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COVER: Still on track with our theme... our world and nature. From the soil of the earth staple food is provided. This in turn feeds our population, keeping everyone healthy and productive. This month's cover design is a collage of some of these foods with the continuation of the alphabet incorporated in the design.

Cover design: Monica Wagner

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Redakteur / Editor
Grizéll Azar-Luxton
Tel: (021) 483-2446

Subredakteur / Sub-editor
Janine de Villiers
Tel: (021) 483-2234

Grafiese Ontwerper / Fotograaf
Graphic Designer / Photographer
Monica Wagner

Administrasie en Advertisings
Administration and Advertising
Hennelie de Klerk

Tel: (021) 483-2483

Faks / Fax: (021) 419-7541

Webtuiste / Web site
www.westerncape.gov.za/library

E-pos / E-mail
capellb@pawc.wcape.gov.za
grizell@iafrica.com

Adres / Address

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EDITORIAL REDAKSIONEEL



The 'light' has gone out our lives. Sounds ominous? Well, it really is a serious matter. Since we took occupation of our head office building, staff on the northern side have been afforded a lovely view of the Cape Town Waterfront and harbour. To our chagrin, however, judging by the depth of the ear-splitting excavations on an adjoining site, a sky-scraper is shortly likely to blot out this view totally. This, together with the enormous sun-shields (see page 7) being fitted to our building, will in effect place us well and truly in the 'dark'! In the circumstances we are not our sprightly selves and rely on our readers to forgive any gremlins that may have crept into this edition.

Let's get back to this issue that sees the featuring of the international organisation known as *Biblionef* and the outlining of South Africa's part therein as described by Jean Williams in the article, *Biblionef South Africa bringing books to the bookless*.

Professor Shirley Kossick tickles our bibliophile fancies with a compelling article on the recent spate of fact cum fiction novels and in *Bookworld* we spotlight Dan Sleight's prize-winning historical novel, *Eilande*.

We also concentrate on the forthcoming Olympic Games in Athens. Stefan Wehmeyer details the various web sites available where sport aficionados of all disciplines can obtain a wide variety of information on the sport of their preference, whilst Janine de Villiers and Freddy Ogterop allow a nostalgic look at past highlights of the Games featured in the many videos in our collection in the article, *The Greeks are at it again!* Our resident artist Monica Wagner offers suggestions for an interesting display to celebrate the return of the Games to the city where they originated, way back in the days of the Greek City States.

Our best wishes go with the South African team and let's hope that they bring back a load of gold, silver and bronze medals.

Dis voel half of ons liggie besig is om te verdoof. Klink erg né, maar hierdie is 'n ernstige saak. Sedert hul intrek kon personeel aan die noordekant van die Provinsiale Biblioteekdiensgebou 'n pragtige uitsig oor die Kaapse Waterfront en hawe geniet. Te oordeel aan die geweldige diep en oorverdowende uitgrawings wat nou voor die gebou plaasvind, sal die wolkekrabber wat hier gaan verrys, ons beslis vir ewig van hierdie ou plesier tje ontnem. Tesame met die reuse sonskerms (sien bladsy 7) wat aan ons gebou aangebring word, gaan dit maar 'donker' wees hier by ons. Onder die omstandighede is ons dus nie onself nie en vertrou dat ons lesers enige drukkersduiweltjies wat mag ingesluip het, sal oorsien.

Om terug te kom na hierdie uitgawe - maak kennis met *Biblionef Suid-Afrika* en wat die organisasie vir ons land beteken soos beskryf deur Jean Williams.

Bibliofiele word geprikkel deur professor Shirley Kossick in haar insiggewende artikel oor die verweefde wêreld van feite en fiksie, en in *Boekwêreld* verskyn 'n diepgaande bespreking van pryswenner Dan Sleight se historiese novelle, *Eilande*.

Ons fokus ook in hierdie uitgawe op die Olimpiese Spele wat vanjaar in Athene gaan plaasvind. 'n Bespreking deur Stefan Wehmeyer maak 'n wêreld van webwerwe vir sportentoesiaste oop waar inligting oor elke denkbare sportsoort beskikbaar is. In *The Greeks are at it again!* stel Janine de Villiers en Freddy Ogterop die Diens se uitgebreide versameling van video's, nostalgies van aard en ander, oor die Spele bekend. En vir die kunstiges onder ons lesers het ons grafiese kunstenaar, Monica Wagner, 'n interessante uitstalling ontwerp om die terugkeer van die Spele na die plek van sy oorsprong, die Griekse Stadstate, te herdenk.

Ons beste wense vergesel die Suid-Afrikaanse span en mag hulle met 'n vrag goud, silwer en brons medaljies terugkeer

Grizéll Azar-Luxton

Redaksionele beleid

Die *Kaapse Biblioteekaris* is die huisblad van die Wes-Kaapse Provinsiale Biblioteekdiens en verskyn tweemaandeliks. Dit bevat artikels oor biblioteek- en inligtingwese, nuusberigte, resensies, aanwinstyde 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.

Editorial policy

The *Cape Librarian* is the house journal of the Western Cape Provincial 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.

Shortly after seeing the Maynardville production of **Macbeth** earlier in the year, I came across Dorothy Dunnett's **King Hereafter** on the library shelf. I have long been a fan of her swashbuckling, sweeping historical sagas. She has produced two superbly researched series, each series consisting of six volumes, each volume a hefty tome filled with colour, adventure and Machiavellian intrigue. The first, with its hero, Crawford of Lymond, is set in sixteenth century Europe, and moves across the then-known world, from Scotland to Constantinople and Trebizond, and even Russia. The second series focuses on Flanders, but the hero, Niccolo,

ranges across the world as it was known to Europeans of the time - his adventures take him to Scotland, Venice, Cyprus, Timbuctoo and Iceland. It is no coincidence that the titles in the *Lymond* series are all chess terms: both of Dunnett's heroes are superb

plotters, masters of intrigue who plan their moves as though they were playing chess, all the time several jumps ahead of their (often formidable) opponents.

King Hereafter is not part of a series - it stands alone: a sympathetic and well-researched fictional account of the life of Macbeth. Not having seen it before, I pounced on it, and was soon engrossed. I soon realised that Shakespeare had done this King of Scotland (or Alba, as it was known then) a grave disservice. Please don't misunderstand me - I am not knocking Shakespeare here. I think his play is a compelling and chilling study of evil and the corrupting power of ambition, presented in powerfully moving language. I just wish he had not given poor Macbeth such a bad press.

Shakespeare based his tale on the **Chronicles** of the historian, Holinshed. While I have not read Holinshed, I understand that Shakespeare took very little from him except the names and some very basic elements of the plot. Even these he did not get quite right. For instance, Duncan, far from being the venerable old man portrayed by Shakespeare, was actually only 33 at the time of his death - just two years older than Macbeth. In the play, one gets the impression that the events described took place over a very short space of time - perhaps a few months at most. In fact, Macbeth ruled Scotland for almost seventeen years. From the little we know of him, he does not seem to have been a bad king at all - far from the blood-thirsty, murdering archvillain of the play. Nor was his wife, Groa, the fiend Shakespeare made her out to be, but a beautiful, sensible, capable woman - a supportive wife who coped efficiently with the affairs of his kingdom during his absences.

Thorfinn, Earl of Orkney, who later became Macbeth, King of Alba, lived from 1009 to 1057. His father was Earl Sigurd of Orkney, and his mother was Bethoc, daughter of King Malcolm II of Alba. Bethoc had three husbands: the first, Crinan, was the father of Duncan, born in 1007, and his grandfather Malcolm's chosen heir. Divorce does not seem to have been a problem in those days, as Bethoc married Sigurd while Crinan was still alive (he died in 1045). On the death of Sigurd, in 1014, she married Lord Findlaech of Moray, who became Thorfinn's stepfather. From his father he inherited the Earldom of Orkney, and later became the Mormaer of Moray. As Malcolm's second grandson, he had a legitimate claim to throne of Alba, reinforced by his marriage to Groa, granddaughter of King Kenneth III, who had been deposed and killed by Malcolm. According to Dunnett's account, however, Thorfinn had no desire to claim the throne, being content with what he already had. It was Duncan's insecurity, and his jealousy and dislike of his half-brother

which caused him to make war on Thorfinn, and forced Thorfinn, finally, to fight and kill him. In the novel, the 31-year-old Thorfinn, who then took the name Macbeth (son of Beth), was a just and wise ruler, despite his youth. He did his best to consolidate and unify a scattered kingdom consisting of isolated communities with little in common except the need for the protection of a strong ruler.

Macbeth lived at a fascinating time in history. Europe was full of young kings, all ambitious to make their mark, all plotting deviously to overthrow their rivals. Macbeth proved to be a shrewd tactician, holding his own in these convoluted power games for close to seventeen years. King Canute ruled England, and also Denmark and Norway. He was succeeded by Edward the Confessor, who was conquered, in 1066, by William of Normandy, the beginning of the Norman domination of England. To the south, one of Macbeth's staunchest allies in the Machiavellian power struggle taking place throughout the land, was Earl Leofric of Mercia, married to the legendary Lady Godiva. The Scottish king also, at various times, forged alliances with Norway and Denmark to the north, and Ireland to the west.

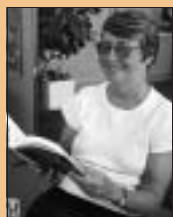
At one point, he undertook a mission to Rome to invite the Pope to send priests to Alba, which would, he hoped, have a civilising influence on this disparate and somewhat uncouth nation of fighters and farmers. From his stronghold in Orkney he built a powerful fleet, manned by skilled and experienced sailors, which traded far and wide for the essentials to keep his country going, and patrolled the coastal waters to keep his enemies at bay.

In the end, however, the ambitions and plotting of his enemies proved to be too much. Betrayed by his allies, he was defeated and slain by Duncan's son, who became Malcolm III, and married the widowed Groa.

Having had my appetite whetted by Dunnett's work, I began reading around the play. Amongst others, I found a rather interesting little publication called **Macbeth with related readings**, in the *Global Shakespeare Series*. In addition to an annotated text of the play, it includes a number of pieces adding insight to the work - some lighthearted, others more serious criticism. There is a delightful piece by James Thurber, entitled *The Macbeth murder mystery*, which analyses the plot according to the conventions of the classic detective story, along the lines of Agatha Christie and Hercule Poirot, and comes to the conclusion that it was not Macbeth 'whodunit': the murderer was obviously Macduff.

It also includes a piece by Kingsley Amis, *Affairs of death*: an account of the king's visit to Rome. According to Amis, the purpose of this visit was to beg absolution from the Pope for Duncan's murder, and to set the record straight for future generations. 'My reign has not been untroubled', he tells the Pope, 'and some of the events in it, and even more those attending to its inception, were violent, confused and ambiguous. Not long after I am dead the generally accepted account of my reign, is like to deviate absurdly and irrecoverably from historical fact.' In Amis's version, Duncan is characterised by Macbeth as ...'a wretch, mean of spirit, vengeful, I think a little mad; no one was safe from his sudden rages. Wasteful and indolent. Unclean in his person - he stank under our knives, not only from fear. Not kingly. It is put out of sight that his nickname of the Gracious was a jest, a taunt.'

So few of the actual facts are reflected in Shakespeare's play that I wonder why he bothered to pretend that it was history. He could easily have used other, fictitious names. It would not have detracted from his work in the least: it would have remained a masterly analysis of an heroic figure of a man, transformed by ambition into a depraved monster, and finally destroyed by his own guilt. Instead, he has done a hatchet job on a king who, from all accounts, did nothing to deserve the notoriety which has followed him since the seventeenth century.



BETWEEN THE LINES

Cecily van Gend

POSSAK

KB betower

'n Voormalige kollega aan Unisa, professor Shirley Kossick, het onlangs die November/ Desember 2003 uitgawe van die **KB** onder my aandag gebring en as kranige bibliofiel en leser was ek absoluut betower met die inhoud, asook met al die aktiwiteite van die Wes-Kaapse Provinsiale Biblioteekdiens.

Ek wil u graag gelukwens met 'n pragtige en leersame publikasie en wil ook sommer navraag doen of 'n individu van buite op u adreslys geplaas kan word en wat die inskrywingsfooie per jaar beloop.

Soos u in die binneblad van die tydskrif sal sien, is ek op die redaksionele komitee van ons geakkrediteerde departementele tydskrif **de arte** waarvan ek twee komplimentêre eksemplare van die jongste uitgawes onder u aandag wil bring. Daar mag moontlik net belangstelling wees by van die takbiblioteke in die Wes-Kaap. Hierdie tydskrif het in 1968 onder leiding van professor Walter Battiss tot stand gekom en soos u kan sien, het die 68ste uitgawe so pas verskyn.

Eunice Basson

Senior Lektor, Unisa (Kunsgeskiedenis, visuele kunste en musiekwetenskap), telefoon (012) 429-6895, e-pos bassoel@unisa.ac.za

Baie dankie vir die bemoedigende woorde en 'n puik tydskrif. Ons kan **de arte** werklik aanbeveel vir biblioteke. Ja, enigiemand kan op die **KB** inteken teen 'n minimale fooi van R85,00 per jaar vir ses uitgawes. RED

MENSE

Welcome to new minister

The new minister of Cultural Affairs, Sport and Recreation, Chris Stali, was sworn in on 30 April 2004. He has been a member of the Provincial Legislature since 1999.

Zandisile Christopher Stali hails from the Eastern Cape. He completed a Human Resources Management Diploma at Damelin College and worked at Stock and Stocks as HR manager. He then became the provincial secretary for the Construction and Allied Workers' Union, which is part of Cosatu.

Minister Stali entered the Provincial Legislature in 1999 as the ANC spokesperson on sport, recreation and tourism. A year later he became the deputy chair of the Portfolio Committee on Housing and Transport, and in 2002 the spokesperson on Tourism.

Mr Stali says he is passionate about sport. He plays soccer at amateur level and has been involved in sport structures in Khayelitsha. He lives in Mandalay with his wife, Nokuzolo and their two daughters.



Active News



'n Bekende groet

Lerene Hamman, 'n boorling van De Doorns in die Hexriviervallei, het haar loopbaan in die biblioteekwese op 31 Desember 2003 afgesluit toe sy om gesondheidsredes as hoofbibliotekaris van die Durbanville Biblioteek bedank het.

Lerene se loopbaan het haar draaie laat maak in Keetmanshoop, Worcester en Uppington. By laasgenoemde twee biblioteke ook as hoofbibliotekaris. Nadat Lerene etlike jare by die Provinsiale Biblioteekdiens in Kaapstad werksaam was, het sy op 1 Mei 1991 by Durbanville Biblioteek begin werk.

Durbanville het 'n snelgroeiende gemeenskap wat hoë eise aan die biblioteek stel. Onder haar leiding is die biblioteek vergroot en die saal opgegradeer wat 'n groot behoefte vul. Rekenarisering het in 1997 plaasgevind wat tot beter dienslewering gelei het. Lerene het 'n Vriende van die Biblioteek gestig wat vir die biblioteek van groot waarde en hulp is.

Ons beste wense vir 'n genotvolle aftrede en geniet jou oumaskap!

Appointment

Tommy Matthee, Drakenstein's chief librarian, has recently been appointed as member of the Council of Minerals and Energy, Arts, Culture, Science and Technology.

The Department of Arts and Culture congratulates him on this achievement.

E-news in brief from Meta-information

LITERÊRE TOEKENNINGS

Struik se wen kookboeke

Twee boeke van die uitgewer Struik is pas met internasionale Gourmand Kookboekpryse bekroon. **Fig jam and foxtrot**, deur Lynn Bedford Hall en met illustrasies deur Tony Grogan, is as die wêreld se bes geïllustreerde kookboek aangewys. **The collection cookbook** deur Liz McGrath het 'n spesiale toekening gekry in die kategorie, Best Culinary Professional.

Harry Potter wen weer

Harry Potter het weer stof in ander se oë geskop. Die keer in volwassenes s'n.

JK Rowling se **Harry Potter and the order of the Phoenix**, die vyfde boek in die reeks, is aangewys as die wenner in die afdeling fiksie vir volwassenes in die WH Smith Boekkompetisie. Meer as 148 000 lesers het gestem om die wenners aan te wys. Ian Rankin, James Herbert, Colum McCann en Mark Haddon was ook op die kortlys.

Die debuutprys is toegeken aan Monica Ali vir **Brick Lane**, 'n roman oor die Bangladesjiese gemeenskap in Londen.

Die Amerikaner Richard Powers het die WH Smith Prys vir Letterkunde gekry vir **The time of our singing**. Die wenner in die afdeling vir tienerfiksie is Terry Pratchett vir **The wee free men**.

In die afdeling vir biografieë / outobiografieë het Nigel Slater se **Toast** die boeke van Michael Jackson, die Rolling Stones en Paul Burrell, voormalige lyfbediende van prinses Diana, geklop.

Barbara Cassani, voorsitter van Londen se bodkomitee vir die Olimpiese Spele, se **Go: an airline adventure**, is die beste boek in die sake-afdeling. Die komediant en Oscar-wenner Michael Moore het die prys vir nie-fiksie gekry vir **Dude, where's my country?**

ananova.com

■ ALLERLEI

Leeskringnuus

Strand

Die jaar se leeskringbedrywighede skop af in die biblioteeksaal, met Piet Grobler as gasspreker. Elfie du Toit het 'n potpourri van sy werke as uitstalling gedoen.

Piet loop 'n pad van predikant tot joernalistiek tot kinderliteratuur. Die bindende faktor was die oordra van 'n boodskap: *kommunikasie*. Hy het so pas 'n M-graad in Beeldende Kunste verwerf, asook verskeie toekennings vir kinderlektuur, selfs een van Unesco.

Piet Grobler se werk word sterk beïnvloed deur die post-modernisme en die magiese realisme (versus surrealisme).

Met behulp van skyfies neem hy ons deur die wêreld van kinderliteratuur - op 'n toer van Iran tot Pole en Denemarke, van Soweto tot Soedan - en oraloer.

Beslis baie meer as **Net een slukkie, Padda!**

*Carina Rabie
Samesteller*

Bergvliet

Die Bergvliet Leeskring is in September 1980 onder leiding van Anita Volschenk van die Departement van Nasionale Opvoeding met sewe lede gestig. Die skryfster Audrey Bignault was die gasspreker.

Drie-en-twintig jaar later bestaan die leeskring nog steeds, en is die vergadering presies dieselfde: die derde Maandagoggend van die maand. Die ledegeld is R20 per jaar, en die ledetal is nou 14. Die plaaslike biblioteke help met boeke, alhoewel lede self ook boeke aanskaf. Die leeslys word jaarliks deur lede saamgestel. Noemenswaardige Afrikaanse boeke wat gedurende die jaar verskyn het, word op die leeslys vir die volgende jaar geplaas. Lede neem beurt om gasvrou te speel en om boeke te bespreek. Ons kry altyd wonderlike samewerking van die Nasionale Afrikaanse Letterkundige Museum en Navorsingsentrum (NALN).

Deur die jare was ons bevoorreg om besoek te ontvang van verskeie skrywers (sommige van wie reeds oorlede is), onder andere, Rona Rupert, ID du Plessis, IL de Villiers, Lina Spies, FA Venter, Freda Linde, Anna M Louw, Marzanne Leroux-Van der Boon, Esmé Mittner, Audrey Bignault, Ryk van Reenen, Alba Bouwer, WA de Klerk, Joyce Waring, Cora Coetzee, Philip de Vos, Kowie Rossouw, Dan Sleight, Rachelle Greeff, Petra Müller, Daniël Hugo, Adam

Small, Juanita le Roux, Riana Scheepers, MM Walters, George Weideman, Kirby van der Merwe. Elke besoek was verrykend.

Jaarliks word 'n kulturele besienswaardigheid in en om Kaapstad besoek - en vanjaar is dit die Groote Schuur-landgoed.

Daar is groot planne vir feesvier met hulle 25ste verjaardag volgende jaar. Die grootste waarde van hierdie leeskring is die genot wat die lede daaruit put om die boeke te lees, dit met mekaar te bespreek en om wonderlike leesvriendskappe te bou. In 'n omgewing wat hoofsaaklik Engelssprekend is, en waar daar heelwat Engelse leeskringe is, is die Bergvliet Leeskring vir sy lede 'n kosbare skat.

*Antoinette Coetzee
Voorsitter*

Stellenbosch: 1971-2004!

Die mate waarin hierdie leeskring oor 33 jaar die groepie 'Saamlesers' se lewens verryk het, is onmeetbaar. So ook die skat van herinneringe. Sou mens uit vyf vol notuleboeke verslag hieroor moet doen, kan net hoogtepunte geraak word.

Die enigste vereiste vir lidmaatskap is liefde vir en belangstelling in letterkunde, veral ons eie. Daar word volgens 'n program gewerk, en elke lid kry ook 'n beurt om poësie van haar keuse voor te lees.

Lede kry opsommings van boekbesprekings, ook afskrifte van die gedigte, en bou so hul eie versamelings op.

Jaarliks word skrywers of digters uitgenooi om hulle te besoek; dit word sonder uitsondering wonderlike aande. Besoekers was, byvoorbeeld, dr Anna Boëseken oor slawehandeling, prof HJ Grosskopf oor joernalistiek, Alba Bouwer (kinderboeke), prof J du P Erlank (sy lesing oor *Die toekoms van Afrikaans*, in sy eie handskrif is aan NALN

van Bloemfontein gegee). Ander besoekers was, onder andere, Mark Behr, Etienne van Heerden, Marius Titus, Lina Spies, Ina de Villiers (**Kook en Geniet**) Abraham de Vries, Petra Müller, Amanda Botha, en andere.

Hester Heese was 'n lid tot haar dood. Vir haar is 'n huldigingsaand aangebied. Die lede het mev Tinie Voster besoek; haar bedank vir haar boek oor die skatte van Groote Schuur. (Uit ou Parlement-koppies teegedrink!)

Toe FA Venter hulle besoek het, (toe hy sy naam nog kon onthou!), het hulle vir hom as geskenk 'n spekvet skaapstert gegee om kailings van te maak.

Boerneef se stiefbroer, Gerjo van der Merwe, het ook besoek afgelê, en hulle met 'n brief bedank waarin hy 'n pragtige eie gedig ingesluit het.

Die lede het Marie Opperman besoek, en in haar man se studeerkamer 'n waardeering van sy werk gelewer.

In 1991 het hulle prof Felix Lategan in Kleinmond besoek, die werk van DF Malherbe bespreek, en 'n koperplaat by sy 'rotsstoel' onthul. Hierdie was ook die leeskring se 21ste bestaansjaar. Elf leeskringe van Stellenbosch het gedeel in 'n onvergeetlike aand met Audrey Bignault as eregas.

Die jaar word gewoonlik afgesluit met 'n altyd-pragtige Kersete.

Opregte dank aan Stellenbosch Biblioteek vir soveel bystand deur baie jare!

*Ronél Loots
Samesteller*

Biblioteekpyne pla

Die interne ondersoek wat na 'n amptenaar gelas is omdat hy die personeeltekort in biblioteke gekritiseer en ook 'n vinger na sy senior gewys het, durf nie die werklike knelpunte oorskadu nie.

ERRATUM

Our apologies for the incorrect picture which appeared on the bottom right of page 43 in the Mar/Apr 2004 issue of the CL.

Featured here is the correct artwork. The caption reads...

One of six screenprints which is part of the portfolio done by Pippa Skotnes for her thesis for a Master's degree in archaeology in which she portrays...

