

Cape Kaapse Bibliotekaris Librarian



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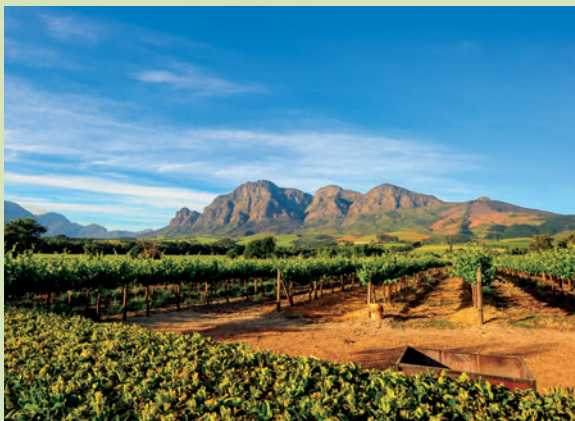
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ON THE COVER: STELLENBOSCH

Stellenbosch is situated about 50 kilometres east of Cape Town, along the banks of the Eerste River at the foot of the Stellenbosch Mountain. It is the second oldest European settlement in the province, after Cape Town. The town became known as the City of Oaks or *Eikestad* in Afrikaans due to the large number of oak trees that were planted by its founder, Simon van der Stel, to grace the streets and homesteads. The Stellenbosch, Paarl and Franschhoek valleys form the Cape Winelands, the larger of the two main wine growing regions in South Africa. The South African wine industry produces about 1,000,000,000 litres of wine annually. Stellenbosch is the country's primary location for viticulture and viticulture research, as well as host for the annual Woordfees arts festival, held in March of each year.

en.wikipedia.org

EDITORIAL

As I write this — during the government-decreed period of lockdown owing to the Coronavirus, it's impossible not to have been affected in one way or the other; by what may just be the most far-reaching crisis of the century.

Overnight it's mutated into a catastrophe unbound by race, class or borders; steadfast only in its ceaseless appetite to destroy health, wealth and what semblances are left of the routine of a normal daily life.

It's also the only thing that people are talking about. Google 'Covid-19' and you'll be rewarded with nearly five billion hits — more than had you typed 'Donald Trump' — and he's been around for a lot longer. (I'm sure he hates the competition).

Yet while we tire of the incessant reminders of social distancing and hand sanitising; among the chaos, fake news and uncertainty, The Lockdown is not without positives. Certainly, for those without dependents, or those abled enough to entertain themselves, the sudden non-availability of options has wiped clean the slate for daily activity usually determined by the demands of the maelstrom of what up to very recently was defined as a middle-class existence for most.

Sure, there's still Google — and Facebook (if you dare) and DSTv (if you can afford it), but none of them are able to seduce those yearning for escapism away in quite the same way that a book does, to say nothing of only serving to ram more Corona misery memoirs down our throats.

So now, in the absence of shops to mindlessly visit and outdoor events to aimlessly attend, there's just so much more time to catch up on the titles you've been missing out on. No more excuses — and it's free. And (en)forced.

It's taken a global pandemic to make us reappraise the value of spare time, but so far has the Coronavirus dragged us into the rabbit hole of the 'new normal', that the concept of the truth being stranger than fiction increasingly sounds like a mantra, instead of an oddity with each passing day.

Ten tyde van hierdie skrywe — die amptelike afdwingbare inperking om verspreiding van die Coronavirus te probeer bekamp, het dit onmoontlik geraak om nie op die een of ander manier geraak te word deur wat wel in die eeu se mees verreikende krisis kan omtaand nie.

Dis 'n katastrofe wat ongebonde is deur ras, klas of landsgrense; onversetlik in sy aptyt om gesondheid, welvaart en wat oorbly van die roetine van 'n normale daaglikse bestaan, te vernietig.

En dis al waaroor mense praat. As jy 'Covid-19' google, word jy beloon met byna 5 miljard antwoorde — meer as wanneer jy 'Donald Trump' ingetik het — desondanks sy voorsprong ('n Mens twyfel of hy sulke mededinging waardeer.)

En tog, terwyl 'n mens alreeds vooggeluister is aan die waarskuwings rondom sosiale afsondering en handwassery, is Die Inperking nie sonder sy eie voordele nie. Vir mense sonder afhanklikes, of ten minste dié wat na hulleself kan omsien, het die skielike nie-beskikbaarheid van opsies die lei van 'n gedefinieerde middelklasbestaan skoongevee.

Ja, daar is nog Google — en Facebook (as jy dapper genoeg is), asook DSTv (as jy ryk genoeg is), maar nie een van hulle verlei die individu wat brand vir ontvlugting op dieselfde wyse wat 'n boek kan doen nie; en om niks te sê van die voortdurende verhale van Corona-ellende in jou keel afdruk nie.

Die gevolglike sluiting van winkels of gekanselleerde buiteluggeleenthede wat jy eens doelloos sou besoek het, sit meer tyd terug in jou dagboek om jou agterstallige leesplezier weer in te haal. Geen verskonings nie — en dis gratis. En afdwingbaar.

Dit het 'n wêreldwye pandemie gekos om mense weer die waarde van vrye tyd te leer waardeer. Terselfertyd het die Coronavirus ons lewens so vinnig omvergewerp en 'n nuwe werklikheid geskep, dat die idee van die waarheid wat vreemder is as fiksie elke dag al hoe meer soos 'n mantra — pleks van 'n koddigheid — begin klink.



Editor | Redakteur

Braam Peens Tel: (021) 483-2446
Braam.Peens@westerncape.gov.za

Graphic design, cover design and photography | Grafiese ontwerp, omslagontwerp en fotografie

Wynand Coetzee Tel: (021) 483-2283

Contributor | Medewerker

Dr Francois Verster

Website | Webtuiste

http://www.westerncape.gov.za/your_gov/106

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Editorial policy

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

Redaksionele beleid

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

Braam

PEOPLE | MENSE



We mourn the loss of Clodine Nuys

It is with great sadness that we heard of the tragic death of one of our colleagues, Clodine Nuys. She was appointed through the Expanded Public Works Programme and worked in the Jonkersberg library in the Mossel Bay area.

It is always harder when someone is taken from us so suddenly and unexpectedly. Clodine was helping to bring a library service to one of our smaller communities and she was also contributing to creating a safe space for children to read and learn.

Our thoughts are with Clodine's family, friends and colleagues. We value the commitment that she had to her community and as a DCAS staff member.

Cecilia Sani, DCAS Library Service

Dankie en totsiens, Rina

Op 31 Desember 2019 het ons 'n kollega, vriendin en staatsmaker gegroet, toe Rina de Villiers na 19 jaar uiteindelik die tuig neerlê. Swellendam Munisipaliteit bedank Rina vir haar onskatbare bydraes tot **Barrydale Biblioteek**. Haar puik biblioteekdiens en passie vir die gemeenskap sal nog vir baie jare onthou en waardeer word.

Op 1 Augustus 2001 kry Rina 'n vaste betrekking by Swellendam Munisipaliteit as senior biblioteekassistent, waar sy haar ervaring van 22 jaar in die skoolbiblioteekwese by Barrydale Biblioteek toegepas het.

Die hoogtepunte in Rina se loopbaan was onder andere die rekenarisering van Barrydale Biblioteek gedurende 2012. Op 10 Februarie 2014 word Barrydale Biblioteek aangewys as die beste klein biblioteek in die Wes-Kaap. Dié biblioteek was ook 'n ontvanger van die Mzansi online-projek in 2018, wat aanleiding gegee het tot die uitbreiding van die biblioteekdienste en bemagtiging van die gemeenskap deur middel van internet-gekoppelde rekenaars- en tablette, asook Xbox-videospeletjiekonsoles.

In April 2019 brei Barrydale Biblioteek sy biblioteekdiens uit na die Smitsville gemeenskap in die vorm van 'n satelliet-biblioteek by Net vir Pret. Rina was diep belê in dié projek en vandag kan die gemeenskap en die biblioteekpersoneel die vrugte daarvan geniet.

In Oktober 2019 word sy deel van die storievertellers van Barrydale, wat hulle storie aan gehore by die plaaslike biblioteek vertel het.

Rina was geliefd onder die senior burgers van Ebenhaezer en haar maandelikse besoeke aan dié klub was kosbaar. Sy het ook elke skoolvakansie die kinders vermaak met vakansieprogramme.



Die Swellendamse Munisipaliteit en Wes-Kaapse Biblioteekdiens bedank Rina vir haar ongebreidelde passie en onbaatsugtige ywer vir haar werk. Ons gaan jou mis, Rina.

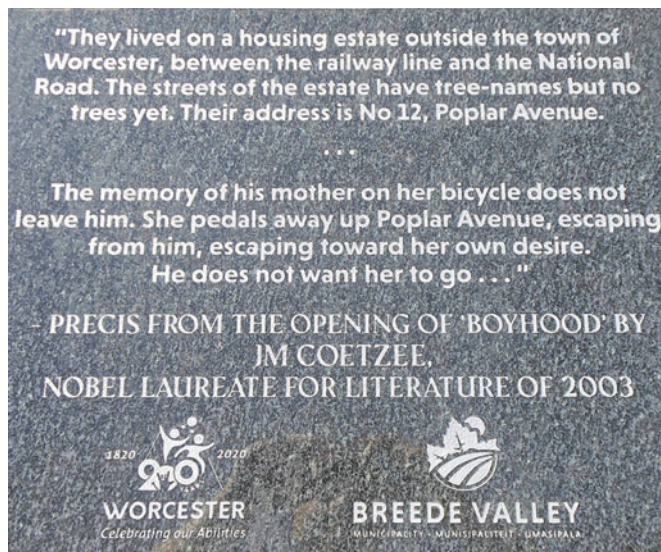
Lorraine Lank, Hoof: Biblioteekdienste, Swellendam

Worcester celebrates the big two-zero-zero

The town of Worcester was established on 28 February 1820. In celebrating its 200th birthday, the Bicentennial Festival week was held from 24 February until 1 March.

The Western Cape Library Service was involved in making special displays, with antique equipment borrowed from the Worcester Museum. Children were invited and remain so for the rest of the year to write their dreams for Worcester on cards and these cards are displayed on cardboard trees. A special CW 200 Blitz Chess Challenge was organised at **Worcester Library** on 28 February, which was held in the upgraded reference/study section of the facility.

The Breede Valley Municipality recently also unveiled the JM Coetzee Memorial as part of the bicentennial celebrations. The memorial acknowledges Coetzee's literary contribution to Worcester, whereby he also received the Freedom of the Town award. In his work, Coetzee makes mention of Reunion Park and the town of Worcester, indelibly acknowledging the town within global history. The Coetzees moved to Worcester when he was eight years old and he went to primary school in Worcester for a few years. The wording on the monument is a precis from the opening paragraph of **Boyhood**. Coetzee, who lives in Australia, nominated Dr Julian Kritzing, Breede Valley Municipality's Mayoral Committee Member for Local Economic Development, Tourism, Arts and Culture, to unveil the monument. Kritzing depended on the Worcester Library to provide the titles **Boyhood** and **JM Coetzee: 'n geskryfde lewe** to do proper research regarding Coetzee's memories of the town. His speech centered around two concepts. The monument contextualises the setting in the book with the actual place and how it serves in the environment that have remained unchanged throughout the years and how the monument is a fitting tribute — and actually a memorial — to Coetzee's mother.



The JM Coetzee Memorial was unveiled as part of the celebrations



The Freedom of the Town award was bestowed on Diana Ferrus

Finally, the Freedom of the Town award was bestowed on Diana Ferrus — best known for her poem about Sara Baartman — along with eight other individuals: David Kramer; Domili Feni (posthumous); Cecyl Esau; Professor Raymond Parsons; Justice Thembile Skweyiya (posthumous); Ayesha 'Bibi' Dawood; Dr Danny Titus; and the aforementioned Coetzee. This accolade aims to be a source of inspiration for the community as it not only celebrates the town, but is representative of the growth, diversity and advancement towards a South Africa that is unified in strength and cohesion. Ferrus was requested to write a poem for the festival. The poem, titled *Hierdie dorp, Worcester* is engraved on a slate that was revealed as the Festival monument in the Garden of Remembrance on the town's Church Square.

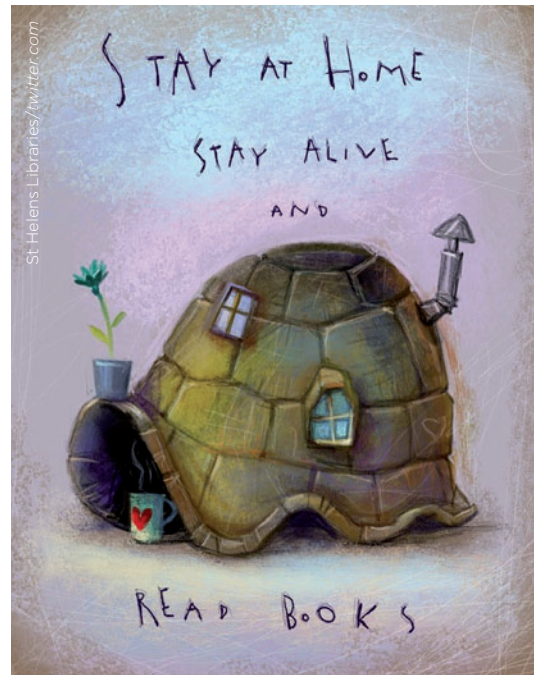
*Hierdie dorp, Worcester
hierdie dorp in die vallei geleë
hierdie dorp wat jy stadig moet betree
het bande met mense en diere gesmee
hierdie dorp kan getuig van vele se wel en wee
op die oewers van 'n breë rivier
het inheemse groepe klippe skerp geskuur
later het vreemde mens en dier
sprakeloos oor hierdie vallei getuur
Die belofte was wyd oor hierdie dorp gesprei
vanaf die blou berge wat reg
rondom die dorp ry
die berge van waar die Breërivier sy water kry
tot die graslande wat in die
vrugbare grond gedy
Hierdie dorp dra soveel op die rug
maar bou steeds 'n sterker brug
en sy roep haar mense terug
wag vir hulle onder 'n
ewigdurende blou lug
Hierdie dorp...*

Christine Gerber, Manager: Worcester Library

Klipdale Biblioteekuitstalling



Klipdale lê in die hart van die van die Overberg, tussen Caledon en Bredasdorp. Dit is graanwêreld, wat beteken dat die mense daar wêét van warmkry. Dit sit egter nie die biblioteekpersoneel af om met vindingryke uitstal-idees vorendag te kom soos hierdie een nie.



Drakenstein LIS celebrates #WRAD2020

In Drakenstein Municipality all local libraries joined in this annual initiative to promote and instil the love of reading in the very young and not so young of our community. The *Progress in international reading literacy* report of 2016 found that 78% of Grade 4 learners could not read with comprehension in any language. At Drakenstein Library and Information Services, storytelling and reading forms part of our weekly programmes throughout the year but for World Read Aloud Day (#WRAD2020), we do a little extra and the rewards ripple like a pebble thrown in a pond.

At **Readers Library**, staff members Y-Zane Francke and Diego Albertus visited four Grade R groups at Van Wyksvlei Primary School and Lollipop Educare Centre in Wellington. Abigail Pietersen read stories to Grade 1 learners in the shade of an old oak tree at Wagenmakersvallei where the summer temperature reaches more than 40 degrees Celsius. I visited Nieuwedrift Primary and read the Nal'ibali story *A day to remember* written by Lorato Trok. The story was written and translated in all eleven official languages so that we all can contribute towards creating a South Africa where children can read for enjoyment, meaning and understanding.

Our elderly were not forgotten and they too contributed by reading to the kids at Gouda library. Cindia Kleynhans read to 30 four- and five-year-olds from the Little Mermaid Educare Centre at **Drakenstein Library**. Hildegard Adonis from **Hermon Library** visited Rondeheuvel Primary and read the story of Hope to the 350 learners and nine educators. They loved and enjoyed her dramatisation of the Nal'ibali story.

February is also 'Library lover's month' and the staff of **Paarl Library** received a box full of handwritten 'love letters' of appreciation (with a scrumptious biscuit attached), from the Grade 3 boys of Paarl Boys' Primary School. The letters are still on display in the library foyer for the reading enjoyment of all our patrons and visitors.



Una Engelbrecht, Natalie Lewis, Sherildene Engelbrecht, Elizabeth Ranna, Kaylin Hugo, Christeline Marsh and Leandre Swarts at Paarl Library



Y-Zane Francke from Readers Library at Van Wyksvlei Primary School

Natalie Lewis, Technical Support Officer: Drakenstein Library and Information Services

WRAD record smashed!

This year we had a target to read to two million children on World Read Aloud Day, which annually falls on 5 February. But with the help of the Western Cape Library Service, Nal'ibali – custodians of the project – did much, much better than that! Across South Africa teachers, librarians and caregivers pledged to read to 2,878,288 children. Considering there are 19,741,000 children in South Africa, that means one in seven children in the country was read to on the day! This is a phenomenal example of how people can join hands to make a difference. Thank you for joining our wave of literacy change and for helping us to root a culture of reading in South Africa.



Villiersdorp Library read to a total of 186 children

The Nal'ibali team



Barrydale Library



Buffeljags Library



Swellendam Library



Suurbraak Library



Bloubergstrand Library

Dream debut for Durbanville librarian

Adriana Glover, lovingly known as Audrey, has written her first novel, and it is bound to be a hit! Audrey hosted a successful launch of her book at Durbanville Library on 16 March, where she was supported by friends, family and colleagues, past and present. This is also where she has been an assistant librarian for 18 years. Her debut novel, **Die meisie van Bonteheuwel**, which she has been working on for nearly 20 years, tells her own life story with some fiction mixed in. Alongside the Amateur Skrywers Bond (ASB) who helped bring her book to life, she did a candid interview at her launch where she discussed not only all that is in the book, but also shared interesting and hilarious tidbits of her personal life. Through her book, Audrey takes readers on a rollercoaster ride through her life while using the opportunity to be vulnerable. She gives readers a glimpse into the fun and not so fun parts of her life, like having her faith tested and facing an armed robbery. From meeting her husband to running the comrades (and successfully completing it!), Audrey proves the old saying of *aanhouer wen!* **Tygervalley Library** is proud to have a signed copy.

