

POSSAK

POST-BAG ISINGXOBO SEPOSI

Fond memories

The November/December 2010 edition of the **Cape Librarian** reached me a few weeks ago and opening as always to the news page first, I was saddened to read that Delia O'Meara has passed away. That melancholy news item evoked nostalgic memories for me, reinforced by the articles on the subsequent page about the retirement of Ilze Swart and Johnny Jacobs. As you mentioned in your postscript – the end of an era.

It was interesting to read the reminiscences of Delia by her former colleagues. They echo my own memories of Delia which date back to my first job in libraries, when I started work in the then Robertson Region in December 1972. Delia was then one of two assistants in the region and certainly kept me, as a raw, young, newly qualified librarian, on my toes. No lack of knowledge was excused and no fumble or failure allowed to pass without comment. But as many have commented, Delia was generous with her advice and a good teacher. I learned a lot from her. And despite the sharp tongue and the acute and critical mind, she was a warm and generous person too. With Delia in the office next door and my boss, the formidable Barbara Steele down the corridor, I had to scramble fast to come up to scratch! A very good career foundation for me.

*Brian Paterson
Wellington, New Zealand*

What a lovely surprise to hear from you. How about letting us know how things stand in your part of the world, literary- and library-wise? ED

BIBLIOTEKE

LIBRARIES AMATHALA EENCWADI

Franschhoek launches SLIMS

► On 1 February 2011 Franschhoek Library went 'live' on SLIMS. Seen here is (l-r): Madelein Koegelenberg (librarian), Johan Stolz (SITA), Jaco de Greeff (SITA), Mienie Pietersen (councillor), Aldridge Frazenburg (councillor) and Deon Augustyn (library member for 48 years)

LITERÊRE TOEKENNINGS

LITERARY AWARDS AMABHASO WONCWADI

IBBY announces the 2012 Hans Christian Andersen Award jury

The International Board on Books for Young People (IBBY) has announced the 2012 jury for the Hans Christian Andersen Awards. The ten distinguished members from across the globe will join jury president María Jesús Gil (Madrid, Spain) to select the winners of the 2012 Hans Christian Andersen Awards.

Former IBBY vice-president Elda Nogueira (Rio de Janeiro, Brazil) and IBBY executive director Liz Page are ex officio jury members.

The Hans Christian Andersen Award is the highest international distinction given to authors and illustrators of children's books. Given every other year by IBBY, the award recognises lifelong achievement and are given to an author and an illustrator whose complete works have made an important, lasting contribution to children's literature.

The 2012 jury, selected by IBBY's Executive Committee from nominations made by its national sections, comprises the following ten members:

- ▶ Anastasia Arkhipova, illustrator, chair of the board of the Association of Moscow

Book Illustrators and Designers, Moscow, Russia;

- ▶ Françoise Ballanger, former manager of the publishing department of La Joie par les livres, Paris, France;
- ▶ Ernest Bond, professor of Children's and Young Adult Literature at Salisbury University, Maryland, USA;
- ▶ Sabine Fuchs, university lecturer in children's literature, and secondary school teacher, Graz, Austria;
- ▶ Ayfer Gürdal Ünal, writer and critic, Istanbul, Turkey;
- ▶ Jan Hansson, director of the Swedish Institute for Children's Books, Stockholm, Sweden;
- ▶ Eva Kaliskami, translator and teacher, Athens, Greece;
- ▶ Nora Lía Sormani, writer and journalist, critic and researcher, Buenos Aires, Argentina;
- ▶ Sahar Tarhandeh, independent researcher in children's literature, freelance graphic designer and art director, Tehran, Iran;
- ▶ Regina Zilberman, children's literature specialist and former director of the Instituto Estadual do Livro, Porto Alegre, Brazil.

The candidates for the 2012 awards will be made public shortly and the shortlist will be disseminated immediately following the jury meeting. Winners will be announced at the IBBY Press Conference at the Bologna Children's Book Fair on Monday, 19 March 2012.



For more information about IBBY's programme and current projects please contact the IBBY secretariat or visit: <http://www.ibby.org>

ALLERLEI

MISCELLANY IINCWADI EZAHLUKENEYO

More e-books sold than paperbacks

The e-book boom had reached new heights, but not enough to boost book sales overall. Helped by millions of Kindles, Nooks and other digital devices given as holiday gifts, e-book sales jumped in January this year and surpassed purchases of hardcovers and mass-market paperbacks, according to a new survey.