'a censure of man's arrogance and the destruction he has wrought around him'



Biblioteke soos Bellville, Durbanville en Milner ton se ure moes al ingekort word omdat die te min personeelle in die onderskeie biblioteke nie hul werk kan afhandel én die publiek kan bedien nie.

Daar is 'n magdom administratiewe take wat biblioteekpersoneel moet afhandel benewens om boeke te stempel. Boeke wat ordelik op die rakke teruggeplaas word, is een daarvan.

In Durbanville moes twee personeelle 1 700 boeke wegpak voordat die biblioteek die oggend sou oopmaak. Hulle kon nie. In Parow se biblioteek het 'n woordvoerder die personeelsituasie as 'n 'verskriklike probleem' bestempel.

Biblioteke is nie net vir bevoorregtes nie - hulle kan boeke koop. Biblioteke is juis vir dié wat smag na kennis maar dit nie kan bekostig nie. Skoolbiblioteke kan nie naastenby aan die aanvraag vir inligting voldoen nie.

Biblioteke in die noordelike stadsgebiede word deur 'n magdom leerlinge en studente gebruik - ook uit voorheen benadeelde gebiede soos Mitchells Plain, Ravensmead, Khayelitsha en Guguletu. Durbanville se biblioteek is een van die besigste in Kaapstad.

In Kraaifontein moes die bibliotekaris al toilette skoonmaak.

Mag die interne ondersoek ook aan die grondoorsaak van die amptenaar se onvergenoegheid aandag gee. Dit is baie belangrik.

TygerBurger

After library strategy

With reference to the article *R13m grant to turn city library...* (**CapeTimes**, March 25), Ernest Sass is quoted as saying the city was in the 'design phase' of refurbishing the Drill Hall. The plan to renovate the Drill Hall and use it as a library is praiseworthy but the community must be consulted.

I understand the grant from the Carnegie Foundation is conditional on its being used for library materials. It is not for fitting out the building.

Surely it's unethical to accept money to improve services when a lack of staff is so critical that libraries across the city are cutting opening hours? Does the city envisage technology replacing people?

Some visionary strategic planning needs to be done for libraries.

Anna Louw
Chairperson, *Indaba of Friends of Libraries*
Somerset West
CapeTimes

Kaapse Bibliotekaris

400 jaar gelede...

Ach waar is het verdommende klippe vir de Post? Deze Hoiniquas vragen ook heel veel vir platten klippen. Misshien zulle onze vragen vir de Heeren van de VOC om een ordentlijke verversingspost aan dezen Kaap te vestigen. Menz kan verdompt niet zo sukkeln...

Cape Librarian

40 years ago...

- ★ The mechanics of the book selection process is explained and the editor writes that the tempo of book selection becomes increasingly urgent in months which correspond with the Spring and Autumn publishing seasons in Britain.
- ★ For people interested in the history of Kimberley Public Library, there is a delightful article by retiring librarian Olive McIntyre, who reminisced about interesting library borrowers during her 46 years in the library. One gentleman, she recalled, used a sharp razor blade to cut out offending pieces from Ovid's **The art of love**, and Chaucer's **The Reeve's tales**.
- ★ Die debat oor ligte leesstof duur voort. Thys du Preez se mening: 'Ligte leesstof lei ons weg van die werklikheid. Dit verskaf geen oplossing vir ons probleme nie en die ontspanning wat dit meebring, is tydelik en oppervlakkig. Dit is soos dronkenskap - 'n tydelike middel tot ontsnapping van probleme. En dit is net so nadelig, want ons onderbewuste word beïnvloed deur die skynwerklikheid wat die skrywer vir ons opdis...' Mary Kleinschmidt daarteenoor: 'How can anyone judge the impact any book will have on any one person? If a woman is going through a soul-destroying patch in her marriage, can we argue that she is wrong to turn, on occasion, to a Romance? These romances do at least preserve the idea that love is a fine and lasting thing and marriage always a success.'
- ★ Wat beteken die woord lees? Die Anglo-Saksiese woord *raed* beteken *om raad te plaag*. Die Sanskrit woordstam *radh* beteken *om te bereik, te verkry*. Die ou Romeine het die Latynse woord *Lectio* gebruik wat beteken *om te versamel*.
- ★ Personalialia: *Sweet Sixteen*: Ngqeleni Public Library has an attractive, blonde librarian in Noreen Wade, who is sixteen years old and also runs the village store.

Stefan Wehmeyer

United Nations years and decades

International years

- 2004 International Year of Rice
- 2004 International Year to Commemorate the Struggle against Slavery and its Abolition
- 2005 International Year of Microcredit

International decades

- 1994-2004 International Decade of the World's Indigenous People

- 1995-2004 United Nations Decade for Human Rights Education
- 1997-2006 United Nations Decade for the Eradication of Poverty
- 2001-2010 International Decade for a Culture of Peace and Non-violence for the Children of the World
- 2001-2010 Decade to roll back Malaria in Developing Countries, particularly in Africa
- 2003-2012 United Nations Literacy Decade: Literacy for All

Proclaimed by the United Nations
General Assembly

Fees in die Klein Karoo

Vanjaar was die tiende jaar van die KKNK en die sesde jaar dat ek dit bywoon. Ek kan dus nie oor die hele 10 jaar 'n oordeel vel nie, maar ek kan wel sê hoe sekere aspekte van die fees die afgelope ses jaar verbeter het.

Heel bo aan die lys is seker die feit dat mens nou op besprekte sitplekke sit. Die gewone stanery en gejaag na die beste sitplekke is verby - dankie tog daarvoor.

Sedert 2003 het daar nog 'n groot verbetering gekom in die verkoeling van die sale. Vanjaar was ek nie in een saal waar daar nie aircon was nie. Dit is nou werklik een van die beste dinge, want ek het al besluit om nie 'n show te gaan kyk in sekere sale nie as gevolg van die versengende hitte. Dus baie dankie daarvoor!

Die volgende ding wat aandag behoort te kry, is die sitplekke. Kyk, die meeste lokale het normale stoele wat gangbaar is, maar die ABSA Kleinkaroo Grootzaal het plastiekstoeltjies wat menige 'gewigtige' feesganger laat les opsê het. Persoonlik wou ek die stoel seremonieel stukkend kap sodat ek nooit weer daarop hoef te sit nie!

Ten spyte daarvan dat dit die 10de KKNK was, met 'n rekordbywoning, was die eerste paar dae glad nie so woelig soos verwag nie. Die weer was ook lekker koel en op Saterdag, 3 April, het die moeder en vader van donderstorms Oudtshoorn getref. 'n Boom is aan die brand geslaan skaars 800 meter van waar ek gebly het.

Dit was vir my nogal opvallend dat die shows baie goed ondersteun was. Ek was altyd in vol sale ten spyte van die nogal kwaai verhoging in pryse. As gevolg van die prysverhoging van shows van gemiddeld R55 tot R69 moes mens uiteraard meer selektief kies en het noodgedwonge dus goeies gemis.

Die een les wat ek geleer het, is dat iets wat by Aardklop 'n groot sukses was, nie noodwendig by die KKNK 'n sukses is nie. Miskien is ons meer gesofistikeerd of is daar net meer shows van goeie gehalte by die KKNK. My enigste 'flop' was dan ook een met die titel, **DIVAS**, wat baie gewild was by Aardklop, hoekom, sal net hulle weet!

Uitstekende shows wat ek wel gesien het, was **Maria die Buenos Aires** wat die Kanna prys vir die beste produksie gewen het. Ek kan nie glo watter puik sangstem Dawid Minnaar van **7de Laan** faam het nie. Die man kan gerus al sy woorde sing!

Nicole Holm was nog 'n openbaring en het dan ook 'n Kanna gewen vir die beste vertolking in kabaret en musiekteater. Van die wellustige Maria in bogenoemde produksie tot haar uitbeelding van Marjorie Wallace in **Jan en Jorie** het sy bewys dat sy 'n blink toekoms in die toneelwêreld het.

As 'n onbeskaamde Amanda Strydom fan moet ek erken dat haar eenmalige vertoning van **Kaalvoet** waar sy haar liriekeboek bekendgestel het, vir my 'n hoogtepunt was. Die boek is uitgegee deur die uitgewers Genugtig wat deur die Nagtegaals en Jeanne Goosen gestig is. Ek het



na die tyd met mnr Nagtegaal gepraat en hy het bevestig dat hulle nog projekte beoog om Afrikaanse titels te publiseer waarin die hoofstroomuitgewers nie belangstel nie. Amanda het ook 'n Kanna vir **Verspreide donderbuie** en **Kaalvoet** as beste vroulike kunstenaar ontvang. Nog 'n diva wat ook eintlik 'n toekening moes kry, was Gloria Bosman. Haar twee shows was uitmuntend en het die standaard vir alle vroulike kunstenaars gestel.

Die show wat my die meeste geboei het, was **Die hangkas haas**, waarin die hele kwessie van gays en die persepsies wat by mense bestaan in kabaretvorm uitgebeeld is. Feitlik almal het die lokaal met betrende oë verlaat.

Alhoewel ek nie vir **Oom Wanja** kaartjies kon kry nie, was dit een van die hoogtepunte van die fees. Ander toneelstukke wat uitstekend was, was **Cry the beloved country** en **Tshepang** waarvoor Mncedusi Shabanga 'n Kanna vir die beste vertolking in toneel en woordkuns ontvang het. Dit was voorwaar 'n kragtoer.

Daar was natuurlik ook die produksies wat mens net vir die lekerkte gaan kyk het, soos **Op die vrou af** - 'n verwerking van André le Roux se **Sarie** rubriek met Pedro Kruger en Sarah Theron. Mens het behoorlik gelê soos jy lag. Die immergroen David Kramer het met 'n groep musikante wat hy ontmoet het tydens sy Karoo Kitaar Blues projek en sy film **Langpad**, sy eerste nuwe album in vyf jaar bekendgestel. Die Sonskynsusters, in hul kerkpakkes met hoed en al, het as agtergrondangers geskitter!

Koos du Plessis se lewe is uitgebeeld in **Nagkantoer**, wat deur PG du Plessis geskryf is. Dit was 'n pragtige show wat mens weereens herinner het aan die talent van Koos du Plessis as liedjieskrywer. Daar was nog baie goeie shows waarvoor ek nie tyd of geld gehad het nie - 'n mens moet darem ook die grootste kunstemark in Suid-Afrika besoek en jou verwonder aan wat die mense alles verkoop en dat

daar mense is wat wel die goed koop!

Die meeste stalletjiehouers het na die eerste paar dae breed geglimlag, so ek vermoed dit het goed gegaan met hulle. Ons het wel op die voorstoep van my blyplekkie 'n hele reeks klere en fieterjassies verkoop en glo my, die note het ingerol! Ek vermoed ek moet volgende jaar my fees subsidieer met 'n klomp ou goed uit my garage.

Ten slotte kan ek net sê dat vanjaar se KKNK opvoerings vir my van 'n beter gehalte was as wat ek ander jare ervaar het, miskien omdat ek meer konserwatief was met die bywoning daarvan. Ten spyte van al die doemprefete en kritiek bly die KKNK nog die hoogtepunt van my jaar!

Liesel de Villers
Adjunkdirekteur

Heel links bo: **Kaalvoet**

Heel links: **Maria die Buenos Aires**

Links bo: **Die hangkas haas**

Links: **Tshepang**



◁ As result of the airconditioning system having lost its effectiveness the north facing façade of our Head office building in Cape Town is being clad with non-adjustable sun shields - an enormous operation

▽ The excavations in front of our head office are deafeningly noisy, making for difficult working conditions, so please bear with us if we don't reach the mark at times



△ It is only a matter of time before the staff of the Provincial Library Service housed in the front section of the building will no longer be able to appreciate the lovely views of the harbour and Waterfront. Not only that, if the enormity of the excavations is anything to go by then the size of the building to be erected will blot out any possible view and also light. In the light of this (excuse the pun), the non-adjustable sun shields being fitted to the windows are perhaps a bit of overkill..?

▷ A poster-making workshop was held at Head Office in February this year. Monica Wagner our resident graphic designer, discussed methods and tips which were included in the booklet given to each person. She also displayed various posters and promotional material in different forms with detailed information on how to create them. The demonstration was followed by a practical hands-on session during which everyone made an item. Featured in this happy picture are the delegates with various examples of their creative inspiration



△ Francis van Wyk, reeds 23 jaar bibliotekaris van Laingsburg Openbare Biblioteek, het hierdie weergawe van Bhuki se maatjie wat op die Biblioteekweekplakkaat pryk, van materiaal gemaak. Sy moet nog 'n naampie kry en daar word gewag vir voorstelle van biblioteke

▷ Francis het ook hierdie boekomslag gemaak. Die letters is op die materiaal geverf en versier. Dit is gebaseer op die ontwerp van vanjaar se plastieksak wat vir Biblioteekweek geproduseer is

NEW PUBLICATIONS

A poster by freelance artist Clem Robertson for displays promoting books on disasters, a popular subject in public libraries



FACT into Fiction

A discussion of recent fictionalised treatments of real-life figures and events

PROFESSOR SHIRLEY KOSSICK

Emeritus Professor of English Literature, University of South Africa

A remarkable number of contemporary novelists have chosen to base their narratives on actual events and to include real-life, often historical figures as their protagonists. As I remarked in an earlier article (CL, Sept/Oct 2001, pp.12-16), this tendency has produced some very compelling and interesting work, such as **The siege** (2001) by Helen Dunmore and **Alias Grace** (1996) by Margaret Atwood. Fascinating as this approach to reality may be, however, one should be aware of dangers inherent in the form. In this regard, several prominent critics have remarked on the way 'faction', or fictionalised fact, can exonerate the writer from any real obligation to the truth, allowing his or her imagination to roam freely, altering or inventing events to suit their own purposes.

Bearing the possibility of distortion in mind, the best practitioners of this fictional genre often afford a useful introduction to areas which may have remained unknown to most contemporary readers. I could cite here Pat Barker's brilliant representation of WWI in her *Regeneration* trilogy or (referring to another article in CL, Nov/Dec 2003) the way in which obscure but talented women have been rediscovered for us by novelists. Good examples are Artemisia Gentileschi in **The passion of Artemisia** (2002) by Susan Vreeland or the insights into Frida Kahlo's life suggested by Meaghan Delahunt's **In the blue house**.

This article concentrates again on women

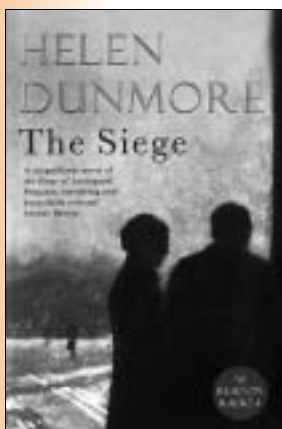
writers and makes no claim to comprehensiveness. The fiction discussed represents a personal selection of works published since late 2001, starting with **The woman who gave birth to rabbits** (2002) by the Irish writer and historian, Emma Donoghue. The extraordinary title of this collection of stories based on historical ephemera - or what Alex Clark refers to as 'out-takes from the margins of British history' - relates to an elaborate natal confidence trick. And the other pieces are no less esoteric, often inspired by a single historical detail or such obscure records as doctors' notes, local newspapers and ballads.

What the collection illustrates above all is not only the variety on which authors can draw, but the imaginative truth that a good writer can attain in this genre. To quote Alex Clark again (**Times Literary Supplement**, 7 June 2002), too often 'historically derived fiction... leads a novelist into florid overwriting and caricature, made more unconvincing by the overlay of a modern sensibility'. This danger is avoided by Donahue and most of the writers to be discussed, but is all too sensationally epitomised in **The fourth queen** (2003) by Debbie Taylor. Set in 1769, the narrative relates the true story of a young Scottish runaway who is sold into slavery and taken to the Marrakesh harem of Emperor Sidi Mohammed where she becomes his fourth wife. So far so factual, but Taylor resorts to every cliché and embellishment of cheap harem literature and falls headlong into the trap defined by Clark above.

Sensationalism of a different kind seems to dog accounts of Sylvia Plath's life which has become a veritable industry, at times based on unverifiable conjecture. **The ballad of Sylvia and Ted** (2001) by Emma Tennant is an example of wildly speculative writing (discussed in CL, Sept/Oct 2001, p.14). In **Wintering** (2003), however, Kate Moses avoids excess in her interpretation of the Hughes-Plath disintegrating marriage. Set in the wintry London of Plath's last weeks before her suicide on 11 February 1963, **Wintering** offers sympathetic, even lyrical, insights. Through short, perceptive chapters on each of the **Ariel** poems that Moses achieves is in itself poetic, while at the same time illuminating a troubled yet creative intellect.

Ovid, a poet from a much earlier era, has also recently received fictional treatment in **The love artist** (2002) by Jane Alison. Set in Rome towards the end of the reign of the Emperor Augustus, the novel describes Ovid's relationship with Julia, the Emperor's granddaughter, and ingeniously proposes an explanation for Ovid's mysterious banishment to Tomis on the Black Sea.

The book of salt (2003) by Monique Truong gives an unusual slant to yet another poet, Gertrude Stein, and her companion, Alice B Toklas. Included in a cookbook by Toklas is a chapter on the various cooks she and Stein engaged to cook



for them in France. Taking this chapter as her starting point, debut novelist Truong invents her protagonist, Binh, who is an amalgam of all the Vietnamese cooks the two women employed. Gay and full of yearning, Binh affords a new and unexpected angle from which to view the frequently-described Stein-Toklas ménage. Though tedious at times with its insistence on culinary imagery, **The book of salt** has some sharp observations, not least Stein's refusal ever to reverse her car, but always driving forwards 'until she can turn the automobile round, a 360-degree arc of obstinacy'.

For all her unsubstantiated claims about Ted Hughes and Sylvia Plath, Emma Tennant proposes a more cogent (though not entirely convincing) theory about the friendship of Henry James and the nineteenth-century popular novelist Constance Fenimore Woolson. **Felony** (2002) is partly inspired by James's novella, **The Aspern Papers**, which was in turn based on an actual attempt to acquire valuable Shelley manuscripts from the elderly Claire Clairmont, step-sister to Shelley's wife, Mary.

This part of **Felony** is well told, but Tennant is on thinner ice in her assumptions about James's attitude to and treatment of Woolson. Tennant believes that the vulnerable Woolson was misled into imagining that the great man was about to propose to her and that his behaviour was cruel and cavalier. In the preface to **Felony** the author acknowledges her debt to Lyndall Gordon's **A private life of Henry James** (1998), but Gordon is too scholarly and cautious a writer to advance unprovable reasons for attributing Woolson's suicide in Venice to Henry James's behaviour.

Someone else who has found the life of Henry James a rich area for fictional interpretation is the Irish writer Colm Tóibín. As Francis King has remarked, whereas Leon Edel's five-volume life of Henry James can be likened to a symphony, Tóibín's novel, **The master** (2004), 'can best be described as a series of brilliant études based on themes derived from [Edel]' (**Literary Review**, March 2004). Where Tóibín and Tennant overlap, though not necessarily in agreement, is in episodes involving Constance Fenimore Woolson.

Among other literary figures to receive 'factional' treatment is Dr Samuel Johnson in **According to Queeney** (2001) in which Beryl Bainbridge observes the great man through the perspective of Mrs Hester Thrale's neglected oldest daughter. The Thrales invited the ailing Johnson to join their household in 1764, an arrangement which was to last for many years and which cemented the close friendship between Hester and her literary guest.

This is the fifth book by Beryl Bainbridge to be short-listed for the Booker prize and one which was certainly worthy of the prize. However, winning was not to be, despite the vitality and flare of Bainbridge's recreation of the Thrale family and Johnson's numerous friends and admirers, including Garrick, Goldsmith, Fanny Burney and Reynolds.

Proust is the focus of another debut novelist, Kate Taylor.

Madame Proust and the Kosher Kitchen (2003) is an unconventional novel which peers into the rather dull mind of Marcel's mother and her anxiety over his well-being. The novel makes a chronological jump of 50 years when the kitchen of the title belongs to Sarah and, after another huge jump, to Marie. The Dreyfus case and the Holocaust are grafted on to Taylor's narrative which is ultimately not very satisfactory. The same is true of Katie Roiphe's musings on Charles Dodgson in **Still she haunts me** (2001). Sub-titled *A novel of Lewis Carroll and Alice Liddell*, the text is not without interest, although the emphasis given by Roiphe to paedophile tendencies has been discredited by such authorities as Karoline Leach, **In the shadow of the dreamchild**, and Morton N Cohen. In his 1995 biography, **Lewis Carroll**, Cohen demonstrates conclusively that Dodgson was an honourable, gentle and religious man who loved innocence and wished above all to see it preserved.

While the literary world offers ample scope for fictionalisation, an even more fertile area is opened up by royalty, court rivalries and aristocratic intrigue. Testimony to the popularity of this mode, if any were needed, is **Katherine** by Anya Seton which has never been out of print since its first publication in 1954. The eponymous heroine is Katherine de Roet who was mistress to John of Gaunt (later his wife) and was to become the great-grandmother of Richard III.

The historical novel, **The time before you die** (2002), by Lucy Beckett examines Mary Tudor's reign (1553-1558). In her effort to unite England under the banner of Catholicism, Mary rejected the break with Rome made by her father, Henry VIII. A scholar and theologian with a sizeable quantity of royal blood in his veins - Reginald Pole (1500-1556) - had been appointed Cardinal in Rome. In 1554 he returned to England as Papal Legate and became one of Mary's most trusted advisers. (A biography of Pole's mother, the Countess of Salisbury, by Hazel Pierce has recently been published; see *Booklist*.)

Beckett anatomises the conflicts assailing Mary's court and tells Pole's story, paralleling it with that of Robert Fletcher, a Carthusian monk. Subtitled *A novel of the Reformation* Beckett's book is perhaps a little heavy going as fiction but works well as an informative background to the Tudor novels discussed below.

Staying with the Tudor court but looking back to the reign of Henry VIII, Philippa Gregory's **The other Boleyn girl** (2001) focuses on Mary, little-known sister of Anne, who was Henry's mistress and mother to two of his illegitimate children. Soon, though, his eye



wandered and he tired of her as he was later to tire of so many other women. (See **Six wives** by David Starkey in *Booklist*.) Although initially about Mary, **The other Boleyn girl** encompasses Henry's later attraction to Anne and her determination that the King should divorce his first wife and marry her.

The picture Gregory paints of Anne Boleyn makes an interesting contrast with the Anne conjured up by Suzannah Dunn in **The queen of subtleties** (2004). This Anne eloquently narrates her own story in the form of a protracted letter to her small daughter (the later Elizabeth I). This alternates with the first-person narrative of Lucy Cornwallis, confectioner to Henry VIII and the creator of edible and decorative subtleties as opposed to Anne's less tangible artfulness.



Philippa Gregory returned to the Tudor court with **The queen's fool** (2003), this time examining the rivalry between Mary Tudor (later known as 'Bloody Mary'), and the young Elizabeth. The action occurs between the death of Henry VIII in 1547 and Elizabeth's accession in 1558 on the death of Mary.

This turbulent period is viewed through the eyes of Hannah, a young Jewish girl who has escaped the Spanish Inquisition and becomes Queen Mary's court fool. In this licensed role she is one of the rare courtiers able to comment truthfully and she gives a graphic account of the religious persecutions, court rebellions and political intrigue that marked Mary's sanguinary monarchy.

Astraea (2001), the first of a trilogy by Jane Stevenson - concerns the Queen of Bohemia (exiled daughter of James I) and her forbidden love for Dr Pelagius, an African prince who was earlier sold into slavery but later freed. Set in seventeenth-century Holland, the tale makes compelling reading. The same is true of the second in the series, **The pretender** (2002), which concerns the mulatto son of this union, Balthasar van Overmeer, who becomes a doctor in Holland.