Bernell Williams Kotze, Tygervalley Library

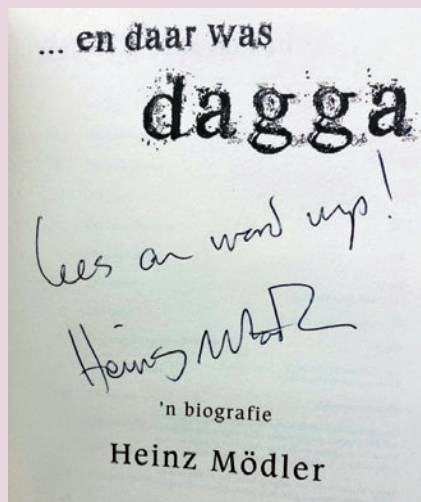
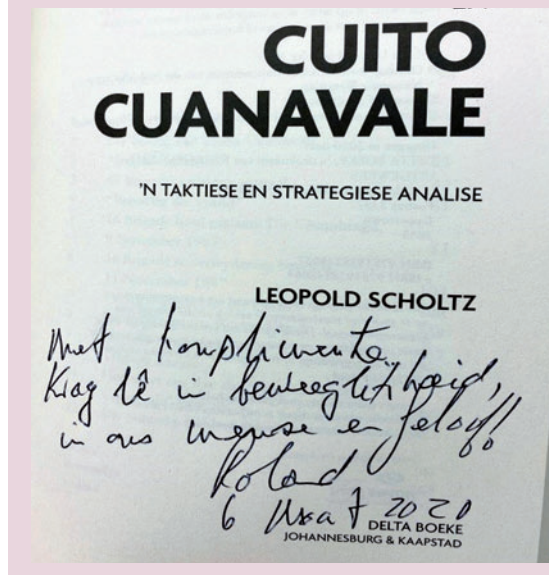
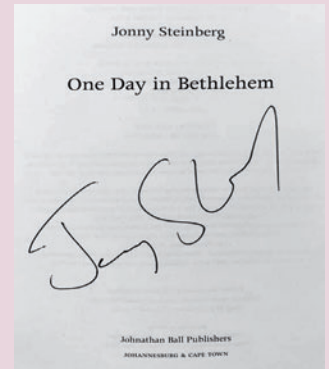
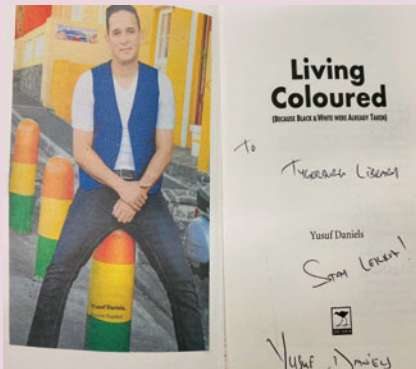


Audrey with her Area Head, Linda Ntaka

Tygervalley Library shows off... (its signed copies) again

Every year Annamarie Mostert, senior librarian at **Tygervalley Library**, uses her leave period to fully enjoy all the fun and entertainment at the Woordfees. This year was no different! As per tradition, Annamarie made the effort to get books signed for the library! She attended many shows which she thoroughly enjoyed and spent time listening to talks by various authors. These books and many more are available to the public at Tygervalley Library.

Bernell Williams Kotze, Tygervalley Library



DCAS and stakeholders highlight importance of mother languages



Jane Moleleki (DCAS) emphasised the importance of the survival of indigenous languages



A choir was on hand to entertain delegates at the celebration



Guests at the interactive workshop show the South African Sign Language sign for love

The importance of indigenous languages was brought into focus as the Department of Cultural Affairs and Sport (DCAS) partnered with several organisations to celebrate International Mother Language Day.

International Mother Language Day was founded by the United Nations Educational, Scientific and Cultural Organisation (UNESCO) and has been observed annually worldwide since 2000. Language diversity is threatened around the globe, with more and more languages disappearing each year. UNESCO hopes to assist in preserving these languages in an effort to foster tolerance and respect amongst people of different cultures.

The DCAS celebrations began on Thursday 20 February, with the hosting of outreach story reading sessions in Khayelitsha.

On Friday a celebration was hosted at the main hall of the University of the Western Cape, with a variety of speakers and presentations; including Jane Moleleki, Director of Arts, Culture and Languages at DCAS. 'The purpose of this engagement today is to pose that fundamental question: "Why is it so important that we do not allow indigenous languages, to wither away?";' Ms Moleleki said during her speech. 'The Department of Cultural Affairs and Sport is assigned with the responsibility to elevate the status and advancement as well as the use of those indigenous languages, of historically diminished status used by the people of the Western Cape. Central to this advancement, the department strongly shares the view that language and identity are inseparable. For indigenous peoples, languages are not only a means of finding true identity but also their origin or membership in a community. It also carries the ethical values of their ancestors – the indigenous knowledge systems that make them one with the land and are crucial to their survival and to the hopes and aspirations of their youth.' The theme of Friday's celebration was *Indigenous languages matter for development, peacebuilding and reconciliation*.

An interactive workshop was hosted on Saturday at the Iziko South African Museum in the Company's Gardens in Cape Town. The organisations involved in the events were Iziko Museums of South Africa, the University of the Western Cape, the Pan South African Language Board, the Western Cape Language Committee, the SupuSupu Khoi Language Project and the Swahili Language Board.

According to UNESCO, one of our world's languages disappears every two weeks. The United Nations states that at least 43% of the world's estimated 6,000 languages are endangered and that 40% of all people do not have access to an education in a language they speak or understand.

DCAS works to ensure that the Western Cape's languages have equal standing in government, and promotes the use of previously marginalised languages and mother tongues amongst the people of the Western Cape.

Gadisa Abdullatief, DCAS Language Services

Housing archives: from antiquity to modernity

by Gustav Hendrich

For millennia, the human need to collect items and information of personal, family or historical value has remained unchanged. In the interests of their preservation, the storing of these often sentimental documents in a physical location has become a necessity.

Whereas libraries have had their role set as keepers of literature on a large scale, archives as repositories are destined to store original irreplaceable documents. Archives gained the responsibility to record memory. This uniqueness also attests to the importance of maintaining archival repositories which, according to the former Chief Archivist of the Union of South Africa, Dr Colin Graham Botha, are: 'great storehouses of material... as many of the records possess historical value, for though they are dead administratively, they are vital historically'.¹

Archives in ancient times

It is evident from archaeological findings that the safekeeping of official documents was already a priority in the ancient world. Archaeological studies have revealed the existence of written material as far back as the time of Mesopotamia, which was situated in southwestern Asia. In arid regions the use of clay tablets during the Babylonian civilization — especially in Ur of the Chaldeans — became commonplace. A court house located within the Nana Temple served as an archives depot, containing a large number of tablets with information on contracts, agreements and court sentences.

During the reign (669–631 BC) of King Assurbanipal in Assyria, a library and archive was erected in his capital Nineveh.

Incredibly, the tablets held were catalogued, numbered and preserved in clay pots. The tablets were labelled and shelved in rows with informative lists, thus reflecting effective arrangement and description practices.² These tablets were divided into administrative, economic and diplomatic sections, with senior priests assigned to be 'custodians of the tablets'. The surviving tablets today provide a glimpse into a civilisation 3,000 years ago — which would otherwise have disappeared into oblivion.

Equally, the Egyptian civilization, with its pyramids and sphinx holds an impressive fascination, with official documents — expressed in hieroglyphics — carved into stone or written on papyrus being stored in palaces or temples. Egyptian archivists were well-trained and highly esteemed officials, but in reality closer to being 'scribes of holy documents'. At the capital, Tell-el-Amarna, built by Amenhotep IV, collections of the King's correspondence with Egyptian vassals in Asia Minor were kept in the Place of the Records of the King's Palace. Unfortunately, due to the fragility of papyrus in comparison to the durability of clay tablets, the former disintegrated much more easily through stagnation, neglect and strife; consequently leaving few written records of ancient Egypt behind.

In classical Greece, special rooms were created for storing clay pots at palaces in Pylos and Mycenae; although the Greeks also made use of papyrus, wooden tablets and leather for recording documents. The most renowned collections of written material, including copies of the famous Greek literary dramas, then also considered as archival material, was established at Alexandria in North Africa after Alexander the Great had occupied Egypt. The Library of Alexandria



A Linear B tablet from the Palace of Nestor in Pylos. During excavation in 1939 around 1,000 such tablets were found which, after translation, showed to be part of the royal archive. Linear B is a syllabic script and the earliest attested form of Greek, predating the Greek alphabet by several centuries



The Tabularium, behind corner columns of the Temple of Vespasian and Titus

contained more than 700,000 items, although it was sadly destroyed during the civil war of 89 BC. The English language owes a debt of gratitude to its Greek counterpart for the formulation the very word 'archives', from the Greek words *arche* and *ion*, meaning a 'government palace or office for original records of authority'.³

The takeover of Greece by the Roman Empire regrettably also included the mass pillage of collections by the captors, after which objects and ideas were taken back to Rome. The Romans used wooden tablets that were often bound together in units, called codex. They placed high value on the preservation of their state documents and especially its resolutions. To prevent forgery, the resolutions were placed in the Treasury of the Temple of Saturn (or *Aerarium*) and packed in a cellar. After fire engulfed the temple in 83 BC, the resolutions were transferred to the *Tabularium*, a purpose-built and now fire-proofed archive.⁴ Political documents such as the Resolutions of the Senate, Decrees of the Provincial Government, state accounts and birth registers were all kept therein and later transferred to a sub-chancellery. At its zenith, the Roman Empire extended from England to Asia,

before a schism between the Western and Eastern Roman Empires tore them apart. Raging wars and invasions by the Muslims, Magyars and Vikings, unfortunately also inflicted damage on Roman documents, losing much of the written heritage and bringing the Classical Era to an end.

In darkness and neglect

The Dark Ages succeeded the fall of the Roman Empire. Preservation practices for documents had, however, not entirely disappeared, as that duty was taken over by the Catholic Church with its Papal Chancellery in Rome. Registers of outgoing letters were rolled up on stronger parchment material. As a result of the spiritual decline in Europe during the Middle Ages, as well as the ever-continuous threat of German tribes roaming in central Europe, there was no urgency or incentive for keeping archives. 'Archives robbery' by hostile German states plundering each other involved taking possession of highly prized documents, merely turned the latter into a hazardous burden.⁵ Almost by default,

kings became the sole custodians of official documents as archives were unprotected, poorly administered and often lacked a centralised depot.

Furthermore, archives were strictly secluded from the public and research prohibited as it was feared that information, mostly about relations with bordering states and family feuds, be disclosed that could stir social upheaval.

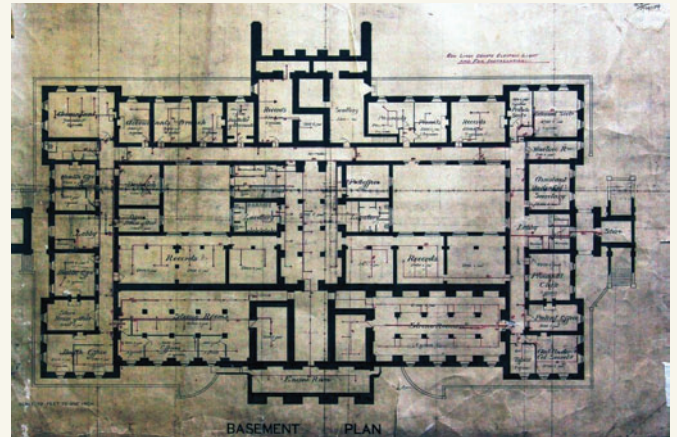
The advent of the Renaissance saw intellectuals challenging the hegemony of the monarchy in Europe. The Canadian archival consultant, Laura Miller states that 'monarchs and religious leaders were still the primary records creators, but philosophers, historians and scholars were also creating their own documentary output, leading to a call for more places to store and use records and histories', after which people demanded greater access to information.⁶

French Revolution: a turning point

In 1789 the revolutionary tide struck France as aggrieved masses toppled the reign of King Louis XVI. The old order collapsed with the emphasis shifting to personal freedom. Reform was immediately introduced so as to benefit the ordinary citizen and ensuring them access to consult documents. Section 37 of the Act of 1794 regarding archival information stipulated that: 'every citizen has the right to request at any hour of day, in an archives depot, any document and it will be made available free of charge; but it may not be removed from the archives depot

and the usual provisions for supervision will be applicable'.⁷ The 405 archival depots in Paris were brought under the control of the revolutionaries. Smaller archives were now unified in a central archives service, or *Archives Nationales*, along with the provincial *Archives Departementales*, while the state for the first time took control of its written documents.

Documentation on the country's new constitution was included for future reference in the hall of remembrance at



M21423. Plan of basement, Houses of Parliament, Cape Town



Western Cape Archives and Records Service in Roeland Street, Cape Town

the National Archives of Paris. Archival legislation and principles, in particular the *respect des fonds*, implied that all documents be grouped together and arranged in a coherent and logical order, was promulgated. The ensuing Napoleonic Wars would eventually lead to the worldwide spreading of the French archival model.

Modernity and development of archives at the Cape

Following the French reform, the new principles towards archival management were also brought to the Cape settlement, then resorting under British colonial rule. Concurrently with the developments in the archival profession, the wider access to paper and ink led to increased production of documents for use by state authorities as a means of administering society simultaneously created a lack of accommodation. By the mid-1850s the early record-storing facilities at the Cape of Good Hope were still elementary. Through the efforts of the first archivists, namely the British historiographer Dr George McCall Theal, and reverend HCV Leibbrandt, who was appointed as the Keeper of the Colonial Archives – the foundations of the archives service at the Cape were laid. They strove for improved maintenance and demanded that conditions for recordkeeping be prioritised as ‘every day’s delay adds to the danger of losing more valuable documents’.⁸ In 1876 the creation of the first Archives Commission at the Cape asserted the importance of the archival profession as a platform and gradually pressed for more government support.

Although the early political documents, such as the Resolutions of the Political Council of the Dutch East India Company (VOC), were dispersed between various buildings, as in the Secretary of the Castle, followed by other institutions such as the Record Room of the High Court and South African Public Library, it was decided by the British authorities to centralise all archival records in the basement of the Cape Parliament in 1886. Down in the basement of the Parliament, an elaborate structure containing strong rooms, amenities as well as a research room for politicians to prepare for their speeches was constructed. Nevertheless, as time elapsed and the climatic effects of the weather, dampness caused by leaking pipes and underground water, including insufficient lighting, conditions for storing documents deteriorated.⁹ For these reasons the government investigated alternative archival buildings.

In the era between and following on the two world wars, the population boom gave rise to an enormous expansion of government departments with hundreds and thousands of paper documents being produced. The huge influx of these documents, coupled with the introduction of photocopiers and printers enabling the creation of duplications, a tremendous strain befell the archivists.

In South Africa the archives were faced with similar problems, and in 1932 the Union Government opted to buy the picturesque University Building in Queen Victoria Street to serve that purpose.¹⁰ Being a dome-shaped building with its interior allowing for high shelving space, strong room and a rounded form reading room, the Cape Archives Depot became a fundamental stepping stone in the development of the archives service. Nonetheless, it was not enough as recurring problems such as lack of storage space prompted the chief archivist in 1948 to report to government that ‘the archive building is filled almost to capacity’.¹¹ As the decades passed, demands continued, eventually leading to the construction

of a new archives building on the site of the former Roeland Street Prison. On 13 November 1989 the Cape Archives Repository, today known as the Western Cape Archives and Records Service (WCARS), was officially opened.¹²

The building was constructed in accordance with international standards, containing 46 strong rooms with more than 43 kilometres of shelving space. These impressive strong rooms were specifically designed to ensure temperature regulation and to include a fire-protection system. A library intended for internal use by staff or researchers in the reading room, as well as bindery and preservation sections, was also added.¹³

In the modern archives service at the WCARS, comprising archival management, records management and preservation sections, it is indicative of the fact that archival development since ancient days, persisting through neglect or war, has evolved as a fully functional service to state and society. Irrespective of new international trends such as digitisation of records, being in paper or electronic format and the capturing of metadata, original paper records are still being stored for official consultation purposes. Yet, in housing voluminous archival records with constant transfers from state departments into repositories, their long-term accommodation remains a challenge.

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



Surviving the sands of time

by Wim Els

The late South African palaeoanthropologist Philip Tobias urged his research students to buy books while they were young, 'even if you have to go without a meal.' Three elements of this philosophy — books, youth and meals — intertwine at Oudemanhuispoort, between Oudezijds Achterburgwal and Kloveniersburgwal in Amsterdam. This is home to an open-air book market in a building complex that accommodates parts of the University of Amsterdam, but that was originally built with an entirely different purpose in mind.

Paris has the Marché du Livre. Seattle has Left Bank Books. London has the South Bank Book Market. And Amsterdam has Oudemanhuispoort. (Let's not forget Cape Town's The Book Lounge, listed on travelandleisure.com as one of the world's 15 coolest bookstores.)

Etienne van Heerden once said that there is something human in every book. 'It used to be a tree.' Similarly, the Oudemanhuispoort book market is characterised by human aspects. As indicated above, it is accommodated in a complex that was established as an alms house for the elderly, built with income from a large lottery the Dutch had organised in the 15th century. It comprised four wings, which were built in brick and natural stone alternately. The dining rooms and wards for the sick were housed in the rear section.

To emphasise the human connection — upon approaching the building from Oudezijds Achterburgwal, a set of spectacles chiselled into a pediment can be observed. There is also a *humane* element: approaching the book market from Kloveniersburgwal provides an excuse to get lost and stop at De Bekeerde Suster (The Reformed Sister), a brewery and restaurant near the place where a 16th century abbey

was founded to accommodate repenting prostitutes. These women took to catering — and brewing, which is how the establishment started. It still operates today.

The building complex

In 1602, 45 men and women from Nieuwe Zijde relocated to the old age home, along with 55 peers from other parts of Amsterdam. The majority of them were women, but the place was called 'Oudemannenhuis' (Old Men's House). The building complex has served several purposes since then.

Architect GF Maybaum led the redevelopment of the complex from 1754 to 1757. The passageway in the southern wing was covered with a roof and repurposed for selling goods. Eighteen small recesses were cut out of the wall, and these were rented to traders who sold luxury items, jewellery and books.

Striking gateways to the passage, one at each end, were added in 1786. The gateway on Kloveniersburgwal was replaced by one decorated by a group of statues: Liberality is flanked by Poverty and Old Age.

Trade in the passageway slowed down around 1830 and three recessed stalls were converted into sleeping quarters for porters of the home.

Different uses and users

A branch of the Royal Academy for Fine Arts was accommodated in the complex from 1836 to 1870, as had the



A book market is held daily in the public part of Oudemanhuispoort

Rijksacademie from 1870 to 1875. The Museum Van der Hoop, a collection of 250 paintings that had belonged to the banker, Adriaan van der Hoop, was located in the back rooms of the Academy from 1855 to 1885, when it was moved to the Rijksmuseum. The collection included works on display by Rembrandt and Vermeer.

From 1877 to the 1970s, Clemente Frizzi and his brothers provided professional blade sharpening services for knives, scissors and ice skates in the passageway.

In 1879, the City of Amsterdam closed down a book market at the Botermarkt (now Rembrandtplein) and the booksellers affected by this were given stands in the Oudemanhuispoort. They have been selling second-hand books, maps, prints, posters and sheet music ever since. It is said that numerous artists, including Vincent Van Gogh, used to visit the passage regularly. The Japanese prints he had seen there allegedly had a permanent impact on his work.

The University of Amsterdam took over the complex in 1880. An increase in student numbers necessitated extensive renovations in 1920. A new building was added in 1927, and further renovations followed after 1960. The complex accommodated the Law Faculty until 2017, when the faculty was moved to the Roeterseiland Campus. Since then, the Faculty of Humanities and the Department of Philosophy have been located at Oudemanhuispoort.

