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ON THE COVER: KAAPSE KLOPSE

The Kaapse Klopse (or simply Klopse) is a minstrel festival that takes place annually on 2 January and it is also referred to as *Tweede Nuwe Jaar* (Second New Year), in Cape Town. As many as 13,000 minstrels take to the streets garbed in bright colours, either carrying colourful umbrellas or playing an array of musical instruments. The minstrels are self organised into *klopse* ('clubs' in Kaapse Afrikaans, but more accurately translated as troupes in English). This festival has been preserved as a custom and is considered a rite of renewal that has been shaped by the Cape's history. The events that are associated with Klopse in the festive season include competitions for the Christmas Choirs, Cape Malay Choirs and Cape minstrel choirs.

Text: en.wikipedia.org Photo: [South African Tourism/commons.wikimedia.org](https://commons.wikimedia.org)

EDITORIAL

At the time of writing this, educators and librarians across South Africa are gearing up for World Read Aloud Day (WRAD), to be held on 5 February — NGO Nal'ibali's flagship annual event in drawing attention to the importance of reading aloud to children in their mother tongue.

After reaching nearly 1.6 million children in 2019 (a little more than the humble 13,000 of its originating year in 2013!), the target was duly moved up to two million children for 2020's event.

Some background. Every year, a new story is commissioned before being translated into all 11 official languages and proclaimed the official WRAD story of that year, and thereafter made freely available for download from the Nal'ibali website and is to be read aloud to children all over South Africa on the same day. This year's story, incidentally and suitably titled *A day to remember*, was originally written in Setswana by Lorato Trok.

Why is reading aloud so important? Much of a child's early learnings are taught orally, and similarly when children hear and engage with texts in language they understand, their grasp of both language and concepts is enhanced, as is the development of their imagination, vocabulary and cognitive ability. Crucially, this provides them with a base for learning in another language, such as English, but only once the foundation of a first language has been laid.

As parents and educators are locked in an ever-harder battle against the cultural and linguistic imposition of the obsession with English as the global *lingua franca*, but almost always at the cost of the mother tongue vernacular to the point of near-extinction, the value of Nal'ibali's initiative in the fightback against the whitewash cannot be overemphasised.

May its record be shattered and set the tone for 2020 as a year of hope and perseverance. Making it, indeed, a year to remember.

Ten tyde van hierdie skrywe, berei opvoeders en bibliotekaris se regoor Suid-Afrika voor vir die Wêrelddag vir Hardop Lees — Nal'ibali, die nie-regeringsorganisasie, se vlagskipgeleentheid wat vanjaar op 5 Februarie gehou word en die kollig plaas op die belangrikheid van lees vir kinders in hulle moedertaal.

Nadat dié projek nagenoeg 1.6 miljoen kinders in 2019 bereik het (so 'n klein bietjie meer as die skamele 13,000 van sy aanvangsjaar in 2013!), is die teikenkerf vir 2020 na twee miljoen opgeskuif.

Ter agtergrond: elke jaar word die skryf van 'n nuwe storie aangevra, waarna dit in al 11 tale vertaal en as die amptelike Wêrelddag vir Hardop Lees-storie van daardie jaar aangewys word. Dit kan dan gratis afgelaai word van Nal'ibali se webwerf en vir kinders oor die hele land op dieselfde dag gelees. Vanjaar se storie, toevallig met die gepaste titel van *A day to remember*, is oorspronklik in Setswana deur Lorato Trok geskryf.

Waarom is hardop lees so belangrik? Baie van 'n kind se vroeë leerervarings word mondelings waargeneem; en wanneer hulle hoor en omgaan met tekste in 'n taal wat hulle verstaan, word daardie begrip van taal en konsepte verhef, tesame met die verdere ontwikkeling van hulle verbeelding, woordeskat en denkvermoë.

Só 'n raamwerk verskaf die basis vir die aanleer van nóg 'n taal, maar eers nadat die grondslag van 'n eerste taal gevorm is.

Terwyl ouers en opvoeders gewikkel is in 'n ewige stryd teen die kulturele en taalkundige imposisie van die obsessie met Engels as die wêreldwye *lingua franca* — maar amper altyd ten koste van hulle moedertaal byna tot die punt van uitsterf, kan die waarde van Nal'ibali se terugvegveltdog teen dié taal-tsoenami nie onderskat word nie.

Mag hulle voorgenome rekord verpletter word — en 2020 bekragtig as 'n jaar van hoop en deursetting. Inderdaad — 'n jaar om te onthou.



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Redaksionele beleid

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

Braam

LIBRARIES

Celebrities inspire new readers at Mitchell's Plain Library



Devon Swartz, Jarrad Ricketts and Rick Mabee entertain the crowd at the Town Centre Library Celebrity Hour programme

Mitchell's Plain Library hosted a successful Celebrity Literature Hour daily for more than a week in mid-December where local celebrities gave freely of their time to encourage reading and to showcase libraries as fun places to visit during school holidays.

Friends of the Library Chairperson, Rick Mabee, said: 'The event was designed to bring together celebrities who have humble beginnings to share their life experiences with underprivileged children.' He said they wanted to encourage reading and an interest in libraries, as well as hone confidence in children to chase their dreams.

The first celebrities were Shane Swiegelhaar (owner of The Grillfather) and Gadija Sydow Noordien (librarian and cooking show host of *Kaap, Kerrie en Koesiesters*). Both shared stories about reading and their love of books. They inspired young and old to continue pursuing their dreams and read captivating stories to the audience.

Other celebrities at the week-long programme included Aden Thomas, host of the Heart Radio Breakfast Show; singer and poet, Janine Overmeyer aka BlaqPearl; and the talented SA Music Awards nominee singer and designer, Jarrad Ricketts. With stories of antiquity and modernity, these extraordinary guests had the audience rapt.