The final volume in the trilogy, **The empress of the last days** (2003), is structured rather like AS Byatt's **Possession** (1990), in that contemporary students in the present are researching past events. This structure is less successful than that of the first two novels, despite the excitement the students themselves experience. Their discovery (via a play by Aphra Behn among other esoteric

routes) that a descendant of Pelagius, a young black woman in Barbados, has a legitimate claim to the British throne fails to ignite a corresponding spark in the reader.

Gaveston (2002) is an updated version by Stephanie Merritt of machinations at the court Edward II (1284-1327). But instead of a royal court, Merritt sets her novel in a modern university campus where a business tycoon (also called Edward) stands in for the king and a young professor - Piers Gaveston - is his favourite. As in its real-life prototype (and Marlowe's play), the plot soon takes a tragic turn, bringing down both supremo and his protégé.

Rudolf II (1552-1612) was king of Hungary and of Bohemia, and became Holy Roman Emperor on the death of his father in 1576. Set mainly in Prague where Rudolf resided for most of his reign, **The book of splendor** (2002) by Frances Sherwood depicts the Emperor as mentally unstable. In his somewhat demented pursuit of eternal life Rudolph sought out Rabbi Loew, the creator of a golem (or clay figure brought to life) who could bestow immortality.

This vivacious narrative is populated by many real-life figures in Rudolph's court, including alchemists, mathematicians, astronomers and seers. Sherwood's research into the Kabbalah (a Jewish mystical text) and her keen interest in the details of seventeenth-century court life make her unusual approach to the historical novel a rewarding experience for the reader.

No less fascinating is Anne Enright's depiction of another sort of court life in **The pleasure of Eliza Lynch** (2002). The eponymous heroine of this novel was an adventuress born in Ireland in 1835 who became the mistress of Francisco Solano Lopes (1827-70), shortly to succeed his father as president of Paraguay in 1862. A self-aggrandising dictator, Lopes involved Paraguay in hostilities against Uruguay, Brazil and Argentina simultaneously and made Eliza the figurehead of his wars.

In many respects Eliza's story is similar to that of Evita Peron, especially in the allure she exerted over the couple's followers. Whilst Enright tends to challenge the demonisation of Eliza making her an attractive, vulnerable and romantic figure, two recent biographies take a different and possibly more objective line. (See Cawthorne and Rees in *Booklist*.)

The wreck in 1629 of the Dutch ship, Batavia, is the subject of Kathryn Heyman's novel, **The accomplice** (2003). On her maiden voyage, Batavia smashed into a low-lying archipelago fifty miles off the coast of Western Australia. This disaster happened when the captain, Ariaen Jacobsz, conspired with a merchant's agent, Jeronimus Cornelisz, to seize the ship and all its treasure. Two hundred and twenty souls were pitched on to two waterless islands, after which the merchant, Francisco Pelsaert, left with crews in two open boats to seek help in Java. (See Dash in *Booklist*.)

In **The accomplice** (2003) Kathryn Heyman vividly relates these events and the murderous anarchy which descended



on the survivors. Interwoven with this shocking disaster is the personal history of Judith Bastiaansz who had been sailing with her family to start a new life. Judith is witness to the atrocities committed by Jeronimus, and Heyman skilfully integrates the historical facts with the young woman's sense of loss, fear and guilt.

Andrea Barrett is another writer drawn to tales of the sea, as evidenced in two of her earlier books, **Ship fever** (1996) and **The voyage of the Narwhal** (1998); the latter is briefly discussed in the **CL** of Oct/Sept 2001. In her latest book, Barrett extends her exploration of the nineteenth century, especially its scientific investigations. **Servants of the map** (2002) merges two narrative genres: the family saga with its complex of personal interconnections and the semi-fictional account of popular science. Incorporating characters from her earlier books, the family tree that emerges is as interesting as the research the characters pursue.

Among individuals who have received fictional treatment are Sally Hemings, the black slave who was for many years the mistress of Thomas Jefferson. In her novel entitled simply **Sally Hemings** (2002), Barbara Chase-Riboud paints a moving portrait of the woman who bore the third president of the United States seven children.

Clara (2002) by Janice Galloway is based on the life of the nineteenth-century pianist and composer Clara Schumann (1820-96) whose husband, Robert Schumann (1810-56), is much better known to the average modern reader. Yet, as a young woman Clara's musical reputation outstripped that of her husband and she was admired by such musical luminaries as Chopin, Liszt, Mendelssohn and Brahms.

What Janice Galloway powerfully conveys in her novel is the way in which music, and especially piano music, dominated Clara's life. Born into a family which dealt in pianos and to a father, Friedrich Wieck, who was the leading piano teacher in Leipzig, Clara was expected to excel at the instrument. Nor did she disappoint, becoming an outstanding concert pianist and undertaking demanding tours. With her marriage - much opposed by her father - Clara's talents took second place to her husband's often irrational needs and to those of the eight children she bore him. Although Clara lived on for 40 years after her husband's death in 1856, Galloway elects to end her narrative at that point.

One last look (2003) by Susanna Moore gives us a fictionalised version of another kind of relationship, that of George, Lord Auckland, who chose to take his sister, Emily Eden, to India as first lady when he was appointed Governor-General in 1836. Moore bases her chronicle on Emily's letters home which were published in 1866 under the title, **Up the country**; on the journals of the youngest Eden sister who also went to India (later published by Janet Dunbar in 1988 in **Tigers, Durbars and Kings**); and on the diaries of long-time Indian resident, Fanny Parks.

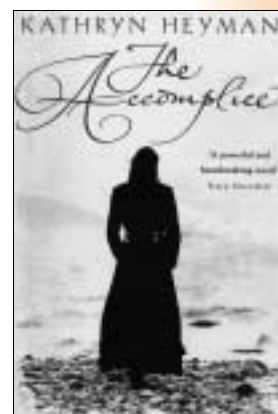
It is perhaps strange that while using all these original

sources (in much the way that Judith Chernaik uses the writings of Shelley's close circle in her brilliant novel, **Mab's daughters** of 1991) Moore prefers to give fictitious names to her characters. Indeed, as critic Sarah Curtis remarks, 'the amount of direct quotation in the novel is so great as to suggest that Emily Eden should be credited with part-authorship' (**Times Literary Supplement**, 2 January 2004). Nevertheless, the story that emerges is colourful and the descriptions exotic, though the more telling passages are seldom Moore's own inventions.

A striking variety of other fictionalised individuals includes the biblical characters Dinah, daughter of Jacob and Leah, in **The red tent** (2002) by Anita Diamant, and Mary Magdalene in **Mary, called Magdalene** (2003) by Margaret George in the course of which the author tries to pinpoint the identity of her subject. Even Napoleon's favourite horse has come under the fictional spotlight in **Marengo** (2001), a composite device which Jill Hamilton uses to trace the life of Napoleon from his early days in Corsica, his rise to prominence and his army's decimation by the Russian winter.

Just predating the action of **Marengo** is the French Revolution, background to **The beekeeper's pupil** (2002) by Sara George. Part-fiction, part-fact this is the story of the blind French naturalist, Francois Huber, who engages a manservant, Francois Burnens, both as valet and as the eyes required for his passionate research into the life of bees. Not a very attractive subject most readers may think but George opens the door for the uninitiated into Huber's amazing ground-breaking discovery of apian violence and sexual competitiveness totally at odds with the sweetness more usually associated with bees.

The Terror that ravaged Paris in the immediate wake of the French Revolution is the setting for Jill Dawson's **Wild Boy** (2003). Using the device of shifting points of view, Dawson relates the discovery of a feral child in the forests of Aveyron who has apparently survived for years without any human contact. Totally without language, the child is given the name Victor and handed over to the care of Itard, a young Parisian doctor, who in turn employs the maternal Madame Guérin to help look after the boy. Herself the mother of an uncontrollable child, Madam Guérin becomes (for 28 years) Victor's caring and, in the end, only guardian, as Itard despairs of 'civilising' the boy or teaching him to speak.



The story has been told before (for instance, in Francois Truffaut's 1971 film, **L'Enfant Sauvage**) but Dawson gives it a new edge. As the mother of a child with Asperger Syndrome, and having read widely about autism, Dawson tacitly proposes this condition as the root of Victor's intractable behaviour. This she believes would also explain why the boy - apparently an idiot to the uninformed eye - was abandoned in the forest. The brutal scar on the child's neck might even indicate that whoever left him there had first meant to murder him.

By tactfully superimposing modern research on an eighteenth-century oddity, and by juxtaposing the points of view of Itard, Madame Guérin and Victor's own inner life, Dawson achieves a remarkable and persuasive whole. Adding further to the dramatic effect of her narrative is the way she offsets the savagery of the Terror with the conduct of the seemingly savage boy.

Tracy Chevalier's new novel, **The lady and the unicorn** (2003), looks back further to the late fifteenth century and the nobleman Jean le Viste who commissions six tapestries. Designed by the talented but often crude miniaturist, Nicholas des Innocents, and executed in Brussels by the weaver George de la Chapelle, the tapestries provide a formidable challenge to all concerned.

The story which Chevalier tells is perhaps not quite as compelling as her earlier **Girl with a pearl earring** (2000), but the detailed presentation of the weavers' work and their race to complete the commission by the specified date are enthralling. Of particular interest are Chevalier's descriptions of the 'flowery mead', a modern term for the millefleurs backgrounds to these fifteenth-century tapestries depicting up to twenty-six varieties of flowers.

In contrast to the historical inspiration of the foregoing books, Edna O'Brien chooses a modern incident for fictionalisation. As she has done previously (for instance, in **Down by the river** (1996) which drew on a case of brutal incest), O'Brien bases her novel, **In the forest** (2002), on a real case history. Here are the appalling facts:

In April 1994, Imelda Riney, aged twenty-nine, and her son Liam, aged three, went missing from her isolated cottage in County Clare. Father Joe Walshe, a curate in County Galway, disappeared a few days later, and when their burnt-out cars were found, suspicion pointed to Brendan O'Donnell, a local youth, home from England, on remand from prison. O'Donnell was captured after six days, having abducted another young girl, Fiona Sampson. Later, the bodies of the three missing people were found in nearby Cregg Wood; all had been shot at

close range. Brendan O'Donnell was charged with their murders and in 1996 tried in the Central Criminal Court in Dublin. He was jailed for life. In July 1997, he was found dead by nursing staff, in the Dublin Central Mental Hospital.

The amazing achievement of **In the forest** is that O'Brien not only turns these events into a gripping psychological thriller but actually elicits a certain sympathy for the murderer whom she renames Michen O'Kane. This she does not by diminishing the horror of his crimes but by suggesting, partly through the boy's own consciousness, what has driven him to such evil. Father John wonders, 'What is it that warps a child... What is it that changes a child from being a child?' And it is these questions that O'Brien tries to answer by tracing the terrible abuse to which the motherless O'Kane was subjected from the age of ten.

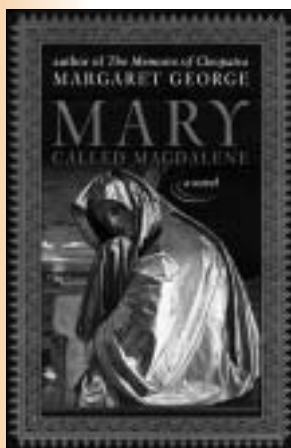
Sena Jeter Naslund takes another modern theme as her subject in **Four spirits** (2003) which centres on the Birmingham, Alabama, Baptist Church bombing. The attack took place in September 1963, killing four black girls. This was during the height of the Civil Rights movement, not that long after the demonstrations of May 1963 when the Birmingham sheriff turned police dogs and fire hoses on the predominantly black protestors. Naslund's novel realistically recreates the turmoil of the period as well as the attitudes of Ku Klux Klan members and numerous other characters, both good and bad.

Also engaged with the themes of terrorism and race is Bernice Rubens's recent novel, her twenty-fourth. **The sergeants' tale** (2003) is based on factual events which occurred in British-controlled Palestine. In August 1947 two British Army sergeants were hanged by the Irgun, which was at loggerheads with the Haganah over Menachem Begin's campaign of terror. The kidnapping and killing of the two men and the booby-trapping of their bodies contributed to the British authority in Palestine refusing entry to the refugee ship, Exodus.

This inflammatory material is reworked by Rubens into fictional form to become an exciting but at the same time sobering novel. She renames the sergeants and makes one an observant Jew and the other a repressed homosexual. The story gathers momentum as numerous characters become involved in spying, torn loyalties and internecine conflict. While this is perhaps not Rubens's best book (a claim, I think, which belongs to **The elected member** (1969), it is certainly a triumph of complex plotting and a skilful exposition of betrayal.

Like Rubens, Michele de Kretser concerns herself in **The Hamilton case** (2003) with a murder which has political connotations. In the 1930s a planter named Hamilton was murdered in the Ceylonese jungle, but the interest of the novel lies not so much with solving the case as with its fraught context.

The heterogeneity of Ceylon is captured with great verve by de Kretser as are the characters of the lawyer Obeysekere, and his unstable family. Even minor charac-



ters spring to life as the author anatomises the numerous, mainly colonial, influences that shaped Ceylon and still have bearing for the modern Sri Lanka.

As well as ranging over a vast time span from the biblical era to the present, the selection of facton discussed above gives some indication of the enormous choice of topics and variety of real-life characters at the fictionaliser's disposal. This limitlessness is, of course, also true of fiction which, no matter how fantastic, futuristic or magical, also relies on elements of the real which the novelist transforms, distorts or reshapes at will. Debut novels, though claiming to be fiction, are very often a fairly faithful reworking of the author's own life, and many novelists (such as Carrie Fisher, Emma

Tennant, Lisa St Aubin de Teran, Esther Freud and others) sustain this trend in later works.

The difference is that while these novelists are free to invent and alter as they choose, the writers who elect to retell pre-existing historical realities have - or at least should have - some obligation to fact. The best of these fictionalisers will inspire an interest in an area which the reader may never have investigated in an academic study, re-invigorating the past for us and bringing it to life in a fresh and stimulating way.

2004

BOOKLIST

Fiction

- *Alison, Jane. **The love artist** (2002).
- Bainbridge, Beryl. **According to Queenie** (2001).
- Barrett, Andrea. **Servants of the map** (2002).
- *Beckett, Lucy. **The time before you die: a novel of the Reformation** (2000).
- *Brooks, Geraldine. **Year of wonder** (2002).
- Chase-Riboud, Barbara. **Sally Hemings** (2002).
- Chernaik, Judith. **Mab's daughters** (1994).
- Chevalier, Tracy. **The lady and the unicorn** (2003).
- Davies, Stevie. **Impassioned clay** (2000).
- *Dawson, Jill. **Wild boy** (2003).
- De Kretser, Michele. **The Hamilton case** (2003).
- Diamant, Anita. **The red tent** (2001).
- *Donoghue, Emma. **The woman who gave birth to rabbits** (2002).
- *Dunn, Suzannah. **The queen of subtleties** (2004).
- Enright, Anne. **The pleasure of Eliza Lynch** (2002).
- Galloway, Janice. **Clara** (2002).
- George, Margaret. **Mary, called Magdalene** (2003).
- George, Sara. **The beekeeper's pupil** (2002).
- Gregory, Philippa. **The other Boleyn girl** (2001).
- The queen's fool** (2003).
- Hamilton, Jill. **Marengo** (2001).
- Heyman, Kathy. **The accomplice** (2003).
- Merritt, Stephanie. **Gaveston** (2002).
- *Moore, Susanna. **One last look** (2003).
- Moses, Kate. **Wintering** (2003).

- *Naslund, Sena Jeter. **Four spirits** (2003).
- O'Brien, Edna. **In the forest** (2002).
- Roiphe, Katie. **Still she haunts me** (2001).
- *Rubens, Bernice. **The sergeants' tale** (2003).
- Seton, Anya. **Katherine** (1954, 2002 printing).
- *Sherwood, Frances. **The book of splendor** (2002).
- Stevenson, Jane. **Astraea** (2001).
- The pretender** (2002).
- ***The empress of the last days** (2003).
- Taylor, Debbie. **The fourth queen** (2003).
- *Taylor, Kate. **Madame Proust and the Kosher kitchen** (2003).
- *Tennant, Emma. **Felony** (2002).
- *Tóibin, Colm. **The master** (2004).
- Truong, Monique. **The book of salt** (2003).

Non-fiction

- *Cawthorne, Nigel. **The empress of South America: the true story of Eliza Lynch** (2002).
- Cohen, Morton N. **Lewis Carroll** (1995).
- *Dash, Mike. **Batavia's graveyard** (2003).
- Gordon, Lyndall. **A private life of Henry James** (1998).
- *Pierce, Hazel. **Margaret Pole, countess of Salisbury, 1473-1541** (2004).
- *Rees, Siân. **The shadows of Eliza Lynch** (2002).
- *Starkey, David. **Six wives: the queens of Henry VIII** (2004).

Note: *Books not in Provincial Library Service stock.



BIBLIONE F SA

...bringing books to the bookless

JEAN WILLIAMS

Executive Director

The importance of reading and the lack of literacy in South Africa have been the topics of much interest over the past few years, resulting in renewed efforts among educationists at all levels to get people reading. Literacy programmes for both adults and children abound, as do emerging initiatives to promote reading and writing in the mother tongue, encouraging both writers and publishers to produce literature in indigenous languages. These have already seen positive results. One remaining problem is that many communities in South Africa simply lack access to reading material. There are many homes without books, schools without libraries, even entire communities without access to library facilities, particularly in rural areas. Although people may have the ability to read, having no access to books puts them at a great disadvantage. It is this need that BiblioneF seeks to address.

Background

BiblioneF SA is part of an international organisation that was established in France in 1989 at the initiative of a former Dutch ambassador, Maximilien Vegelin van Claerbergen. The organisation is recognised by United Nations Educational, Scientific and Cultural Organisation, United Nations International Children's Emergency Fund and the Council of Europe and has offices in France, the Netherlands, Belgium, Portugal, the United States of America, South Africa and Surinam. Van Claerbergen (1998) expressed the underlying aim of BiblioneF as follows:

'The idea behind BiblioneF came to me as a result of meeting children who live in squalid cities or who are isolated in jungle encampments. These children want to live,

and they want to learn. They lack virtually everything ... books above all. A dream was born

from these encounters - that of skipping a ship on the high seas, travelling around the world bringing a treasure trove of books to children and young people who need them. Such a sea-going vessel has remained a dream, but the book shipments are a reality.'

The dream of shipping books to children in need is also present in the name of the organisation, with *biblio* referring to books, and *nef* to a

ship. In this way BiblioneF has shipped new books to carefully-selected correspondents in 46 countries throughout the world, including Cambodia, Vietnam, Haiti, Rwanda, Senegal, Burkina-Faso, Russia, Mongolia and Hungary.

BiblioneF is sincerely concerned about the hundreds of millions of children and adolescents throughout the world who are being developmentally sidelined because they do not have access to knowledge through books. The motivating factor behind BiblioneF's creation was the realisation that, without books, the doors of knowledge, progress and freedom might remain shut to those children. BiblioneF has therefore set itself the goal of providing new books to deprived children from childhood to adolescence, thus stimulating their curiosity and desire to learn. Through pictures and words these books will help youngsters understand the world around them and will enable them to lay the solid foundation of knowledge and awareness which is every person's birthright. Books convey ideas, in return fostering hope.

BiblioneF SA

The organisation was established as a result of the conviction that literacy and education will be of prime importance in guaranteeing the success of the new South Africa. Moreover, BiblioneF SA believes that this country has the potential to play a leading role in the whole of the southern part of the continent. Knowing that South Africa faces tremendous education and literacy problems, and that a large part of the problem is due to a lack of reading material, it was decided that a depot be opened in South Africa. BiblioneF SA was started in August 1998 and is housed at the Huis der Nederlanden in Pinelands, Cape Town. This depot houses a book stock of 45 000 books, covering all eleven of South Africa's official languages. The books are bought from South African publishers, at reduced prices. BiblioneF SA receives book donations, but most of its stock is purchased. Having a rolling book stock is necessary, as often it is extremely difficult to access titles in many of the African languages. This system enables BiblioneF SA to react without delay to requests for books.

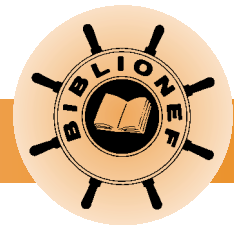
Although BiblioneF SA still receives support from the international body, it operates as an independent, non-profit organisation. It is fully responsible for obtaining and distributing the books in South Africa and also for securing much of its own funding. The cost of the books, as well as the cost of shipping, warehousing, administration and publishing is raised through foundations, corporations and individuals. BiblioneF SA has a very small staff and relies heavily on volunteers and friends for help.

Aims of BiblioneF SA

Promoting a culture of reading

The most important aim is to respond in a quick and efficient manner to the increasing demand for appropriate

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reading material for children aged three to eighteen. Requests are received from schools, libraries, hospitals, refugee organisations, children's homes and other organisations with a socio-educational goal.

In rural and township areas, a major challenge is to motivate teachers to tell stories and to inspire them to create a culture of reading in their schools. With this end in mind, Bibliodef SA arranges story-telling workshops, motivational talks, workshops for teachers and other recipients of books and co-hosts or participates in reading days, reading competitions and book fairs.

Promoting mother tongue reading

Another important aim is to provide books in the mother tongue of the children, with a firm belief that children have the right to develop themselves in their home language. Its aim is to support, equally, all eleven of South Africa's official languages and to ensure that this is reflected in the book stock. The purchasing power of readers in the African languages was previously so inadequate that not only were publishers reluctant to publish books in these languages but, even where books were published, bookshops were not willing to stock them. Bibliodef SA has subsequently commissioned translations and publications of books most needed in these languages and has also arranged for re-prints of several children's books.

Awareness of Bibliodef SAs book stock is spreading and organisations looking for specific titles are coming to Bibliodef SA for assistance. It is relatively easy to find titles in English and Afrikaans but for many of the African languages there is little or no information available on published titles. This is proving to be one of Bibliodef SAs strengths, as organisations and individuals who are unable to trace the titles they need, and who have funding, have been willing to make donations to Bibliodef SA in exchange for these books.

To further the aim of providing all children with access to books in their mother tongue, Bibliodef SA works closely with the Pan South African Language Board (PanSALB) which aims to encourage multilingualism and the development of the more marginalised indigenous languages such as the Khoi languages of the Northern Cape.

Promoting children's literature in indigenous languages and local publishing

Bibliodef SA promotes indigenous languages by encouraging local writers and illustrators to write and publish new stories in their mother tongue. Several such books have already been produced and distributed. One of Bibliodef SAs partners in this regard is *First words in print*, a project of the Centre for the Book, which commissions the writing and translation of books for pre-school children and donates them to children throughout South Africa.

An important aspect of Bibliodef SAs task is the support of the local publishing industry. Many organisations that promote literacy in South Africa are relying on donations of books that are shipped here in containers from other

countries for use by South African organisations. Although this has its merits there are also disadvantages. Not only does the South African publishing industry suffer, but the books themselves often have little bearing on the lives and experiences of South African children.

In commissioning titles for reprinting or publishing, Bibliodef SA tries to focus on stories that have particular relevance to South African children, or which instil the values of *ubuntu* and other values important in our society.

Although stock includes books in English, Bibliodef SA does not consider this to be one of its priorities, as many other organisations in South Africa provide English books.