The booksellers

Throughout the changes and developments, booksellers continued to operate in the passage. During renovations in 1979, recess number six was broken out to serve as a separate passage between the entrance to the university complex and the site of the former Binnengasthuis, which left fourteen recessed stalls available for use by vendors.

Most of the earlier booksellers, including the aptly-named Barend Boekman, were Jews. Because of the war, from 1941 onwards, it became increasingly difficult for them to continue trading. Most were taken to Westerbork and later to German concentration camps, where they were exterminated. Betsy and Jacques van Kollem were the only booksellers from the Poort who survived the war. They returned to Oudemanhuispoort for a few years afterwards to continue trading.

In 1924, a famous antiquarian, Hendrik Daniël Pfann, opened his bookstore, In't Oude Boeckhuys, in Oudemanhuispoort in 1924. He established branches on the Amstelveld, Nieuwmarkt and Waterlooplein as well. His son, Hendrik Daniël Pfann II, succeeded him and established an extensive network of bookstores throughout the Netherlands, including in Haarlem, Hilversum, The Hague and Apeldoorn. Hendrik Daniël Pfann III continued trading in the Poort for a few years, where he





Left is Oudemanshuispoort between Kloveniersburgwal 80 and 78 (artwork by Gerrit Lamberts, 1816) and right is the Oudemanshuispoort with a glimpse of the Oudezijds Achterburgwal to the Kloveniersburgwal (Herman Schouten, 1792). These gateways were added in 1786

had both an antiquarian bookshop and a stand in one of the recessed areas.

The university requires booksellers to be open at least four days a week. Prospective booksellers must accept their fate in having to slowly ascend a long waiting list, as the contract with the university for trading is favourable and valid for an indefinite period.

The Oudemanshuispoort book market is open from around 11:00 to 17:00 from Monday to Saturday. Late morning, before the students come crawling in, is the best time for a visit.

Tables piled high with books line both sides of the walkway. Vintage prints and musical scores are displayed on the walls. The vast majority of books are in Dutch, but English, German and French are also very well represented. Copies of the Grimm Brothers, Jane Austen, **Possessions**, **The secret garden**, **Lord of the rings**, **Wind in the willows** and **Slaughter House Five** sell for about €4, while the average price of other books ranges between €10 and €15. The number of topics covered is infinite.

The passageway leads to a courtyard with benches and a lush garden, with an elm tree that was planted around 1880. It is a suitable spot for catching one's breath and enjoying a quiet moment to take a first look at one's purchases.

While being confronted with the sight of students and other youths strolling past with their eyes glued to their mobile devices, one cannot help but wonder how long the book

market will continue doing business. Google and Amazon are the new way of life, and even this centuries-old national institution cannot permanently remain impervious to the threat of technology.

As a counterpoint, there's an anecdote told by one of the booksellers. He recalls that once, two middle-aged ladies walked up and down the passage to browse, and then stopped at his display table. They promptly moved his books to one side and produced two fold-up chairs and a picnic basket. Then they sat down to enjoy their afternoon tea and cake at his table.

The Oudemanshuispoort book market represents a way of life too, a way of life that has its roots in the nineteenth century. It is a way of life that survived two world wars. It has seen various trades come, bloom and go, yet throughout, it has continued to adapt and grow. A life that has over time been surpassed and rendered less ordinary, but remained unequivocally steadfast as a beacon of stability in a world that seems dead-set on changing for the sake of change.

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



Die verering (en moontlike vaarwel) van Fred Mouton

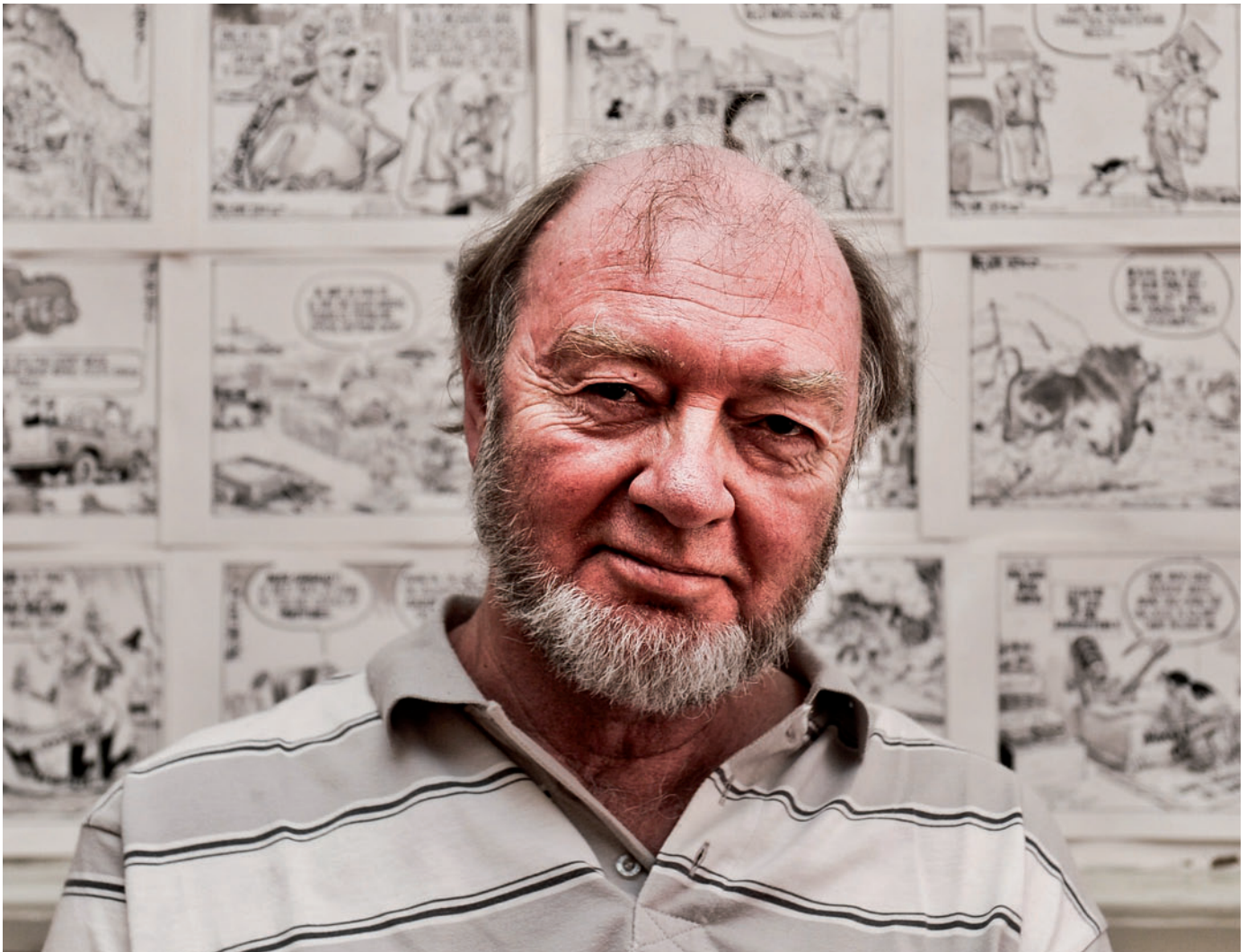
deur Francois Verster

Op 9 Maart ry ek Stellenbosch toe, effe teësinning oor die erge verkeer en skaarste aan parkeerplek daar. Maar dis Woordfees — wat vanjaar mondig word — en ek mis hom nooit. Ek kan nie eers onthou van wanneer af ek dit al bywoon nie.

Hoogtepunte was daar al baie en eie betrokkenheid ook — dit was in 2005 toe my eerste boek, oor TO Honiball, **Van Kaspaas tot kaas** in die Konservatorium bekendgestel was. In 2016 het Dana Snyman my uitgevra oor my weermag-memoir **Omega oor en uit**, in die ou HB Thom-teater, wat nou as die Adam Small-teater bekendstaan. In 2017 was ek 'n genooid gas toe **Die Burger 100** bekendgestel is, want daar is 'n paar stukke deur my ingesluit. Maar belangriker: dis nou al 'n hele paar jaar dat ek soontoe gaan met kamera, pen en papier om oor die fees vir die **Kaapse Bibliotekaris** te skryf. Dié ritueel het al deel van die jaarlikse pelgrimstog geword.

Elke jaar sien 'n mens uit daarna om die feesprogram wat al dikker word (iets wat ek met die fees in gemeen het!) in die hande te kry en dan besluit ek wat ek wil bywoon (meestal boekdinge, maar selde toneel of musiekopvoerings) én wat lesers van die **Kaapse Bibliotekaris** dalk sal interesseer: dié twee moet saam loop. En vanjaar het ek besluit op vier items, waarvan die eerste **Vyftig jaar met Fred** is, die bundel wat Bun Booyens Jr, voormalige redakteur van onder andere *Weg!* en *Die Burger*, saamgestel het. Bun en Fred het vir etlike jare saamgewerk en hulle verbintenis is 'n hegte een. Bun het baie gedoen om Fred te laat waardeer en vereer, want dit is 'n feit dat mense al te dikwels hom en sy voorgangers, TO Honiball en DC Boonzaier, as vanselfsprekend aanvaar het. Die meeste





Fred Mouton themediainline.co.za

lesers besef ook nie watter belangrike meningsvormers spotprenttekenaars oor baie dekades al is nie — plaaslik en oorsee. Ek voel bevoorreg dat ek sommige van hierdie geleenthede kon meemaak, en sien hoe die amper pynlik skaam en nederige Fred dit waardeer.

In 2011 het die ATKV 'n oorkonde aan Fred toegeken vir sy bydrae tot Afrikaans; Bun het gereël dat ek by dieselfde geleentheid 'n lesing oor Fred by Skilpadvlei buite Stellenbosch gee. En in 2012 het Bun twee lesings oor Fred se werk vir die KKNK gereël; en was ons almal verstom dat Fred al die pad Oudtshoorn soontoe daarvoor gery het. By daardie geleentheid het Fred eenkant gesit, en met sy rug na die gehoor 'n tekening gemaak, terwyl Bun agtergrondvertellings gedoen en ek 'n Powerpoint-lesing aangebied het oor Fred se plek in *Die Burger* se span. Dit was voorwaar 'n wonderlike geleentheid. Toe, met die terugrit Kaap toe, sien ek iemand voor 'n vulstasie staan en vir my waai. Dit was Fred; en toe ek gisteraand 'n paar woorde met hom gewissel het, het hy weer na die KKNK-geleentheid verwys, waarna sy gesig sommer opgehelder het. Ek onthou ook 'n geleentheid by

die Kunstekaap, toe Bun 'n uitstalling van Fred se werk daar gereël het: nóg 'n ligpunt in die ou man se lewe in die skemerte van sy loopbaan — hy is nou 73 en hy het in 1975 amptelik by Honiball oorgeneem as *Die Burger* se spotprenttekenaar.

Nietemin, toe Bun verlede jaar by my huis opdaag gewapen met vyf plat boksies, het ek geweet dat hy reeds ver gevorder moes wees met sy projek om Fred se werk te skandeer en digitaliseer. Uit daardie versameling is ook illustrasies vir die boek oor Fred se halfeeu by die koerant (en natuurlik talle ander publikasies) gekies. En nie lank daarna nie, het ek my kopie van die boek ontvang, wat vandag in 'n glaskas staan langs bundels van ander groot spotprenttekenaars, soos die Britse legendes Giles en Mac, wie hoeka ook Fred se gunsteling is.

Vyftig jaar met Fred is soos hulle in Engels sê, *a long time coming*. Interessant, ek en Bun en Dana Snyman het al 'n paar jaar gelede, kort na die Skilpadvlei-geleentheid, begin praat oor 'n boek oor *Die Burger* se eeufeesviering in 2015. Daar was allerhande planne, maar uiteindelik het ek toe my eie boek, **Die groot drie, 'n eeu van spotprente 1915–2015** saamgestel

en Bun-hulle het die genoemde boek oor *Die Burger* se honderd jaar saamgestel. Maar ek glo die nuwe Fred-boek (en Bun sê daar mag nog kom) is 'n uitvloeisel van die navorsing wat vir die ander boeke gedoen is, en dit is goed dat dit kon gebeur.

Honiball, Fred se voorganger en in 'n mate sy mentor, het baie akkolades ontvang en verskeie van sy bundels het die lig gesien, en van Boonzaier is daar ook 'n klompie bundels gepubliseer, maar hy het weinig prys en erkenning geniet — om twee redes: hy was 'n beneukte ou man en min mense sou hom wóú komplimenteer, terwyl hy ook nie geneë was om die sogenaamde Afrikaner-Calvinistiese nederigheid (dalk het Fred ook daarvan, en ek dink Honiball was ook geen ekstrovert nie) ter syde te stel nie. Soos Bun by die geselsie oor Fred se boek by die Woordfees genoem het, verskyn Boonzaier op baie min van *Die Burger* se ou redaksiefoto's. Maar danksy Bun kry Fred sy rose terwyl hy hulle nog kan geniet.

Wat ons by die aand se geleentheid bring. Teen halfsewe het mense buite die Boeketent langs Wilgenhof saamgedrom, gretig om in te gaan en oor Fred te hoor en sy prente te sien. Willem Jordaan, die huidige redakteur van *Die Burger*, het almal verwelkom, waarna Bun vertel het van geskiedkundige gebeure, *Die Burger* se ontstaansjare op Stellenbosch (in die ou Heemstede-gebou) en foto's en sketse oor dié tydperk op skermvertoon; asook anekdotes oor Fred en sy voorgangers

vertel, en 'n hele aantal van Fred se beste spotprente vertoon, met die nodige agtergrondinligting daaroor.

Fred en sy vrou, Anne-Marie, het stil-stil opgedaag en 'n paar rye agter my gaan sit.

Later het ek gaan groet en 'n foto geneem. Fred was onlangs vir 'n ernstige siekte behandel en hy lyk merkbaar ouer, sodat 'n mens eintlik 'n beklemming in jou hart voel wanneer jy hom sien. Want hierdie lang, stil man is as mens en kunstenaar, sosiale en politieke kommentator, vir baie mense só 'n waardevolle tonikum met sy humor saam met hulle daaglikse *Die Burger*; en dit ondenkbaar is om eens te begin dink dat sy daagse stekie op die hoofblad eendag deur iemand anders behartig sal word.

Boonzaier — die harde, siniese oukêrel met sy hooggeknoopte baadjie en styfgestyselde boordjie is deur min mense gemis (selfs sy gesin het hom gevrees), maar Honiball was 'n sagmoedige en geliefde mens — ek het baie kere in Kleinmond na sy weduwee, Essie, se anekdotes oor hom geluister. Haar stem het ook intussen stilgeword.

Ook Frederick Jacobus Mouton, gebore op 27 Augustus 1947, getoë in die Kaapse Skiereiland en werksaam by Naspers vir reeds vyftig jaar, is volksbesit. Fred, wat dag na dag met sy bromponie uit Bellvile na Kaapstad gery het en dan in sy kantoor in die hoek verdwyn het — op 'n stadium moes jy deur 'n pakkamer loop om by hom uit te kom —



In 2012 het Bun Booyens twee lesings oor Fred Mouton se werk vir die KKNK gereël. By daardie geleentheid het Fred met sy rug na die gehoor 'n tekening gemaak, terwyl Bun agtergrondvertellings gedoen en ek 'n Powerpoint-lesing aangebied het oor Fred se plek in *Die Burger* se span



Tony Leon en Bun Booyens in gesprek by *Vyftig jaar met Fred* tydens vanjaar se Wordfees

het in duisende lesers van koerante, tydskrifte en boeke se harte gekruip; en jy sal nie oordryf om te beweer dat hy een van ons mees gerespekteerde, bewonderd en geliefde instellings is nie; en 'n onbeskryflike leemte sal agterlaat die dag wat hy sy pen finaal neerlê. Fred is, soos sy twee ewe befaamde voorgangers, onbesonge as sulks, dog invloedryk as meningsvormer, want spotprente is inderwaarheid boodskappe vanaf die beleidsbepalers en uitvoerders van 'n publikasie (soos *Die Burger*, wat in 1915 geskep is om Afrikanernasionalistiese belang te bevorder) aan die publiek. Jy kan hierdie missie egter op verskillende maniere uitvoer, óf met drif en kille logika, soos Boonzaier, óf grappig en speels soos Honiball, óf subtiel en amper droog soos Mouton.

Let wel: ek trek die kwashale baie breed, want al drie van hulle kon humor en satire met groot vaardigheid inspan en 'n breë spektrum van emosies uitbeeld en opwek. Maar soos hier bo beskryf, is waarskynlik hoe mense hulle sal onthou, want op die keper beskou, manifesteer 'n kunstenaar se persoonlikheid tog heel duidelik in sy of haar werk. En so assosieer ons met hulle; of nie.

Uit 'n persoonlike perspektief was dit vir my 'n uitsonderlike aand. Daar was empatie en teerheid jeens 'n ou man wat soveel toewyding, fokus en liefde aan sy taak gewy het; en daarvoor verdien almal wat betrokke was dank, en vir my en almal wat ou feesangers is, was dit 'n gepaste geleentheid om dalk die laaste eer aan 'n groot gees en wyd erkende meesterkunstenaar te betoon.

Terwyl ek hierdie artikel sit en afrond, onthou ek dat ek al 'n stuk oor Fred in die **Kaapse Bibliotekaris** geskryf het. Ek gaan krap in my argiewe. Dit was Julie/Augustus 2012. Voor dit was daar ook artikels oor Boonzaier en Honiball en oor *Die Burger* se geskiedenis. Inderdaad; dis nou genoeg, die sluitsteen is in plek.

Dr Francois Verster is 'n historikus, argivaris en skrywer



Book reviews

Boekresensies

compiled by book selectors

ADULT FICTION VOLWASSE VERHALENDE LEKTUUR

BARKHUIZEN-LE ROUX, Christine **My naam is Prins, ek slaap met die lig aan.**

- Human & Rousseau, 2019.