The Association of American Publishers reported that e-sales more than doubled, from \$32.4 million in January 2010 to \$69.9 million in January 2011.

Sales of hardcovers fell from \$55.4 million to \$49.1 million, and paperbacks, a format that is declining as baby boomers seek books with larger print, fell from \$56.4 million to \$39 million. Total sales, which include the education and professional book markets, were \$805.7 million in January, slightly below the \$821.5 million of last year.

Not all AAP members participated, but the survey includes results from Random House, Simon & Schuster and other leading publishers.

The new numbers 'pretty much reflect reality', Simon & Schuster CEO and president Carolyn Reidy said, although she cautioned that e-sales tend to be especially high in January. They would drop but settle at a level

substantially higher than last year, she predicted.

Reidy said e-books were about 8% to 9% of the general trade market at the end of 2010 and



she expected them to reach 12% to 15% this year.

E-book sales were as high as 50% of the total for some works, not just for commercial fiction but for so-called mid-list books that depend on reviews and word of mouth, such as Mira Bartok's well-regarded memoir, **The memory palace**, which came out this year.

Kids book publishers go big on royal wedding

Sporting Union Jack boxer shorts and white knickers, this is William and Kate as you have never seen them before – in a book of children's paper dolls, the latest trend in royal wedding souvenirs.

Targeting a group unlikely to be drawn in by the traditional commemorative mugs or tea towels, British publishers have created a plethora of books to capture children's attention ahead of the April 29 wedding.

Aside from paper dolls, there will be two new *Mr men* books about **Little miss princess**, stories about weddings and princes, and colourful scrapbooks to help little girls remember the special day for ever.

Angelina and the Royal wedding is the latest



in a highly successful series about a ballet-dancing mouse.

The book includes figures of Kate and William which can

be cut out and dressed with paper outfits, including the blue dress the bride-to-be wore when she announced her engagement, a long pink ball gown and a pale green day dress.

Readers can even dress Kate in her wedding outfit - a traditional white gown with a long white veil - despite the design being kept under wraps by Buckingham Palace until she steps into Westminster Abbey.

Ladybird books, a subsidiary of the publishers Penguin, refused to reveal how many copies of the paper dolls they had sold but a spokeswoman said there had been 'huge interest' around the world.

Another book offers readers the tantalising offer that 'You can be Princess Catherine's bridesmaid'.

It is a scrapbook for pictures about the royal wedding and also provides space to design the invitations and pick out the flowers.

Piccadilly has also re-issued a 2004 novel for teenage girls called **A royal match**, which tells the story of an ordinary girl who meets and falls in love with the prince of England – just as Kate did.

The royal wedding also coincides with the publication of **Little miss princess**, number 34 in the popular *The men* series by Adam Hargreaves, which was commissioned to mark the books' 40th anniversary this year.

The Times

Call for papers at Biennial IBBY Africa Conference

The biennial International Board of Books for Young People World Congress (IBBY) is one of the most important international events that provides an opportunity for all those interested in children's literature and children's reading to meet and discuss matters of mutual interest. In addition to these international congresses, many national sections of IBBY organise either national or regional conferences. There is a regular regional conference in the United States of America that attracts delegates from North America, the Latin American sections of IBBY meet in Mexico every other year as well as at a biennial reading conference held in Havana, Cuba and the European Sections get together during the annual Bologna Children's Book Fair in Italy.

During the 32nd international IBBY Congress held in Santiago de Compostela, Spain in September 2010, the members of IBBY gathered in their regional groups to discuss ways of future cooperation and possibilities. The Children's Literature Research Unit of the University of South Africa approached the delegates representing the African IBBY sections with an offer to organise a biennial conference in Africa. This was greeted with great enthusiasm and the first African Biennial IBBY Regional Conference is scheduled to take place in Swaziland in September

2011. The theme is: *The travelling of stories: children's literature and reading in and of Africa.*

- 31 August-2 September 2011
- Venue: The Ranch, Polokwane, Limpopo Province
- Organised by the Children's Literature Research Unit, University of South Africa on behalf of the IBBY Branches of Africa
- Closing date for submissions: 15 June 2011

The following topics serve as suggestions:

The travelling of stories across borders and cultures; Children's literature in translation; Folktales and imagination; Writing in indigenous/colonial/minority languages; Colonialism and post-colonialism in children's literature; Traditional folktales and the modern tale; Cultural relevance of children's books; The distinction between African children's and adult books; Oral narratives and literary research; Converting oral literature into written literature; Literature for didactic purposes; The African diaspora and children's literature; Reading across cultures; Library services for children; Reading in the information age; Comparative research in children's literature and reading; Depicting reality in children's books; Reading preferences of African children; Teaching children's literature; Storytelling for young people; and, Publishing for children in the 3rd World.