Distribution

The process of distribution is not simply a matter of packing a box of books and sending it off to whomever makes a request. Once a request is received, Bibliodef SA determines the specific requirements of that particular group of children and of the area in which the school or organisation is situated. This first stage involves establishing close links with local partners. In the second stage, new books specifically geared for the needs of that community or group are selected. If required stock is not immediately available, books are re-edited, written or translated. In the final stage, books are distributed through libraries, schools, cultural centres and associations, under the supervision of efficient local representatives.

Bibliodef SA also engages with other associations, philanthropic initiatives and institutions concerned with education, culture and development with a view to long-term collaborations. Some examples of such collaborations have already been mentioned, namely PanSALB and Centre for the Book.

Another partner is Nozincwadi, a project in which Gcina Mhlophe, well-known story-teller and author, hosts a road show visiting schools throughout South Africa, telling stories and promoting reading and writing. After each show she hands out book packages provided by Bibliodef SA. Other partners include Rotary International, whose literacy and numeracy division provided packs of Bibliodef SA books to teachers who had completed their courses, and Tape Aids for the Blind, who are recording Bibliodef SA books onto audio-tapes for visually-impaired children.

Qualifying to receive books from Bibliodef SA

Organisations wanting to apply for book donations have to fulfil a number of requirements. In the first place, the organisation should have a need for books written in the mother tongue of the children. A letter of request should provide information on the number and age of children involved, their mother tongue, the background of the school or

Bibliodef SA believes that this country has the potential to play a leading role in the whole of the southern part of the continent





BIBLIONEF SA

organisation and an outline of how the organisation plans to use the books donated.

It is important to note that Bibliodef SA does not intend to compete with public libraries. Its first aim is to reach those children who have no access to books at all, both in suburban and rural areas. Organisations, especially schools, should state in their application whether there is a public library in their vicinity and whether or not the children can make use of it. Once the request form is evaluated and the organisation meets the necessary criteria, a set of books will be selected according to the specific needs of the organisation.

Bibliodef SAs donations are not simply handouts. All organisations that benefit from Bibliodef SA are required to write a report on utilisation of the books. No organisation is considered for a second donation unless it has given feedback on their progress and/or problems. These reports will enable Bibliodef SA to adjust its next donation, or to arrange for a specific workshop, if necessary.

All organisations that have benefited from Bibliodef SA are asked to do something in return for their own communities. Children undertake community upliftment projects, such as community clean-ups, visiting elderly

people or starting a food garden.

Children always participate in these activities with enthusiasm. Bibliodef SA believes that this will make the children aware of the value of books, encourage a sense of responsibility and help them gain respect for themselves and their communities.

Braille books and farm libraries

One of the objectives is to support blind and visually-impaired children with Braille and large print books. With funding from the Netherlands it was possible for Bibliodef to donate Braille and large print books to nine organisations for the physically and visually impaired.

In our quest to make books accessible to children everywhere, Bibliodef SA has had some interesting additional developments. This includes the establishment of several farm libraries in the Western Cape.

Monitoring and evaluation of projects

Naturally, an important part of the work of Bibliodef SA is to ensure that books donated are properly housed and used for the purpose that they were given. This means that from time to time the executive director, Jean Williams, as project manager, or sometimes one of the board members, visits recipient organisations, monitors usage and gives sup-

port and advice. On a recent monitoring and evaluation visit, ten rural schools and three public libraries were visited. It was disturbing to find that some schools were not yet using the books, partly due to a lack of understanding among teachers of the importance of story-telling and reading for pleasure. A contributing factor is that many of the teachers in these areas did not have books when they were children. In some schools, books were only used for display purposes and to impress visitors and education officials.

No two organisations are ever alike, and stories arising from these visits are either heartbreaking or heartwarming. During a visit to a primary school in the Eastern Cape, a girl read a story about the importance of light in life, comparing it to the light Bibliodef SA brings into their lives. This was followed by praise singers. I was rather disturbed when one of the group, a little boy, burst into tears and expressed my distress to the principal. Great was my relief to learn that the child was crying to express his pleasure and gratitude for the great gift of books.

Bibliodef SA in the future

In its four years of existence, Bibliodef SA has made enormous strides towards improving the lives of South African children who have no access to books. Over 108 000 books have already been donated to 850 children's organisations, container libraries have been set up, Braille and large print books provided for visually-impaired children and the translation and publication of several children's books into African languages have been commissioned.

In order to provide a more efficient service, Bibliodef SA is seeking to establish a network of agents, in all nine provinces, to act as agents. These agents will inform the local communities about the existence and objectives of Bibliodef SA and will be in charge of the initial investigation into the needs of local organisations. Bibliodef SA intends to open a second depot at the University of South Africa in Gauteng and would ideally like to have depots in each province.

The work Bibliodef SA does is vitally important to the future of South Africa. Books and their stories are instrumental in helping children discover the childhood world many have been deprived of because of poverty, violence and conflict. Books change lives, they help children develop on both an emotional and educational level. With language at the heart of education, children who have had access to books from an early age have a great advantage once they start school.

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2004

Dan Sleigh ...seemens



Saamgestel deur
GRIZÉLL AZAR-LUXTON

Min is oor die skrywer van **Eilande**, Dan Sleigh, bekend. Wat ons wel weet, is dat hy 'n doktorsgraad in geskiedenis van die Universiteit van Stellenbosch het. Sy promotor, wyle prof Dirk Kotzé, het destyds gesê dat dit ongetwyfeld die grootste navorsingsprojek in die Suid-Afrikaanse geskiedskrywing was. Hy het verskeie geskiedenis in Afrikaans en Engels geskryf, onder andere, **Die buiteposte: VOC-buiteposte onder Kaapse bestuur 1652-1795**. 'Die interessantste, fassinerendste boek wat ek die afgelope vyf jaar in Afrikaans teengekom het, is sowaar 'n geskiedenisboek,' het Barend Toerien dit in 1995 aangeprys.

Verdere inligting wat ons oor hierdie bekende skrywer/historikus bymekaar kon kry, is dat hy ook verantwoordelik is om, in opdrag van die Nederlandse regering, die resolusies van die Generale Vereenighde Nederlantsche Geoctroyeerde Oostindische Compagnie (VOC) se politieke raad te transkribeer. Sy amp? Redakteur van die departement verantwoordelik vir transkribering in die Kaapse Argief.

In meer as een bron kom 'n mens agter dat Sleigh, soos sy seevarende voorvaders, 'n seemens is. Hy is afstammeling van seelui aan moeders- én vaderskant. Aan pa se kant geslagte offisiere in die Royal Navy. Aan ma se kant ook geslagte op Nederlandse skepe. Iemand skryf eenkeer: Dit is asof sy stem deurtrek is van 'n souterige seewind, jy sien hom op 'n krakende seilskip, turend na die horison.

'n Opskrif van 'n onderhoud tussen hom en Kirby van der Merwe is getitel: 'Landmatroos.' 'n Raak beskrywing oor 'n man met 'n versameling van talle skeepsmodelle wat meestal uit die hawens van Wes-Europa - London, Portsmouth, Liverpool, Chatham - waar die ou Engelse vloot bedrywig was, kom, en oor homself sê, 'Ek is admiraal van omtrent twintig

skepe. Skepies in bottels gebou deur matrose terwyl hulle tyd verwyd tussen reise... Daar is baie matrose wat stories het om te vertel, en ek is maar net nog 'n matroos met 'n storie. Ek het die roman geskryf omdat ek gedink het mense sou dit dalk interessant vind.'

Sy fassinerende met die see word pragtig in 'n bespreking in *Boekewêreld* (**Die Burger**) geskryf: 'Sleigh se skepe en matrose vaar lewensgroot uit die nietigheid van die verlede ook die taal binne. Jy lees van ra's, wimpels en sloepe in **Eilande**. 'n 'Reede'? Dis 'n vaste ankerplek. Volgens Sleigh was die Kaapse reede net duskant die huidige hawemeester se kantoor in die Waterfront.

Op 'n vraag oor sy taalgebruik sê hy dat Afrikaans nooit 'n seetaal was nie. Volgens hom het die Britse besetting die taal as't ware afgesny van die see. Hy reken egter dat die karakters in **Eilande** baie naby aan moderne Afrikaans gepraat het.

Vra hom oor sy beskrywings oor die menslike anatomie en hy raak heel opgewonde. Hy het 'n natuurlike aanvoeling vir en belangstelling in anatomie - in sy studentejare was dit een van die vakke waarin hy presteer het - wou graag 'n dokter geword het, maar geld was maar skrap.

Om terug te kom na sy herkoms - hy is op 'n stadium gevra of sy Nederlandse verbintenis sy belangstelling in die geskiedenis van die vroeë Kaap aangewakker het. Sleigh reken daar is so 'n moontlikheid - soos hy sê - sy vader taal is Engels maar sy moedertaal is Afrikaans - 'n taal soos sy mense gepraat het daar in Langebaan se omgewing - 'n skoon manier van uitdrukking - soms pure Nederlands.

En sy behepthed om boek te hou oor

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Dan Sleigh ...seemens

Meer oor een van die voorste kenners van vroeë Kaapse geskiedenis deur
Grizéll Azar-Luxton

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Eilande

'n Samevatting deur Grizéll Azar-Luxton van leeskringbesprekings deur Annette Roux en Suzanne Henderson van Sleigh se pryswennerboek

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gebeure - kom dit ook straks van sy Hollandse herkoms? 'Ons kan die Hollanders daarvoor dankbaar wees. Dis oor hulle byhou van rekords - al was dit soms net om te sien wie is verantwoordelik vir verliese en wie daarvoor sal boet - dat daar so baie inligting vir die navorser is. Wat sou ons van die vroeë Kaapse geskiedenis geweet het as die Hollanders dit nie so volledig opgeteken het nie?'

Die reuse navorsingstuk, **Die buiteposte: VOC-buiteposte onder Kaapse Bestuur, 1652-1795**, 'n fenomenale stuk werk van meer as agthonderd bladsye, het Sleigh as een van die voorste kenners van die vroeë Kaapse geskiedenis gevestig.

En toe kom **Eilande**. Die ironie van hierdie Sanlam/Insig/Kwêla Roman Pryswenner is dat Sleigh reeds 20 jaar gelede die grootste deel van die boek geskryf het. Dit het wel 'n ander titel, *Stemme uit die see*, gehad - maar klaarkry met die boek kon hy nie. Hy het nie geweet hoe nie. 'Die boek

het 'n sentrale karakter gekort, iemand deur wie se oë alles saamgevat word.' Toe word die boek eenvoudig weggepak.

Drie en 'n half jaar voor publikasie van **Eilande** lees hy Julian Barnes se **History of the world in 18 ½ chapters** - en dit tref hom dat die boek nie 'n sentrale karakter het nie - alles word bloot om 'n

tema geskryf. En so word **Eilande** uiteindelik aan Tafelberg Uitgewers voorgelê.

Hy is een van die min mense wat 'n wetenskaplike agtergrond met fiksie oorbrug het. Maar, soos hy self sê, lê geskiedenis en die opteken daarvan hom na aan die hart. En dat geskiedenis op skool doodgemaak

*Dit is asof sy stem
deurtrek is van
'n souterige seewind,
jy sien hom op
'n krakende seilskip,
turend na die horison*

word, is vir hom 'n doring in die vlees. 'Ons kyk vas teen ons vooroordele en onkunde en ons weet nie watter skatte in argiewe opgesluit lê nie.' Volgens Sleigh kan ons dankie sê aan die Hollanders: 'Ons hoef nie te raai oor die ontstaan van ons land nie. Soos hy met die een hand uit die pad gestoot het, het hy met die ander hand opgeteken.'

Of hy weer 'n roman sal skryf? Hy sê daar is nog twee goeie stories in hom maar hy gaan dit nie skryf nie... sy oë gee in en hy spaar hulle liever vir sy vak!

Dan Sleigh woon in Pinelands, of by 'n ander adres op die Slagtersveldse kus. Sy telefoonnummers is ongelys...

Bronne

Boekewêreld. **Die Burger**. 27 Maart 2002. www.boekwurm.co.za (15 April 2004.) www.litnet.co.za (19 Maart 2004.)



Eilande

see en die VOC dikwels 'n noodlottige rol in die wel en wee van die karakters.

Die skrywer verkies om die kultuur-historiese roman 'n novelle te noem - 'n nuwe verhaal. Tog het **Eilande** sy beslag 20 jaar gelede gekry toe Dan Sleigh reeds in 1972 navorsing begin doen het oor die buiteposte aan die Kaap.

Hierdie pryswennerboek, wat, onder andere, spog met die gesogte RAU Prys vir Skeppende Skryfwerk, is ook nou in Engels beskikbaar met André P Brink as die vertaler.

Eilande gaan oor die bekende Robbeneiland, Dasseneiland, die eilande in Saldanhabaai, die tropiese lushof van Mauritius en altyd in die agtergrond, Batavia, die magiese Ooste (p.72). 'Kom na die see aan die westelike kus, het die stemme gelok, kom beman die skepe wat Ooste toe vaar: Orang lama, orang baharu, Oosinjevaarder, was soet gekeurde woorde, woorde om mee te toor.'

ekonomiese wankelrige Nederland aan die gang moes hou.

Uit hierdie 'bloedige' geboorte van die Kaapse nedersetting is daar die verhaal van Pieterella van Meerhof en die sewe mans, 'wat haar in die hart gedra het'. De Grevenbroek het haar nie self geken nie, maar homself verplig beskou om haar lewensverhaal te vertel, 'want mense sterf eers werklik as hulle nie meer onthou word nie'.

Die lesers wonder of die skrywer die klerk/verteller is wat hierdie boeiende verhale samehangend en aanvullend bymekaar bring. Volgens 'n resensie volstaan Sleigh by die klerk as verteller.

Die boek gee vir ons 'n greep uit die geskiedenis van die eerste vyftig jaar van die mense aan die Kaap onder die bewind van die VOC. Die verhale van sewe mans is ook eilande van kennis wat subtiel ineengeeweef word. As die deur toegaan oor die lewe van een, maak 'n deur in die geskiedenis van die ander oop. Al sewe mans het 'n verbintenis met Pieterella van Meerhof gehad, maar sy bly 'n skim, 'n bejammerenswaardige dogtertjie, 'n verstandige jong meisie, 'n geliefde vrou en moeder, 'n herinnering aan iemand wat te vroeg gesterf het, maar nooit 'n werklike karakter nie. Sy is net die een wat almal saambind. Dit is meer die verhaal van haar moeder, Eva-Kratoa, wat die pynlikste in die geheue van die leser bly en moontlik ook die beste geteken word.

Austhumauf van Harry is die verarmde strandloper sonder vee en besittings wat dink dat hy ryk sal word uit die Hollanders. Hy gee Eva aan Van Riebeeck as tolk en kinderoppasser en is middelman in transaksies met die Hollanders. Hy poog om die Hollanders en ander Koina te verkul, maar raak self verkul en sterf arm en versukkeld.

Peter Havgard (van Meerhof) vlug uit die koue en armoede van Denemarke en droom van die eksotiese Ooste. Hy word sjirurgyn (mediese ordonnans of paramedikus) aan die Kaap en word al meer vasgeketting deur sy verbintenis en latere troue met Eva. Die kinders is later al vreugde vir hom in hierdie samesmelting van uiters verskillende mense en kulture. Op 'n ekspedisie om slawe te koop, beleef hy wel Mauritius se trope, maar word in Madagaskar vermoor.

Bart Borms kom as skipbreukeling op Mauritius in 'n tydperk toe dit onbewoon is. Hy beland uiteindelik aan die Kaap waar sy pad met dié van die Van Meerhofs kruis.

Hans Michiel Callenbach, wees gelaat in die verwoesting van die dertigjarige oor-

Die eiland is volgens Louise Viljoen ook 'n beeld van die manier waarop mense deur die noodlot gestroop kan word totdat hulle alleen staan. Fiskaal Deneyen haal Donne aan (p.509): 'Geen mens is soos 'n eiland, totaal los van ander nie. Ons is almal verbonde. So, as die doodsklok lui, vra jy verniet vir wie. Dit is vir jou. Pieternel antwoord: Ek ken mense wat heeltemal niemand het nie. Eilande.'

In die proloog maak die leser kennis met die verteller/klerek De Grevenbroek wat inligting versamel oor die geskiedenis van die Kaapse nedersetting se eerste vyftig jaar. Hy was in diens van die Kompanjie, maar hy het baie stories 'wat roep om gehoor te word' - skraapseltjies papier wat hy oor 'n dekade in sy toga se mou huis toe gedra het.

Hy vertel die verhaal van korrupsie, die Van der Stels 'wat mense laat sterf aan hulle hande' met wrede strawwe vir slawe en koloniste - alles vir eie gewin, status en rykdom.

Ver van die vaderland moes die buiteposte en veral die Kaap as verversingstasie gevestig word, want dit was die weg na die mistieke Ooste en Batavia, wat 'n

ANNETTE ROUX

Stilbaai Leeskring en
SUZANNE HENDERSON

Ann Naudé Leeskring, Worcester

Saamgestel deur
GRIZELL AZAR-LUXTON

Met die 400-jarige bestaan van die Generale Vereenighde Nederlandsche Geoctroyeerde Oostindische Compagnie (VOC) wat voorverlede jaar herdenk is, is **Eilande** met sy 756 bladsye 'n besonder waardevolle boek.

Die buiteblad van **Eilande**, 'n groen onstuimige see waarin 'n klein outydse seilskip skuins teen die wit waters beur, skep 'n atmosfeer van spanning of selfs 'n voorgevoel van onheil of vrees. In die verhale speel die

log, word 'n soldaat in die leër van 'n prins. Hy skiet 'n vlugtende bandiet dood en uit vrees vir vervolging sluit hy aan as soldaat van die VOC. Hy word poshouer by Saldanha en Keer de Koe en uiteindelik as opvolger van Pieter van Meerhof op Robbeneiland waar sy pad met Eva en haar kinders kruis. Na 'n tydperk in die leër van Prins Willem van Oranje kom hy weer na die Kaap en word teen sy wil weer poshouer op Robbeneiland, 'n gevangene soos dié wat hy oppas.

Advokaat Deneyn kom as fiskaal na die Kaap. Hy pas die wet na die letter toe maar wreed en sonder genade. Hy bring Pieterella en haar broers terug van Robbeneiland en sorg dat hulle deur die Van der Byls opgevoed word. Hy word deur goewerneur Bax na Batavia gestuur om daar verantwoording te doen vir die wreedheid waarmee die reg toegepas is.

In 'Sapitahu' word die verhaal vertel van Pieterella en haar broer Salomon se reis na Mauritius, haar troue op 14 jaar met Daniel Zaayman en die amper idilliese lewe as vryburgers op die eiland. Toe Daniel in sy sestigste jaar terugkyk, het hy aan sy seun gesê: 'Dit is soos die see ook, jy seil 'n paar weke in mooi weer met die fok voor jou boeg, en geen twee dae is eners nie, en dan is dit weer storms vir 'n tyd lank. Jy kom deur, maar elke slag is jy meer verweer, jou skip meer verslete, en jy verloor van jou mense. Ja, jy verloor van hulle. En, dit is vreemd dat jy die aangename tye vergeet, waarvan daarvan soveel meer was, maar dit is die storms wat jy onthou. Aan die einde kyk jy om en jy sien net 'n tuimelende see agter, en 'n tuimelende see voor, en die nag so dig dat jy nie weet wat jy met die roer en seil sal kan uitrig nie, en jou kompaslig brand al kleiner en kleiner in sy kis (p.592). Sy joernaal soos hulle sê, die joernaal van die skip, Mauritius, wat gesink het en deur sy bemanning verlaat moes word, dit is ook sy lewensjoernaal.' Die VOC besluit om die stasie op Mauritius te sluit, alles op die eiland word vernietig en die Zaaimans moet van voor af begin in die Kaap.

Johannes de Grevenbroek is die klerk wat die inligting wat hy gedurende sy loopbaan in die diens van Jan Kompanje versamel het, orden en uitbou tot 'n geskiedenis van die Kaapse nedersetting se eerste vyftig jaar. Dit is ook deur hom wat ons leer dat die Zaaimans verarm en verstote dood is aan pokke. Hulle dogter, Maria se kinders en seun Pieter se nageslag is opgeneem in baie families. Die klerk vat dan ook baie van die verhale saam tot 'n eenheid. Hy het

Callenbach geken as 'n ou soldaat en Lamotius as 'n liggaamlik gebroke kluisenaar in Stellenbosch.

Hierdie kort opsomming kan nie naastenby reg laat geskied aan die karakters en leefwyse van die mense wat die boek aan ons voorstel nie. Ons ervaar die oorlog in Nederland, die moeite om in Mauritius 'n boerdery te vestig, die geweld as 'n orkaan alles wegvee. Die 'bloed en derms' van die werk van die sjirurgyn en die marteling van beskuldigdes om 'n skulderkenning word presies weergegee. Die lewe op 'n skip, die harde werk en soms onmenslike toestande, die geweld van 'n sikloon, en die dobber oor die oseaan in die reddingsboot en dan die lotusland van die onbewoonde eiland volgens kaptein Frooij: 'Mauritius is soos die paradys, maar daar, juis daar, moet jy duiwels verwag.' (p.469). Die verskillende verhale of 'eilande' word tot 'n mosaïek van die lewe aan die Kaap geskep. 'n Mens kan nie help om te dink nie 'Les Mirables', die arme mense, almal slagoffers op die altaar van die welvaart van die VOC.

Worcester leeskringlede deel Stilbaai se sentiment oor die gebrek aan 'n woordelys. Die meeste woorde is opgesoek - twee vir interessantheid: Oorlammer ken ons in Afrikaans nog in die vorm 'oorlams' met twee betekenisse: bedrewe, handig, al aangepas by die beskawing teenoor baar, of geslepe, slu, lank in die land. Die woord kom uit Maleis en volgens die Nederlandse woordeboek beteken dit 'n sopie, 'n Nederlandse skeepskaptein sê dit is die houertjie waarmee hulle sopies op 'n skip afmeet. Op p.72 word die roepstem van die Ooste so gegee: 'Orang lama, Orang bahru, was soet gegeurde woorde, woorde om mee te toor.'

'n Fokseil is die klein driehoekige seil aan die voorste ra. Op 'n kleiner boot sal ons dit moontlik met 'n 'jib' in Engels ver taal.

Die taalgebruik en beelding is uitstekend. 'n Voorbeeld: Daniel Zaaiman sê van Dubertin, die Franse kapokhaantjie, 'n Grootprater, verwaand, iemand wat soos 'n galjootjie gemonteer is, maar die lawaai het van 'n fregat van agt-en-veertig vuurbekke.'

Oor Van der Stel (p.692): 'Terwyl hulle persoonlike witgekalkte heerlikhede aanlê, laat hulle hutte en tuintjies op eilandjies vergaan. En mense, want eilande is mense.'

Leeskringlede het saamgestem dat 'n kaart van die vroeë Kaap nuttig sou wees, so ook benamings van seilskepe, ou gebruikswoorde - *wimpels*, *slopepe*, *fokseile* en die *reede* wat vreemd op die oor val, maar

miskien wou die skrywer die leser self laat naslaanwerk doen by die plaaslike biblioteek. Op die ou kaart word die Sout-, Liesbeeck- en Groenrivier, die reduite Keert de Koe en Houd den Bul en die eerste plase Rustenburg en De Schuur aangedui. Vandag is alles vinnig bereikbaar, maar in die beginjare was dit onherbergsame kontrei - en dagreise ver van die 'beskawing' by die Fort.

