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ON THE COVER: KALK BAY

Kalk Bay is a fishing village on the coast of False Bay and is now a suburb of greater Cape Town. It lies between the ocean and sharply rising mountainous heights that are buttressed by crags of grey Peninsula Formation Sandstone. A literal translation from the Dutch/Afrikaans name 'Kalkbaai' is 'Lime Bay', derived from the vast deposits of mussel shells found there, which early settlers burned to make lime for construction. Lime kilns to roast mussel shells are still found along the west coast. The railway from the central business district of Cape Town to Simon's Town passes through Kalk Bay and in some places the line is only metres from the water's edge. In 2018 *Forbes Magazine* voted the neighbourhood one of the 'coolest in the world'.

Text: en.wikipedia.org Photo: Wynand Coetzee

EDITORIAL

It's more than four months after the lockdown has been announced — and we're still learning to adapt to what has turned out to be modern day humanity's greatest tragedy. What the coronavirus hasn't finished off, the continued blows to the already teetering economy are doing an equally devastating good job of it. Specifically, fate did not wait for the arrival of our winter of our discontent: today there isn't a print media company in the country that hasn't suffered a jobs bloodbath, if not suffering the same fate of several others that have been completely shut down.

Admittedly, the publishing of news by ink and paper has been living on borrowed time for almost this entire century; but what few more years were on the clock were wiped out by corona's scythe. What's left of the delivery mechanism of current affairs falls to the internet and — deep breath — social media. Now one's initial response may be a roll of the eyes or inherent distrust of news published by non-official platforms (and you'd be right), but the lockdown has also underlined the value of both of these.

Social distancing has redefined how we work, meet, study and socialise; and without the internet a semblance of normality, no matter how new or different to before — would simply not have existed. Connectivity has become the new currency, and those facilities — think libraries in this instance — offering such facilities free of charge of a service to communities, should be championing the availability thereof. From studying to job hunting to staying in touch with loved ones, the lockdown has taught us what a lifeline the internet has become.

That — and books, if you've been able to juggle home schooling with reading time. Sabrina Gosling's piece on lockdown reading (see page 30) is both touching as well as verbalises the angst of sitting at home while helplessly awaiting the next bout of bad news. It is as informative as it is empowering and highlights the fact that while much of what is happening in the world around us is beyond our control, we still have the power to choose not to be victims.

Die staat van inperking duur nou al meer as vier maande — en leer ons steeds om aan te pas by ongetwyfeld die mensdom se eietydse grootste tragedie. Wat die koronavirus nog nie uit sy pad geeve het nie, word vernietig deur die voortdurende aanslae op die ekonomie wat reeds voor die nasionale ramptoestand verklaar is oor die rand van die afgrond gestaan en loer het. Maar die noodlot wag vir niemand nie en vandag is daar nie 'n enkele maatskappy onder die gedrukte media waar daar nie 'n bloedbad van verlore werksgeleenthede was nie, indien hulle enigens nog bestaan.

Kennelik was die uitgee van nuus deur middel van ink op papier al vir die grootste deel van die eeu op geleende tyd, maar die korona-doodsangel het die laaste lewensvoorsigte daarvan finaal uitgewis. Wat oorbly van die lewingsmeganisme van die sake van die dag, word toenemend aan die internet en — haal diep asem — sosiale media oorgelaat. 'n Mens wil natuurlik jou oë rol aan die gedagte hieraan, tesame met 'n inherente (en geregverdigde) wantroue van die publiserende van nuus deur nie-amptelike kanale; maar die inperkingsperiode het ook dié twee se waarde tuisgebring.

Sosiale afsondering herdefinieer hoe ons werk, vergader, studeer en sosialiseer; en sonder die internet sou 'n blik op normaliteit, ongeag hoe nuut of anders as tevore — doodeenvoudig nie kon bestaan nie. Die internet is 'n voeraar na die buitewêreld en die instellings — soos biblioteke — wat sulke fasiliteite gratis aan hul gemeenskappe kan lewer, behoort die beskikbaarheid daarvan uit te basuin, hetsy vir die gebruik daarvan vir studiedoeleindes, werksoek, of om in kontak met geliefdes bly.

Dit — en natuurlik boeke, mits jy tuisonderrig met leestyd gebalanseer kan kry. Sabrina Gosling se artikel oor lees tydens die inperkingsperiode op bladsy 30 is treffend en verwoord boonop die ang van hulle wat tuis sit en hulpeloos die volgende sarsie slegte nuus af wag. Dit is informatief sowel as bemagtigend en beklemtoon die feit dat hoewel baie van wat in die wêreld om ons gebeur buite ons beheer is, ons nogtans die mag het om teen slagofferskap te kies.

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Editorial policy

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

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.

PEOPLE

My time as an intern at Library Service



First of all, I would like to thank everyone who made it possible for me to complete my internship abroad in South Africa. I was allowed to spend three months of my studies in the wonderful city of Cape Town.

Thank you to Mr Herman van der Westhuizen for the great organisation of the internship and my free time and also to Ms Theresa Caroline for her kind support and the staff of the Western Cape Library Service (WCLS) for the informative and exciting internship.

Why did I choose Cape Town? Even before I started, I only heard great things about an internship in Cape Town. In retrospect I can say that my expectations were definitely exceeded.

At the beginning I had some difficulties with the English language but I soon got used to communicating and talking in English.

During my time at the WCLS I mostly learnt about how a book ends up on the shelf of a library. From buying it, to paying for it, to binding it, to shipping it to the libraries.

Officially I was assigned to assist the Deputy Director with her tasks. I was allowed to attend meetings on a regular basis and helped with the selection of personnel for a vacant position. It is incredibly interesting how many libraries there

are in the Western Cape Province. The libraries help to bring people together and to maintain social contacts.

I could see many similarities to Germany in the WCLS but also many other ways of working. Overall the working atmosphere is very relaxed, unlike in Germany. I found it strange in the beginning because I always do my tasks very quickly and precisely. However, I did not find it difficult to get used to the different standards and the way of working.

In conclusion, I can say that it was enriching for me to get to know new people and experience a new culture and a new way of life. I also hope that it was an enriching experience for the WCLS to be able to supervise me as an intern.

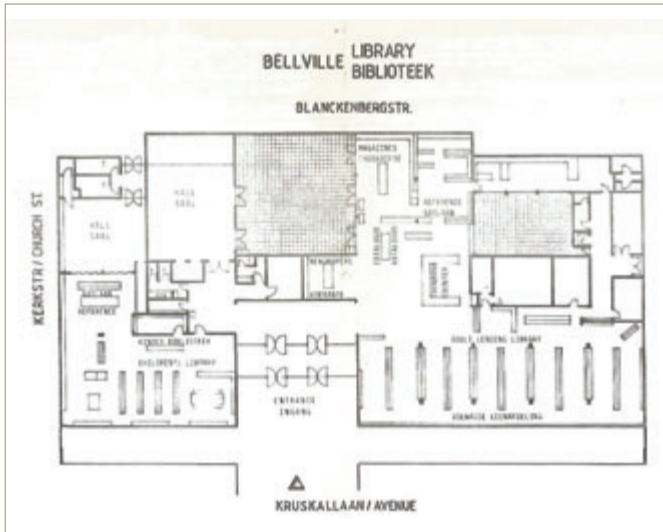
Unfortunately I had to end my internship early and somewhat abruptly due to the COVID-19 pandemic. With one crying and one joyful eye I went back to Germany at the beginning of April. In this phase I was also actively supported by everyone.

I look forward to travelling to Cape Town after the coronavirus pandemic has passed, to visit my new friends again. I have come to love South Africa and Cape Town and I am grateful that I took this opportunity!

Christina Gombold, German intern

In celebration of the 50th anniversary of the Friends of Bellville Library, 1970–2020

The following news piece was first published by the author on Facebook. It has been edited for grammar usage but not for tone or visual presentation so as to retain the original feel of the Facebook post. – Ed.



I found a layout of the Library which makes it easier for you to visualise where the various areas were located. The first extension to the building had been in the late sixties when a staff workroom was added (top right hand corner of the layout). It was a wonderful building, but no provision had been made for staff to do administrative work behind the scenes. Did someone tell the architects that staff spent all their time behind the counter? In 1976 the Children's Library was extended with a much-needed reference section and an activity room with its own entrance so meetings could be held after library hours (left hand side of building, abutting Church Street). The Bridge Club met there every week.

I have happy memories of the Children's Library, as well as of the staff responsible for introducing young borrowers to books and a lifelong love of reading. Staff I remember from the early days: Alet Kotze, Rosemary Reid, Toekie Botha, Ingrid Johnson, Joy Koegelenberg, Isabel Laing, Marieta van Zyl. Scholars packed away books on Friday afternoons, Saturdays and school holidays. Gretchen Karsten and André Muller — share your memories. What were you paid per hour? Ian Carter and Alan Katz, both from Settlers High School, started in the Adult Library in 1971 at the end of their standard eight (grade ten) year. They often got up to mischief, as seen in the photo of Alan sitting at my desk. Note the little *Nommer asseblief?* switchboard — if only we had kept it as a museum piece when we left the building in 1989. Alan went on to become a music teacher and Ian an English teacher. Ian is a wonderful source of information and photos from faraway Cornwall.

Ilze Swart, Former Chief Librarian: Bellville Library



Chief librarian Bea Coetzee with Ian Carter (left) and Alan Katz, 1971



Alan, getting up to mischief at my desk

Gretchen Kassie Karsten: Lank voor ek as [biblioteek] skolier aangestel is, het ek al begin boeke stempel in die kinderbiblioteek. Maar die aanstelling het plaasgevind toe ek 16 raak en ek het 25c 'n uur verdien. Ek het vreeslik gesukkel met die Engels en sal nooit die dag vergeet toe ek reggehelp is deur 'n moeder toe ek die frase *I have given* gebruik het nie!

lets wat my ook bybly: Moeder vergesel deur haar jong dogter het hulp kom vra in die kinderbiblioteek. Die dogter wou nie lees nie en sy het swak in tale presteer. Ek as 'n leser was vreeslik voortvarend en toe *dare* ek die jonger dogter as ek (daar was seker maar net 'n tweejaar-ouderdomsverskil tussen ons) om een hoofstuk van een boek te lees. En toe vergeet ek daarvan. Seker so 12 jaar later loop ek in Voortrekkerweg en 'n dame keer my voor en vra of ek nie die biblioteekleerder was wat haar dogter *ge-dare* het nie. Die uiteinde van die storie? Haar dogter het 'n liefde vir lees ontwikkel, joernalistiek gaan studeer en 'n goeie pos vir haarself losgeslaan.

BOOKS AND AUTHORS

Saaleha Idrees Bamjee wins 2020 Ingrid Jonker Prize

Saaleha Idrees Bamjee has been announced as the winner of this year's Ingrid Jonker Prize for English Poetry for her collection, **Zikr**.

The Ingrid Jonker Prize for English Poetry is awarded every alternate year to the best debut poetry collections in English in Afrikaans. Instituted after the death of respected South African poet, the competition has ran for 55 years since Ruth Miller's **Floating island** took home the first ever English award in 1965.

Bamjee takes home this prestigious title and a cash award of R10,000, donated by the Pirogue Collective.

On this year's adjudication panel were poets Wendy Woodward, Vonani Bila and 2018 winner, Sindiswa Busuku-Mathese, who took home the award for her collection, **Loud and yellow laughter**.

Zikr, also spelt Dhikr, is a ritual prayer (litany) practised by Sufi muslims for the purpose of glorifying Allah and achieving spiritual perfection.

(Lindokuhle Nkosi, *news24.com*, 14/07/2020)

Zikr was shortlisted along with **All the places** by Musawenkosi Khanyile, **Everything is a deathly flower** by Maneo Mohale and **Skeptical erections** by Mxolisi Dolla Sapeta. – Ed.



'Utterly joyful' Look up! wins Waterstones children's book of the year

Nathan Bryon and Dapo Adeola have won the Waterstones children's book prize for their 'utterly joyful' picture book about a science-loving black girl, **Look up!**, at a time when only 4% of British children's books contain a black or minority ethnic main character.

Following the adventures of Rocket, a little girl who is trying to convince her phone-obsessed teenage brother to look up at a meteor shower, **Look Up!** was named winner of the £5,000 award, chosen by Waterstones booksellers.

Bryon, a writer and actor, came up with the story after visiting Hyde Park in London with his girlfriend to see the Peter Pan statue. While there, he spent the whole time refreshing his phone. He originally intended the work to be a short animation, but was convinced by his agent to try writing a book instead.

Adeola said his depiction of Rocket was inspired by one of his nieces. 'I tried to capture her curiosity and zest for knowledge in Rocket's mannerisms as well as her innocently self-assured attitude to problem solving, traits that should be celebrated in both boys and girls. At the time I looked around and space in picture books was dominated by young boys, young white boys, to be precise. I wanted to see what I could do that was original, and stands out.'

Bryon said that reading the book to children at events had been 'incredible'. 'When you read the story out loud to kids, they don't lie, if they find it boring they'll tell you. We had the exact opposite,' he said. 'We were reading it to groups of school kids, a hundred at a time. A lot of them, the minute they see Rocket and her big brother Jamal, especially young black kids, their eyes light up. When you see something that represents you, that's a really powerful moment.'

Waterstones children's buyer Florentyna Martin said that **Look up!** had recast the 'mould of traditional picture-book



An illustration from **Look up!**

storytelling for a new era', and that Rocket was 'a little person with big dreams, who has captured our hearts', praising her 'boundless enthusiasm, curious nature and kind spirit as a hero for us all'.

Look up! won both the overall Waterstones children's book of the year prize, and the illustrated book category. Liz Hyder's young adult dystopia **Bearmouth** won the older readers' category, while **High-rise mystery**, Sharna Jackson's whodunnit starring sister sleuths Nik and Norva, took the category for younger readers.

(Alison Flood, *theguardian.com*, 30/07/2020)

MISCELLANY

British Library asks nation's children to write miniature books in lockdown

Two hundred years ago, the Brontë children stitched together brown paper sugar packets, strips of wallpaper and old writing paper to create postage stamp-sized books for their toy soldiers to read. Today the British Library is calling on the nation's children to follow in their footsteps and write their own small books, which will form part of an online 'National library of miniature books for the toy world'.

Inspired by the library's collection of 'miniature gems', which ranges from the 600 miniature volumes in Queen Mary's dolls' house to publisher John Marshall's matchbox-sized Infant's library, the project is backed by authors and illustrators including Axel Scheffler and Jacqueline Wilson, each of whom has created their own book for the library.

In a series of videos of the authors reading their miniature books, Wilson shares hers about a rabbit called Radish that lives on her desk, while Scheffler's tells a squirrel called Fipsy who is adjusting to life in lockdown. **The Gruffalo** illustrator also reveals that he often makes tiny dummy books when working, showing a miniature edition of **The Snail and the whale** as well as a tiny copy of **The Gruffalo** he made for his daughter's dolls' house.

Other contributors to the British Library's new project include Katherine Rundell and Philip Ardagh. The latter's book, about a boy called Tim Little who has very little time to get to the library, includes a stamped British Library 'Miniature book loans' form in the front cover.

'They've all told me they loved making the books,' said the library's Anna Lobbenberg.

She said that the tiny books created by the Brontës 'provided a kind of literary workshop for the children, allowing them to experiment with different genres and styles and thus to evolve their own extraordinary writing style', while the 'playful approach to scale' of Marshall's miniature books from 1800 'allowed his young readers to expand into



Axel Scheffler's mini book for the British Library project

responsible, wise teachers', taking charge by explaining the world to their toys.

'Being able to hold and manipulate tiny versions of ordinary objects is both powerful and delightful for children, helping them to take on new responsibilities and personas,' she said, adding that the library hoped the project would help young readers gain confidence by playing the part of authors, illustrators, bookbinders and librarians.

The library is asking children to share their homemade miniature books with its Twitter account. It will commission an illustrator to create a virtual bookshelf to display the work.

(Alison Flood, *theguardian.com*, 12/05/2020)

Carolyn Reidy, chief executive of Simon & Schuster, dies at 71



Stephen King and Carolyn Reidy in 2018

Dr Carolyn Reidy, chief executive of the publishing house Simon & Schuster, died May 12 at a hospital in Southampton, NY. She was 71.

The cause was a heart attack, said Dennis Eulau, the company's chief operating officer and chief financial officer.

Dr Reidy joined Simon & Schuster in 1992 and had served as chief executive since 2008. The company is one of the publishing industry's 'Big five' New York-based firms, with authors including Stephen King.

Dr Reidy, known for her direct and down-to-earth style, had presided during times of frequent change and upheaval, including the rise of e-books, the financial crisis of 2008 and the current novel coronavirus pandemic. In 2017, Dr Reidy was named the industry's Person of the Year by the trade publication Publishers Weekly, which cited her leadership 'through the Great Recession, publishing's digital disruption, and a slow-growth sales environment all while keeping Simon & Schuster a commercial and critical success.'

(*washingtonpost.com*, 13/05/2020)

Gebore en getoë: Jeanne Goosen (1938–2020)

deur Erika Terblanche

Jeanette Helena Goosen is op 13 Julie 1938 in Parow gebore. Sy word in Parow groot in die dae van George se kafee en Visser se skoenwinkel op die hoek en die Roomse kerk.

Haar ma was 'n storieverteller: 'Die vreemdste, absurdste goed. Sommer so terwyl sy skottelgoed was. En sy't gesing. Kastig in Russies. En dan sing ons kinders saam. Ook in Russies!' Sy onthou haar pa met die tuinslang in sy hand en sy liefde vir tuinmaak wat sy geërf het. Sy onthou ook sy vreemde humorsin. (*Rooi Rose*, 29 Desember 1993)

Op agtjarige ouderdom het sy met klavier begin en 'n paar jaar daarna met die klarinet as tweede instrument. Later verwerf sy haar lisensiaat in klavier aan Unisa, maar sy het dit altyd suiwer vir die plesier daarvan gedoen. 'Vir onderrig, nooit,' sê sy.

Jeanne begin as tiener skryf uit 'n emosionele behoefte van liefde, wraak, jaloesie en pyn — op los stukkie papier en in ou oefeningboeke. Op twaalfjarige ouderdom publiseer sy haar eerste poësie in *Rooi Rose* en skryf sy ook vir *Die Jongspan*. Haar skrywersloopbaan het rigting begin kry nadat sy op veertien jaar vir die eerste keer **Crime and punishment** van Dostojewski gelees het: 'Die boek het my geruk.'

Jeanne is trots op haar Poolse bloed. Sy het as kind Gorki begin lees en was daarna nooit weer 'n volbloed-Boer nie. Haar eerste werk was dié van junior Kersvader in standaard ses (graad agt) in Ackermans in Parow.

Na haar skoolopleiding ontvang sy 'n beurs van die Universiteit van Kaapstad en gaan studeer radiografie. Sy werk in hospitale as radiografis en arbeidsterapeut. Sy was egter ook al smous, boer en visserman.

As sy haar daarop sou wou toespits, sou sy 'n mikrobioloog gewees het, 'n kernfisikus en veral 'n konsertpianis, maar sy het verkies om *outsider* te wees, selfs tussen die *outsiders*.

Een van Jeanne se groot liefdes is musiek. Sy studeer musiek aan die Rondebosch School of Music en is in 'n klassieke rigting opgelei.

Sy ontvang formele musiekopleiding onder Magriete Herbst van Parow, Japie Malan en Toronti Florenti van die Kaap. In 2003, met die bekendstelling van Deborah Steinmair se digbundel **A see-through suitcase**, het Jeanne vir die eerste keer in jare weer voor 'n gehoor klavier gespeel. Steinmair het ook in 2004 die lirieke geskryf vir Jeanne se kabaret *Hartedief* wat by die KKNK gehore gaande gehad het.

Jeanne was vir sestien jaar werksaam as joernalis en in daardie tyd was sy verslaggewer by die *Transvaler*, die *Oggendblad*, *Hoofstad* en *Tempo* terwyl sy in (die destydse) Natal gewoon het en in 1986 by die *Paarl Post*.

Die 1980's saam met joernaliste in die Vegkop-hotel in Johannesburg onthou Jeanne met nostalgie. 'Die koerant is die enigste plek waar ek eintlik rêrig ingepas het. Dinge wat

vir my in ander beroepe nie lekker uitgewerk het nie, was tot my voordeel daar.

'Dis nie meer vandag só by koerante nie. Almal is te bleddie reg in hul koppe, man. Almal is met almal bevriend. In my tyd moes jy betrokke raak by jou onderwerp, nie by die mense oor wie jy skryf nie. Nou's joernaliste blykbaar hand om die blaas met elke storie wat hulle skryf.

'Voor '94 het ons 'n saak gehad in Afrikaanse koerante. En ek was gelukkig, want ek kon nogal min of meer skryf wat ek wou, want die ou wat my gestoot het tot waar ek was op die ou end, was Harald Pakendorf. En hy was 'n fantastiese redakteur en mentor gewees.'