Abstracts of not more than 250 words that address particular issues regarding reading and children's literature related to Africa and the developing world are welcomed.

Mail abstracts and direct enquiries to:
 Prof Thomas van der Walt, CLRU, Department of Information Science, University of South Africa, PO Box 392, Pretoria, 0003 South Africa
 Fax: +27 12 429 3792
 e-mail: vdwalb@unisa.ac.za

Send in your story

Entries of unpublished African-inspired stories written for an audience of ages 8-11 years or 12-15 years are awaited for the ongoing Golden Baobab Prize, a literary award. The mission of the Golden Baobab Prize is to identify the African literary giants of the

next generation and produce classic stories that will be appreciated for years to come.

This year the prize will award \$1,000 (approx R7000) to the best story in the junior category as well as the senior category and \$800 (approx R5600) to the most promising young writer (18 years and below). Beyond that, the Golden Baobab Prize offers to connect outstanding stories with African and international publishers. The prize is open to African citizens of all ages. The deadline for submission is 20 June 2011.

- ▼ Please help spread the word about the Golden Baobab Prize by copying and displaying the catchy poster below

The Golden Baobab is here to change the face of African literature as we know it! We are counting on your support in achieving this vision.

Web site: www.goldenbaobab.org

Deborah Ahenkorah
 Co-Founder and Executive Director, The Golden Baobab Prize

In verwondering oor elke bladsy

Ek ontvang via die Internet van 'n vriendin foto's en beskrywings van die oudste biblioteke in Europa. Die verruklikheid daarvan slaan die asem weg. Eeue se versamelde weet en verstaan.



Daarmee is my gedagtes by die eerste hoofstuk *The cemetery of forgotten books* in Carlos Zafón se roman **The shadow of the wind** - waarin 'n pa sy tienjarige seun, Daniel, na dié begraafplaas neem.

Daar kniel hy langs Daniel en sê in die gedempte stemtoon waarmee 'n mens diep geheime vertel en ernstige beloftes maak: 'Hierdie plek is 'n heiligdom. Elke boek wat jy hier sien, het 'n siel. Die siel van die een wat dit geskryf het en die siel van elkeen wat dit gelees, daarmee saamgeleef en daarin gedroom het. Elke keer wanneer 'n boek gelees word, word die gees daarvan en dié van die leser sterker.'

'Jy moet 'n boek kies wat jy aanneem en alles doen om seker te maak dit bly lewe ...'

Wat sê: Leser en boek is ineen gerank – soos liggaam en gees; saamgevoeg in verruklike saambestaan. Soos Cecil Higgins (1900-1986) se skildery op die skutblad van Audrey Blignaut se boek **Die Eidelose Avontuur** oor wêreldletterkunde te kenne gee.

Die skildery beeld 'n lesende vrou uit. Sy sit roerloos stil op 'n stoel met haar kop eerbiedig gebuig na 'n boek wat sy sag in haar hande oop op haar skoot hou.

Ongeag wat sy lees en waarom sy lees, dit weet 'n mens: Die boek het part en deel van haar gestel geword; is by haar 'ingelyf'.

Dié soort band tussen mens en boek word op baie maniere verwoord en verbeeld: Soos in die klipbeeld van koningin Eleanor van Aquitanië in die Fontevrault Klooster in Frankryk – waar sy sedert haar dood in 1204 op die deksel van haar graftombe sit-lê en lees aan die boek in haar hande.

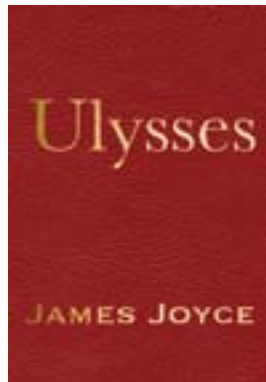
Om dalk daarmee te sê: Lees duur 'n ewigheid; is 'n ewigheid.

