokuthula.
 Tshongolo, Xolisa. Amabona ndenzile.

JUVENILE NON-FICTION JEUGVAKLEKTUUR

J 001.944 NAG Nagle, Jeanne M. Investigating the abominable snowman and other legendary beasts.
 J 006.696 BRE Breen, Derek. Creating digital animations: animate stories with Scratch!
 J 032.02 ITC Star, Fleur. It can't be true! 2: more incredible visual comparisons.
 J 225.9505 FOD Fodor, Cecilie Vium. Jesus maak 'n dogtertjie gesond.
 J 306.766 STU Stuckey, Rachel. Sexual orientation and gender identity.
 J 328 KEN Kenney, Karen Latchana. What is a parliamentary government?
 JT 332.4 HOL Hollander, Barbara Gottfried. Bitcoins: navigating open-source currency.
 J 333.7923 BOW Bow, James. Energy from the sun: solar power.
 J 338.476151 ANN Aniss, Matt. Living forever: the pharmaceutical industry.
 J 363.37 SIM Simon, Seymour. Wildfires: all about fires, prevention, renewal, and more!

J 371.302812 ROY Royston, Angela. Tips for better planning.
 J 371.426815 OWE Owen, Ruth. Paleontologists and archaeologists.
 J 371.426816 SPI Spilsbury, Louise. Lifeguard.
 J 371.426817 DAL Dallas, Justin. Fashion photographer.
 J 371.426828 SPI Spilsbury, Louise. Firefighter.
 J 392.36 MAC MacDonald, Fiona. You wouldn't want to live without toilets!
 J 500 GRO Grossman, Emily. Science.
 JR 503 FRI Fricke, Irene. Understand science, Grades 8 to 12, using your language: English-Afrikaans.
 J 530.4 RIL Riley, Peter D. Matter.
 J 551.432 LEV Leveté, Sarah. Mountains & landforms.
 J 574 RIC Richards, Jon. The natural world.
 J 581 JAC Jacobs, Pat. Why do plants have flowers?: and other questions about evolution and classification.
 J 591.149 WOO Woolf, Alex. You wouldn't want to live without poo!
 J 598.247 STE Stewart, Melissa. Feathers: not just for flying.
 J 610.82 MCC McCreary, Jordan. Medicine.
 J 612.82 SWA Swanson, Jennifer A. Brain games: the mind-blowing science of your amazing brain.
 J 616.8 BIR Birmingham, Maria. Tastes like music: 17 quirks of the brain and body.
 JT 621.988 GRE Greek, Joe. Incredible projects using 3D printing.
 J 629.1334 SHE Shea, Therese. Investigating UFOs and aliens.
 J 629.892 FLE Flessner, Bernd. Robots: brainiacs and strong helpers.
 JT 639.2096 BRU Bruton, Mike. Traditional fishing methods of Africa.
 J 641.5954 GAN Ganeri, Anita. India.
 J 688.7209 BRU Brundle, Joanna. Toys in the past.
 J 731.4 REY Reynolds, Toby. Clay modeling.
 J 745.5 NEL Nel, Thana. Vlyt-vlyt verkoop vinnig uit!: 40 maklike projekte vir skoolmarkte.
 JT 746.92 ANN Aniss, Matt. Music, fashion and style.
 J 770 HON Honovich, Nancy. Guide to photography: tips and tricks on how to be a great photographer from the pros and your pals at MyShot.
 J 791.43028 OMO Omoth, Tyler. Stunning motorcycle stunts.
 J 793.73 MOO Moore, Gareth. Are you sitting comfortably?: puzzles and games with everyday things!
 J 796.334068 GIF Gifford, Clive. Greatest stadiums.
 J 808.02 MIN Minden, Cecilia. How to write a biography.
 J 808.1 MAC Macken, JoAnn Early. Read, recite, and write free verse poems.
 J 822.92 POW Powell, Jenny. The chief's bride: an African tale.
 J 910 RAN Randolph, Joanne. Europe: number crunch your way around the world.
 J 910.9152 KAL Kalman, Bobbie. Where on earth are forests?
 J 914.7 STE Steele, Philip. Russia and Moscow.
 JT 916.8 JON Jones, Moses. The real South Africa: your need-to-know guide for all things South African.
 J 919.8 SPI Spilsbury, Louise. Polar regions.
 J 920 FRA Harrison, Paul. The Pope: the life of Pope Francis, the Holy Father.
 J 920 MES Perez, Mike. Lionel Messi: the ultimate fan book.

J 920 MZI Mzilikazi 2: the roving conqueror.
 J 920 RON Spragg, Iain. Cristiano Ronaldo: the ultimate fan book.
 J 932 GAN Ganeri, Anita. Ancient Egypt.
 J 966.91 CHA Chambers, Catherine. Benin Empire.

JEUGLEKTUUR

Aber, Linda Williams. Barbie — legende van die pienk perel.
 Butterfield, Moira. Gelukkig!
 Dahl, Roald. Fantastiese Mnr Vos.
 Donaldson, Julia. Hasie soek slaapplek.
 Fischer, Shan. Tjiff en Tjaff se liedjieboek.
 Hollemann, Monika. Verkleurmanneltjie se slim toertjie.
 Hunt, Roderick. Flappie is stout.
 Hunt, Roderick. 'n Kat in die boom.
 Hunt, Roderick. Die ontvoeders.
 Hunt, Roderick. Die stukkende dak.
 Jacobs, Cecilia. Die pikkewyne dink en doen: prettige lewenslesse vir die jong kind.
 Jacobs, Jaco. Die perfekte pizza.
 Kielblock, Kari. Lafras Cuyper in die Britse lokval.
 Knister. Lillie die heksie in Lilliput.
 Maartens, Wendy. Jakkals en Wolf bou huis.
 Magona, Sindiwe. Nokulunga, moeder van goedheid.
 Murray, Milan. Hetta Elizabetta en die wêreld op haar skouers.
 Stewart, Dianne. Dudu se mandjie.
 Van den Berg, Leen. Olifant se vraag.
 Vermeulen, Jan. Asem.