Haar joernalistieke loopbaan wissel sy af met van 'n sitrusboerdery by Hartebeeshoek tot visvang aan die Weskus. Sy smokkel met die sitrusvrugte by 'n Griek totdat sy besluit om 'eerlik' te wees en liewer haar suurlemoene aan die beurs te lewer. 'Maar toe is daar 'n dokstaking. Ek het vir my totale oes net 24c gekry... Weens die staking moes hulle alles wegsmyt... Toe't ek besluit eerlikheid loon nie; dis sommer nonsens daai. Ek dink ek het smokkelaarsbloed in my.'

Jeanne publiseer in 1971 haar eerste digbundel, **'n Uil vlieg weg**, maar sy het nooit rêrig welkom gevoel in die tradisionele letterkunde nie, en omdat sy só ontradisioneel is, het sy ook nooit regtig daarvoor gesoek nie.

In 1986 word **'n Kat in die sak** gepubliseer na 'n stilte van elf jaar. Dit bevat verhale wat van 1965 tot 1986 geskryf is. EC Britz skryf in sy resensie in *Die Burger* (20 November 1988): 'Goosen se neiging om bisarre verhaalsituasies op te bou, of om oor ontstellende sake soos lyke en begrafnisse te skryf, hou alles verband met haar "gekwelde gees" as kunstenaar, om vir 'n oomblik soos die Dertigers te praat. Agter die soms grappige verbeeldingsvlugte en die pront styl gaan verskriklike gevoelens skuil. Hoewel al die verhale nie op dieselfde peil is nie, het ek die beste verhale in **'n Kat in die sak** besonder menslik, eerlik, humoristies, verbeeldingryk, gevoelig en tegnies versorg gevind. Jeanne Goosen het 'n oorspronklike en veelsydige talent as skryfster en 'n onthutsende kyk op die lewe. In haar jongste verhale verwoord sy die skisofrene sosiale situasie in 'n Karoodorp in die jare 1985/1986 op meevoerende wyse.'

In 1987 verskyn die novelle **Louoond**, met herdrukke in 2010 en 'n e-boek-uitgawe in 2013. Vir Gunther Pakendorf (*Die Burger*, 6 Augustus 1987) 'draai hierdie kort prosateks met 'n ongewone intensiteit om die problematiek van vervreemding en, meer spesifiek, die isolasie van die kunstenaar in 'n ontredde wêreld sonder hoër waardes of bindende norme. Die uitgangspunt is die situasie van 'n persoon — 'n skryfster — wat in haar kombuis met huishoudelike takies besig is, begelei deur die stem van Callas en études van Chopin op 'n kasset. Terwyl 'n triestige sifreëntjie buite blykbaar nie wil ophou nie,



Jeanne as verslaggewer by Hoofstad, 1980



Die onderskrif by dié foto in *Foto-Beeld* van 21 April 1968 lui: 'Jeanne Goosen het 'n loopbaan as radiografiste laat vaar om meer aandag aan die skryfkuns te wy. Benewens poësie skryf sy ook grillige fantasie en prosa, oor soldate wat na die front gestuur word met stukkende gewere, en reisigers wat hul bestemming nie kan bereik nie. Vir ontspanning peuter sy met elektroniese aparate.' (af.wikipedia.org)





slaan sy haar oë op na die berge, maar weet nie waar haar hulp vandaan sal kom nie, want die hele wêreld is vir haar soos 'n "vreemde land".

'Die teks is nie 'n verhaal in die konvensionele sin van die woord nie, maar bestaan eerder uit 'n reeks flitse wat assosiatief en kontrapuntal aan mekaar geryg is en gedurig na die vraag oor die sin van die bestaan herlei word. Hierdeur word die kombuis simbolies van die afgesonderheid van die enkeling (en die kunstenaar). Terselfdertyd is die kombuis 'n heeler in die klein waar die "lang elegie van die lewe" hom op verskeie vlakke afspeel, byvoorbeeld in die insekwêreld, waar 'n verbete oorlewingstryd die mens se soeke na betekenis relatiewe, of in die bevroe varkvlies wat ontdooi, begin lewe en weer van vooraf sterwe.'

Pakendorf beskou Jeanne Goosen as 'n skrywer met intelligensie wat haar taalgebruik goed kan beheer. Sy openbaar ook goeie beheer oor haar onderwerp en die algemene aanbieding van haar storie. 'In die kortverhaal *Karoo* (in haar bundel **'n Kat in die sak**) het sy die problematiek van 'n veranderende Suid-Afrika baie oortuigend as die verwarrende botsing van wêreldelike behandel. Dit is jammer dat sy in **Louoond** nie daarop voortbou nie, maar haar eerder in haar "arbitrêre" kombuis terugtrek en toevlug neem tot die ahistoriese fatalisme van 'n (pseudo-) Darwinistiese siening van die mens en sy samelewing, soos blyk uit die groot aantal verwysings na stryd — byvoorbeeld die honde wat 'n hoender doodbyt of Hermien wat visse slag, om van die krioelende insekte nie te praat nie — of na dood, verrotting en ontbinding. In dié opsig is **Louoond** seker geslaagd, maar tog 'n deprimerende boek.'

Sy het in haar lewe al oor die hele Suid-Afrika gewoon — van Pretoria tot die Weskus, Durban, die Karoo, Brixton, Hartebeeshoek, Franschhoek en Aucklandpark. Tans bly sy in Parklands 'na die Weskus se kant toe' in 'n woonstelgebou. In 'n stadium tydens haar verblyf in Durban speel sy naweeksaande

klavier en sing sy bas in die immigranteklub vir R80 'n aand.

Sy trek in 2001 na 'n plek tussen Brits en Pretoria-Noord om plek vir haar honde, Bubbles en Wolf, te kry. Haar honde is haar konstante blymaats. Haar twee blymaats was toe Dolores en Mabel. Jeanne het al per geleentheid gesê dat sy diere bo mense verkies. Sy is lief vir die grond, natuur, musiek, skilderkuns, wetenskap en kuns, en wou nog altyd 'n biochemikus of insektekundige wees. Visvang is ook lekkerder as skryf. In die vyf jaar wat sy vis gevang het by Keurbooms, naby Plettenbergbaai, het sy drie boeke geskryf en ook geboer. Sy bring die boot saam toe sy daar weg is. Partykeer vang sy vis by Langebaan, en anderkant by Hermanus en by Velddrif waar sy snoek gevang het met die bakkie, wat sy op die swartmark gekoop het.

Tydens die toekenning van die Afrikaans Onbeperktoekenning in 1998 by die KKNK sê André P Brink (*Beeld*, 4 Maart 1998): 'Oor meer as twintig jaar het dié besondere vroumens die taal laat praat en dinge laat sê wat niemand haar nog regtig kon nadoen nie. En dit oor 'n verstommend geskakeerde en gevarieerde terrein: poësie, romans en novelles, kortverhale, teater en kabaret.'

Dit som Jeanne se skryfloopbaan in 'n neutedop op. Sy behaal in al die genres sukses en die bekronings bly nie agter nie. Benewens haar veelbekroonde novelle **Ons is nie almal so nie** ontvang sy ook die *Rapportprys* vir drama in 1992 vir *Drie eenakters*. Sy wen die Sanlamprys as Rubriekskrywer van die Jaar vir haar rubriek in die Natalse koerant *Tempo* en ontvang die Helen Maartens Fellowship van Athol Fugard. *Kombuis-blues* ontvang die Vita-Toneelprys en is in Londen, Frankfurt, Brussel, Leuven en Den Haag opgevoer.

Ons is nie almal so nie, wat oorspronklik in 1990 gepubliseer is (13 jaar na **Louoond**), met verdere uitgawes in 2000 en 2007, is bekroon met die CNAprys en *Rapportprys* in 1990 en met die M-Netprys in 1991.

Oor die ontstaan van **Ons is nie almal so nie** vertel Jeanne aan André le Roux (*Die Burger*, 14 September 1991): 'Die boek is langhand geskryf. In die bed!' Sonder bepaalde werkwyse of beplanning. 'Ek het nog nooit iets in my lewe beplan nie. Ek het siekteverlof gehad en ek kon weer meer lees. Ek hou baie van die kontemporêre Amerikaanse skrywers. Ek het Richard Ford se **Rock Springs** gelees — die kultus van *roadhouses* en *waitresses* en goed... ek het heelparty boeke in daardie trant gelees. En ek kon sien: maar ek kén ook sulke mense. Dit was vir my 'n geweldige bevryding.' Sy het begin skryf uit haar eie geheue, mense en dinge wat sy onthou het uit haar grootwordjare in Parow in die jare vyftig. Die karakters het maklik gekom: mense soos ant Mavis en Doris en Uncle Tank deur die oë van klein Gertie.

Sy verduidelik met verwysing na die omstrede ANC-skrywersbesoek in Victoria Falls: sy het die Amerikaanse

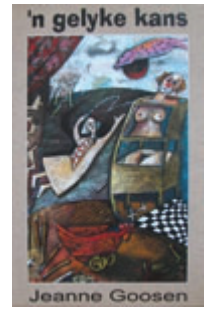
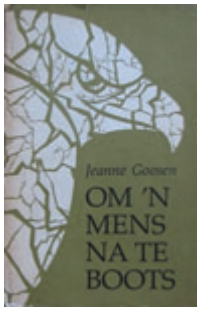
skrywers soos Ford die vryheid beny waarmee hulle kon skryf. 'Ons is weg van die ANC af met feitlik 'n nie-amptelike opdrag om nou, jy weet, betrokke te skryf. Maar met dat ek die tyd gehad het en die Amerikaners so beny het, het ek sommer daar in my bed gelê en begin skryf wat ek self kon onthou.

'Ek dink ook ek kon eerliker wees omdat ek nie van plan was om die boek te publiseer nie. Toe ek kom by Doris wat die koek vir die bruin bure neem en sê ons is nie almal so nie toe hulle dit nie wil vat nie, toe dink ek: wat sal gebeur as ek só 'n boek publiseer. Ek het begin lag, want die boek is so teen letterkunde in; wat sal gebeur as ek my totale reputasie opneuk?'

Skryf is vir Jeanne deel van sosiale betrokkenheid. 'Dis verset teen sosiale logika.' En oor die aandrag dat 'n skrywer bepaalde temas moet hanteer, sê sy: 'Ek dink dit gebeur vanself in die skryfproses, maar as jou vertrekpunt 'n ideologie



'In 1990 verskyn Jeanne se kompakte roman **Ons is nie almal so nie**, wat grense verskuif en bekroon word, onder meer met die M-Netprys in 1991. Maar Jeanne skop so hard teen die idee dat sy nou "volksbesit" is dat sy summier besluit om die pryssertifikaat te versier met afdrucke van onder meer die Voortrekkermonument, 'n nasionalis met 'n hoed, 'n tipiese boer in 'n kortbroek en lang kouse, 'n stuk boerewors, die progerielyer wyle Fransie Geringer en 'n ou ID-foto van haarself. Dié collage gee sy as geskenk aan Nettie Scholtz, een van haar uitgewers, wat dit vir 30 jaar in haar studeerkamer hang. Maar toe Nettie op 'n dag kuier by haar vriendin en oudkollega Marietjie Coetzee, nóg een van Jeanne se uitgewers en deesdae die eienaar van die gastehuis Voëlroepersfontein op Albertinia, besluit sy die sertifikaat verdien 'n spesiale plek in die studeerkamer van dié gastehuis, wat spesiale afslag aan skrywers gee. "Daar tussen die rakke met al Jeanne se boeke waaraan Marietjie gewerk het, sal meer skrywers dit kan sien. Sommige goed hou 'n mens nie vir jouself nie," sê Hettie. Intussen het Petrovna Metelerskamp aan *Rapport* gesê dié ID-foto is waarskynlik die oudste foto van Jeanne wat nog bestaan aangesien die Goosen-gesin nie 'n kamera gehad het nie. Die ID-foto is waarskynlik tussen 1956 (die jaar toe Jeanne 18 geword het) en beslis voor 1962 geneem.' (Rachelle Greeff/*netwerk24.com*, Foto's: Peter van Noord)



is, glo ek vas dit kan nie werk nie, altans nie vir my nie.'

Jeanne vertel verder aan Le Roux dat **Ons is nie almal so nie** die enigste van haar boeke tot op daardie stadium was wat sy geniet het om te skryf. Sy het ook betrokke geraak by die storie en Gertie, die kind, was 'n nuwe verteller: 'Grootmense spreek menings uit en dan word dit kommentaar vir effek. Ek wou nie kommentaar lewer nie; ook nie dat die boek as pleidooi dien vir die Afrikaner nie. Toe het die boek ernstiger geword. Basies is dit so dat voor 'n Afrikaner-kind skoolgaande ouderdom bereik, is hy klaar sielkundig, godsdienstig, sosiaal en polities totaal en al opgeduiwel. En vandag se besluitnemers kom uit daardie agtergrond!'

Ons is nie almal so nie is deur André P Brink in Engels vertaal en Nederlandse en Franse uitgawes is ook uitgegee. Oor Brink se vertaling het Barend Toerien (*Die Burger*, 28 Desember 1992) geskryf: '[N]ou kom hy nou met hierdie uitstekende weergawe van Jeanne Goosen se **Ons is nie almal so nie**, in Suid-Afrikaanse werkersklas-Engels. Goosen se boek, so sappig en bekkig, een wat mens jou beswaarlik in 'n ander taal sou kon indink, verskyn as **Not all of us** by Queillerie-uitgewery. En dit klink glad nie soos 'n vertaling nie. Doodnatuurlik, en soos dit verg, is dit deurspek met South Afrikanerisms, dinge wat die lokale Queen's Englishers so laat gril. (...) Goosen se fyn oor vir spraak word doodreg weergegee. Kyk bietjie: "nee, sê hy vir my met so 'n stemmetjie, jy weet, hy weet nou nie, maar die laaste trein is al weg..." So klink Brink: "no, he tells me in a whiny little voice, no I'm sorry Madam, but you see the last train's gone, so I really don't know..." Doodreg.'

Jeanne hou van mense wat 'nie heeltemal *kosher* is nie,' erken sy teenoor Danie Marais (*Die Burger*, 15 Maart 2013), 'en arm buurte'.

'Daai mense skeep taal. Kierkegaard het gesê taal is situasiegebonde, maar ons is al so normaal en ghrënd ons het nie eintlik meer 'n situasie nie. Daai mense hét en die taal wat daaruit voorkom, is absoluut wonderlik.

'**Ons is nie almal so nie** speel byvoorbeeld in Parow af. Baie mense dink dit is sleng, maar dit is nie. Dit was hoe Afrikaans in die vyftigerjare gepraat is. Nou die heel teenoorgestelde daarvan is '**n Pawpaw vir my darling** (2002). Aan daai taal van Pretoria-Wes en daai mense se stories kon ek my verluister. Ek het baie daar gekom as verslaggewer, want daar was altyd óf 'n moord óf 'n huisbaklei. Eintlik het ek nogal baie tuis gevoel daar. Iets in my kon hulle situasie begryp. En sieners. Daar was baie sieners gewees.

'Eintlik moet ek dankie sê vir die mense in my boeke, want sonder hulle sou ek dit in elk geval nie kon geskryf het nie. Ek dink mense is naer soos ek skryf. Hulle steek dit net weg.'

Kombuis-blues, 'n eenrouvertoning, is opgevoer met Trudie Taljaard in die hoofrol en Sandra Prinsloo as regisseur. Van die twee vroue wat met haar stuk werk, het Jeanne gesê: 'Net wat dié twee vroue doen, is 'n kragtoer. Dit is vir my 'n groot eer, en ek dink hulle verbeter op my boek. (*Vrye Weekblad*, 20 April 1990)' Dié stuk het opslae gemaak tydens die jaarlikse Leeskringseminaar in 1990 in Welkom, toe die predikant geweier het om 'n tafelgebed te doen na die opvoering daarvan.

Jeanne se kabarettetekste en toneelstukke word altyd met groot sukses op die planke gebring. Lizz Meiring en André Stolz speel in 1990 die twee rolle in Jeanne se *Kopstukke* met Stephan Bower as regisseur en in 1991 regisseur Sandra Prinsloo die stuk. Dit is ook in 1990 met groot welslae by die Grahamstadse Kunstefees opgevoer. In 1991 skryf sy die kabaret *Nagmerries* met Lizz Meiring en Nomsa en Sandra Prinsloo as regisseur, en in 1993 '*n Mens huil nie oor alles nie/If only we had arsenic*, ook met Lizz Meiring. By 2003 se Aardklopfes en 2004 se Woordfees en KKNK word haar stuk *Desnieteenstaande* met Sandra Prinsloo as regisseur met groot sukses op die planke gebring.

Jeanne is ook een van die Afrikaanse skrywers wat die ANC by die Victoria Waterval ontmoet het en dit bly haar





Jeanne in haar huis in Parklands, Augustus 2015

by — die ontmoeting met Willie Kgotsisile, Barbara Masekela, Wally Serote en Steve Tshwete. Sy dien in die bestuur van die Afrikaanse Skrywersgilde en is nog altyd gekant teen alle vorme van onderdrukking en sensuur.

By die Woordfees van 2001 is 'n samestelling van Jeanne se werk gedoen deur Susanne Beyers en Joanie Combrink onder die titel *Dalk is ons almal só*.

In 1995 verskyn **'n Gelyke kans**, 'n bundel kortverhale. Hieroor vertel sy: 'My stories skryf hulleself. Daar's geen mistieke proses nie. Al wat ek doen, is om mense dop te hou. En dis die sogenaamde "laer klas" wat my van kleins af gefassineer het. Daar is 'n goudmyn van temas, verhale, volkskultuur, bygelowe, trots.

'Ek onthou hoe ek op my eerste skooldag nege-uur die aand deur die Polisie opgespoor is waar ek iewers in die onderdorp saam met 'n regte klomp *fietas*, 'n gesin van twaalf kinders, in die straat gespeel het. Ek het sommer saam met hulle huis toe gegaan. Dit het so lekker gelyk.

'Ek dink die ophef wat oor stories oor armblanke Afrikaners gemaak word, is omdat ons te gewoon is aan die stereotipe van arm maar edel veral in die geval van vroue. Maar daar was vroue daardie tyd wat lief was vir sonde, wat hul mans verneuk

en gerook het, wat gehou het van bioscopes, en as waitresses en usherettes gewerk het.' (*Boekewêreld*, 19 Julie 1995)

Nou speel Jeanne Goosen in **'n Gelyke kans** klaar met dié tema. 'Op 'n grandiose manier: geweld, bloed, derms; die antiheld wat met geweld 'n einde wil maak aan die getelery.' Teen die einde van die boek word 'n ander tema sterker: dié van die magiese wêreld van *tricks* en die sirkus, waar alles wat onmoontlik is, moontlik word. Maar hierdie is ook die wêreld van die *outsider*, van mense wat "anders" is, wat kan vlieg.

'Elke mens droom een of ander tyd van vlieg. Dink aan daardie kind op die dak met die klip en die laken: die angs en die spanning, maar ook, hel! die ademlose opwinding van net daardie klein kans dat hy tog sal vlieg...!'

Sedert November 2003 is Jeanne 'n gereelde en gewilde rubriekskrywer in *By*, bylae tot *Die Burger*, met haar rubriek *Kaalvuis*.

Met die verskyning van die novelle **Wie is Jan Hoender?** in 2001 vertel Jeanne aan Stephanie Nieuwoudt: '**Wie is Jan Hoender?** is 'n metafoor vir die interafhanklikheid van mens en dier. Hoenders is getem na die mens se wil, maar die mens is ook getem tot opperekonomiese gesag,' sê Goosen. (*Beeld*, 7 Februarie 2001)

'Hoenders wat vry rondloop is skaars. Hulle sit almal in broeihokke, hoenderghetto's waar hulle so gou moontlik eiers moet lê of geslag moet word. So is die mens ook. Hoenders is 'n bloudruk van die mens, wat sonder vlerke en 'n stert is. Mense wil vlug, maar kan nie vlieg nie. Die maatskaplike ineenstorting wêreldwyd is 'n simptoom van die mens se ingeperktheid.'

Haar boek is nie filosofies nie. Dis eerder bespiegelend oor die dilemma waarin die natuur vasgevang is. 'Mense verwag seker weer iets snaaks van Jeanne Goosen. Daar's mense wat dink **Ons is nie almal so nie** is snaaks. Ek is glad nie snaaks nie. Ek is doodernstig.'

Het sy al deur haar skryfwerk en omswerwinge antwoorde op die lewensvrae gekry?

'Ek vra al twee dekades lank waarheen ek op pad is. Die tegnologie verander en jy kry nuwe insigte, maar jy pas dan net weer jou vrae aan. Ek verstaan nie mense wat sê hulle wil met vakansie gaan om hulself te vind nie. Ek wil myself net verloor.'

Jeanne se eerste digbundel sedert die 1970's, **elders aan diens**, word in 2007 gepubliseer. Oor die lang digterlike stylswye sê sy aan Marius Crous (op LitNet) dat sy gedurende dié tyd ander goed geskryf het. Sy het nie opgehou gedigte skryf nie en dit het naderhand opgehoop. Petra Müller het daarna gekyk en gevoel dit kan 'n bundel wees. Die bundel het aanvanklik **aantekeninge** geheet, maar Müller het nie daarvan gehou nie en **elders aan diens** voorgestel. 'Somehow klink dit reg.'