Each day, guests were entertained with drama, dance and readings by Devon Swartz from the TADA Drama Academy, who delighted the audience. A puppet show was hosted by the Read to Rise to engage the children. There was full-blown laughter with comedian Wayne McKay who read Liewe Heksie in true McKay form. Hailing from the 'United States of Woodlands' (his words), the audience was interested to learn that he frequented Westridge Library as a young boy and that he most probably still has a book outstanding! The audience enjoyed his free spirit and funny quips. Rodney Brown, author of **Shades of Cape Flats** and Moegamad Amien Jardien, author of **MOM** had their moment



Gadija Sydow Noordien reading a story to children at Mitchell's Plain Town Centre Library

of fun in the library. Both authors reside in Mitchell's Plain and were excited to share their stories. Rodney read the well-known *Oaky the acorn* while Jardien read from his own book. The emphasis was on showing love and appreciation for parents. An undoubted highlight for many was television presenter, Katlego Maboe, who had the crowd out of their seats dancing, and hanging on to his every word. The lesson for this segment was to never give up, and to continue reaching for dreams. Mayco member, Dr Zahid Badroodien enlightened the audience about beach safety during the holidays, especially the children and also shared his love of reading.

Each special guest brought a little something different to the mix of entertainment and inspiration at Mitchell's Plain Library, and each guest touched the audience, leaving individuals that bit more empowered and uplifted; and ready to face the new year head-on.

Hadjira Sydow, Assistant Librarian: Mitchell's Plain Library

Beaufort West books donation

Earlier in 2019, Beaufort West Municipality applied for the use of written-off books as gifts to underprivileged and hospitalised children in the town. The books were wrapped and distributed at the town's Christmas in the Park event and the Beaufort West Hospital's children's ward. We share a letter of thanks from the municipality.

Dear Ms Mouton and Mr January

The Beaufort West Municipality would like to thank the Provincial Library for the generous book donation. With your kind assistance we were able to provide all of the children aged 2-7 that attended the Christmas Party in the Park on 16 December 2019 with a book to enjoy for life.

As little as it may seem to some, that book meant so much to each of them and with the high rate of children in South Africa unable to read we hope that this will start to instil a culture of reading into their young lives. We have also given some of the books to the Beaufort West Hospitals at a pre-Christmas party in their children's ward as the last part of this year's Christmas initiative. Many of the children that stay in the hospital over the festive season are from rural farms and do not get any visitors, so the books will be entertaining them for hours.

Please accept a heartfelt thank you and immense gratitude from us and every single child it was and will be gifted too. Your contribution has ensured the overall success of our 2019 Christmas Initiative and we hope that we can build on this relationship in the future.

Thank you very much.

*Sincerely,
Monique Warden
Communications Office
Beaufort West Municipality.*



The Christmas Party in the Park, made possible by book donations from the Western Cape Library Service

Ronel Mouton, DCAS Library Service

Library becomes safe haven

A Leonsdale resident, who obtained two distinctions in the 2019 National Senior Certificate exams and made use of the **Leonsdale Library** to study, says he feels honoured to have been personally congratulated by Mayor Dan Plato. Nathan Strydom obtained two distinctions: one for English and the other for Business Studies. 'I visited the library frequently during my exams and received a lot of help from library friends and librarians. I am passionate about education and would like to become a teacher.' The 18-year-old, who attended Elsie's River High School, says he chose to study at the library because he was easily distracted at home. 'I also couldn't study at night because one would always hear gunshots going off. The library was a safe space for me and one which also offered me some personal space...' A Clarke Estate resident, Destiny Strydom (right), who is not related to Nathan, also studied at the library and accessed the facility with the help of Walking Bus members. The former St Andrews Secondary School learner has been accepted to complete a Business Management degree at Varsity College. Destiny is the first in her household to have completed her matric. 'For the 2019 exams, I obtained one distinction in Afrikaans first additional language. I aimed to inspire my younger twin sisters who are 11 years old,' she says.

(Tarryn-Leigh Solomons, *Tygerburger*, 29/01/2020)



Wet Christmas at Brackenfell Library



Librarian Nicky was most likely dreaming of a white Christmas... instead she landed up with a very 'wet' Christmas! A burst water pipe caused a flood in the library, but wonderful staff members, their families and volunteers spent their Christmas Day mopping the library instead of sitting down for a family lunch.

City librarians honoured for leading out loud



Valhalla Park Library won the Library of the Year award

The City of Cape Town's Library and Information Service held their annual awards at the Bellville South Community Centre. Several librarians received long service awards, while others were recognised for their dedication to their reading communities.

Some of the notable achievements which were highlighted are listed below:

Library Manager of the Year:

Soraya Samuels, Athlone Library

Eco-friendly Award:

Bellville Library

The Collaboration of the Year Award:

Jacinta Avontuur and Mark Sinclair, Parow Library

The Mohale Mashigo Award (to promote African literature in libraries):

Portia Nyokana, Weltevreden Library

The Customer Service Award (rated by library patrons):

Strand Library

The South African Library Week Display Award:

Wesfleur Library

Staff Member of the Year:

Zak Rawoot, Kuilsriver Library

Zak filled a void at Goodwood Library and became involved in overseeing renovations to the value of almost R2 million. He co-ordinated the whole process, had various meetings with the project manager and the company who did the on-site work.

Library of the Year:

Valhalla Park Library

This facility won the Provincial Cultural Award for the best book club at a Public library and is the custodian of the *read for my future @ my library* campaign, which has become a city-wide reading competition.

Vennessa Scholtz, Media Liaison Officer: City of Cape Town

Idas Valley celebrates 60th birthday



Executive Mayor of Stellenbosch, Gesie van Deventer and guest speaker Stefan Wehmeyer cut the birthday cake

Idas Valley Library's 60th birthday was celebrated with much fanfare on Friday 15 November with the Executive Mayor, Gesie van Deventer, various other municipal officials, school principals and members of the public in attendance. Attendees were serenaded by a performance by the Gr 3 choir of Idas Valley Primary School.

Guest speaker Stefan Wehmeyer, newly retired Deputy Director of the Western Cape Library Service, paid homage to members of the Library Club who started pioneering work for the Idas Valley Library in 1942. The members of the club were P Langeveldt, N du Plessis, K Davidse, D van Nole, W Hector, AA Poole and AJ Hector. 'Thanks to the efforts of these gentlemen, this library was opened in November 1959 – 60 years ago.' According to Wehmeyer the library's 60th



Justin Newman became one of the first members of **Idas Valley Library** on opening day in November 1959

birthday is proof of how libraries continue to survive, thrive and withstand the test of time.

There are almost 21,000 books in the library with 2,618 adults and about 2,000 children as members. 'The library has played a tremendous role in the community. Not only does it have a vast collection of print resources, but internet connections are also provided for access to all the valuable sources of information. One should actually be relieved that it's not necessary to know everything about everything, but one should know where to get information. That is the reason why libraries are here and that is why libraries have stood the test of time,' said Wehmeyer.