Daar was ook siektes met vreemde name - *watersug* (Beri-Beri) as gevolg van 'n vitamientekort op Robbeneiland; die hoogs aansteeklike en dodelike *Engelse* of *Venus*siekte (sifilis versprei deur matrose en hoere oor oseane heen), en *skeur*buik (die oorsaak van vrot kos en haglike higiëne op seilskepe). Die pokke-epidemie wis byna die hele Koina uit - was dit die prys, die hoogste offer wat betaal is vir hulle rykdom van beeste en weiding en ruilhandel met die Wye Broeke?

Kommentaar

Petra Müller: 'n Letterkunde is ook 'n lewendige ding - dit is 'n organisme. Dit het 'n naspeurbare en 'n samehorige bestaan. Daar kom oomblikke in letterkunde, soos in ander lewende entiteite, wanneer dit sigself verruim. Dit ondergaan vormwisseling, 'n stadige proses met skielike versnellings tussendeur. **Eilande** is só 'n versnelling: dit is nie net 'n boek nie, maar ook 'n gebeurtenis. Dit is 'n stuk ontstaangeskiedenis: 'n oerteks in die egte betekenis van die woord, 'n verdigting van bestaande gegewens: eintlik behoort dit saam met die Dagjoernaal van Jan van Riebeeck gelees te word.

Ons praat aanmekaar van moederstad en vaderland. Cabo de Boa Esperanza. Cabo Tormentoso. Bakermat. Suidpunt. Wat beteken hierdie woorde? Woorde verhelder, ja, dis hulle werk en funksie. Maar alle funksies het 'n dreefgang na verdunning en vertroebeling, en dit het woorde ook.

Maar eenmaal was woorde mense. En af en toe, 'n wonderlike oomblik in enige letterkunde, kom daar 'n boek, 'n ding gemaak uit vesel, die lyk van 'n boom, wat die mag besit om jou te verplaas na daardie oomblik toe woorde mense was. Nie in alle letterkundes gebeur dit nie - glad nie. Maar in ons letterkunde het dit, en hier is die boek.

Die boek werk met geweldige epiese versnellings wat aan jou verbyvloei. Maar gedurigdeur, oraloor, kom hierdie epos tot stilstand en tot rus in die lewe van gewone mense; dit is wat tel.

Eilande lyk na 'n soort onuitputlikheid. Dit roep die woord 'respekte' na vore. Respek vir wat verbygegaan het. Respek vir die byna onuitspreklike woestheid van die mens se verlange tot bestaan, tot erkenning, tot leeftog op aarde; respek vir diegene wat dit opgeteken het, vir die eerlike arbeid wat in so 'n poging opgegaan het.

Respek vir die geleentheid van so 'n boek, die gebeurtenis daarvan, wat op sigself 'n ander smaak is vir elkeen wat die boek onder hande neem.

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André P Brink: There is only one word ultimately to describe **Eilande** - awesome. A country that can produce a kaleidoscope like this novel, with its sheer dazzling beauty, and deep understanding of humanity, has most triumphantly put his colonial adolescence behind it.

Leon Rousseau: **Eilande** is 'n groot roman, miskien die grootste roman in Afrikaans. Miskien omdat daar tussen **Eilande** en die hoë woord grootste, die reuse skrywersgestalte van Karel Schoeman staan.

Louise Viljoen: **Eilande** is 'n sterk tradisionele roman waarin letterkunde en geskiedskrywing baie na aan mekaar beweeg... Ek het nog selde 'n boek - feitelik of fiktief, gelees wat vir my so 'n skerp beeld kon skep van die Kaap rondom die begin van die Nederlandse nedersetting en wat aan historiese gegewens so 'n ryk tekstuur kon gee. (**Die Burger**, 20 Mei 2002.) Deneyen sê (p.398): 'Jy kan van Jan Kompanje sê wat jy wil, maar jy hoef nooit ver te soek na sy dokumente nie.'

Ek sou graag in die boek kaarte wou gehad het om te sien waar was Keer de Koe en Houd den Bul. Waar was Lemoenbosvlakte en Noordweshawe op Mauritius? Gelukkig is dit voorsien in die twee ander boeke oor dieselfde tydperk wat ek baie kortliks gaan noem. Dalene Matthee gee in **Pieterella van die Kaap** kaarte van Mauritius en Robbeneiland aan en Trudie Bloem gee in **Krotoa-Eva the woman from Robben Island** kaarte van die Kaap in die tyd van Eva en 'n kaart van die pad wat Eva en Arre na Oedasa se kraal gereis het.

Intertekstuele beskouing

Eilande verskyn betreklik kort na Pieterella en Krotoa-Eva in 1999.

Dalene Matthee se roman dek dieselfde

historiese materiaal as **Eilande**. Dan Sleigh het haar gehelp met die deurwerk van die gegewens. Die twee romans tree met mekaar in gesprek en dwing die leser telkens om van die een na die ander oor te slaan vir verskillende perspektiewe op dieselfde gegewens. Dit laat 'n mens juis soms wonder watter weergawe korrekter is. Uiteraard is dit 'n interessante bespiegeling maar nie sonder sy eie slag-gate nie. In sy epiloog waarsku Sleigh: 'Daar is geen geskiedenis nie, anders as die ontleding en vertolking van dokumente, 'n soektog na oorlewendes in eindelose ruimte.' (p. 757)

Dalene Matthee het in haar lesing in Stilbaai gesê dat sy weet iemand anders skryf ook oor Pieterella, maar sy weet 'uit haar maag uit' hoe Eva en Pieterella gevoel en gedink het. Sleigh sê in 'n onderhoud dat sy boek gaan oor sewe mans losweg gekonnekteer met hierdie vroue. Vir my is die groot verskil eerstens oor HIStory en HERstory. Miskien stel dit ook 'n logiese teenoor 'n intuitiewe benadering.

Vergelyk hoe Matthee in die oortog na Mauritius konsentreer op Pieterella se ontberings in die benoude skeepsruim en die antagonisme van die ou wywe. Sleigh fokus op die bemanning, hoe hulle navigeer en die vermoënis en probleme van Daniel en sy stryd met die bootsman wat hom verneder en tot 'n geveg wil uitlok.

Die leeskringleier van Stilbaai sê: 'Ek wil nie 'n ikoon soos Dalene Matthee afbreek nie. Ek het Pieterella baie geniet, sy het die geskiedenis verteenbaar weergegee. Ek kon Sleigh se boek nie neersit nie, dit laat 'n mens se kos verbrand en spinnekoppe op jou mure versamel.'

'Trudie Bloem gee ook 'n insig oor die tydperk, maar sy het te gebonde gebly aan die dokumente, byvoorbeeld, wat het Maria van Riebeeck gedink, ensovoorts. Doen egter gerus die moeite om dit te lees.'

Sal ons wat **Eilande** gelees het, dit vergeet? As ons by die Waterfront kom, sal daar 'n driemaster verskyn uit die mis, op pad na die reede, somer hier naby? Ons sal die kanonskote hoor en dink aan Eva en Pieter, aan Pieterella en Daniël, aan Bart en Hans en Jan Vos die slaaf, en ons sal ont hou dat hierdie mense met hul stories deel was van die geboorte van ons hartland.

Bronne

Hier's hulle. **Insig**, Mei, 2001, pp. 70-71.



MULTICULTURAL children's books

...a selection

ETHNEY WATERS

Book Selector

South Africa, with its rich cultural diversity is widely known as a rainbow nation. This year marks the celebration of ten years of democracy. To commemorate this, I have compiled a multicultural list of books for older children and teens - J, J/JT & T categories, concentrating on contemporary novels. My selection includes a list of South African titles as well as international titles. However, before introducing this list, I want to provide a brief introduction to this genre.

Multicultural books can be distinguished from other books by one common feature: they seek to promote cultural awareness and appreciation in children. Books that provide a sensitive portrayal of another culture broaden readers' minds and can thus be labelled multicultural. If the author is able to create believable characters with whom the reader can identify, then he/she will be able to relate to their situation and experiences, no matter how different from the reader's own. In this way a climate of empathy and understanding is created, and a multicultural world-view is created.

The multicultural genre consists of two categories of books:

- those that are depicted within one specific culture, often a marginalised culture
- those in which an individual from one culture has to find a place in a society where another culture dominates.

The titles in the accompanying booklist mostly focus on the second category.

The benefits of this genre lie in the fact that it can affirm the existence of minority and oppressed groups. In South Africa, there is definitely a need for more contemporary books on the topic to create an environment of mutual understanding and tolerance amongst the various cultures. This is not an easy task.

Below is a selected list of South African multicultural titles as well as other titles. This list can be used by librarians, educators and students in the field of library science.

South African multi-cultural titles

- Bailey, Dennis. **Khetho.**- Heinemann, 1994. JT BAI
- Beake, Lesley. **The strollers.**- Maskew Miller Longman, 1987. J BEA
- Beake, Lesley. **A cageful of butterflies.**- Maskew Miller Longman, 1989 (1992 printing). JT BEA
- Bransby, Lawrence. **The boy who counted to a million.**- Human & Rousseau, 1995. J BRA
- Bransby, Lawrence. **Down street.**- Tafelberg, 1989. T BRA
- Bregin, Elana. **The boy from the other side.**- Maskew Miller Longman, 1992. J BRE
- Bregin, Elana. **The kayaboeties.**- Maskew Miller Longman, 1989. JT BRE
- Case, Bonita. **Wart.**- Tafelberg, 1995. T CAS
- Davidow, Shelley. **Freefalling.**- Maskew Miller Longman, 1991. JT DAV
- Gordon, Sheila. **Waiting for the rain: a novel of South Africa.**- Orchard Bks, 1989. T GOR
- Hofmeyr, Dianne. **A sudden summer.**- Tafelberg, 1987. J HOF
- Jones, Toeckey. **Go well, stay well.**- Heinemann Educational Bks., 1987 (1989 printing). T JON
- Ludman, Barbara. **The day of the kugel.**- Maskew Miller Longman, 1989. T LUD
- Naidoo, Beverley. **Journey to Jo'burg: a South African story.**- Collins, 1987 (1990 printing). JT NAI
- Naidoo, Beverley. **Chain of fire.**- Collins, 1989. T NAI
- Naidoo, Beverley. **Out of bounds: stories of conflict and hope.**- Puffin, 2001. JT NAI
- Naidoo, Beverley. **No turning back.**- Viking, 1995. JT NAI
- Parker, Carolyn. **Witch woman on the Hogsback.**- De Jager-HAUM, c1987. J PAR
- Pinnock, Patricia Schonstein. **Skyline.**- D. Philip, 2000. T PIN
- Reynolds, Barbara M. **Valley of the rain-birds.**- Tafelberg, 1987. J REY
- Seed, Jenny. **The hungry people.**- Tafelberg, 1992. JT SEE

- Silver, Norman. **A monkey's wedding.**- Faber, 2000. T SIL
- Slingsby, Peter. **Flood Sunday.**- Tafelberg, 1992. J SLI
- Smith, Janet. **Streams to rivers.**- Maskew Miller Longman, 1988. JT SMI
- Wende, Hamilton. **Msimangu's words.**- Maskew Miller Longman, 1992. JT WEN
- Williams, Michael. **Who killed Jimmy Valentine?**- Oxford U.P., 1997. T WIL

General multi-cultural youth titles

- Banks, Lynne Reid. **One more river.**- Penguin, 1988. T BAN
- Blackman, Malorie. **Trust me.**- Livewire, 1992. T BLA
- Bosse, Malcolm Joseph. **Ganesh.**- Red Fox, 1993. J BOS
- Brooks, Kevin. **Lucas.**- Chicken House, 2003. T BRO
- Erdrich, Louise. **The birchbark house.**- Dolphin, 2000. J ERD
- Fuqua, Jonathon Scott. **Darby.**- Walker, 2003. JT
- Gibbons, Alan. **Whose side are you on?-** Orion, 1994. J GIB
- OIL short stories: ten teens, ten issues, ten real-life stories** / edited by S George & C Mercer.- Ebony Bks., 2002. T OIL
- Gibbons, Alan. **The edge.**- Dolphin, 2002. T GIB
- Gibbons, Alan. **Caught in the crossfire.**- Dolphin, 2003. T GIB
- Hamilton, Virginia. **Bluish: a novel.**- Scholastic Signature, 2002. J HAM
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- Hicyilmaz, Gaye. **Girl in red.**- Dolphin, 2000. JT HIC
- Hicyilmaz, Gaye. **Pictures from the fire.**- Dolphin, 2003. JT HIC
- Hill, Anthony. **The burnt stick.**- Viking, 1994. J HIL
- Johnson, Angela. **Toning the sweep.**- Orchard Bks., 1995. T JOH
- Koertge, Ron. **The Brimstone journals.**- Walker Bks., 2001. T KOE
- Laird, Elizabeth. **Secret friends.**- Hodder, 1999. J LAI
- Lisle, Janet Taylor. **The art of keeping cool.**- Aladdin Paperbacks, c2000. JT LIS

- Mazer, Harry. **A boy at war: a novel of Pearl Harbor.**- Aladdin Paperbacks, 2002. J MAZ
- Murray, Millie. **Cairo Hughes.**- Livewire, 1996. T MUR
- Paterson, Katherine. **The great Gilly Hopkins.**- Penguin, 1981 (1986 printing). J PAT
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- Rai, Bali. **The crew.**- Corgi, 2003. T RAI
- Rowe, Leanne. **Girl X recreated: hopes + dreams of young people.**- Random House, 2002. T ROW
- Ryan, Pam Munoz. **Esperanza rising.**- Chicken House, 2003. T RYA
- Smith, Rukshana. **Salt on the snow.**- Bodley Head, 1988. T SMI
- Smith, Rukshana. **Rainbows of the gutter.**- Muthuen, 1988. T SMI
- Smith, Rukshana. **Sumitra's story.**- Bodley Head, 1982 (1992 printing). T SMI
- Speare, Elizabeth George. **The witch of Blackbird Pond.**- Penguin, 1967. J SPE
- Spinelli, Jerry. **Maniac Magee: a novel.**- Little, c1990. JT SPI
- Staples, Suzanne Fisher. **Storm.**- Red Fox, 1999. JT STA
- Swindells, Robert. **Smash!**- H. Hamilton, 1997. J SWI
- Taylor, Mildred D. **Roll of thunder, hear my cry.**- London, 1977. T TAY
- Taylor, Mildred D. **Let the circle be unbroken.**- Penguin, 1988. T TAY
- Taylor, Theodore. **The cay.**- Penguin, 1973 (1986 printing). J TAY
- Ure, Jean. **Just sixteen.**- Orchard Bks., 1999. T URE
- Woodson, Jacqueline. **Last summer with Maizon.**- Heinemann, 1991. J WOO
- Woodson, Jacqueline. **Maizon at Blue Hill.**- Heinemann, 1993. JT WOO
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Source

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●●● ADULT NON-FICTION VOLWASSE VAKLEKTUUR

1001 movies you must see before you die.- Cassell, 2003.

A selective guide to the most important films produced, covering all genres, and telling you everything you need to know about these 'must-see' movies. In this extremely attractive volume, the reader is presented with interesting details of each film featured, giving reasons as to why it deserves mention in this volume. The films are discussed in a year-by-year sequence with highlighted boxes offering information regarding their conception, development and making (country, director, cast, et cetera), and are illustrated with stills and posters of the mentioned movies. One is also made aware of famous pieces of memorabilia associated with various films.

Not only is this volume intellectually satisfying, but it also is visually attractive, and will be enjoyed by readers interested in the cinema.

EB

BASS, Bill and JEFFERSON, Jon

Death's acre: inside the legendary Body Farm.- Time Warner, 2003.

Forensic anthropologist Bill Bass's research facility at the University of Tennessee in Knoxville is unique, and to the outsider it may sound very gruesome. This is where experiments are carried out on human corpses to determine scientifically such points as exactly how and when bodies decompose under various conditions. The nickname of the Body Farm became widely known when Patricia Cornwell used it as the title of a Kay Scarpetta novel after Dr Bass had helped her with background research. Dr Bass's memoirs include details of some of the many interesting mysteries and criminal cases in which he has been involved. He does not sensationalise, but relates the often grim forensic details with a blend of professional objectivity and human empathy. He also lightens the mood with occasional anecdotes and touches of self-deprecating humour. While this may not be to everyone's taste, true crime fans will find it an engrossing and informative read.

MJI

EMSLEY, John

Nature's building blocks: an A-Z guide to the elements.- OUT, 2003.

This book about the chemical elements is intended not for the chemist, but as a reference work for the

layperson or general reader. It contains a wealth of information and is, surprisingly, an interesting browse. The book is arranged alphabetically, with entries varying in length from about two to nine pages each, describing each element's discovery, its uses, and importance to humans and other living things. The entries are divided into various sections: the cosmic element, human element, food element, medical element, economic element, environmental element, and so on, including a rather quirky section Emsley calls the 'element of surprise'.

In the entry for arsenic one learns that Napoleon may have absorbed arsenic from the green-patterned wallpaper in Longwood House on St Helena, and that contaminated soil can be cleaned up by growing the Chinese ladder fern, and in the copper entry that the blood of the octopus and oyster is blue because they rely on a blue copper compound to carry oxygen around the body. This really is a useful and informative work.

SG

HALL, Sian

Dogs of Africa.- Blue Ribbon Books, n.d.

This Howick author, an anthropology graduate from Rhodes University, spent 16 years researching and writing this book. She provides information on the origins, characteristics, ancient history and place in modern life of African dogs. Breeds covered include, the Pariah, Boerboel, Basenji, Rhodesian Ridgeback, Saluki, Canaan, Egyptian Armant, Aidi, Bichon Frise and many others. Illustrated with drawings and black and white photographs. This is a comprehensive and important study and much of the information in the book has been collected from sources not readily accessible.

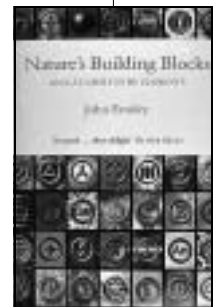
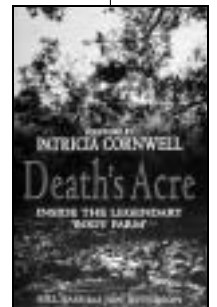
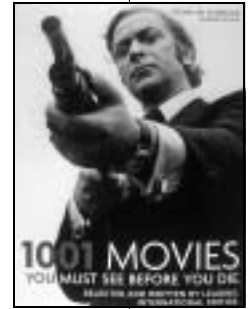
DH

HARRISON, Shirley

Jack the Ripper: the American connection.- Blake, 2003.

In 1994 the author published what looked like the authentic diary of the notorious 19th century London serial killer of the 1880s known as Jack the Ripper. The suggestion was that Jack the Ripper was actually a cotton merchant from Liverpool called James Maybrick who, furious over his wife's infidelity, went periodically to London to butcher whores. This was a fascinating document as the identity of Jack the Ripper has always been a mystery.

Now this title provides further proof that links James Maybrick to the killer as a series of similar-type killings were made in America around about the same time that Maybrick visited there.



Of course this is interesting speculation, and it is as readable as the first. Also included are the diaries of James Maybrick.

EB

RAYNER, Claire

How did I get here from there? - Virago, 2003.

Autobiography from this British novelist, broadcaster and advice columnist. She writes about her wretched childhood, her parents were constantly in a state of financial ruin and she was treated cruelly by her mother. Her love of reading saved her and from a very early age she was a great library user. At the age of 14 she escaped from home, into nursing, but had to return home when her real age was discovered. Her parents then emigrated to Canada, where she was institutionalised for over a year in a psychiatric hospital. Later, it became clear that her problems were thyroid related. Back in Britain, she returned to nursing, married and in between babies started writing novels and dispensing health advice through newspaper columns. This is rather long on the author's unhappy childhood, but also readable and interesting.

DH

SAFFRON, Inga

Caviar: the strange history and uncertain future of the world's most coveted delicacy - Broadway Bks., 2003.

It became the ultimate gourmet luxury, but once it was so little regarded that Russian peasants fed it to their pigs. Today the sturgeon, the fish that produces the delicious little eggs, is threatened with extinction in its native land. These are among the interesting facts that journalist Inga Saffron reveals in her history of caviar. She describes the caviar industry and incorporates anecdotes, travel experiences and personalities. With its readable style, this should appeal to those who enjoyed Mark Kurlansky's book, *Cod*.

MJI

West Coast cookbook / edited by Ina Paarman - Struik, 2003.

In 1996 the Bergrivier Vissersvrouevereniging was established by a group of women who are the wives and widows of pelagic fishermen on the West Coast. Their application for a fishing quota was successful and some of the income generated is used to fund projects, with this cookbook being a 'means of recording the history and restoring the pride and dignity of the West Coast people'.

This very attractive and well-designed quarto is not only a recipe book with traditional recipes from the West Coast, with many fish and seafood dishes, but a readable overview of the history of the fishing

community and its culture that pays tribute to the role of women within it.

Here one will find recipes for dishes like smoor-snoek, roosterkoek, curried noodle salad, curried crayfish potjie and many more to tantalize the tastebuds. The culturally sensitive and culinary sensible input of Ina Paarman, the well-known cookery writer, has meant that these traditional West Coast dishes can now easily be prepared and enjoyed by those who are unfamiliar with them.

A lot of thought and care has gone into this wonderful resource that can even be enjoyed by non-foodies - the archival photographs and the examples of West Coast idiomatic expressions like, 'die water brand', which refers to the reflection of phosphorus on the water.

JdeB

●●● ADULT FICTION VOLWASSE VERHALENDE LEKTUUR

BLACKLAWS, Troy

Karoo boy - Double Storey, 2004.

Fourteen-year-old Douglas's twin brother, Marsden, is killed in an accident in a family cricket game on Muizenberg beach. This leads to the separation of his parents and Douglas and his mother, accompanied by their live-in maid, Hope, go to live in a Karoo dorp. Here, Douglas has to adjust to a new school and platteland attitudes. He finds a friend in Marika. This first novel is written with a light touch and the text is full of South African expressions which ring true. The author captures many attitudes typical of the 'Old South Africa', which resonate with the reader.

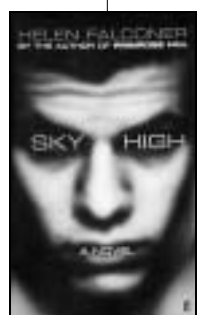
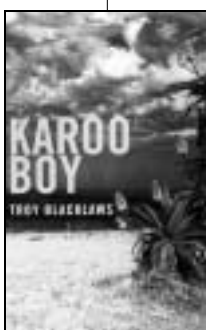
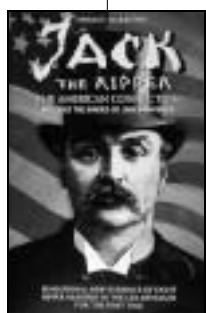
DH

FALCONER, Helen

Sky high - Faber, 2003.

Although the central character of *Sky high* is a teenager, it is not intended as a teenage novel. Set on a housing estate in London and with music playing an important role in the story, it will, however, have some young adult appeal. Ferdia, an attractive and intelligent boy, narrates his story.

His father has left home (now living with a young starlet), and his mother is having an affair with a young man from the estate (a rough character with a scary reputation). Ferdia goes to school, hangs out with his friends, plays music, and is seduced by his English teacher. This may not sound particularly appealing, but it really is worth reading. I loved it - it's funny and sad and very contemporary, and paints



a gritty portrait of life on an urban estate. Highly recommended.