In hierdie bundel skryf sy oor haar ouers, kreatiwiteit, honde en hoe sy haar krag as kunstenaar ontdek het. In 2008 is **elders aan diens** verwerk tot 'n kabaret of 'n musiekvertolkingssteaterstuk met sang en aanbieding wat soms aan Laurie Anderson en Diamanda Galás herinner. Marion Holm het die rol van Goosen vertolk, met die sangeres Luna en die aktrise Frieda van den Heever agter die klawers en mikrofone. Albert Maritz was die regisseur. Van Jeanne se gedigte is getoonset en die drie vroue het daarin geslaag om die regte toonaard van waansin, wanhoop, verwondering en humor raak te slaan en die verskillende luime van die digter te vergestalt.

Oor die drama gesels Jeanne in 2008 met Deborah Steinmair (*Die Burger*, 15 April 2008): 'Dis jammer dat skrywers

bang is om weer politieke kwessies aan te raak. Mense by 'n fees wil sports hê en lag. Daar moet nog baie oor apartheid geskryf word, lest we forget en dit herhaal, na watter kant ook al. Feeste moet meer uitreik na ander rasse-groepe. Dis 'n wonderlike geleentheid om Afrikaans te bevry, te destigmatiseer en depolitiseer.

'Weens 'n gebrek aan geld, is dit dikwels een- of tweemensvertonings, met sepiesterre om vol sale te lok. Jy kan nie 'n woord hoor wat hulle sê nie. Daar het ook goed uit die sepiestergeleedere gekom, soos Nina Swart wat besig is om te ontluik in iets groots.

'Daar roer beslis iets onder jong dramaturge: Adriaan Meyer van Stellenbosch en Willem Anker is uitstekend. Daleen Kruger van Langebaan se goed het lyf. Nico Luwes se *Zollie* van 2005, wat oor straatkinders handel, was skitterend. Hy is by Kovsies se dramadepartement. Die Vrystaat kom met wonderlike goed vorendag.'

Goosen het drama studeer aan die Akademie van Dramakuns in Kaapstad, waar die basiese beginsels, soos artikulasie, by hulle ingedril is. Sy wou nooit self toneel speel nie; sy wou net meer van drama weet, met die oog daarop om dramas te skryf.

'My eerste drama was *Kombuis-blues* in 1992. Trudie Taljaard wou dit doen, Sandra Prinsloo was regisseur. Dit was vir jou 'n produksie! Sandra is my mentor. Ek wens sy wil weer meer speel. Sy het 'n emosionele intelligensie wat skrik vir niks en 'n fyn sin vir satire. Sy is deeglik en vreesloos, laat haar nie intimideer deur politieke temas nie. Sy is moeilik, maar dis nodig. Sy het my baie vasgevat. Ek was dikwels in tranes. As sy vlamvat, bly daar niks van jou oor. Die volgende dag kom sy daar aan met R100 en tien pakkies sigarette, want sy weet jy's broke. Dan's alles weer orraait.

'Ons was so begeesterd daardie dae, iets het verkeerd gegaan, ons het nie meer genoeg kontak met mekaar nie. Skryf is 'n geweldige geïsoleerde oefening.'

Goosen reken goeie stukke is tydloos. 'Van Wyk Louw kom terug, **Raka**; Bartho Smit ook, soos **Bacchus in die Boland**. Heelparty van Smit se dramas was verbied in die ou bestel. Uys Krige is ook gesensor. Wilma Stockenström het vertel sy was in 'n stuk van hom toe die boodskap kom: "poep" en "God" is uit.'



Hierdie foto's is in 2004 deur lens van Philip de Vos geneem vir sy 2006 fotopotretboek Milieu



Jackie Nagtegaal

Jeanne verwerf haar lisensiaat in klavier aan Unisa



Gallo Images/Sharief Jaffer

Jeanne by haar huis in Kaapstad, September 2008

Hoe skryf 'n mens 'n drama? Goosen meen alles begin by die idee, jy brei daarop uit en sodra jy daarop ingestel is, begin jy dinge om jou opmerk wat kan werk in jou drama. Die belangrikste is — dialoog tekenend van die karakters. 'Dieselfde geld by drama as by 'n roman: waarneming en absorbering. Dit lê onder 'n ou se neus. Ek het geskryf om werk te verskaf. Ek skryf altyd sodat enige ouderdom dit kan speel. Jy moet dit só skryf dat dit op enige plek opgevoer kan word, selfs in 'n skoolsaal. Van die sketse uit my kabarette is al gebruik vir die opening van blomtentoonstellings en geld-insamelings vir die kankervereniging. Dramas beteken min geld vir die skrywer. Drama is 'n slegte *show*.' (*Die Burger*, 15 April 2008)

In 2009 is Jeanne se kortverhaal *Spokie Snygans maak sy buiging* verwerk vir die verhoog en was dit die Universiteit van die Vrystaat se inskrywing vir Spat (Sanlamprys vir Afrikaanse Teater). Dit was een van die finaliste vir die prys.

Ná 'n kortverhaalstille van 15 jaar verskyn *Plante kan praat* in 2010. Die karakters in *Plante kan praat* herinner die leser aan die karakters van **Ons is nie almal so nie** soos Joey van Parow wat haar sigaretstompie in 'n piering doodruk. 'Die skrywer ondersoek ook 'n magiese, soms donker wêreld. Dwarsdeur alles loop plante, musiek, diere en woorde soos 'n goue draad — dinge wat balsem word vir die siel,' skryf Riette Rust (*Rapport*, 3 Julie 2010). '*Plante kan praat* is beslis 'n lees werd met interessante temas, karakters wat lewe en dialoog wat vlot. Die minimalistiese taal dwing bewondering af en die meeste verhale is goed gestruktureer.'

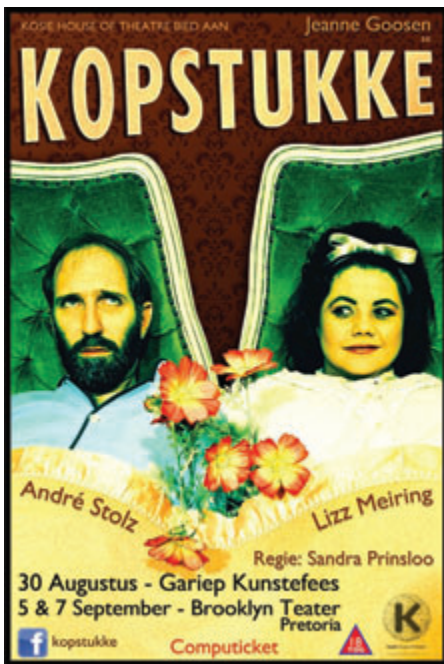
Cilliers van der Berg skryf as volg oor *Plante kan praat* (*Volksblad*, 14 September 2010): 'Dit gaan hier oor 'n betreklik eklektiese versameling van 16 kortverhale, om die bundel eerder as 'n soomlose en koherente tematiese eenheid daar te stel, 'n verskeidenheid verhaaltipes te vertoon: van tekste wat op realistiese wyse die subkultuur en geweld van die minder gegoede buurte beskryf (*Malva*, *Spokie Snygans maak sy buiging*, *Hulle noem my Jean*), tot by die op die oog af soms byna allegoriese beskrywings van magiese gebeure (*Lubbert Das of Begeerte*). Die bundelitel en omslag moet dus nie om die bos lei nie — dit is slegs in die titelverhaal waar plante letterlik aan die woord kom.

'Die tipiese Goosen-temas, -motiewe en -maniere van vertel is egter daar: Parow, geweld, agterlikheid, die gereelde kinderperspektief waaruit vertel word en 'n goeie skeut (soms baie grafiese) seks. Wat laasgenoemde betref, is dit die openingsverhaal, en veral *Wolwors*, wat vir sommige lesers dalk 'n ding of twee sal leer. Want soos wat Marna in eersgenoemde sê: "Dis my gat se deksel, 'n literator wat geen sin, laat staan nog begrip, vir erotiek het nie."

'Maar ook die geweld kom aan bod — en dit alles in 'n onopgesmukke, gestroopte taalgebruik. Dit is waarskynlik juis die belangrikste samebindende faktor van die verhale.

'Die verhale is nie almal van gelyke gehalte nie en sal oor die algemeen dus nie ná 'n herlees noodwendig opnuut ontsluit kan word nie. Binne die konteks van Goosen se hele oeuvre is van die motiewe dalk ook net te bekend. Maar dit beteken hoegenaamd nie die bundel is nie 'n baie interessante leeservaring nie.

'Goosen se vermoë om met die besondere taalregister wat sy handhaaf karakters en gebeure te laat leef, of die leef- en verwysingswêreld van sekere maatskaplike klasse te evokeer en in te kleur, is werklik goed. Soms is dit die eenvoud van vertel wat 'n verhaal soos *Lemoene* laat uitstaan. *Plante kan praat* kan aanbeveel word vir diegene wat aanklank vind by Goosen se werk. Dit is eerder 'n



bestendinging as hoogtepunt in haar oeuvre, maar vir iemand wat haar tyd verwyf "met plante, diere, musiek, skryf en so aan" tog 'n beduidende bydrae.

Op 24 Februarie 2011 is Jeanne in die Grootte Schuur-hospitaal opgeneem nadat sy 'n hartaanval gehad en haar huishulp haar in haar woonstel in Parklands in Kaapstad gekry het. Sy sou 'n pasaangeër kry, maar was te swak vir die operasie en moes aansterk voordat die operasie gedoen kon word. Die pasaangeër was vir haar 'n vreemde gedagte. 'Ek het altyd gedink dit lyk soos 'n sigaretboksie met 'n hart in, maar deesdae klink dit of elke Jan Rap en sy maat een het. Ek sal moet gaan oplees oor die ding.' (*Nuus24*, 25 Februarie 2011)

Sy het haar geliefde honde geweldig gemis, hoewel sy nie gedink het hulle het haar te veel gemis nie. 'Jy kan 'n hond se siel mos maklik vir 'n stuk droëwors verruil.'

Jeanne se honde is vir haar soos kinders. Katte is vir haar anders as honde, omdat hulle vir hulself kan sorg, terwyl 'elke haar op daai hond se lyf afhanklik is van jou'. In 2012 moes sy vir Poppie, 'n 'staffiekrui', laat uitsit nadat sy 'n hartaanval gekry het. Sy het haar in Johannesburg gekry toe sy 'n storie oor die DBV gedoen het. 'Toe sit hierdie hondjie daar verlore en ek sê vir die mense: "Maak haar reg, ek kom haal haar môre," vertel sy vir Murray la Vita (*Die Burger*, 17 Maart 2012).

Jeanne het met honde grootgeword. 'Toe my ma met my *pregnant* was, het sy 'n wit-en-bruin pekinees gekoop. Haar naam was Toodles. Ek was 'n baie energieke kind. Soms het my ma Toodles saam met my in die *cot* gesit en 'n bietjie musiek aangesit. Dan was ek rustig.'

Jeanne sê sy wou 'n ophef maak van Poppie. Sy het dit oorweeg om 'n doodsberig in die koerant te plaas: 'Tot weersiens, lojale vriend.' Sy het al dikwels vir La Vita gesê die mens het vir hom 'n lojale vriend geteel, maar dit is iets wat hy nie self kan wees nie.

'My enigste begeerte was dat my honde voor my moet doodgaan. En nou is enetjie dood en dit is vir my hel. Dolores

is nog baie spelerig, maar haar beurt kom ook. Sy is ook 12 en die veearts sê labradors maak dit nie veel ouer as 11 nie.'

Tydens die KKNK van 2012 is *Kopstukke* weer op die planke gebring met Sandra Prinsloo as regisseur en Lizz Meiring en André Stolz in die rolverdeling. Sandra Prinsloo het die stuk as "n portret van die huwelik" beskryf.

André Stolz, wat saam met Lizz Meiring in die stuk te sien is, sê die komedie dek 'n hele palet van emosies: 'Teatergangers lag dat jy hulle wie weet waar hoor, maar daar is tye wanneer hulle tjoepstil word.'

Meiring en Stolz speel man en vrou wat albei ná 'n motorongeluk van die nek ondertoe verlam is en in hul dubbelbed gekluister lê. Die man is 'n professor in filosofie wat sy intellek en spitsvondigheid as wapen teen sy middelklas-vrou gebruik. Sy is nie naasteby op sy intellektuele vlak nie, maar sy weet hoe om hom met vroulike aanvalle terug te kry.

'Die twee se houding en siening wissel voortdurend. Kwinkslae word kwistig heen-en-weer geslinger en oomblikke daarna raak hulle weer diepsinnig. Selfbejammering is nie deel van die teks nie, hoewel die vrou tog haar man vir die ongeluk verwyf,' sê Stolz.

Goosen het *Kopstukke* sowat 20 jaar gelede vir Meiring en Stolz geskryf. Sy was in daardie stadium 'n koerantjoernalis in Pretoria en het die stuk gegrond op berigte wat in die koerante verskyn het. *Kopstukke* is die eerste keer in 1991 opgevoer en weer in 2001. Prinsloo en Kosie Smit is van die begin onderskeidelik die regisseur en vervaardiger.

Oor die ontstaan van *Kopstukke* vertel Jeanne aan Danie Marais (*Die Burger*, 15 Maart 2013) dat André en Lizz een aand by haar huis aangekom het en gesê het hul toneelstuk vir die Potpourri-fee 'is 'n total flop — kan ek nie iets vir hul skryf nie. Toe sê ek eers: "Maar is julle mal? Dis oor twee weke, man!" En toe sê ek: "nee maar goed, dan sit ek julle in die bed en julle's verlam." En dis hoe dit begin het. En vir die dekor vat ons sommer 'n bossie kosmos, want dit pluk jy verniet langs die

pad en ons moes met daardie Potpourri-fees self vir rekvisiete en goed betaal.

'Daai stuk het toe vir my die anatomie van die huwelik geword: Jy lê later in 'n mekaar se dinges, maar jy's verlam. Jy kan nie daar uit nie.'

Jeanne vertel tydens die Woordfees van 2013 aan Danie Marais (*Die Burger*, 15 Maart 2013) dat sy nog 'n drama klaar het. 'Ek dink dit kan nogal 'n bom wees, want dit gaan oor wrywing in die Kaap tussen die bruin en die swart mense. Op ander plekke in die land moes baie boere hul grond afstaan omdat swart mense eerste daar was. Maar die Khoi-San en hul voorgeslagte was eerste in die Kaap — eeue nog voor Jan van Riebeeck. En dis vir my baie tragies wat besig is om met hulle te gebeur, want die tikverbruik is iets ontsettends en jy sien wonderlike mense totaal en al ondergaan oor hulle nie werk het nie. Ek kon nooit verstaan waarom niemand daarvoor skryf of moan daarvoor in die koerante nie. Maar dié drama het sy humor darem ook in. Ek weet net nie vir watter regisseur om dit te gee nie.'

Sy is ook druk besig met 'n boek wat uit drie novelles bestaan. Oor die inhoud was sy effe vaag, maar sy reken dit is nogal surrealisties en die een verhaal het 'n sterk musiektema.

Oor haarself het Jeanne aan Elmari Rautenbach (*Die Burger*, 19 Julie 1995) gesê: 'Ek's nie moeilik nie. Ek is intens, ja. Ek's 'n baie intense, emosionele mens wat met al my gevoelens op my mou loop. Ongelukkig laat dit mense skrik. En ek het 'n diep stem. 'n Militante stem. Maar ek haat geweld, en ek is naïef. Ek het na myself gekyk op daardie vroueprogram op TV en gedink: Jeanne, jy's só naïef.'

Daar is wel 'n familiegeskiedenis van endogene depressie, wat haar by tye onmoontlik maak. 'Dan sien ek g'n siel nie. Ek gaan koop *groceries*, soveel as wat ek kan. En ek kook dat die walms in die straat afgaan. Dit was die inspirasie vir **Louoond**. En ek rook dat die bolle so staan. En plant, blom-bolle, steggies, enigets. Ek luister musiek. Ek skilder mure. Maar ek lees niks nie. En ek skryf niks nie. Eers as die hond tot satwordens toe gevoer is, die vrieskas uit sy nate bars en die blare van die eerste bolle begin wys, is die depressie verby en kan ek weer begin werk.'

Jeanne was self nog nooit getroud nie. 'Die huwelik is uit die oude doos. Ek weet nie waarom mense dit nog doen nie. Ek is buitendien liever vir diere as vir mense. Ek het elke langnaweek en vakansie altyd in die Wildtuin deurgebring. Dit was vir my die wonderlikste om te sien hoe 'n groep bobbejane daar sit en kibbel, of 'n trop olifante met die kleintjie by... en hulle gewoontes. Dan het ek altyd hierdie ongelooflike warmte gekry, 'n welgeluksaligheid. Ek het nog nooit so teenoor 'n mens gevoel nie. Ek moet darem bysê, ek was nooit seksueel aangetrokke tot diere nie.'

Sy was twee-en-'n-half keer verloof (aan mans) en 'ek het na weerskante toe geëksperimenteer tot ek besef het, hoor hier, dis nie vir my nie. *Forget about it*. Want jy weet as jy eers begin verloof raak,' verduidelik sy aan Marais, 'dan begin dit daai ding word wat *Kopstukke* is. As jy die aand stil is, dan's dit "Waarom dink jy?" en "Is daar 'n probleem?". Jy kan nooit eintlik jousef wees nie.

'As jy lief is vir diere, het jy 'n ander uitkyk. Iemand het eenkeer vir 'n vriend van my gesê: "Wat de hel makeer daai Jeanne Goosen? Eers praat haar hoenders, nou praat haar honde. Nou hoor ek haar plante praat ook.'"

Sy vind nog altyd haar troos in haar klavier en haar geliefde Chopin en Liszt. 'Dit en *Mammy Blue*. Ek het besluit as ek veras word, moet iemand *Mammy Blue* sing. En as die rokie opgaan, *I've got rhythm*,' vertel sy aan Danie Marais.

Jeanne Goosen is op 3 Junie 2020 oorlede.



Christine Fourie

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Hierdie artikel verskyn oorspronklik op litnet.co.za op 26 Oktober 2018





Afrikaanse letterkunde verloor 'n belangrike reisgids

deur Willie Burger

Elsa Joubert, wat op Sondag 14 Junie in die ouderdom van 97 dood is, was die reisiger van die Afrikaanse letterkunde, skryf Willie Burger in sy huldeblyk aan die skrywer.

'M y lewe beweeg op die periferie van 'n bestaansvlak wat ek nie ken nie'. Met hierdie sin begin Joubert se kortverhaal, *Agterplaas*. Sy was by uitstek 'n skrywer wat voortdurend bewus was van bestaansvlakke wat sy nie geken het nie, en wat dan, teen vrees en ongemak in, juis daardie bestaansvlakke ondersoek het.

Maar meer nog, sy het haar lesers telkens ook van ander bestaansvlakke bewus gemaak, hulle met dieselfde vrees en ongemak gevul en saamgeneem op haar reise na ander bestaansvlakke.

Sy was die reisiger van die Afrikaanse letterkunde. Haar eerste boeke was reisbeskrywings en **Reisiger** is die titel van die tweede deel van haar outobiografie. Die titels van minstens twee van haar belangrikste romans hou ook met reis (of swerf) verband: **Die swerfjare van Poppie Nongena**, **Die reise van Isobelle**.

Die slotsin van Joubert se eerste reisboek, **Verste reis** (1958), lui dat die verste reis wat 'n mens kan onderneem, 'die reis is van mens tot mens, deur die hart'.

Dit is hierdie verste reis van een mens na 'n ander, deur die hart, wat telkens ook die leser van Joubert se werk aan die hart gryp. Die besef van verspeelde kansen, van die ontsettend baie maniere waarop hierdie reis van mens tot mens kan skeefloop, is waarskynlik verantwoordelik vir die sterk emosionele appel wat Joubert se werk op lesers maak.

Die verste reis van mens tot mens lê ook aan die wortel van haar romans waarin die situasie van Europese afstammelingen in Afrika en die gevolge van hul vestiging in Afrika, ondersoek word.



Elsa is op 19 Oktober 1922 in die Paarl gebore



Op 'n sypaadjie in Parys in 1949

Joubert beskryf in **Reisiger** 'n deurslaggewende moment op haar reis na Madagaskar. Sy vertel dat tydens haar reis 'n 'afkeer' in haar opgebou het teen die mense om haar, 'wat ek gemeen het barbare is' en dat sy 'moeg, self vuil, ontnugter met die reis, in die volgepakte, lendelam bus,' bang vir haar eie veiligheid was: 'Al wit mens tussen die rou swart mense'.

Hierdie beskrywing van die mense om haar as 'barbare' en as 'rou swart mense' is tipies van die koloniale reisiger en van talle karakters in haar romans.

'n Reisiger wat op hierdie manier reis, kan nie die verste reis na 'n ander aflê nie, omdat die reisiger se eie kennis oor ander mense en plekke reeds by voorbaat as die waarheid aanvaar is.