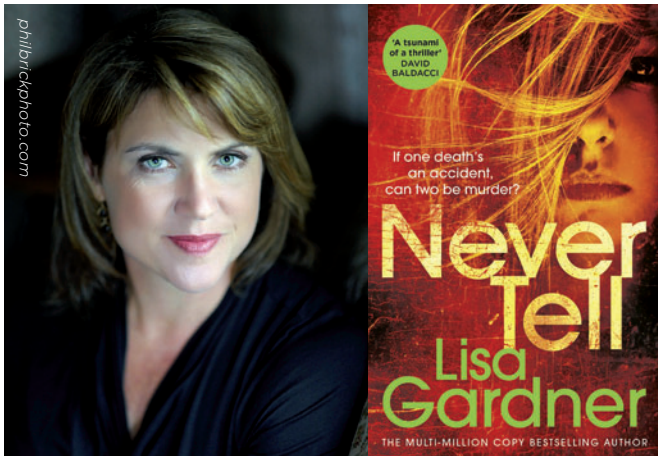
'...In **My naam is Prins, ek slaap met die lig aan** takel Christine Barkhuizen-le Roux die onstellende onderwerp van seksuele misbruik teen mans. Maklik is dit nie om die boek te lees nie, bloot omdat die onderwerp mens teen die bors stuit. Christine skryf hierdie verhaal van die seksuele misbruik van jong seuns met omsigtigheid. Sy gee 'n stem "aan al die slagoffers en bronne met wie [sy] gesels het wat liever anoniem wil bly." Daar word baie geskryf oor die seksuele misbruik en verkragting van vroue. Dis maar eers

onlangs wat die kollig op manlike slagoffers geskyn word. Dié stories, hoe moeilik ook al om te lees, is broodnodig vir ons gewelddadige samelewing waar misbruik aan die orde van die dag is. Corinne, 'n sielkundige, gaan saam met Deon op 'n reis na sy grootworddorp, Skuilkrans. Hy was voorheen by haar vir berading oor seksuele mishandeling tydens sy jeugjare. Skuilkrans is ook die plek waar haar man Frank sy kinderjare deurgebring het. Die verhaal word afgewissel met terugflitse uit Deon se verlede sodat die leser 'n geheelbeeld van gebeure kry vanuit sy perspektief oor die gebeure tydens sy kinderjare. Ontnugtering, die verlies van sy onskuld en skaamte lê swaar op Deon se gemoed. Deur sy verlede te konfronteer, probeer hy sin maak van sy lewe en 'n manier vind om sinvol aan te beweeg. Maar hy was nie die enigste slagoffer nie... Corinne moet ook vir die stomme Frank lei deur sy ervarings en probeer om hul verhouding in die proses te red. Die waarde van hierdie verhaal lê daarin dat dit gewone lesers bewus maak van onregte wat in die gemeenskap plaasvind. En wat dikwels onder die mat ingevee word, nie net deur die slagoffer nie, maar ook deur mense in sy lewe wat bewus is daarvan. Om stil te bly, maak jou indirek skuldig aan aandadigheid aan die voortsetting van geweldsmisdade in die gemeenskap.' (netwerk24.com/Sarie, Phyllis Green)



GARDNER, Lisa **Never tell.**- Century, 2019.

'Veteran Boston PD detective DD Warren, still on her game, returns in the tenth book (after **Look for me**, 2018) in an outstanding series by the *New York Times* best-selling Gardner. When a man is found dead with his laptop shot to pieces, the police arrive to find the victim's pregnant wife holding the gun. Flora Dane, working for DD as an informer, recognises the victim, Conrad Carter, on the news and

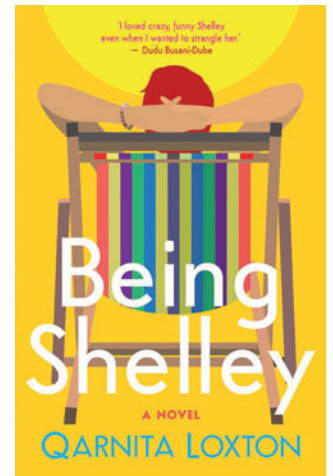
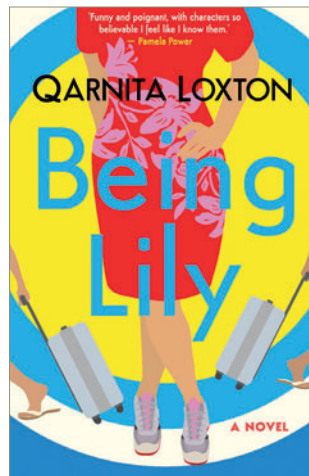


remembers a terrifying encounter she had with him during her captivity by a sadistic killer. DD recognises the accused, Conrad's pregnant wife, Evie Carter, from a case years ago when Evie shot and killed her father. That shooting was ruled an accident, but DD finds herself reconsidering that earlier judgment. The investigation unfolds, in turn, in the separate narratives of DD, Evie, and Flora; and the suspense builds as the truth about each of their experiences emerges. The wrap-up here is just a bit too neat, but Gardner's fans will not be disappointed by this insightful look into the impact of crime on its victims.' (*Booklist*, Jane Murphy)

LOXTON, Qarnita

Being Kari.- Kwela, 2017; **Being Lily.**- Kwela, 2018; and **Being Shelley.**- Kwela, 2019.

'Attorney turned executive coach and author Qarnita Loxtton puts a South African spin on the chicklit genre in her debut novel **Being Kari** (longlisted for the 2018 9mobile Prize for Literature and shortlisted for the 2018 Herman Charles Bosman Prize) and **Being Lily**. Her intelligent, yet effervescent style makes for an easy read which is by no means frivolous. In her first book, **Being Kari**, you are introduced to a cast of characters, friends and family who you can instantly relate to. These characters re-appear in the next novel, **Being Lily**, set three years in the future. In **Being Kari**, Kari du Toit (Karima Essop) finds her life come crashing in when the love of her life reveals he has been unfaithful on the same day that death pulls her back to her estranged family. The book deals with a common occurrence in our multicultural society, finding your own place in the world while respecting culture and tradition. Brought up as a devout Muslim, Karima's transformation into Kari, who has replaced burkas with bikinis, raises both questions and eyebrows as she tries to find a middle ground. The book touches on societal issues without being patronising and disrespectful. Loxtton's writing style is witty and full of emotion but by no means predictable. In her second book, **Being Lily**, we follow the story of Kari's best friends Lily and Owen, who are planning their wedding — a fact that may come as a surprise to readers of the first book. Lily and Owen are the poster children for the phrase "opposites attract" but they make it work. Owen hails from the Cape Flats and has pulled himself up through sheer hard work and determination, while Lily is a self-confessed pampered princess. Lily is intelligent and accomplished in her own right, choosing not to rely fully on her trust fund, but is very used to getting her own way



and throwing money at problems. Her life changes with the appearance of Owen's supermodel lookalike ex-girlfriend and 15-year-old rebel daughter who, as it turns out, will now become her stepdaughter. Both books have an unforced South African tone with mentions of landmarks and businesses thrown in for a nostalgic, familiar feel. Loxtton's books are funny and smart, her writing style reminds you a little of award-winning Irish novelist Marian Keyes, and similarly leaves you excited for the next in her series.' (*heraldlive.co.za*, Eleanor Douglas-Meyers)

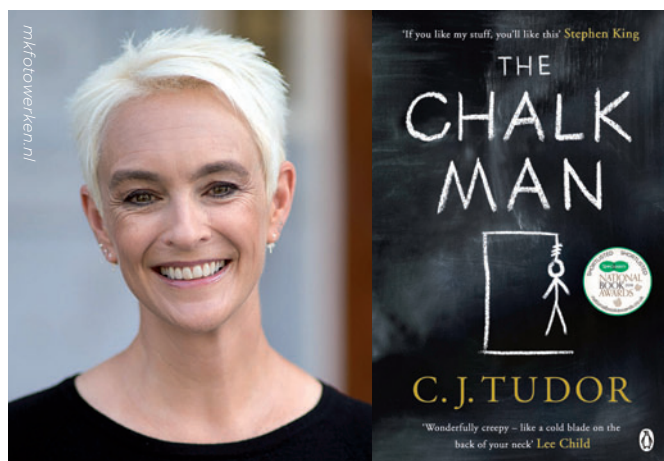
Loxtton's third book in the series is **Being Shelley**. 'In her 40s, with her coffee and decor shop feeling like a gilded cage and a husband consumed with Jewish guilt since their twins were born, Shelley Jacobsen is reminded she will always be a Shiksa to his family. **Being Shelley** is the story of what happens when Shelley hires Wayde Smith, a sexy 22-year-old surfer, as a barista. He makes her feel young and she just wants some fun — but will it stay harmless? Qarnita Loxtton writes of ageing, long term marriage, sexual harassment, motherhood and evolving female relationships. It's the often-funny story of a slightly crazy South African woman — an enjoyable beach read.' (*getitmagazine.co.za*, Kym Argo)

MINA, Denise

Conviction.- Harvill Secker, 2019.

'Anna McDonald, the heroine of this spellbinding thriller from Edgar finalist Mina, fled her personal problems in London and started over in Glasgow nine years earlier. She's now engrossed in true-crime podcasts such as *Death and the Dana*, about

a murdered family, a sunken yacht named the *Dana*, and a wrongful conviction. After Anna's partner, Hamish, runs away with her best friend, Estelle, she and Estelle's despondent husband, anorexic former rock star Fin Cohen, embark on a road trip, bingeing *Death and the Dana* while investigating its claims. Anna soon discovers that she has multiple ties to the tale. When a picture of her and Fin goes viral on social media, dangerous figures from Anna's past get on their trail. The mysteries of Anna's tragic history and the *Dana's* true fate unfold in tandem, with podcast transcripts peppering the colourful narrative. Anna and Fin alternately bolster and antagonise one another, balancing introspections on modern life and human nature with laugh-out-loud humour. Mina delivers a metafictional marvel that both endorses and exemplifies the power of storytelling.' (*Publishers Weekly*)



TUDOR, CJ

The chalk man. - Penguin Books, 2018.

'CJ Tudor's assured debut novel, **The chalk man**, is a timeslip set in a market town on the south coast of England. In 1986, the narrator Eddie Adams is 12 years old, building dens, riding bikes and communicating in a secret code of chalk figures with his friends Fat Gav, Metal Mickey, Hoppo and Nicky. The fun and games are undercut by disturbing events which culminate in a series of anonymous chalk drawings leading to the discovery of a dismembered girl in the woods. In 2016, Eddie, now 42 and still living in the family home, is a teacher with a drink problem, tormented by lucid dreams and fearing for his mental health. Things go from bad to worse when he receives a picture in the post of a stick figure with a noose round its neck — and then Mickey returns, claiming to know the identity of the killer. Strong characterisation, plenty of plot twists and an evocative portrait of small-town life in the 1980s add up to a riveting read.' (*The Guardian*, Laura Wilson)

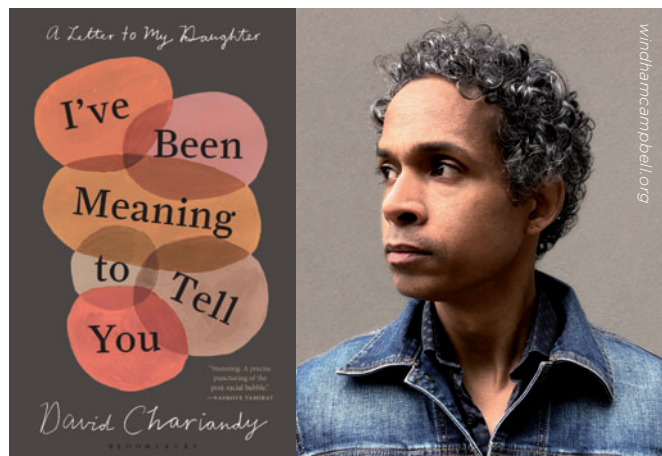
ADULT NON-FICTION VOLWASSE VAKLEKTUUR

CHARIANDY, David

I've been meaning to tell you: a letter to my daughter.

- Bloomsbury, 2019.

'A Canadian novelist addresses his 13-year-old daughter on the complexities of race, bloodlines, history, and privilege. In

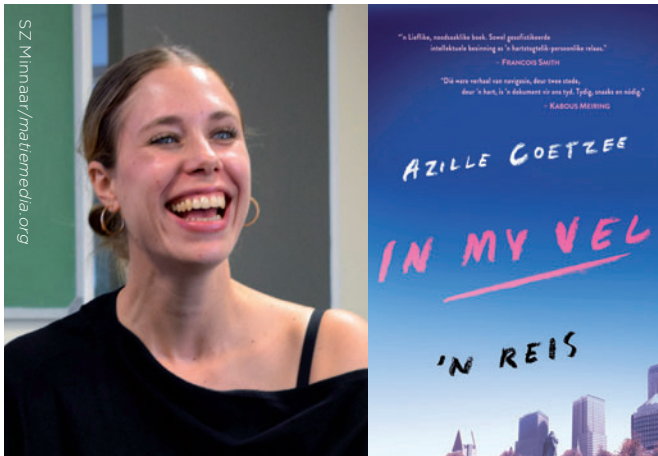


his non-fiction debut, Chariandy shares his reflections with his daughter at a particularly pivotal time in her life. After the election of Donald Trump, she had plenty of questions and concerns. Though their native Canada prides itself on being better than the United States on issues of tolerance, shortly after the US election, a murderer "entered a mosque in Quebec City and executed six people who were at their prayers." The author's parents were reluctant to share the stories that he feels he must tell his daughter, along with his own. They had been brought to Trinidad as indentured servants and had initially been denied entrance into Canada. Chariandy was born and raised in Toronto, but he never felt accepted or understood as "simply Canadian," in the way that his Caucasian wife and her patrician family had been for generations. They had met in graduate school, studying literature, where they discovered "a shared passion for broadening, through reading, the cultural and geographic boundaries of what we each knew. This shared passion sustains our relationship, despite what are some rather stark differences in our backgrounds and upbringings." The author's daughter likes being known as a tomboy, and much of her fashion sense and attitude come from living along the west coast in Vancouver. They have never really discussed how to categorise her or why. "For some of my relatives, you are Black; for others you are Indian," he writes. "And as a girl of African, South Asian, and European heritage, some may consider you still another identity, that of being mixed." Beyond question, this slim volume shows how much she is loved and how concerned her father is for the challenges that await her, some of them the same that he faced. Chariandy's perspective challenges conventional notions that Canada is tolerant where the US isn't and that we have entered an era beyond race and discrimination.' (*Kirkus Reviews*)

COETZEE, Azille

In my vel: 'n reis. - Tafelberg, 2019.

'...Coetzee vertel 'n boeiende verhaal van haar verblyf in Nederland. Sy kry 'n beurs om 'n PhD in Amsterdam te doen. Haar navorsing gaan oor feminisme in die postkoloniale situasie. Sy en haar *lover*, C, trek saam Nederland toe en sy hoop heimlik om nie weer na Suid-Afrika terug te keer nie. Elke hoofstuk het die vorm van 'n besonder goedgeskrewe essay. Telkens word 'n baie spesifieke, persoonlike ervaring beskryf, soos 'n misverstand met taal, 'n fietsrit in die reën, 'n museumbesoek, die dra van skoene binnenshuis of die manier waarop Nederlanders "kuier". Met hierdie gebeurtenisse as



uitgangspunt word abstrakte idees uiteindelik bedink. Die alledaagse gebeurtenis word 'n sleutel tot nadenke, tot abstrakte refleksie oor aspekte soos identiteit, wat dit beteken om wit en Afrikaans en Suid-Afrikaans te wees, om middelklas te wees, om vrou te wees. Coetzee se prestasie is egter dat sy dit regkry om hierdie abstrakte nadenke so spontaan en boeiend in 'n groter reisverhaal en liefdesverhaal in te werk dat dit nooit soos filosofie voel nie. Dit is haar fyn waarnemingsvermoë wat die werk so treffend maak. Die aandag aan detail wat veel meer is as die skep van 'n realistiese en oortuigende wêreld, veel meer as die raaksien van subtiel verskille tussen Nederland en Suid-Afrika, is haar sterkste wapen. Deur die klein dingetjies raak te sien en raak te beskryf, word die ooglopende en die vanselfsprekende beskouings, die aanvaarde idees, telkens skielik anders belig. Ons opvattinge — of dit oor mense, oor Afrika of Europa, oor swart of wit, oor politieke stelsels, die ekonomie of oor die geskiedenis is — al hierdie opvattinge word deur veralgemenings, deur strukture bepaal. Wanneer Coetzee op die besondere fokus, is dit nie meer moontlik om so gemaklik met die groot strukture om te gaan nie. Ons idees oor die wêreld en die wêreldgeskiedenis, oor koloniserings en die gevolge daarvan, oor man of Afrikaner of Afrikaans of velkleur en politieke en ekonomiese strukture word fyn verwoord soos wat dit uit mense se optrede, uit 'n paar weggooisinne van mense wat sy ontmoet, afgelei kan word. En die fyn uitmekaarhaal daarvan word so gemaklik gedoen dat dit nie naastenby voel soos 'n filosoof se dekonstruering van groot idees nie, maar soos 'n boeiende liefdesverhaal... Ek dink dit is 'n boek wat vir alle wit Afrikaanssprekendes voorgeskryf behoort te word, want selde is daar op so 'n helder manier, so eerlik, oor die identiteit van Afrikaners in ons land, juis op hierdie tydstip, nagedink.' (*vroukeur.co.za*, Willie Burger)

NEL, Elise
Ons raaiselpad met Alzheimersiekte. - Lux Verbi, 2019.
 Elise Nel het haar verpleeg- en vroedvrou-opleiding in Kaapstad ontvang en het 'n paar jaar in 'n hospitaal gewerk. Sy was 49 jaar getroud met Willie en hulle het vir 30 jaar op 'n Karooplaas geboer. Ná hul aftrede het hulle in Hoekwil gewoon en daarna in George. Elise se man was eens 'n intelligente mens, maar sy optrede het mettertyd dramaties verander. Hy het 'n aggressiewe en vergeetagtige persoon geword — heeltemal in teenstelling met hoe sy hom geken het. Tot haar skok moes sy uitvind dat Willie Alzheimer se siekte het. Willie het vir Elise gevra om hom te versorg tot die



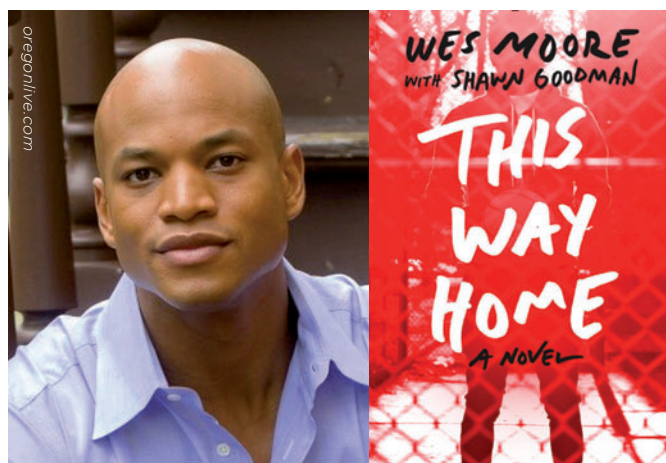
dag van sy afsterwe. Sy het hieraan gehoor gegee en hom met liefde en toewyding tot aan die einde versorg, al was dit ook hoe moeilik. In hierdie aangrypende boek vertel Elise met deernis die intieme besonderhede van die ontsettend moeilike pad wat hulle moes stap. Sy sê dit was vir haar 'n onbekende, donker pad met geen leiding van andere. Omrede meeste mense hul geliefdes met hierdie siekte in versorgingsoorde laat plaas, kon niemand vir haar raad gee nie. Dit is dan ook een van die redes waarom hierdie boek van soveel waarde is — Elise het die volle pad saam met haar man gestap en het dus eerstehandse kennis. Sy gee praktiese raad vir diegene wie mense met hierdie aftakelende siekte versorg en gee leiding oor tekens waarna opgelet moet word. **Stanley Jonck**

YOUNG ADULT FICTION JONG VOLWASSE VERHALENDE LEKTUUR

CHEE, Traci
The reader. - Speak, 2017.
 'Sefia's father drilled her on what to do if they were ever in danger, but she never expected to return home one day and find him brutally murdered. She escapes with one vital thing: a heavy square wrapped in cloth, containing bound pages with intricate symbols. It's a book, but reading in Sefia's kingdom is a skill limited to an elite few, and now that this precious volume



is in her possession, she's in grave danger. Sefia spends years on the run with her aunt, Nin, until the day when the murderer catches up to them and violently steals Nin away. With the help of a mute boy she saves from a slave ring and the magic she finds in the words of the book, she seeks out her parents' killer. Chee's debut, the first in a projected series, is a stunning piece of storytelling. She deftly weaves together disparate elements, such as magic, fighting rings, swashbuckling pirates, assassins, and a kingdom beset by war, where books are illegal. Additionally, she seamlessly integrates a book within a book, as Sefia learns to read and discovers the powers of her precious cargo, and astute readers will notice hidden messages in the novel's clever design. With evocative language, fascinating world building, multifaceted characters, and a compelling plot, this is a series fantasy lovers will want to sink their teeth into.' (*Booklist*, Lindsey Tomsu)



MOORE, Wes with GOODMAN, Shawn
This way home. - Ember, 2016.

