

# Cape Kaapse Bibliotekaris Librarian



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## ON THE COVER

### Events from 1969 that changed the world

1969's Woodstock festival—touted as '3 days of peace & music'—was one of the biggest music festivals in history and a touchstone moment in the consciousness of the counterculture movement. Held on a dairy farm outside the town of Bethel, New York State, it was attended by more than 400,000 people. In 2004, *Rolling Stone* rated it as the 19th on its list of *50 moments that changed the history of rock and roll*.

Between 15 and 18 August of that year, thirty-two acts played on a temporary stage to a crowd that braved sporadic spells of rain and hopelessly inadequate provisioning of water, food and sanitation. Chaos and magic intertwined at the altar of a random group of individuals in pursuit of a common belief.

Organisers had underestimated the anticipated attendance figure—as it turned out, by more than half; but through no fault of their own. 186,000 tickets, priced at \$18 each were sold beforehand, and at \$24 at the 'gates'. However; with the reluctant Bethel town board intentionally flip-flopping on the issuing of the required permits, preparation of the site was delayed to 2 August. This, in turn did not allow enough time for the area to be fenced off, which meant that non-ticketholders attended the show for free, robbing the organisers of hundreds of thousands in revenue. (Their profits were restored with the release of the eponymous documentary film about Woodstock a year later.)

The sheer magnitude of the logistics turned the event into a nightmare from the outset. Biblical traffic jams (Bethel is best described as a hamlet, housing a population of 4,100 in 2016) and muddy roads from recent rains made for an impossible setting. The greater Sullivan County declared a state of emergency over the weekend, of which one positive result was that performers were airlifted to and from the concert venue from a nearby air force base—an irony probably lost on the drug-fuelled, anti-Vietnam War-protesting crowd.

There were other peculiarities, too. Dairy farmer Max Yasgur, on whose premises the festival was held, was by all accounts a conservative, pro-war Republican, yet chose to defend the hippies, saying 'If we join them, we can turn those adversities that are the problems of America today into a hope for a brighter and more peaceful future.'

Notable performers included Joan Baez, Santana, The Who, The Grateful Dead, Creedence Clearwater Revival, Janis Joplin, Jefferson Airplane and Jimi Hendrix. The latter closed out the festival on Monday morning between 9 and 11am, now to a fatigued, dwindling crowd. His rendition of *The Star-Spangled Banner* is now every bit as immortal as Carl Orf's *Carmina Burana*, Vangelis's *Chariots of fire* or Richard Wagner's *Ride of the Valkyries*.

For a variety of reasons, there were similarly declined invitations to perform at Woodstock, notably from The Byrds, The Doors, the Jeff Beck Group, Bob Dylan, Jethro Tull, Led Zeppelin, Joni Mitchell, The Rolling Stones and Frank Zappa. All or most of them regretted their decision afterwards.

Subsequent reunion concerts have been held, sometimes starred in by some of the performers from the original Woodstock—with varying levels of success, not least thanks to unrelenting commercial hunger and the influx of younger, less relevant performers with no roots in or rights to the counterculture movement in the line-ups (the 1999 edition degraded into a riot). Mercifully, then, 'Woodstock 50', scheduled to celebrate the event's golden anniversary this year in August, got the bullet at the eleventh hour owing to contractual disagreements.

As the halcyon memories start to fade, it's probably just as well that the United States Postal Service issued a Woodstock commemorative stamp earlier this year—an appropriate icon of an era gone by that will be forgotten tomorrow.

Because everybody still writes letters, right?

## EDITORIAL

There's no denying that before the days of the internet, at some point your path as researcher would inevitably cross with the mighty *Encyclopaedia Britannica*.

First published between 1771 and 1786, bound into three volumes and sold at £12 each, over time it steadily grew in stature, volumes produced and numbers sold—until printing ceased at the end of 2012. It turned 250 in October last year, and over that period was authored by more than 4,400 contributors, including luminaries (and oddities) such as Albert Einstein, Milton Friedman, Benjamin Franklin, John Locke, Leon Trotsky and Harry Houdini.

The 15th and final edition, printed in 2010, spanned 32 volumes and 32,640 pages.

By contrast, Wikipedia—the internet's free and most prominent online encyclopaedia—has about 5.4 million articles and is available in 303 languages. In 2015, the Print Wikipedia project attempted to publish every single English Wikipedia page. Bound and without any photographs, it was calculated to span 7,473 volumes of 700 pages each. *Lulu.com*, a print-on-demand company is willing to sell each volume for \$80, or the entire printed set for \$500,000.

Or you can just ask our departing Director: Regions, Stefan Wehmeyer—anything. And he'll be able to either tell you what you're looking for on the spot, or at least point you in the right direction. Stefan has left an indelible mark on the Library Service and represents more than three decades of LIS experience.

This walking encyclopaedia, if ever there was one, will be dearly missed. Enjoy his reflections on his career on page 44.

Voor die dae van die internet, was dit onvermydelik dat jou pad as navorser op een of ander stadium met die magtige *Encyclopaedia Britannica* sou kruis.

Die heel eerste *Encyclopaedia Britannica* is tussen 1771 en 1786 gepubliseer en het drie volumes beslaan wat verkoop is teen £12 elk. Dit het mettertyd gegroei in statuur sowel as volume — totdat alle drukwerk daarvan aan die einde van 2012 gestaak is. Die *Britannica* het in Oktober verlede jaar sy 250ste verjaardag gevier, en gedurende sy bestaan het meer as 4,400 outeurs tot sy kennisbank bygedra, wat bekendes (en koddige karakters) insluit soos Albert Einstein, Milton Friedman, Benjamin Franklin, John Locke, Leon Trotsky en Harry Houdini.

Die 15de en finale uitgawe, wat in 2010 gedruk is, het 32 volumes en 32,640 bladsye beslaan.

Daarteenoor beskik Wikipedia — die internet se gewildste en gratis aanlyn-ensiklopedie, oor omtrent 5,4 miljoen bladsye en is beskikbaar in 303 tale. In 2015 het die Print Wikipedia-projek gepoog om elke Engelse Wikipedia-blad te druk. Dit sou — sonder foto's — 7,473 volumes met 700 bladsye elk vol maak. *Lulu.com*, 'n druk-op-aanvraag-maatskappy, is bereid om elke volume teen \$80 elk te verkoop, of die hele gedrukte stel vir \$500,000.

Of jy kan net vir Stefan Wehmeyer, ons aftredende Direkteur: Streke, vra. En hy sal jou óf dadelik kan antwoord óf presies kan sê waar om te gaan kyk vir wat jy soek. Stefan het diep spore by die Biblioteekdiens getrap en dra meer as drie dekades se biblioteek- en inligtingskunde-kennis saam met hom.

Hierdie lopende ensiklopedie, as daar ooit een was, gaan baie gemis word. Lees en geniet gerus sy eie terugblik op sy loopbaan op bladsy 44.

Braam



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#### Editorial policy

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#### Redaksionele beleid

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



LIBRARIES | BIBLIOTEKE

**Eluxolweni and Gansbaai libraries reopen after major upgrades**



The new children's section at the Gansbaai Library has its own computer section with internet access



The upgraded Eluxolweni Library boasts English, Afrikaans and isiXhosa books; a computer section; a flatscreen TV and DVD player

Residents of Gansbaai and Eluxolweni, Pearly Beach will now have access to a greater range of books and more computers after upgrades to two libraries were unveiled by the Western Cape Department of Cultural Affairs and Sport (DCAS) and the Overberg Municipality on Tuesday, 13 August 2019. The Eluxolweni Library was enlarged to 90m<sup>2</sup> with new computers installed and more books added to the collection. At the Gansbaai Library a garden was transformed into a children's section featuring computers with internet access, a flat screen TV and DVD player and a range of children's books and DVD's.

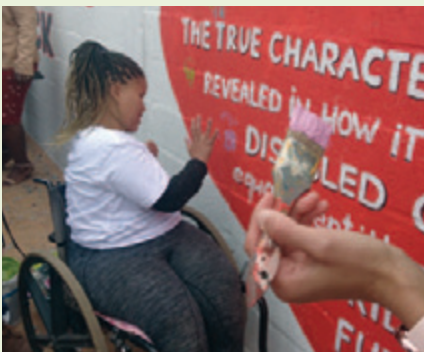
'Albert Einstein said that the only thing that you absolutely have to know is the location of your library. I believe that everyone in this community is going to know where this library is located,' said Anroux Marais, Minister of Cultural Affairs and Sport, at the unveiling of the upgraded

Eluxolweni Library. 'Libraries empower us and give us opportunities. Enjoy this library and look after it. I hope and believe that the community will use this library and take ownership of it.'

Eluxolweni Library had a floor space of only 24m<sup>2</sup> when it was first opened in 2015 in a refurbished house after being damaged in a fire. It was built with a budget of just R70,000, but a total of R410,000 has been spent on upgrades since 2016. The municipality also announced that two community members will be trained to work in the library and could become permanent staff members. At the Gansbaai Library a total of R115,000 was spent on upgrades and the new children's section was already in use when it was officially opened.

**Liam Moses, DCAS Communications**

**Graafwater Biblioteek vier Madibadag**



Graafwater Biblioteek het Mandeladag in Julie gevier deur komberse aan gestremde persone van die gemeenskap uit te deel. Die komberse is almal gehekel deur vroue van die plaaslike gemeenskap



## Koekenaap welcomes its slice of magic



Anroux Marais, Minister of Cultural Affairs and Sport, opened the much-needed modular library facility at Koekenaap on 9 September 2019. Established in 1928, Koekenaap is situated 7km from Lutzville on the R363. The project is a partnership between the Department of Cultural Affairs and Sport (DCAS) and the Matzikama Municipality. The library boasts a book collection of 2,979 books, three computers with internet access, and another computer and a printer at the front counter. In her speech Minister Marais emphasised that the library must be seen as a safe haven: 'Libraries are places of imagination and inspire us to explore, achieve and contribute to the improvement of our quality of life.'

**Ethney Waters, Municipal Support Services**

## Learning by looking

The Library Manager and staff from the Oudtshoorn Municipality and Eden Central Karoo regional staff visited the Goodwood, Dunoon, Harare Square, Kuyasa, Cross Roads and Central Libraries to get a different perspective on library design, fittings and furniture use. We received a friendly welcome and were taken to areas not usually accessible to the public. The group found the use of colour, glass partitioning and furniture design to be of great interest. The Oudtshoorn Municipality is building a new library in the Rose Valley community with R8,5 million Conditional Grant funding and with a size of about 650m<sup>2</sup>. Libraries in the Eden area are constantly planned or upgraded. Some recent upgrades are Herbertsdale, Ladismith, Khayaletu (Knysna) and Green Valley (near Plettenberg Bay), with Bergsig (Calitzdorp) and Rose Valley planned within the next year.

**Ronel Mouton, DCAS Library Service**



Ronel Mouton (left) with the group on the roof of **Dunoon Library**

## Celebrating South African Librarians' Day

The City of Cape Town's (CoCT) librarians celebrated South African Librarians' Day (SALD) on 10 July 2019 by becoming 'talking books'. The City's more than 100 libraries boast a team of librarians who will go back to their roots as the original search engines:

'We use this day to acknowledge the value of our librarians who are critical in nation-building. More than just search engines, librarians help to develop reading skills, foster a love for life-long learning and help to make us stronger as a nation and to develop our economy,' said CoCT's Mayoral Committee Member for Community Services and Health, Councillor Zahid Badroodien.

To celebrate SALD, the Library and Information Services (LIS) department will aim to further nurture intrigue and willingness to learn between the human book and their readers. 'Librarians are unsung heroes; and in the City our librarians boast a diverse set of skills and experiences and for all of them it's more than just a job,' said Councillor Badroodien.

The 'talking books' included a children's librarian who had polio as a child, a former magazine editor, and some of the fiercest library champions in the city.

'Our librarians are at the heart of their facility and it's because of these individuals that library patrons come back all the time. And when they visit, it's more than just to pop in and out to grab a book; library patrons feel comfortable enough to stay for hours, enjoying the space that has been created in libraries. On SALD I want to encourage our young people to pursue librarianship as a worthwhile professional career. Make use of the library for more than just reading and studying. Libraries are the home of learning and they are an important part of our access to information, which will help us change the world,' said Councillor Badroodien.

SALD was established in 2014 to create awareness about the importance of the profession and the role librarians play in nation building.

**Christelle Lubbe, Head: Professional Services and Programmes, LIS department, CoCT**



CoCT's 'talking books', Akeela Gaibie and Oko Bikitshi, seated with fellow librarians behind them

## Bellville South celebrates Golden Anniversary



**Bellville South Library** celebrated this momentous milestone on 18 September with former colleagues, neighbours, various partners and members of the community in attendance, having supported the library when it first opened its doors a half century ago. Guests were welcomed with the sounds of the local marimba band, courtesy of the Athlone School for the Blind which set the tone for what was to follow.

Library stalwart, educator-cum-MC Jeffrey Seals, who has a long-standing relationship with the library since he is a regular judge at the library's annual reading competition, set everyone at ease with his poetic prowess as he introduced the head for sub-area C10, Thandiwe Mtshengu, who welcomed everyone

present. Ms Mtshengu reminded everyone that she herself has a history with Bellville South Library as she was a member of staff during the formative years of her career as a librarian.

The celebration was further marked by the attendance of Anroux Marais, Minister of Cultural Affairs and Sport, who delivered the keynote address. Other dignitaries included local ward councillor and chairperson of Subcouncil 6—under which the library falls—Councillor Mercia Kleinsmith and temporary ward councillor Alderman Deon Basson. Councillor Kleinsmith spoke about her longstanding relationship with the library as she is an ardent supporter of the programmes currently offered at the library.







Special guest and former Tygerberg Libraries' manager, Johnny Jacobs spoke about the history of the library and how it was first part of the municipality's extended services programme before being recognized as a fully-fledged community library. Another former manager, Fatima Daniels—who was part of the library's staff complement for just under 37 years—reminisced about the literacy projects which were undertaken during her tenure. Elizabeth Erasmus, one of the founding members of the Friends of the Library, which originates back to 1999, spoke about the continued robust partnership between the library and the Friends to give back to the community. As mentioned in the vote of thanks, it's no wonder that the Friends were awarded earlier in the year at the Department of Cultural Affairs and Sport awards for being the best Friends of a Public Library.

Guests were entertained with a line dancing performance by the local Proteaville Senior's club dancers, who demonstrated their agility despite their age.

It was a poignant moment to have staff members—past and present—together in the same space to share in the memories of yesteryear. It remains our responsibility as the current staff of the library to build on the foundation laid down by our predecessors. We sincerely hope that we are continuing with their legacies as they have envisaged for the library.

Everyone in attendance was in awe of the library's transformation to celebrate this very special occasion. It bore testimony to the fact that it truly is a community library and everyone wanted to contribute and be a part of the library's special birthday. It will certainly be etched in our memories for many years to come.

In the words of Andrew Carnegie (1835-1919) 'A library outranks any other one thing a community can do to benefit its people. It is a never failing spring in the desert'.

**Suraya Hassiem, Senior Librarian: Bellville South Library, City of Cape Town Library and Information Services**



## Bonnievale on the bounce as National Book Week launches



Anroux Marais, Minister of Cultural Affairs and Sport, launched the annual National Book Week at Happy Valley Community Hall in Bonnievale on 2 September 2019. The Department of Cultural Affairs and Sport (DCAS) partnered with the South African Book Development Council and the Langeberg Municipality to take National Book Week to Ashbury and Zolani Public Libraries in the Western Cape between 2 and 5 September. The theme for 2019, *#Ourstories*, encouraged communities across the country to visit their local libraries and share their stories. *#Ourstories* reflects not only on physical journeys, but also highlights the magic of books and how reading

books can take their readers to places previously unknown. Minister Marais used the opportunity to emphasize the importance of books and to inculcate a culture of reading and encourage people to use the public libraries. The community participated in activities at the libraries such as a wordathon, puppet shows, board games, chess, creative arts, face painting, book storytelling, 16mm film show displays, oral history sharing, registration of new members and play in a toy library. The mascot, Funda Bala, assisted with the hand-out of books to children and adults.

**Neville Adonis, DCAS Library Service**

## Smiles and success at annual Western Cape Library Service seminar



Delegates had the opportunity to discuss their challenges during the annual WCLS seminar

The contribution by libraries towards the upliftment of their communities was celebrated at the annual Western Cape Library Service (WCLS) seminar, held on 11 and 12 September 2019 in Cape Town. Library managers from across the province attended the seminar to discuss the role that libraries play in communities, as well as the upcoming changes and the way forward for the library service in the Western Cape.

WCLS Director, Cecilia Sani, welcomed delegates and gave a brief overview of the service and its achievements for the past year, including the success of libraries for the blind. 'We want to provide a service that is free, equitable and accessible to all. We cater to the reading and learning needs of the

people of this province by promoting a culture of reading, library usage and lifelong learning,' said Ms Sani.

Mr Brent Walters, Head of Department of the Department of Cultural Affairs and Sport (DCAS), thanked librarians for their hard work and reminded them that they have the power to transform the lives of young people: 'The biggest indicator is the literacy of our younger people. And this morning, I challenge you, in your position of authority, what can you do to ensure that people engage and improve literacy? Can you turn libraries into places that people love?'

He also commended the Overstrand and Theewaterskloof Municipalities for assisting surrounding libraries by ensuring that books and other library stock are safe during times of unrest in their communities.

DCAS Minister Anroux Marais acknowledged that the WCLS, which is also the largest library service in South Africa, has the highest book circulation figures of all the provinces: 'I am grateful to each library service official who goes the extra mile with great passion and dedication to enable a well-functioning directorate to afford us these accolades.' Despite the economic challenges that our country faces, Minister Marais urged library managers to continue to grow the public library service as a tool in the upliftment of rural communities. Minister Marais also handed over a total of R12,7 million to eight municipalities, namely Oudtshoorn, Mossel Bay, Swellendam, Bergriver, Kannaland, Witzenberg, Theewaterskloof and Saldanha Bay. These funds will be used towards new library projects as well as upgrades to libraries.

**Olivia McClurg, DCAS Communications**

### Indigenous Languages Dialogue supports unified continent

The Department of Cultural Affairs and Sport (DCAS), in partnership with the Swahili Language Board, Department of Sports, Arts and Culture (DSAC), University of the Western Cape (UWC), Pan South African Language Board (PanSALB) and the Castle of Good Hope, hosted a dialogue on the role of indigenous languages in shaping the future of the African continent.

The event took place on 2 August 2019 at UWC. The Dialogue was attended by, amongst others, academics from Zimbabwe and Tanzania, high school learners, university students and Khoi-San representatives. It was mooted as an inaugural event, with a view to hosting future events to promote further discussion on this noteworthy topic.