Só 'n reisiger se hart is gesluit vir die bestaansvlak van 'n ander. Maar dan volg 'n keerpunt in Joubert se reis. Wanneer die baba van 'n tienerma in haar slaap teen Joubert trap, het sy 'n intense ervaring: 'En toe ek besef wat dit is, val die bitter renons wat met my saamgereis het, weg. 'n Groot, diep gevoel van eenheid met haar, met die mense in die bus, met alle mense, alle lewe om my, vul my gemoed. Miskien is dit hierdie ervaring wat ek self uit die reis moes haal, wat ek vir altyd voor my sal hou, is dit wat ek gaan soek het of nog altyd aan die soek na is. Die eenheid. Verby vrees.'

Die talle reise wat Joubert se karakters in roman ná roman onderneem, dwing ook die leser om verby jou eie vrees uit te reik na die ander, deur die hart. **Die swerfjare van Poppie Nongena** het byvoorbeeld op 'n tydstop waarin apartheid só doeltreffend toegepas is dat baie wit mense blind was van die bestaansvlak van hul eie huiswerkers, probeer om mense te dwing om verby die vrees en beheptheid met selfbehoud 'n gevoel van eenheid met ander te vind.

Kind word verrai

Joubert is in 1922 gebore. Afrikaans is drie jaar later as amptelike taal erken. Haar lewensreis is van die begin af ten nouste gekoppel aan hierdie taal. Sy skryf in **'n Wonderlike geweld** dat sy as klein meisie deur haar pa allerlei verhale oor die patriotte en die Genootskap van Regte Afrikaners vertel is, dat hy haar aangemoedig het om ook 'n patriot te wees en dat dit is wat sy haarself voorgeneem het om te wees.

'Haar pa is op al die komitees vir Afrikaans, het sy toe al gewet. Hy werk hard vir Afrikaans. Sy wil ook hard werk daarvoor, sy wil ook 'n skrywer van Afrikaans word. Sy wil ook 'n patriot wees.'

Haar 'patriotiese' vorming in die Paarl is in haar eerste jaar op Stellenbosch voortgesit toe die studente voortdurend daaraan herinner is dat hulle die 'room van die Afrikanerdom' is: 'Rektors, professore, predikante het dit die afgelope week reeds van platform, van rostrum, van kansel uitgebulder; huismoeders in diskrete sitkamers beaam dit: "Julie is die room van ons volk, van die ganse Afrikanerdom." Veral sy as Paarllet, gebore en getoe in die wieg van die patriotte, Voortrekkerverkenner, Fakkeldraer, Ossewatrekker, Christelike voorbidder, suster van die gemeente, neem dit ter harte en is gedurig in die effense spanning om van die room van die Afrikanerdom te wees.'

Wanneer sy jare later haar verset teen Afrikanernasionalisme, voel sy soos 'n verrai, asof sy met pyn iets van haarself moet prysgee: 'Ek rou oor die dood van die kind van ses wat 'n patriot wou wees. Die kind van 16 met 'n brandende fakkel in haar hand wat haar wil uitgiet in die brandende olie vir haar volk. Die kind wat deur my verrai is.'



Elsa en haar broer, Deon Joubert, in 1923

'Dis omdat elke storie, ek meen ook elke gedig vir 'n digter, 'n persoonlike soektog is na 'n antwoord op wat jou pla.'

- Elsa Joubert

Die spanning tussen lojaliteit aan 'n taal, aan 'n groep mense aan wie sy met liefde gebind is aan die een kant, en haar weersin teen die onderdrukking en arrogansie en uitsluiting wat deur hierdie selfde groep mense gepleeg word, vorm uiteindelik die sentrale spanning in Joubert se skryfwerk.

In **Reisiger** skryf sy oor hierdie spanning: 'Ek dink skrywers as mense, het hulle stories nodig. Dis nie vir geld of tydverdryf of wat ook al dat hulle so lank en so hard aan 'n stuk skryfwerk werk nie. Dis omdat elke storie, ek meen ook elke gedig vir 'n digter, 'n persoonlike soektog is na 'n antwoord op wat jou pla. Jy wil iets vir jouself opklaar, iets uitvind, 'n ondraaglike spanning in jou oplos.'

Natuurlik is daar vir Joubert ook ander spannings wat onderliggend aan haar individuele werke lê, maar dit is duidelik dat die spanning tussen 'n Afrikaneridentiteit en 'n kritiese standpuntinname van buite hierdie gemeenskap, 'n sentrale en deurlopende soektog na 'n oplossing in haar werk rig.

Vrou-alleen deur Afrika

Wanneer sy begin reis — uit die gemaksone van haar bekende Paarl-Stellenbosch-Kaapstad-omgewing — onderneem sy nie soos die ander skrywers van haar generasie reise na 'n kultureel 'bekende' Parys om met die na-oorlogse eksistentistiese denke kennis te maak nie.

Sy reis vrou-alleen deur Afrika: Tanzanië, Kenia, Soedan en vaar al met die Nyl af.

Sy verduidelik haar besluit om hierdie reis te onderneem, eerder as om haar pa se wens uit te voer om in Europa te gaan studeer, soos volg in **'n Wonderlike geweld**:

'Dit is glad nie wat sy wil hê nie. Sy wil nie in die veiligheid van die akademiese sfeer wees nie. Haar pa begryp nog nie. Dit sal dieselfde patroon wees wat sy ken, kan haar pa dit nie insien nie, sy wil uitbreek uit die patroon, sy wil sien wat buitekant die patroon is, wie buitekant die patroon is.'

Reeds met haar debuutroman, **Ons wag op die kaptein** (1962), is sy gemoeid met dit wat ons deesdae dekolonisering noem, van hoe 'n Europese denkpatroon dit onmoontlik maak om Afrikaan te wees.

Ook in **Missionaris** is die sendingreise van Aart van Lingen in 'n vasteland waar hy nie inpas nie, besig met 'n taak waarvoor



Elsa in 1978 aan die skryf in Johannesburg



Elsa in 1965



Elsa Joubert en die wyle skrywer Klaas Steytler in Londen met hul verlowing, 1950



hy nie opgewasse is nie, al glo hy in sy roeping en in goddelike goedkeuring van sy taak, ’n aangrypende reis wat ’n mens se eie tuisheid in Afrika bevraagteken.

Met **Die Swerfjare van Poppie Nongena** het Joubert waarskynlik die meeste bekendheid buite die Afrikaanse wêreld verwerf. Die roman is op die lys van 100 invloedrykste werke uit Afrika. Joubert het hiermee ’n bydrae gelewer tot die ontwikkeling van ’n nuwe genre in Suid-Afrikaanse letterkunde — ’n soort mengsel van navorsing, biografie en ’getuienis’ in romanvorm.

Sy het haar bevoorregte posisie gebruik om ’n stem te gee aan iemand wie se bestaan as mens eintlik ontken is.

Om die bevoorregte posisie van buite te kritiseer is pynlik. Sy skryf in **’n Wonderlike geweld** dat sy as klein meisie by haar grootouers se pastorie vreesbevange was vir ’n leeukop wat uit hout gekerf is en wat die handreling van die trappe uitgemaak het. Maar dat sy telkens daar verbygehoop het — opgewonde om die vrees uit te daag.

Sy het lewenslank aangehou om die onbekende uit te daag — ook toe haar wêreld al meer ingeperk geraak het, het sy tot op 94-jarige ouderdom in **Spertyd** daaroor bly skryf, steeds gemoeid met die spanning wat alleen deur vertelling opgelos kan word.

Sommige ander skrywers verwoord ook die spanning tussen Afrikanerwees aan die een kant en skaam wees vir my mense en wat hulle doen, aan die ander kant, sommige met meer woede en skaamte, ander met meer loyaliteit en trots.

Joubert neem ’n mens in haar oevre, veral in **Die reise van Isobelle** op ’n omvangryke reis deur die geskiedenis en ontstaan van hierdie spanning, soos geen ander werk nie. Sy wakker die trots aan en skeur dit weer pynlik los. Daarom bly Joubert ’n reisgids tot ’n ander bestaansvlak, deur die hart.

Hermann Giliomee oor ‘Poppie’

Die historikus Hermann Giliomee skryf in die verkorte weergawe van sy **Die Afrikaners** dat ’n gewone Afrikaanse familie hulle maklik met **Die swerfjare van Poppie Nongena** kon vereenselwig omdat hulle heel moontlik iemand soos Poppie as ’n huishulp in hulle huis gehad het. ’Veertien jaar ná die boek se verskyning het Danie van Niekerk van die uitgewer gesê: “Ek dink die boek het meer as enige ander Afrikaanse boek gedoen om Afrikaners tot inkeer te bring. Dit het nooit ophou verkoop nie.”

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2020 Digital National Book Week event

by Neville Adonis

The Publication and Promotions Section of the Western Cape Library Service have been busy with various events for a very long time, such as the popular annual Library Week event; Oral History Initiative event; Africa Day event; Literacy Day event; World Book Day event; the LIASA Village Exhibition event and then also the longstanding National Book Week event.

Apart from our annual Library Week event, which is running annually for a few decades now, the National Book Week event has become our second longest running event of the Western Cape Library Service. Last year we celebrated the 10th anniversary in partnership with the South African Book Development Council (SABDC). Over the years we hosted this event at various municipalities. Each year we select a different municipality and have now rolled out this event at approximately ten municipalities and the public libraries they serve, which included, amongst others, places such as Ceres, Laingsburg, Swellendam and George, Paarl and Cape Town.

This year, due to the current situation with the COVID-19 virus, where all events and gatherings are not allowed, and, or, limited, it was decided to have the National Book Week event in a digital format, which means that whatever we planned to do will be online.



Anroux Marais, Minister of Cultural Affairs and Sport (middle), launched National Book Week in Bonnievale on 2 September 2019

Needless to say, in my wildest dreams I did not think that we would host the National Book Week event this year as all our events are cancelled for this year, but a call from the SABDC, our partner in this event, to have a teleconference to discuss the possibility to have the event in a different format to fit in



with the changing environment we are in, has given me some hope and positiveness that we indeed can start planning on a digital and online National Book Week event. I just need to say that this is our first digital event attempt, but the prognosis seems to be that it will realize given the creative and strong partnership with the SABDC.

The primary aims and objectives of the 2020 digital National Book Week campaign are firstly to have a conversation with the public library raising the awareness of reading and books; to promote and encourage reading; to increase access to books and to increase social media awareness. To achieve these aims and objectives we plan to have the following projects and programmes running throughout the National Book Week event in September 2020: a national poster designed by the SABDC with the theme: *Books beyond words*, to all the public libraries in the Western Cape, multiple online activity books, which include our very own *My Bhuki* book in Afrikaans and English and our *Be a Star Activity* book for children, instant newflashes as well as online programmes that will include storytelling, word games, motivational talks, Wordathon and reading stories on your cell phone.

The existing online services that are currently provided by the Western Cape Library Service to the public libraries

in the Western Cape includes the very popular online **Cape Librarian** magazine, SLIMS online library books catalogue, Living Atlas where you can see all our libraries and find out more about each facility such as its location, library hours and contact details.

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National Book Week 2020:

Theme: *Books beyond words*

Date: 7-13 September 2020

Format: Digital

Webiste: www.sabookcouncil.co.za/national-book-week/

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



Book reviews

Boekresensies

compiled by book selectors

ADULT FICTION VOLWASSE VERHALENDE LEKTUUR

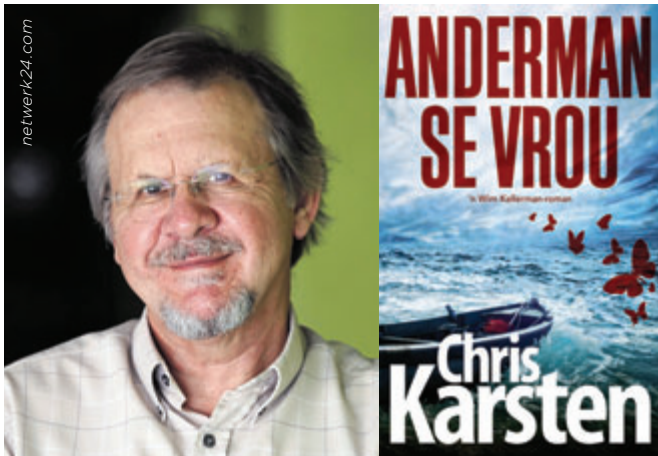
DE KOCK, Nadia

Die wolkversamelaars - Kwela, 2019.

'Nadia de Kock se vorige roman, **Heildronk op 'n gypsyromp**, het in 2009 verskyn. Nou is daar **Die wolkversamelaars**. Met hierdie skrywer is dit 'n geval van kwaliteit bó kwantiteit. In **Die wolkversamelaars** besluit Talla om die as van Theresa, haar dierbare vriendin, in Skotland te strooi. Talla bevind haar op 'n vliegtuig op pad Skotland toe — met 'n roomysbak vol menslike as in haar bagasie. Sy is 'n "wolkversamelaar" en teken reeds op die vlug seldsame wolkformasies aan. Die plan is om drie maande in Skotland te bly. Terwyl sy daar is, wil sy soek na 'n "storie" wat 'n nuwe tartan-patroon kan inspireer: Sy wil nie die res van haar lewe administratiewe werk doen nie, maar haar vestig as klere-ontwerper. Sy bevind haar gou in Munro's, 'n herberg in die Glencoe-vallei in die suide van Skotland. Die karakters met wie sy hier kennis maak, is oortuigend én interessant. Daar is Neil Lennox, die herbergbestuurder wat lyk asof hy wip wanneer hy stap. Die interessantste karakter is die eksentriekie Mikey, 'n verslonsde ou man wat by Munro's herberg kom soek. Mikey is in sy liefde verlaat en beswerf die aarde op soek na Kate, sy geliefde. Daar is ook Ailsa, met die hartseer in haar oë, wat beplan om haar eie wewery op die been te bring en die inspirasie vir Talla se tartan-reeks kan verskaf. En Maggie, wat skynbaar 'n oog op Connor het; en Connor self: 'n aantreklike dokter wat 'n paar maande in die herberg kom bly om hulp te verleen aan bergklimmers wat in die sneeubedekte berge om Glencoe verlore raak. Talla dra 'n klomp bagasie saam Skotland toe, soos die gespanne verhouding met haar ma en onaangename herinneringe aan haar pa. Dan is daar Astian, met wie sy jare lank 'n verhouding



gehad het, maar was hy ooit lief vir haar? Astian woon deesdae self in Skotland — 'n ontmoeting om alles finaal uit te klaar, is onvermydelik. De Kock weef 'n subtiële, boeiende verhaal oor mense en hul dinge, oor die universele soeke na liefde en vervulling, oor die versugting na vrede met die verlede, oor "grootword" op meer as een vlak. **Die wolkversamelaars** lees so vlot soos 'n populistiese roman, maar die boek sê soveel meer as die meeste boeke wat suiwer op lekkerlees gerig is: oor méns wees, die liefde, deernis, die spel tussen mense wat van mekaar hou of liewer niks met mekaar te doen wil hê nie. 'n Groot pluspunt is die treffende, liriese uitbeelding van die suide van Skotland: Dit voel asof jy daár is — en nêrens anders wil wees nie. **Die wolkversamelaars** is 'n pragtige boek. Moet dit nie misloop nie.' (*netwerk24.com*, JB Roux)



KARSTEN, Chris
Anderman se vrou: 'n Wim Kellerman-roman.

- Human & Rousseau, 2019.

Karsten se mees onlangs gepubliseerde boek is 'n misdad-roman en volg op **Seisoen van sonde** (2009). Thys Human (*Die Burger*, 25/11/2019) skryf inleidend soos volg daaroor: '**Anderman se vrou** is Karsten se tweede Wim Kellerman-roman. Naas die hoofkarakter, Wim Kellerman — afgetrede wetenskaplike en skoelapperboer in die Goerogabvallei naby Wildernis — maak karakters soos Portis, Molly Onkers, Mira Bertolini en Lenny Arries opnuut hul verskyning. Nou val die fokus egter op Wim se soeke na die meesterbrein agter die geheimsinnige verdwyning van Portis se vyf jeugvriende — die sogenaamde Bonteheuvel-vyf — uit staatsaanshouding in die 1980's. Wim is vas oortuig daarvan dat sy eertydse kollega en aartsvyand Simon Pope nog lewe en antwoorde op dié raaisel kan verskaf. Daarom koop hy 'n kaartjie Kanada toe, kwansuis agter skoelappers aan. Al speel die grootste deel van **Anderman se vrou** in Kanada (en veral Montreal, Quebec en die kus van Nova Scotia) af, strek die wortels van die boosheid al die pad terug tot by die "evaluasielokasie" van die staatslaboratorium, Bon Accord, in Suid-Afrika...' Jonathan Amid (*Rapport*, 15/12/2019) beskryf dit as 'n 'ingewikkelde sielkundige riller en 'n diepsinnige ondersoek na die troebel aard van waarheid. Dit is naat vir naat aanmekaargestik sodat dit onontbeerlik is om eers **Seisoen van sonde** te herlees...

Anderman se vrou het die stemming van die beste Skandi-noir, tegelyk teer, meedoënloos en meesterlik, maar terselfdertyd eg Karsten.'

KIERNAN, Olivia
Too close to breathe.- Riverrun, 2019.

'Dublin Detective Chief Superintendent Frankie Sheehan has returned from leave — she was nearly killed in a murder investigation gone wrong — and her first case back is a doozy. It looks easy on the surface: suicide by hanging, a depressed female academic. But as Frankie gets deeper into the case (she has a great head for fine detail) signs emerge that point to murder. It doesn't help that the victim's husband is missing. When a second body is found, it looks like Frankie is on the right track, but the demons she's battling are tripping her up. Her PTSD from the previous case starts to get in the way, and the related pending court case isn't helping. Kiernan's debut offers gruesome crimes, inventive twists, and a well-drawn female detective. It's an interesting choice, introducing a

character with a lot of backstory, and Kiernan handles it well, balancing both story lines with aplomb. Readers will enjoy finding out about Frankie's past at the same time they are meeting her in the present, and they will be waiting for more.'

(*Booklist*, Rebecca Vnuk)



PRINSLOO, Lucia
Vegters.- Wenkbrou, 2019.

'**Vegters** deur Lucia Prinsloo is waarskynlik die eerste vernuwende werk oor oorlog in Afrikaans, juis omdat dit wegbreek van die Suid-Afrikaanse grensliteratuur en niks met die Boereoorlog te make het nie. Soos Viëtnam die Amerikaners se psige oorheers het vir baie geslagte, sal die oorlog in Angola nog lank met ons wees. Kyk ook maar hoeveel goeie boeke daar nog oor die Boereoorlog geskryf word. Tog, die nuwe generasies beweeg aan, vir my seun is die Grensoorlog 'n soort fassinasiel, iets waar sy pa met gewere gewerk het. Dit is hierdie nuwe Suid-Afrikaners wat ons hertoelating tot die Gemenebes nou omarm. Dié jongmense is los van apartheid en is nooit opgeroep vir diensplig nie; hulle kan hulleself sonder ideologiese angs skaar aan die kant van Brittanje se elitemagte. Lucia Prinsloo se eie seun is een van die jong manne wat wou aansluit by 'n uitstekende weermag; hy en 'n baie goeie vriend het dit gedoen en het uiteindelik in Afghanistan gaan veg. Jonk of nie, oorlog maak seer. Dit maak nie saak watter koeël watter lyf tref nie,



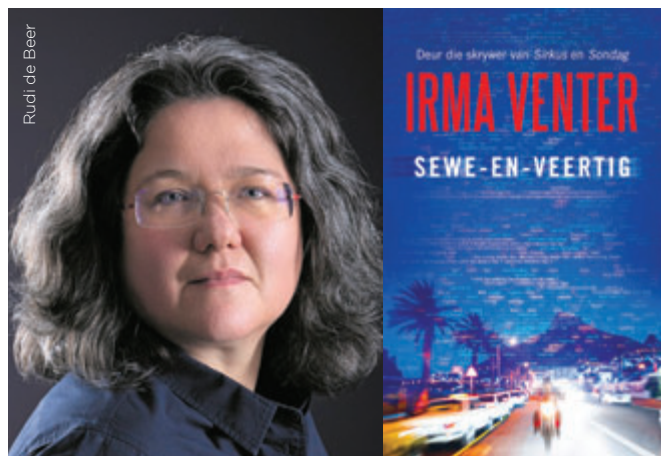
wanneer die bloed spat, is dit rooi. Prinsloo beskryf die oorlog in Afghanistan verbluffend goed, deels omdat haar seun kon raad gee. Die jongmanne het selfs raad gegee met die voorblad. Prinsloo skryf fiksie, maar put baie uit die jong Suid-Afrikaners se ervarings. Die leser word ingetrek in die klank, die reuk, die vrees... Wanneer jy in daardie Chinook klim, voel jy die vibrasies. Op patrollie sien jy die omgewing, jy ervaar die klanke. Later wanneer die twee manne die Duzi Marathon gaan roei, is dit soos om 'n film te kyk wat geskiet is vanaf 'n GoPro op hulle helms. Louis Esterhuizen sê oor **Vegters**: "Hierdie werk is by verre een van die mees indrukwekkende tekste wat ek tot nog toe die voorreg gehad het om te hanteer."... (blogs.litnet.co.za, Izak de Vries)



RUST, Madelein

Doodsengel. - LAPA, 2019.