'Lifelong best friends and basketball teammates Elijah, Dylan, and Michael become reluctantly entangled with a Baltimore street gang. When Michael offers his friends each a pair of \$400 Kobe 10 sneakers and won't explain how he got them, Elijah knows he should say no. In the end, loyalty to his friends and the desire to get out of his own ratty shoes prevail. Trouble inevitably follows in the form of a smooth-talking gangster

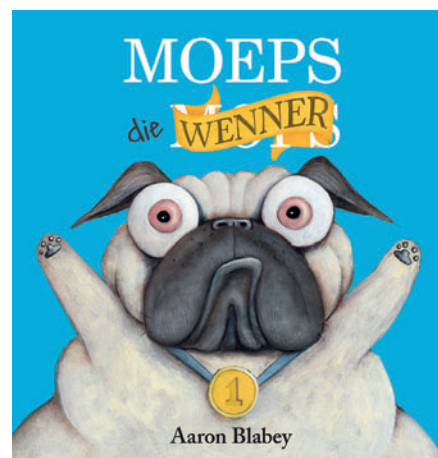
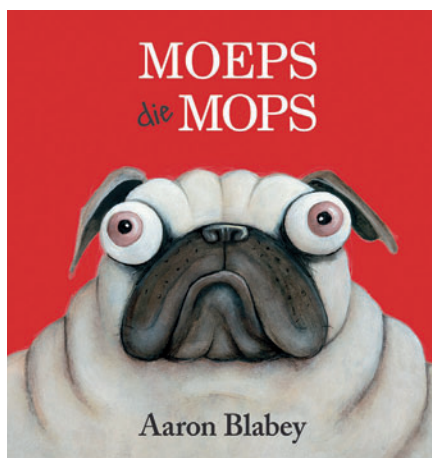
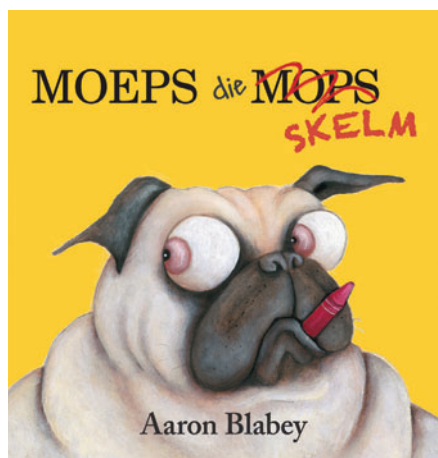
who always seems to know Elijah's and, more frighteningly, Elijah's mother's whereabouts. Elijah longs for his father, who left when Elijah was a child, but gains a father figure in Banks, a gruff ex-military man who hires Elijah to help with yard work and seems to delight in setting him impossible tasks. As the obligations attached to the shoes and other extravagant gifts slowly and grimly become apparent, the boys find themselves faced with impossible choices. Defy the gang and face consequences, or become even more enmeshed? Each boy's decision is informed by inevitability: Elijah, book-smart and athletically gifted, is headed toward college, but the fates of the other two are less certain. The portrayal of the gang is pared down, more symbolic than realistic, but the stakes are high, and the sense of impending doom is heavy throughout. A taut, haunting tragedy.' (*Kirkus Reviews*)

JUVENILE FICTION
JEUGLEKTUUR

BLABEY, Aaron
Moeps die skelm; Moeps die mops; en Moeps die wenner/rymvertalings uit Engels deur Philip de Vos.

- Protea Boekhuis, 2019.

'Aaron Blabey het drie vermaaklike prentboeke geskryf oor die stoute mopshond, Moeps. Protea Boekhuis het die Afrikaanse vertalings in hardeband uitgegee as **Moeps die skelm**, **Moeps die mops** en **Moeps die wenner**. Moeps sal die harte van jong lesers verby. As die skelm gee hy altyd arme Worsie die skuld vir alles want hy kan vreeslik jok om sy sin te kry. Maar sy lus vir beskuitjies laat hom sleg tweede kom as hy nie die rolbal agter die pak sien nie. Nou is sy lyf vol pyne en hy is minus 'n tand! In **Moeps die mops** is hy vreeslik selfsugtig en wil niks met Worsie deel nie. Alles is syne, en toe hy sy speelgoed op 'n hoop pak en daar bo-op gaan staan, verloor hy sy balans en tuimel grond toe deur die venster. Nou deel hy alles, tot hy weer herstel! In **Moeps die wenner** is dit baie duidelik dat hy altyd moet wen. Met 'n eetkompetisie is hy so vraatsig dat hy sowaar sy bak insluk! En toe die bak hom weer teen die kop tref en hom in 'n blik instamp, word hy sommer baie bedees en minder goor. Philip de Vos se rympies maak die teks lewendig, snaaks en groot pret om te lees. Die skrywer se illustrasies van Moeps en Worsie is kleurvol, vol beweging en aksiebelaa. Die boeke behoort deur vele jong aanhangers geniet te word.' (*Jonareviews.blogspot.com*, Lona Gericke)





MACKINTOSH, David

There's a bug on my arm that won't let go. - HarperCollins Children's Books, 2017.

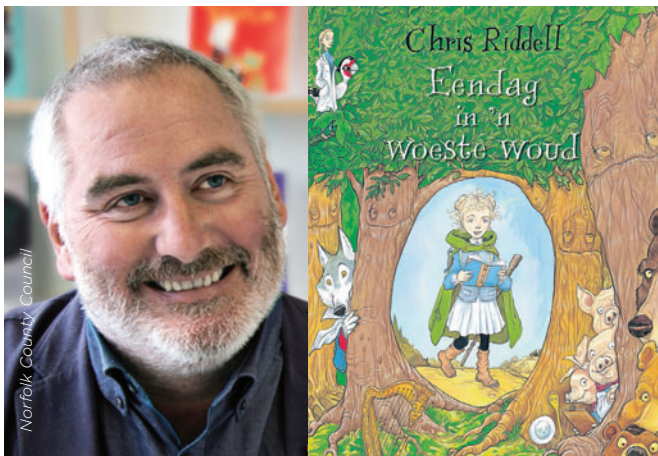
'A tale of acceptance and letting go, this is the story of a girl and a bug told in the first person. A child is bored and has nobody to play with. An insect lands on her arm and she moves from panic, to annoyance, to acceptance until finally it is time for the bug to leave. Language and rhythm are pitch-perfect, a rough and tumble of feelings, memories and reactions. Mackintosh has an uncanny knack for drawing how things feel, rather than look. Perspective is used to fantastic ends-arms stretch out like elastic bands... Even colours are unstable... Whenever our protagonist retreats into a memory, the format shifts to comic book style. It's wonderfully effective. Not a detail of this book has been neglected, font and text setting add a wonderful energy to the reading. There is something of Tony Ross about Mackintosh, a joyful recognition and respect for the intense, sulky, joyful, exuberant emotional lives of his characters. This is his best work yet. Perfect for 5-7 year-olds.'

(*Children's Books Ireland, Vita Coleman*)

RIDDELL, Chris

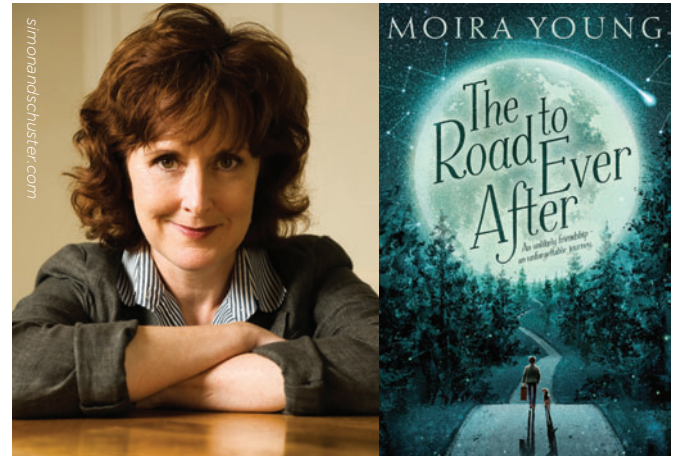
Eendag in 'n woeste woud/in Afrikaans vertaal deur Kobus Geldenhuys. - Protea Boekhuis, 2018.

'Klein Groenkappie stap die woud binne met 'n uitnodiging na Raponsie se partytjie. Oppad kom sy verskeie karakters



uit bekende feëverhale teë — die heks met die appel, 'n trol, die ondie se kasteel, Jan en die boontjierank, die drie bere, Rooikappie, Duimelientjie, Skoonlief, die drie varkies, die sewe dwergies en die twaalf dansende prinsesse. Uiteindelik is al die karakters bymekaar by Raponsie se partytjie en gelukkige reünies vind plaas, veral die van Skoonlief en die Ondier. Die volgende dag vertrek Groen verder deur die woeste woud, en wonder wat volgende gaan gebeur... Baie oorspronklik en verbeeldingryk. 'n Pragtige boek met genoeg verrassings en humor om kinders te betrek.'

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



YOUNG, Moira

The road to ever after. - Macmillan, 2017.

'Davy David is an orphan in the conservative town of Brownvale, which is controlled by corrupt Parson Fall. Davy's sanctuary is the town library, where he pores over a book titled Renaissance Angels, before creating his own art in the dirt, using twigs and a broom. Scary old Miss Flint, who has been watching him, engages the 13-year-old to drive her to her final resting place, a cottage on the ocean 200 miles away. Along the way, they and Davy's adopted mutt, George, engage in some larceny, experience a miracle or two, and find forgiveness and a new home. Frequent references to *It's a wonderful life* indicate the tone of this story, a bittersweet gem of tenderness and imagination. Although not a humorous book, there are definite moments of levity, as when the two grant a truckload of stolen turkeys their freedom on Christmas Eve. It may be challenging to find the audience, but the payoff is a charming adventure with a hero (and his dog) who will warm your heart.'

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



Dreaming big? Start small

by Boniswa Notiki

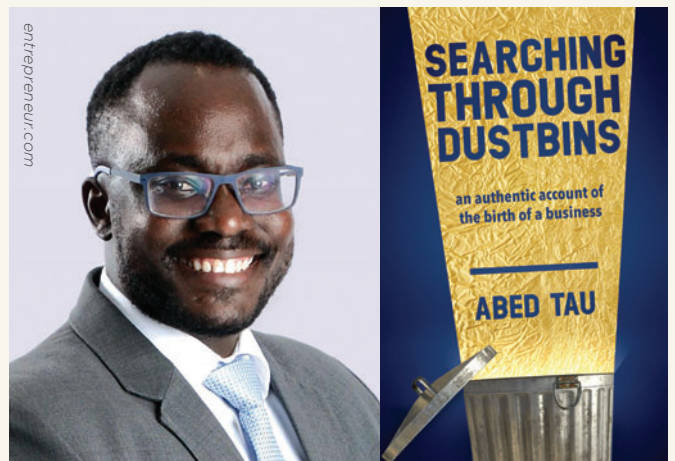
For every failed startup enterprise, there is a multitude of platitudes promising why it should have succeeded. From the tired trope of the 'sapling that needs to be nurtured' to the hackneyed 'every big thing starts with a small idea' to airy-fairy 'blue-sky thinking', there's a back-of-a-Chappies-wrapper platitude for every budding business entrepreneur, big or small.

The path to entrepreneurial excellence is rarely a straight one. Luck, timing, hard work and almost inhuman sacrifice all play equal parts. Factor in further unknowns such as market and currency volatility, the role of disruptors, an economy of life support and frankly it becomes a miracle that any fledgling business makes it past the first six months.

Add to that South Africa's tumultuous relationship with its past — and present — and the odds for startup success are reduced from difficult to impossible.

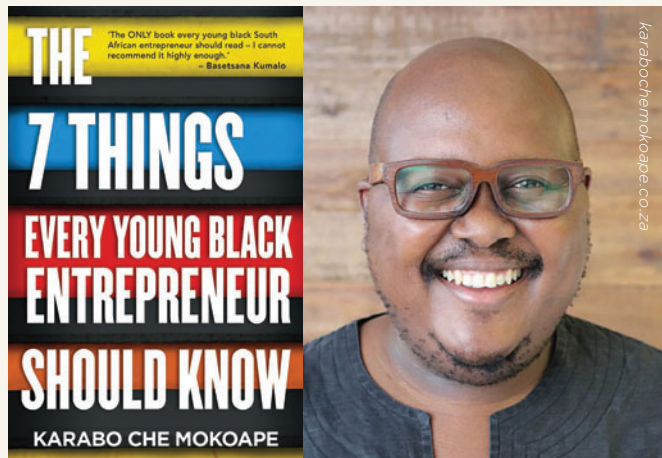
Yet those who can see opportunity amongst adversity are the ones that ultimately thrive. Over time there has been a select number of South Africans in which the pioneering spirit burns inextinguishably. These are their tips, tales and travails — rarely straight-forward, often dispiriting — but always inspirational.

TAU, Abed
Searching through dustbins: an authentic account of the birth of business. - Tracey McDonald Publishers, 2019.
'Many people believe that quitting their job and becoming



an entrepreneur is a romantic notion, but being your own boss isn't just about freedom. Nor is it about the status that comes your way when you innovate the product or service that no one knew, until now, they simply could not live without. And it's not even about the amazing income you'll be getting when your start-up hits the big time. Entrepreneurship is none of these things. It's about plain hard work which often garners little if any reward. It's about keeping going even when you feel you have no more to give and remaining focused and consistent when all you want to do is walk away. It's about searching through dustbins for business, leaving no stone unturned. Abed Tau knows this because he has walked the entrepreneurial road many times. Having started a number of businesses — some successful, others not — he knows

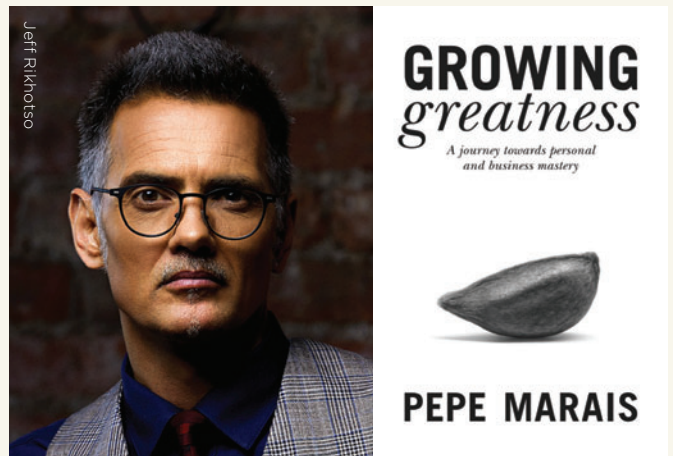
what it's like, and what it takes, to be an entrepreneur. While entrepreneurship may ultimately be richly rewarding, it's important to know some of the challenges upfront before you set off to chase your dream. In searching through dustbins, Abed shares his experiences with candour and humour, painting an honest picture of the life of an entrepreneur. Essential reading for any would-be or start-up business owner, it's a vital insight into what to expect and it also provides pragmatic advice for starting or building a business. Searching through dustbins comes from the heart and speaks to the heart. It will inspire and motivate you, while ensuring that your entrepreneurial dreams and aspirations stay on track.' (www.bbrief.co.za)



MOKOAPE, Karabo Che
The 7 things every young black entrepreneur should know. - Zebra, 2019.

'The 7 things every young black entrepreneur should know' is a practical and inspirational guidebook aimed at empowering the next generation of young black entrepreneurs. All the information in this book is based on the author's decades of experience as an entrepreneur and represents a distillation of the most important lessons he's learnt. Readers will be empowered to understand how to leverage their strengths, minimise their weaknesses, count the true cost of success, be patient, distinguish between good and bad ideas, manage risk, raise funding wisely and build shared prosperity.' (penguinrandomhouse.co.za)

MARAIS, Pepe
Growing greatness: a journey towards personal and business mastery. - Tracey McDonald Publishers, 2018.
 Pepe Marais is a businessman and the founding partner of advertising company Joe Public. His book is more than just a business book, it is also about personal transformation and mastery. He tells the story of his life (schoolteacher mother, abusive alcoholic father, and graphic design studies at Ruth Prowse in Cape Town, a one-woman man who met his wife in high school, surfer, and musician), his life in business and the advertising world. In 2006 his business Joe Public was in trouble and his marriage was on the rocks — he was drinking too much, was unhealthy and had no purpose. After his wife attended two personal transformational workshops and started to change, he also went on the workshops and turned



his life and business around. In the third part of the book he describes lessons learnt in business and his ideas on how to transform yourself and your business. He has read some of the New Age gurus like Brandon Bays and Robin Sharma as well as others and come up with his own version of unlocking the potential in oneself and in your business. This is written in a very readable style and I think that the readership is wider than just a business one. Marais also started a charity that works in the field of education. Inspirational. **Johanna de Beer**

SNYMAN, Wouter; HEYSTEK, Magnus; en NEETHLING, Kobus
Hoe om te wen in besigheid: as ander dit kan regkry, kan jy ook!. - Carpe Diem, 2017

'Hoekom is party mense arm en ander het die vermoë om welvaart te skep asof dit amper moeiteeloos is? Suid-Afrika se voorste sakelui beantwoord die vrae wat jy nog altyd vir hulle wou vra. Hulle gesels oor ywer, visie, selfdissipline, risiko's, familie, energie en 'n unieke manier van dink. Van die sakelui sluit in: Wouter Snyman, Magnus Heystek, Kobus Neethling, Hannes Jansen, Ernest du Toit, Marius Barnard en Riaan Jacobs. Met hierdie boek kan jy in die gedagtes klim van 'n baanbreker, 'n held, 'n entrepreneur. Jy kan hulle werklik leer ken en uit hulle foute leer. As jy jou eie besigheid wil begin, is daar 'n paar basiese dinge wat jy van hierdie mense kan leer...' (Uitgewersprikkel)





BUCKLAND, Matthew
So you want to build a startup?: Wild startup tales, sensible advice and life lessons from a South African entrepreneur who founded and sold a multimillion-dollar business.- Tafelberg, 2019.