Discourse focused around the importance of indigenous language as a mechanism for decolonisation and the importance of education and the youth in driving change. Key areas of discussion were around the African Union Agenda 2063, which is a blueprint to transform Africa into a global powerhouse.

The African Union Agenda 2063 states that African countries should work together to unite Africa, sharing a common language and identity and planning collectively as a continent, to attain amongst others, inclusive economic growth, sustainable development, democratic governance



A diverse group participates in the inaugural dialogue at UWC

and peace and security. The role of Kiswahili as a common language is considered key in shaping the future of the African continent.

**Gadija Abdullatief, DCAS Language Services**

### 'Let's make this the go-to book fair'

The inaugural Cape Flats Book Festival was held at West End Primary School in Lentegeur at the end of August.

It was hosted by Read to Rise, a non-profit literacy organisation, founded by author Athol Williams and his wife, illustrator Taryn Lock, who said they hope to double the number of book lovers at next year's event. The festival was attended by 1,500 people on Saturday 31 August and Sunday 1 September.

Mr Williams said he enjoyed the crowd make-up, which included Mitchell's Plain residents, visitors and a mix of ages—grandparents and children... [and] it was great to hear the types of conversations people were having: 'They now see it is possible to write their own stories and see their books published.'

Mr Williams said the event was covered well in the media but that a more targeted approach was needed.

'There were a lot of people who did not know what a book festival was, and so we have to look at going to schools and educating people about this literary experience.'

Premier Alan Wende, who visited the festival on the Saturday, said: 'Let's make this the go-to book fair on the African continent.'

He pledged the support of the provincial government, including that of Cultural Affairs and Sport MEC Anroux Marais. He said reading was important and that adults

should spend more time reading to children: 'We need to plant seeds, when we read to children. So that children can grow their imagination, can grow their love for reading and their love for books, because if we grow a love for reading and love for books you create an enabling environment for yourself, for the future. So, that you can do amazing things.'

(*Plainsman*, Fouzia van der Fort)



Read to Rise co-founders, Athol Williams and Taryn Lock



## Step into the whimsical world of Dr Seuss



No author has captivated quite like Dr Seuss. Full of fanciful illustrations, nonsensical words, and catchy rhymes, his children's books are among the world's most celebrated. With such an engaging approach to storytelling, it's not unusual for readers to want to dive right into his whimsical worlds—and now, thanks to a new exhibit, they finally can. *The Dr Seuss Experience*, a one-of-a-kind spectacle, immerses visitors in scenes straight from iconic books like **The cat in the hat**, **Horton hears a Who!**, **The Lorax**, and **Oh the places you'll go!**. Materialising as everything from a field of flowers to a balloon maze, 'these fantastically colourful and enchanting experiences bring the magic to life, all while exploring the social message at the heart of each featured story.' Built upon Dr Seuss' belief that 'it is fun to have fun but you have to know how,' the exhibit aims to reach as many imaginative people as possible. In order to fulfill this wish, Kilburn Live—the Live Events division of Kilburn Media and organiser of the *The Dr Seuss Experience*—has arranged a city-to-city tour of the show. After kicking off in Toronto, Canada on October 26, it will bounce around select cities in the USA, slightly changing along the way as new books join the rotation. In any case, visitors to this spectacle can expect one thing: an authentic and original Seussian experience. '*The Dr Seuss Experience* brings the extraordinary world of Dr Seuss to life and we couldn't be more thrilled to give everyone the opportunity to see and experience their favorite stories and characters as if they jumped right off the pages.'

([mymodernmet.com](http://mymodernmet.com), [Kelly.Richman-Abdou/drseusseexperience.com](http://Kelly.Richman-Abdou/drseusseexperience.com))



Photos: [mymodernmet.com](http://mymodernmet.com)

## Booker Prize 2019 shortlist



Margaret Atwood  
Photo: Liam Sharp

Attention all bookworms: The field of contenders for the 2019 Booker Prize for Fiction just shrank from thirteen to six.

For more than 50 years, the Booker Prize has recognised outstanding fiction in the English-speaking world and is considered one of the top literary awards. Each year, a panel of judges selects one novel as the year's best fiction work written in English and published in the UK or Ireland.

This year's longlist of 13 books was announced in July. 'If you only read one book this year, make a leap. Read all 13 of these,' said founder and director of Hay Festival Peter Florence, who also serves as the chair of this year's jury. 'There are Nobel candidates and debutants on this list.'

The shortlist was announced on 3 September, leaving six authors and their books in the running for the 2019 Booker Prize of £50,000 or roughly \$60,325. The winner of the 2019 award will be announced on 14 October.

Here's the list of the authors who made the 2019 Booker Prize's longlist along with their books. The short-list authors have asterisks:

- Margaret Atwood, **The testaments\***
- Kevin Barry, **Night boat to Tangier**
- Oyinkan Braithwaite, **My sister, the serial killer**
- Lucy Ellmann, **Ducks, Newburyport\***
- Bernardine Evaristo, **Girl, woman, other\***
- John Lanchester, **The wall**
- Deborah Levy, **The man who saw everything**
- Valeria Luiselli, **Lost children archive**
- Chigozie Obioma, **An orchestra of minorities\***
- Max Porter, **Lanny**
- Salman Rushdie, **Quichotte\***
- Elif Shafak, **10 minutes 38 seconds in this strange world\***
- Jeanette Winterson, **Frankissstein**

(*CNN*, Kendall Trammell)



## Nigeria's Lesley Nneka Arimah wins Caine Prize



Nigerian writer Lesley Nneka Arimah has won a prestigious prize for her story about a parallel universe where single women go naked until they are married. She has been awarded \$12,500 for her winning Caine Prize for African Writing story called **Skinned**. The judges said it was a 'unique retake of women's struggle for inclusion'.

'Lesley Nneka Arimah's **Skinned** defamiliarises the familiar to topple social hierarchies, challenge traditions and envision new possibilities for women of the world,' said Kenyan author Peter Kimani, who was the chair of the judging panel. 'Using a sprightly diction, she invents a dystopian universe inhabited by unforgettable characters where friendship is tested, innocence is lost, and readers gain a new understanding of life,' he said.

The Caine Prize was launched in 2000 and is awarded annually to an African writer of a short story published in English.

([www.bbc.com](http://www.bbc.com))

## DCAS celebrates Heritage Month by promoting mother tongue literature

The Department of Cultural Affairs and Sport (DCAS) hosted a Heritage Month celebration at the Central Library in Cape Town on 20 September 2019 to highlight the value of indigenous language literature.

The event was hosted by DCAS's Library Service and Language Services units and saw a range of speakers from the publishing industry and languages sector.

Gadija Abdullatief, Deputy Director of Language Services, opened the programme with a presentation on the importance of indigenous languages and the work that Language Services does in the province. 'It is through language that we communicate with the world, define

our identity, express our history and culture, learn, defend our human rights and participate in all aspects of society, to name but a few.

'Through language, people preserve their community's history, customs and traditions, memory, unique modes of thinking, meaning and expression. They also use it to construct their future. Language is pivotal in the areas of human rights protection, good governance, peace building, reconciliation and sustainable development,' she said.

Ms Abdullatief also explained how the unit's work fits into the United Nations Educational, Scientific and Cultural Organization's (UNESCO) declaration of 2019 as the International Year of Indigenous Languages.

Riaan Baartman, a member of the Western Cape Language Committee, also spoke about the importance of revitalising the Khoekhoegowab language—the focus of one of Language Service's projects.

Cecilia Sani, Director of the Western Cape Library Service (WCLS), was the final speaker and focussed on the Library Service's objectives.

'To be able to read is very important. To be able to read in your home language is even more important. Reading is important, because it helps you grow mentally, emotionally and psychologically. Every book, every article, every story, gives you an opportunity to learn new things and explore new ideas,' she said. 'The strategic objectives of the WCLS are to provide a free and accessible library service to all who live in the Western Cape. And more importantly to promote a culture of reading, library use and lifelong learning to everyone in our province.'

Other speakers at the event included Nelisa Lunika from the National Library of South Africa's Centre for the Book, who spoke about publishing books in isiXhosa, and Carolyn Meads from Kwela Publishing who spoke about Afrikaans and Kaaps literature.



Cecilia Sani (left) and Helga Fraser from Language Services show a new poster promoting the use of indigenous languages

**Nompumelelo Radebe, DCAS Language Services**

# The secret history of the nursery rhyme

by Yvette Herbst

Most children love being told nursery rhymes; and as parents perhaps we enjoy reading them to our children because they bring back fond memories of our own childhoods.

The most popular nursery rhymes are *Jack and Jill*; *Humpty Dumpty*; *Hickory, dickory, dock*; and *Ring-a-round the rosie*. Some of these have been passed down from generation to generation up to thirty times.

Nursery rhymes have been around in printed form in England from as early as 1570. Printing allowed the production of books and cheap pamphlets, or chapbooks. A chapbook is 'a small book or pamphlet containing poems, ballads, stories, or religious tracts'. The production of these allowed for increased literacy at the time, but chapbooks were also popular with people who could not read as they contained pictures—think of them as a medieval equivalent of a children's comic. Through these the nursery rhyme was then passed from one generation to the next—in a printed format as well as by word of mouth.

## The rhyme that led to a revolution

Many of the origins of the humble nursery rhyme are believed to be associated with, or reflect, actual events in history. Sadly, the secret meanings of the nursery rhyme have been lost over



King Richard II meeting with the rebels of the Peasants' Revolt of 1381

time. What we do know is that the nursery rhyme was often used to parody the royal and political events and people of the day, and that the first really important English rhyme dates back to the fourteenth century.

*When Adam delved and Eve span,  
Who was then a gentleman?*

This short and easy rhyme, distributed by word of mouth, was easily remembered and led to an English revolution—a call for recognition and class equality. When only Adam and Eve were around, there was no such thing as class distinction.

To 'delve' means to work and 'span' refers to spinning yarn. During this time the Bubonic Plague (Black Death) had ravaged England, claiming the lives of a third of the entire population. Peasants realised that they were important to the country's economy. *Adam and Eve* spread along with its simple idea of equality. It would also help fuel the fire that culminated in the Peasants' Revolt of 1381.

### The rhyme allowed an element of free speech

Rhyme associates words with similar sounds and using a similar sounding couplet or short verse. A rhyme is often short and easy to remember, and its short format was a critical element allowing easy recollection in a time when many people were illiterate. Rhyme was verbally passed between generations; it was also a vital element when commoners wanted to comment on the events of the day. However, it has to be borne in mind that disagreement with or criticism of the ruling class was often punishable by death. So the humble rhyme was used as a seemingly innocuous vehicle to spread subversive messages.

The nursery rhyme's relationship with historical events has also been forgotten. The Bubonic Plague and its symptoms were parodied in *Ring-a-round the rosie*, while Queen Mary I (or Bloody Mary) was believed to be the star of the *Mary, Mary, quite contrary* rhyme. Witches and their associated ilk, such as cats, frogs, mice and owls, are frequently but indirectly also referred to in the words of many nursery rhymes.

To unlock the hidden meanings of the humble nursery rhyme, one needs to understand the socio-historical and cultural context of the period of origin—as *Baa, baa, black sheep* (1731) demonstrates:

*Baa, baa, black sheep, have you any wool?  
Yes sir, yes sir, three bags full!  
One for the master, one for the dame,  
And one for the little boy who lives down the lane.*

How sweet—a talking sheep with enough wool for everyone. Talking, generous animals must be the most appropriate fodder for children's literature. Less known, is that there are some unpleasant theories surrounding the actual meaning of this rhyme. Perhaps one of the most convincing is that it dates back to feudal times and the institution of a harsh tax on wool in England at the time. One-third would be collected for the king (King Edward I) and nobility, another third for the church, leaving little for the farmers. In the original version, nothing was left for the peasants who had toiled to harvest the wool.

The reason for the words and history behind this rhythmic lyric was to associate wool and related products with the animals that produce it, not to mention the sound that a sheep would make. An infant's first grasp of language is through



King Edward I

onomatopoeia. In this instance, the poem's title refers to the imitation of the noise made by sheep. *Baa, baa, black sheep* was first set to music in the early nineteenth century.

### Jack and Jill (1765)

*Jack and Jill went up the hill  
To fetch a pail of water.  
Jack fell down and broke his crown  
And Jill came tumbling after.  
Up got Jack, and home did trot  
As fast as he could caper.  
He went to bed and bound his head  
With vinegar and brown paper.*

This poem is rooted in the *ancien régime* that preceded the French Revolution of 1789—a fact supported by its originating date. The 'Jack' and 'Jill' referred to are said to be King Louis



Queen Marie Antoinette and King Louis XVI





Olaf II in stained glass window at Ålesund Church, Norway

XVI, who was beheaded ('lost his crown'), followed by Queen Marie Antoinette ('who came tumbling after').

*Jack and Jill* was over time toned down to be more suitable for children through the provision of a happier ending. 'Jill' is also sometimes misspelt as 'Gill', which is not uncommon in nursery rhymes as they were for a long time passed from generation to generation only through word of mouth.

Another theory follows that *Jack and Jill* is an account of King Charles I's attempt to reform the tax on liquid measures. When his parliament rejected his suggestion, he instead made sure that the volume was reduced on half pints (known as jacks) and quarter pints (jills), thereby nonetheless being able to earn increased revenue on volumes sold.

As an aside, scholars have also questioned the logic of this rhyme simply because water is usually thought to be found at the bottom of a hill instead of at the top.

### London Bridge is falling down (1744)

*London Bridge is falling down,  
Falling down, falling down.  
London Bridge is falling down,  
My fair lady.*

Depending on who you ask, *London Bridge is falling down* could either be about a 1014 (some sources suggest the date to be 1009) Viking attack, child sacrifice or somewhat less exotically, the normal deterioration of an aged structure over time. Thankfully, the most popular theory seems to follow the first explanation. More specifically: the alleged destruction of London Bridge at the hands of Olaf II of Norway sometime in the early 1000s: 'alleged', because some historians deny the attack ever taking place.

The song's popularity around the world is often cited as further proof that it was the Vikings who created it in support of the notion that it was them that brought the tune to the many places they travelled to.

Oh, and that whole child sacrifice thing? That's also been debated, although there's no archaeological evidence to support it. But the theory goes that to keep London Bridge upright, its builders believed that it had to be built on a foundation of human sacrifice, and that those same humans, mostly children, would help the bridge to maintain its sturdiness.

### Mary, Mary, quite contrary (1744)

*Mary, Mary, quite contrary,  
How does your garden grow?  
With silver bells, and cockle shells,  
And pretty maids all in a row.*

This popular English nursery rhyme, which reads like gardening advice, is actually a recounting of the homicidal nature of Queen Mary I of England—Bloody Mary. A staunch Catholic, her reign as queen from 1553 to 1558 was marked by the execution of hundreds of Protestants.

The 'garden' referenced here is a play on the graveyards filled by her executed Protestant victims. Some sources suggest that 'How does your garden grow?' could also be a mocking of her inability to produce any children. 'Contrary' was a term used to describe her opposition to the English Reformation and England's move away from Catholicism



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Queen Mary I of England

towards Protestantism. She was widely known for having over 280 dissenters burnt at the stake, and 'silver bells and cockle shells' were the torture devices used in the extermination process. 'Pretty maids all in a row' was in reference to either her numerous miscarriages, the dead bodies she accumulated during her five-year reign, or even her unfaithful husband's mistresses.

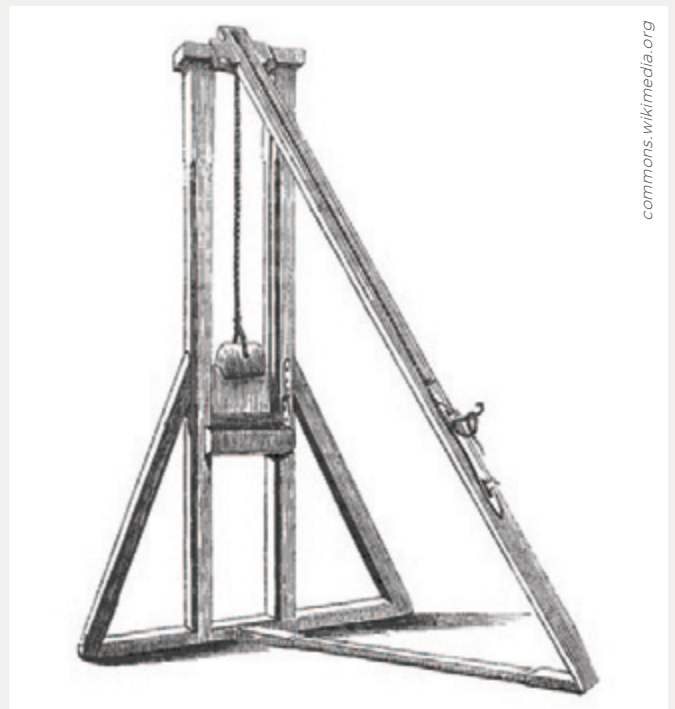
According to some sources the 'maids' were in fact the type of guillotines used for beheading people, called 'The (Scottish) Maiden'.

Beheading a victim was not without its own unique challenges. Executions by sword could allegedly take up to 11 blows to fully sever the head; the victim often also resisted and had to be chased around the scaffold!

### Three blind mice (1805)

*Three blind mice. Three blind mice.  
See how they run. See how they run.  
They all ran after the farmer's wife,  
Who cut off their tails with a carving knife.  
Did you ever see such a sight in your life,  
As three blind mice?*

*Three blind mice* is supposedly yet another ode to Bloody Mary's reign, with the trio in question believed to be a group of Protestant bishops—Hugh Latimer, Nicholas Radley and



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The Scottish Maiden



the Archbishop of Canterbury, Thomas Cranmer—who, unsuccessfully, conspired to overthrow the queen. Unlike as described in the poem, she did not have them dismembered and blinded, but rather she did have them burnt at the stake.

Critics suggest that the blindness in the title refers to their religious beliefs. The ‘farmer’s wife’ spoken of is none other than the daughter of King Henry VIII, Queen Mary I.

### Rock-a-bye baby (1765)

*Rock-a-bye baby  
on the tree top.  
When the wind blows  
the cradle will rock.  
When the bough breaks,  
the cradle will fall.  
And down will come baby,  
Cradle and all.*

*Rock-a-bye baby* refers to events preceding the Glorious Revolution of 1688. One interpretation of this famous lullaby is that it is about the son of King James II of England and Mary of Modena. It is widely believed that the boy was not their son at all, but a child who was brought into the birthing room and passed off as their own in order to ensure a Catholic heir to the throne.