'Madelein Rust se **Doodsengel** is nader aan ons gewone lewens en die daaglikse nuus oor mishandelde vroue en kinders. Die verbeelding maak dit vir mens moontlik om verbode terreine te ondersoek, om na te dink oor hoe dit sou wees as mens byvoorbeeld die donkerste in jou binnekant toelaat om uit te kom. In 'n sekere sin is dit presies wat in **Doodsengel** ondersoek word. Die hoofkarakter, Magdalena, is as kind fisiek en psigologies deur haar stiefpa verniel. Later in haar lewe volg sy opleiding in gevegskuns sodat sy haar teen sulke misbruik kan beskerm. Die opleiding bied haar egter meer as die selfvertroue om net haarself te beskerm en veiliger te voel, dit word ook vir haar 'n aanvalswaap. Sy begin om haar geslypte gevegskuns aan te wend om 'n pedofielnetwerk te beveg. Sy deins nie terug vir moord nie. Wanneer dit rondom ons lyk asof onreg en misdaad ongestraf voortgaan, kry die meeste van ons soms daardie gevoel, iewers diep binne ons, dat ons graag alles wat verkeerd is sommer self wil regslaan of -skiet. Veral as onskuldige kinders se lewens deur gewetenlose misdadigers vernietig word, wil mens aan daardie donker drang oorgee. Daarom kan mens met Magdalena se moordtog identifiseer. **Doodsengel** gaan egter verder as die meeste Hollywood-flieks wat oor wraak en vergelding gaan. Magdalena worstel om vrede in haarself te kry. Vergelding bring nie vrede nie. Trouens, deur haar vir hierdie dade oop te stel, vind sy geen verligting nie, maar sink net dieper in die donkerte in. Haat kweek meer haat en maak liefde al moeiliker. Hierdie roman bied 'n ontstellende beeld van die uitbuiting en die weerloosheid van kinders en vroue, veral as hulle boonop arm is.' (vrouekeur.co.za, Willie Burger)



VENTER, Irma

Sewe-en-veertig. - Human & Rousseau, 2019.

Irma Venter se nuutste bogemiddelde misdaadriller, **Sewe-en-veertig**, is die sewende titel in haar S-reeks ná **Skoenlapper** (2012), **Skrapnel** (2013), **Sondebok** (2014), **Skarlaken** (2015), **Sirkus** (2017) en **Sondag** (2018). 'Sarah Fourie kry halfvier op 'n koue wintersoggend 'n oproep van Mosela Mosholi, 'n ou vriendin uit haar tronkdae. Sarah moet nou kom, Kaapstad toe. Datameester Mosi se rekenaars voorspel 'n vierde moord op 'n toerist binne die volgende paar dae en Sarah met haar kuberkrakerkennis moet kom help. Sarah kan nie nee sê nie. Sy ken Mosi al jare lank, en haar skuld is groot. Sy sleep haarself uit die bed, gryp 'n oornagsak, en bel vir Jaap. Want Jaap Reyneke moet saam — sy jare as polisieman is al raad wat sy het indien 'n moordenaar in die moederstad skuil. Dit is 'n onvoorspelbare, donker Kaapstad wat op Jaap en Sarah wag. 'n Stad waarin misdadigers die toutjies trek, waar hommeltuie bokant jou stilweg tred hou van goeie én minder goeie dade, en toeriste salig onbewus is van dit wat in Clifton en Kampsbaai broei. Nog 'n verbluffende roman deur die meester-krimiskrywer Irma Venter.' (NB-Uitgewers). Nadine Petrick beskryf dit as volg: 'Irma Venter se sewende boek in die S-reeks is die sewende volronde bewys van haar vernou as krimiskrywer. Met elke boek kry sy dit weer en nog 'n keer reg om die leser te oorrumpel met haar gulhartige skryfwerk. Haar karakters is almal nense met wie jy om 'n braaivleisvuur wil sit en kuier om nog meer van hulle te wete te kom. Haar navorsing oor die buitengewone, hetsy plekke of stede of tegnologie, is altyd raak en die storielyne is immer in pas met die tydsges. Venter gaan jou regtig nooit verveel nie.'

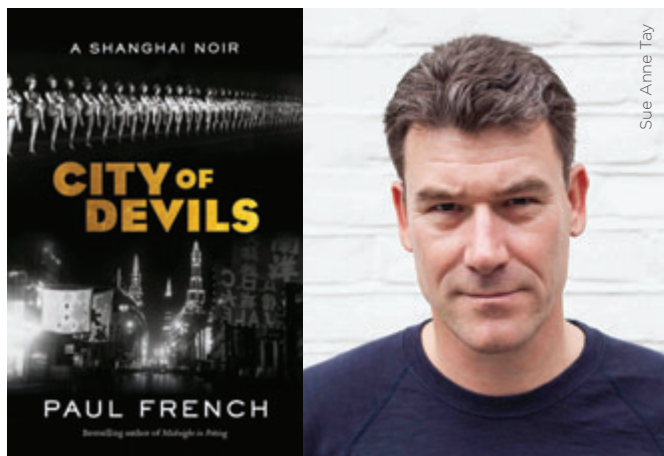
(litnet.co.za, Nadine Petrick)

ADULT NON-FICTION VOLWASSE VAKLEKTUUR

FRENCH, Paul

City of devils: a Shanghai noir. - Riverrun, 2018.

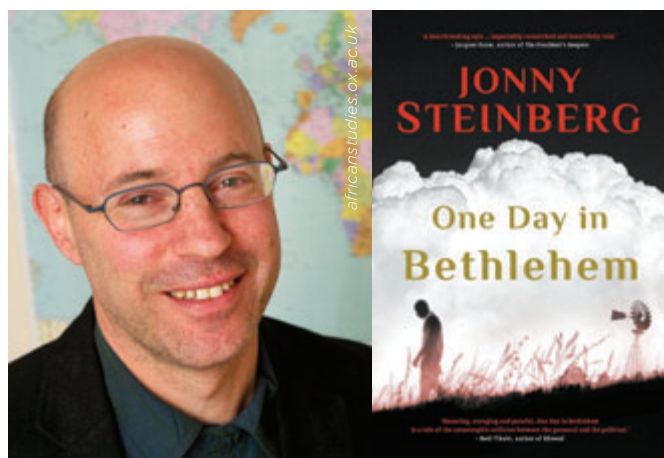
'Drugs, gambling, vice and banditry power China's seaport mecca in this rollicking true crime saga. Historian French (**Midnight in Peking**) recreates Shanghai between the world wars, when its extraterritorial status — the United States, European nations, and Japan legally controlled parts of the city — made it a booming metropolis and home to a teeming expat community of Jews fleeing Nazism, Russians



fleeing bolshevism, and shady Westerners fleeing their pasts. French's panorama centers on Joe Farren, a Viennese Jew who became a dance-show impresario and casino-owner; and Jack Riley, an escaped convict from Oklahoma who ran slot machines, smuggled heroin, and financed Farren's classier enterprises. In French's wonderfully atmospheric portrait, Shanghai is a tapestry of grungy dive bars, swanky nightspots, drunken soldiers, brazen showgirls, Chinese gangsters, corrupt cops, and schemers like "Evil Evelyn", a madam who enticed wealthy wives with gigolos and black-mailed them with the resulting photos. The 1937 Japanese military occupation darkens the party with war, privation, and despair. French's two-fisted prose — "When Boobee hops on a bar stool, lights an opium-tipped cigarette, and crosses her long legs, the sound of a dozen tensed-up male necks swinging round is like... a gunshot" — makes this deep noir history unforgettable.' (*Publishers Weekly*)

STEINBERG, Jonny
One day in Bethlehem. - Jonathan Ball, 2019.

This is multi award-winning South African author Jonny Steinberg's latest readable book and he describes it as follows: 'On 2 April 1992, a police officer was shot to death when he pulled over a pickup truck on the outskirts of the town of Bethlehem in rural South Africa. The pickup was carrying eight members of a self-defence unit aligned to the



ANC. This paper takes as its subject one of the men convicted for the crime. I examine both his memory of that day and his quarter-century-long quest to prove his innocence. I argue that not only his memory, but his very self-conception, has been powerfully shaped by his exposure to South Africa's Truth and Reconciliation Commission, and, in particular, to the horribly flawed processes of its Amnesty Committee. The paper thus explores the connection between public processes and private self-making in the context of civil conflict and political transition.'

'Jonny Steinberg is Professor of African Studies at Oxford University. Among his books are **Midlands**, **The number**, **Three-letter plague** and **A man of good hope**. Much of his work explores everyday life in the wake of South Africa's transition to democracy.' (*kcl.ac.uk*)

YOUNG ADULT FICTION
JONG VOLWASSE VERHALENDE LEKTUUR

CONNELL, Lucy and CONNELL, Lydia
#Find the girl/written with Katy Birchall.- Penguin Books, 2019.

The Connell sisters, identical twins Lucy and Lydia, are well known and very popular through social media, mainly from their YouTube vlogs (which had lots of followers even three years ago) about fashion, appearance and beauty, and music. This is their first try at fiction — it is a teenage novel about identical twins written in collaboration with author Katy Birchall. Music features a lot too — both classical music and pop. One of the twins is a talented pianist and wants to study music, while the other is into light pop music like the Chasing Chords, the fictional boy-band in the story, and real-life singing groups like Little Mix. **#Find the girl** is an entertaining read about sisters, music, fame and social media. The sequel **All that glitters** will be available soon and is likely to be just as popular with teenage girls. **SCG**

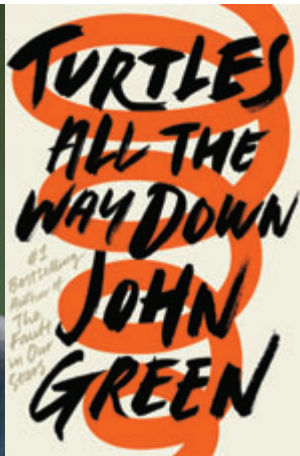


GREEN, John
Turtles all the way down.- Penguin Books, 2018.

'Like many of Green's characters, Aza Holmes is whip smart, articulate, and tortured by worry. When she was eight, her father succumbed to a heart attack while mowing the lawn. Now 16, Aza takes meds (irregularly) to treat anxiety, which



Greg Segal/TIME



is manifesting in increasingly self-destructive ways. Her problems amplify when she reconnects with Davis, a boy she met years earlier at “Sad Camp”, where both had gone to grieve their recently deceased parents. Now Davis’s billionaire father is missing, running from a warrant for his arrest. Aza’s best friend Daisy, in a classic sidekick role, pressures Aza to contact Davis, hoping they’ll learn something about the disappearance — and maybe get a cut of the \$100,000 reward. The reunion leads to romance, until Aza’s anxiety won’t allow it. Green’s first novel since **The fault in our stars** is another heartbreaker, full of intelligent questions. It’s also a very writerly book, as Aza frames a lot of the questions she asks herself in literary terms. *Am I a fiction? Who is in charge of my story? Why do we describe pain with the language of metaphor?* Because of this, it’s tempting to conflate Aza the character with her author, who has been open about his own mental illness. But readers need not know where the line is between the two to feel for someone trapped in an irrational, fear-driven spiral. In an age where troubling events happen almost weekly, this deeply empathetic novel about learning to live with demons and love one’s imperfect self is timely and important. Ages 14-up.’ (*publishersweekly.com*)

JUVENILE FICTION JEUGLEKTUUR

GRIFFITHS, Andy

Die boomhuis met 13 vloere/geïllustreer deur Terry Denton; uit Engels vertaal deur Kobus Geldenhuis.

- Protea Boekhuis, 2018.

‘Die twee vriende Andy en Terry bly in ’n boomhuis met 13 vloere! Daar is onder andere ’n kegelbaan, ’n deurskynende swembad, ’n tenk vol mensvreterhaaie, ’n speletjiekamer, ’n gaskoelrankfontein en ’n malvalekker masjien... eintlik is hul daar om boeke te skryf, maar somtyds vorder die storie maar stadig. Terry besluit om die buurvrou se kat Sysag geel te verf en in ’n kanarie te verander, en die kat begin sowaar vlieg. Saam hou hulle ’n tekenkompetisie en so word die reuse piesang gebore; hulle hou van ’n vervelige TV-program — die blaffende brakkie. Terry bestel see-apies in die pos, maar dit is toe regtig ’n seemonster wat hom as ’n pragtige meermin voordoen. Hulle raak van die monster ontslae, maar Terry is hartseer en toe Terry ’n groot kougomborrel blaas, styg hy daarin op en moet eers weer gered word. Nou skep Terry die



andygriffiths.com.au

supervinger en sy avonture, en toe word hulle weer deur ’n klomp ape oorval wat hul plek amper verwoes — gelukkig kom Sysag tot hul redding. ’n Biele van ’n gorilla volg die groot piesang na hul boomhuis en gelukkig help die vlieënde katte om die gorilla weg te lok. Jill is dankbaar dat sy nou ’n vlieënde kat het, en sy neem die twee saam op ’n reis in haar kinderwaentjie sodat hulle die boek ook betyds by Grootneus kan aflewer!

Griffiths is ’n bekende Australiese kinderboeksrywer. Saam met sy vriend Terry het hulle baie suksesvolle reekse geskryf. Die *Boomhuis*-reeks (daar is tans tien titels in Engels uitgegee) is al in meer as 30 lande gepubliseer. **Die boomhuis met 13 vloere** sal elke jong leser betower want die inhoud is verbeeldigryk en Terry se lewendige, humoristiese illustrasies komplimenteer die teks. Griffiths het ’n ryk verbeelding, en die twee skep ’n verhaal wat snaaks, vermaaklik en verrassend is. Veral prysenswaardig is die boodskap dat ’n boek geskryf word wat uiteindelik gepubliseer word en versprei word in boekwinkels, biblioteke en by individue met die twee se direk-na-breinligting-afleweringstegnologie. Hoogs aanbeveel.’

(*lonareviews.blogspot.com*, Lona Gericke)

HELMORE, Jim and JONES, Richard **Paper planes**. - Simon, 2019.

‘Mia and Ben are best friends. They do everything together, but what they like most is making paper planes. They race them against birds, hoping one day to build a plane that will fly across the lake. Then comes the devastating news that Ben is moving to the city. Exchanging model planes, the children vow to remain friends. But winter is hard for both of them, and Mia ends up smashing Ben’s gift. That night she dreams the plane is whole again and she’s flying it high in the sky among the geese. Ben’s there, too, piloting the plane she gave him. Next morning a parcel arrives from Ben. It is a model plane, but it lacks wings and he needs her help to finish it. Using what she learned observing the geese, Mia designs wings for Ben’s plane. It soars across the lake — and so their model-making friendship is renewed. Ben and Mia’s story is well-judged, with enough depth and detail to engage its audience. There is a sense of honesty and direct-talking here that children will warm to — difficult emotions are acknowledged and there are no grand promises. Progress is made through imaginative thoughtfulness, commitment and care, and although there’s a hint of magic about the dream, it’s also a lovely example of the way creative insights come about. Mia’s talent for designing

and building planes is integral to the plot, but it's refreshingly downplayed. Helmore doesn't labour the STEM girl angle and Mia's character is nicely rounded. Some readers may find the switch from paper planes to actual models a little disorienting but it's a minor point and the title page does feature an image showing both, which sets the scene for those who read the pictures as carefully as they do the text! And the illustrations really are worth savouring. Softly textured and infused with nostalgia, they take a short-cut to the heart and make us feel we know this place. Saturated greeny-blues and bluey-greys are punctuated by pops of terracotta and deep red, creating a gently-charged emotional landscape in which the story can really stretch its wings.' (*booksforkeeps.co.uk*, Carey Fluker Hunt)



LAMBERT, Jonny and BISHOP, Poppy

Where in the wild - Little Tiger Press, 2018.

This non-fiction picture book is a lovely introduction to different animal habitats around the world and a call to readers to help save these habitats from being destroyed. Jonny Lambert's beautiful, atmospheric colour illustrations are a good match for Poppy Bishop's easy-to-read rhyming text. Highly recommended. **SCG**

McKINLAY, Meg

Once upon a small rhinoceros/illustrated by Leila Rudge.

- Walker Books, 2019.

'There are things rhinos can and can't do. Rhinos can wallow in mud and bathe in the sun, but can they be adventurous? In **Once upon a small rhinoceros**, one little rhino has an ambitious plan — she wants to see the world! A great recommendation for kids aged two to six, this book is another charming collaboration between creators Meg McKinlay and Leila Rudge. While their much-loved **No bears** is playful and irreverent, this tale is inspirational and encourages children to



march to their own beat. McKinlay has written a strong heroine who dares to dream big and isn't swayed by the doubts of others... Rudge's mixed-media illustrations — using pencil, watercolour and collage — add layers of wonderful details for children to discover. The story itself has a powerful message that can inspire kids to stay true to themselves and encourage them to test the limits of what is possible.'

(*booksandpublishing.com.au*, Suzanne Garcia)



TOWNSEND, Jessica

Nimmermeer/vertaal deur Jaco Jacobs.

- Human & Rousseau, 2019.

"**Nimmermeer** is een van die lekkerste en uitdagendste vertalings wat ek al aangepak het." Jaco Jacobs sê dit is syns insiens die begin van een van die oorspronklikste fantasiereekse wat sedert Harry Potter gepubliseer is. "Die storie het eenvoudig alles wat nodig is om jonk én oud te boei. Sodra dit jou ingetrek het, kán jy eenvoudig nie ophou lees nie. Daar is hope heerlike wrang humor, aksie, avontuur, raaisels en karakters wat diep in jou hart inkrui." Hy vertel van draakritte, trolgevegte, vampierdwerge, Manjifikatte en 'n geheimsinnige skurk wat die Wondersmid genoem word. "En daar's natuurlik die asemrowende stad Nimmermeer wat in soveel fyn detail uit die verf kom dat jy wens jy kon 'n vliegtuigkaartjie (of 'n rit op die Eterspoor) daarheen bespreek en 'n nag in Jupiter se asemrowende Deukalion-hotel deurbring." Die hoofkarakter, Morrigan Crow, is vervloek en daarom bestem om op haar twaalfde verjaardag te sterf. Maar dan word sy deur 'n geheimsinnige rooikopman, Jupiter Noord, na die stad Nimmermeer weggevoer waar sy aan proewe moet deelneem om by die Wondergenootskap te kan aansluit. Dit is 'n organisasie vir mense met spesiale talente. Die tweede boek in die reeks, **Wondersmid**, is ook in Afrikaans beskikbaar.' (*netwerk24.com/Huisgenoot*, Elna van der Merwe)

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

SCG Sabrina Gosling

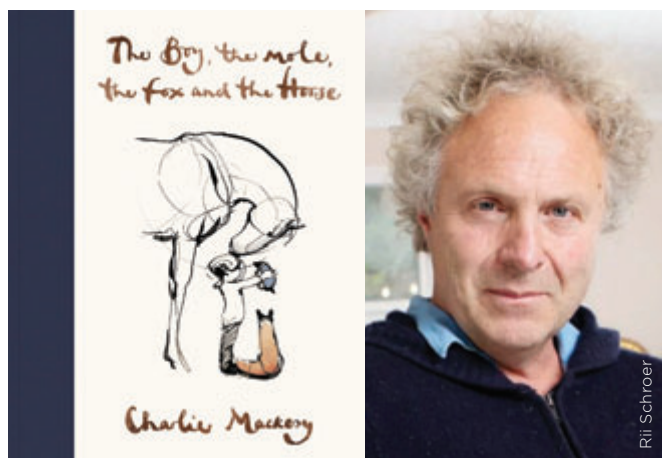


Reading in lockdown

by Sabrina Gosling

*When the dark clouds come... keep going.
When the big things feel out of control... focus on what
you have right under your nose.
This storm will pass.*