A local business memoir to recommend. Matthew Buckland built a business that employed 70-plus people and counted Vodacom, Naspers, Mediclinic and J&B as clients. He fulfilled many an entrepreneur's dream when he sold it to M&C Saatchi for millions, and stayed on as MD. But a few years later, he was out on his own again with a new venture and a new battle to fight: against cancer. **So you want to build a startup?** is a frank, refreshing account of the difficulties — and the fun — of building a new-media business with a tragic ending. **Stanley Jonck**



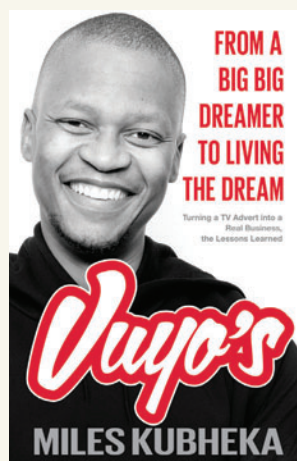
BROODRYK, Marnus
90 rules for entrepreneurs: the codex of hustle: your guide to being an entrepreneur, a millionaire, and, of course, happy!- Tracey McDonald Publishers, 2017.

'Marnus Broodryk has compiled his extensive, front-line knowledge on entrepreneurship into a new book, **90 rules for Entrepreneurs: the codex of hustle...** As he tells it, entrepreneurship is so fundamentally different to a corporate vocation that many of the lessons that business schools teach don't even apply. How can we expect small business to succeed if nobody is there to stop them making the same

mistakes repeatedly? The book also has guest authors, who have contributed their own experience to the bigger purpose. Ryk Neethling talks about the lessons he learned as an Olympian, and how he applied them in his businesses. Gil Oved, co-founder of South Africa's largest advertising and marketing agency, The Creative Counsel, writes about paradigms and perspective. Romeo Kumalo shares his own 10 mini-rules. The point is to replicate these giants' successes, rather than repeating their errors. Entrepreneurial businesses are the bricks that will rebuild our economy. **90 rules for entrepreneurs** is the kiln that will harden them into the sustainable, profitable, life-changing entities they were always meant to be.' (www.bookslive.co.za)

KUBHEKA, Miles
Vuyo's: from such a big big dreamer to living the dream — turning a TV advert into a real business, and the lessons learned.- Tracey McDonald Publishers, 2016.

'It's not often that fiction becomes a reality. But in the case of entrepreneur Miles Kubheka, the owner of Vuyo's, the restaurant inspired by the one in the Hansa Pilsener TV ad, life really has imitated art and he's laughing all the way to the bank. The Hansa beer advert opens with Vuyo (a fictional character) being a big, big dreamer. He starts a business with a small boerewors cart and ultimately owns a big company called Vuyo's Original Wors. The business flourishes to become a big brand and eventually goes international. Vuyo ends up living a lavish life and owning his own speedboat, but he never forgets his roots. Kubheka, who is also the co-owner of an IT software solutions company, liked the business idea in the TV advert. He did his research and found out that there is no actual Vuyo's restaurant out there. He registered a trademark to the Vuyo's name, turning a fictional business into a reality. The first Vuyo's restaurant opened in Braamfontein in December 2012, where Kubheka, a Wits University graduate, got to serve food to some Wits students in the area.' (mileskubheka.com)



MASHABA, Herman
Black like you: Herman Mashaba — an autobiography.- MME Media, 2012.

'**Black like you** is the story of entrepreneur Herman Mashaba, who takes the reader on a journey from growing up in the GaRamotse township in Hammanskraal, through his wild youth to his recent business life. Mashaba, against all odds,

has excelled at business with, most famously, his cosmetics company Black Like Me. He relates growing up with his siblings while his mother worked as a domestic worker. It might have been a tough childhood, but Mashaba looks back at his childhood with increasing affection as he ages: "The warmth and intimacy my family enjoyed casts a glow on my memories." The story of his journey should be an inspiring read for both black and white young South Africans. But the book, by ghost writer Isabella Morris, feels distant and removed from the man himself. In person, he exudes a warmth, passion and enthusiasm not reflected in the writing.' (*bookslive.co.za*)

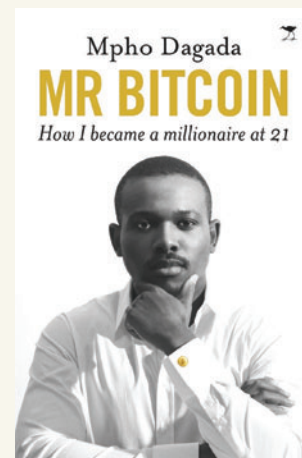


HARALAMBOUS, Nicholas
Do. Fail. Learn. Repeat.: the truth behind building businesses. - Tracey McDonald Publishers, 2018.

'A serial entrepreneur since the age of 16, Nic has to date started eight separate businesses, including a social network in the Mxit days, a campus newspaper, a retail fashion company and at one point, a rock band. In a refreshingly honest, vulnerable yet direct and engaging style, Nic doesn't sanitise the messy bits about the reality of business building, how easy it is to fail, how failures happen and how most of what you heard or believed about the journey of entrepreneurship has about as much truth as the Cinderella story. Far from being a pessimist however, Nic challenges us to rethink our expectations and motivations. He makes the point that without failure, there is no learning. In order to make it worthwhile, the journey must itself be part of the reward — we must learn to engage with and find meaning in the process not just the outcome. He is clear that entrepreneurship isn't for everyone, but he's also not an advocate of simply sticking it out in a safe, plushy job. Rather, he tries to steer us between two paths: one where we avoid the possibility of failure altogether, and another where failure comes as such an unexpected shock that we quit after the first try. If you're looking for a fresh, uncensored, brutally honest account of what it takes to start something, I'd say skip Jim Collins's **Good to great**, Jack Welch's **Winning** or AG Lafley's **Playing to win** and pick up **Do. Fail. Learn. Repeat.** Africa desperately needs entrepreneurs, changemakers, social innovators and institution builders. It's high time we set aside the cliched image of a swashbuckling hyper-capitalist who turns everything they touch into a disruptive what-what. What we need instead is a new generation of doers who fail better, who learn better and, most importantly of all, who repeat, and repeat and repeat.' (*content.lifecheq.co.za*)

STONE, Jabu
Turning passion into profit. - KMM Review Publishing, 2016.

'To many South Africans, the name Jabu Stone is synonymous with hair care, especially dreadlocks, which has earned him the nickname of Mr Dreads. His love of natural hair (and his quest for an alternative to the harsh chemicals women were using on their hair) and his entrepreneurial spirit drove him to create the brand that carries his name one of the most enduring and successful brands in South Africa. **Turning passion into profit** chronicles the journey of a resourceful businessperson, from his formative years to his identifying the gap in the market and pursuing his vision, even when others could not make sense of it. For over 20 years he has been an example to those embarking on their own business ventures as well as those who have been in business for a while. Not having a mentor when he was starting out led Stone to understand and appreciate the value of mentorship and its role in success. Passing on what he learned by trial and error over the years and sharing this has become important to him and this book is the perfect vehicle for this. Along with three partners he also created The RIOT (Rise, Innovate, Occupy, Transact) hands-on mentorship programme. As a handbook for entrepreneurs, this book shows that no dream is too big and that living your dream is possible.' (*atmm.co.za*)



DAGADA Mpho
Mr Bitcoin. - Jacana Media, 2018.

Mpho Dagada is a well-known cryptocurrency expert, becoming a bitcoin millionaire at the age of 21. He is an inspirational speaker, owner of several companies and a founder of Invest in Future Currency which offers educational courses on getting started with cryptocurrencies. Mpho narrates his life story and journey of entrepreneurship, which also covers cryptocurrency and how he got involved in it. The book aims to inspire young people who dream of succeeding as young entrepreneurs. At the end of the book he includes a list of useful websites as additional help for those on this journey. This is an inspirational story and a useful tool.

Ayanda Majola

Boniswa Notiki is a book selector at the Western Cape Library Service



RESEARCH



Provincial library services in South Africa: a comparative staff analysis

by Neville Adonis

The aim of this survey was to obtain data about the staff complement of all nine centralised provincial library services in South Africa and to compare library service staffing between provinces using the demographic indicators of gender, age, population group, remuneration, highest educational level and employment status.

In addition, the study obtained data on the number of public libraries, library membership, annual circulation and stock totals for each province. The nine provincial library services in South Africa are situated in the Western Cape, Gauteng, Free State, Mpumalanga, North West, Northern Cape, Eastern Cape, KwaZulu-Natal and Limpopo.

This study revealed that at the time of survey there were 1,809 public libraries in South Africa with a total provincial staff complement of 1,660 (excluding vacant posts), a total public library membership of 3,229,658, a total annual circulation of 37,467,016 and a stock total of 21,953,735 with the population of South Africa at 57,725,600.

Staff was grouped into 67 different job titles ranging from director/senior manager to general workers, cleaners, EPWPs and interns. Management positions comprise 5%, librarians 28%, administrative staff 6%, network/systems controllers 2%, library assistants 32%, general workers 22% and Expanded Public Works Programme beneficiaries (EPWPs) and Programme for the Advancement of Youth (PAY) Interns 5%.

Data was obtained by means of a structured questionnaire that was sent to all provincial library services in South Africa and the response rate was 100%. Some provincial library services however did not submit all the data in the various categories.

This study was completed over a period of six months and the data obtained in this period might have changed slightly as new staff was appointed and others have resigned.

This comparative study aimed to provide an analysis of the status quo of the provincial staff profiles in all nine provincial library services in South Africa.

Introduction

The goals and objectives of provincial library services in South Africa are aligned with each other, namely to support and enhance library services for all citizens and to develop, transform and promote a sustainable library and information service. These goals culminate in the objectives of assisting municipalities in the rendering of public library services and thereby providing library and information services that are free, equitable and accessible to all. In addition, library services also have to promote a culture of reading by providing for the leisure reading needs as well as information and learning needs of citizens by encouraging library usage and a culture of lifelong learning.

The services and resources provided by the nine provincial library services are the same across the board and have to be rendered by staff with specific skills and competencies. As provincial libraries function independently, each province determines their own staff complement regarding the number and type of staff appointed to reach their goals and objectives. It was therefore necessary to ascertain the composition and structure of staff in the nine provincial library services. The Western Cape Library Service embarked on a comprehensive survey to ascertain the status quo of all staff complements in provincial library services in South Africa.

The nine provincial library services in South Africa include the Mpumalanga Provincial Library Service; the North West Provincial Library Service; the Gauteng Provincial Library Service; the Limpopo Provincial Library Service; the KwaZulu-Natal Provincial Library Service; the Eastern Cape Provincial Library Service; the Free State Provincial Library Service; the Northern Cape Provincial Library Service and the Western Cape Provincial Library Service.

This survey seeks to understand the structure and composition of all the staff of the provincial library services in this comparative staff analysis and the indicators used included the following: staff profile; employment status; gender; age group; population group; educational level and staff levels. Furthermore, it also ascertained statistical data such as the membership, provincial population, number of libraries, circulation and provincial stock of each provincial library service.

This comparative staff survey is important as it creates new knowledge about the staff composition and structure of provincial library services in South Africa. The study also reveals the differences in the provincial staff complements according to the indicators as listed above.

Methodology

This survey used a structured questionnaire to obtain the data. Communication with the provincial library services comprised e-mail and telephonic contact. A pilot study was also conducted with the Western Cape Provincial Library Service to ascertain the structure, composition and parameters of this study. The data received were analysed, interpreted and verified for correctness and reliability.

Limitations of this study

This study relied on the data provided via e-mail by the eight provincial library services in South Africa (the Western Cape Library Service's data were collected in house). The study is a reflection on the current status quo of staff in the nine

provincial library services and the information may vary as new staff was appointed and others resigned. This may slightly influence the figures and numbers on the indicators. Some provincial library services have not submitted all the data requested on the structured questionnaire and provided only partial data that impacted on the current information of this study. This study was done over a period of six months.

Results

The results of this analysis were obtained from nine provincial library services in South Africa and compares the composition of staff using indicators such as the staff profile, employment status, gender, age groups, population groups, qualifications and staff levels. This study reveals the following information:

Provincial library statistics

Number of provincial library services	9
Estimated total number of public libraries	1 809
Total membership in public libraries	3 229 658 (excl. North West)
Total number of library stock	21 953 735 (excl. North West)
Population in South Africa	57 725 600

Provincial staff statistics

Permanent staff	1 156
Contract staff	426
EPWP	70
Interns	8
Vacant posts	150
Total number of provincial library staff	1 810
Male	602
Female	890
Unknown	318

Staff job title

There are approximately 67 different staff job titles ranging from Director/Senior Manager to General worker/Cleaner/EPWP and Intern.

Staff breakdown analysis in percentage

Management	5%
Librarians	28%
Network/Systems Controllers	2%
Admin	6%
Library Assistants	32%
General Workers	22%
EPWPs and Interns	5%
Total	100%

Job title

Staff job title	Salary levels	Eastern Cape	Free State	Gauteng	KwaZulu-Natal	Limpopo	Mpumalanga	Northern Cape	North West	Western Cape	Total	%
Director	13		1	1	1	1	1	1	1	1	8	
Senior manager	13	1									1	
Deputy director	11, 12		5	1	3	1	3		3	3	19	
Manager	11, 12	1									1	
Manager: infrastructure	13	1									1	
Deputy director: library resources	11							1			1	
Deputy director: library services	11							1			1	
Head librarian	10								1		1	
Assistant director	9		3	1	10	6	9		5	7	41	
Assistant manager	9	3		1							4	
Assistant manager: library services	9							1			1	
Total											79	4,36
Regional librarian	7, 8				5		10			12	27	
Librarian	6-8; 10	12	47	45	21	65	84		5	11	290	
Principal librarian	8	2	24					1	5		32	
Principal librarian: districts	8							5			5	
IT librarian	-			2							2	
Reference librarian	-			1							1	
Senior librarian	7, 8			1			5		3		9	
Community librarian	7				1						1	
Chief librarian	-			1							1	
School librarian	8		11								11	
Librarian: catalogue	7, 8							1	2		3	
Librarian: acquisition	6-8							1	5		6	
Manager library	-			1							1	
Researcher	8									Vacant	8	
Total											397	21,93
ICT support officer	8						6			4	10	
ICT project assistant	7									1	1	
ICT specialist	-			1							1	
Principal network controller	-								3		3	
Principal network controller	-								3		3	
Network controller	7	3						9			12	
Slims administrator	8							1			1	
Slims system controller	7, 8						1			1	2	
Systems administrator	8				1						1	
E-learning facilitator	-			1							1	
Total											32	1,76

Job title (continued)

Staff job title	Salary levels	Eastern Cape	Free State	Gauteng	KwaZulu-Natal	Limpopo	Mpumalanga	Northern Cape	North West	Western Cape	Total	%
Senior library assistant	4-7			2					4	17	23	
Library assistant	2-7	12	174	56	40	48	88	37	13	18	486	
Chief library assistant	7, 8				8		7			1	16	
Librarian assistant	2-7		78								78	
Total											603	33,31
Senior admin clerk	5						5			3	8	
Admin clerk	5, 7		18	3	12		10	6		5	54	
Admin officer	5, 7, 8	2	2	1		5	11			9	30	
Chief clerk	5, 7						2			1	3	
Senior admin officer	8	1									1	
Total											96	5,3
Messenger	4-6		1								1	
Driver	4-6				11		8	3		12	34	
SCM clerk	5		2								2	
Preparations supervisor	5									1	1	
Cyber cadet	5				2						2	
Machine Operator	3									1	1	
General assistant	2	3			1						4	
Clerical assistants	3							36			36	
Auxiliary worker	-			32							32	
General worker	2-4		98	6	20		52			44	220	
Library processor	2				14						14	
Library material processor	2		8								8	
Cleaner	2		9						3		12	
Total											367	20,27
EPWP beneficiaries							20			50	70	
PAY interns					1					7	8	
Total											78	4,3
Graphic artists	8				1						1	
Industrial technician (editor and graphic designer)	8									2	2	
Marketing and promotion officer	7							1			1	
Project coordinator	8						1			1	2	
Personal assistant	5, 7				1		2		1	1	5	
Executive assistant	7	1									1	
Secretary	7							1			1	

Job title (continued)

Human resource practitioner	7					1						1	
Human resource officer	5					1						1	
Vacant posts												150	
Total												165	9,11
Grand total												1 810	100

Number of staff versus number of libraries

Province	Library	Staff	Province	Library	Staff
Eastern Cape	194	43	Mpumalanga	117	325
Free State	183	481	Northern Cape	220	106
Gauteng	285 (2013)	157	North West	101 (2013)	54
KwaZulu-Natal	264	153	Western Cape	377	213
Limpopo	68 (2013)	128			

Library statistics

Provinces	Total number of libraries	Provincial population	Total membership	Total circulation	Total provincial stock
Eastern Cape	194	6 522 700	127 910	817 981 (2012)	2 450 517
Free State	183	2 954 300	334 265	754 973	2 659 243
Gauteng	285 (2013)	14 717 000	633 092 (2013)	2 842 118	4 070 761
KwaZulu-Natal	264	11 384 700	881 561	7 392 350	3 127 430
Limpopo	68 (2013)	5 797 300	549 398 (2013)	323 311 (2012)	783 928 (2013)
Mpumalanga	117	4 523 900	552 000	8 264 080	1 300 000
Northern Cape	220	1 225 600	174 005	808 123	1 333 000
North West	101 (2013)	3 979 000	No data	No data	No data
Western Cape	377	6 621 100	811 227	16 264 080	6 228 856
Total	1 809	57 725 600	3 299 658	37 467 016	21 953 735

Employment status

Employment status	%	Eastern Cape	Free State	Gauteng	KwaZulu-Natal	Limpopo	Mpumalanga	Northern Cape	North West	Western Cape	Total
Permanent	63,86%	22	481	157	152		41	103	44	156	1 156
Contracts	23,53%	21				128	264	3	10		426
EPWP	3,86%						20			50	70
Intern	0,44%				1					7	8
Vacant post	8,28%	2	86		37		9			16	150
Unknown	0,03%										-
Total	100%	45	567	157	190	128	334	106	54	229	1 810

Gender

Age group	%	Eastern Cape	Free State	Gauteng	KwaZulu-Natal	Limpopo	Mpumalanga	Northern Cape	North West	Western Cape	Total
Male	36%	19	158	No data	59	45	158	43	22	98	602
Female	54%	24	312	No data	94	83	167	63	32	115	890
Unknown	10%										318
Total	100%	43	470	No data	153	128	325	106	54	213	1 810