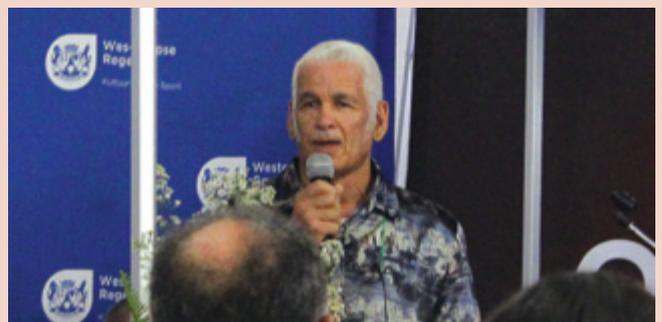
(Elmarine Anthony, *Eikestad Nuus*, 25/11/2019)

MISCELLANY

Oral History Initiative roll-out in Genadendal



Western Cape Minister of Cultural Affairs and Sport, Anroux Marais (left), hosted the roll-out of the Oral History Initiative. The theme for this event, held in Genadendal on Wednesday 11 December, was *tell your story @ your library*.



Dr Isaac Balie, Ex-manager, Genadendal Museum (right), gave a presentation on historic symbolic representation.

(Annette Theron, *Theewaterskloof & Kaap Agulhas Gazette*, 17/12/2019)

How to write a story activity book (and become a hero in the process)

At the tender age of twenty-two, I graduated and was let loose on a group of unsuspecting school children. Much like a lion can detect the weakest in the herd, the children recognised my inexperience and went for the jugular. The only way to stay afloat and actually teach something of value, was to make my lessons fun. Instead of attempting to swim against the tide, I tried to devise lessons that would engage and teach at the same time. Enjoyment was always uppermost in my quest for classroom survival. Recalling my own childhood, the stuff I remember most, was when we had fun, a laugh and were busy doing something creative.

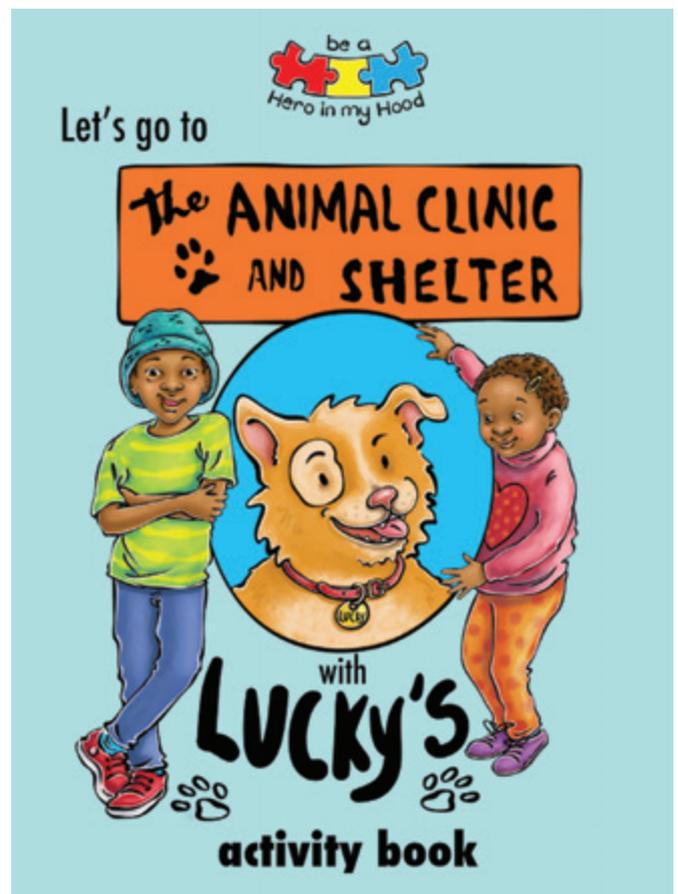


Kate Boyes and Mandy Lomberg

At much the same time, my co-author and illustrator, Kate Boyes, was in Johannesburg running the Mayfair Library's story-time and story-time activity. Kate is a great believer in fun. There were stories and activities for the children. She found that when the children were creatively engaged there was much chatter and many issues were raised and talked about by the children. She devised many of her own activities, rather than doing the conventional colouring-in activity.

Our early experiences all came back to us when Kate and I started Hero in my Hood, a company that produces learning material and predominately story activity books. As the phrase *story activity book* suggests, the books have a story and are punctuated with activities. The activities consolidate what has been learned on that or the previous page. They are fun, even a bit naughty, and we hope to get the children giggling. The activities are based on the different learning areas of the foundation phase curriculum: literacy, language, numeracy, concept recognition and matching, sequencing, size and shape. Empathy is key to our stories. In fostering empathy we hope to encourage children to be both kind and courageous, to become the heroes of their neighbourhoods.

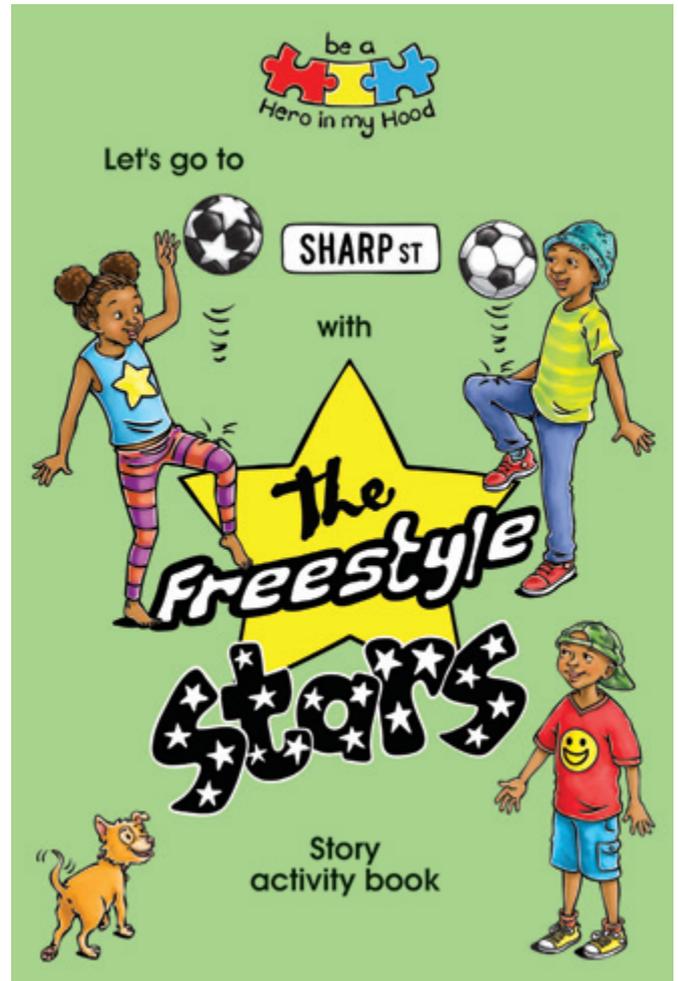
Kate and I have worked together since 2006 producing health messages for the Western Cape Health Department and a number for NGOs in the health arena. This sounds awfully boring but it challenged us to develop creative positive messages. No one wants to be bombarded with *don't do this*;