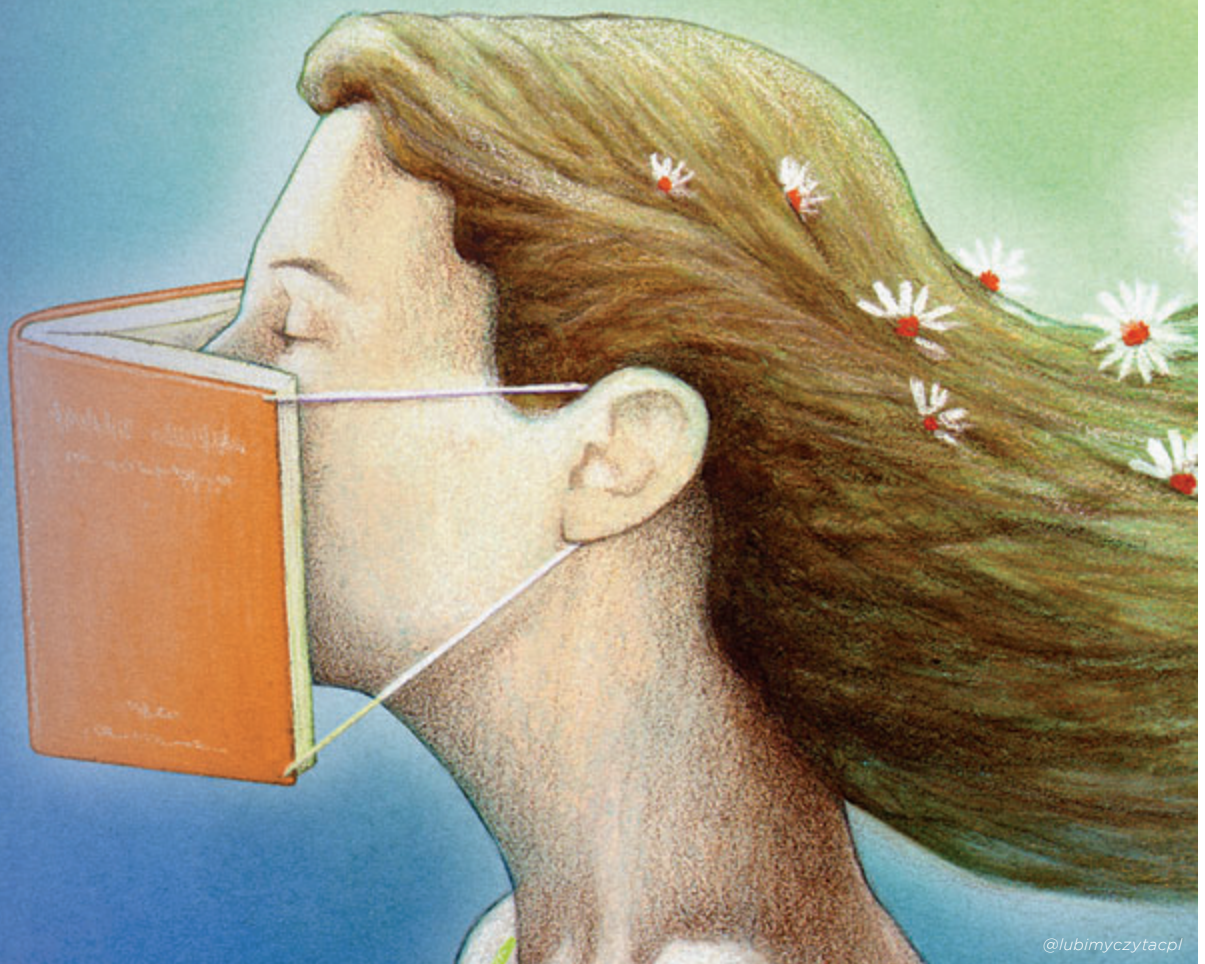
The above is an extract from **The boy, the mole, the fox and the horse**, a book that has been inspiring and offering hope and comfort to many readers in these troubled and uncertain times. It all started with



London artist Charlie Mackesy's posts on Instagram a while back. His simple pen-and-ink illustrations and brief writings resonated with many people, becoming something of an online phenomenon. They have been collected together along with some new work in this beautifully produced hardback picture book. The book has created a real buzz and has, rather surprisingly, become a bestseller.

'Four very different characters take centre stage in this unusual and beautifully illustrated book. There's a horse, wise and reliable; a boy, Christopher Robin-like in his curiosity and kindness; a mole, driven by an optimism and love of cake and a fox, vulnerable and in need of love and understanding. The story of their friendship is told through Charlie Mackesy's evocative pen and ink sketches. Most, but not all, are accompanied by three or four lines of text, not so much a narrative but rather meditations, little flashes of insight into the human condition... It's a book full of tenderness and compassion, with much to make readers smile and more yet to prompt a sense of forgiveness, even of ourselves. Though simple enough for the youngest children, words and pictures will resonate just as much with adult readers. A very special book.' (*lovereading.co.uk*, Andrea Reece)

It seems that it is mainly adult readers who are really charmed by this book. One of his Instagram postings (and now in the book) is an illustration where the boy asks the horse 'What is the bravest thing you've ever said?' '“Help,” the horse responds.' In an interview with the *Guardian*, Mackesy said, 'I put that up on Instagram and forgot about it, and the next thing I knew was that hospitals and institutions had been using it, and the army had been using it for PTSD, it went crazy. I wasn't aware of it.'



Mackesy seems like a gentle, unassuming person. While living in Africa, he helped many low-income people in Zambia become beekeepers and lift themselves up economically. He has also worked with Nelson Mandela and Comic Relief on other projects. Before this, his artwork was not widely known, but now it has been shared countless times on social media and can be seen all over in the UK — on buildings, in public spaces, women's refuges, mental health facilities, on t-shirts and even as tattoos. Many teachers are incorporating his book into their lessons.

There are two quotes that I particularly like.

'I'm so small,' said the mole. 'Yes,' said the boy, 'but you make a huge difference.'

The other is where the mole tells the boy his favourite saying: 'If at first you don't succeed, have some cake.' The boy asks if it works and the mole replies, 'Every time.'

But, even so, I am amazed that this book has captured the imagination of so many people. The illustrations are stunning but obviously the text too just touched something in people; even before the COVID-19 outbreak.

Amidst all the hardships and anxieties of this pandemic and the ensuing lockdown, there has been a blossoming of creativity — music, poetry, art, even technology — and an emphasis on the sharing of experiences, of thoughts and ideas, of performances and, of course, humour. There have been masses of jokes and witty or just plain funny videos circulating via WhatsApp, YouTube and various social media platforms.

And people have been helping and sharing and giving — donating money, sewing masks, helping with food deliveries to the hungry — and thinking of new ways to operate in these

changed times. There have been public libraries using their Maker Spaces to produce protective visors; a British vacuum cleaner company started producing ventilators instead and many, many other imaginative adaptations and responses.

And people have been baking, learning new recipes, cooking up a storm — and sharing their experiences (and recipes) online. A friend started brewing delicious pineapple cider with a rather hefty kick and making a passable beetroot wine. There has also been an enormous growth in online fitness and exercise videos and increased interest in health and the body.

But, surprisingly, what many people have not been doing is reading. Even usually avid readers have not been reading. I am an ardent reader and took some of my workbooks with me to keep me going during the initial three-week lockdown. When that was extended and I'd read them all, I had to search around for something else to read.

When I had to come up with a topic for this article, my initial idea was to write about the books I had read, and the books other people have been reading, during lockdown. It was only when I started asking people about what they had read that I realised that many people, normally huge readers, were not reading at all. I asked two former colleagues, now both retired, and one told me she had not read a single book since lockdown began, and the other said he had only been reading the news and Facebook. Another friend told me she could not concentrate, that her head was 'all over the place' and of the eleven members of a local book club, only three have been reading. When asked why not, a normally enthusiastic reader said: 'Don't you know, not reading is a "thing" at the moment.' I looked around online and learnt that not being able to read during lockdown is indeed a 'thing'.

Award-winning journalist and travel writer Rosita Boland wrote in *The Irish Times*: 'During the pandemic lockdown, I did not learn to bake bread. I did not teach myself anything online. I did not read a single book. I struggled through the lockdown days as if stupefied; suspended in a perpetual state of paralysis. Sometimes I slept too much. Sometimes I could not sleep at all. The days were endless; the nights were worse. Like half the world, I worried. About everything. It was pointless to worry so much, but I still did anyway.'

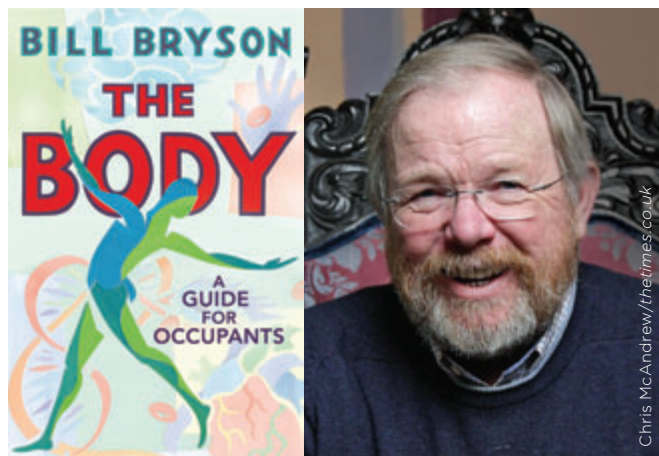
Closer to home, Jennifer Cohen wrote in the *Daily Maverick's Burn after reading* newsletter that she too had not been able to read, listing reasons as 'worry, anxiety, low-level panic, fear for others' health, for the economy, for small businesses and the near instantaneous destruction of what so many have built.'

In India Manavi Kapur wrote: 'When India's lockdown guidelines came in, people responded with collective dismay that books were not considered essential. Under normal circumstances, I would squarely be in that category of outraged people. I consider myself an avid reader. But lately, I have found myself oddly unable to read. I stare at the large pile of unread books... I haven't been able to get through even a few pages every day...' The answer to this, according to psychologists, lies in the link between reading and mental health. It's pretty hard to focus on the latest novel when you're stressed out... "Anxiety reduces one's ability to read and focus," said Shyam Bhat, a Bengaluru-based psychiatrist and physician... The lack of focus required for reading, according to psychologists, is a product of the brain's fight-or-flight response that anxiety can trigger.' (*qz.com*)

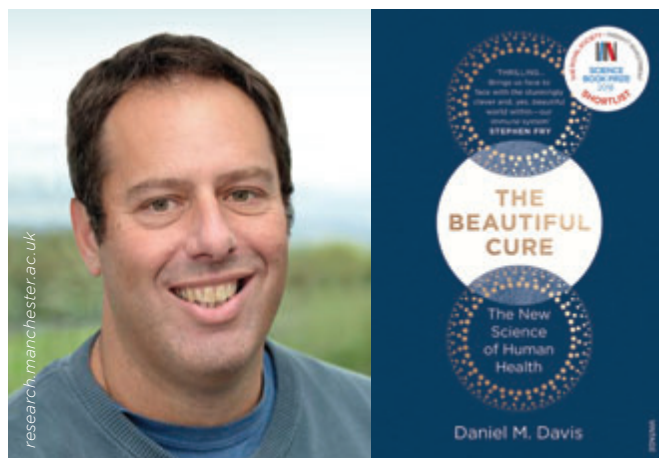
Obviously my fight-or-flight response is a bit underdeveloped — more of the 'when in doubt, read' variety. During this lockdown, reading seemed to me to be one of the very best options, and while searching online I did also find that there were many people who *have* been reading, and with all that extra time, reading more than usual. A new survey by Nielsen Book shows that reading books has surged in the UK during lockdown. 'Two thirds of those reading books or listening to audiobooks said their fiction reading interests have changed since the outbreak, most commonly turning to crime and thrillers or popular fiction. The same proportion also indicated that their non-fiction book interests have changed towards more food/drink books, history, puzzle/quiz, gardening/DIY and genres to help improve mind, body and spirit. Three-quarters of those who bought books for children said their habits had changed, with more interest in funny stories and titles that help with schoolwork.' (*thebookseller.com*)

It does seem that more people are looking inward and reading non-fiction books about improving one's emotional and spiritual wellbeing or about physical health and fitness and the body. One of my new books, Bill Bryson's **The body: a guide for occupants**, is already a bestseller. 'Bryson isn't a medic, biologist or psychiatrist, but that's what makes his exploration of the human body, all seven billion billion atoms of it (the book is rich in jaw-dropping stats), so readable and useful... He asks all the questions a layperson doesn't dare to ask... then answers them in witty, jargon-free prose that glides you through 400 pages. It's fun to read because it's not just comprehensive, but quirky.' (*thetimes.co.uk*, Richard Morrison)

A book that Bill Bryson recommends and one that I find fascinating and keep on dipping into is **The beautiful cure**, a popular science book about the immune system and immunology written by Daniel Davis, a respected immunologist. 'A terrific book by a consummate storyteller and scientific expert considers the past and future of the body's



ability to fight disease and heal itself' (*theguardian.com*, Adam Rutherford). This requires some concentration on the part of the reader as the immune system is complex — but it is a rewarding read. I really have learned a lot from it. There is so much rubbish written about the immune system, especially now, and this book is the perfect antidote. Stephen Fry described it as 'One of those books that makes you look at everything human in a new, challenging and thrilling way.' *The New Statesman* called it 'a wonderful book' that 'recounts how research into the immune system in recent decades has resulted in what amounts to a health revolution.' Needless to say, it is well worth reading.



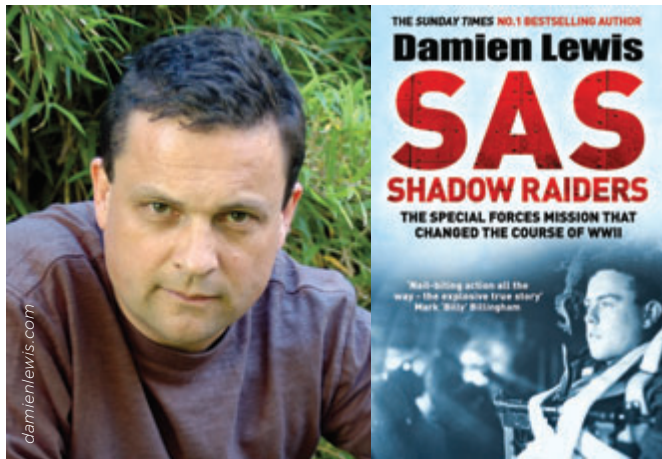
During this lockdown many people have turned to their bookshelves to dig out books that they haven't read for a long time or ones that they've never read. My 40-something niece has been rereading the *Harry Potter* books and her husband Ian Rankin's *Inspector Rebus* crime series.

One of my sisters read one of my new books, Damien Lewis's **SAS shadow raiders** and also found an old book, Winifred Tapson's **Timber and tides**. She thought both to be so engrossing and interesting that she wrote about them in her *Stoep chat* columns in the free knock-and-drop advertising paper in Knysna.

Lewis is a bestselling author, a former war reporter, whose latest book is about the 'radar wars' of World War II and a

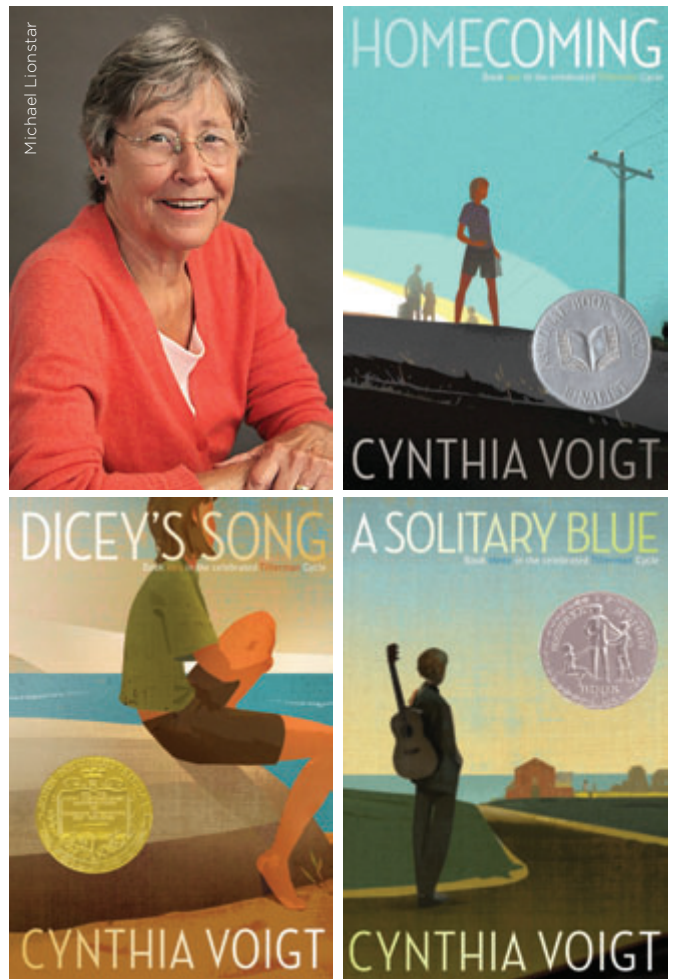
top-secret, and still little-known, mission by British special forces to capture a German radar installation (the Würzburg radar) in France – and about how this had an enormous impact on the war. ‘Scholarship and readability combine to intertwine the themes of radar technology, the growth of special operations and the development of airborne forces within the British military establishment. This admixture results in a work that reads like a thriller and tells a compelling story’. (*armyupress.army.mil*, Mark Montesclaros) Colonel Tim Collins described it as ‘One of the most important special forces books written. It traces the daring, ingenuity and sheer courage that is the foundation of the modern service.’ (*damienlewis.com*) It really is a thrilling read.

Timber and tides is for readers interested in the early history of Knysna and Plettenberg Bay – the characters, the places, shipping, the forests and the timber industry, and, of course, the Millwood goldmines.



When I'd run out of new books to read I too had to go searching the bookshelves and was delighted to find the first three books in Cynthia Voigt's wonderful *Tillerman* series.

The series is about family and journeys – both physical and emotional. The first book, **Homecoming**, is one of my all-time favourite children's books and I was thrilled to have the chance to read it again. It was schoolteacher Voigt's first published book. She got the idea when she saw four children waiting in a station wagon in a shopping centre parking lot and wondered 'What would happen if nobody ever came back for those children?' and then 'What would keep somebody from coming back for those children?' So the story begins in a parking lot where we meet the Tillerman children sitting in

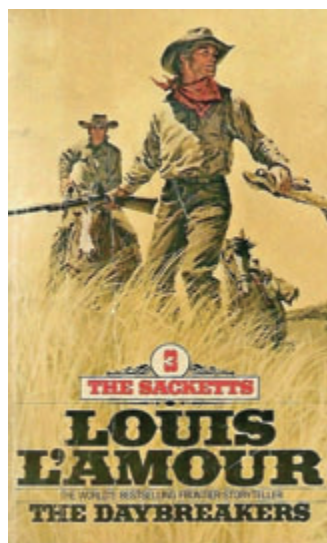
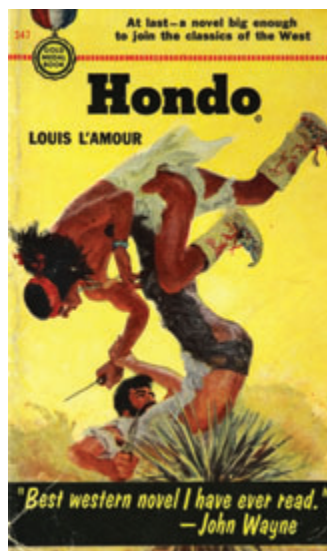


an old car waiting for their mother: 13-year-old Dicey, a very strong and somewhat prickly character and her three younger siblings: James, a clever and intellectually curious 10-year-old; the beautiful, musically-gifted and painfully shy Maybeth and little Sammy, a tough, stubborn and completely endearing 6-year-old. The last thing their mother said was 'You little ones, mind what Dicey tells you' before she disappeared, never to return. When she realises that her mother is not coming back, Dicey takes charge and starts the family on a journey, walking, initially to their great-aunt's house many miles away, but ultimately to find a home. The story is how 'Dicey copes with this weight of responsibility, and how she manages – though left with hardly any money – to feed and shelter her siblings, keep them together as a family and lead them finally to a place of security... The focus is always pragmatic and down to earth. Dicey is a ferociously practical heroine. She needs to be because the world is stacked against her survival.' (*werewolf.co.nz*, Gordon Campbell). 'The story of how they reached their destination and what they found there is one of the most gripping in children's literature; it is the story of one child's courage against impossible odds and of a determination to find a home that never lets up. **Homecoming**, the first in a series... is a must for any reader, young or old.' (*toppsta.com*)

Dicey's song continues the Tillerman's story and **A solitary blue** traces the backstory of their friend, Jeff. The author said:

'In **Dacey's song**, I introduced Jeff, a guitar-playing boy who thought my cranky heroine was pretty near perfect and in her friendship with him she learned a lot about herself. But even after that book ended... I kept on thinking about this Jeff Greene... I found him an interesting person... I wondered how he had become the person he was... and I wondered especially why Dacey mattered so much to him. So I wrote his story.' (cynthiavoigt.com)

They are all fabulous reads. I would've loved to reread the whole series but, unfortunately only had access to these three.



What I did find, however, were a few Louis L'Amour westerns, and that made me feel a bit better. I am a huge fan and they are my go-to books for comfort reading. I've read some of them so many times, I almost know them off by heart. They are frightfully 'low-brow' but who cares? 'Some books are so familiar that reading them is like being home again,' as quoted in Louisa May Alcott's **Little Women**.