Age group

Age group	%	Eastern Cape	Free State	Gauteng	KwaZulu-Natal	Limpopo	Mpumalanga	Northern Cape	North West	Western Cape	Total
<20	1%		No data	No data		No data	4			9	13
21-35	21%	8	No data	No data	49	No data	128	74	11	77	347
36-50	20%	30	No data	No data	62	No data	120	24	21	74	331
51-65	12%	5	No data	No data	42	No data	73	8	17	53	198
Unknown	46%										921
Total	100%	43	No data	No data	153	No data	325	106	49	213	1 810

Population group

Population group	%	Eastern Cape	Free State	Gauteng	KwaZulu-Natal	Limpopo	Mpumalanga	Northern Cape	North West	Western Cape	Total
African	72%	43	425	No data	127	128	317	61	38	58	1 197
Coloured	11%		16	No data	4		1	43	1	121	186
White	5%		27	No data	12		6	2	3	32	82
Indian/Asian/Other	1%			No data	10		1			2	13
Unknown	11%										332
Total	100%	43	468	No data	153	128	325	106	42	213	1 810

Highest educational level

Highest educational level	%	Eastern Cape	Free State	Gauteng	KwaZulu-Natal	Limpopo	Mpumalanga	Northern Cape	North West	Western Cape	Total
Postgraduate degree LIS	3,03%	9	8	No data	No data		17		6	15	55
4 year LIS degree	7,95%	13	7	No data	No data	56	39	1	11	17	144
3 year LIS degree	2,32%	1	37	No data	No data				3	1	42
LIS diploma	4,86%	1	13	No data	No data	3	57	5	5	4	88
Postgraduate degree (other)	0,66%	1	1	No data	No data		7			3	12
Tertiary degree (other)	4,64%	2	10	No data	No data	16	42	1	4	9	84
Diploma (other)	6,24%	3	63	No data	No data	11	9	14	5	8	113
Certificate (other)	4,14%		27	No data	No data		37			11	75
Studying towards LIS degree	0,38%		1	No data	No data		1		2	3	7
Matric	30,77%	13	206	No data	No data	42	90	70	14	122	557
Some schooling	7,4%		82	No data	No data		17	15		20	134
Unknown	27,61%										499
Total	100%	43	455	No data	No data	128	316	106	50	213	1 810

Salary level

Salary level	%	Eastern Cape	Free State	Gauteng	KwaZulu-Natal	Limpopo	Mpumalanga	Northern Cape	North West	Western Cape	Total
Level 2	11,1%		115	No data	29		20		3	34	201
Level 3	4,19%	3		No data	7	13		39	2	12	76
Level 4	10,77%		1	No data	35	35	52	37		35	195
Level 5	20,55%	12	194	No data	17	1	124	6	9	9	372
Level 6	5,69%		78	No data	5		3		8	9	103
Level 7	16,18%	14	49	No data	34	71	80	13	13	19	293
Level 8	7,12%	8	35	No data	12		33	7	7	27	129
Level 9	2,43%	3	3	No data	10	6	9	1	5	7	44
Level 10	0,16%			No data					3		3
Level 11	1,04%	1	5	No data	2		3	2	3	3	19
Level 12	0,1%			No data	1	1					2
Level 13	0,49%	2	1	No data	1	1	1	1	1	1	9
Level 14	0%			No data							0
Unknown	20,18%			No data							364
Total	100%	43	481	No data	153	128	325	106	54	156	1 810

Provincial librarians and library workers in each province

Category	Eastern Cape	Free State	Gauteng	KwaZulu-Natal	Limpopo	Mpumalanga	Northern Cape	North West	Western Cape	Total
Librarians	7	82	53	27		17	8	17	23	234
Librarians Contract	9				65	82		3		159
Library Assistants	6	252	58	48		7	37	14	36	458
Library Assistants Contract	6				48	88		3		145
Total	28	334	108	75	113	194	45	37	59	996

Conclusion and recommendations

This study explored and compared the staff complement of the nine provincial library services and is a reflection of the current status quo in each of the nine provincial library services. The information obtained dealt with staff and is subject to change.

This study only dealt with provincial library staff and excluded municipal staff (librarians and library workers). It is therefore recommended that a follow-up survey is done in all the 25 municipalities to establish the scope and profile of all the library staff in public libraries in South Africa.

Note: this is an abridged version of the research study. The complete version of this study may be accessed online at https://www.westerncape.gov.za/assets/staff_analysis_2019.pdf

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



Rebel music: Bob Marley turns 75

At 75, the wizened ghetto-philosopher, composer and poet of Trench Town would have probably relished the mantle of elder statesman

by Mark Heywood

Imagine Bob Marley at 75...

Would he have had long, grey, flowing dreadlocks, with a matching grey beard? Would he still have that quizzical look on his face and a Rude-Boy twinkle in eyes that perch above high cheekbones? Undoubtedly, age would have greyed and mellowed him. As in his youth, his speech would be long and languorous, still singed with a deep Jamaican patois. You need to concentrate to catch the fire in his words. At 75 he would have probably relished the mantle of elder statesman, the wizened ghetto-philosopher, composer and poet of Trench Town.

Marley might have been mellow, but he would've still been angry. He would still be chanting down Babylon from his Caribbean perch — 56 Hope Road, Kingston — and he would look quizzically but critically on a world that, on the surface, looks different to the one he left when he succumbed to cancer in May 1981. But is it really?

In the same week when we again mourn the murder of trade unionist Dr Neil Aggett, when we remember the death of child AIDS-activist Nkosi Johnson, Bob Marley's 75th birthday seems a good thing to celebrate — and reflect on. For many, Marley is still close to our hearts. He was committed to our freedom in South and southern Africa. He used reggae music to free the people and, in *Redemption song* — one of his last compositions he wrote, called on us to 'emancipate ourselves from mental slavery'.



Bob Marley in Montego Bay, Jamaica, in 1979
Denis O'Regan/Getty Images

Bob predicted that equality activists would face a long *War*. Lifting his lyrics from a speech by Haile Selassie to the United Nations General Assembly in 1963, he warned the world that:

*Until the ignoble and unhappy regimes
that hold our brothers in Angola,
In Mozambique,
South Africa
Sub-human bondage
Have been toppled,
Utterly destroyed —
Well, everywhere is war*

In South Africa most of Marley's albums were banned. But apartheid's walls were porous: guns, political literature and Bob Marley albums illicitly crossed into the country where they still inspired a new generation of activists, including people like Robert McBride, who in the 1970s and 1980s were busy building MK, the trade unions, civics and the United Democratic Front (UDF).

Internationally, some of his songs became universal anthems, performed at human rights rallies by the likes of Bruce Springsteen, Tracy Chapman, Peter Gabriel and Sting. In the words of Fred Khumalo:

'When... Bob Marley wailed *Get up, stand up, stand up for your rights*, or when Peter Tosh sang *I need equal rights and justice*, my friends and I were startled by the directness and fearlessness of the messages. Then we were stirred into action. Some went into exile to fight. Those who stayed behind contributed in different ways towards the fight as envisaged by Marley, Tosh, Burning Spear, Culture and other reggae icons.'

Khumalo adds that, 'Looking back, it's unbelievable how art, rather than political rallies, turned us into activists.'

Yes, and here's the rub that has made a calamity of so many progressive struggles since his death: Activists seem to forget that it's the signs of our humanity, our vulnerability, often expressed through music or art or theatre, that can be most concientising, mobilising and awakening. That's why the CIA was afraid of John Lennon, and probably why John Lennon reportedly listened to Bob Marley. According to Rita Marley, Bob was monitored by the CIA and, in SA, as the apartheid regime feared, Marley's songs provided jet fuel that legitimated and energised rebellion.

Talking about a revolution

Marley lived his principles of advancing non-racialism in the struggle for all human rights, while putting black dignity and oppression as the front of the agenda.

As we do today, Marley dreamt of a united Africa: *How good and how pleasant it would be/Before God and man, yeah!/To see the unification of all Africans, yeah! (Africa unite, 1979).*

In 1978 he was awarded the first Third World Peace Gold Medal by 'the peoples of West Africa'. Yet tragically a cancer — whose existence he mistakenly believed could be overcome by faith alone — meant he did not live to witness the waves of protests that led to Namibian independence in 1989, swept away apartheid in 1994 and ended kleptocratic puppet regimes such as those of Hastings Banda in Malawi and Mobutu Sese Seko in then Zaire.

Marley was, however, alive to celebrate Zimbabwean independence in April 1980. He was the headline performer at the independence celebrations in (then) Salisbury.

He must have felt a sense of optimism — although the tear gas used to quell ordinary Zimbabweans who were trying to attend the concert was perhaps a harbinger of oppressions to come Bob would have preferred not to acknowledge.

He sang of Africa uniting and heralded that after the independence of Zimbabwe there should be *No more internal power struggle/We come together to overcome the little trouble.*

So, had he been alive, he would probably have wanted similarly to memorialise the inauguration of the African Union in 2002. But, just as with Zimbabwe, the AU has proved to be a union of governments, not of peoples. Across Africa the dreams of freedom were despoiled and then strangled in every country, including our own, by corrupt elites.

Colonialism gave way to post-colonialism, which gave way to neocolonialism; imperialism gave way to neoliberalism. Today independent states struggle to assert their sovereignty and to fulfil human rights that are now promised in their constitutions, succumbing meekly to the ratings agencies, the IMF and trading 'agreements' — usually in return for 30 pieces of silver. The elites are rich, but people are still poor: *Them belly full but we hungry/...A hungry man is a angry man.*

Chase the crazy baldheads

Throughout the 1970s and 1980s the USA had fought proxy wars throughout the Caribbean and Latin America, including in Jamaica. Marley wasn't scared. In *Rat race* (a song on his 1976 album *Rastaman vibration*) he defiantly proclaimed that *Rasta don't work for no CIA*. Late in 1976, political gangsters, proxies of the CIA, would try to take him out, an assassination attempt he recorded in his song *Ambush in the night*. Nonetheless, two days after being shot he would still sing at the Free Jamaica Peace Concert.

He derided and mocked the big men and the shadowy imperialists as 'baldheads'. In the 1970s anti-colonial struggles were raging all over Africa and Latin America and Marley sensed that these uprisings had the *baldheads* on the run; he was wise to their tricks, spotted their stooges and sang exultantly that *We gonna chase those crazy baldheads out of town: Here comes the conman/Coming with his con plan/We won't take no bribe/We've got (to) stay alive.*

Yet, when Marley died, in South Africa the *crazy baldhead* PW Botha was alive and well; the Soweto uprising was still fresh in his memory and, knowing it was in trouble, the National Party was embarking on a new strategy that combined brutal repression and murder with con-plans.

Marley was an Africanist and an internationalist. In *Top ranking* he sang, *They don't want to see us unite;/All they want us to do is keep on fussing and fighting*. Yet, when Marley died, the Berlin Wall still divided Germany and the world was still divided between the capitalist West and the Stalinist East.

When Marley died 'Communist' China had not yet made its turn to capitalism, nor shot and bulldozed protesting students in Tiananmen square in 1989.

When Marley died capitalist economies were in crisis and neoliberalism was in its infancy, a wet dream of Milton Friedman and the Chicago boys. In 1977, after the attempt on his life, Marley had spent several months in exile in London, England. There he had seen the rising discontent of black and white youth and the working class. Before Marley, Rastas in Jamaica were a stigmatized and marginalized group, so Marley could and did empathise with the punk rock movement, what



one national newspaper called the 'foul mouth yobs', who he endorsed in his song, *Punky Reggae party*.

Then as now, punk and reggae found a natural alliance, a middle finger to the status quo, young people opting to try and 'free the people with music'.

Finally, consider that when Marley died when there was no internet, or e-mail or cellphones; no Twitter, Amazon, Facebook or Google. His songs and the feelings they conveyed travelled by word of mouth, by radio, on vinyl records — yet they still reached from Trench Town to every corner of the world. Each new album, and there were eight in the 1970s, had carefully conceived covers, each one a work of rock-art, becoming as much a part of an album's identity and feeling as the songs within.

Not all that glitters is gold

But despite all the 'progress', paradoxically, on his 75th birthday the world Marley railed against in the 1970s looks very similar to the world we live in today.

If you scratch beneath the glitter of modern technologies — look past your satellite dishes and cell phones, learn to emancipate yourself from new forms of mental slavery — in reality the patterns and systems of injustice that Bob Marley, Peter Tosh and others protested have not changed fundamentally.

Racism is rife, xenophobia has become a badge of honour for populists; and although capitalism escaped the economic crisis Marley witnessed in the late 1970s London, it has done

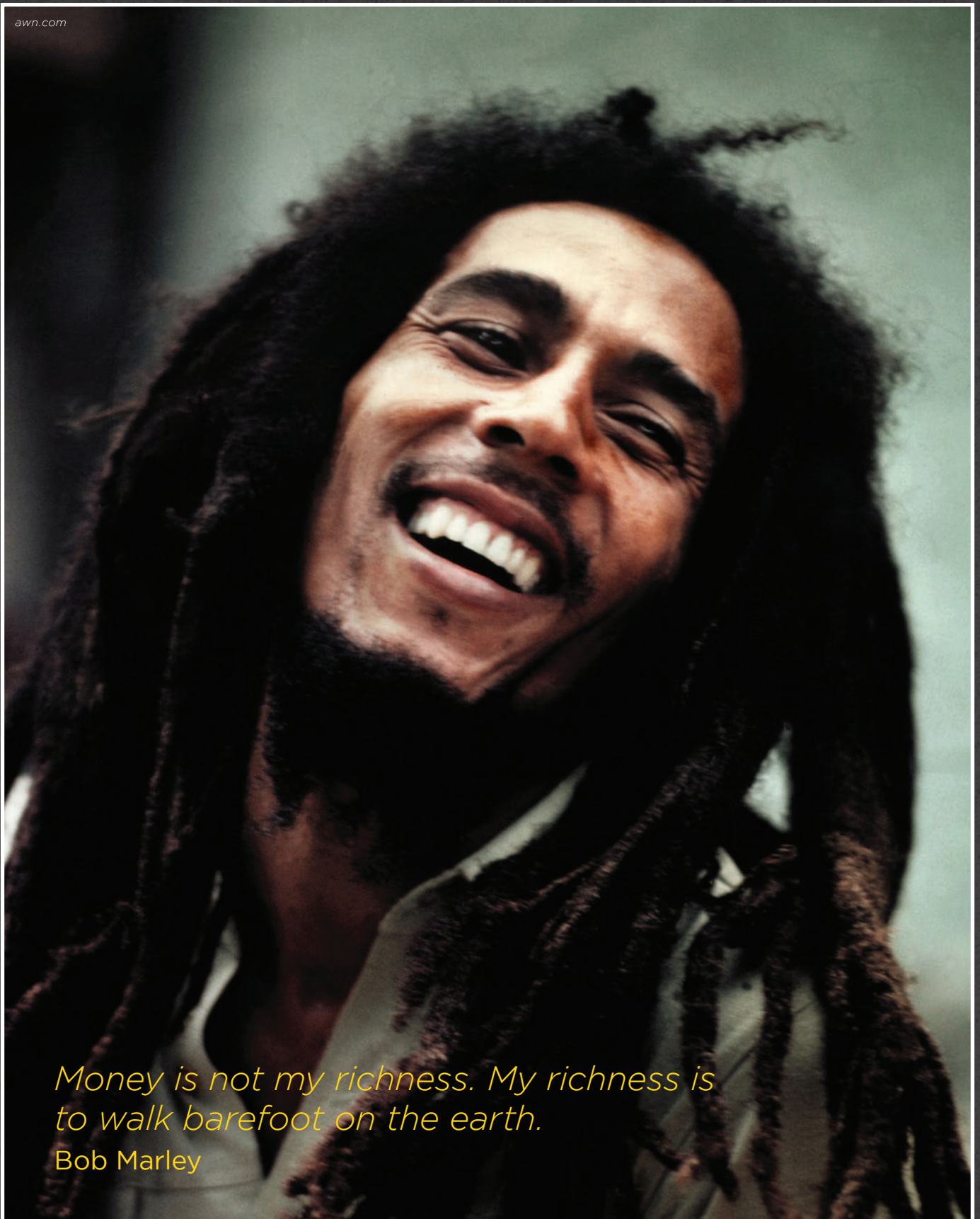
so by birthing nineteenth century levels of inequality. The lament *They made their world so hard (so hard)/Every day the people are dyin' (dying), yeah! (One drop, 1979)* has not become obsolete. There is still *So much trouble in the world*; there is still a need to *stand up for your rights* in today's pivotal struggles around for social justice, gender equality, against the climate crisis and war.

The youth of today are paying the price for the failed revolutions of the past. We must celebrate Marley's 75th birthday at a time when once more big racist men — Trump, Putin, Bolsanero, Orban, Johnson, Xi Jinping — appear to have consolidated and entrenched their power across the world.

But they are not without challenge, because *We got something they could never take away:/And it's the fire...*

Thinking about what Bob Marley meant to me personally, I realise that in the 1970s and 1980s Bob Marley helped a generation of young white people who were at odds with their world to get out of their skins. It motivated us to take a stand against racism and colonialism. I bought my first Bob Marley LP in 1979, aged 15. The second song on *Natty dread* is the studio version of *No woman no cry*, which at that time — Bob Marley-for-beginners — was on the way to becoming an anthem for millions of youth worldwide. Like others of Marley's more commercially successful pop songs, *Could you be loved* and *One love*, it was played in dance halls, parties and discos.

But as so often happens with music, a song can be an entrée that opens up much deeper social and political questions. I discovered that the rest of the songs on *Natty dread* were far more trenchant and uncompromising; just the injection of rebel music I needed, a *vocab* for my own political awakening.



*Money is not my richness. My richness is
to walk barefoot on the earth.*

Bob Marley

Today, Marley-isms from *Natty dread* are as firmly embedded in my world view as they were then:

*It takes a revolution to make a solution;
Never make a politician grant you a favour; and
They will always want to control you forever*
(*Revolution*, 1974)

*Oh, why can't we roam this open country?
Oh, why can't we be what we wanna be?
We want to be free, yeah (wanna be free)*
(*Rebel Music [3 O'clock Road Block]*, 1974)

*Cause I feel like bombin' a church
Now, now that you know that the preacher is lyin'
So who's gonna stay at home
When when the freedom fighters are fighting?*
(*Talkin' blues*, 1974)

These songs — along with others by Peter Tosh, the Sex Pistols and the Clash — helped politicise a generation. They wed me to all genres of rebel music.

But it was not just the lyrics. There was something extra about Marley's spirit and swagger. He was the extraordinary *ordinary* that we all hope to find within ourselves; a lover of football, loyal and generous to his community, given to laughter, love, naughty, unpretentious. Driven but not dogmatic; passionate but not self-righteous, political but not didactic; religious but not rigid.

If only the socialists had learnt a little from the Rastafarians!