SG

FRENCH, Nicci

Secret smile.- M. Joseph, 2003.

This is the seventh novel from the writing duo of **Observer** journalist, Nicci Gerrard, and her husband, Sean French, and it certainly will not disappoint their many fans. The authors really ratchet up the tension in this thriller about obsession and revenge. Miranda Cotton had recently begun an affair with Brendan, whom she'd met while out with mutual friends, but was having second thoughts about it, feeling that he was moving too quickly for her. When she finds him in her flat reading her diary, she breaks off the relationship, only to learn a week or so later that he is now going out with her sister, has met (and charmed) her parents and has lied to them all about his relationship with Miranda. From then on the situation just gets worse and worse. **Secret smile** is a compelling and almost oppressively tense read, and like the previous book, **Land of the living**, impossible to put down.

SG

MARILLIER, Juliet

Foxmask.- Tor, 2003.

An exciting epic sequel to **Wolfskin**. It is set in the Orkney Islands to the north of Scotland, focusing on the children of the protagonists of the first title, some years later.

Eyvand, a Viking colonist leader has married a local native princess Nessa and has built up a thriving and peaceful community after the banishment of the previous brutal Viking chieftain, Sommerled.

The story continues with the adventures of Thorvald, Sommerled's son, who, discovering his real father's identity, sets off on a journey to find him. Eyvand's daughter, Creidhe, and his best friend Sam join him. They travel north and reach the Lost Isles after a rough journey where they meet the Long Knife people ruled by a cruel tyrant. These people live under a dreadful curse and Thorvald and his two friends are virtual prisoners.

Creidhe is separated from Thorvald and Sam, but manages to escape to a mostly inaccessible island where she meets her future love, Keeper, the uncle of the visionary child and seer known as Foxmask.

A gripping blend of history and fantasy makes this a wonderful and satisfying read for those interested in the early history of the British Isles.

EB

PRUNTY, Morag

Poison arrows.- Pan, 2003.

This third novel from the author of **Dancing with mules** and **Disco daddy** is a comic take on romance

and relationships. The angel Christian (a cupid) is sent to the small village of Gorrib in Ireland to sort out the love lives of its inhabitants. This really is great fun, with heaven and the work of angels organised like a vast bureaucracy. **Poison arrows** is a delightfully funny, light read - definitely not a novel to be taken too seriously.

SG

ROBERTS, Nora and ROBB, JD

Remember when.- Piatkus, 2003.

Popular author, Nora Roberts, writes romance and romantic suspense under her own name, and a futuristic crime series using the pseudonym, JD Robb. In **Remember when** she combines these and it works fairly well. The first half is contemporary romantic suspense with a touch of humour. Attractive Laine Tavish, the owner of a small-town antique shop called Remember when, seems pretty ordinary but no one in Angel's Gap is aware of her past- which suddenly seems to be catching up with her. The second part of the book moves fifty or so years into the future, to mid-21st century New York and the police investigation led by Detective Lieutenant Eve Dallas.

Although the stories are linked, this is almost like two books in one, and is obviously the way the best-selling Roberts has chosen to introduce her legions of fans to her *Eve Dallas* series. I don't know whether they will all like the Eve Dallas story, but I have no doubt that fans will all give it a try.

SG

SPIEGELMAN, Peter

Black maps.- Century, 2003.

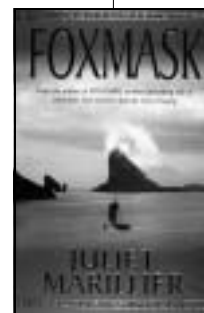
Spiegelman's accomplished debut novel features New York private detective John March. The former upstate cop has a tragedy in his past, which is hinted at and finally revealed. But here his immediate pre-occupation is with the fallout from the collapse of a crooked bank, MWB, and a client who's being blackmailed by someone who seems to know all MWBs dirty secrets. March, a modern incarnation of the archetypal tough private eye, must face not only tangled financial scams but corruption, evil and violence. This tense, gritty crime thriller is well crafted and makes a gripping read.

MJI

VAKIL, Ardashir

One day.- Penguin, 2004.

A contemporary novel about one day in the lives of Anglo-Indian Ben and his wife, Priya, who live in North London. It is their son's third birthday and a party is planned for later in the day. Ben, a schoolteacher, goes to work and Priya, en route for the BBC, drops their son, Whacka, at nursery school. As the day unfolds, more is revealed of the backgrounds of





Ben and Priya and the event which led to the rift in their marriage. After the birthday party, a marital conflict erupts and the cut and thrust of the row brings to light mutual displeasure. This ironical novel is written with clarity.

DH

●●● JUVENILE NON-FICTION
JEUGVAKLEKTUUR

LEWIS, Sara

Die jong kok: 60 maklike en prettige resepte vir kinders van alle ouderdomme.- Struik, 2004.

Soek jy 'n oulike eenvoudige resepteboek om jou jongklomp mee besig te hou? Wel, dan is **Die jong kok: 60 maklike en prettige resepte vir kinders van alle ouderdomme**, net vir jou. Hierdie titel sluit 'n versameling van eenvoudige, dog smaaklike resepte in met stap-vir-stap aanwysings en kleurvolle illustrasies. Dit sluit in: hoendergeregte, vleisgeregte, visgeregte, tesame met lekkernye soos pizza, kaaswiletjies, appelsneeu, framboosroomys en allerlei koekies en brode. Voorts gee dit ook basiese wenke oor kosmaak, byvoorbeeld, hoe om groente te skil, groente te skrop, te blokkeer so meer. Die jongspan word ook verder geleer van al die terme wat in kookkuns gebruik word. En laastens word hulle ook geleer van veiligheid en higiëne in die kombuis. Beslis goeie leesstof vir die jong fynproewer, selfs Pa kan iets leer! Ook beskikbaar in Engels.

EMW

●●● JUVENILE FICTION
JEUGLEKTUUR

JACOBS, Jaco

Superheroes vlieg net saans.- Lapa, 2003.

Jaco Jacobs se jeugverhaal **Superheroes vlieg net saans** is belaaie met pret en avontuur. Sy hoofkarakter, Miek, is vol kwajongstreke. Hy is veral in die sop omdat hy die wetenskapklas se witmuis groen gekleur het. Boonop het hy ook nie 'n projek vir entrepreneursdag nie. Maar dan gebeur die vreemdste ding: 'n superhero in 'n geel gewaad land in Miek-hulle se agterplaas...

Die teks word goed aangevul deur die humoristiese, kleurvolle illustrasies deur Frans Groenewald.

EMW

THOMSON, Pat

Drat that fat cat!- Arthur A Levine, 2003.

The story centres around a rather fat cat that does not consider himself fat enough. So he goes out

looking for possible sources of food and everybody he approaches with nothing to offer gets gobbled up. Those swallowed whole include a rat, a duck, a dog and an old lady.

But when the fat cat accidentally swallows a bee that stings, he realises that he has taken on more than he can handle and coughs up all his victims.

The bright, bold watercolour illustrations capture the essence of this amusing tale that should appeal to toddlers.

EB

WALLACE, John

Anything for you.- Puffin, 2003.

Charlie is a little bear who just loves to help his friend Ginger but things never work out quite right. Whether he tries helping in the garden or the house, he always seems to end up making such a mess that he himself has to be cleaned instead.

But still Charlie would do anything for Ginger and when it is suggested that Little Charlie go to bed and sleep, he is capable of doing this very well, and he is already rather tired. A charming and touching story with quaint, rather old-fashioned watercolour illustrations well suited to this warm and affectionate story.

EB

WHYBROW, Ian

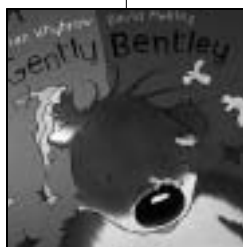
Gently Bentley.- Hodder, 2004.

Bentley is a young bear who likes to 'smash and bash', and he plays so roughly with one of his favourite toys that he breaks it. His friends Bun (a rabbit) and Squeaky (a rodent) demonstrate other toys and games to him, but despite repeated cries of 'Gently Bentley!' it seems he's too rough for any of them. David Melling's lively and amusing colour illustrations depict an active and endearing trio of childlike animals. Possibly toddlers will find it more fun to imitate Bentley's smashing and bashing than to absorb the moral of enjoying gentler, cooperative play. Nevertheless, this is an appealing picture book.

MJI

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

EB	Erich Buchhaus
JdeB	Johanna de Beer
SG	Sabrina Gosling
DH	Denise Harris
MJI	Margaret Iskandar
EMW	Ethney Waters



ACCESSIONS

Compiled by Denise Harris, Book Selector

BOOKS BOEKE

NON-FICTION

VAKLEKTUUR

General

Algemeen

- Q 001 ASH
Ash, Russell. Top 10 of everything, 2004. - Dorling Kindersley, 2003.
- 003.7 JOH
Johnson, Steven. Emergence. - Penguin, 2002.
- 004.11 UND
Understanding supercomputing. - Warner Bks., 2002.
- 004.16 MIL
Miller, Michael. Absolute beginner's guide to computer basics. - Que, c2003.
- 004.6 ENG
Engst, Adam C. The wireless networking starter kit. - Peachpit P., c2003.
- 004.67 IVE
Ivens, Kathy. Faster smarter Internet. - Microsoft P., c2003.
- 005.2768 VIS
Buyens, Jim. Faster smarter beginning programming. - Microsoft P., c2003.
- 005.43 GLE
Glenn, Walter. How to use Microsoft Windows XP. - Bestseller. - Que, 2003.
- 005.7565 ACC
Harkins, Susan Sales. Absolute beginner's guide to Microsoft Access 2002. - Que, 2003.
- 005.8 HOL
Holden, Greg. Internet security in easy steps. - Computer Step, c2003.
- Q 016.6169 PAT
Pathways to action. - Save the Children, c2002.
- 028.55 SPU
Spufford, Francis. The child that books built. - Faber, 2003.
- ##### Philosophy and Psychology
- ###### Filosofie en Sielkunde
- 128.46 ARM
Armstrong, John. Conditions of love. - Penguin, 2003.
- 133.4 WES
West, Kate. The real witches' coven. - Element, 2003.
- 135.47 AND
Andrews, Ted. Simplified Qabala magic. - 2nd rev. ed. - Llewellyn, 2003.
- Q 152.4 DEK
De Klerk, Rina. Emosionele intelligensie vir kinders en tieners. - Human, 2003.

- 153 BUZ
Buzan, Tony. The mind map book. - Rev. ed. - BBC, 2003.
- 153 DEJ
De Jager, Melodie. Dink dinamies. - Human, c2002.
- 153 DEJ
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- 155.916 WAL
Walsh, Bruce. Victor over victim. - Human, 2003.
- 155.937 KLO
Klopper, Braam. Wanneer woorde ontbreek. - Bybelkor, 2002.
- 158.1 CAR
Carlson, Richard. Stop thinking & start living. - Element, 2003.
- 158.1 MOU
Mountain Dreamer, Oriah. The dance. - Thorsons, 2002.

Religion

Godsdiens

- 221.93 GAR
Gardner, Laurence. Lost secrets of the sacred Ark. - Element, 2003.
- 222.12 HUM
Humphreys, Colin J. The miracles of Exodus. - Continuum, c2003.
- 225.92 A-Z MAC
MacArthur, John. Twelve ordinary men. - W Pub. Group, c2002.
- 230.046 NUW
Die Nuwe Hervorming. - Protea Boekhuis, 2002.
- 230.082 ACK
Ackermann, Denise. After the locusts. - D. Philip, 2003.
- 232 ROB
Roberts, Mark D. Jesus revealed. - Waterbrook P., 2002.
- 232.908 STR
Strobel, Lee. Die saak vir Christus. - Zondervan ZA, 2002.
- 234 YAN
Yancey, Philip. Wat is so onbeskryflik groot aan genade? - Zondervan ZA, 2002.
- 234.2 JOU
Joubert, Stephan. Dit kos guts om te bly glo. - Lux Verbi.BM, 2003.
- 239 ALB
Alberts, Louw. Is Jesus Christ unique? - Christian Art Pub., 2002.
- 239 GRE
Green, Michael. But don't all religions lead to God? - Christian Art Pub., c2002.
- 248 WAL
Walsch, Neale Donald. The new revelations. - Hodder Mobius, 2002.
- 248.3 SHE
Sheets, Dutch. 'n Beginnersgids tot intrede. - Struik Christelike Boeke, c2003.
- 248.3 SHE
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- 248.32 OMA
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- 248.4 LEE
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- 248.4 LUC
Lucado, Max. Deel God se liefde. - Struik Christelike Boeke, c2002.
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Vroue wat inspireer. - Struik Christelike Boeke, c2002.
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- 261.1096 NEL
Nel, Annes. Op soek na God – buite die kerk? - Lux Verbi.BM, 2003.
- 261.85 NDU
Ndungane, Njongonkulu. A world with a human face. - D. Philip, 2003.
- 297.0967 QUI
Quinn, Charlotte A. Pride, faith and fear. - Oxford U.P., 2003.
- 299.561 LIT
Littleton, C Scott. Understanding Shinto. - Duncan Baird, 2002.
- 299.7 PRE
Prechtel, Martin. Long life, honey in the heart. - Thorsons, 2002.

Social Science

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- 305.4339 IWA
Iwasaki, Mineko. Geisha of Gion. - Simon, 2002.
- 305.4869 KHO
Khouri, Norma. Forbidden love. - Doubleday, 2003.
- 305.8968 MAN
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- 320.968 MAN
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- 323.2 FOU
Fouda, Yosri. Masterminds of terror. - Mainstream, 2003.
- 323.4 GLO
Globalizing rights. - Oxford U.P., 2003.
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Gobodo-Madikizela, Pumla. A human being died that night. - D. Philip, 2003.
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- 327.12 DAM
Damaskin, Igor. Kitty Harris. - St Ermin's P., 2002.
- 327.73 CHO
Chomsky, Noam. Pirates and emperors, old and new. - New ed. - Pluto P., 2002.
- 327.73 JOH
Johnson, Chalmers. Blowback. - Updated ed. - Time Warner Paperbacks, 2002.
- LQ 330 ECO
Economics. - Kagiso, 2002.
- 332.678 HAN
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- 333.322 DOM
Domesday book. English. Domesday book. - Penguin, 2002.
- 333.7 STA
State of the world, 2003. - 20th ed. - Earthscan, 2003.
- P 333.8233 ENE
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- 333.9516 BRO
Broschwimmer, Franz J. Ecocide. - Pluto P., 2002.
- 337.6 CHE
Cheru, Fantu. African renaissance. - D. Philip, 2002.
- 337.68 DIE
Diederichs, André W. Whirlpool of change. - Strategic Markets, c2002.
- LQ 338.04 ENT
Entrepreneurship. - Kagiso, 2002.
- 338.61 SHA
Shaw, Douglas J. Privatisation for prosperity. - Global P., c2002.
- Q 338.9 SUS
Sustainable development strategies. - Earthscan, 2002.
- P 338.968 SDI
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Cura, Jose. Boleros.

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Favourite opera duets.

Garrett, Lesley. The singer.

Gigi. Gigi.

Gilberto, Bebel. Tanto tempo.

Gonzalez, Ruben. Chanchullo.

Grainger, Percy. The warriors.

Guru. Guru's Jazzmatazz.

Handel, George Frideric. Water music.

Isbin, Sharon. Dreams of a world.

Janis, Tim. An American composer in concert.

Jobim, Antonio Carlos. Getz plays Jobim.

Lehar, Franz. Das Land des Lachelns (The land of smiles).

Libera (Musical group). Luminosa.

Madredeus (Musical group). Movimento.

Matsui, Keiko. Deep blue.

Mpho & Uvimba Band. Images of Africa.

New York City - global beat of the boroughs.

Offenbach, Jacques. Les contes d'Hoffmann (Tales of Hoffmann).

Papa Wemba. Molokai.

Pashasha.

Regina, Elis. Fascinacao.

Ringo. Buyisa.

Schumann, Robert. Dichterliebe, op. 48 (Song cycle).

Scriabin, Alexander. Symphony no. 2.

Scriabin, Alexander. Symphony no. 3 (The divine poem).

Souza, Luciana. Brazilian duos.

Traditional Choir. Images of Africa.

Umanji. Wantolobela.

Veloso, Caetano. Caetano Veloso.

Wambali. Zani muwone.

William, John. Call of the champions.

Yizo yizo.

Ziegler, Tessa. Tessa Ziegler - classical.

CDs CD's

Asero. Yo soy el son.

Asian Dub Foundation (Musical group). Rafi's revenge.

Bach, Johann Sebastian. English suites, nos. 1, 3 & 6.

2004

MONICA WAGNER

Graphic Designer

Coming up in August is the prestigious event of sixteen days of the Olympics to be held in Athens, which was the very first city to host this event in 1896. This makes 2004 rather special, so we have put together a display to help you to inspire your readers to discover the facts, figures and visuals that make up the Olympics.

Access the web site www.athens2004.com to download the logo design for the Athens Olympics and various other bits of information. We have based the design for our display on this logo. It is very simple and should take minimal time to make. Imagine how exciting it would be to have your own Olympics in your library.

You will need

- Various coloured papers or card - bright blue, golden yellow, bright green, red, black and white
- Glue stick, cutting knife, thin bendable wire (possibly a wire coat hanger).

FASTER HIGHER STRONGER

To make

Cut a square measuring 297 x 297 mm. This can be done on an A4-size paper by joining the extra bit needed with Sellotape at the back. Then make a circle with wire to a diameter of approximately 210 mm. Cover the wire with long strips of white paper wound around it and secure with glue or tape. According to the logo the laurel wreath is open-ended. Cut the leaves to a length of 70mm and the berries to a diameter of 20mm (approximately), curl the leaves around a

pencil to create a three-dimensional effect and glue or prestik them and the berries to the wreath, as shown in the picture.

The Olympic circles are cut from A4-size to a diameter of 210 mm and are 27 mm wide. These need to be quite sturdy, so card would be best.

Dramatic and contrasting pictures were chosen from books and photocopied. These were trimmed to size and placed inside the circles and taped at the back. Please note the overlap of circles which intertwine. To achieve this they must be cut and taped at the back. Lettering was chosen to more or less match the logo and cut out of blue card or paper. We have tried to match the typical azure blue synonymous with Athens and the Mediterranean for this display.

Boxes in the colours of the Olympic circles will complete the display and add depth.

Enjoy creating your display to get your users into the spirit of things. Then sit back and watch with the rest of the world as sports-women and men compete with the Olympic motto in mind - Faster, Higher, Stronger!

2004



WENKE

wat werk

CORIEN SYFERT

Bibliotekaris, Bonnievale Biblioteek

Uitstallings is vir my half sinoniem met 'n biblioteek. En tog weet mens dikwels nie waarheen nou nie. Dit voel soms of jy alle moontlike onderwerpe al uitgestal het en niks meer vars en nuut is nie. Dan het mens net weer 'n inspuiting nodig om weer entoesiasties te raak. Soos besighede spesiale aanbiedings het en groot maatskappye pragtige advertensies produseer om hulle produkte te verkoop, is uitstallings die biblioteek se bemarkingsmedium. Enigiets wat jy onder die publiek se aandag wil bring, kan as onderwerp dien vir 'n uitstalling. Soms is dit 'n gebeurtenis soos Charlize Theron se toekenning, of 'n spesiale dag soos Valentyns- of Moedersdag. Dalk is dit 'n skrywer se boeke wat bietjie vergete geraak het, of 'n seisoen, 'n spesifieke kuns- of sportvorm.

Uitleg en kleur

Die uitleg, kleur, bewoording en samestelling moet altyd in 'n netjiese pakkie aangebied word. Maak seker dat iets nie skeef geplak is nie, en dat alles reg gespel is.

Kleur trek die oog en vestig aandag op 'n uitstalling.

Lettergebruik

Die letterwerk in 'n uitstalling is baie belangrik. Dit gee aan die uitstalling 'n netjiese professionele voorkoms. Ons gebruik:

- letters wat die Biblioteekdiens vroeër jare aan biblioteke beskikbaar gestel het
- 'n groter stel letters wat net uit hoofletters bestaan
- rekenaar drukwerk
- fotostate van titels.

Vir groot uitstallings gebruik ons die heel groot letters. Vir klein uitstallings maak ons heel dikwels van rekenaar drukwerk

gebruik. Ons het 'n skoendosie vol geverfde letters in geel, rooi en blou. Wanneer 'n uitstalling hergebruik word en 'n letter is beskadig met die afhaal en bêre van die uitstalling, is dit nuttig om die betrokke letter met een uit die dosie te vervang. Die letterwerk van uitstallings wat eenmalig gebruik word, word opgebreek en in die dosie gebêre. Letterwerk word met wondergom of krammetjies vasgesit as dit weer gebruik gaan word. Vir uitstallings wat meer as een keer gebruik gaan word, word 'n banner of plakkaat gemaak waarop die letters vasgeplak word. Tweetalige opskrifte is dalk 'n goeie idee afhangende van die biblioteek se gebruikersprofiel.

Materiaal

Dis effektief om 'n groot stuk gekleurde papier te gebruik as agtergrond. Dikwels kry mens aan die begin van die jaar rolletjies gekleurde papier te koop. Dit hergebruik ons vir die verskillende uitstalruimtes totdat dit te lelik raak. Groot velle ongedrukte koerantpapier of bruinpapier kan ook geverf word vir die doel. Ou plakkate met datums (byvoorbeeld, 15-22 Mei 2003 vir 'n Biblioteekweekplakkaat) se agterkante kan ook as agtergrond dien. Ou plakkate van die Provinsie kan hergebruik word.

Die fotostaatmasjien kan gebruik word om prente of letterwerk te vergroot of verklein. Tydskrifte word deurgesoek vir toepaslike prente. Vir die uitstalling op bladsy 35 is die plaaslike videowinkel genader vir ou plakkate. Die fotostaatmasjien is ingespan vir die filmpatroon.

Idees

Die KB is vir ons 'n groot skat. Daar is altyd iets wat ons kan gebruik, al is dit net 'n opskrif vir 'n uitstalling. Ons bêre uitstalmateriaal van dae/gebeure wat elke jaar herhaal, byvoorbeeld, Valentynsdag, Boomplandag, ensovoorts, en gebruik dit weer om 'n nuwe

uitstalling te maak. Tydskrifte, koerante, kuns- en handwerkboeke en die televisie word gereeld dopgehou vir idees. Ons kyk ook wat in voorraad is wat ons wil bemark en dink dan aan 'n gepaste titel vir so 'n uitstalling. Boeke se titels en die inligting op die flap kan ook bruikbaar wees. Idiome, uitdrukkings en slagspreuke kan ook goeie titels maak.

2004

Uitstallings wat ons al gemaak het

Ons eet so lekker, want ons kook so lekker (na aanleiding van *Hulle smaak so lekker, want hulle eet so lekker* - Farmer Brown hoenders)

The river runs through it - Bonnievale en omgewing

Huge problems!.. and a little advice - Uitknipsels van uiters vet mense en diere; boeke oor fiksheid, gesondheid en dieet

Going green / Word groen

Mooie meisies

Weskusrykdom

Grappies op 'n stokkie

Wild and wonderful

Stoom en spore

Music menu

As ek eendag groot is - loopbane

Grilgoed

Wonders van die aarde

Don't worry - be happy

Life - the greatest gift

'n Glimlag in September kan hou tot in Desember

Lag-lag die nuwe jaar in!