don't do that. We tried to take the positive approach. Research indicates that one remembers key words and often forgets the *don't* that precedes it. In a fire situation, *don't panic* becomes *keep calm*. *Don't run* becomes *walk*. (We are still trying to find a positive way of saying *don't smoke*. Tricky!)

CapeNature has also commissioned us to create a set of posters and lesson plans on wildfires. This was accompanied by our first activity book, and got us thinking about creating our own activity books for children. After seeing this book, Mdzananda Animal Clinic asked us to put together something similar on the care of a dog to be used in their education programmes in Khayelitsha. *Lucky* was born. We kept away from negative images of what not to do and encourage good behaviour. Fun images are remembered with delight whereas negative images often haunt one. Unless we consciously try to forget the negative, it can surpass the positive message. This is why we try not use illustrations of unwanted situations. Should a negative picture be used, we try to give some resolution to the child about the situation in question. Some children find such images quite traumatising. We want to normalise good behaviour instead of focusing on the negative.

In our quest to market *Lucky*, the *Santa Shoebox Project* was approached. They were delighted with *Lucky* and gave us the go-ahead to find sponsors to put the books into their boxes. They asked us to consider doing a book on gender-based violence for inclusion in the boxes. This terrified us.



How does one do a fun book on such a decidedly un-fun topic? We needed to find some way of teaching the children some basic coping skills without triggering any deep-seated trauma. Any fallout from the book would need a safety net in place. This would have to take the form of a 'safe' adult who can help or get help for a child in distress. Call us chicken but we opted to follow the advice of a gender-based violence expert who suggested focusing on peer violence: bullying as it is the prequel to gender-based violence.

Then — to find a story. We came up with a number of scenarios that we ditched and eventually chose the setting of freestyle soccer. This has become an international sport and is participated by both girls and boys. There is even a World Championship event held annually. It requires great ball skills, a mound of creativity and is a lovely way for individuals to express themselves. It also challenges the male dominance in the soccer world. Our freestyle hero, Khwezi, is a girl. Khwezi is the Nguni word for a star. We did a huge amount of research and consulted many experts on the topic of bullying. There is no 'one size fits all', neither is there a silver bullet when dealing with a bully. Each child and situation is different. However, there is a common denominator: the need to be seen, recognised, to feel accepted and valued.

Children reading the story and doing the activities will learn about the recognition of feelings. They will discover that finding something that they are good at and doing it well will

gain them the recognition and acceptance that they crave, while an adult will learn about how to recognise a potential bully and a possible way of dealing with the situation.

We have tried to keep it simple, keep it fun and keep it positive. During this journey it became clear that this book can trigger many conversations. We put together a teachers' guide that will help a teacher with some of the thorny issues that might arise should the book be used in a classroom setting.

Hero in my Hood also does commissioned work. This is generally education based, being lesson plans, posters and handouts for the classroom or brochures. We also have a number of fun downloads on our website that can be used in your library's story-time and story-time activity.

Our main goal is having fun, having a laugh, learning something positive and doing no harm. After all — why do something if you are not going to enjoy it?

We are finalising our latest book: plastics in the ocean. Where is the fun in that? An octopus brushing its beak with a plastic toothbrush? Visit our Facebook page (Hero in my hood story activity books) to see how we solve this one.

Mandy Lomberg is the founder of Hero in my Hood and author of the same-titled series of activity books. Visit hero-in-my-hood.co.za for more information



Om boeke in Kaaps te publiseer

deur Carolyn Meads

Die eerste tekste in Kaaps het al in die vroeë 1800s verskyn, in die eerste gedrukte boek in Kaaps, **Gablomatiem**, vermoedelik in 1856. Kaaps is egter lank as letterkundige taal misken. Maar nou is daar weer 'n oplewing in publikasies in dié variëteit. Kyk maar na die digbundels van Ronelda Kamfer en Nathan Trantraal, en die novelle **Kinnes** deur Chase Rhys.

Geskiedenis van Kaaps

Dit is algemeen bekend dat Afrikaans sy oorsprong kan terugvind by die koms van Nederlanders aan die Kaap en die gevolglike interaksie wat hier tussen die tale plaasgevind het. Dié kontak was tussen Nederlands en enkele ander Wes-Europese tale; die Khoekhoegowab van die inheemse bevolking; en die Maleis, Javaans, Portugees, en ander tale van die slawe wat uit Asië en die ooskus van Afrika en Madagaskar gebring is. Dit is egter minder bekend dat die eerste vorm van die taal wat toe ontstaan het inderwaarheid Kaaps was. Of dat die eerste Afrikaanse tekste in Kaaps geskryf is — in Arabiese skrif!

Christo van Rensburg skryf in **So kry ons Afrikaans** dat selfs nog voordat die Verenigde Oos-Indiese Kompanjie (VOC) in 1652 'n verversingspos aan die Kaap gestig het, daar sporadiese skakeling tussen die sprekers van Nederlands, Maleis en Khoekhoegowab was. Dit was 'n uitvloeisel van Nederlanders wat na die Ooste gereis het, waar hulle deur Maleis en ander tale beïnvloed is. Op pad terug huis toe het hulle soms in die Kaap aangeland en Khoekhoegowab

gehoor. Partykeer was hierdie Nederlanders skipbreukelinge. 'n Nederlandse ekspedisie in 1611 het, byvoorbeeld, die woord *kanna* by die Khoekhoe geleer. 'Vandag is baie van daardie eerste woorde steeds deel van Kaaps,' skryf Van Rensburg.