These are reasons why I can remember the day Marley died in 1981. I was 17, coming out of my school's morning assembly when the news of his death was reported on the radio. I sensed something had shifted in the world. Later, Marley's stature was confirmed when I saw news footage of the crowds who, for 72 miles, lined the route from Kingston to his birth and burial place in the village of Nine Miles in the parish of St Anne, high in the mountains. A state funeral was ordered by then Prime Minister and Prime *crazy baldhead* Edward Seaga who continued his quest to try and appropriate some of Bob's power even in death; it was a send-off with *riddim* and the waft of *ganja*, befitting a pope or a freedom fighter. Unusual for a musician and a Rasta.

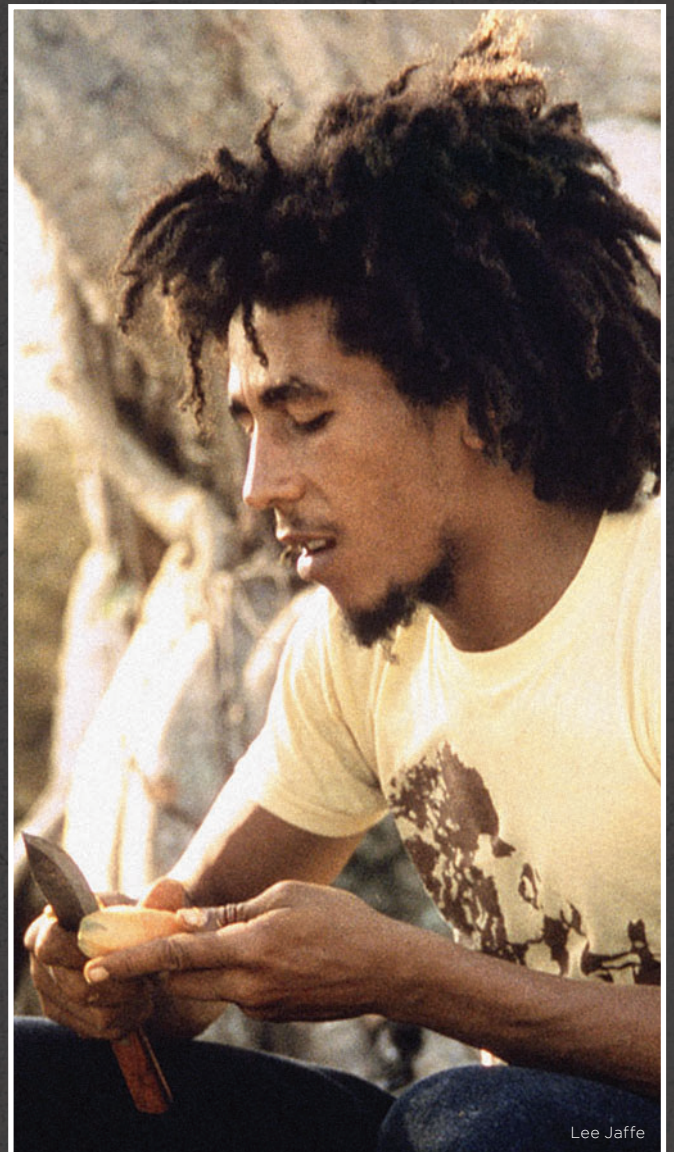
These are reasons why, as he turns 75, Marley's spirit remains embedded in our souls. His songs are as on-point and mobilising as they were in the 1970s and 1980s. His years too were a time of uprising, a revolt against the *shitstem*, a *vampire.../Suckin' the blood of the sufferers*, a youth rebellion that is once more on the rise from Zimbabwe to Hong Kong to India to the United States.

His and others' struggle for black dignity, human rights and social justice has advanced, but it is unfinished. It is now carried forward by movements like Black Lives Matter, #FeesMustFall, #MeToo, #FridaysForFuture, the Sunrise Movement.

And in South Africa, Bob still lives among us. Jo Menell, a South African who made the first documentary film about Marley, told me recently how 'The other day in Mfuleni, a godforsaken township, I saw, beautifully painted on a white wall *Them belly-full, me hungry, a hungry man is an angry man...*'

Nonetheless, Bob's lyrics would benefit by being updated by musicians who can speak to the depredations of today. In the words of Fred Khumalo:

'We need new reggae songs about Trumpism. About world inequality. About the Guptas. About kids drowning in pit



Lee Jaffe

latrines because the South African government can't provide them with proper toilets.

'Keep the spear burning, Jahman! Let's chant dese reggae ridims until the walls of Jericho fall.

'Let's chant down the walls of dis here Babylon!'

Marley can still lift us up on dark days, give us energy with his rhythm. Bob Marley may have grown old, but his songs have not. Bob Marley may be resting, but I doubt in peace. Bob Marley laid a foundation for rebel music, his words speak to eternal and universal issues of injustice. In *Equal rights* Peter Tosh famously sang: *I don't want no peace/I need equal rights and justice.*

A luta continua!

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New on the shelves

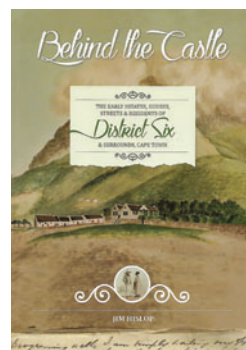
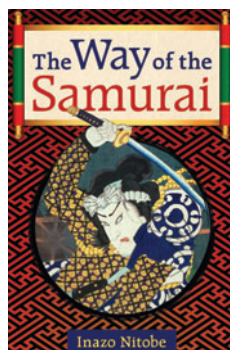
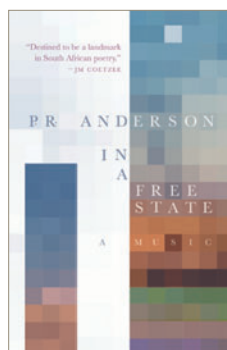
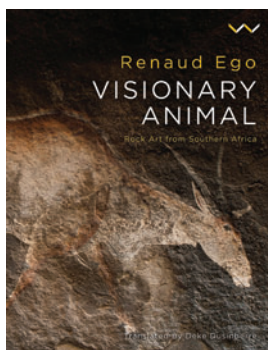
compiled by Sandra Kingswell

Why were depictions of animals a crucial trigger for the birth of art? And why did animals dominate early art for so long? To answer these questions, **Visionary animal** by Renaud Ego examines some of the world's finest rock art, that of the San of Southern Africa. For thousands of years these nomadic hunter-gatherers assigned a fundamental role to the visualisation of the animals who shared their lives. Some, such as the Cape eland, the largest of antelope, were the object of a fascinated gaze, as though the graceful markings and shapes of their bodies were the key to secret knowledge safeguarded by the animals' unsettling silence. The artist sought to steal the animals' secret through an act of rendering visible a vitality that remained hidden beneath appearances. In this process, the San themselves became the visionary animal who, possessing the gift of making pictures, would acquire far-seeing powers. Thanks to the singular effectiveness of their visual art, they could make intellectual contact with the world in order to better think and, ultimately, to act. They gained access to the full dimension of their human condition through painting scenes that functioned like visual

contracts with spiritual and ancestral powers. Their art is an act that seeks to preserve the wholeness of existence through respect for the relationships linking all beings, both the real and the imaginary who partake of it. The fundamentally ecological dimension of this message confers on San art its universality and contemporary relevance. (witspress.co.za)

In **In a free state**, PR Anderson discombobulates and re-assembles the images and idioms of the various nations, landscapes and earthscapes of central South Africa. From the first peoples, to those who took and settled on their ancestral lands, and to those whom that land would become ancestral, the book encompasses and compresses centuries of human drama into fleeting and temperamental poetic narrative. With easy mastery of form and metre, coupled with swashbuckling metaphorical and textual flourish, Anderson's new 'music' is a bold and visionary work. A piece of South African poetry — and South African storytelling — unlike any other. (bookdepository.com)

Justice, courage, loyalty, self-control: the qualities essential to the Samurai warriors of Japan are those to which we all



aspire. Inazo Nitobe explores the moral code of the Japanese warrior class in **The way of the Samurai** — from the importance of politeness rituals to the ultimate chilling self-sacrifice: *hara-kiri* or suicide. Nitobe's engaging text conjures up a world of chivalric principles and brutal warfare — a fading way of life, but one that has resonance in modern Japanese society and around the globe. (*qbd.com.au*)

Many think of District Six (demolished by the South African apartheid government between 1966 and 1982) as a bustling, densely built and populated Cape Town neighbourhood, but it wasn't always so. Originally loosely referred to as 'behind the Castle', this area consisted of a few scattered estates (including Zonnebloem, Bloemhof, Werkerslust and Hope Lodge) with large homesteads, accessed by farm roads that were later formalised into District Six thoroughfares, such as Hanover Street. **Behind the castle** by Jim Hislop looks at the early history of District Six — a topic that has never been extensively covered in a book — until now. Lavishly illustrated with old artworks, photographs and maps, this book brings back to life some of the city's forgotten corners and characters (from slaves, artisans and washerwomen to European merchants and wealthy land owners), and is a treasure trove for lovers of old buildings.

(*theheritageportal.co.za*)

If you have work to do in solid hardwood, traditional wooden handplanes excel in efficiency and work better than any other style of plane. These planes are affordable, light in weight, low

in friction, comfortable to use and available in a wide variety of blade angles. Author and woodworking instructor Scott Wynn's book **Traditional wooden handplanes** demonstrates how to modify, restore and use antique planes in this guide for today's woodworker. Scott reveals how traditional wood planes work, how to set up a flea market find and how to tune up a new plane for peak performance. You'll learn about the different types and how to use them to their best advantage: which blades' angles are best, which blade steel to use and how to make your own set of planes using modern techniques that simplify construction. (*abebooks.com*)

Stuarts' field guide to national parks & game reserves of East Africa by Chris and Mathilde Stuart is an invaluable guide to some 58 of the region's diverse conservation areas — home to the continent's most spectacular wildlife. The reserves are grouped by country (Tanzania, Kenya, Uganda and Rwanda) and for each there is key background information to help in planning a visit to and through the region. Written by two prominent conservationists, the book includes detailed descriptions outlining the history, geology, climate, vegetation and wildlife of each reserve. Detailed park maps, indicating places of interest and best sites to view key species. Text panels featuring each park's highlights, facilities and activities, wildlife facts and important alerts. A concise photographic gallery of mammals, birds, amphibians, reptiles and trees, for quick identification of common species.

(*penguinrandomhouse.co.za*)

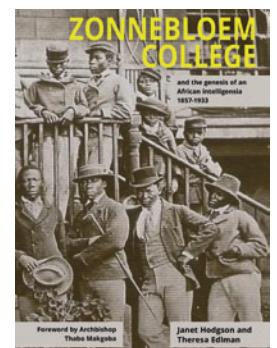
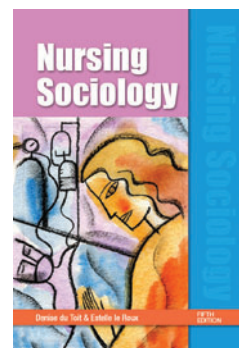
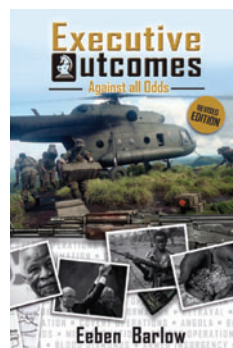
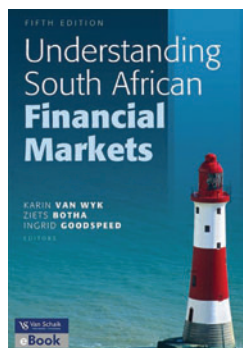
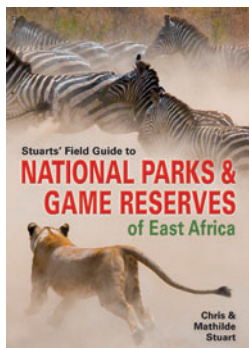
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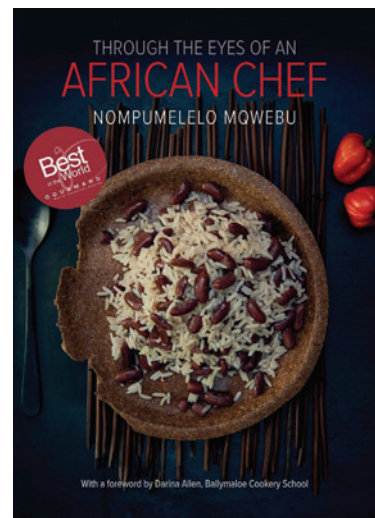
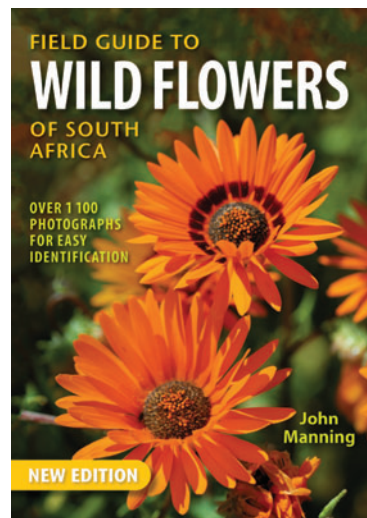
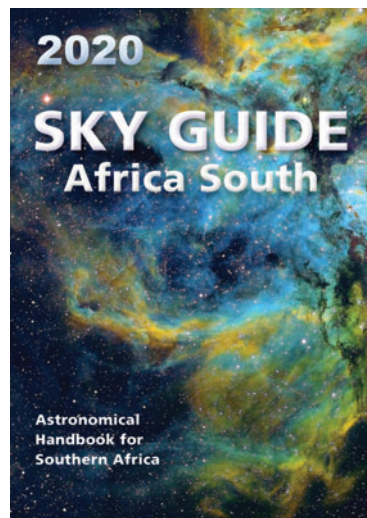
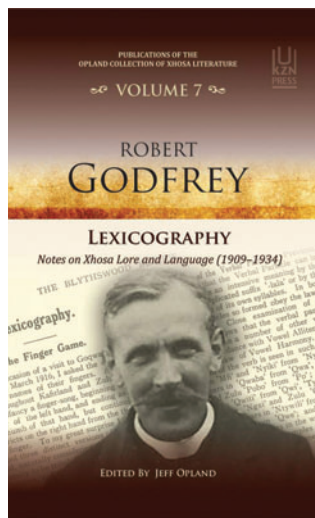
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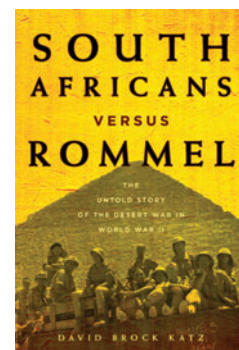
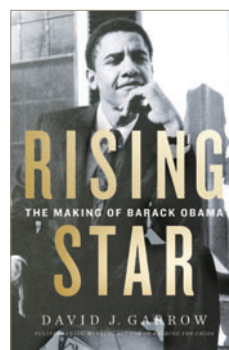
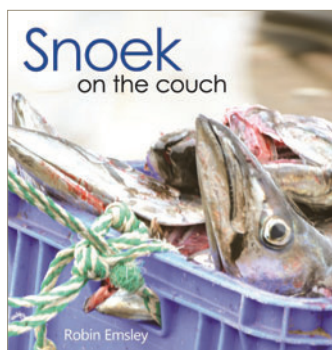
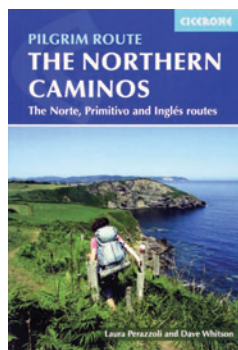
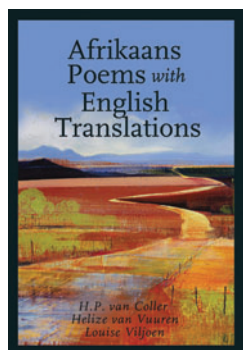
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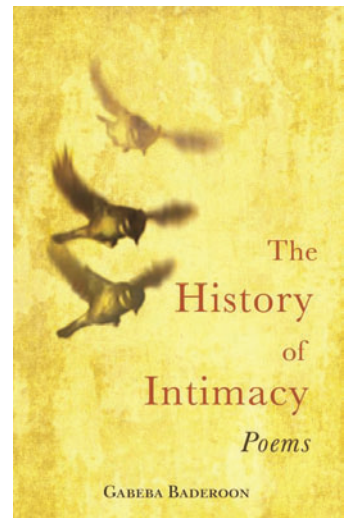
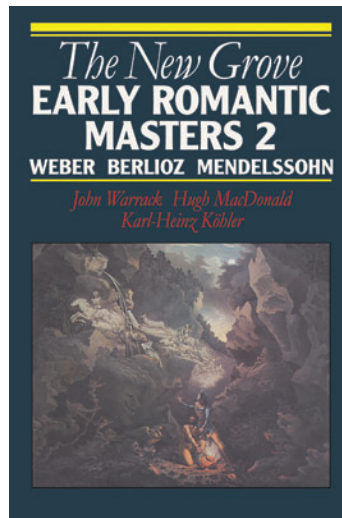
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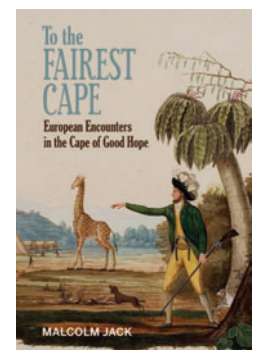
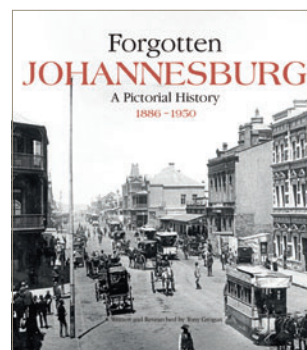
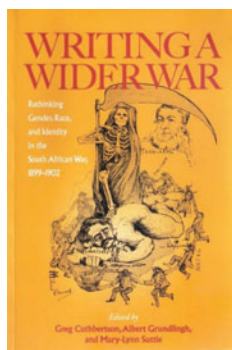
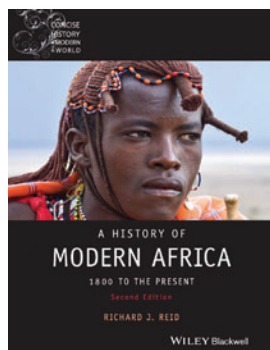
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 Z 896.2 MWE Mwel, BM. UNozomanga: Zulu drama.

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 968.16 VIN Viney, Graham. The last hurrah: South Africa and the royal tour of 1947.
 Q 968.221 GRO Grogan, Tony. Forgotten Johannesburg: a pictorial history, 1886-1950.
 968.7 JAC Jack, Malcolm. To the fairest Cape: European encounters in the Cape of Good Hope.
 Q 968.712 HIS Hislop, Jim. Behind the Castle: the early estates, houses, streets & residents of District Six & surrounds, Cape Town.

Sandra Kingswell is the senior library assistant at Central Reference



| PARTING SHOT



Staff spending their lunch hour in the Hospital Street depot in June 1966

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