Brrr en Sjoel! Warm stories vir koue aande

Noot vir noot

Geloof vir ons tyd

Daar's 'n wind wat waai

Out of Africa

Woordjies vir klein oortjies

Skatkis van die see

Happily ever after / Vir ewig gelukkig - oor trou en die huwelik



Klokgewys van bo links:

Groot letters in 'n kontrasterende kleur trek dadelik die aandag na hierdie uitstalling van kleuterboeke

Idees uit die **KB** word gereeld met groot sukses vir uitstallings gebruik. Hierdie uitstalling is gebaseer op die **Padda-mania** artikel deur Elza du Preez wat in die **KB** van Maart/April 1999, pp.40-42 verskyn het

Die plaaslike videowinkel is genader vir ou plakkaat vir die **From books to Movies** uitstalling en die foto-staatmasjien is ingespan vir die filmpatroon wat die fokuspunt van die plakkaat is

'n Kleurvolle uitstalling met 'n tweetalige opskrif maak dit toeganklik vir alle gebruikers

Die helderrooi agtergrond vrolk die biblioteek op en die opskrifin vetkryt weerspieël die onderwerp goed



GOEDVERWACHT

Histories en modern...

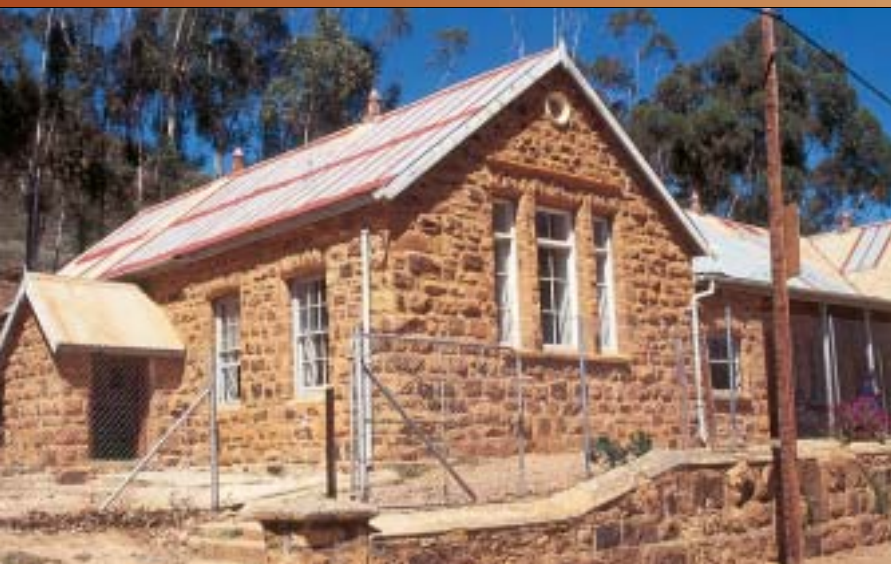
Die dorpie Goedverwacht met sy ongeveer 2 500 inwoners se biblioteek word in 'n gedeelte van 'n pragtige klipgebou, 'n nasionale gedenkwaardigheid wat in 1911 opgerig is, gehuisves. Voordat Goedverwacht by die Provinsiale Biblioteekdiens ingelyf is, het hulle drie jaar lank 'n klein kamertjie in die gebou gebruik. Die res van die gebou word deur die skool gebruik.

Op die bladsy hiernaas word die pragtige, moderne nuwe biblioteek in Sir Lowry's Pass bekendgestel.



△ 'n Lieflike ruim en goedbeligte vertrek waarin die volwasse afdeling gehuisves word

◁ Die vooraansig van hierdie pragtige ou historiese gebou waarvan Goedverwacht Biblioteek 'n deel beslaan. Let op die pragtige handgekapte klip waarmee dit gebou is - 'n tegniek wat lankal nie meer bestaan nie.



△ Bibliotekaris Myra Lesch en assistent Charmaine van Rensburg verleen hulp aan leners by die toonbank

◁ Die kinderafdeling wat uit die volwasse afdeling lei, is baie gewild onder die jongspan

▽ Smiddae na skool gons dit in die kinderafdeling waar ook ouer studente druk gebruik maak van die fasiliteite



Statistiek

Amptelike opening	27 Nov 2002
Boekvoorraad	4888
Sirkulasie	19 071
Ledetal	Volwassenes 307
	Kinders 245
Personeel	2

SIR LOWRY'S PASS



◁ Comfortable seating in the adult section encourages reading in the library

▽ The large new building has a colourful exterior facing onto a green lawn and trees. The inset (right) shows the entrance above which the name is boldly displayed



△ The children's section is well stocked and used on a daily basis by the school children who have direct access via a connecting gate and pathway



▷ Librarian Aida Abrahams assisting a borrower at the counter. On the left is Veronica Godfrey, library aid. Not shown here are Magdalene Williams, who is the creator of the colourful lettering on the walls and Nicholas Stellenberg, assistant, who regularly gives Bible readings to elderly groups in the activities hall

▽ A high ceiling and many large windows provide light and spaciousness to the library. It also has a security system just visible on the left



△ The magazine section is bright and sunny and very popular with borrowers



Statistics

Library opened	2 February 2004
Book stock	9 542
Circulation	February 1 889 March 5 139
Membership (end of March)	Adults 284 Children 249
Staff	4
Building designed by	Winston Lederlé

Let the Games begin...

ATHENE 2004

STEFAN WEHMEYER

Assistentdirekteur: Steundienste

Die vierjaarlikse Olimpiese Spele is werklikwaar 'n hoogtepunt in menigte se lewe en ek sien reeds in my geestesoog vir Hestrie Cloete en haar vingermimieke. Die Olimpiese skouspel is iets wat min mense wil misloop en raai net wie neem verlof van die 13de Augustus tot die 29ste Augustus? Dit is vanjaar die derde keer dat die Olimpiese Spele op die Internet is. Die nuwe tegnologie, Internet en satelliet televisie bederf ons heerlik. Heel anders as toe ek as 12-jaar-oue seuntjie in 1972 na my eerste Olimpiese Spele (München) op 'n klein FM radio'tjie geluister het.

Die offisiële webtuiste van die 2004 Olimpiese Spele is www.athens2004.com. Die webtuiste is al lankal lewendig - 'n hele twee en halwe jaar voor die aanvang van die Spele, spog die Internasionale Olimpiese Komitee (IOK) se mense. Die webtuiste is werklikwaar omvattend en alles wat jy wil weet oor die Spele is hier te vinde. Inligting oor sportkodes se kwalifiserende rondtes, besoekersinligting, vervoerreëlings in Athene, Olimpiese stadions, kaartjies!, koopgoeterjies, die volledige skedule van gebeure, die reise van die Olimpiese fakkel en dan natuurlik ook elke sportkode.

Die hoofuisblad (onthou die Paralimpiese Spele vind ook hier plaas van 17-28 September) bevat skakels na die webtuistes van die IOK (www.Olympic.org), Beijing 2008 (www.beijing-2008.org), die Internasionale Paralimpiese Komitee (www.paralympic.org) en die eerskomende Winterspele in Torino, Italië (www.torino2006.it).

Baie nuttig op die Athene webtuiste is die skakels na elke Olimpiese sportkode. Elke skakel verskaf nogal baie nuttige inligting, onder andere, die geskiedenis en die reëls van elke sportsoort. Hier dan in alfabetiese volgorde en ek gee maar die Engelse naam eerste.

Aquatics / Watersport

Dis die versamelnaam vir die volgende kodes: swem, duik, waterpolo en gesinkroniseerde swem. Swem is al sedert 1896 deel van die Olimpiese Spele. Gesinkroniseerde swem is vanaf 1984 op die program. Die Internasionale Swemfederasie (FINA) se webtuiste is www.fina.org.

Archery / Boogskut

Hierdie vernuftige sportsoort bied individuele en spanitems aan. Die

Internasionale Boogskutfederasie is FITA en die webtuiste is www.fita.org.

Athletics / Atletiek

Seker een van die gewildste sportsoorte en hierdie sportitems is waarskynlik die oudste vorms van georganiseerde sport. Hier gaan alles mos oor hardloop, spring en gooi en, ek moet sê, dis uiters opwindend om dop te hou. In die ou Griekse tradisie gaan die 2004 marathon die historiese roete volg, dit begin by die Marathonas stadium en eindig by die Panathinaiko stadium (die oorspronklike stadium van die antieke Griekse Olimpiese Spele).

Die Internasionale Vereniging van Atletiekfederasies (IAAF) se webtuiste is www.iaaf.org. Die webtuiste is werklikwaar die alfa en die omega van atletiek. Baie interessant is die lyste van wêreldrekords, www.iaaf.org/statistics/records/index.html. Ek wonder nog altyd wat van daai super Oos-Europese vroue geword het, baie van hulle rekords staan nog steeds en dit 'n hele 15 jaar na die val van die Berlynse Muur! Ou Hestrie sal daai vingertjies nog so 'n ekstra draai of drie moet gee as sy Stefka Kostadinova van Bulgarye se 1987 wêreldrekord wil oortref.

Badminton / Pluimbal

Ja, dis die sport waar jy jouself vrek moet slaan vir daai pluimballetjie om te beweeg. Interessant van die kompetisie is die gemengde dubbel kompetisie waar man en vrou op 'n gelyke vlak meeding. Die amptelike webtuiste van die Internasionale Pluimbalvereniging is www.intbadfed.org.

Baseball / Bofbal

Met kolwe en goeters lyk dit vir my so half-en-half na 'n Amerikaanse vorm van krieket (so gepraat van krieket, ek wonder wanneer gaan dit, en rugby, eendag Olimpiese sportsoorte word?). Die webtuiste van die Internasionale Bofbalfederasie (IBAF) is www.baseball.ch.

Basketball / Basketbal

Dis die sport van die lang reuse wat vinnig en raak moet gooi om doele aan te teken. Die Internasionale Basketbalfederasie (FIBA) se webtuiste is www.fiba.com. Laasgenoemde is regtigwaar 'n baie aantreklike webtuiste. Gaan kyk gerus self.

Boxing / Boks

Interessant genoeg in die antieke Griekse tye was die wenner van 'n boksgeveg die man wat die langste op verdediging kon bly en sy

teenstander se vuishoue kon vermy. Met ander woorde: nie-aggressiewe mense soos ek sou maklik gewen het!! Olimpiese boks het 'n ouderdomsbepערking van 17-34 en mans kompeteer volgens gewiggroepe. Die webtuiste van die Internasionale Amateur-Boksvereniging (AIBA) is www.aiba.net.

Canoeing / Kanovaart

Kanovaart bestaan uit gladde water kompetisies sowel as die slalom kompetisie met verskillende hindernisse en stroomversnellings. Die amptelike webtuiste van die Internasionale Kanofederasie (ICF) is www.canoeicf.com.

Cycling / Fietsry

Hierdie gewilde sportsoort wat ook deur baie mense as 'n stokperdjie beoefen word, bestaan uit drie afdelings tydens die Olimpiese Spele: padwedrenne, baanrenne en bergfiets. Bergfiets het maar in die sewentigerjare ontstaan en het intussen gegroei tot 'n baie opwindende sportsoort. Die Internasionale Fietsryvereniging (UCI) se webtuiste is www.uci.cf.

Equestrian / Ruitersport

Ruitersport is uniek by die Olimpiese Spele in die sin dat mans en vroue op gelyke vlak met mekaar meeding en dat die perd en sy ruiter beide medaljes verower. Tydens vanjaar se Olimpiese Spele vind kompetisies plaas in dressage, spring en eventing. Laasgenoemde is 'n kombinasie van dressage, spring en 'n veldwedloop (cross country). Ek wou nie equestrian vertaal as perdesport nie, maar jou wrintiewaar die amptelike webtuiste van die beherende sportliggaam Federation Equestre Internationale (FEI) is www.horsesport.org.

Fencing / Skerm

Skerm is slegs een van vier sportsoorte wat by alle Olimpiese Speles sedert 1896 beoefen is. Drie kompetisies vind plaas in skerm, naamlik, foil, epee en sabre. Lees gerus op die webtuiste van die Internasionale Skermfederasie (FIE) www.fie.ch wat dit alles beteken.

Football (Soccer) / Sokker

Sokker is seker die gewildste sportsoort ter wêreld en sokkerentoesiaste is bevoorreg om somer elke tweede jaar 'n wêreldkompetisie dop te hou. Tydens die Olimpiese Spele is daar kompetisies vir mans- en vrouesokker. Die webtuiste van

die Internasionale Voetbalfederasie (FIFA) is www.fifa.com en vir diegene wat ook nie meer kan wag vir 2006 nie, www.fifaworld-cup.com.

Gymnastics / Gimnastiek

Net vir interessantheidshalwe, hierdie ou sportsoort se naam is afgelei van die Griekse woord *gymnos* wat naak beteken. Dit is ook afgelei van die woord *gymnasium*, laasgenoemde beteken 'n plek waar atlete bymekaar gekom het om te oefen, te kompeteer en opleiding te ontvang in musiek, filosofie en kultuur. Hierdie grasiëuse sportsoort is beslis meer as 'n kykie werd en die Internasionale Gimnastiekfederasie (FIG) se webtuiste is www.fig-gymnastics.com (ja deesdae is daar darem meer as 'n vyebelaar om naaktheid te bedek!).

Handball / Handbal

'n Mens is nooit te oud om te leer nie. Ek het nie eers geweet daar is so iets soos handbal nie! Maar dit lyk my dis net soos sokker, met die groot verskil jy kan jou hande ook gebruik en niemand mag die bal langer as drie sekondes vashou nie! Die webtuiste vir die Internasionale Handbalfederasie (IHF) is www.ihf.info.

Hockey / Hokkie

Hokkie is net so 'n gewilde sportsoort. Die tipe wat beoefen word by die Olimpiese Spele is buitemuurse hokkie en word gespeel op 'n spesiale sintetiese oppervlak. Tydens die Olimpiese Spele gaan daar slegs 12 mans- en 10 vrouespanne wees wat gaan deelneem. FIH, die Internasionale Hokkiefederasie se webtuiste, is www.fihockey.org.

Judo

Hierdie Japannese sport word gedefinieer soos volg: 'Although Judo is a martial art, its practice and methods are based around gentleness.' Judo is al sedert 1964 (Tokyo natuurlik!) 'n item by die Olimpiese Spele. Mans en vroue neem afsonderlik deel in sewe gewigsgroepe. Die Internasionale Judofederasie (IJF) is te vinde op die Net by www.ijf.org.

Modern pentathlon / Moderne vyfkamp

In hierdie sportsoort neem atlete in vyf verskillende sportsoorte deel: skiet, skerm, swem, perdry en 'n veldwedloop. Die Olimpiese kompetisie vind plaas op een dag en daar is verskillende kompetisies vir mans en vroue. Die webtuiste van die Internasionale Moderne Vyfkampvereniging (UIPM) is www.pentathlon.org.

Rowing / Roei

Tydens die Olimpiese spele is daar nie minder as 14 verskillende kompetisies nie. Lees gerus meer op die Olimpiese webtuiste van al die

verskillende afdelings. Die Internasionale Roeifederasie (FISA) bevind hulleself by www.worldrowing.com.

Sailing / Seiljagvaart

Dis een van die sportsoorte waar ouderdom nie juis 'n rol speel nie. Jarelange ondervinding verbeter net 'n atleet se kans op 'n oorwinning! Daar is 11 kanse op 'n goue medalje in die sport. Vier vir mans en vier vir vrouens en dan ook drie sogenaamde oop kompetisies waar mans en vroue saam deelneem. Die Internasionale Seilfederasie (ISAF) se webtuiste is www.sailing.org.

Shooting / Skiet

Ouderdom is ook glad nie 'n faktor in hierdie sportsoort nie - tydens die 1992 Olimpiese Spele was die goue medalje wenner in die 50 meter pistoolskiet 17 en die silwer medalje wenner 58! Verskeie kompetisies vind vanjaar plaas en die Internasionale Skiet-sportfederasie (ISSF) se webtuiste is www.issf-shooting.org.

Softball / Sagtebal

Die sport is 'n aksievolle spansport en so verk kan onthou, het ons dit Rounders genoem as kinders. Ook hier word gekolf en gehardloop. Slegs agt internasionale spanne neem vanjaar deel aan die sport. Die Internasionale Sagtebalfederasie (ISF) se webwerf is www.internationalsoftball.co.

Table tennis / Tafeltennis

Die sportsoort was ook vroeër bekend as 'ping pong'. Tydens die Olimpiese Spele gaan deelnemers kompeteer in enkelspel en dubbelspel kompetisies. Mans en vrouens neem afsonderlik deel en die kompetisie vind op 'n uitskakel metode plaas. Die wenner van ten minste vier uit sewe spelle dring deur na die volgende rondte. Lees meer oor die Internasionale Tafeltennisfederasie (ITTF) by www.ittf.com.

Taekwondo

Taekwondo het in Korea ontstaan en is sedert 2000 (Sydney) 'n amptelike sportsoort. Taekwondo is ook 'n tipe 'martial art'. Moet sê, nie baie bekend ter plaatse nie. So kyk maar self wat dit behels en lees intussen meer by www.wtf.org. Ignoreer maar die 'prompt' wat sê jy moet Koreaanse karakters aflaai as jy die webtuiste van die Internasionale Federasie van Taekwondo oopmaak. Dis nie nodig nie, daar is helaas ook 'n Engelse opsie.

Tennis

Vir die wêreld se duisende tenniskykers is die eerskomende Europese somer 'n bonus. Franse Ope, Wimbledon, Athene en kort daarna die Amerikaanse Ope. Volgens kommentaar van vorige goue medalje wenners is 'n oorwinning op die Olimpiese baan belangriker (net 'n medalje) as 'n oor-

winning in een van die Grand Slam toernooie (baie geld). Die Internasionale Tennisfederasie (ITF) se webtuiste is by www.itf.com.

Triathlon / Driekamp

Haal baie diep asem! Die deelnemers hier swem vir 1 500 meter, ry fiets vir 40 kilometer en hardloop dan tien kilometer - en dit alles sonder 'n ruskans tussenin. Die Internasionale Driekampvereniging (ITU) se webtuiste is www.triathlon.org.

Volleybal / Vlugbal

Vlugbal is ook een van die sportsoorte met 'n Amerikaanse oorsprong en het in 1895 by 'n YMCA ontstaan. En die eerste naam daarvoor was Mintonette. Behalwe vir die binnenshuise vlugbal is daar ook strandvlugbal by die Olimpiese Spele. Die Internasionale Vlugbalfederasie (FIVB) se webtuiste is www.fivb.ch.

Weightlifting / Gewigoptel

Dis die sport vir die sterk mense. Atlete neem deel volgens hulle liggaamsgewig. Vir mans is daar agt kategorieë en vir vrouens sewe. So kry die klein sterk mannetjies en vrouetjies en die groot sterk manne en vroue darem 'n beter kans om medaljes te verower. Die wêreldbeherende liggaam vir die sport is die Internasionale Gewigoptelfederasie (www.iwf.net).

Wrestling / Stoei

Daar is twee stoeistyle. Greco Roman en Free Style. By eersgenoemde is grepe van die middellyf boontoe toelaatbaar en by laasgenoemde word grepe oor die hele liggaam toegelaat. Atlete neem ook deel volgens gewig en daar is altesame 18 kanse op goue medaljes vir mans en vrouens. Die internasionale beherende liggaam vir stoei is die Internasionale Federasie van Geassosieerde Stoeistyle (FILA) www.fila-wrestling.com.

NOCSA

'n Webwerf wat ook inligting bevat oor die Olimpiese Spele is die een van die Nasionale Olimpiese Komitee van Suid-Afrika (NOCSA) www.nocsa.co.za. Lees meer hieroor, onder andere, die kriteria waaraan atlete moet voldoen om in Athene te gaan meeding. Ek is seker NOCSA sal later vanjaar 'n lys publiseer van al ons atlete wat in Athene gaan deelneem.

Om af te sluit, 'n interessante brokkie: Die 1900 Olimpiese Spele in Parys is bygewoon deur meer atlete as toeskouers!

Moet sê, as inwoner van Kaapstad is ek nogal jaloers dat ons nie vanjaar die Olimpiese Spele gaan aanbied nie. Hopelik kry ons wel eendag die kans en dan kan iemand 'n artikel skryf oor Kaapstad 2020...

Compiled by
JANINE DE VILLIERS

Promotions and Publications

Four years have passed and excitement is mounting for another instalment of the biggest sport spectacle of modern times when the opening ceremony on 13 August 2004 commences the XXVIII Olympiad in Athens, Greece, where it all began more than two millennia ago.

Background

The ancient Olympic Games were held in Olympia, Greece, every four years from at least 776 B.C. until the Roman emperor Theodosius I issued a decree prohibiting all pagan worship, which included the Olympic Games. During the Middle Ages athletic activities had little significance, but new sport had developed by the late nineteenth century and sports clubs and associations were being founded where sports enthusiasts convened and competed.

Baron Pierre de Coubertin (1863-1937) of France was inspired by the ancient Olympic Games and was very interested in archaeological excavations in Greece. In 1875-81 the remains of Olympia were excavated. He conceived the idea of the modern Olympic Games and first mentioned the idea of reviving the Games during a lecture in 1892. At a sports congress in Paris in 1894 organised by De Coubertin a resolution was accepted to revive the Olympic Games in 1896. The first celebration would be in Athens and thereafter capital cities would take turns in hosting the Games every four years. The new Olympic Movement was to be coordinated and led by the International Olympic Committee (IOC).

Winter sports in general remained outside the scope of the Olympic Movement until 1924 when an International Winter Sports Week was staged at Chamonix in France. It proved to be so successful that the IOC agreed to stage the Winter Olympic Games in the same year as the Summer Games, but organised as a separate celebration. This was changed in 1986 when the Olympic Charter was amended by the IOC. The Winter and Summer Olympics would henceforth be held alternately every two years.

Symbols and ceremonies

The Olympic flag with its five coloured rings has been in use at the Olympic Games since 1920 at Antwerp. The intertwined rings symbolise the five continents whose athletes meet to compete. When the symbol was designed, the flags of all the nations of the

world could be made up of the five colours and white background.

The lighting of the Olympic flame has also been tradition since 1928. Torchbearers have been carrying the flame from Greece to the host venue in commemoration of the ancient games since 1936. At the closing ceremony of each Games, the host country of the next Olympiad is ceremonially presented with the Olympic flag.

The Library Service boasts an interesting selection of videos featuring Olympic highlights and triumphs over the years.

Berlin 1936

Hitler's Olympia: the Nazi Olympics 1936 / director, Leni Riefenstahl.

A record of the Olympic Games held in Berlin in 1936, made in two parts - **Fest der Völker** (Festival of the nations) and **Fest der Schönheit** (Festival of beauty). The first part opens in ancient Greece, glorifying both the architecture and the beauty of the human form. This is followed by the carrying of the Olympic flame to Berlin and the parade before Hitler (parts of which are cut in some prints).

The rest is devoted to track and field events. The second part starts with sequences in the Olympic village, then covers the rest of the games. On completion, after two years' editing, the film was accepted as

the official film of the Olympic Committee. Director Leni Riefenstahl captured both the beauty and the exhilaration of the occasion. The grace of the high divers and figures photographed against the sunlight is contrasted with quivering flags and torches which seem to be caught up in the excitement.

Her close-ups of athletes' faces, which make them look like statues, and above all her sense of form and balance, give the film grandeur and magnificence.

Riefenstahl claims that the film is apolitical, but a strong Nazi bias is apparent in its celebration of sport as a heroic, superhuman feat and in the sections portraying Hitler and his entourage. (Source: **Oxford companion to Film**.)