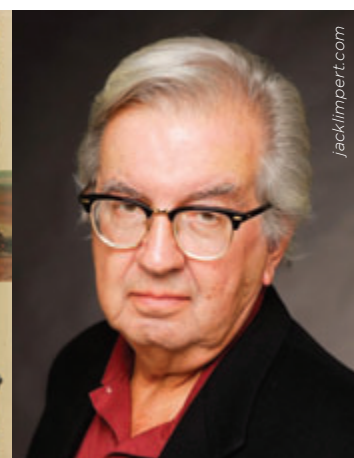
When I was travelling in the States, way back in the 80s, camping and hiking in the canyons and deserts of the south-west, I realised how much I'd learnt from Louis L'Amour books

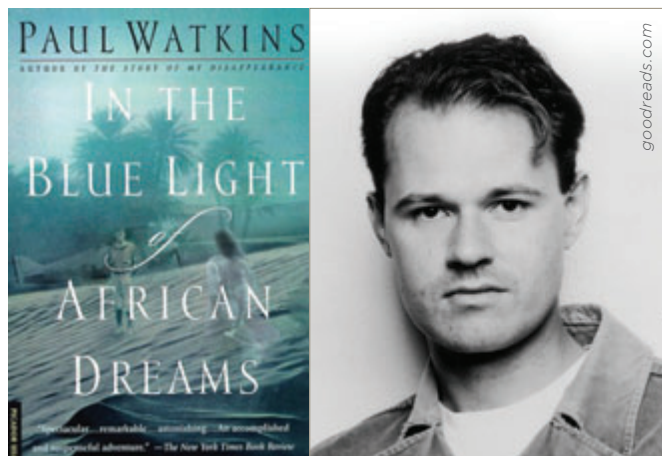
— about the places, animals, plants and especially the history. He was an avid reader himself, with an enormous library and his books are incredibly well-researched. I even picked up things about boxing and early mining techniques. The stories are predictable, but wholly satisfying — that's why they are so popular and still being read today all over the world. L'Amour himself is a colourful character and led a full and interesting life. After leaving home at just 15 he had a wide variety of jobs, including sailor, lumberjack, elephant handler, miner, professional boxer, lecturer and journalist and he also travelled extensively. He is the only American-born author in history to receive both the Presidential Medal of Freedom and the Congressional Gold Medal in honor of his life's work.

His first published novel was **Hondo**, way back in 1953. That and **Flint**, set much later, are two of my favourites. But it is his **Sackett** series of books that I keep on going back to. His first was **The daybreakers**, about brothers Tyrell and Orrin, but later he wrote others with earlier and later settings. According to his website L'Amour 'committed himself to an enormous project; to write a series of adventure stories touching on all eras of American history. Through the eyes of three families, the Sacketts, the Chantrys and the Talons, he intended to take us on a tour of the past from the 1590s to the 1890s,' but sadly died before he could write them all.

You have to be in the right mood for a L'Amour western — sometimes I find them just too formulaic and get irritated with his rather weak handling of female characters; other times I can't think of anything better. This lockdown was the absolute right time to read them, or rather — reread them. Familiar and comforting and absorbing — pure escapist pleasure. 'I think of myself in the oral tradition — as a troubadour, a village tale-teller, the man in the shadows of a campfire. That's the way I'd like to be remembered — as a storyteller. A good storyteller.' And that's what he is — a good storyteller.

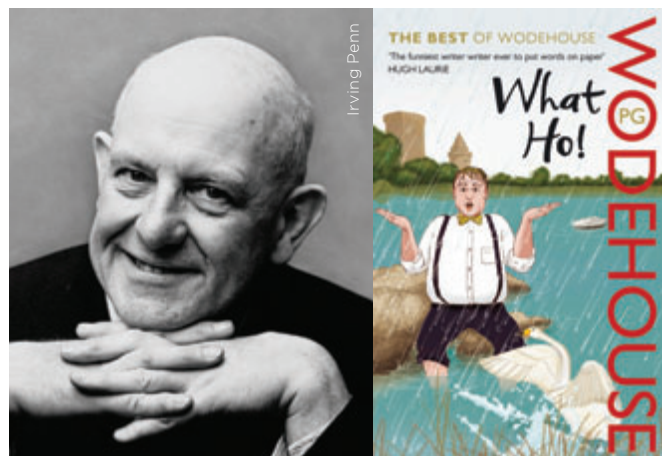
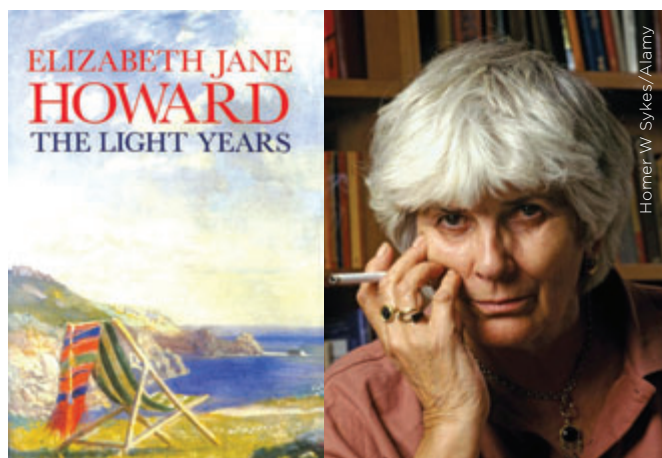
Also on the bookshelf was another western, but something very different, Larry McMurtry's Pulitzer Prize-winning **Lonesome Dove**. It's a hugely entertaining, sprawling novel about the American West, packed with a wonderful array of characters — cowboys and Indians (Native Americans is the preferred term now), heroes and villains and even the obligatory prostitute with a heart of gold. It tells the story of the West through a single cattle drive from the Texas border country north to Montana and is an incredibly funny send-up of almost every traditional western stereotype, but also a moving, evocative portrayal of the early days of the American frontier experience. Although long, this is a particularly accessible novel, especially to those who don't read much fiction anymore.





Another find for me was a book I'd given as a present many years ago, **In the blue light of African dreams**, by Paul Watkins. This novel, the author's third, is an adventure story set mainly in Morocco in the 1920s during the war between the French Foreign Legion and the Saharan Arabs. American air-ace Charlie Halifax is shot down in WWI. Wounded and badly scarred from burns, he is convinced that his luck has run out and decides to go AWOL. He is captured and sentenced to 20 years with the French Foreign Legion. Watkins is a wonderful writer and this a splendid novel, powerful but written in spare prose. Watkins has been compared to Hemingway in his treatment of masculine values, courage and the portrayal of men under stress. It is a good read and I enjoyed it just as much the second time. If you do not know this author, do try to find some of his novels. Unfortunately, what I did not find on the bookshelves and what I really felt like reading was anything by Jane Austen, so I had to watch movie adaptations instead.

There are many articles and lists online recommending books, especially feel-good books, to read during lockdown. In *Hello* magazine Sophie Kinsella recommended Georgette Heyer's period novels and in *The Independent* Emma Lee-Potter and colleagues selected what they considered the ten best uplifting books to read during lockdown 'judged on their originality, readability and how they reminded us that there's light at the end of the tunnel... There is nothing like a heart-warming, escapist novel to keep your mind off the coronavirus crisis. Choosing fiction is a matter of personal taste, but for



its elegant writing and portrayal of a family facing uncertain times **The light years** by Elizabeth Jane Howard is our top choice.' **What ho!: the best of Wodehouse** was their top choice for 'books to make you laugh.'

Let us hope our public libraries open soon, but in the meantime look through your bookshelves. You can always support your local bookshop if there is nothing interesting on your bookshelves. Penguin/Random House's slogan is 'Lockdown your body, not your mind.'

Booklist

- Bryson, Bill. **The body: a guide for occupants.** - Doubleday, 2019.
- Davis, Daniel M. **The beautiful cure.**- Vintage, 2019.
- Howard, Elizabeth Jane. **The light years.**- Macmillan Publishers. 1990.
- Lewis, Damien. **SAS shadow raiders: the ultra-secret mission that changed the course of WWII.**- Quercus, 2019.
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- L'Amour, Louis. **Flint.**- Bantam Books, 1960.
- L'Amour, Louis. **The daybreakers.**- Bantam Books, 1960.
- Mackesy, Charlie. **The boy, the mole, the fox and the horse.**- Hodder & Stoughton, 2019.
- McMurtry, Larry. **Lonesome Dove.**- Pan Books, 1991.
- Rankin, Ian. *Inspector Rebus* series.
- Rowling, JK. *Harry Potter* series.
- Tapson, Winifred. **Timber and tides: the story of Knysna and Plettenberg Bay.**- Juta, 1961.
- Voigt, Cynthia. **Homecoming.**- Atheneum Books, 1981.
- Voigt, Cynthia. **Dacey's song.**- Atheneum Books, 1982.
- Voigt, Cynthia. **A solitary blue.**- Atheneum Books, 1984.
- Watkins, Paul. **In the blue light of African dreams.** - Houghton Mifflin, 1990.
- Wodehouse, PG. **What ho!: the best of Wodehouse.** - Random House, 2012.

Sabrina Gosling is a book selector at the Western Cape Library Service



Library outreach ideas during COVID-19 'lockdown' and partial 'lockdown'

by Ronel Mouton

With the unprecedented lockdown of libraries and their seemingly slower phasing in than most other public services, libraries have been forced to re-think outreach and impact activities for the communities they serve. Depending on the level of restrictions, the type, size and safety levels of communities, some interesting outreaches as defined by the 'new normal' can be done.

Not all libraries are able to access social media and not all patrons make use or have access to these platforms. In such cases it is necessary to communicate differently via different platforms by reaching out and sending emails, advertising in the local newspaper or local bulletin boards to create awareness of what is available through the local library and by linking them with online resources.

Marketing of activities

The degree of access to online communication platforms will determine what medium is opted for. Some ideas are:

- Posters at shopping centres
- Local newspapers
- Emails
- Facebook, Twitter and Instagram
- SMS messages
- Radio
- School assistance to spread the news
- Mail postcards or notices with accounts
- Use neighbourhood message boards
- Notices at functioning Wi-Fi hotspots
- WhatsApp or Telegram broadcast groups

Collaboration with stakeholders

It is really not necessary to be a specialist to ensure effective communication. Often in such cases some outside assistance is all that is required to spread the message. Contact the people who are already engaged in some areas of the community and try working with the platform they can provide. Some ideas are:



- Local community organisations
- Non-profit organisations
- School network and practitioners
- Community leaders
- Local book clubs and interest groups and clubs
- Correctional centres
- Old-age homes or service centres
- Museums

Ideas for online outreach activities

1. Provide online links on how to choose your next book. These are both useful and fun tools to use for prospective readers.
 - a. <https://www.whichbook.net/>
 - b. <https://www.whatshouldireadnext.com/>
 - c. <https://howlongtoread.com/> that will show how long it takes to read a book.
2. Supply links to free online e-books and audio books.
 - a. <https://monkeypen.com/pages/free-stories-for-kids>
 - b. <https://www.freechildrenstories.com/the-atrocious-fairy-tale-1>
 - c. <http://www.magickeys.com/books/>
 - d. <https://freekidsbooks.org/>
 - e. <https://librivox.org/> for audiobooks
 - f. <https://www.nalibali.org/story-resources>
 - g. <https://www.storylineonline.net/>
 - h. <https://bookdash.org/>
 - i. <http://en.childrenslibrary.org/>
 - j. <https://stories.audible.com/discovery> for audio books
 - k. <https://bookdash.org/books/>
 - l. <https://live.fundza.mobi/> for online teen books
 - m. https://archive.org/details/audio_bookspoetry
 - n. <https://www.literacywagoll.com/poetry.html>
 - o. <http://www.gutenberg.org/>
 - p. <https://www.storylineonline.net/>
3. Create awareness of interesting websites for fun browsing.
 - a. TED (Technology, Entertainment and Design) Talks <https://www.ted.com/>

- b. <https://www.iheart.com/podcast/stuff-you-missed-in-history-cl-21124503/>
- c. <https://www.iheart.com/podcast/stuff-to-blow-your-mind-21123915/>
- d. <https://www.iheart.com/podcast/105-stuff-you-should-know-26940277/>
- e. <https://www.bbc.co.uk/podcasts>
- f. <https://discoverpods.com/documentary-podcasts/>
- g. <http://www.openculture.com/faq>
- h. <http://news.getty.edu/>
- i. <https://www.louvre.fr/en>
- j. <https://www.poemhunter.com/>
- k. <https://www.litnet.co.za/>
- l. <https://www.ehow.com/>
- m. <https://www.coursera.org/browse>
- n. <https://www.sahistory.org.za/>
4. Provide links to online read along stories.
<https://storyweaver.org.in/>
 5. Supply links to songs and nursery rhymes. Use the nursery rhymes from the sites or books in your collection for ideas to create your own Zoom story or song session.
 - a. <https://www.bussongs.com/>
 - b. <http://www.theteachersguide.com/ChildrensSongs.htm>
 6. Create awareness of Open Education resources and Department of Education resource links on Facebook. Contact local teachers to obtain links that they would recommend. It is also a good idea to share your own useful links with them, which can in turn be used for educational purposes.
 - a. <https://www.snapplify.com/freeaccess>
 - b. <https://www.thefreedictionary.com/> provides access to language, medical, legal and financial dictionaries as well as acronyms, English grammar, idioms and an encyclopaedia.
 - c. <https://global-asp.github.io/storybooks-southafrica/>
 7. Supply activity ideas for parents or children with templates to use for colouring, painting, folding and short stories to read. You can provide links to websites or a list of fun ideas to do.
 8. Create online story times by reading a book. Zoom is a useful computer application to record your own story (<https://zoom.us/download>). You then compress the file for free on <https://www.mp4compress.com/> before emailing or posting it on Facebook, Twitter or Instagram. If you are not a good story teller, ask a friend or someone in the community to help. There are also many story hours on Facebook and the internet to make use of.
 9. Send links to story hours on YouTube to parents via email, WhatsApp or share on Facebook. Make use of existing links on Facebook like the Penguin Random House Read along: Mondays with Michelle Obama.
 10. Create a bibliography on subjects that might be of interest with references to various resources, such as YouTube clips, web articles, eBooks and audio books according to the expressed interest by the public.
 11. Virtual book exhibitions can be done by taking a good photo of an actual exhibition, including the list of titles on display. Because this is a virtual message, you can include links to interesting information on the subject of the exhibition too. You could make use of PowerPoint to create a flow of titles to introduce the new books you will start to receive again.
 12. Depending on the size and nature of communities and municipal communication protocols you adhere to, you can create a WhatsApp broadcast group or open groups, particularly in such cases where Facebook and other social media platforms is not allowed. This can serve to start category-specific book clubs, such as a Teen Book Club, Mystery Book Club or whatever genres are popular.
 13. Organise Zoom talks with a local historian; or a garden specialist, IT expert for tips, dietician, craft ideas, technology or whatever is topical and pertinent to your community. The number of themes is limitless.
 14. Invite readers to express how they missed the library on Facebook, for directly engaging readers and further ascertaining their needs.
 15. Have a finger puppet Zoom session where characters talk about interesting activities they did during the lock down. Or they can interact about something else interesting that happened.
 16. Have an online Rhyme Time session where you record a rhyme for the children to do with you.
 17. Consider an electronic newsletter for your library. This can be either email or web based. The newsletter should contain news about new books, as well as upcoming activities and links to websites and a template or idea to use for fun activities. It should not be too long and be interesting for all kinds of readers.
 18. More effort should be put into reader guidance through the creation of reading lists. When libraries finally open to the public again, it is necessary more than ever that staff will assist with advice for good reads according to the reader's tastes.
 - a. List available titles of an author, for example Elsa Joubert for people to request.
 - b. List recommended reads.
 - c. Request regular readers to write recommendations of good reads and have it posted on Facebook or on the library notice board. Also direct people to visit this section, otherwise they will not know that it is there.
 - d. Invite regular readers to request lists of titles on subjects they would like to read about and make it available to a wider audience.
 - e. Available authors and titles in popular genres, such as
 - i. Courtroom dramas
 - ii. Police procedurals
 - iii. Spy novels
 - iv. Romance
 - v. Fantasy series
 - vi. Science fiction
 - vii. Book club type books
 - viii. Murder mysteries.
 19. Create a gymkhana with a series of challenges around the theme of books. Be specific with how it must be submitted,





how it will be used and use an incentive like a prize. You can read up more about this type of gymkhana online.

20. Online origami competition:
 - a. Make a video with the instructions and request users to create the item. The patrons can take photos of what they created.
 - b. Or, depending on the allowed access level, patrons can deliver the physical items at the library where it can be kept in quarantine for an adjudicator to judge and award a prize.
 - c. The project can be for all ages.
21. Invite anyone to imitate a literary character and send a photo to be posted on the library's Twitter, Facebook or Instagram pages or on the notice board for fellow library patrons to guess who the character is.
22. Make a tower or shelf of books where the titles create a phrase that makes sense. Take a photo and send to the library.
23. For some laughs, pick up a book at random, open it on page 37 and read the first paragraph out loud using only the vowel 'i'. Example: Pick ip i biik it rindim, ipin it ti pigi nimbeir thirtisivin... Take a video and share with the library for the social media page.
24. Create a micro story by finding words that start with each letter of the word BOOK. (You can use one more word if

you need them). Example:

You can use one more word if you need to. Example:

B... Brother

O... Opened

O... Oven

K... Kitchen

Micro-story: My brother opened the oven in the kitchen.

They can write it on a piece of paper and take a photo of it. Send it to the library or share it as indicated.

Offline ideas (social media or technology not needed)

1. Deliveries or pick up of books or items requested can be done, keeping safety measures and protocols in mind.
2. Library staff are available as Telephonic Reference Librarians to handle information requests for school projects, doing searches, copying, scanning and supplying information manually for pick-up or sending it via email to the school or patrons to print for use.
3. Crossword puzzles competition e-mailed or delivered to retirement homes as part of a competition with prizes.
4. Chalk an obstacle course for young children on an open tarred surface or cement pavements. Use different colours of chalk. Following rain, this exercise will have to be repeated, but can provide lots of outside fun. Ideas can be googled for the design.

5. Introduce a story hour in communities where many children are running around and playing in the street. Keep social distancing in mind. Create circles with chalk, pebbles or any markers to indicate distances.
 6. Colouring competition:
 - a. People can pick up copies of colouring templates <https://www.crayola.com/free-coloring-pages/new-coloring-pages/>
 - b. The competition can be done for different age groups of children; even adults.
 - c. Completed templates can be returned and judged by local artists.
 7. Puppet shows can be held on a pavement in areas where there are many children busy in the street. Again, social distancing can be indicated with markers or circles. The viability of this will depend on the size of communities and bear in mind you may soon have a larger crowd than you bargained for!
 8. Set up arts activities on a sidewalk or parking area, keeping safety and social distancing in mind:
 - a. Provide materials such as pre-shredded paper, sorted into different colours, A4 folio's with pictures and glue. A template can be provided; or people can make their own pictures.
 - b. Children can sketch pictures with board chalk on the tar or cement surfaces. This will easily wash away with water. Take photo's and have them judged.
 - c. Add to the sketch. One person starts a sketch, the next person adds a line and so on until the picture is done. This can also be done outside on a parking lot with board chalk. Remember to take photos.
 9. Liaise with an old age home to find someone who would be willing and is good at reading short stories; create opportunities and supply them with copies of humorous short stories to read aloud to a socially-distanced audience.
 10. Telephonic reader's advice. Take requests and give feedback with recommendations.
 11. Implement a recycle project for:
 - a. Old newspapers and magazines, providing a drop point
 - b. Unused books
 - c. Connect with a recycle company in the vicinity and discuss possible projects that could work and how to collect the items.
 - d. Some schools, elderly service centres and corrective centres may be able to make use of used magazines and books.
 12. Advertise a poetry or short story competition in the local newspaper, radio or with flyers and posters at a shopping centre. Provide a subject and let the winners be announced on the local radio or in the newspaper. Stories and poems can be submitted physically at the library or via email or WhatsApp.
 13. Expand awareness and availability of the Library for the Blind service. This will imply the increased availability of daisy readers and material exchange.
 14. Provide an opportunity for children to create bookmarks and submit it to the library as part of a competition where the winning bookmarks will be 'published' and later made available later to all readers. Provide the size of the required bookmark and allow for freedom of art and expression. Give a theme for the competition to guide the creativity.
 15. Free and interesting things to do for parents and children can be put together in a type of pamphlet or A4 folio and made available for pick-up at the library or supermarket. These can be viewed at <https://www.crayola.com/at-home> and <https://kidsongs.com/>.
 16. If you know what genres are the most popular, you can make up bags with books on the genre; such as a Medical thriller bag, Spy thrillers in a bag, Adventures in a bag. This will be like a prepared set for quick checkout.
 17. Create a reading program for adults and for children where people can log how much they read; and award badges or prizes for the highest achievers.
 18. Challenge readers to read the classics and provide lists of classic titles for adults and children.
 19. Challenge patrons to different cultural experiences by providing a theme, such as Russian or Indian literature and supplying easy recipes and interesting cultural information. Invite photos to be sent to the library, which can be either shared with the local newspaper or on Facebook. They can even try to look the part.
 20. Invite people to write their COVID-19 lockdown experiences, focusing on funny situations or revelations. This can be presented in a series of stories that can be posted in the local newspaper, Facebook or in a loose-leaf file to keep on record.
 21. Make *I spy* templates available, which will provide for good fun and development for children. Google 'I spy' for free printable worksheets. This is an activity that children can do on their own.
- There are also many ideas on Pinterest and libraries' Facebook pages that this article barely touches on all the possibilities.
-
- "I wish it need not have happened in my time," said Frodo.
 "So do I," said Gandalf, "and so do all who live to see such times. But that is not for them to decide. All we have to decide is what to do with the time that is given us." – JRR Tolkien.
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References

<https://www.ifla.org/covid-19-and-libraries#services>

Ronel Mouton is the assistant director of the Eden and Central Karoo regions at the Western Cape Library Service



The Cape Librarian then.