In Frans Eybl (1806-1880) se skildery van

'n lesende meisie sien 'n mens die leser se volslae oorgawe; weggevoer in eie tyd en ruimte. Sy is onbewus daarvan dat



► Audrey Blignaut



haar bloes oor haar een skouer afgeskuif het en dat sy beurtelings 'n halsnoer teen haar bors streef en vasdruk.

Al wat saak maak, is die lewende

werklikheid wat van bladsy na bladsy voor haar oopvou - gedra deur die geur van woorde, die wending van sinne en die gewig van paragrawe.

Dan is daar Eve Arnold se foto (1952) van 'n skamel geklede Marilyn Monroe wat James Joyce se **Ulysses** met oënskyndig meegevoerde aandag lees. Tóé was die vraag: Lees dié seksgodin werklik die grootse moderne roman of is dit blote skyn; 'n rolletjie om die aura rondom haar te verdiep?

Jare later het Arnold bevestig Monroe het lank voor die fotosessie reeds aan die boek begin lees en baie daarvan gehou.

Ook die aangrypende foto van die blindgeworde Argentynse skrywer Jorge Luis Borges, wat sy oë met konsentrasie toeknypt om nog beter te hoor wat 'n leser aan hom voorlees.

Soms lees geliefdes saam; twee wat één word in 'n boek. Soos in Anselm Feuerbach (1829-1880) se skildery van Francesca da Rimini en Paolo Malatesta.

Hulle sit digby bymekaar in die koelte onder 'n boom terwyl haar vingers die bladsye wat nog nie gelees is nie liggies in afwagtende suspensie hou. En miskien geduldig wag dat hy by die laaste sin op die bladsy kom waar haar gedagtegang reeds in verwondering vertoef oor wat nog gaan kom.

Van al dié dinge, en nog meer, is biblioteke – die openbare bekendes én die geringes in jou eie huis – die getuies. En as jy stil en lank genoeg voor die rakke vertoef, hoor jy hoe fluister hulle die onvergeetbare verhaal van mens en boek.

Wilhelm Jordaan
Bolander

Read one book before July 2011!

It was a natural choice for UNESCO to pay a world-wide tribute to books and authors on 23 April because it is the date of birth and/or death of quite a few very prominent authors.

Closer to home at the Department of Cultural Affairs and Sport (DCAS), everyone was encouraged, and in particular young people, to discover the pleasure of reading. World Book and Copyright Day was again an opportunity for us to gain a renewed respect for the irreplaceable contributions of those who have furthered the social and cultural progress of humanity.

Translation also plays a significant role and was also commemorated on this day - translations make it possible for every literate human being to enjoy the knowledge that is derived from reading books.

Recently at the launch of Library Week Dr Ivan Meyer, Minister of Cultural Affairs and Sport, mentioned some of the books that inspired him – quite a comprehensive list that varies from Madiba's **Long walk to freedom** to M Monroe's **Discover your potential / Release your potential**.

So, how about reading at least one book before July 2011?

We will be publishing Mr Meyer's list in a next issue of the CL Ed

Die gemeenskapskoerant as erfenisdraer

Die suidelike streek van die Suid-Afrikaanse Vereniging vir Kultuurgeskiedenis (SAVK) het op 18 Februarie hul jaarlikse kongres op Stellenbosch gehou.

Een van vele onderwerpe wat bespreek is, is die belangrike rol van gemeenskapskoerante in die behoud van geskiedenis en erfenis.

Dr Francois Verster, wat uitgebreide kennis van bewaring sowel as joernalistiek het, het 'n referaat gelewer met die titel: *Onderskatte staatsmaker: die gemeenskapskoerant*. Dit is gevolg deur 'n bespreking. Kongresgangers was van mening dat gemeenskapskoerante

'n belangrike rol te speel het in die bou van onderlinge begrip, respek en nasiebou.

'History in a hurry'

Volgens dr Verster is die stem van elke burger in ons deelnemende demokrasie ewe belangrik en moet daar openbare deelname wees. Die gemeenskapskoerant het 'n uiters belangrike funksie om nie alleen die gemeenskap in te lig sodat hulle intelligente besluite kan neem nie, maar ook om die gemeenskap se mening weer te gee, om as wagbond vir die publiek op te tree en om die gemeenskap to mobiliseer.