Tokyo 1964

Tokyo Olympiad / producer, Suketaro Taguchi; director, Kon Ichikawa.

Los Angeles 1984

16 days of glory / producer and director, Bud Greenspan.

Today a condition for hosting the Olympic Games is that a filmed record of the occasion be produced and over the years some memorable documentaries have resulted. Amongst the most impressive have been **Olympia**, Leni Riefenstahl's monumental two-part impression of the 1936 Olympic



THE GREEKS ARE AT IT AGAIN



Games in Berlin; Kon Ichikawa's humanistic **Tokyo Olympiad** of 1964; **Visions of eight**, the episodic account of the 1972 Olympics in Munich; and **Games of the XXI Olympiad**, the National Film Board of Canada's record of the 1976 event in Montreal. Because of the extensive television coverage during the games, the producers of these official records have generally tried to get away from the tradition of straight reportage.

For this film of the Games of the XXIIIrd Olympiad, held in Los Angeles from 28 July to 12 August 1984, the filmmakers concentrated on aspects of the human drama, rather than on transient moments of competition.

Following the experiences of a number of individuals, it focuses on specific triumphs and disappointments, amongst them those of long distance runner Dave Moorcroft, judoka Yasuhiro Yamashita, hurdler Edwin Moses, swimmers John Moffet and Rowdy Gaines, gymnast Mary Lou Retton and marathon runner Joan Benoit. Also featured are the clash between Daley Thompson and Jurgen Hingsen in the decathlon and the controversial 3000 metres for women, featuring Mary Decker, Zola Budd and Maricica Puica, as well as the moving opening and closing ceremonies. The film's director, Bud Greenspan, is an experienced producer of sports documentaries, including the 1976 television series, **The Olympiad** of which we have two titles in stock, **Jesse Owens returns to Berlin** and **The African runners**.

Seoul 1988

Golden moments: an official highlights video of the Seoul Olympics / producer, Drummond Challis, director Ray Millichope.

Olympic gymnastics: an official highlights video of the Seoul Olympics / producer, Drummond Challis.

Barcelona 1992

1992 Summer Olympics

This four-part series features highlights of the 1992 Olympic Games in Barcelona, Spain. The first two videos depict a selection of athletic events, both track and field, as well as the all round individual competition, for both men and women, in gymnastics.

Swimming and diving events from both men's and women's events are featured in the third volume in this series.

The fourth video devotes approximately half-an-hour each to basketball and boxing. For basketball it focuses on the final between the United States and Croatia which was won by the so-called dream team which fea-

tered players like Michael Jordan and Magic Johnson. In the case of boxing it concentrates on a number of final bouts for gold medals in the various categories.

Olympic experience / producer and director, Anthony Harrild.

This video highlights different facets of over 20 years of the Games from 1964-1984. The power of the world's fastest man of 1964, Bob Hayes at the Games in Tokyo contrasts with the technical finesse of Carl Lewis at Los Angeles in 1984. Other interesting incidents include Tommie Smith and John Carlos demonstrating the cause of Black Power at Mexico City (1968), the murder of Israeli competitors at Munich in 1972 and the gymnastic skills of Nadia Comaneci in Montreal (1976).

Sports enthusiasts will appreciate your efforts to alert them to the staging of the Olympic Games in Athens 13-29 August 2004. It is the ideal opportunity to promote the video stock, as well as reading matter, on this spectacle and sport in general.

Let the Games begin!

References

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Wallechinsky, D. **The complete book of the Olympics**. Aurum P. 1996.

www.athens2004.com

www.informationheadquarters.com/Sports/Olympic.Games.shtmls

Note: Reviews by Freddy Ogterop, Film/Video/DVD selector of the Western Cape Provincial Library Service.

2004

Summer Games

- 1896 Athens, Greece
- 1900 Paris, France
- 1904 St Louis, USA
- 1908 London, Great Britain
- 1912 Stockholm, Sweden
- 1916 Cancelled because of war
- 1920 Antwerp, Belgium
- 1924 Paris, France
- 1928 Amsterdam, Holland
- 1932 Los Angeles, USA
- 1936 Berlin, Germany
- 1940 Cancelled because of war
- 1944 Cancelled because of war
- 1948 London, Great Britain
- 1952 Helsinki, Finland
- 1956 Melbourne, Australia
- 1960 Rome, Italy
- 1964 Tokyo, Japan
- 1968 Mexico City, Mexico
- 1972 Munich, Germany
- 1976 Montreal, Canada
- 1980 Moscow, USSR
- 1984 Los Angeles, USA
- 1988 Seoul, South Korea
- 1992 Barcelona, Spain

- 1996 Atlanta, USA
- 2000 Sydney, Australia
- 2004 Athens, Greece
- 2008 Beijing, China

Winter Games

- 1924 Chamonix, France
- 1928 St Moritz, Switzerland
- 1932 Lake Placid, USA
- 1936 Garmisch - Partenkirchen, Germany
- 1948 St Moritz, Switzerland
- 1952 Oslo, Norway
- 1956 Cortina d'Ampezzo, Italy
- 1960 Squaw Valley, USA
- 1964 Innsbruck, Austria
- 1968 Grenoble, France
- 1972 Sapporo, Japan
- 1976 Innsbruck, Austria
- 1980 Lake Placid, USA
- 1984 Sarajevo, Bosnia
- 1988 Calgary, Canada
- 1992 Albertville, France
- 1994 Lillehammer, Norway
- 1998 Nagano, Japan
- 2002 Salt Lake City, USA
- 2006 Turin, Italy
- 2010 Vancouver, British Columbia, Canada

Calling children's authors

MARJORIE VAN HEERDEN,
PADDY BOUMA and
THOMAS VAN DER WALT

Co-regional advisors of the South African
branch of the SCBWI

The Society of Children's Book Writers and Illustrators (SCBWI) has been active since 1971. The headquarters are in Los Angeles, United States of America (USA). There are currently more than 18 000 members worldwide, in over 70 regions, making it the largest children's writing organisation in the world.

SCBWI is the only international organisation to offer a variety of services to people who write, illustrate, or share a vital interest in children's literature. It acts as a network for the exchange of knowledge between writers, illustrators, editors, publishers, agents, librarians, educators, booksellers and others involved with literature for young people; sponsors two annual international conferences on writing and illustrating for children as well as dozens of regional conferences and events throughout the world.

It also publishes a bi-monthly newsletter, awards, grants for works in progress, and provides many informational publications on the art and business of writing and selling written, illustrated, and electronic material.

The SCBWI presents the annual Golden Kite Award for the best fiction and non-fiction books. One of the primary ways that SCBWI provides its members with information about the children's book market is by publishing various newsletters, brochures, articles, and guides on a wide range of topics. These publications are regularly updated.

Membership

Full membership is available to those whose work for children (books, illustrations or photographs, films, electronic media available for purchase, articles, poems or stories) has been published or produced. Fees are US\$75 for the first year and US\$60 each renewing year.

Associate membership is available to those with an interest in children's literature or media, whether or not they have been published or produced. Writers or illustrators who have been published in markets other than children's literature would be considered Associate Members. Fees are US\$75 for the first year and US\$60 each renewing year.

Membership entails that you will receive all the newsletters, brochures, articles, and guides on a wide range of topics regularly and become eligible for the grants and SCBWI awards. You also automatically become a member of the local chapter and will be informed by the regional adviser of all upcoming events like:

- ~ *regular critique groups* - where you could read or show your work and get feedback from other writers and illustrators
- ~ *shop talk groups* - discussions about what is happening in the publishing world
- ~ *talk groups* - interesting speakers are invited
- ~ *workshops* - to help writers/illustrators develop in their work
- ~ *schmoozes / gatherings* - fun meetings where writers and illustrators get to know each other and discuss their work
- ~ *mentorship programme* - inexperienced writers receive guidance from experienced writers



~ *retreats* - writers / illustrators attend weekend workshops and critique discussions.

South African branch

To put the objectives and strategies of the South African branch of the SCBWI in perspective, herewith some background:

The life of a children's book writer and illustrator in Africa is a fascinating one. This continent, and specifically the 'new' South Africa has to focus so strongly on education and basic literacy that writers and illustrators can very easily become submerged in producing 'strictly educational' material, virtually on an assembly line basis.

With a relatively small pool of professional writers and illustrators of children's books, the same people very often work in the fields of educational publications and trade books, although relatively few of the latter are published these days. With the aim of having educational publications prescribed at schools and working within the strictly-regulated parameters of curricula, and very often with virtually impossible deadlines, there is the distinct danger that a writer/illustrator may lose the magic of purely creating work to be read for love and pleasure. Keep in mind that talented writers and illustrators in our part of the world do not create educational material only for the money (it really is not terribly much), but also to try and contribute to what our president poetically has called, The African Renaissance, of which education and basic literacy are keystones.

As I try to formulate this dilemma succinctly, I realise that these statements can open up a debate which could last for many

hours and which may even then not result in a complete understanding between colleagues working in the first and in the third worlds.

Nevertheless, let me briefly share a personal experience with you: Some years ago I found myself illustrating one schoolbook after the other. Month after month I worked 'wearing' a straightjacket of educational guidelines and curricula, constantly being 'guided' by educationists and administrators, even for art briefs (!). The results were quite good, the books were accepted and prescribed, but somewhere inside of me the child who needed fantasy, fairies and dragons was being starved.

Then I had a lucky break. I won a scholarship to attend the Highlights Foundation Writers' workshop at Chautauqua, USA. Some kind fairy decided that Ed Young should be my mentor for a week. I had long been an admirer of his work and I could not believe my luck. My sessions with him ended up being mostly discussions about the philosophy of writing and illustrating for young children, rather than actually evaluating my work. Under his guidance I had a complete mind change as to how I looked at the work I do, whether within the strict parameters of school readers or with the freedom of creativity in my own picture books. It put all the joy back into the career I had chosen for myself, or maybe the career that chose me. I brought away a certain insight and perspective I would like to share with my colleagues and, if possible, I would also like to create similar mind changing opportunities for those who could benefit from it.

My personal experience aside, let's look at the South African branch of the SCBWI.

The South African branch is very young - we had our first meeting last October. Together with my colleagues we have decided, rather ambitiously, that the initial emphasis of our activities should be:

- ~ to create opportunities for members to learn and become informed about the industry we work in, locally and internationally
- ~ to provide opportunities for members to communicate regularly with their peers, to compare notes and not only to

work in creative isolation. To share with and to learn from each other. In a sense, to create a community of children's book writers and illustrators

- ~ to stress and strategise with members around the importance of managing the workload in order to set aside time and energy specifically to pursue creative stimulations and to develop creativity and personal development
- ~ to provide opportunities for members to compare notes about career planning and management (also to create a balance between educational and freely creative work (trade books))
- ~ to provide opportunities for members to make contact and to interact with established and successful children's book writers and illustrators, local and foreign.

With these objectives in mind, the following is planned:

- ☛ *Bi-monthly critique sessions* - the first one was held after a St Valentine's Day get-together in February. The objective is to prepare work for the review sessions in September
- ☛ *Regular teas* - a number of informal gatherings ('teas') will be held during the year. These could be in the form of a picnic, a dress-up party, a bring-your-favourite-book event, a story-telling evening, et cetera. The idea is that writers and illustrators who live near each other form a group and start meeting regularly
- ☛ *Bi-monthly open studio day* - every second month (since March), Marjorie will hold an open day at her house at 153 Beach Road, Gordon's Bay (10:00 to 15:00 on the 15th of every second month). Anyone can view books (Marjorie has a very extensive children's book collection) or chat about their work, or just enjoy a cup of tea and chat about children's books in general
- ☛ *Week-end retreats (April)* - at the time of writing it was still in the planning stage... A stay for members at a resort-farm in the mountains of the Cape, including a creativity workshop and specific writer's and illustrators workshops on selected

subjects (some with guest speakers). Also a planning workshop to further develop work for the review sessions in September

- ☛ *Open house (June)* - initially once a year, in June, different local writers/illustrators will take turns to receive members in their home or studio and give an extensive talk and presentation on their work. The idea is to develop this into quite an event and in future it may happen more regularly
- ☛ *Critique meeting (August)* - for those members who have booked for the September reviews, to finalise in detail their manuscripts for submission and illustration portfolios for presentation
- ☛ *Review sessions (September)* - our branch is organising a series of one-on-one review sessions for our members, with editors and art directors of local and international publishing companies. These are planned for 2-4 September in Cape Town, prior to the IBBY World Congress scheduled to take place on 5-9 September in the same city (for more information on the IBBY Congress, see www.sacbf.org.za). Our members will also have the opportunity to submit original illustration work for an exhibition our branch is organising for the period 2-9 September, to coincide with the review sessions and the congress
- ☛ *Year-end party* - the idea is that this will be a typical 'schmooze', held in early December (almost mid-summer where we come from). Members will also be invited to come and display all the books they had managed to get published during 2004.

Hope to see you at our events. For information e-mail Marjorie van Heerden, <marjorie-van-heerden@ananzi.co.za> or visit the web site www.scbwi.org.

2004





Adult education

BEV MAY

Literacy Co-ordinator, Cape Town City Libraries

We would like to tell you about a special group of people in Cape Town City Libraries called the Literacy Interest Group (LIG).

To understand how we came about and where we are now we take you on a trip through time right back to 1987.

Background

There was no structured literacy coordination at City Libraries and no recognition of the vast need in Cape Town or South Africa. Librarians, however, were convinced literacy and librarianship needed to have a connection.

A few of us decided to form a group and the first meeting of the Literacy Interest Group was held in July 1993. Membership was restricted to enthusiastic librarians concerned about literacy, and who would be prepared to work hard in their free time.

Our first priority was to look at what was needed in our library service and to ask management for money to buy adult literacy material for our libraries. R4 000,00 was allocated. We arranged with publishers to display relevant material and invited our book selection committee and branch librarians to examine and select titles.

Our second priority was to encourage as many librarians as possible to involve themselves in literacy work. To create an awareness, workshops were held by specialists to discuss various aspects of adult literacy as well as current developments.

After three years, 12 of our 32 libraries offered literacy classes and four also offered adult basic education classes. As one learner put it, 'I can't eat words'. These four libraries offered classes in vegetable gardening, child care, sewing, traffic officers workshoping learner licences, et cetera.

Soon we felt we could turn our attention to the broader community and decided to work on annual projects.

Highlights

We highlight a few of the projects.

A poster competition celebrated International Literacy Day in 1995. The Cape Town community was invited to create posters pointing out the vital role of reading and writing. There were two age categories (younger than 16 and older than 16) and 350 entries were received.

In 1996 we held a *family literacy project*. Family literacy entails using the family unit to support, develop and encourage each member's potential for reading and writing. The aim of the project was to encourage family members to get together and write stories which could be shared with others. We received 400 hand-written stories and a local publisher produced **Our family story book** featuring many of the stories. It was launched in 1997.

In 1998 we embarked on our most ambitious project to date, the production of a video looking at the role of libraries in adult basic education. We especially focused on what City Libraries was doing. Although a 20 minute video was the intention it ended up as an epic movie! The video has been useful in conscientising students in library schools and in encouraging libraries to initiate literacy classes.

Our next project was a *national symposium* held at the Centre for the Book in Cape Town (September 1999). Two hundred librarians from other parts of the country as well as organisations involved in Literacy and Adult

twinning. Through shared projects they kept in contact with one another for a year.

Meetings were held to introduce twin libraries to each other and at these meetings LIG stressed the importance of adults reading to children. Donated children's books were also handed out to the learners.

A *Celebration of writing workshop* was held in November 2001. It was in response to an adult learner's remark: 'My reading is good but I have trouble with writing.'

The workshop celebrated the history, beauty and fun of writing with adult learners and included papermaking and calligraphers demonstrating Chinese, Islamic and Sanskrit writing. We also displayed various writing tools, for example, wax and clay tablets, papyrus paper, feather quills, et cetera. (Workshops were held during the year during which some of these tools were made.) Participants could take examples home and to their classes.

In November 2002 we decided to chill out a bit and had a *fun day* with adult learners at Cape Town's famous Kirstenbosch Botanical Gardens. After a tour of the grounds and a leisurely picnic lunch a few learners shared their own written stories with us. They were also encouraged to draw aspects of the gardens. At home time each learner received an indigenous plant as a gift.

At the beginning of 2003 we decided that we would hold *workshops* for adult facilitators, who wanted more training in different aspects of adult learning. Various workshops such as teaching adults, fundraising and promoting reading were held. The last workshop was held at our stunning Cape Town Aquarium (at the Victoria and Alfred Waterfront).

After ten years our group has made the difficult decision to disband due to the ongoing organisational changes in the Unicity.

The LIG members involved were Theresa Denton, Marjorie Eksteen, Aneesa Hamdulay, Nadia Ismail, Ina Kapp, Bev May, Bongiwe

Moss, Adelaide Moore, Karen Nefdt, Sharon Roman and Dairmaid Wessels.

We trust this article will inspire other librarians to reach out to those adults who have not had the privilege of literacy and adult education.

Hasta Luego!

For further details contact Bev May at Tel (021) 467-1500 or e-mail <Kathleen.Lawrence@capetown.gov.za>.



The volunteers decided to disband and end their activities on a high note. A bottle containing the history and achievements of the group was dropped into the ocean. If their research on sea currents proves to be correct, the bottle will wash up on a South American shore

Basic Education were enabled to network, to get to know one another and to exchange practical ideas. The theme of the symposium was *Literacy in everyday life* with emphasis on the practical role of libraries.

An important outcome of the symposium was our *twinning project*. We realised that librarians, especially those in rural communities needed far more encouragement and support for their initiatives.

We arranged that libraries would twin with one another, preferably in town/rural



DIE PLESIER VAN KLEINGOED

AURORA BIBLIOTEEK

Linda Nero

'n Moeder en seuntjie kom na die munisipale kantoor. Aangesien dit stil was in die biblioteek, nooi ek die seuntjie om boekies te kom kyk. Hy ontdek toe die *Kielie my magie* boekies (wat 'n geluid maak wanneer die magie gedruk word). Dit was 'n belewenis om hom dop te hou. Na elke druk gesels en be-
duie hy.

Ma het later al geroep dat die seuntjie moet kom, want hulle moet gaan. Ek was besig met ander take toe die soektog na die seuntjie begin het. Einde ten laaste ontdek ons dat die seuntjie in die biblioteek agter 'n doos wegkruip met die boekie styf teen sy bors.

Dit het soebat gekos voordat hy afstand van sy 'praat boekie' gedoen het. Ek het afgelei dat hy 'n plaaskind is wat nog nie aan die wonderwêreld van boeke blootgestel is nie.

EENDEKUIL BIBLIOTEEK

Libbie Coetzee

'n Graad twee dogtertjie se boetie het haar biblioteekboek uitmekaar geskeur. Hulle is baie behoeftig, maar sy was bereid om die boek teen vyftig sent en een rand af te betaal. Die dag toe sy haar tweede laaste rand bring, moes jy die gesiggie sien toe ek vir haar sê: 'Ek gee nou vir jou die laaste rand, dan is jou boek betaal.' Intussen het ek die boek met kleeflint en gom probeer regmaak en het dit toe vir haar gegee. Daardie gesiggie wat sê: 'Is dit myne?' Dit was kosbaar!

LB WERNICH BIBLIOTEEK (PIKETBERG)

Elsie Basson

- Ons put ons vreugde gewoonlik uit die kleintjies. Hulle is ook baie veeleisend en verg healtyd jou aandag. Dis altyd snaaks dat wanneer hulle in groepe biblioteek toe kom, hulle mekaar uitlewer en gedurig kom kla. Ons kom toe agter dat hulle reken as die een die ander uitlewer, sy kanse beter is om boeke uit te neem.

- Een jong biblioteekgebruikertjie het altyd gekla as hy vyf vier moes huis toe gaan. Die jaar toe hy standerd ses toe gaan, kon hy nie gou genoeg vir ons sê dat hy nou langer in die biblioteek mag bly nie!

MONTE BERTHA BIBLIOTEEK (PORTERVILLE)

Desireé Verhoog

'n Pa en sy drie jaar oue seuntjie (gereelde gebruikers) kom die biblioteek binne met video's wat hulle die vorige dag uitgeneem het. Tom en Jerry was ook by, want die seuntjie is gaande oor hulle.

Nadat ons oor en weer gegroet het, laat die seuntjie ewe ontsteld hoor: 'Tannie, my pa het nie vir Tom en Jerry gebid nie, en ek het gesê Pappa moet vir hulle ook bid. Nou gaan hul seker nie weer vir ons kom kuier nie. Ek dink Pappa hou nie van hulle nie, want elke keer sê Pappa: Al wêér Tom en Jerry.'

Ons kon nie anders as om uit te bars van die lag nie. Ek moes net mooi praat en belowe dat hy weer die video kon kry.

Baie tevrede en in sy skik laat hy weer hoor: 'Ek hou van tannie want tannie hou van Tom en Jerry.'

Wys jou net!

TP MEYER BIBLIOTEEK (CITRUSDAL)

Muriël Lategan

Dis Maandagoggend, Oupa Dous kom swaar by die biblioteek aangestap. 'Dag kindjie, gaan dit goed vanoggend?'

'Ja Oupa Dous en met u?'

'So-so kindjie met die gesondheid.'

'Nou hoekom stuur Oupa nie die kinders om die boeke te kom haal nie?'

'Nee kindjie, hulle trek net boeke vir hulleself. Dis altyd die gesoenerie en getrouery. Kindjie, ek lees die boeke oor die ou dae, oor die Groot Trek en ons dae se oorloë. Daarom kom ek self, want kyk hier teen die pad kry ek darem so 'n mooi gesiggie en 'n klein kindjie. By die huis is dit net ek en Ouma en die tuin. En nog iets kindjie, as ek by daai deur van jou inkom, kom haal daardie breë glimlag van jou mos vir my.'

Julle weet, daardie Maandagoggend was seker die slegste oggend van die jaar, maar Oupa Dous het onmiddellik my oggend opgevrolk.

CITRUSDAL BIBLIOTEEK

Linda Rossouw

'n Tyd gelede kom ons stadsklerk verneem of ek iets in die biblioteek het van Herald Dick.

Maar té bly dat die stadsklerk 'n slag die biblioteek besoek, val ek hier rond in my in-dekslaaie om die inligting te verskaf. Na baie gesoek, sê ek: 'Nee meneer, ek kry niks!'

'Maar mevrou, sê hy, ons moet iets kry, want ons moet nou 'n nuwe wapen ontwerp.'

Toe eers gaan my oë oop. Dis nie iets oor Herald Dick nie, maar heraldiek!

VELDDRIF BIBLIOTEEK

Ronél Kritzinger

- 'n Munisipale amptenaar vra so in die verbygaan in die gange vir my of ons 'n boek oor Alzheimer siekte het. Later in die dag vra sy een van my assistente om die boek wat sy vir my gevra het vir haar te bring. Hoe hard ek ook al dink, kan ek toe om die dood nie onthou oor watter onderwerp sy inligting wou hê nie en besluit om haar te bel en uit te vind. By navraag sê sy toe: 'Ag shame, dis mos oor Alzheimer's.' Ons het natuurlik dae later nog gegiggel oor my eie vergeetagtigheid.
- 'n Verduideliking vir agterstallige boeke: 'Tannie, ek is jammer, maar ek kry hierdie oorslanings en dan wil ek myself net doodmaak.' Ons het maar die verskoning aanvaar, want ons wou definitief nie 'n lewe op ons gewetens hê nie.
- Ek soek 'n boek oor Neil Armstrong wat die eerste hart oorgeplant het. (Graad ses leerling)

2004