JUVENILE FICTION

Abawi, Atia. The secret sky: a novel of forbidden love in Afghanistan.
 Akaltun, Eda. Marcel.
 Altebrando, Tara. The leaving.
 Anholt, Laurence. Big book of love.
 Arnott, Kathleen. Why the moon waxes and wanes.
 Avery, Lara. A million miles away.
 Bailey, Catherine. Mind your monsters.
 Barbie at the funfair.
 Barrah, Jessica. The extremely greedy dragon.
 Becker, Tom. Dark room.
 Beharilal, Manichand. The alphabet.
 Bentley, Jools. The hippopotamouse.
 Big book of nursery rhymes.
 Black, Holly. The darkest part of the forest.
 Blacker, Terence. Racing Manhattan.
 Blyton, Enid. An afternoon with the Secret Seven.
 Blyton, Enid. The land of goodies.
 Blyton, Enid. The third form at St Clare's.
 Bourne, Holly. Am I normal yet?
 Brallier, Max. The last kids on earth.
 Bright, JE. The fastest pet on earth.
 Jennifer, Brown. Torn away.

Brunhoff, Jean de. The Babar collection: five classic stories.
 Burgess, Claire. Lottie and Dottie grow pumpkins.
 Butchart, Pamela. Pugly bakes a cake.
 Byrne, Richard. We're in the wrong book!
 Carmichael, Kay. City and sword.
 Carthew, Natasha. The light that gets lost.
 Chapman, Jane. No more cuddles!
 Child, Lauren. One thing: featuring Charlie and Lola.
 Clarke, Jane. Old Macdonald's things that go.
 Cole, Steve. Monstar's perfect pet.
 Colgan, Jenny. Polly and the puffin — the stormy day.
 Corderoy, Tracey. Shifty McGifty and Slippery Sam — the diamond chase.
 Cowley, Joy. The road to Ratenburg.
 Croggon, Alison. The river and the book.
 Crows, Caroline. Pirates in pyjamas.
 Dahl, Michael. Alien snow.
 David, Stuart. Jackdaw and the Randoms.
 De la Pena, Matt. Last stop on Market Street.
 Disney, Walt. The good dinosaur.
 Doherty, Nicola. Love & other man-made disasters.
 Donaldson, Julia. The detective dog.
 Donaldson, Julia. Superworm.
 Durant, Alan. Daddy I can't sleep.
 Elliott, Rebecca. Mr Super Poopy pants.
 Falconer, Helen. The dark beloved.
 Fitzgerald, Ruth. Emily Sparkes and the disco disaster.
 Flood, Ciara. The perfect picnic.
 Freedman, Claire. My grandparents love me.
 Graham, Katherine. The lemon tree.
 Graves, Sue. Giraffe is left out: a book about feeling bullied.
 Gravett, Emily. Mine!
 Green, Sally. Half lost.
 Griffiths, Andy. The 52-storey treehouse.
 Hamilton, Peter F. The hunting of the princes.
 Harper, Candy. Especially Amelia.
 Hart, Caryl. Whiffy Wilson — the wolf who wouldn't go to bed.
 Helberg, Berit. Sniffer & Tinni: a true tale of amazing animal friendship.
 Honikman, MJ. There should have been five.
 Hounam, Donald. Pariah.
 Hunt, Roderick. Hats.
 Hunt, Roderick. No tricks, Gran!
 Hunt, Roderick. Quiz.
 Hunt, Roderick. Toads in the road.
 Inkpen, Mick. I will love you anyway.
 Jarman, Julia. Lovely old lion.
 Jobling, Curtis. Monster hunter.
 Johnston, EK. A thousand nights.
 Jones, Stella J. The very grumpy day.
 Julian, Sean. The great big sleep.
 Keller, Holly. Pearl's new skates.
 Kirby, Matthew J. The Arctic code.
 Knapman, Timothy. The winter fox.
 Lackey, Mercedes. Hunter.
 Latimer, Alex. Never follow a dinosaur.
 Layton, Neal. The invincible Tony Spears.
 Levine, Kristin. The paper cowboy.
 Lloyd, Sam. First day at bug school.
 Lowe, Joaquin. Bullet catcher.
 Macgregor, Joanne. Refuse.
 McNiff, Dawn. How not to be weird.
 Mayer, Mercer. Little Critter: fall storybook collection.
 Meng, Cece. Bedtime is canceled.
 Mitchell, Hazel. Toby.
 Moore, Stephanie Perry. Feel real good.
 Moore-Mallinos, Jennifer. It's called dyslexia.
 Morpurgo, Michael. King of the cloud forests.
 Newman, Leslea. Ketzal the cat who composed.
 Nolen, Jerdine. Backyard camp-out.
 O'Connor, Jane. Fancy Nancy — Saturday night sleepover.
 Parish, Herman. Amelia Bedelia dances off.
 Patton, Julia. Unstoppable Max.
 Peters, Andrew Fusek. The colour thief: a family's story of depression.
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