Ná die stigting van die verversingspos en die koms van die slawe in 1658 het die kontak tussen dié tale aansienlik uitgebrei. In die boek **Kaaps in fokus**, saamgestel deur Frank Hendricks en Charlyn Dyers (African Sun Media, 2016), benadruk verskeie akademici dat die variëteit Kaaps die produk van dié kontak was. In een van die artikels in **Kaaps in fokus** noem Van Rensburg woorde wat reeds in daardie vroeë Kaaps gebruik is, soos *wate* (water) en *vagiet* (vergeet).

In **Die Afrikaans van die Kaapse Moslems** skryf Hein Willemse dat slawe en politieke bannelinge uit Asië Islamitiese skole aan die Kaap die Goeie Hoop gestig het waar Kaaps sedert ongeveer 1815 as godsdiensttaal ingespan is. Willemse se boek is 'n verwerking van Achmat Davids se **The Afrikaans of the Cape Muslims**. Davids het bevind dat godsdienstige geskrifte in daardie tyd in Afrikaans geskryf is, in Arabiese skrif wat aangepas is om die klanke van gesproke Kaaps weer te gee. Vier-en-sewentig van hierdie geskrifte is ontdek. Van die woorde uit die godsdienstsfeer wat in Kaaps behoue gebly het, sluit volgens Willemse in *kanalla* (asseblief), *sjoekran* (dankie) en *motjie* (vrou). Davids het ook tydens sy navorsing bevind dat daar talle verwysings is na 'n boek wat in 1856 in Kaaps gepubliseer is, getiteld **Gablomatiem**. Geen kopie daarvan het behoue gebly nie, maar daar is genoeg bewyse dat dit die eerste gedrukte boek in Afrikaans is en dat dit in die variëteit Kaaps geskryf is.



Nathan Trantraal
Ronelda Kamfer

Die oudste Afrikaanse publikasie in Arabiese skrif wat wel behoue gebly het, is Abubakr Effendi se **Bayān nūd dīn** (of *Bajaan Oedien*) wat in die 1860s geskryf en in 1879 gepubliseer is. Dit is ook die eerste boek in Kaaps wat van Arabiese skrif na Romeinse skrif herskryf is (in 1881). Willemse wys op sekere Kaapse kenmerke in die teks, byvoorbeeld *miril* (middel), *maragh* (middag) en *noeragh* (nodig).

Ná 1795, toe Brittanje die Kaap beset het, het die Khoekhoe en Vryburgerboere binneland toe getrek. Die verdere kontak tussen hulle tale het ook die skep van ander variëteite van Afrikaans tot gevolg gehad, hoewel invloede van Kaaps daarop ook behoue gebly het. Gesamentlik word daar volgens Van Rensburg na dié variëteite verwys as Grensafrikaans.

Afrikaans gestandaardiseer, Kaaps misken

Die Genootskap vir Regte Afrikaners wat in 1875 gestig is, het die verengelsing van die Kaap as 'n bedreiging vir Afrikaans gesien. Hulle doel was om Afrikaans van spreektaal na skryftaal te verhef, deur byvoorbeeld die opstel van taal- en spelreëls, die saamstel van woordeboeke, die publiseer van koerante, en die vertaling van die Bybel in Afrikaans. Willemse erken dat dié praktyk 'n 'besondere prestasie' is, maar beween die feit dat dit só gerig was 'dat betekenisvolle seksies van die Afrikaanse spraakgemeenskap, meesal nie-wit sprekers, deurlopend uitgesluit is'. Die geskiedenis wys duidelik dat Afrikaans ontstaan het uit 'die samekoms en wedersydse invloed van wit en swart', maar die standaardisering van Afrikaans is deur bepaalde groepe aangewend om 'n wit nasionalistiese agenda te bevorder wat hierdie invloed misken het. Volgens Michael Le Cordeur het die proses die 'kreeolse aard' van Afrikaans ontken, terwyl die taal 'gesuiwer' is van Khoekhoe- en slawe-invloede. Die gevolg is dat Kaaps volgens Hendricks 'bewustelik omsel' is — 'n situasie wat tot in die hoogty van apartheid voortgeduur het.

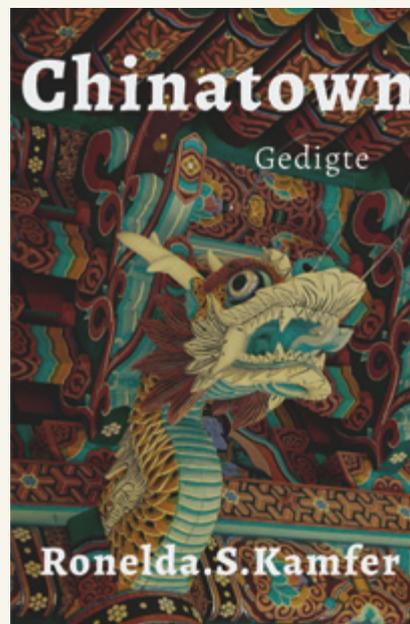
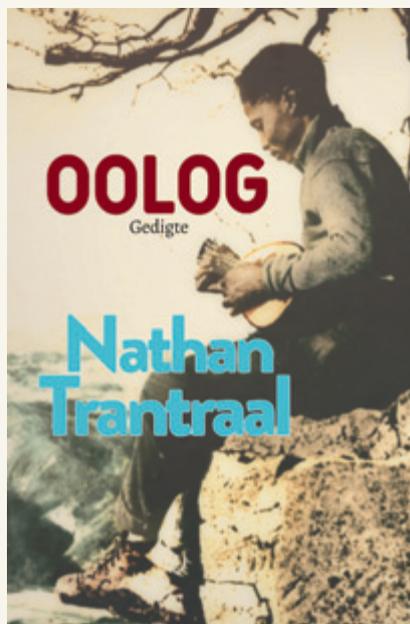
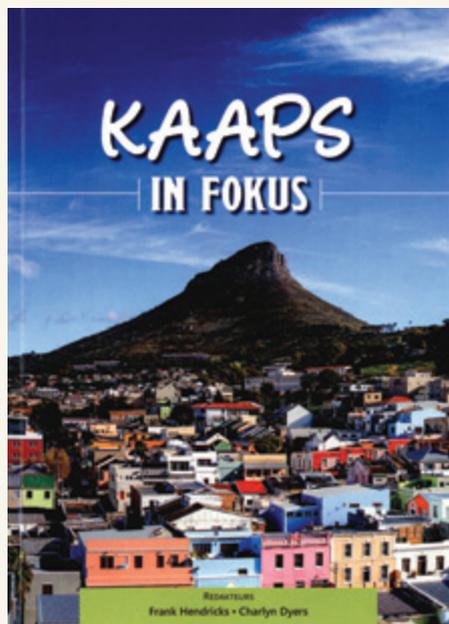
Met dié dat Afrikaans met nasionalistiese Afrikanerdom verbind is, het daar 'n verdeling volgens ras plaasgevind tussen sprekers van Afrikaans en sprekers van die Kaapse variëteit. Onderdrukking op grond van ras het veroorsaak dat 'n werkersklas-identiteit aan Kaaps toegegedig is. Die Groepsgebiedewet het ook 'n geografiese verdeling teweeggebring. 'Dat verskillende groeperinge binne die Afrikaanse gemeenskap vir so lank apart van mekaar gewoon het, sou daartoe lei dat hulle ook talig verder van mekaar sou groei. Sprekers van Kaaps en sprekers van Standaardafrikaans sou mettertyd in 'n ons-teenoor-hulle-verhouding verstremel raak,' verduidelik Le Cordeur. Standaardafrikaans is deur die apartheidregering bevorder, terwyl Kaaps gemarginaliseer en gestigmatiseer is. Dyers meen dat dit waarskynlik die mees gestigmatiseerde variëteit van Afrikaans is.