And now

Sixty-four volumes and finally...

by Grizéll Azar-Luxton

I knew the day would arrive when the **Cape Librarian** would finally have to succumb to all things digital... and after sixty-four volumes the inevitable has materialised. In acknowledgement of this watershed moment, Braam has asked me to share with readers some special moments that I experienced during my time with the magazine as former editor. Upon reflection, what to highlight and what not has turned out to be a real dilemma for me.

Things have certainly changed since the first issue in 1957, when the magazine was printed on an old-style printing press operated by the then storeman, Oom Smuts in the Keerom Street offices; from its original A4 size, the layout and how it gets done, the typeface and the increased use of colour.



The cover and editorial of the first issue of the **Cape Librarian**, 1957



Frans van der Merwe, WCLS director from 1985 to 1997

From the first edition adorned with a cover in sepia colours and hand-drawn article headings, all drawn by hand in those days, the magazine has over time developed into a highly sophisticated production effort; the style and format having changed dramatically when the magazine entered the desktop-publishing (DTP) world with a program called Ventura; which I had to familiarise myself with when I joined in 1992. Today it is produced on Adobe InDesign.

One of my first and lasting impressions from the day I assumed my position was the unabiding interest and enthusiasm shown by the then director, Frans van der Merwe. I always thought that he was a closet editor — he truly loved the magazine and got as excited as we all did when each new edition was planned, when a new column was introduced, a new cover was designed or a scoop. Anything related to the magazine had his interest and support.

When I first arrived I was told in no uncertain terms that the book selectors were just this side of the Almighty and that they were not to be trifled with. Being young, new and enthusiastic and after all, I had been a sub-editor in my former life, I had no qualms about changing the odd word or hyphenation as I saw fit, even if it was copy written by one of the illustrious book selectors. However, soon after my second or third issue I did the unthinkable — I made a correction to a selector's copy. Big mistake! I marched a clearly upset book selector with an impeccable English accent querying my changing the position of a comma in one of her sentences. Everyone in the studio

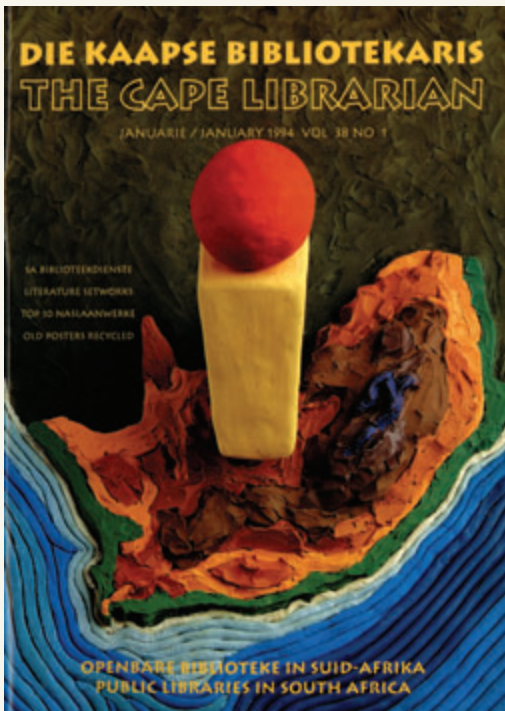


Graphic designer and photographer, Ian Nurock, 1992

held their breath — and I think I did too! It took me quite a while thereafter before I dared repeating the offense.

And then of course, there is the dark room. Although no longer in use since the advent of digital cameras and DTP, it was one of those mysterious places at the end of the passage on the third floor — a maze of small rooms, filled with camera equipment, huge lights on tall stands and a proper facility to develop our films. Just like in the movies. The light switches, however, are located in mysterious spots and could only be found by sliding one's hand around the corner of the first in the series of rooms that are also in total darkness. A former and much-loved graphic designer, Ian Nurock, now a brilliant artwork restorer in London, used to play pranks on all of us. Imagine sliding your hand around the corner trying to find the light switch, only to have something warm, squishy and impossible to identify touching yours from the other side in total darkness... Total mayhem and heaps of laughter would ensue.

In those days the content of each issue had to first be approved by all the management members — none of them who were ever involved in the print media, with the result that the concept of a deadline meant very little to some. Imagine a situation where content had to be signed off by at least six or more people (I can't remember the exact number). It was thus often, in today's vernacular, 'seriously challenging' to meet a deadline. This procedure eventually was done away with — thank goodness — but in 2012 everything changed



Cape Librarian, January 1994

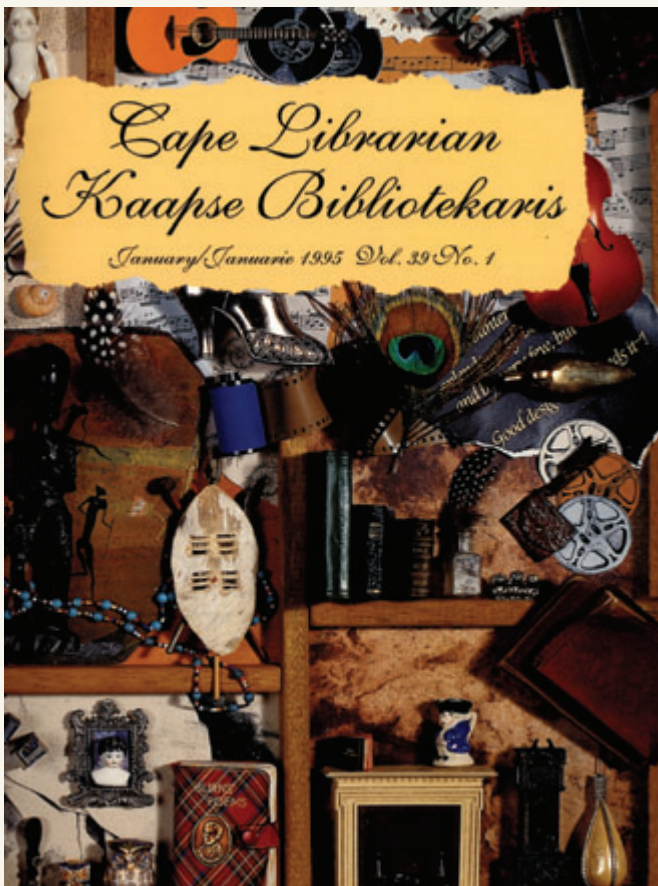
again and we once again had to submit all content to the head office at the Department of Arts and Culture.

Die inhoud van die tydskrif het oor die jare baie verander en een van die grootste uitdagings was om te sorg dat dit intyds en relevant was. Talle nuwe kolomme en reekse het met die jare die lig gesien en sommige soos die *Boekwêreld*-kolom, *Fokus op SN*, *Nasionale dae* en talle ander verskyn steeds.

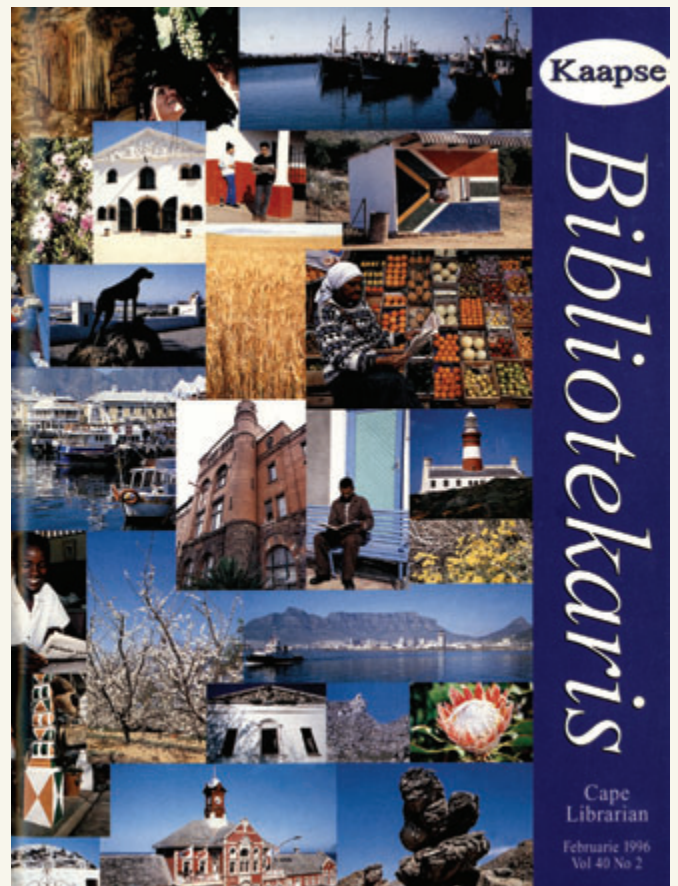
I was asked if I perhaps had a favourite cover. Now that is a loaded question because as most of my colleagues knew, planning future cover designs was always one of my favourite times of the year. It is difficult to choose a favourite, but I can share some thoughts about some that stand out. In 1994 – the advent of democracy in South Africa and thus also an important event in the life of the magazine – the theme decided on was *Information for all*. Our graphic designer at the time, Monica Wagner, made the most wonderful big fat *I* (for *Information*) with a map of Africa as background – entirely sculpted from clay for the cover – which can still be viewed in the library museum of the Hospital Street depot. I remember how we all huddled around that huge heavy clay *I* in the studio that was precariously balanced on top of the map, praying that it would remain in position until all the photos had been taken for the cover.

I also recall with fond memories the first time that everyone in the studio had a hand in the cover design. In 1995 we decorated a printer's tray (when printer's trays were still in fashion) and everyone brought their special miniature objects that were book related from home to fit into the tray – it was such fun.

Daar was ook die keer toe ek, Monica en Ian, elkeen gewapen met 'n kamera, elkeen die Kaapprovinsie in sy eie rigting ingevaar het om 'n tipiese fotografiese voorstelling van die Wes-Kaap vir die voorblad saam te stel. Wat 'n wonderlike opwindende ervaring was dit nie.



Cape Librarian, January 1995



Cape Librarian, February 1996

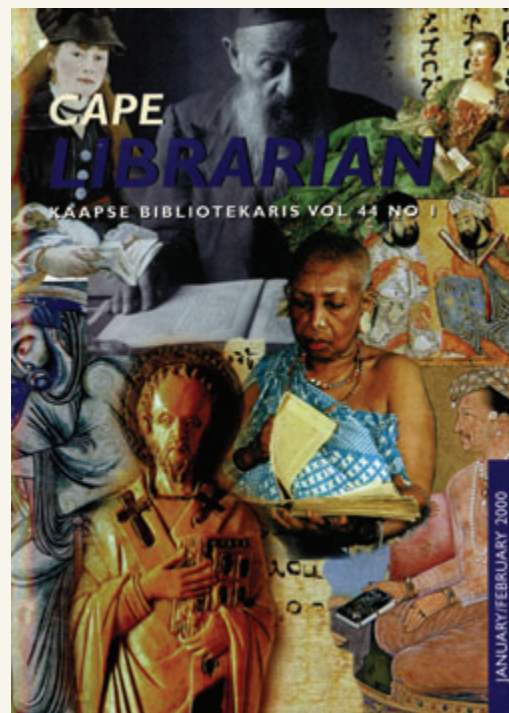
An eureka moment on the **Cape Librarian's** path of progress came in the year 2000. Adequate funding was secured to produce a full-colour cover with a different design for each issue — something that I had strived for for many years. To celebrate the new millennium (which to many people's surprise came and went without a bang), collages reflecting readers of many nations, cultures and creeds throughout the previous millennium made for a really magnificent cover design by Monica.

Then, in 2002, a scoop! Piet Grobler, an international award-winning illustrator, designed a fantastic cover series — what a great guy who was prepared to design a series of striking covers on a very low budget.

Do I have a favourite? This is a difficult one. Although I honestly cannot recall a cover design that I did not like, I think my all-time favourite of the hand-crafted covers was the series created by The Jack Russell Company in 2003. Talented and multi-skilled artist Craig Cockroft's ingenious interpretation of the themes *Theatre and Opera*, *Adult literature*, *Children's literature*, *The Arts* and *Music and Technology* sculpted in clay (or Prestik, to be precise) was amazing. Visit the historical display for a closer look. As was his 2006 compilation with the theme *Books are brain food*, *Knowledge is nourishment* and *Puns are pudding*. What fun we had!

Oh, and the rather surrealistic cover design depicting the Dewey classification system will always stand out for me.

Subsequent designers Olivia Peach and Wynand Coetzee introduced graphic design to the magazine from another level of technicality, which really spoke to me and readers alike. Maybe because it was my final year as editor, but the 2017 cover series featuring *Icons in the Sixties* in celebration of the library and the magazine's 60 year celebrations are particularly fond memories.



Cape Librarian, January/February 2000



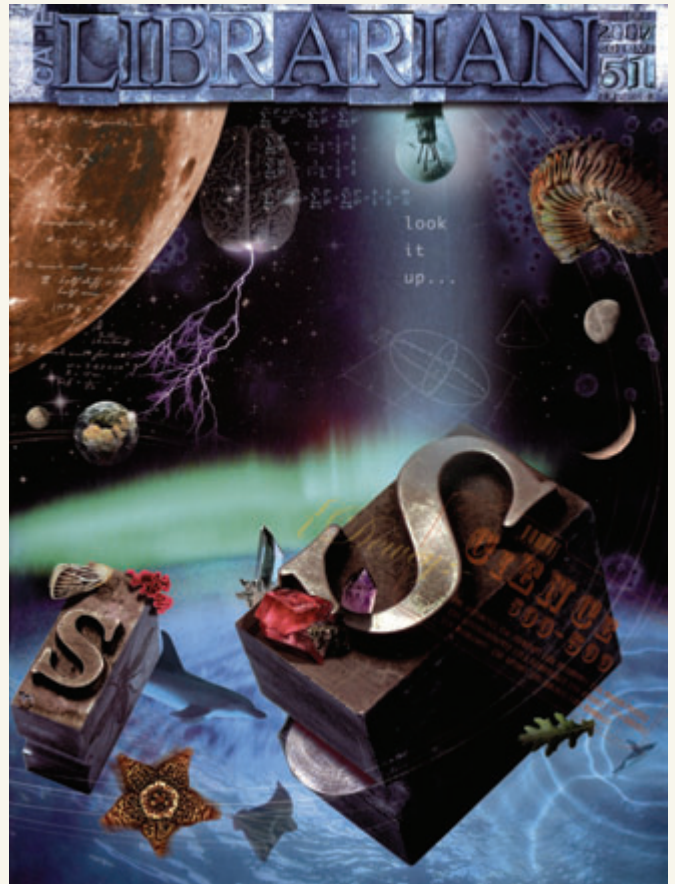
Cape Librarian, January/February 2002



Cape Librarian, January/February 2003



Cape Librarian, November/December 2006



Cape Librarian, May/June 2007



Cape Librarian, January/February 2013

Standout memories

As an avid follower of American politics I wrote to Barbara Bush in 2001 when George W Bush became president of America asking her if she, as a former librarian, could write an article for us. Needless to say, her aide responded and very kindly rebuffed my request, on the most beautiful thick embossed paper with the White House letterhead... I still have it somewhere. It felt great that her aide had taken the trouble to reply.

Early in my career a really exciting occasion was the approval by management for the increased use of colour — all four pages of it per issue! And in 2005 we could start using two second colours in the layout. As I said at the time, 'the dream towards the use of full colour throughout the magazine never abates...'

Lekker herinneringe van 2007 was die artikels om die **Kaapse Bibliotekaris** se 50ste bestaansjaar te herdenk. Ek het oneindig baie tydens hierdie proses geleer. En in 2009 breek die dag aan waarvoor ons almal angstig gewag het... uiteindelik kon ons die tydskrif in volkleur druk — 'n hoogtepunt!

Die volgende jaar verswelg die Wêreldbeker-sokkertoernooi Suid-Afrika. Die hele wêreld het net sokker gepraat — en ons by die tydskrif ook. Ek het net mooi niks van sokker geweet nie, maar ek kon nie anders as om te leer nie en het sommer ook 'n sokkerondersteuner geword. Van die redaksionele skrywe tot by die tema vir die uitstalling het ons almal — sokker aanhangers of te nie — die gebeurtenis met geesdrif aangegryp.

Ons 60ste herdenking van die Diens was 'n onvergeetlike jaar. In volume 59 van 2015 is 'n lekkerlees nostalgiese terugblik van die **Kaapse Bibliotekaris**.



Cape Librarian, July/August 2015

As joernalis is dit mos maar lekker as mens die slag iemand belangrik kan naderhaak vir 'n bydrae. Ek onthou die dae wat ons met mense soos Ton Vosloo (Naspers), Helen Zille, Riana Scheepers en talle ander bekendes kontak gemaak het om hul gunstelingboek van die jaar met ons te deel. Of om met groot literêre geeste soos Imraan Coovadia, Lauren Beukes, Dan Sleigh, Sindiwe Magona en talle ander in gesprek te wees. En bekendes soos Francois Bloemhof en Daniel Hugo te kon oorreed om vir 'n jaar lank 'Die laaste woord' in die tydskrif te spreek. Oor die onderwerp van skrywers: baie jare gelede het ek vir Francois Verster met hoed in die hand genader om vir die tydskrif te skryf — teen geen vergoeding nie. Vandag lewer hy steeds puik artikels en het intussen verskeie boeke gepubliseer. Ek glo dat iewers het iets in sy agterkop vasgesteek — al daardie kere wat ek vir hom gesê het hy moet 'n boek skryf — en kyk waar is hy nou.

Daar was natuurlik ook hartseer oomblikke — soos die verlies van uiters bekwame redaksionele personeel tydens die herstruktering van die Biblioteekdiens. Die gevolg van daardie slag was dat die tydskrif daarna voortaan slegs elke twee maande kon verskyn. Ons was so 'n hegte familietjie in daardie ateljee, dat die vertrek van elke personeellid gevoel het soos 'n sterfte. Ek pik sommer weer 'n traan weg soos ek hier sit en skryf.

As an aside, from the day I started to the day I left, I always had the use of the oldest computer and the oldest printer in the entire studio. This has remained one of the most perplexing things during my time in the Service — and the one thing that



Cape Librarian, July/August 2017

has never been explained to me. Not that it deterred or ever curbed my enthusiasm for my work.

I walked into the Publications studio on 1 November 1992, armed with a mixture of apprehension (could I do this job justice?) but also excitement to take up the position as editor. And on 30 September 2017 (or precisely 9,100 days later, according to an online calendar calculator) I said goodbye. It was one of the saddest days of my life and the hardest editorial I ever had to write: my last one.

Paging through some previous issues I came upon this titbit written by Stefan Wehmeyer, a former deputy director (who just loved this kind of detail): I edited 174 editions of the **Cape Librarian**, comprising a total of 10,440 pages and proofed 28,508,160 words.

It was a great ride. One that I never could have undertaken without the wonderful support of all my colleagues as well as my superiors, many whom have become very close friends.

But even greater is that the magazine just seems to be going from strength to strength. I suppose going digital-only is just staying in tune with the way of the brave new world, where everything else seems to have made the jump towards online — so why not the **Cape Librarian**?

*Grizél Azar-Luxton was the editor of the **Cape Librarian** magazine from 1992 until 2017*



TERUGBLIK



Riana Fourie in 1989

Riana Fourie het na bykans 31 jaar as katalogiseerder finaal haar Dewey, AACR2, en RDA weggepak om met 'n splinternuwe hoofstuk in haar lewe te begin waarna sy baie uitsien.

Sy wil haar kollegas en direkteure van die Biblioteekdiens bedank wat met hulle kennis, hulpvaardigheid, vriendelikheid en meeleving bygedra het om 'n kleurvolle en onvergeetlike mosaiek in haar lewe te vorm. Haar afskeidswens lui as volg:

'Mag die Wes-Kaapse Biblioteekdiens met kenmerkende toewyding en harde werk voortgaan om 'n toenemend belangrike rol in gemeenskapsontwikkeling te speel deur geletterdheid, lees-, rekenaar- en ander vaardighede te bevorder waarmee mense hulleself kan bemagtig om werk te vind en kennis uit te brei. Dit is tot groot seën van die Suid-Afrikaanse samelewing dat die Biblioteekdiens die ekonomiese, sosiale en opvoedkundige waarde van biblioteke so goed begryp, en alle pogings aanwend om programme in hierdie verband in stand te hou en uit te brei. Sukses en voorspoed vir die toekoms. Ek is trots op julle!'

www.westerncape.gov.za/library



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