The rhyme is laced with connotation: the ‘wind’ may be the Protestant forces blowing in from the Netherlands; the doomed ‘cradle’ the royal House of Stuart. The earliest recorded version of the words in print contained the ominous footnote: ‘This may serve as a warning to the Proud and Ambitious, who climb so high that they generally fall at last.’

### Origins of words to *Rock-a-bye baby* in American history

The words and lyrics to *Rock-a-bye baby* are reputed to reflect the observations of a young pilgrim boy in America who had seen Native American mothers suspend a birch bark cradle from the branches of a tree, thus enabling the wind to rock the cradle and the child to sleep. This rhyme is also known as *Hush-a-bye baby*, which is the correct title.

### Ring-a-round the rosie (1881)

<i>Ring-a-round the rosie, A pocket full of posies, Ashes! Ashes! We all fall down.</i>	<i>Ring-a-ring o’ roses, A pocket full of posies, A-tishoo! A-tishoo! We all fall down.</i>
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Considering that some of today’s classic nursery rhymes are more than two centuries old, there are often several theories surrounding their origins—and not a lot of sound proof about which argument is correct. But of all the alleged nursery rhyme backstories, *Ring-a-round the rosie* is probably the most infamous.

Though its lyrics and even its title have undergone some changes over the years, the most popular contention is that the sing-song verse refers to the 1665 Bubonic Plague. ‘The rosie’ is the rash that covered the afflicted; while the smell was attempted to be covered up with ‘a pocket full of posies.’ ‘Ashes! Ashes! We all fall down’ refers to the cremation of the dead bodies. Another version of *Ring-a-round the rosie* replaces ‘Ashes! Ashes!’ with ‘A-tishoo! A-tishoo!’, as violent sneezing was another symptom of the disease.



King James II of England





Other sources suggest that it has its origins in the religious ban on dancing among many Protestants in the nineteenth century, in Britain as well as in North America. Adolescents found a way around the dancing ban with what was called the 'play-party' in the United States. Play-parties consisted of ring games which differed from square dances only in name and a lack of musical accompaniment. They were hugely popular, and younger children got in on the act, too.

### Old Mother Hubbard (1805)

*Old Mother Hubbard  
Went to the cupboard,  
To give the poor dog a bone;  
But when she got there  
The cupboard was bare,  
And so the poor dog had none.*

To many, *Old Mother Hubbard* is neither a mother, nor a woman. The poem is speculated to have been written as a mockery of Cardinal Thomas Wolsey, whose refusal to grant an annulment to King Henry VIII, so that he could marry Anne Boleyn, led to his political downfall.

Wolsey was the most important statesman and churchman of the Tudor history period in 16th century England. He proved to be a faithful servant but displeased the king, Henry VIII, by failing to facilitate the king's annulment of his marriage to Queen Katherine of Aragon. Henry's desire for the divorce and hence the creation of the *Old Mother Hubbard* poem was to enable him to marry Anne Boleyn (his second of

what eventually turned out to be six marriages). In the *Old Mother Hubbard* song King Henry was the 'doggie' and the 'bone' refers to the divorce (and not money as many believe). The 'cupboard' relates to the Catholic Church, although the subsequent divorce arranged by the leader of the English Reformation, Thomas Cranmer, resulted in the break with Rome and the formation of the English Protestant church, as well as the demise of Old Mother Hubbard—Cardinal Wolsey.

### Mary had a little lamb (1830)

*Mary had a little lamb,  
Its fleece was white as snow;  
And everywhere that Mary went  
The lamb was sure to go.*

*It followed her to school one day,  
Which was against the rule;  
It made the children laugh and play  
To see a lamb at school.*

*And so the teacher turned it out,  
But still it lingered near,  
And waited patiently about  
Till Mary did appear.*

*'Why does the lamb love Mary so?'  
The eager children cry;  
'Why, Mary loves the lamb, you know',  
The teacher did reply.*



An American nursery rhyme, *Mary had a little lamb* is one of the few nursery rhymes with a fairly clear, and innocent origin. No specific historical connection can be traced to the words of 'Mary had a little lamb', but it can be confirmed that the song is American as the words were written by Sarah Hale of Boston in 1830.

The poem sprang from an incident in which a young girl named Mary Sawyer took her pet lamb to school. Mary later recalled being shown the poem by John Roulstone, a young man preparing for seminary, who was visiting the school the morning of the lamb's appearance.

Though he was amused by the lamb's presence and returned to show Mary the poem inspired by it, it's believed that Hale wrote all or most of the poem herself.

The words of *Mary had a little lamb* would appeal to small children and introduces the use of metaphors (white as snow) in the English language. The words also convey the hopeful adage that love is shared. As an interesting historical aside about this rhyme, the words of *Mary had a little lamb* were the first ever recorded by Thomas Edison, on tin foil, on his phonograph in 1927.

### Humpty Dumpty (1810)

*Humpty Dumpty sat on a wall,  
Humpty Dumpty had a great fall;  
All the king's horses and all the king's men  
Couldn't put Humpty together again.*

The version we know today was first printed in 1810. Some people believe it refers to the average village drunkard, while others believe it's in reference to King Richard III of England. He was portrayed as having a humpback, but this is just speculation. The story says that the king went to war at the

Battle of Bosworth where he fell off his horse (the 'wall') and was chopped into pieces by his rivals. There really is no direct evidence as to where history places this simple little rhyme, but the number of other theories remain nonetheless.

One is that 'Humpty Dumpty' was an everyday term used in fifteenth century England to describe someone who was obese. This has in turn given rise to various, but inaccurate, theories surrounding the identity of Humpty Dumpty. The image of Humpty Dumpty was made famous by the illustrations included in the novel **Alice through the looking glass** written by Lewis Carroll.

Another theory holds that Humpty Dumpty was not human, but in fact a large cannon. It was used during the English Civil War (1642-1649) in the Siege of Colchester between June and August 1648. Colchester was strongly fortified by the Royalists and was laid to siege by the Parliamentarians (Roundheads). The town of Colchester was a walled town with a castle and several churches. Adjacent to the city wall was St Mary's Church. A huge cannon, colloquially called Humpty Dumpty, was strategically placed on the wall next to St Mary's Church. The historical events detailing the siege of Colchester are well documented; the earliest traceable publication being from 1810. One reference to the cannon reads as follows:

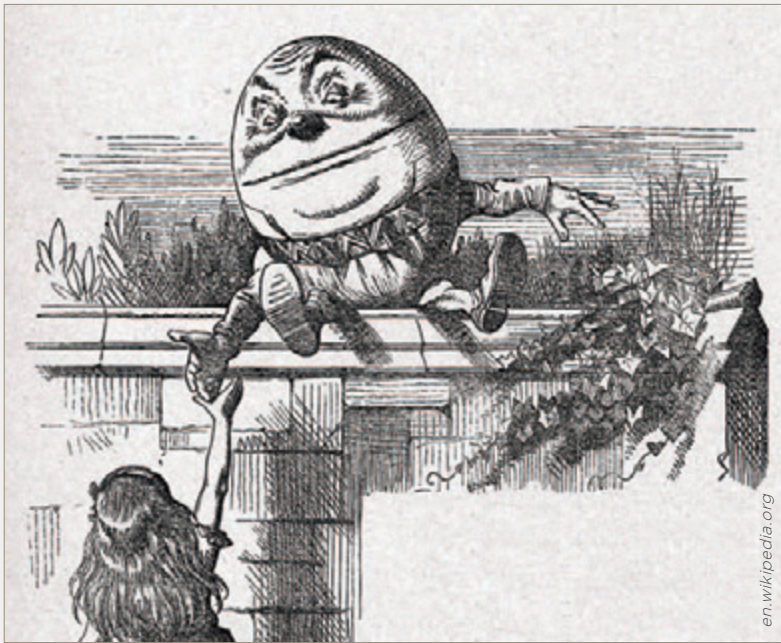
*A shot from a Parliamentary cannon succeeded in damaging the wall beneath Humpty Dumpty, which caused the cannon to tumble to the ground.*

The Royalists, or Cavaliers—'all the King's men'—attempted to raise Humpty Dumpty on to another part of the wall. However, owing to its considerable weight, 'All the King's horses and all the King's men couldn't put Humpty together again.' This had a drastic consequence for the Royalists, as the strategically important town of Colchester fell to the Parliamentarians after a siege lasting eleven weeks.



(Ltr): King Richard III of England; and a drawing of the real Humpty Dumpty on Colchester Wall





Humpty Dumpty, as illustrated in Lewis Carroll's *Alice through the looking glass*



*Hickory, dickory, dock* illustrated by WW Denslow, 1901

### Hickory, dickory, dock (1744)

*Hickory, dickory, dock.  
The mouse ran up the clock.  
The clock struck one,  
The mouse ran down,  
Hickory, dickory, dock.*

A nonsensical poem that uses alliteration, where children mimic the sound of a clock chiming at the relevant point in the song. *Hickory, dickory, dock* is intended to introduce children to the fundamentals of telling the time. First published in 1744, investigation into the meanings of the words used in the rhyme point to its origins in America.

'Hickory' is derived from the North American Indian word *pawcohiccora*, which is an oily milk-like liquor that is pressed from pounded hickory nuts. The word *Pohickory* first appeared on a list of Virginia trees published in 1653, and subsequently shortened to 'hickory'. Dock is a species of plant which has the Latin name of *Rumex Crispus*, a well-known weed which has a long taproot making it difficult to exterminate. The plant can be used as an astringent or tonic—the relieving properties of the dock leaf on human skin after being stung by a stinging nettle are well documented.

### Conclusion

Plagues, taxes, religious persecution, murder, infanticide, beheadings—these are not exactly the topics that starter parents expect to stumble across in sharing the joys of nursery literature. But as you are reading this, many mothers of small children around the world are mindlessly singing along to seemingly innocent nursery rhymes that, upon deeper analysis, reveal shocking origins.

Fashion fads may come and go; childcare methods change—but without fail or question, from one generation to the next

we continue to repeat the favourite and famous old nursery rhymes. Which highlights the greatest universal and powerful truth of all: the innocence of youth. Long may it last.

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*Yvette Herbst is a regional librarian at Worcester Library*





# Malene Breytenbach, vrou van vele ambagte en baie boeke

saamgestel deur Francois Verster

**D**oktor Malene Breytenbach, vertaler, kenner van Nabye-Oosterse kulture en oud-joernalis woon in Brandwacht, een van Stellenbosch se buite-wyke, waar ek en Vrutjie (met apologie aan Neelsie) op 11 Julie gaan besoek aflê het. Vooraf het ek haar Wiki-blad en skrywersprofiel op Google gaan lees en was verstom oor die omvang van haar akademiese kwalifikasies wat 'n doktorsgraad, twee meestersgrade en twee honneursgrade insluit. En meer relevant, dat sy meer boeke geskryf het as wat meeste mense gelees het.

Dáár kry ons toe 'n gul ontvangs en kuier al te lekker by twee intellektueles wat presies weet hoe om rondom 'n tafel (met wyn) te sit — en die ure saam met die voggies met smaak te laat uitloop.

Maar daar was gewerk ook, en hier is die resultaat.

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

Ek het baie gelees, meestal biblioteekboeke — my ouers het nie juis boeke gekoop nie. Ek het goeie punte vir opstelle gekry, maar nie gedink ek sal 'n skrywer word nie — miskien

eerder 'n kunstenaar of sangeres. Op skool het ek dus agtergekom dat ek taalvaardig is, maar aangesien ek in Zimbabwe in Engelse onderrig was, moes ek op 14-jarige ouderdom in Suid-Afrika my Afrikaans drasties opskep — toe ek by Afrikaans Hoër Meisieskool aankom, het ek nul gekry vir my eerste speltoets, maar ek het vinnig geleer [Malene se ouers het toe uit Gwelo na Pretoria verhuis. Malene is wel in die destydse Natal gebore].

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

Ja, absoluut. Ek het al romans, kortverhale, resensies, artikels, en so voorts geskryf [sy was voorheen 'n joernalis, soos talle hedendaagse Afrikaanse skrywers] en ek skryf maar soos ek 'n bevlieging kry, soos wanneer ek 'n idee vir 'n kortverhaal het. Die moeilikste vir my is die roman. Ek het sover 14 mediese romans geskryf, en dit verg baie navorsing. Maar ek hou van navorsing... ek dink kortverhale is die lekkerste, want dit kan gou gaan. Die konsep-deel kan binne 'n uur klaar wees.

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

Nee, wat dan van die digters, of enigiets wat die moeite werd is om te lees.



malenebreytenbach.co.za

## Boeklys (volgens Wikipedia)

### As Marilyn Bennett

2008 Vir liefde en vryheid  
Waar liefde vonkel

### As Malene Breitenbach

2005 Palmyra herleef  
2006 Huis van my hart  
Diamante in die stof  
Die geheim van Aurora  
Godin van die wingerd  
2007 Verskeurde hart  
Liefste vreemdeling  
'n Ster vir Stella  
Skat uit die see  
Eiland van liefde  
Oase van liefde  
Safari na liefde  
Maak my hart gesond  
Reünie van harte  
Held uit die verlede  
Hoe kwesbaar die hart  
2008 Liefde in Venesië  
'n Kasteel vir Moira  
Doolhof van liefde  
Intrige op Imbovali  
Hertog van die Pampas  
Heler van skade  
In jou hande  
2009 Gister is 'n ver land: 'n roman  
Tot die dood ons skei  
Verbode liefde  
Roep van die woestynwind  
2010 Dokter sonder grense  
Pluimprins  
2011 Dokter van ver  
Bloedgrond  
2012 Eenoogkoning  
Yesterday is a lost country  
Hartstog op see  
2013 Kennis is mag  
Locum vir liefde  
Eiland van drome  
2014 Maya en die operaster  
Met die oog op liefde  
2015 My redder, my beminde  
2016 Geheime liefde  
Lorna en die professor  
Grenlose liefde  
2017 Van sorg na liefde  
Die professor en die beterweter  
2018 My ster jou ster  
Vlug na Santorini  
Sophia se beskermengel  
In my drome  
2019 Huis van geheime  
Toskane roep my hart  
Anderkant omdraai  
The lions and the scavengers  
Hertog van die Hugenote  
2015-2019 Hartklop Omnibus 1 tot 5  
2018-2019 Melodie Omnibus 3 en 4

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

Resensies maak mense attent op boeke en 'n goeie resensent, soos Jean Meiring of Jonathan Amid sal mense beïnvloed, maar smaak en menings sal altyd verskil. Literêre pryse — wel, die geld is natuurlik welkom, dit kan veel meer wees as tantièmes, en dit vestig ook die aandag op die feit dat 'n boek van 'n hoë kwaliteit is. En ja, dit is erkenning aan die skrywer.

## Het jy nog lus om baie boeke te skryf?

Ja, genade... Dit pla my as ek nie besig is om 'n boek te bedink nie.

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

O nee, ek is te lui, ek werk direk op my rekenaar. Ek maak wel kantnotatjies ook.

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

Ek het my man se studeerkamer oorgeneem! Ek skryf gewoonlik in die oggend, so van 9-uur af na die middag toe. Ek staan nie vroeg op soos sommige skrywers nie, ek hou van slaap!

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

Gewoonlik eers die verhaallyn; 'n storie oor byvoorbeeld die Amasone-woud, soos vertel in my boek **Verlore skatte**, wat ek geskryf het omdat ek in daardie gebied belangstel. Ek het belanggestel in die woud en sy plante- en dierelewe, in die Incas, die rubberbaronne en die eksotiese lewens van mense daar en besluit om alles bymekaar te voeg in een storie. Maar soms dink ek eerste aan die hoofkarakter, gewoonlik 'n vrou, en dan bou ek 'n storie om haar, soos in my mediese romans — ek sal dink ek het al oor 'n persoon in 'n spesifieke spesialis-gebied geskryf, so nou wil ek oor iemand in 'n ander veld skryf. Die storie word dan rondom die spesifieke dokter gebou.

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

Die swaarste deel is die uitdink van die konsep, maar as dit eers daar is, dan gaan dit maklik. Redigering, die finale oorskryf, is nie vir my sleg of moeilik nie.

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

Hulle kan openbare biblioteke steun, befonds, en sorg dat skoolbiblioteke ook goed funksioneer.

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

Die Afrikaanse mark krimpt weens emigrasie en 'n negatiewe aanwas, ja. Dit kan in die toekoms 'n probleem word, dalk vir ons kleinkinders.

## Hoe voel jy oor die gewildheid van misdaadfiksie in Suid-Afrika?

Dit is vir my vreemd dat met al ons misdaad, mense nog daarvoor wil lees ook, en soveel skrywers daarvoor skryf. Kan jy glo dat mense in dié land daarin belangstel?

## Het boekfeeste jou as skrywer bevoordeel?

Ek dink hulle het seker, hoewel ek nog min aan feeste deelgeneem het, net twee of drie maal.





Vier skrywersvriende wat in hierdie reeks in **KB** kom kuier het. Vlnr: Karin Brynard, Malene Breytenbach, Wilna Adriaanse en Ingrid Winterbach



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

Ek het eerste vir Lapa geskryf, en toe Etienne Bloemhof daarvandaan na NB geskuif het, het ek ook vir NB begin skryf. Dit kom nou al 'n paar jaar so aan, en ek het goeie verhoudings met mense by altwee uitgewerye [sy noem name van persone wat gekom en gegaan het].

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

Ja, 'n mens is seker selfsugtig want jy wil tyd hê om te skryf en na te vors [haar man, Willie, is reeds 10 jaar uit die akademie (professor in politieke wetenskap) afgetree, en hy doen sy eie dinge om hom besig te hou, insluitend artikels skryf. Dit is egter duidelik dat hulle, wat al 49 jaar getroud is, 'n goeie en gemaklike verhouding het].

**Is mense neerbuigend oor romanses?**

[Sy lag]. Een persoon het al vir my gevra wanneer skryf ek weer 'n roman, sal ek nie ophou om hierdie prul te skryf nie?

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

Nee, nie regtig nie, mense wil ontvlugting hê, en ek gee dit vir hulle, laat hulle eksotiese dinge op vreemde plekke 'beleef'.

**Sal jy eerder as 'n skrywer vir die mense wil wees, of hoe voel jy oor literêre erkenning uit akademiese geleedere?**

Ek is nie 'n Ingrid Winterbach [sy is 'n vriendin én bewonderaar

van Ingrid] nie, ek kan nie so skryf nie. So ja, ek skryf vir die algemene publiek, vir mense wat ontvlugting soek.

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

Dat ek hulle ietsie geleer het, soos oor Zimbabwe, of die Amasone, of die Boere-oorlog, alles onderwerpe waaroor ek al geskryf het.