Kaaps tydens Apartheid

Adam Small is een van die enkele bruin skrywers wat Kaaps tydens Apartheid in hoë letterkunde ingespan het, juis om stigmatisering teen te werk. SV Petersen en Peter Snyders het ook in dié tyd Kaaps in hul werke gebruik. Van Rensburg skryf dit is interessant om Small se 'keuse van Kaaps in sy literêre werke te sien as 'n protes teen die gebruik van gestandaardiseerde Afrikaans. Gestandaardiseerde Afrikaans was die medium van die regeerders, wat soveel regte van die mense wat Kaaps praat, aangetas het'.

Small verwoord self sy gevoel oor Kaaps in die voorwoord van die hersiene uitgawe van sy digbundel *Kitaar my kruis* (1973) soos volg: 'Kaaps is 'n taal in die sin dat dit die volle lot en noodlot van die mense wat dit praat, dra: die volle lot, hulle volle lewens "met alles wat daarin is"; 'n taal in die sin dat die mense wat dit praat, hul eerste skreeu in die lewe skreeu in hierdie taal, al die transaksies van hul lewens beklink in hierdie taal, en hul doodsroggel roggel in hierdie taal. Kaaps is nie 'n grappigheid of snaaksigheid nie, maar 'n taal.'

Small het indertyd nie voldoende erkenning vir sy letterkundige bydrae gekry nie. Hierdie weglating is eers in





Ronelda Kamfer
nrc.nl



2012 reggestel toe die Suid-Afrikaanse Akademie vir Wetenskap en Kuns Small se drama-oeuvre met die Hertzogprys bekroon het.

Post-apartheid: Belangrikheid van publisering in Kaaps

Na die val van apartheid het 'n nuwe opbloeï van letterkunde in Kaaps wat stigmatisering teenwerk, ontstaan. Die geskiedenis het gewys dat Kaaps in die vroegste tye as geskrewe taal aangewend is en dat dit uitdrukking kon gee aan gevorderde filosofiese en godsdienstige konsepte. Maar hierdie geskiedenis is vir lank misken. Om te wys dat Kaaps veel meer as gesproke variëteit is, is die uitgee van boeke in Kaaps van uiterste belang. Gepubliseerde boeke kan in aanmerking kom vir letterkundige pryse en daarmee tesaam die nodige erkenning.

Ronelda Kamfer het die Eugène Maraisprys in 2009 ontvang vir haar debuutdigbundel, *Noudat slapende honde*. Sy gebruik veral Kaapse woordeskat. In November verlede jaar het haar vierde bundel, *Chinatown*, verskyn. Nathan Trantraal se debuutdigbundel in Kaaps, *Chokers en survivors*, is in 2014 met 'n ATKV-Woordveertjie en in 2015 met die Ingrid Jonkerprys bekroon. Sy tweede digbundel, *Alles het niet kom wôd*, het 'n Suid-Afrikaanse Letterkundeprys (SALA) in 2019 ontvang. Trantraal se derde digbundel, *Oolog*, verskyn in Februarie vanjaar. Chase Rhys se novelle, *Kinnes*, wat volledig in Kaaps geskryf is, is met die 2019 KykNET-Rapportprys in die filmkategorie bekroon. Kortverhale deur Trantraal en Rhys is in die *Nuwe Afrikaanse Prosaboek* opgeneem wat verlede jaar verskyn het. Dit wys hoe Kaaps geleidelik in die Afrikaanse

kanon geïnkorporeer word. Die gewilde handelsnaam *Vannie Kaap* het ook in die afgelope paar jaar bygedra om 'n gevoel van trots vir Kaaps aan te wakker. En in Maart gaan die stigter van *Vannie Kaap* onder die skrywersnaam Bernie Fabing 'n boek van memes uitgee, getiteld **Is alles oraait byrie hys?** Dit sal materiaal in Kaaps bevat wat op hul webtuiste en sosiale media-platforms gedeel is. Ek het van hierdie skrywers gevra hoekom dit vir hulle belangrik is om in Kaaps uit te gee.

Trantraal beklemtoon die voordele om jou in jou huistaal uit te druk. 'It is vi my belangrik om inne taal te skryf waa in ek qualified voel,' sê Trantraal. 'n Taal wat ek goed genoeg ken om rond te speel mee. Oek, ek praat Kaaps. Hoekom sal ek nie in Kaaps skryf ie?'