Dr Verster het verduidelik dat gemeenskapskoerante nader aan hul lesers beweeg en gewoonlik 'n meer integrale deel van die gemeenskap is as wat met streeks- of nasionale koerante die geval is. Gebeure in daardie gemeenskap wat nie vir lesers in 'n groter gebied interessant sal wees nie, word in gemeenskapskoerante weergegee en daaglikse gebeure in die gemeenskap (of rakende die gemeenskap), soos die afsterwe van leiers, die onthulling van monumente, die uitstyg van presteerders, word gedokumenteer; terwyl die gewone persoon op voetsoolvlak nie uitgelaat word nie.

Foto's, wat direkte inligting oordra, word gepubliseer. Toevallige aspekte van die foto's, soos geboue of voertuie in die agtergrond, plantegroei of modes, is vir geskiedkundiges van belang.

Dokumentering van die gemeenskapslewe is geskiedskrywing. Daar is diegene wat dit as 'n eerste fase van geskiedskrywing of 'history in a hurry' sal beskryf en wat sal aanvoer dat tyd moet verloop om vertolking van gebeure binne 'n breër geskiedkundige perspektief moontlik te maak. Maar dit is ongetwyfeld so dat dokumentering deur die gedrukte media 'n baie belangrike grondslag vorm vir die dokumentering van 'n gemeenskap en 'n nasie se 'lewensloop', het dr Verster gesê.

Besikbaarheid in die toekoms

Die gedokumenteerde inligting moet beskikbaar wees vir toekomstige geslagte en in dié verband het dr Verster, wat voorheen in diens van die Argiefdienste was, gevaarlike laat flikker. Hy het onder meer verwys na 'n artikel deur Max du Preez in *Noseweek*

waarin beweer is dat Suid-Afrika se Argiefdienste só besig is om te verval in 'n see van anti-intellektualisme, kapasiteitgebrek en argwaan dat dit in komende dekades uiters moeilik sal wees om navorsing oor enigiets te doen. Sommige Suid-Afrikaanse koerante begin daarom hul eie argiewe byhou. Dit is egter nie hul kernbesigheid nie.

Koerantgroepe, gemeenskappe, plaaslike museums en bewaringsinstansies moet moontlik hier 'n groter bydrae begin lewer.

George Herald

ON WRITING

SKRYFGEDAGTES EZABABHALI

How to get published, or not

To be or not to be . . . a published writer. Many readers evolve into writers, or wish they could: that is how I imagine it happens. Usually. One could ask why anyone would want to endure long hours of solitude, angst and periodical rejection just to say 'I am a writer'. Seems like a no-brainer, right?

But suppose we want to, how to go about it? These days one could Google, ogle and gurgle - surf the Net, check out the web pages of publishing houses and fuff around in consternation. Or buy a book on the subject. Like Basil van Rooyen's **Get your book published in 30 (relatively) easy steps: a hands-on-guide for South African authors**, Penguin Books, 2005. If you do not want to fork out the 150-odd rands, I am sure there are dozens of similar books in municipal libraries. Just be sure your choice is a recent copy and about local publishers.

First off, I recommend you go to the Net. Browse a bit. Type in 'How to publish a book in SA', read the warnings - do not fall for the easy fixes like 'we want to read the works of SA authors' and other variations of vanity publishing. Remember: 'there ain't no free lunches' in this cut-throat business. There is also only one JK Rowling and one Dan Brown. Not because they are

so good, but because there literally is no room for thousands of best-selling authors. Especially in a time of recession.

Tips for prospective authors are many, and what stands out is all the 'don'ts'. For instance: don't send copies of your manuscript to 50 different publishers simultaneously (send one at a time, even if it takes many months. Word gets around and you don't want to be labelled a pest). And don't drown a publisher with information about yourself (a short CV will do) or the 500-page thumper you want to flog (the first 30 pages is fine). And if you are so incredibly lucky to be welcomed into Nirvana, don't just bend over and accept any contract.

But let's not get ahead of ourselves - do the homework: have a look at the Publishers Association of SA (PASA) to view a directory of all SA publishers. There are a dozen major commercial publishers and a small horde of independent presses. While the heavyweights may have the best prospects, the first priority is genre: if you want to write a history book, try Jonathan Ball - they focus on that genre. Or a similar publishing house, as the first one approached may well turn you down. But don't be disheartened: books like **Circles in a forest** (Dalene Matthee) was not accepted at first.

Web sites do not always reflect the skills of the publisher concerned, so you could approach booksellers and ask their opinions - they have daily contact with reps and other marketing people, and know who is publishing what locally. You want a publisher who knows her stuff and can actually market effectively.