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

Ek is nie juis spyt oor veel nie. Ek wil dalk nog Frederik de Jager-hulle se skryfskool gaan bywoon, die Griekse Eilande klink baie lekker [Frederik is medegasheer van The Talking Table-gastehuis in Griekeland (op die eiland Lesbos), waar onder andere skryfkursusse aangebied word].

Ons afspraak was vir 11:00, en ons ry eers om 14:30 daar weg — heerlijk gekuier saam met Malene en Willie, en ons weet ons sal weer, volgende keer by ons huis. Selfs die spyskaart is al vasgestel...

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



# Hoe om Harry in Afrikaans te lees en jou selfrespek te behou

deur Willie Burger

**W**yle Harry Kalmer het met sy werk gewys dat Afrikaans 'n bepaalde, unieke manier van kyk na menswees en die wêreld moontlik maak.

Vroeër vanjaar het Harry by Unisa se Breyten Breytenbach-seminaar gepraat. Die titel van sy praatjie was: *How to write in Afrikaans and still respect yourself in the morning*. (Dit is 'n tipiese Harry Kalmer-trefsin! Dink net hoe dikwels die titels van sy werke soos advertensie-deuntjies die aandag getrek het: **Die waarheid en ander stories; En die lekkerste deel van dood wees; The secret of my excess.**) Dit sal gepas wees om sy titel aan te pas as 'n mens kyk na die akademiese studie en ontvangs van sy werk: *How to study Afrikaans Literature and still respect yourself in the morning*.

Die studie van Afrikaanse literatuur vind dikwels in isolasie plaas, steeds in 'n laer van apartheid. *A case of exceptionalism*. Vir my as gekompromitteerde dosent van Afrikaanse literatuur — 'n literatuur en 'n vakgebied dikwels afgesonder binne die Suid-Afrikaanse huis van letterkunde, 'n literatuur met 'n aparte ruimtetjie waarbinne baie mense hul slegs toespits op Afrikaans, 'n Afrikaanse wêreldjie, is Harry Kalmer een van die skrywers wat dit onmoontlik maak om uitsluitlik te kan besig wees met Afrikaanse literatuur, wat altyd verder dwing, ander denke en moontlikhede en verbande oopmaak.

En daarom stel hy sy lesers in staat om Afrikaans te lees en steeds hulself die volgende oggend te respekteer.

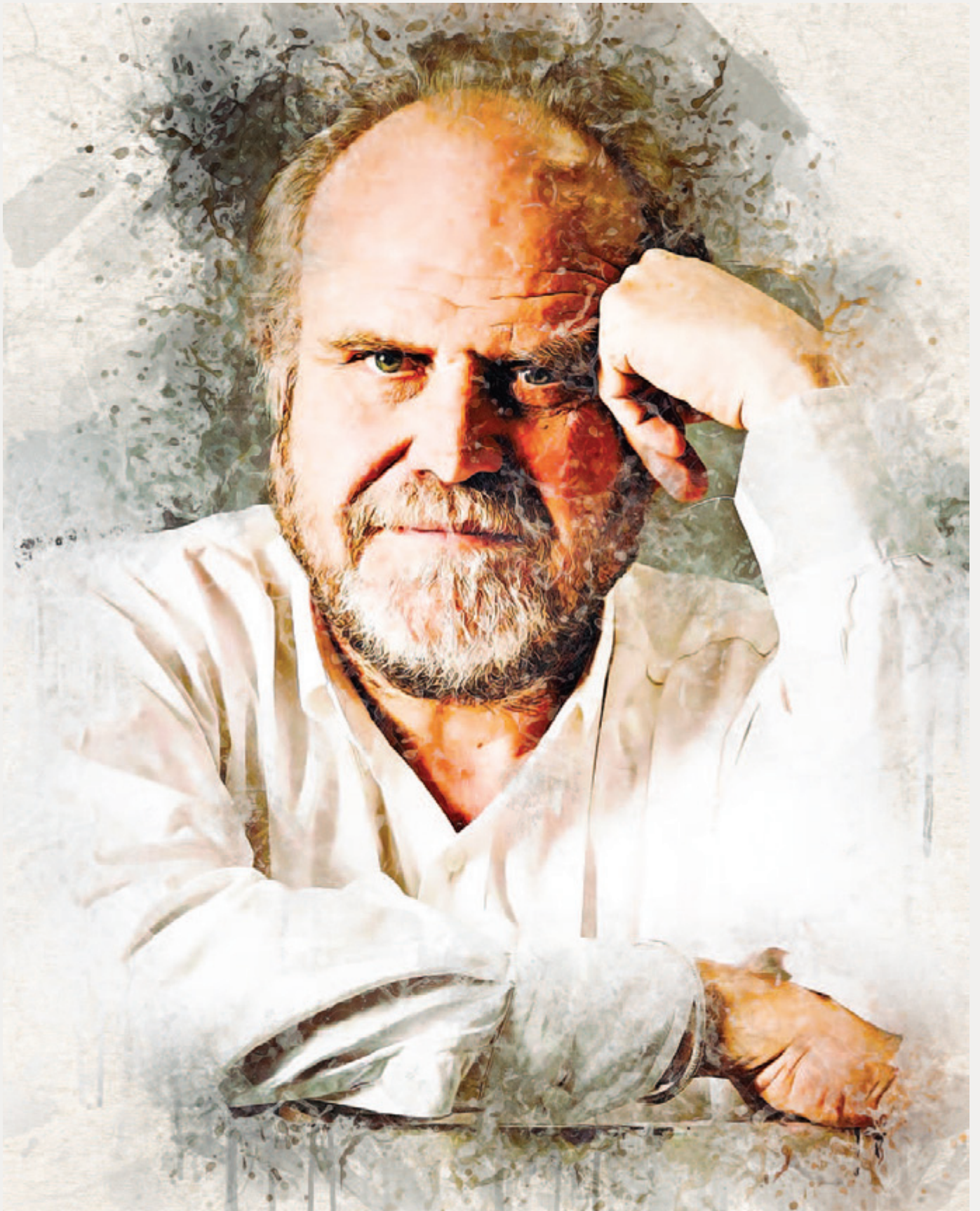
Al het Hennie van Collier dit nie goedgevind om 'n profiel oor Kalmer in die driedelige **Perspektief en profiel** se kanonisering in te sluit nie, is Kalmer een van die groepie skrywers in Afrikaans wat 'n leefwêreld in Afrikaans buite die Afrikaanse leefwêreld moontlik maak.

Dis miskien ook omdat hy juis nie betrokke geraak het by bakleiery oor en om Afrikaans nie — wanneer Spek Harmse motiveer waarom hy Afrikaanse advertensies skryf, bied hy geen van die holruggeryde argumente nie, is daar geen angsvalligheid nie, bloot 'n gevoelige oor op die grond en vir die klank van die raak woorde.

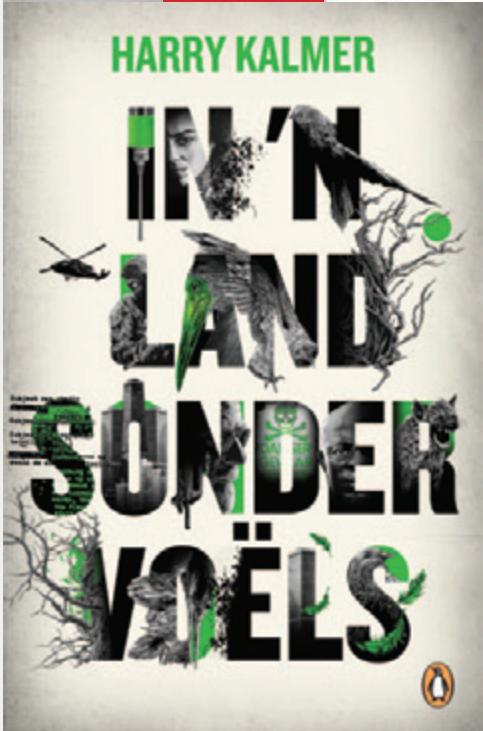
## Stories in 'n tyd van geweld

Die Suid-Afrikaanse literatuur van die paar dekades vóór 1994 word gekenmerk deur anti-apartheids sentimente: 'betrokke literatuur.' Kalmer het in hierdie stadium gedebuteer, in 'n tyd van noodtoestande, en hoe dit — soos nou — moeilik was om te onderskei wat regtig in die land aan die gang is en wat propaganda is. Toe verskyn **Die waarheid en ander stories**. Die verhale sluit aan by die grensverhale van die tyd — die









Fotos: Joanne Olivier



geweld, diensplig, *struggle*, maar veral ook blootlegging van leuens wat die geweld regverdig.

Dit is interessant hoe Kalmer, anders as die meeste ander skrywers van grensliteratuur (byvoorbeeld Strachan, Van Heerden, Kellerman, Kruger), met sy ironiese sin vir humor, ook introspektief met die genre van die grensverhaal omgegaan het — soos die veelseggende titel van die een verhaal aandui: *Die nag steek op soos 'n seer tand; 'n grensverhaal in die jongste styl*.

Hierdie titel (en verskeie aanhalings en verwysings in die verhaal self) is 'n aanduiding van hoe Kalmer, reeds in 1989 — midde in die opbloeit van 'grensliteratuur' ook sy bydrae gelewer het tot hierdie genre — maar anders as by die ander was daar by hom nie bloot die verslaggewing van die 'waarheid' van die situasie nie, maar ook 'n selfbewuste wete van waarmee hy besig is en 'n ironiese blik daarop.

Dié selfbewuste, in-voeling-wees met die literêre stromings van die tyd sowel as met die sosio-politieke situasie waarin hy skryf, is 'n kenmerk van Kalmer se oeuvre. Die selfbewuste deelname aan die literêre stromings stel hom egter ook in staat om so half buite daardie strominge en tendense en temas te staan. Hierdie posisie bemagtig hom om ook op subtile wyse oor die tendense en stromings te reflekteer.

Dit doen hy tot in sy laaste roman. In **In 'n land sonder voëls** sluit hy aan by die tendens om distopiese verhale te skryf — maar dan doen hy dit vol selfspot en ironie — veral met die verwysing na die distopiese literatuur van Orwell en Huxley.

Geweld is sentraal in byna al die literatuur sedert 1994 — Leon de Kock het na die 'wondkultuur' in 'n 'patologiese openbare Suid-Afrikaanse ruimte' verwys waarin misdaad-fiksie 'n sentrale plek ingeneem het.

Kalmer is in voeling hiermee. Hy sluit ook aan by die misdaadgenre wat sedert die 1990's in ons land 'n bloeytydperk beleef. Misdaadfiksie as die uitdrukking van misnoeë met post-apartheid Suid-Afrika, die teleurstelling met die gewaande reënboognasie. Misdaadfiksie bied by uitstek die geleentheid om alles wat verkeerd loop in die land van geweld en korrupsie bloot te lê, bied geleentheid om na die wonde te staar.

Speurder Barries Barnard moet probeer sin maak van die chaos — tevergeefs in **X-Ray Visagie en die vingers van God**, en later in **Kniediep**.

## 'n Skrywer van die stad

Kalmer is by uitstek die skrywer van die stad — in teenstelling met die plaasromantradisie skep hy 'n wêreld waarin daar nie eens meer nagedink word oor plaasstof nie. Kalmer bied die soort prosa waarmee gewone, stedelike, middelklas-Afrikaanssprekendes kan identifiseer. Die eksplisiete 'stadsroman', **1000 stories oor Johannesburg**, ondersoek ook selfbewus die tema van die stad. Johannesburg kom hier op 'n ander manier aan die bod: as megastad is dit die plek wat al die vlugtelinge opvang — nie soos Le Corbusier 'n stad sentraal wou beplan nie, maar juis in duisende versplinterde gebeurtenisse sonder 'n enkele samebindende faktor, terwyl alles nogtans deur 'n netwerk verbind is.

Kalmer het 'n ander blik op die stad oopgemaak, maar ook 'n ander blik op die romankuns in 'n tyd van 'netwerkdenke'.

Ondanks sy aansluiting by temas en tendense van die stad, grens, postmodernisme, geweld en wonde, is sy werk in die eerste plek menslik. Hy weet ons is 'kniediep' in die moeilikheid, dat ons so eensaam is dat ons 'briewe aan 'n rooi dak' skryf, dat behoort en tuisvoel altyd bietjie buite

bereik is. Die onbereikbare afstand tussen mense is 'n onvermydelike kondisie van ons bestaan. En selfs as dit lyk asof daar versoening is, momente van nabyheid, word dit dikwels in die kiem gesmoor — soos weer in **In 'n Land sonder voëls**.

En juis daarom is die momente wat een mens wel 'n ander deernisvol ervaar, so oorrumpelend in sy werk. In hierdie momente munt Kalmer uit — dit is waarom **En die lekkerste deel van doodwees** so treffend is.

Wat hom so 'n uitsonderlike skrywer gemaak het, is dat hy jou aweregs met 'n enkel sin kan tref, soos die beskrywing van die terugkerende boer van die krygsgevangeneskamp wat weer sy vrou vind wat die trauma van die konsentrasiekamp oorleef het: 'Wanneer Abraham uiteindelik van Ceylon af kom, het hulle so baie vir mekaar te sê dat hulle nooit daarvoor praat nie.'

## Karakters was nooit stereotipes nie

Kalmer was nie slegs 'n goeie storieverteller nie, hy het ook die vermoë gehad om onvergeetlike karakters (met gepaste name) te skep. Meneer de Beer, X-Ray Visagie, Barries Barnard, Vlieger, Spek Human, Bosman Hiemstra, Magdalena Otto.

Die enkele kenmerk wat al die uiteenlopende karakters deel, is dat hulle nooit inpas nie en nooit stereotipes raak nie.

Sy fiksiekarakters is, soos die historiese karakters waaroor hy skryf, (Bram Fisher/hy was besig met Marius Schoon) nie stereotipes nie. Al is hulle dikwels oënskynlik gewoon, vaal, soos iemand aan ons almal bekend is.

Hy maak dit moontlik vir iemand soos ek, wat letterkunde moet doseer, om te wys dat Afrikaans 'n bepaalde, unieke manier van kyk na menswees en die wêreld moontlik maak. (En sodoende maak hy dit moontlik om Afrikaanse letterkunde te bestudeer met behoud van jou selfrespek.)

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- 1993 **X-Ray Visagie en die vingers van God**
- 1998 **Die man met die dertien kinders**
- 1998 **Kniediep**
- 2005 **Briewe aan 'n rooi dak**
- 2006 **Groceries: 56 stories oor huishoudelike produkte**
- 2007 **En die lekkerste deel van dood wees**
- 2012 **Vlieger en die gevare van die close dance**
- 2014 **'n Duisend stories oor Johannesburg: 'n stadsroman**
- 2016 **Die Bram Fischer wals**
- 2019 **In 'n land sonder voëls**

**Nota:** Alle titels in voorraad

*Prof. Burger is hoof van die departement Afrikaans aan die Universiteit van Pretoria. Hy het dié toespraak gelewer by 'n huldigingsgeleentheid vir Kalmer op Vrydag, 16 Augustus 2019 by die Killarney-buiteklub. Hierdie artikel het oorspronklik op 22 Augustus 2019 op [netwerk24.com](http://netwerk24.com) verskyn.*



# Book reviews

# Boekresensies

compiled by book selectors

## ADULT FICTION VOLWASSE VERHALENDE LEKTUUR

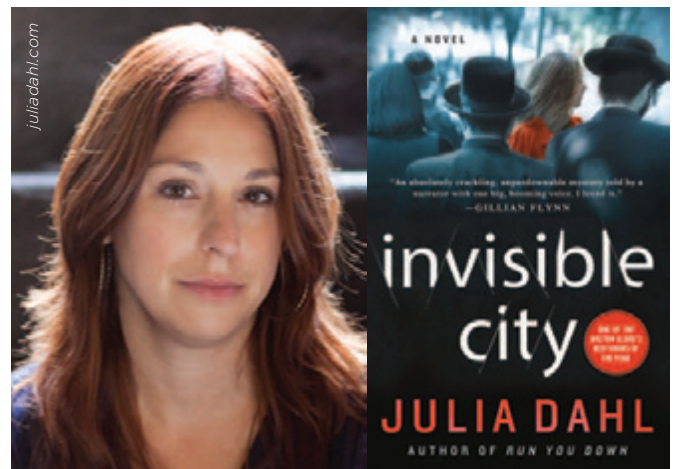
**BELL, Anna**

**If we're not married by thirty.** - Zaffre Publishing, 2018.

'If you're looking for a fun and uplifting read for the upcoming holidays, then **If we're not married by thirty** by Anna Bell might very well be the book for you. Lydia and Danny make a pact at a friend's wedding if neither of them are married by thirty they will marry each other. And here Lydia is, 30 and still single with a job that's heading nowhere. Her friends are already settled and living life to the full so when she gets the chance of a free holiday to sunny Spain there's nothing, and no one, to hold her back. Then, out of the blue, she bumps into Danny. Could Lydia's back up man really be her happy ever after? Will they? Won't they? Should they? There are shining performances by Lydia and Danny's mothers, supporting



characters that add great fun and levity to the relationship. A brilliantly funny, romantic and effervescent read.'  
(*frostmagazine.com*, Tracy Baines)



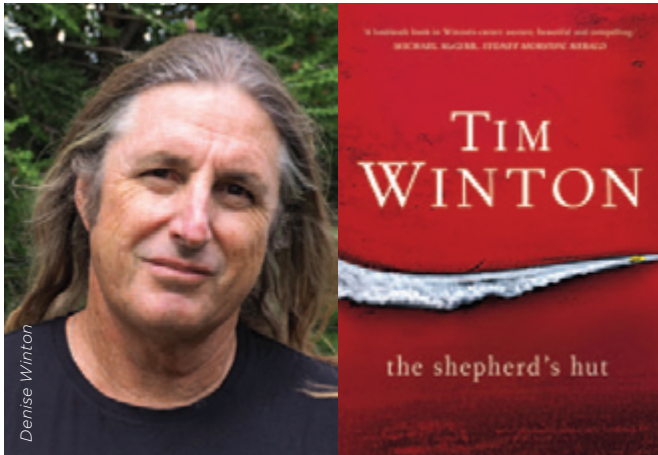
**DAHL, Julia**

**Invisible city.** - Faber & Faber, 2018.

'The secretive society of Brooklyn's ultra-Orthodox Jews provides the backdrop for Dahl's impressive debut. Rebekah Roberts, a reporter for a New York tabloid, covers the murder of Rivka Mendelssohn, whose naked body has been found clenched in the teeth of an excavator in a Brooklyn scrap yard, whose owner, Aron Mendelssohn, a prominent Hasidic leader, happens to be the victim's husband. As Rebekah questions the black-clad women ruled by men and God, she opens wounds left by just such a woman: her own mother, who abandoned her at birth to return to her Hasidic roots.