Die mens se leefwêreld is nou verbind aan sy taal. Om dit op outentieke manier uit te beeld, is dit beter om jou huistaal te gebruik. 'Te veel Kaapse stories word vanuit 'n buiterspektief vertel ennie narrative fokus meestal oppie lielikste aspekte vannie gemeenskap. Ek skryf in Kaaps sodat ek my eie kultuur kan curate,' sê Rhys. 'As skrywer binne-innie gemeenskap moet ek baie versigtig wies oor wat ek kies om oor Kaapse Vlakte te wys, want kuns het real-life gevolge. Daas 'n sensitiviteit wat nodig is virrie vertel van Kaaps-verhale.'

Die wanpersepsie bestaan dat 'n skrywer in Engels moet skryf en publiseer om gelees te word en verkope van sy of haar boek te verseker, maar dit is nie waar nie. In Suid-Afrika is daar 'n lojale Afrikaanse lesersmark wat graag Afrikaans lees en boeke in dié taal koop. Trouens, plaaslik geskrewe Afrikaanse boeke verkoop beter as hulle Engelse eweknieë. Engelse boeke wat in Suid-Afrika geskryf en gepubliseer word, moet meeding met 'n oorfloed Engelse boeke wat van

die VSA en Verenigde Koninkryk ingevoer word. Afrikaanse boeke kan egter net in Suid-Afrika verkry word. Dit geld ook vir die variëteit Kaaps. Jy gaan nie iewers anders in die wêreld Kaaps kry nie. Mense wil boeke in hul huistaal lees en kan dit net hier kry.

Verder is dit belangrik vir lesers om te sien dat hulle in boeke verteenwoordig word. 'Representation matters,' sê Fabing. 'It matters in every sphere of societal influence, including literature. There isn't enough written Kaaps to match the widespread presence of spoken Kaaps. This has to change... aspris.'

Verskeie akademici, byvoorbeeld Dyers, Willemse en Le Cordeur in **Kaaps in fokus**, meen dit is veral belangrik dat skoolkinders hulself en hul huistaal in voorgeskrewe materiaal moet herken. 'Onderwysers behoort toegerus te word met vaardighede om 'n bewustheid van die plek en *waardigheid* van niegestandaardiseerde Afrikaanse variëteite te waardeer en te bevorder,' skryf Willemse. As dit nie gebeur nie kan kinders wat Kaaps praat, volgens Dyers, 'n minderwaardigheidsgevoel ontwikkel. Dit stem hul negatief tot Afrikaans-onderrig in geheel en kan hul akademiese prestasie beïnvloed. Vir Kaaps om in onderrig geïnkorporeer te word, moet daar egter boeke bestaan wat voorgeskryf kan word. Dit is 'n verdere voordeel van publiseer in Kaaps.

Trantraal bewys dat Kaaps in 'n akademiese opset gebruik kan word — selfs op tersiêre vlak: 'Ek het my dissertation en thesis in Kaaps geskryf en ek het geslaag mette distinction. Soe, wat annes kan jy nog nie in Kaaps doenie? Sê vi my, dan sal ek jou wys hoe doen ek it, rus-rus.' Hy bied volgende jaar 'n meestersgraad oor Kaaps — in Kaaps — by Rhodes Universiteit aan.

Daar is nietemin uitdagings wat die uitgee van boeke in Kaaps betref. Ironies genoeg is dit, volgens Fabing, dieselfde uitdagings wat Afrikaans in die gesig gestaar het toe dit

destyds ondergeskik aan Nederlands geag was. Dit word gesien as die stiefkind van iets meer suiwers en dus nie 'n geskikte taal om in te publiseer nie. Dit is hierdie persepsie wat hy probeer verander. Oor Kaaps sê hy: 'It was swept under the carpet, maa ek en my anne brasse staan hie met vacuum cleaners nou; ôs garrit trug yt syg.'

Die grootste uitdaging volgens Trantraal is 'dat daa nie woordeboeke in Kaaps issie. En daa is niks autocorrect in Word vi Kaapse woorde nie. It is swaa om consistent te bly in terms van spelling en grammar etc. En jy gie baie energy weg annie hele process van alles 'n honned kee te lies om te sien of jy een woord dieselfde spel orals. Dai is energy wat annie creative process behoot, soms voel ek soese taal engineer meer asse writer.'

Dit is 'n uitdaging wat deur vaste spel- en taalreëls vir die variëteit die hoof gebied kan word, met ander woorde 'n standaardisering van Kaaps wat taalkundige legitimiteit daaraan verleen. Trantraal het met Hendricks saamgewerk om die reëls vir sy gebruik van Kaaps te bepaal. 'En als wat ek skryf is based op sound linguistic rules,' sê Trantraal. 'Ek hettie net goed opgemaak soesit vi my gevoel et ie.'

Hendricks gee 'n taalkundige beskrywing van Kaaps in **Kaaps in fokus**. Hy dui byvoorbeeld op ontronding (*hys* teenoor huis), klanke wat hoër of laer of korter uitgespreek word (*loep* vs. loop; *briek* vs. breek; *lastag* vs. lastig; *gan* vs. gaan), klanke wat wegval (*hie* vs. hier; *wan* vs. want; *sôg* vs. sorg), en verskille by werkwoordvorme (*sal* vs. sou). Voorts dui hy 'n woordeskatlys aan, byvoorbeeld: *berk* (kêrel) en *witbene* of *witbiene* (dood).

Die publisering van boeke in Kaaps kan ook help met die standaardisering van dié variëteit.

'Standardisation begin by skrywers wat innie taal skryf,' verduidelik Trantraal. 'Soe meer daa is om mee te wêk, soe makliker issit vi academics om te begin lee watti rules vannie taal is. Ennit is iets wat baie tyd sal wat dink ek.' Publikasies in Kaaps skep 'n korpus waaruit woordelyste, woordeboeke, taalgidse en dies meer saamgestel kan word. Volgens hom sal dit help as elke skrywer wat in Kaaps skryf nie sy eie stel reëls opmaak nie. Alle skrywers is egter nie besorg hieroor of oor die standaardisering van Kaaps nie.

Nie net Kaapse woordelyste sal baat vind by verdere publikasies in Kaaps nie, maar ook bestaande woordeboeke in Standaardafrikaans wat bygewerk word. Hendricks benadruk dat Kaaps nie as 'n bedreiging vir Standaardafrikaans gesien moet word nie, maar eerder as 'n verryking van die taalskat. Hy meen die toekoms van Afrikaans lê daarin om Kaaps en byvoorbeeld Oranjerivierafrikaans as voedingsbron te benut 'in diens van alle groeperinge wat hulle met Afrikaans vereenselwig'. Die mees onlangse uitgawe van die **Afrikaanse woordelys en spelreëls** bevat byvoorbeeld heelwat woorde uit Kaaps en Oranjerivierafrikaans, byvoorbeeld *poenankies* (oulik).