Once you have identified 'your' publisher, mind the submission guidelines. Do not charge in, do not whine and *vloermoer*. A good idea is a professional proposal, accompanied by a short covering letter (short, I said) - e-mail it, and make an appointment with the correct person at the publishing house. They receive an avalanche of manuscripts over the post. Which are mostly rejected.

Van Rooyen has these tips for fiction proposals: with the covering letter, add one page containing a 10-word hook, a 100-word blurb, the title, the genre, the length (word count), the probable audience (age, gender, even income), is it part of a series (like Jean Auel's *Earth's Children*), previously published works (omit flops and false starts), a 400-word synopsis of the plot (ending included), plus one page with a CV and anything that may be pertinent and finally, those first 30 pages.

Van Rooyen says you could compare your work with authors who have done similar work, to help the publisher pigeon-hole your work. This may seem superficial, but publishing is a superficial business for the most part. Editors do not book a hotel room for a week and sweat through the final drafts of the novel like, for instance, Koos Human did with Etienne Leroux and others, back in the days. No time, no money, honey. Also, one small mistake can sink a publisher, so they rather miss out on

a possible **Lord of the Rings** than become lords of the pavement.

So. Be good, smart, and above all, be extremely, tremendously, amazingly . . . lucky!

Dr Francois Verster
Correspondent



"I'll make a note of that, Edwin—let me get a crayon."

Cape Librarian 40 YEARS AGO ...

Stefan Wehmeyer Deputy Director: Regions

- ▶ It is a sad fact that over the years, today all Hospital Libraries have closed. Berrington and Hartzenberg wrote in an article *Library service to hospitals*: 'The hospital librarian should be a strong healthy person, able to negotiate miles of hospital corridors with her books, and one who does not faint at the sight of blood, or worse. However, the most important qualities are endless patience and cheerfulness, and empathy.'
- ▶ S Wessels, Afrikaanse boekkeurder, skryf 'n oorsigartikel oor Afrikaanse letterkunde van die sestigs. Sy skryf dat almal skielik letterkundige kritici geword het . . . 'Ds op So-en-So, Volksmoeder op Sus en Geskok op So skryf nou almal kritiek. Hulle was vas oortuig dat die Sestiger-letterkunde 'n set van die Kommuniste is om die Afrikaners geestelik en sedelik te ondermyn vir hul eie duistere redes. Wat al die doen-dit-self-kritici vergeet of geïgnoreer het, is dat geen kunswerk vir of teen 'n bepaalde leefwyse is nie. Kuns bestaan as sulks.' Werke wat in die artikel genoem word, sluit in **Sewe dae by die Silbersteins, Die ysterkoei moet sweet, Bruidsbed van tant Nonnie en Die nag van Legio.**
- ▶ Vroeë Afrikaans soos aangehaal in 'n artikel oor Samuel Zwaartman deur Danie Botha. (Wat volg is in 1871 geskryf . . . dus 140 jaar gelede!) 'De ander aant was Municipaal meeting . . . maar toe het nie genoeg leede gekom nie, . . . meneer Bomberg het buikpijn gehat van de pampoenkoekies eet . . . 'Ander outydse

woorde wat daai jare gebruik was, was *banja* en *allamapstieks*. Interessant is ook spelling van *ij*, vandag *y* en *she*, vandag *sé*.

- ▶ In an article on Stellenbosch Region it was mentioned that the biggest library was Paarl, which opened in 1967, and the library was housed in an old building which was most effectively renovated . . . Move on to 2011 and history is repeating itself! By the end of this year Paarl Library would have moved into a new building of which the ground floor is being converted into a library.
- ▶ In 1971 is die 100ste verjaardag van Eugene Marais herdenk. Volgens die artikel deur Danie Botha 'sal Marais onthou word as die eerste werklike groot digter in Afrikaans. Sy gedig, *Winternag*, is die eerste groot liriese vers in Afrikaans'.
- ▶ Some history of Somerset West Public Library: 'The earliest library within living memory was a room in a private house on Main Road at the corner of Lourens Street. The librarian, Mrs Fielding, a thin Cranfordish figure in black with boned lace at her throat, sat at a desk at one end of the book-lined room, while at the other was a table on which reposed a large-lined register; an inkwell and pens. Subscribers themselves noted down the names of the books they were taking.'