Rebekah's Jewishness gains her access. Because the police, for reasons of their own, are turning a blind eye on the case means she is the only one looking for answers. Dahl's convincing dialogue and perfect pacing make for a real page-turner. And her storytelling skills illuminate the intriguing worlds of the tabloid press, Hasidism, the NYPD, and Brooklyn's 20-somethings—as well as the fragile boundaries of family, religion, and life itself.' (*Publishers Weekly*)



**WINTON, Tim**

**The shepherd's hut.** - Picador, 2018.

'Jaxie Clackton, 15, is on the run after the accidental death of his abusive, alcoholic father. He sets out on a journey across the harsh Western Australia desert, reflecting on his father's violence and the community's wilful ignorance of it. *En route*, he stumbles across an old shepherd's hut inhabited by an elderly Irish priest, Fintan MacGillis, who befriends Jaxie and whose kindness the boy slowly learns to trust. Characters on a quest—both physical and psychological—is familiar Winton territory, as is the evocative depiction of landscape. Exploring ideas of masculinity, exile and hope, it is a wise and compassionate novel, demonstrating Winton's deep engagement with issues of moral complexity.'

(*The Observer*, Hannah Beckerman)

**ADULT NON-FICTION  
VOLWASSE VAKLEKTUUR**

**FOSSLIEN, Liz and DUFFY, Mollie West**  
**No hard feelings: emotions at work (and how they help us succeed).** - Penguin Business, 2019.

'According to this kind, empathetic book, most people wildly underestimate the impact their emotions have on their workdays and careers. Marketing and design consultant Fosslien and organisational designer Duffy offer a guide to managing emotions at the workplace, exploring the ways that emotion affects each of seven central aspects of work: health, motivation, decision making, teamwork, communication, culture, and leadership. Modern work life requires the ability to understand and manage emotions at the office, but many have never learned how to do this, the authors write. Using clever, sometimes counterintuitive advice—e.g. "Be less passionate about your job"—and sweet, funny cartoons (one depicts "the little engine that literally couldn't even"), Fosslien



and Duffy guide readers through learning to incorporate their emotions into their work, and being mindful of timing, context, and delivery in their careers. This is an encouraging, thorough guide for those trying to manage being human beings in workplaces not always designed for them.' (*Publishers Weekly*)

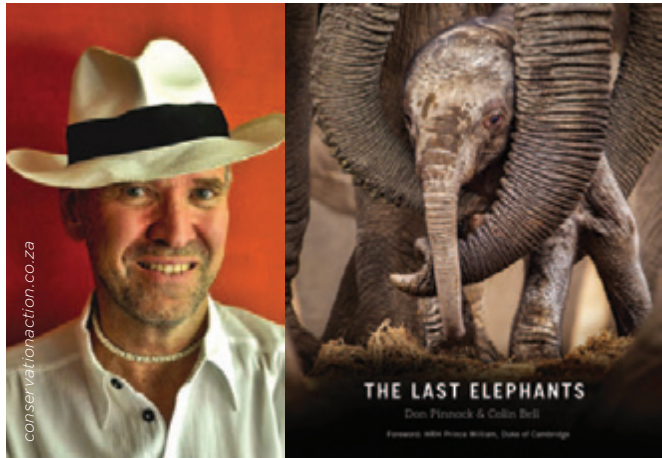
**LOWE, Gabi**

**Get me to 21: the Jenna Lowe story.** - MFBooks Joburg, 2019.

'There was always hope her daughter would leave hospital alive—that she'd return home with the new lungs she'd fought so hard for and start a life free of suffering. One of the first things Jenna Lowe wanted to do was to write a book about her battle with pulmonary hypertension, her fight to get the organs she needed, and the joy and relief when she found out a donor had been found. Jenna never made it out of hospital. She passed away just four months shy of her 21st birthday, a tragedy made all the more poignant as she'd captured hearts across the country with her *Get me to 21* campaign. Jenna's campaign encouraged South Africans to become organ donors and if she made it to her 21st birthday, everyone who donated as part of her drive was invited to her party. Alas, there'd be no party but thanks to her mom, there's now a book. Gabi has titled it **Get me to 21** and it's a labour of love she was determined to complete after Jenna died of complications following her double lung transplant. The book goes into brutal detail of what Jenna and her family went through. The book describes the 187 days leading up to Jenna's death and



more how the family scrambled to get her to Johannesburg from their home in Cape Town after the donor was found, to the moment she took her last breath. She'd toyed with the idea of writing a book after her daughter passed away. So instead she ended up writing about the lessons learnt during that time, developing it into a model on emotional resilience and conducting workshops.' (*You*, Lesego Maja)



**PINNOCK, Don** (above) and **BELL, Colin**  
**The last elephants.**- Struik Nature, 2019.

'In this handsomely illustrated book, searingly heart-rending photographs of the carnage of elephants is juxtaposed with vividly evoked pictures of these stately gentle giants. It brings home the harsh facts: in many of their home ranges, elephant populations have plummeted by a third in just seven years—on average an elephant is killed every 15 to 20 minutes. Yes, with the shockingly horrific pictures displayed of poached and mangled elephants, the news is out: these intelligent, extraordinary creatures are in crisis. This book, with comprehensive information, hard facts and figures, and with emotional appeal, presents a powerful message—true to its title these could be the last elephants and could see their final demise in less than three decades. The authors have gathered experts from all over Africa. Their essays present a convincing case to do everything possible to halt the carnage of elephants in the face of greedy and ruthless dealers and consumers.' (*Cape Argus*, Orielle Berry)



**VAN DER WESTHUIZEN, Marlene**  
**Plate.**- Struik Lifestyle, 2019.

Marlene van der Westhuizen is a chef and author who divides her time between Cape Town, South Africa and Charroux in central France. This is a strikingly photographed cookbook containing simple yet original mouth-watering recipes, covering a vast array of delectable recipes for main courses, from a sumptuous steak with Gorgonzola cream to a creamy mac and cheese; and a fiery chili con carne to a rich and soothing oxtail soup, among others. **APM**

**ZULU, Letshego**  
**I choose to live: life after losing Gugu.**- MFBooks  
Joburg, 2019.

'Death may seem final but for Letshego Zulu, the passing of her husband Gugu Zulu was the catalyst for her to re-evaluate life and what it means to live with passion and purpose. This year marks three years since racing driver Gugu died while trying to summit Mount Kilimanjaro. He was a part of a Trek4Mandela expedition to raise funds for sanitary pads for school girls. Through the 184 pages, Letshego has opened up about what grief has taught her and what she is most grateful for. As much as **I choose to live: life after losing Gugu** is about death, grieving and the consequences of someone's passing, it's also about life, love and doing what makes your blood pump. It's an emotional journey, but a necessary one for anybody who has lost someone close to them. This book will not leave you feeling sad, but happy to get up and go and live life to the fullest, because that's what Gugu did and what Letshego is doing everyday he's not around.'

(*Cape Argus*, Viwe Ndongeni-Ntlebi)



## YOUNG ADULT FICTION JONG VOLWASSE VERHALENDE LEKTUUR

**Black enough: stories of being young and black in America**/edited by Ibi Zoboi.- HarperCollins Children's Books, 2019.

'A compilation of short stories that offers unique perspectives on what it means to be young and black in America today. Each entry is deftly woven and full of such complex humanity that teens will identify with and see some of their own struggles in these characters. In Leah Henderson's "Warning: colour may fade", a prep school girl examines the cost of





being and remaining invisible in a world carefully crafted to exclude her. Two girls take the peer pressure of naked selfies and turn it on its head in “Girl, stop playing” by Liara Tamani. A group of young black boys dream up food creations heavily influenced by the flavours of other cultures in “The ingredients” by Jason Reynolds. This collection presents the beauty of black humanity in all its many forms. The teens in these tales are dealing with mental health issues, complicated family dynamics, sexuality and gender constraints, and being part of a marginalised group. The entries offer a rich tableau of the black teen diaspora in an accessible way. Verdict: A great volume for all libraries serving young adults.’ (School Library Journal, Desiree Thomas)



**MCMANUS, Karen M**  
**Two can keep a secret.** - Penguin Books, 2019.  
 ‘History threatens to repeat itself in a small town known for disappearing teen girls. When their mother is suddenly sent to rehab, twins Ellery and Ezra Corcoran are uprooted from California to live with their grandmother in Vermont. True-crime-obsessed Ellery knows the town is infamous for girls going missing. Her own aunt, her mother’s twin, disappeared 23 years ago, never to be found. Just five years ago, Lacey Kilduff was found murdered in nearby Murderland, a Halloween theme park. All eyes are on the twins as the new kids in town, and Ellery’s pulled between the popular girls and Malcolm Kelly, the younger brother

of Declan, Lacey’s boyfriend and the person everyone suspects murdered her. Disturbing acts of vandalism pop up, threatening a sequel to Murderland. When Ellery’s nominated for homecoming queen, the threats begin to target her and the other princesses, and no matter what he does, Malcolm keeps ending up at the wrong place at the wrong time, making for an easy scapegoat. Alternating between Ellery’s and Malcolm’s perspectives, the mystery unfurls at a deliciously escalating pace, filled with believable red herrings and shocking twists. Readers will furiously turn pages until the satisfying end.’ (Kirkus Reviews)



**ROSEN, LC**  
**Jack of hearts (and other parts).** - Penguin Books, 2018.  
 ‘Tales get bigger in the retelling, but generally what people say about Jack is true: he gets laid a lot. His private New York high school is pretty liberal, but out gay kids are still the minority, and Jack is often the subject of his classmates’ gossip and, occasionally, vitriol. When his friend convinces him to write a sex-advice column for her website, Jack reluctantly starts to get into it. But then the letters arrive. Initially, they’re just creepy-ish fan notes, but soon they get threatening, demanding he change his lifestyle and tone down his persona. With the school unwilling to help, it’s up to Jack and his friends to find the blackmailer or give in. This is a bold, inclusive exploration of teen sexuality that, propelled by Jack’s brazen voice, never feels preachy. Jack doles out sex tips to teens of all orientations, but he also advises those who aren’t sure about sex at all and checks a group of girls more interested in gay men as props than as people. Most sex happens off-page, although language and the prep-school party scene make this best suited for older readers. Fresh, sex-positive, and unabashedly entertaining.’ (Booklist, Maggie Reagan)

**JUVENILE FICTION**  
**JEUGLEKTUUR**

**LLOYD-JONES, Sally**  
**Op die potjie, gou!: ’n potjie-boek/illustrasies deur Anita Jeram; in Afrikaans vertaal deur Elsa Silke.**  
 - Human & Rousseau, 2018.  
 ‘Hasie loop knyp-knyp, want hy het ’n groot nood en moet haastig by ’n potjie uitkom. By hom sluit die diere een na die



ander aan, ook op soek na 'n potjie. Die kangaroo se kleintjie in haar buidel, 'n eensame dodo, vriendelike padda, varkies, 'n ballerina olifant, 'n hen en 'n dinosourus, bangmaak spoke en selfs die heer en dame Hoefenpoef en Wikkeltjie Woe! Daar is aanwysings na die potjies, en elkeen maak 'n potjie staan. Dit word 'n heerlike potjie-partytjie en daar word nog net gesoek na die lesertjie – jy wat in die spieël kan kyk. Daar is dus ook die geleentheid vir deelname deur die luisteraar, en niks geniet kleintjies meer as om na hulleself in 'n spieël te kyk nie! 'n Nuttige en vriendelike prentboek wat handel oor die baie bekende situasie waar 'n potjie dalk vir die eerste keer gebruik word. Hierdie is 'n pragtige boek met delikate tekeninge van al die verskillende diere, deurtrek met fyn humor. Dit is regtig 'n boek wat jong lesertjies sal aantrek, veral waar die fraaie hasie so uitnodigend is.' (lonareviews.blogspot.com, Lona Gericke)

**MCKISSACK, Patricia C**  
**What is given from the heart/illustrated by**  
 April Harrison.- Schwartz & Wade Books, 2019.

'A boy who has little learns that he can still give. James Otis and his mama have fallen on hard times. His father died, and they had no suit in which to bury him; they lost their farm, their new "run-down shotgun house in the Bottoms" flooded, and his dog ran away. Though they have very little, his mama says, "Long as we have our health and strength, we are blessed." As Valentine's Day approaches, their pastor announces that



"love boxes" will be delivered to the needy in the community, including a mother and daughter who have lost everything in a fire. He reminds them that "what is given from the heart reaches the heart." Mama gets right to work sewing her best tablecloth—the one nice thing she owns—into an apron that she hopes will please the mother, Irene. But James Otis can't think of anything he has that the little girl would want. Finally, he comes up with a plan, and what he gives from the heart, little Sarah cherishes. Debut illustrator Harrison's heartfelt mixed-media illustrations, which include collage, acrylic, and found objects, emphasize the closeness between James Otis and his mother. The full faces of the characters and the muted palette and spare backgrounds reflect the dignity and joy to be found within black culture and community life even in lean times. A sweet story, one of the legendary McKissack's last, enhanced by delectable art from a prodigious new talent.' (Kirkus Reviews)



**SMIT, Gertie**  
**Stories vir pikkies en peuters: vrolike verhaaltjies vir**  
**kinders vanaf 1-3 jaar/illustrasies deur Samantha van**  
**Riet, Tasia Rosser, Melany Pietersen en Tumi K Steyn.**  
 - Tafelberg, 2018.

'Die kort verhaaltjies in die boek is gegroepeer onder somer (in die huis), herfs (in die tuin), winter (in die dorp) en lente (op die plaas). Die gebruiksgids gee 'n volledige uiteensetting van die teikengroep, hoe die bundel saamgestel is, die doel van die stories en die vroeë leer- en ontwikkelingsareas van kinders word uiteengesit. Elke storie word in 'n tabel aangegee met die tema, titel en konsepte wat aangespreek word en woordeskat wat aangegee word. Hierdie is die vierde in 'n reeks publikasies vir voorskoolse kinders. Die titels is **Rympies vir pikkies en peuters, Rympies vir kleintjies en kleuters, Liedjies vir pikkies en peuters** en hier, **Stories vir pikkies en peuters**. Die vier titels is van onskatbare waarde vir elke kleuterskoolonderwyseres. Gertie Smit verdien wye erkenning vir haar bydrae tot die opleiding van kinders, met die doel om hulle lief vir stories, gedigte en liedjies te maak, en bydra tot hul persoonlike ontwikkeling op al die gemelde terreine. 'n Absoluut onmisbare toevoeging tot skool, tuis- en biblioteekversamelings. Elke bladsy bevat groot wit ruimtes sodat die teks in groot druk maklik herkenbaar is, die illustrasies van die vier kunstenaars is uiters kindervriendelik en toeganklik. Die hele publikasie is keurig versorg en visueel baie aantreklik. Hoogs aanbeveel. Dit is werklik 'n baie belangrike boek vir onderwyseres.' (lonareviews.blogspot.com, Lona Gericke)



## JUVENILE NON-FICTION JEUGVAKLEKTUUR

**BRUNDLE, Harriet**

**Weather infographic.** - The Secret Book Company, 2019.

This title forms part of the *Infographics* series. Through the use of easy-to-understand infographics that brings the subject to life, this title teaches readers about different weather types and why we have seasons. Useful for school projects, the book is illustrated throughout and includes a glossary and index. **BHN**



**NOAH, Trevor**

**Born a crime: edition for younger readers.**

- Pan MacMillan, 2019.

'A television host, political commentator, and comedian, Trevor Noah has a reputation for wit. In this insightful memoir, adapted from the adult volume **Born a crime: stories from a South African childhood** (2016), his clever mind and grasp of languages are unveiled. Noah intersperses his life experiences with a layered look at the history of South Africa. Growing up at the end of apartheid, he was evidence to a crime as his mother was black and his father was white—and mixed-race children were illegal—which made him an outsider. Noah grew up understanding that many aspects of his upbringing were fundamentally different: his mother raised him with an imagination and showed that there were no barriers to whatever he wanted to be. Readers will find this journey



through Noah's formative years humorous and exciting. He has lived during a tumultuous time in South African history and came through it to become one of the most prominent voices in the world. An engrossing read on one of the most oppressive times in history for people of colour.'

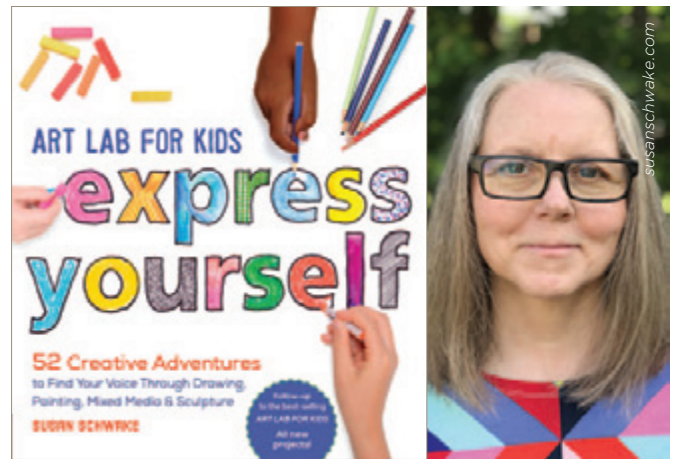
(*Booklist*, Jessica Anne Bratt)

**SCHWAKE, Susan**

**Art lab for kids—express yourself: 52 creative adventures to find your voice through drawing, painting, mixed media & sculpture.** - Quarry Books, 2019.

'In this book, artist and educator, Schwake presents 52 all-new creative projects. Units are focused on drawing, painting, printmaking, mixed media, and paper art. The activities vary in complexity level, number of materials required, and the amount of structural guidance provided. Readers are offered more leeway to explore in a "Map of my world" project and in creating a still life drawing, though "Selfie pop art prints" and bookplates require more focused attention to instructions. Photographs demonstrate the steps involved, while also capturing the joy to be found through art exploration.'

(*Publishers Weekly*)



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

**APM** Ayanda Majola

**BHN** Boniswa Notiki



A room without books is like  
a body without a soul

Marcus Tullius Cicero

# Picture books about 'different' kids and disabilities

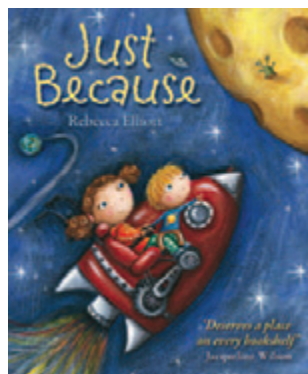
compiled by Nomonde Ngqoba

**P**icture books are powerful and popular tools used in educating young readers. While some of these only serve as entertainment or provide a stepping stone towards mastering the reading process and exposure to printed matter, others encourage children to be more understanding and accepting of their peers that are challenged by special needs, while also providing children with disabilities rare role models that represent their struggles. Here follows a list of such titles.

**ELLIOTT, Rebecca**

**Just because.**- Lion, 2010.

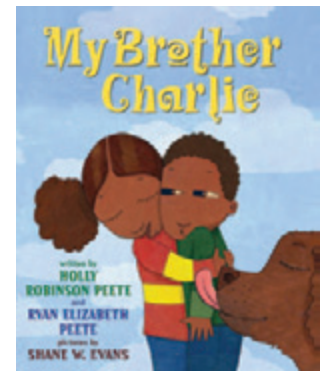
'The heart has its reasons, but in Tony's case, he can't put them into words. Toby loves his sister Clemmie for who she is—"just because"—rather than because of what she can do. Clemmie is severely psychologically and mentally handicapped. As he says, she's like a princess really; they don't have to do much. Toby may not be able to explain why time shared with Clemmie is enjoyable and rewarding, but as the pages turn we can see that he delights in the games he invents and plays in her company. Despite the underlying seriousness of the theme, Elliott's approach is through humour. Her illustrations are cheerful and full of colour.' (*School Library Journal*)



**EVANS, Shane**  
**My brother Charlie.**

- Scholastic, 2010.

'Callie and Charlie have a lot in common, but they are also very different: Charlie has autism. Callie narrates the story, describing what autism is and exploring the issues that come along with it. The theme is of love, patience, and acceptance. Endnotes give a few basic facts for children unfamiliar with the disorder. Evans's bright, mixed-media illustrations skillfully depict the family's warmth and concern.' (*School Library Journal*)



**ROBB, Diane Burton**  
**The alphabet war: a story about dyslexia/illustrated by Gail Piazza.**- Albert Whitman & Company, 2004.

'...It isn't until third grade that Adam, now suffering from low self-esteem and engaging in aggressive behaviors, is tested for a learning disability and receives the specialised help he needs. Adam's progression from an even-tempered and confident child to a withdrawn, frustrated,



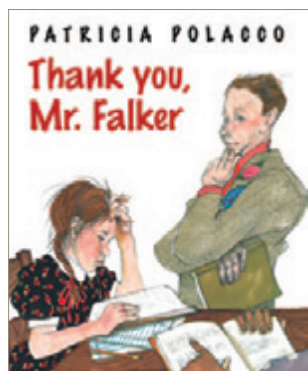
and often-troubled one is realistically portrayed in Robb's lengthy text and in Piazza's striking pastel illustrations. Equally realistic is the depiction of the long, slow process that leads to the child's eventual success as a reader. Adam's experience will inspire and encourage many youngsters who find themselves in similar predicaments. Equally important, the book sounds an alarm for educators and parents.' (*Booklist*)

**POLACCO, Patricia**  
**Thank you, Mr. Falker.-**

Philomel, 1998.

'Fans of Polacco's work know well her talent for weaving her colourful family history throughout her picture books. Here she shares her childhood triumph over dyslexia and the discovery of reading in an inspiring if slightly formulaic story. Her tale is all the more heartfelt because of its personal nature. Her gouache-and-pencil compositions deftly capture the emotional stages—frustration, pain, elation—of Patrisha's journey.'

(*Horn Book Guide*)



**THOMAS, Pat**

**I see things differently: a first look at autism/illustrated by Claire Keay.-** Wayland, 2015.

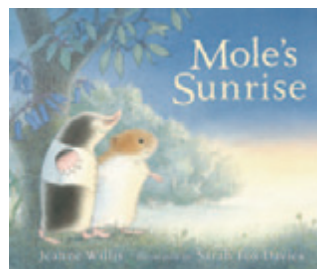
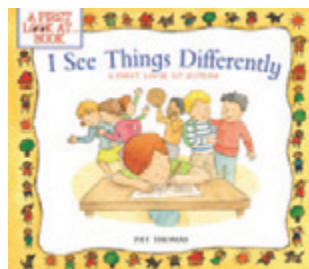
'Thomas doesn't define individuals by their differences, instead discussing their physical, mental, and emotional challenges in a straightforward, kindly manner. Meanwhile, appealing pencil-and-watercolour illustrations show situations arising in familiar school, home, and neighbourhood settings. The appended section for parents and teachers offers a good deal of sound, practical advice as well as suggested books and online resources. Aimed at siblings and classmates, **I see things differently** comments on how and why kids with autism see things differently and on behaviors that may seem puzzling. Some unusually positive features include apt discussion questions, illustrations showing children with autism sometimes looking happy, and even girls with autism (often only boys are depicted). A worthwhile series of helpful picture books.' (*Booklist*)

**COTTIN, Menena**

**The black book of colours/illustrated by Rosana Faría.**

- Walker Books, 2010.

'With entirely black pages and a bold white text, this is not



your typical colour book. Meant to be experienced with the fingers instead of the eyes, this extraordinary book allows sighted readers to experience colours the way blind people do: through the other senses. The text, in both print and Braille, presents colours through touch (yellow is "as soft as a baby chick's feathers"), taste (red "as sweet as watermelon"), smell ("green smells like grass that's just been cut"), and sound (brown "crunches...like fall leaves"). Faria's distinctive illustrations present black shapes embossed on a black background for readers to feel instead of see. One page even describes a rainbow. A guide to the Braille alphabet appears at the end of the book. Fascinating, beautifully designed, and possessing broad child appeal, this book belongs on the shelves of every school or public library committed to promoting disability awareness and accessibility. A feast for the fingers.' (*School Library Journal*)

**WILLIS, Jeanne**

**Susan laughs.-** Andersen, 2011.

'Through simple rhyming phrases, readers learn about the many things that a young redheaded girl can do: "Susan trots,/Susan rows,/Susan paints,/Susan throws." With great colour and movement, the pencil-and-crayon illustrations depict this spirited child in her everyday world. She rides a swing with her father, plays a trick on her grandma, and boils with anger when her cat scratches her face. Abundant details such as patterned wallpaper and funny portraits on walls add interest to each scene. By the end of the story, children will identify completely with Susan, who is "through and through-/just like me, just like you," even if she happens to use a wheelchair, as shown in the final illustration. Thus, the story focuses on her abilities rather than on the things by which she is limited. This book works for sharing one-on-one, for smaller story times, and for classroom use.'

(*School Library Journal*)



**Mole's sunrise/illustrated by Sarah Fox-Davies.**

- Walker, 2012.

'This is one of those picture books that by its sheer simplicity and directness, and its refusal to be lured towards the siren-rocks of sentimentality, touches the heart and mind in equal measure. Vole invites Mole to see the sunrise, along with Rabbit, Squirrel and Sparrow. The reason why Mole had never witnessed such a thing before is subtly hinted at as

the story progress. A fable about the transforming effect of the power of friendship and the potency of words, with beautiful, spare writing and soft, muted artwork, this is a memorable, not to say extraordinary moving book.'

([carouselguide.co.uk](http://carouselguide.co.uk))

**KENSKY, Jessica**  
**Rescue & Jessica: a life-changing friendship/**  
illustrated by Scott Magoon.- Walker, 2018.

'This riveting story about the relationship between a disabled girl and her black labrador service dog is based loosely on Kensky's own experiences as a double amputee. The author's note mentions how she and husband Downes were injured in the Boston Marathon bombing in 2013, but readers don't need to know this to be caught up in the story. The book follows two struggles: that of Rescue, a lab in training as a service dog, and of Jessica, a girl hospitalised by an injury, who must



learn to cope with prosthetics, a wheelchair, and a whole new world of challenges. Both are worried about their futures in the world: Rescue about performing his service duties, and Jessica over re-learning everyday activities. The illustrations wonderfully underscore Jessica's journey from darkness (the overview of her hospital bed shows her family surrounded by

blackness, for example) to light—the pages are filled with gold, green, and movement once Jessica and Rescue start working together. Throughout, the reader is treated to fascinating details on the many tasks service dogs can accomplish and, more important, how Jessica and Rescue saved each other. An inspiring tale of compassion and perseverance.' (*Booklist*)

**MANUSHKIN, Fran**  
**Happy in our skin/**  
illustrated by Lauren Tobia.- Candlewick, 2015.

'There's lots to like about Manushkin's charming picture book, starting with the quirky idea of celebrating our largest of organs! Across the pages of this endearing book, smiling families frolic in parks and playgrounds of a bustling, urban, multicultural neighbourhood. They are happy because of, not despite, the differences in their skin colours: "Bouquets of babies sweet to hold: cocoa brown, cinnamon, and honey gold." More than a matter of appearance, readers learn that their skin has important work to do. It keeps their insides in, grows constantly and heals over injuries with protective scabs. A bright palette of colours adds to the liveliness of the people populating the book's pages with sweet, loving faces and outstretched arms to hold babies and reach for friends, ensuring skin-on-skin contact. **Happy in our skin** paints a picture of an ideal world that recognises the value of diversity and shuns colour blindness—a positive message for ears of every age and colour.' (*Booklist*)



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**BEATY, Andrea**  
**Ada Twist, Scientist/illustrated by David Roberts.**

- Abrams, 2016.

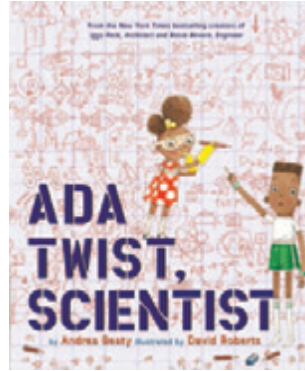
'The team behind **Iggy Peck, Architect** (2007) and **Rosie Revere, Engineer** (2013) introduces a new STEM picture-







book heroine. Ada Marie Twist is an African American girl who does not speak until the age of three. But once she does, she starts with *Why?* and then *What?*, *How?* and *When?* By bedtime she came back to *Why?* once again. Ada Twist's curiosity is insatiable, often involving more chaos than method. A particularly bad smell sets Ada off on a journey of discovery that puts her at odds with her parents, though eagle-eyed readers will discover the source of the stink. The pen-and-ink illustrations incorporate a mishmash of white space and the paraphernalia of scientific experimentation: blocks, beakers, graph paper, gadgets; at times the pages can barely contain the



breadth of Ada's inquisitiveness. An author's note reveals that the heroine is named after trailblazing women scientists Marie Curie and Ada Lovelace. Young Ada Twist and her non-stop curiosity might just encourage readers to blaze trails of their own.' (*Booklist*)

**MUNSCH, Robert**  
**Zoom!**/illustrated by  
 Michael Martchenko.

- Candlewick, 2015.

'It's time for Laretta to replace her old wheelchair, and she wants one that is fast—the "92-speed, black, silver, and red, dirt-bike wheelchair" model. Reluctantly, her mother agrees. Soon Laretta is joyfully zooming down the road. Unfortunately, a policeman issues Laretta a speeding ticket, prompting her parents to rethink the purchase. Then a household calamity necessitates fast transportation, and Laretta's chair saves the day. Munsch's high-flying fantasy blends humor, hyperbole, and sound effects, set down in large print, to evoke both silliness and suspense. Laretta herself is a spunky kid, whose crutches, leg braces, and wheelchair are part of her character, not the focus. The brightly coloured, animated art is almost frenetic; it's full of exaggeration and witty details, such as the wheelchair megamart. But what sets this apart, of course, is the story's refreshing, lighthearted approach and its lively, unstoppable protagonist, who, like many kids her age, dreams of going fast, faster, fastest—on a great set of wheels.' (*Booklist*)



**ANTONY, Steve**  
**Amazing.**- Hodder, 2019.

'This confident, bright picture book is narrated by a young boy who loves his pet. Though it's not a cat or a dog, this is a different type of pet... Zibbo is a dragon. He loves Zibbo and all the fun they have together, including playing games with the boy's friends. Although Zibbo is not quite as great when it comes to birthday parties, especially when he gets

over-excited by the birthday candles! This delightful book is a celebration of friendship, difference and being yourself.



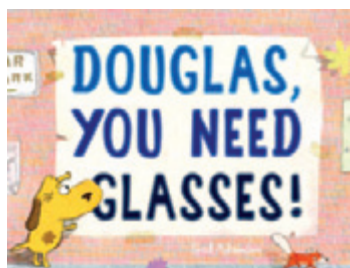
Whilst the text concentrates on Zibbo and all the fun pet-like things he can do, even though he's not a typical pet, the illustrations show that the narrator is a wheelchair-user who, encouraged by Zibbo, can also do all the fun things his able-bodied friends do. The celebration of diversity further extends to the boy's ethnically diverse group of friends. A perfect book for starting conversations about

differences, but without a heavy, didactic feel. With the short sentences and the fun, uncluttered style... it really is amazing.' (School Library Journal)

### ADAMSON, Ged

**Douglas, you need glasses!** - QED, 2013.

'The title says it all, with one exception, Douglas is a dog. Nearsighted, he has been known to walk through wet cement. He has even gone into the wrong house and eaten food from a neighbour's dog dish. When Nancy, the girl who cares for him, throws him a ball, Douglas fetches what appears to be a wasp nest instead. Later, at the eye doctor's office, Douglas misidentifies a series of pictures on the eye chart. But after choosing the perfect frames, he walks out wearing glasses and is amazed to see his surroundings clearly for the first time. Kids who wear glasses will understand his reaction, and even those with 20/20 vision will enjoy the story, especially the funny sequence in which Douglas mistakes the silhouette of a squirrel for a dinosaur, a car for a flying saucer, and so on. The pencil-and-watercolour illustrations enhance the story's humor through cartoonlike figures within a colourful, imaginative setting. An appended double-page spread features photos of 18 real kids wearing glasses. It's a satisfying conclusion to an amusing picture book.' (Booklist)



### LEWIS, Beverly

**In Jesse's shoes**/illustrated by Laura Nikiel. - Christian Art Kids, 2010.

'Acclaimed novelist Beverly Lewis is a mom of several adopted special needs children, and in this children's picture book she helps other youngsters understand how to appreciate and interact with mentally challenged boys and girls. The book is narrated by Allie, Jesse's sister, whom he calls "Sisser". It is Allie's responsibility to look out for Jesse, making sure that he gets to the bus on time, isn't teased by other children, has his lunch and school supplies with him, and then gets back home safely each evening. This is not easy, however, for Jesse constantly doddles on the way to school, getting distracted by the call of a bird, or the smell of a flower, or the fun of

watching a bug crawl across a leaf. Although tall and healthy and handsome, Jesse cannot speak in coherent sentences, nor stay focused on tasks for very long, nor make new friends among the kids on his block or at his bus stop. In time, Allie becomes weary of having to be Jesse's guardian and babysitter. She complains to her father, who listens patiently but then tells Allie that God makes all of his children for a purpose in life. The father suggests that Allie try to see the world from Jesse's point of view, that she figuratively walk a mile in his shoes. When Jesse hears this, he brings his shoes to his sister and tells her to put them on. He insists that she walk a mile in his shoes. Allie agrees, and for several hours she goes with Jesse and learns to pay attention to sounds, smells, and sights in a way she has never done before. Her brother shows Allie the value of slowing down and enjoying God's creations. In the end, Allie gains more appreciation for Jesse, and she even is able to teach him how to say her real name, instead of "Sisser". This book is sensitive, insightful, and wise. The vocabulary is simple enough for children of young ages to comprehend and follow, and the graciousness and kindness of the message aligns it perfectly with the teachings of Jesus. The artwork by Laura Nikiel is bright and colourful, with numerous two-page spreads showing everyday scenes of neighbourhoods, parks, school buses, and children running and playing. This book holds the interest of young readers while also teaching them lessons of great value.' (www.christianbookpreviews.com)



### ANDERSON, Julie

**Erik the Red sees green**/illustrated by David Lopez.

- Albert Whitman, 2013.

'Anderson's first book is a colourful, happy-go-lucky look at colour vision deficiency. Erik the Red, a creative redhead, doesn't feel right. Suddenly, he can't read the chalkboard, do the right homework or kick to his own team. Rhyming admonitions playfully correct him: "Erik the Red, is your brain still in bed?" He's happiest in art class, until one day, he paints himself as Erik the Green. Classmate Annabel understands what's wrong: he has colour vision deficiency (CVD), also known as colour blindness, just like her father. With careful explanations and simple, matter-of-fact accommodations, Erik can participate in school again, but in art class, he still enjoys being "colour vision quirky". An author's note answers common questions about CVD and offers ways to help people with CVD (such as resisting the urge to quiz them on what colour something is), and the yellow-green endpapers act as clever punctuation. This cheery portrayal of colour vision deficiency will appeal to curious and quirky kids who want to see the world a little differently.' (Booklist)

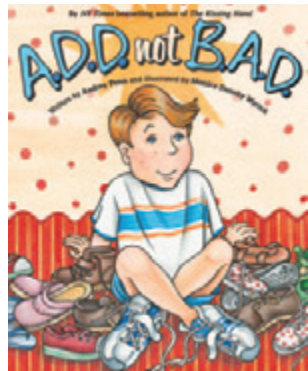




**PENN, Audrey**  
**A.D.D. not B.A.D.**  
 /illustrated by Monica  
 Dunsky Wyrick.

- Tanglewood, 2006.

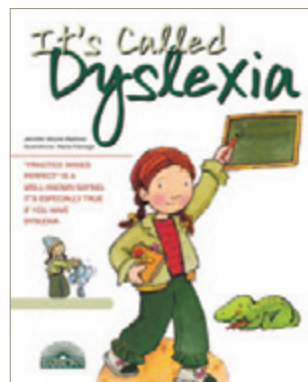
'Jimmy can't sit still in class, and Mr Jugardor encourages the other students to be tolerant of him. When the children wriggle and jump about after the teacher asks them to put ladybugs down their shirts, they understand what it's like to have A.D.D. Wyrick's illustrations almost resemble Tedd Arnold's work, with their bold, cheerful colours and black outlining.' (*School Library Journal*)



**MOORE-MALLINOS, Jennifer**  
**It's called Dyslexia**/illustrated by Marta Fàbrega.-

Barron's, 2008.

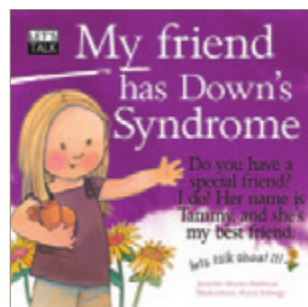
'The child in this story knows the alphabet, but she sometimes has trouble putting all the letters together to read words. No



matter how hard she tries, she often mixes up the letters or writes them backwards. She is unhappy until her teacher explains that she has dyslexia, and that she can be helped to read and write correctly.' (*Publisher's note*)

**My friend has Down's syndrome**/illustrated by Marta Fàbrega.- Book House, 2012.

'When Tammy, who has Down's syndrome, comes to summer camp, Ms Theresa has prepped her group by talking about her condition and how it affects some children. Any fears of catching the disease or of not knowing what to say are effectively alleviated by Ms Theresa's planning ahead. The young narrator has been asked to be Tammy's special friend and she is a bit nervous. But soon the two are best of friends, and Tammy teaches the girl many things and helps her with her stage fright at Talent Night. The illustrations are simple and expressive.' (*Booklist*)



**My brother is autistic**/illustrated by Marta Fàbrega.- Barron's, 2008.

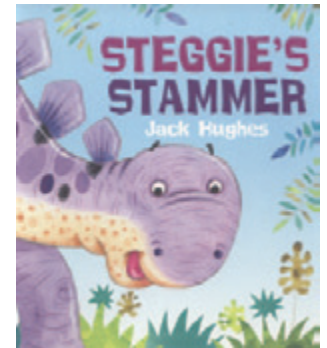
'... A boy is embarrassed by his sibling's behaviour at school. Luckily Billy's brother

has a thoughtful teacher who takes the time to educate her students about what it means to have autism, its typical behaviours, and why Billy got upset. When introduced by a caring and knowledgeable adult, this text will be useful. The pictures and scenarios are appropriate for primary-grade children, but the texts are written at a slightly higher level.' (*School Library Journal*)

**HUGHES, Jack**  
**Steggie's stammer.-**

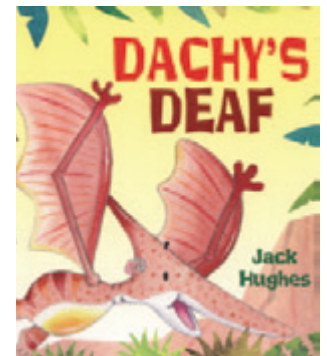
Wayland, 2012.

'Steggie has a hard time speaking because of her stutter. When she is unable to warn her friends to stay out of the dangerous Dark Forest, they all find themselves in trouble. This charming story will entertain and provide gentle guidance to young readers. The message is strong and illustrations are attractive.' (*Publisher's note*)



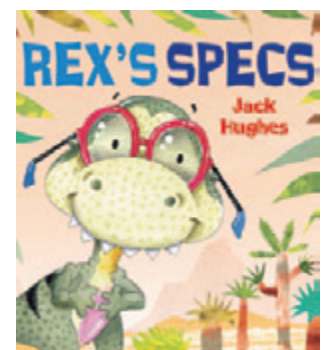
**Dachy's deaf.-** Wayland, 2013.

'Dachy is not embarrassed by his hearing aid, but sometimes his friends are so loud he has to turn it off. One day, he does just that to get some peace and quiet, but that's the last thing he ends up getting. The adventure that follows drives home the importance of listening to and caring for your friends as well as appreciating differences in others and overcoming personal obstacles.' (*Publisher's note*)



**Rex's specs.-** Wayland, 2012.

'Even though his specs help him see better, Rex doesn't like wearing them because none of his friends wear glasses. When Rex decides to stop wearing his specs, he ends up in a blurry world of trouble. This prehistoric tale provides a heartfelt lesson about how it feels like to live with glasses when none of your friends do.' (*Publisher's note*)



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

Nomonde Ngqoba is a book selector at the Western Cape Library Service



# Genadendal: die oudste openbare biblioteek in die Wes-Kaap

deur Neville Adonis

**G**enadendal Openbare Biblioteek is die oudste van sy soort in die Wes-Kaap en die tweede oudste openbare biblioteek in Suid-Afrika. 'n Studie wat deur die Genadendal Museum onderneem is, het hierdie inligting onlangs aan die lig laat kom.

Dié Overbergse dorpie het begin as die oudste sendingstasie in die land. Dit is in 1737 deur George Schmidt gestig.

Aldus die boekregister in dié dorpie se museum is die biblioteek in Junie 1824 geopen. Die eerste boekversameling is aangehou in die Middle House, waar die kerksaal vir 'n wyle sedert 1824 gehuisves is.

Die sendeling, Hans Peter Hallbeck het in 1824 geskryf: 'Ek beplan om 'n vertrek in te rig vir 'n biblioteek, wat ek as 'n noodsaaklike bykomstigheid vir ons skool en kerk hier in Genadendal beskou. Ek weet dat dit genot aan menige reisiger sal bied en betwyfel dit geensins dat ons

boekbydraes moet bekom nie. As julle, of enige van julle vriende, ou of nuwe boeke beskikbaar het wat geskik is om aan ons biblioteek te skenk, sal ek innig dankbaar wees.'

Daar is gehoor gegee aan Hallbeck se versoek en honderde boeke is ontvang van so ver soos Holland, Engeland en Duitsland. En die Genadendallers was duidelik boekwums, soos hierdie verslag uit 1938 wys: 'Ons biblioteek ervaar blitsige sirkulasie, sodat ons nie 'n enkele volume op hande het nie, want sodra een ingebring word, word dit dadelik weer uitgereik.'

Die *Cape of Good Hope Literary Gazette* het die volgende stelling in hulle September 1832 uitgawe geskryf: '... die aansienlike versameling boeke in verskeie tale is die beste vir 'n landelike biblioteek, dalk selfs die beste in die kolonie.'

Die museumkurator het na 'n jarelange soektog baie van die oorspronklike boekversameling opgespoor en terugbekom



Middle House is in 1795 gebou en die tydelike vesting van die kerksaal



Die ou koringskuur was die voorganger van die huidige biblioteek



## Statistiek (Januarie-Desember 2018)

<b>Lidmaatskap</b>	873 (410 volwassenes en 463 kinders)
<b>Sirkulasie</b>	21 039
<b>Vorraadtotaal</b>	14 369



Genadendal Openbare Biblioteek

vanuit die stoorkamers en solders van Genadendal se huise. Dié boeke is vandag 'n integrale deel van die dorp se kultuurskat en word by die dorp se drukkerymuseum uitgestal. Die oudste boeke in die versameling is twee bybels – een wat in 1629 in Duitsland gedruk is en 'n Hollandse een wat uit 1682 dateer, geskenk deur 'n vriend van die biblioteek wat op die Isle of Wight gewoon het.

Tydens die Anglo-Boereoorlog is biblioteekboeke en die kerk se argiefmateriaal in geelhoutkaste verpak wat in die pastorietaan begrawe is.

Die biblioteeksaal is in die vroeë 1900s na 'n eetsaal vir sendelinggesinne omskep, terwyl die boeke verskuif is na die Blougrotte – die gebou agter die pastorie. In die 1970s is sommige van die ou boeke verplaas na die teologieskollegebiblioteek in Heideveld op die Kaapse Vlakte.

Die gebou, wat op daardie stadium in die ou koringskuur agter die watermeul gehuisves is, is eers in 1964 as 'n provinsiale openbare biblioteek verklaar onder die destydse Kaapse Provinsiale Administrasie.

'n Nuwe gebou, wat vandag nog gebruik word en onder die Theewaterskloof Munisipaliteit se beheer val, is in 1992 opgerig.

### Tydlyn van die openbare biblioteek in Suid-Afrika

Die Suid-Afrikaanse Openbare Biblioteek is in 1818 geopen deur die destydse goewerneur van die Kaapse Kolonie, Lord Charles Somerset, en geproklameer as Suid-Afrika se eerste openbare biblioteek. Dit staan vandag bekend as die Suid-Afrikaanse Nasionale Biblioteek, maar dien nie meer die breër publiek nie.

Graaff-Reinet is die volgende oudste openbare biblioteek in die land, gevolg deur Genadendal as die naasoudste.

Hier volg 'n tydlyn van die vestiging van openbare biblioteke in die destydse Kaapprovinsie vanaf 1818 tot 1874:

Datum	Dorp
1818	Die Suid-Afrikaanse Openbare Biblioteek (vandag bekend as die Suid-Afrikaanse Nasionale Biblioteek) word gestig deur die goewerneur van die Kaapse Kolonie, Lord Charles Somerset
1822	Graaff Reinet – 'n intekenaarsbiblioteek
1824	<b>Genadendal Openbare Biblioteek</b>
1828	Glen Lyndon (Oos-Kaap) – 'n intekenaarsbiblioteek
1834	Popular Library (Kaapstad) – 'n uitvloeisel van die Suid-Afrikaanse Openbare Biblioteek
1838	Swellendam
1840	George
1848	Port Elizabeth
1850	Cradock
1852	Colesberg
1854	Worcester
1856	Mosselbaai
1857	Beaufort-Wes en Richmond
1858	Malmesbury, Murraysburg en Uitenhage
1859	Queenstown en Stellenbosch
1860	Oos-Londen en Riversdal
1861	King William's Town
1862	Calvinia, Prins Albert en Victoria-Wes
1863	Grahamstad
1866	Fraserburg en Somerset-Oos
1868	Knysna en Lovedale
1870	Aliwal-Noord
1871	Bredasdorp
1872	Paarl, Piketberg en Robertson
1874	Bedford en Seymour

### Bronne

- Krüger, Bernhard, 1984. **The pear tree bears fruit: The history of the Moravian Church in South Africa-West (II) 1869-1960 with an epilogue 1960-1980**
- Schmidt, LR. Ongepubliseerde manuskrip.
- Balie, Dr IHT, 1988. **Die geskiedenis van Genadendal, 1738-1988**
- Friis, Dr Theo, 1962. **The public library in South Africa: an evaluative study**

*Neville Adonis is 'n oud-boerling van Genadendal en assistent-direkteur van Inligtingsdienste in die Wes-Kaapse Biblioteekdiens*



# New on the shelves

compiled by Sandra Kingswell

To dress is a uniquely human experience, but practices and meanings of dress vary greatly. In Western culture, the practice of dressing 'properly' distinguishes 'civilised' people from 'savages'. Such prejudices made their mark on historical ethnographic descriptions of the Bushmen of Southern Africa. Because Bushmen have been considered 'nearly naked', the study of dress has played a limited part in academic writings on Bushman culture. **Dress as Social Relations** by Vibeke Maria Viestad challenges this myth and provides a study of Bushman dress as it is represented in the material culture of historical Bushman communities in the artefact collections of Dorothea Bleek and Louis Fourie. Dress, she argues, forms an embodied practice of social relations between humans, animals and other powerful beings and intimately relates to subsistence strategies and social identity. This book is aimed at scholars and students of archaeology, anthropology, material culture studies, dress studies, ethnographic studies, museology, cultural historical studies and African studies, but will also be of interest to people of descendant communities.

Wearing a hat can turn an occasion into something really special. Hats can conjure up many feelings and emotions—they are not only practical, they are about escapism and being someone else. Whereas in the past, fashion dictated what kind of hats people wore and when they wore them, never has there been a better time to enjoy wearing hats simply for the pleasure of it. **Millinery: the art of hat-making** by Sarah Lomax and Rachel Skinner gives you the opportunity to use your hands to combine art, craft, sculpture and fashion. This book has fully illustrated step-by-step instructions for 12 stunning hats and headpieces, which are suitable for a wide variety of occasions and require minimal tools and materials. Novices will find all the advice they need on the tools, materials and techniques required to achieve high-end, couture results at home.

How do you turn a paper mill into a gin distillery? Let every country in the Olympic Games take part in making

and lighting the Olympic Cauldron? Design a building using an electron microscope? Produce a new bus for London that uses less fuel? Make someone eat your business card? Develop a new kind of mosque? Turn the back door of a hospital into its front door? Grow a meadow in the centre of a city? Generate the form of a building in less than a minute? Use saliva as the ingredient of a Christmas card? Create a piece of architecture that represents a nation? Thomas Heatherwick's **Making** is the definitive publication on one of the world's most exceptional designers. More than 600 pages, 140 projects and hundreds of photographs, illustrations and sketches, this once-in-a-generation monograph will excite, inspire and serve as an invaluable resource for creative solutions and the joy of making for years to come.

**Ballet: the definitive illustrated story** by Viviana Durante is the first illustrated guide to ballet history, showcasing many of the famous ballets and productions that have thrilled audiences across the world, offering you the opportunity to experience the essential works from the beginnings of ballet to today. It will help you gain a deeper appreciation of the best-known ballets, like *The sleeping beauty* and *Giselle*, and also the lesser-known ones, like *Chroma* and *Bella Figura*. As you follow the art of ballet through five centuries, you will learn about its remarkable evolution from Marie Taglioni's time, when dancing *en pointe* first became fashionable, to today when choreographers are creating ever-more daring and challenging work. Charting changes in taste, this book reveals the political and societal as well as the individual influences that made ballet what it is today. You will read about the colourful and dramatic lives of the leading ballet personalities, accompanied by exquisite photographs and illustrations that take us straight into their worlds. Ballet is a collaboration, and here you will find profiles of the most important choreographers—all former ballet dancers—and composers, as well as the dancers themselves and the characters they bring to life.





## GENERAL

001.94 KOL Kollerstrom, Nick. Crop circles: the hidden form.  
 005.329 EXC Johnson, Steve. Brilliant Microsoft Excel 2010.  
 005.329 MIC Johnson, Steve. Brilliant Microsoft Office 2010.  
 XL 096.2 BOL Bologna, Giulia. Illuminated manuscripts: the book before Gutenberg.

## PHILOSOPHY AND PSYCHOLOGY

111.85 HEN Henderson, Gretchen E. Ugliness: a cultural history.  
 153 ASH Ashcraft, Mark H. Cognition.  
 170.968 UNF Müller, Julian. Unfolding narratives of Ubuntu in Southern Africa.

## SOCIAL SCIENCES

305.896 CON Olsson, Göran Hugo. Concerning violence: Fanon, film, and liberation in Africa, selected takes, 1965-1987.  
 306.47 VIS Mirzoeff, Nicholas. The visual culture reader.  
 320.968 DOM Kepe, Thembela. Domains of freedom: citizenship and social change in South Africa.  
 333.72 BAR Barrow, Christopher J. Environmental management: principles and practice.  
 R 342.68066 SA Institution of Legal Proceedings Against Certain Organs of State Act, 40 of 2002; State Liability Act, 20 of 1957; Organised Local Government Act, 52 of 1997 & related material.  
 344.6801 GRO Grogan, John. Workplace law.  
 R 352.068 PRO Main, Olivia. The Provincial Government Handbook—South Africa, 2018: a complete guide to provincial government departments and entities in South Africa.  
 378.68 STU Swartz, Sharlene. Studying while black: race, education and emancipation in South African universities.

## LANGUAGES

439.367 DAV Davids, Achmat. Die Afrikaans van die Kaapse Moslems.

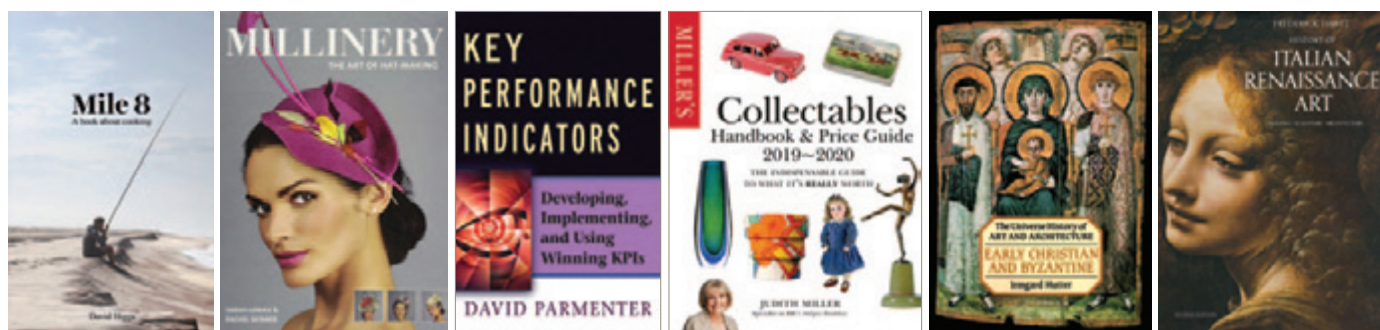
## SCIENCE

Q 551.46 FOS Foster, Craig. Sea change: primal joy and the art of underwater tracking.  
 572.968 VIE Viestad, Vibeke Maria. Dress as social relations: an interpretation of bushman dress.  
 Z 572.968491 MSI Msimang, CT. Kusadliwa Ngoludala.  
 Q 574.96881 WIL Williamson, Graham. The Sperrgebiet: nature's parched masterpiece: an account of the Sperrgebiet.  
 581.61 VAN Van Wyk, Ben-Erik. People's plants: a guide to useful plants of Southern Africa.  
 597.096819 BRU Bruton, Mike. Fishes of the Okavango Delta & Chobe River, Botswana.

## TECHNOLOGY

615.321 FOS Foster, Laura A. Reinventing hoodia: peoples, plants, and patents in South Africa.  
 615.925663 VIS Visser, Ilona. The big dental lie: 'silver' fillings can affect your health.  
 616.99463 WAL Walsh, Patrick C. Dr. Patrick Walsh's guide to surviving prostate cancer.  
 618.928588 MAC MacIntyre, Christine. Dyspraxia 5-14: identifying and supporting young people with movement difficulties.  
 623.8882 POL Polman, Jan-Willem. Reeds splicing handbook: for all types of rope.  
 Q 636.1009 DEN Dent, Anthony. The horse through fifty centuries of civilization.  
 639.97961 ELE Scholes, Bob. Elephant management: a scientific assessment for South Africa.





Q 641.3372 BOO Burgess, Anthony. The book of tea.  
 Q 641.5 HIG Higgs, David. Mile 8: a book about cooking.  
 Q 646.504 LOM Lomax, Sarah. Millinery: the art of hat-making.  
 Q 655 THO Thomas, Alan Gradon. Great books and book collectors.  
 658.4013 PAR Parmenter, David. Key performance indicators: developing, implementing and using winning KPIs.  
 Q 688.7221 TAY Taylor, Kerry. The Letts guide to collecting dolls.

## ARTS AND RECREATION

700.45838 SOU Parker, Grant. South Africa, Greece, Rome: classical confrontations.  
 700.8996 POW Powell, Richard J. Black art and culture in the 20th century.  
 Q 708.051 FLI Flick, Pauline. Cat collectibles.  
 R 708.051 MIL Miller, Judith H. Collectables handbook & price guide.  
 Q 709.011 PER Pericot Garcia, Luis. Prehistoric and primitive art.  
 709.02 HUT Hutter, Irmgard. Early Christian and Byzantine.  
 709.0216 ZAR Zarnecki, George. Romanesque.  
 709.022 DEU Deuchler, Florens. Gothic.  
 709.033 HUB Hubala, Erich. Baroque and Rococo.  
 709.0342 VAU Vaughan, William. Romantic art.  
 709.04 ENC Kaplan, Wendy. Encyclopaedia of arts and crafts: the international arts movement, 1850-1920.  
 709.0405 MOS Moszynska, Anna. Abstract art.  
 Q 709.04063 GAU Gaunt, William. The surrealists.  
 Q 709.45 HAR Hartt, Frederick. History of Italian Renaissance art: painting, sculpture, architecture.  
 Q 709.45 MIC Hartt, Frederick. The drawings of Michelangelo.  
 Q 709.467 BOR Borngasser, Barbara. Catalonia: art, landscape, architecture.

Q 709.5 ASI Myers, Bernard S. Asian art: an illustrated history of sculpture, painting & architecture.  
 Q 709.6 ART Danto, Arthur Coleman. Art/artifact: African art in anthropology collections.  
 Q 709.6 VOG Vogel, Susan. Africa explores: 20th century African art.  
 Q 720.9678 RIC Rickens-Körner, Antje. Stone Town styles of East Coast Africa.  
 Q 724.6 ART Russell, Frank. Art nouveau architecture.  
 724.91 HEA Heatherwick, Thomas. Thomas Heatherwick: making.  
 Q 738 TEC Morley-Fletcher, Hugo. Techniques of the world's great masters of pottery and ceramics.  
 Q 739.23 KRE Krekel-Aalberse, Annelies. Art nouveau and art deco silver.  
 741.509 SAB Sabin, Roger. Adult comics: an introduction.  
 741.5968 ZAP Zapiro. Wtf: capturing Zuma—a cartoonist's tale.  
 Q 741.6409 HAR Harthan, John P. The history of the illustrated book: the Western tradition.  
 Q 741.6409 SAL Salisbury, Martin. The illustrated dust jacket 1920-1970.  
 741.944 MAT Elderfield, John. The drawings of Henri Matisse.  
 Q 741.944 ROD Guse, Ernst-Gerhard. Auguste Rodin: drawings & watercolours.  
 745.5942 LUO Luo, Roy. The art of braiding leather: a beginner's guide to making coiled and knotted jewellery and accessories.  
 Q 746.9 BON De Bonneville, Françoise. The book of fine linen.  
 759.01130968 LEW Lewis-Williams, J. David. Images of power: understanding Bushman rock art.  
 759.03 WUN Wundram, Manfred. The Renaissance.  
 XL 759.054 IMP Impressionism.  
 Q 759.2 GAU Gaunt, William. The great century of British painting: Hogarth to Turner.







- Q 759.2 PRE The Pre-Raphaelites.  
 Q 759.2 YAR Ranson, Ron. The art of John Yardley.  
 Q 759.3 DIX Karcher, Eva. Dix.  
 Q 759.3 DUR Monneret, Simon. Durer.  
 Q 759.4 BRA Leymarie, Jean. Georges Braque.  
 XL 759.4 REN Renoir, Auguste. Renoir and his art.  
 Q 759.6 VEL Harris, Enriqueta. Velázquez.  
 Q 759.9492 REM Rembrandt, Harmensz van Rijn. Rembrandt.  
 Q 759.968 SUM Harmsen, Frieda. Maud Sumner: Painter and poet.  
 Q 769.952 ILL Illing, Richard. The art of Japanese prints.  
 R 780.3 HUM Human, Jacobus Johannes. Die A tot Z van klassieke musiek.  
 Q 780.92 A-Z Hamilton, Clive Unger. The music makers.  
 Q 781.91 JAC Jackson, Andy. Instruments around the world.  
 785.4309 OLI Oliver, Paul. The New Grove gospel, blues and jazz, with spirituals and ragtime.  
 786.21 KEN Kentner, Louis. Piano.  
 788.5207 GOO Goossens, Leon. Oboe.  
 Q 791.4309 FIN Finler, Joel. All-time box-office hits.  
 Q 792.05 COM Kavanagh, Robert Mshengu. The complete 'S'ketsh': South Africa's magazine for theatre and entertainment.  
 Q 792.8 BAL Durante, Viviana. Ballet: the definitive illustrated story.  
 796.33309 ALB Albert, Shea. The glory of the game: rugby and the Jewish Springbok minyan: an exhibition by the South African Jewish Museum.  
 Q 796.352 PLA Player, Gary. Gary Player's top golf courses of the world.  
 799.096826 FLE Fleming, David. Fair game: a hidden history of the Kruger National Park

## LITERATURE

- 808.810096 SOL Kozain, Rustum. The Sol Plaatje European Union poetry anthology. Volume VIII.  
 809 COE Coetzee, JM. Late essays, 2006-2017.  
 821.008 ANO Anon. The children's book of poetry and nursery rhymes.  
 821.914 GWA Gwala, Mafika Pascal. Mafika Pascal Gwala: Collected poems.  
 821.92 DEV De Villiers, Phillippa Yaa. Ice cream headache in my bone: poems.  
 839.3117 SCH Schaffer, Alfred. Mens dier ding.  
 839.3615 HUG Hugo, Daniel. Openbare domein.  
 839.3616 ODE Odendaal, Pieter. Asof geen berge ooit hier gewoon het nie.  
 Q 839.3626 EMM Emm, Anna. Die wat wag: 'n toneelstuk.

## GEOGRAPHY/HISTORY/TRAVEL/BIOGRAPHY

- 914.11 SCO Scotland.  
 914.6 SPA Spain.  
 914.278 BAR Bartlett, Wynne. Beatrix Potter's Derwentwater.  
 914.3912 BUD Budapest & Hungary.  
 914.7 RUS Russia.  
 915.426 NEP Nepal.  
 915.7 TRA Trans-Siberian Railway.  
 Q 916.2 DEF De Flers, Pauline. Egypt: civilizations in the sands.  
 916.6 WES West Africa.  
 917.3 USA USA.  
 920 A-Z LAB Laband, John. The eight Zulu kings.  
 920 BOW Jones, Dylan. David Bowie: a life.  
 920 MCN McNeill, Richard. What genius wrote this?: tales from my newspaper life.  
 920 MUG Onslow, Sue. Robert Mugabe.  
 920 NAP Flanagan, Glenn. The French prince: from tragedy to transformation.  
 920 PLA Willan, Brian. Sol Plaatje: a life of Solomon Tshekisho Plaatje, 1876-1932.  
 920 SAN Murrey, Amber. A certain amount of madness: the life, politics and legacies of Thomas Sankara.  
 920 SIR Cooper, Helene. Madame President: the extraordinary journey of Ellen Johnson Sirleaf.  
 929.1 CHA Chater, Kathy. Tracing your Huguenot ancestors: a guide for family historians.  
 968.0005 KRO Hattingh, JL. Kronos, vol. 8: mededeling van die Wes-Kaaplandse Instituut vir Historiese Navorsing.  
 968.0005 KRO Hattingh, JL. Kronos, vol. 9: mededeling van die Wes-Kaaplandse Instituut vir Historiese Navorsing.  
 968.0005 KRO Hattingh, JL. Kronos, vol. 10: mededeling van die Wes-Kaaplandse Instituut vir Historiese Navorsing.  
 968.0005 KRO Hattingh, JL. Kronos, vol. 11: mededeling van die Wes-Kaaplandse Instituut vir Historiese Navorsing.  
 968.0005 KRO Hattingh, JL. Kronos, vol. 13: mededeling van die Wes-Kaaplandse Instituut vir Historiese Navorsing.  
 968.0005 KRO Hattingh, JL. Kronos, vol. 14: mededeling van die Wes-Kaaplandse Instituut vir Historiese Navorsing.  
 968.0005 KRO Hattingh, JL. Kronos, vol. 15: mededeling van die Wes-Kaaplandse Instituut vir Historiese Navorsing.  
 968.0005 KRO Hattingh, JL. Kronos, vol. 16: mededeling van die Wes-Kaaplandse Instituut vir Historiese Navorsing.

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



# 37.9166: A 'brief' history in time

deur Stefan Wehmeyer

**K**ollega, vriend, Pokemon-jagter en skindermaat, Stefan Wehmeyer, tree einde Oktober na 'n 37-jarige loopbaan in die Biblioteekdiens af. Hierdie is sy laaste *Tussen die lyne*, waarin Stefan 'n tydlyn van sy roemryke loopbaan in die Biblioteekdiens gee voor hy ons verlaat – en dié seksie in die tydskrif tot 'n einde kom. In wese is dit dus meer van 'n inskrywing vir *Die laaste woord*.

Die Biblioteekdiens bedank Stefan vir sy perkelose insig, onbaatsugtige bydraes en onblusbare kennishonger wat hy oor die afgelope drie dekades gekweek en ruim met kollegas gedeel het. – Red.



37.91666 is sy finale syfer. Dis hoeveel jare hy gewerk het by die Wes-Kaapse Biblioteekdiens en sy voorganger die Kaapse Provinsiale Biblioteekdiens.

## 30 November 1981 tot 30 Junie 1982

Hy werk in die Personeelinligtingsbiblioteek (amper-amper die langste woord in Afrikaans!). Die uitsig vanaf die 24ste verdieping in die Waalstraatgebou is asemrowend. Dis so hoog dat hy amper aan Tafelberg se kabelkarretjie kan vat. Sy kliënte is die top-dokters, verpleërs en ingenieurs van die Hospitaal- en Openbare Werke-departemente. (Ook maar goed so, want een dag voel hy nie lekker nie en laat een van







die dokters hom ondersoek; hy is vroëer huistoe en loop toe al brakend deur die Goue Akker.)

Die woord *PC* bestaan nog nie. Hy gebruik 'n outydse tikmasjien om vorms vir Interbiblioteeklenings in te vul.

Sy weeklikse hoogtepunt is 'n Maandagmiddagbesoek om boeke te *kat en klas* by die tjoepstil katalogiseerders te hoofkantoor. Al lewe wat daar was, was 'n *getimedede* teepouse van presies 15 minute lank.

### 1 Julie 1982 tot 30 Junie 1984

Toe was dit nag vir 24 maande. Hy bly op die boeke van die Kaapse Provinsiale Administrasie terwyl hy Nasionale Diensplig doen. Hy kry darem kans om saans verder te studeer, ná sy dagskofte as 'n bibliotekaris by die hoofkwartier van die *Recces!* In Pretoria, van alle plekke.

Die eerste Commodore *PC*'s verskyn, maar hy werk meestal op 'n *dumb terminal*.

### 1984 tot middel-1986

Hy keer terug na die biblioteek in Waalstraat. Toe op die negende vloer. Terwyl hy weg was, het iemand besluit daar is ander departemente wat die spasie op die 24ste vloer meer nodig het. Dit was ook nie lank nie, toe beland die biblioteek op die grondvloer.

Een van die hooftake van die biblioteek was die sirkulasie van tydskrifte. Die verspreiding daarvan was 'n reusetaak en die opdatering van die lyste 'n kopseer. Tiksters van die tikpoel was al moeg van die ewige oortik daarvan. Gelukkig breek die era van voorverwerkers aan en word baie tyd vir die tiksters gespaar.

Die direkteur verneem by hom of hy sou belangstel in 'n streeksbibliotekarispos in Graaff-Reinet.

### Middel-1986 tot middel-1988

Hy ry 'n hele paar sirkelroetes met 'n kombi na die biblioteke in Graaff-Reinet, Cradock, Hofmeyr, Tarkastad, af na Cookhouse, Somerset-Oos, Pearston, Aberdeen en terug na Graaff-Reinet. Ook na Klipplaat, Steytlerville en Jansenville; dorpies met verlore kunstenaarsiele, yes, op Steytlerville was regtigwaar 'n Freddie wat boeke op die boekwa kom soek het.

Hy drink tee uit Royal Douilton teekoppies op Somerset-Oos en versoek die bibliotekaresse dat die drywer saam moet tee drink, waarop sy antwoord dat hulle dan die biblioteek gaan





sluit vir die publiek tydens boekwabesoeke. *Jip*, dit is 'n ware gebeurtenis!

Na twee jaar, het die plek steeds nie soos huis gevoel nie en toe mense eers begin sê, 'Ek sien jou kar het gisteraand voor so-en-so-plek gestaan,' word hy gelukkig bevorder tot hoofbibliotekaris van die Boland-beheerarea.

### Middel-1988 tot 1990

Hy is weer terug in die Kaap en ry die Boland plat. Ry is nie 'n probleem nie. Die Biblioteekdiens is aan die woel en orals in die Boland word nuwe biblioteke gebou of aangebou by oues. Hy sit dae lank by sy baas en leer alles van biblioteekbeplanning en teken self meubel-uitlegte, alles op 1:50- of 1:100-skaal. 'Rakke mag nie langer as 900mm wees nie, anders gaan dit insak; biblioteekpersoneel het 2m nodig agter die toonbank om hulle dinge te doen.'

### 1990 tot 1998

Die direkteur besluit dat alle biblioteekbeplanning vir die destydse Kaapprovinsie gesentraliseer moet word en Stefan word in beheer geplaas van Inligting en Beplanning, wat bestaan uit Sentrale Naslaan (SN), navorsing en biblioteekbeplanning. Hy is ook verantwoordelik vir die Jaarverslag van die Biblioteekdiens; aanvanklik net vir die gedeelte oor statistiek en later vir die verslag in sy geheel.

Sy navorsingsafdeling doen uitgebreide navorsing met die doel om te voorkom dat ledegelde in openbare biblioteke gehef word. Meubeluitlegte word gedoen teen 'n tempo van twee per maand.

Tegnologie word ingespan om onderwerpsnavrae te indekseer. 'n Rekenaarprogram word spesiaal geskryf vir hierdie doel.

Biblioteekdienste floreer in die Kaapprovinsie. *As if there was no tomorrow!* So baie nuwe biblioteke word gebou, rekordgetalle biblioteekmateriaal word aangekoop, ook in



Liam Moses





inheemse tale. Die hele Biblioteekdiens word gerekenariseer. Daar word in alle erns begin met die uitbreiding van biblioteekdienste in swart gemeenskappe. Dit was die tyd van die nuwe Suid-Afrika. 2 Februarie 1990 was 'n towerdag — en daarna was niks meer dieselfde nie.

Demokrasie breek aan in 1994. Die herverdeling van die destydse Kaapprovinsie in drie-en-'n- klein-bietjie-dele (Vryburg word deel van Noordwes provinsie) bring baie pyn en lyding. Alles moet skielik *geshare* word — van die boeke tot selfs die hoofkantoorposte. Die Wes-Kaap kry 56% van die oorspronklike bates, die Oos-Kaap 31%, die Noord-Kaap 12% en Noordwes 1%. Personeel wat nie uit diens wil tree nie, kry poste by ander provinsiale departemente. Boonop word die Biblioteekdiens afgeskaal na 'n sub-direktoraat en verloor ook sy direkteur.



Met al die nuwe boeke wat aangekoop is, was die store propvol en Stefan word deel van 'n span wat 'n tydelike tweede voorbereidingsseksie vir ses maande lank bedryf.

Tussen al hierdie donker dae was die koms van die internet 'n ligpunt. Hy onthou nog duidelik sy eerste kennismaking met die "inligtingsupersnelweg", soos dit toé beskryf is. Hy gaan loer in by die adjunk-direkteur wat 'n webbladsy van die Universiteit van Hawaii ooggemaak het. Die internet was 'n towerstaf: *abrakadabra!* Sō bestee hy ure om inligting uit hierdie nuwe medium te ontgin en verwonderd skryf hy verskeie artikels daarvoor vir die **Kaapse Bibliotekaris**.

### 1998 tot 2008

In 1998 word hy bevorder tot assistant-direkteur van Algemene Dienste. Hy is verantwoordelik vir die Publikasie- en Reklame-afdeling, Personeelafdeling, asook Sentrale Naslaan. Sy werk word toenemend soos dié van 'n handtekenaar (*pen pusher*). Hy teken honderde verlofvorms, sō erg dat hy later aan elke personeellid se woonadres uit sy kop ken.

As uitlaatklep skryf hy al hoe meer vir die **Kaapse Bibliotekaris** en begin 'n rubriek getiteld *40 jaar gelede*. Hy skryf ook 'n paar artikels oor die geskiedenis van die Biblioteekdiens. In 2006 word die *Conditional Grant* (Voorwaardelike Toekenning) vir openbare biblioteke aangekondig en word hy versoek om die projek te inisieer. Sy addisionele werkslas beteken dat hy skaars kop bo water kan hou.

Dit was ook gedurende hierdie tydperk dat hy en die direkteur 'n verliesnorm uitwerk vir openbare biblioteke. Uitgebreide navorsing het gewys dat biblioteke gemiddeld 0.75% jaarliks van hulle voorraad verloor — en daar is besluit dat biblioteke met 'n verliesyfer onder hierdie gemiddeld, nie hoef te betaal vir die verlore items nie. (Hierdie beginsel was van krag tot in 2019, toe daar besluit is dat alle biblioteke kwytgeskeld word vir die betaling van verlore items.)

### 2008 tot 2019

Op Skrikkeltdag 2008 tree die direkteur wat sedert 1997 aan die hoof van die Biblioteekdiens gestaan het, uit. Op 1 Maart word Stefan waarnemende adjunk-direkteur van die Streekorganisasie in die plek van die vorige posbekleër, wat bevorder is na direkteur, en word eersgenoemde permanent in dié pos vanaf 1 Januarie 2009 aangestel.

As deel van die topbestuur van die Biblioteekdiens was dit *management meetings*, *strat plan meetings*, die skryf van *strat plans* en die skryf van jaarverslae, sowel as die opstel van jaarlikse teikens en veral *opcheck* of die voorgenome teikens wel bereik word. Hy moes ook heel dikwels Parlementêre navrae beantwoord.

Aan die einde van die dag kan hy sê '*We indeed lived in interesting times!*' Kyk maar net hoe het tegnologie alleen die hele wêreld verander. En eintlik gaan alles maar net oor geld. 'n Mens sien dit met regerings die wêreld oor, met gepaardgaande beleidsvorming en die gevolglike bestedingsbesluite wat daaruit spruit, en uiteindelik 'n invloed het op byvoorbeeld iets soos die aankoop van boeke vir ons biblioteke. Om Bill Clinton uit 1992 aan te haal: '*It's the economy, stupid!*'

*Stefan Wehmeyer was die adjunk-direkteur van streke van die Wes-Kaapse Biblioteekdiens*



## | PARTING SHOT



Ms Bjornman looking up information in Cape Town Regional Head Office





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