Heelwat is al gedoen om die stigmatisering van Kaaps teen te werk en erkenning aan die variëteit te gee, maar meer kan nog gedoen word. Die hoop bestaan dat nóg skrywers na vore sal tree wat in hul huistaal, Kaaps, wil publiseer, om hierdie ongeslypte skat verder te ontgin.

Carolyn Meads is die fiksie-uitgewer by Kwela Boeke, 'n druknaam wat ten doel het om diverse stories uit te gee wat nie vantevore gehoor is nie



Henry and Edna Folger: Passion made of nothing but the finest part of pure love¹

by Wim Els

What is this quintessence of dust?²

Americans use the term 'dust bunny' to describe those clumps of dust, hair and other light rubbish that form under furniture and other places not regularly touched by the broom.

The Folger Shakespeare Library in Washington, DC, launched Project Dustbunny in 2015. Having attended a lecture by archaeologist Turi King about her use of DNA to identify the remains of Richard III, Folger Director Michael Witmore came to think of books as DNA storage systems. People use books, then close and shelve them. Which means, in theory, microscopic bits lodged within some book could have even originated from a certain actor turned writer from Stratford-upon-Avon. The library may therefore contain not only works by Shakespeare, but bits of the Bard himself.

This might appear to have all the makings of a typical 'bigger and better in America' story. But the undeniable truth is that the Folger is the largest book collection devoted to Shakespeare in the world. And it came into being because an American multimillionaire and his wife suffered from acute Shakespeare foliomania.

Small cheer and great welcome makes a merry feast³

Shakespeare included a fair share of welcoming speeches in his plays. 'A hundred thousand welcomes,' Menenius said (*Coriolanus*). Capulet welcomed the 'gentlemen' three times, assuring them that ladies 'that have their toes unplagued with corns' will dance with them (*Romeo and Juliet*). Portia was less verbose, with 'You are welcome to our house. It must appear in other ways than words, therefore I scant this breathing courtesy' (*The merchant of Venice*). Cardinal Wolsey, too, cut to the chase. 'I shower a welcome on ye; welcome all' (*Henry VIII*).

As far as grandiose welcomings go, all of them are, however, outshone by the banner at the entrance to the Folger Shakespeare Library in Washington, DC. It welcomes 25 different categories of people to the building: from scholars and fanatics to politicians, tourists, actors, people looking for a restroom or directions and those who want to impress a blind date. 'We are here to help you,' the banner proclaims, 'whoever you are'.

But, as Antipholus pointed out, 'a table full of welcome makes scarce one dainty dish' (*The comedy of errors*). Not only is the Folger home to the world's largest Shakespeare collection, it also boasts various rare Renaissance books, manuscripts and works of art.



Henry and Emily Folger



Praising what is lost makes the remembrance dear⁴

No handwritten manuscripts of Shakespeare's plays have survived. Some of the plays were printed individually while he was alive, in small editions called quartos. This apparently happened without his permission. When he died in 1616, roughly half of his plays existed only in pirated and corrupted versions — far removed from the originals.

John Heminges and Henry Condell, members of a troupe to which Shakespeare had belonged, decided to honour him by gathering and publishing all the plays. This led, in 1623, to the First Folio, a large-sized edition with a print run of around 750 copies. Second, Third and Fourth Folios were produced by later editors. The First Folio provides more accurate texts, and without it, the plays left unprinted during Shakespeare's lifetime might have been lost. These include *The tempest*, *Julius Caesar* and *Macbeth*.

What is past is prologue⁵

Born in New York City on 18 June 1857, Henry Clay Folger was the oldest of eight children. His father was a rather unsuccessful millinery dealer. Henry attended Adelphi Academy in Brooklyn

as a scholarship student and enrolled at Amherst College in 1875. This he could only do with money borrowed from private individuals, including Charles Pratt, who was an oil refiner, philanthropist, founder of the Pratt Institute and father of Henry's best friend. At Amherst, Henry won prizes in English composition and oratory and was elected to Phi Beta Kappa.

In 1879, Folger paid a quarter to attend a lecture by Ralph Waldo Emerson on 'The Superlative, or Mental Temperance'. The lecture led Folger to read an essay Emerson wrote in 1864 for the 300th anniversary of Shakespeare's birth, in which Emerson stated:

Wherever there are men, and in the degree in which they are civil, have power of mind, sensibility to beauty, music, the secrets of passion, and the liquid expression of thought (Shakespeare) has risen to his place as the first poet of the world.

This passage ignited a passion for Shakespeare that would continue for the rest of Folger's life.

The association with the Pratts led to a position as clerk at Pratt's Queens County oil works. While learning the oil business, Folger obtained a law degree from Columbia University and a Master's from Amherst. He had a flair for statistics and organising data. When John D Rockefeller's Standard Oil of Ohio acquired the Pratt Holdings, Folger's

talents were recognised and rewarded, and he rose higher and higher in the company, becoming Rockefeller's right-hand man. At one point, he controlled stock valued at US \$425 million in 2020 terms.

In 1911, after the anti-trust break-up of Standard Oil, Folger became president of the Standard Oil Company of New York, which would later become Mobil Oil. He became Chairman of the Standard Oil Board in 1923.

Emily Clara Jordan was born in Ironton, Ohio, on 15 May 1858. She spent most of her first years in Washington DC, where her father was a solicitor of the Treasury during the Lincoln and Johnson administrations. Her tuition at Vassar College, where she majored in English, was paid by her older sister. Emily, too, was a member of Phi Beta Kappa; and obtained a Master's degree from Vassar with a thesis titled *The true text of Shakespeare*.

While teaching at the Nassau Institute, a private girls' school in Brooklyn, Emily was introduced to Henry Folger by her friend Lily Pratt, the sister of Henry's friend, Charles. They were married on 6 October 1885.

Joy's soul lies in the doing⁶

The couple had no children and soon started devoting all their energy to the collection of all things Shakespeare. According to Emily, Folger believed that Shakespeare was 'one of our best sources, one of the wells from which we Americans draw

our national thought, our faith and our hope'. Their collection started in 1889 when Henry bought a 1685 Fourth Folio at an auction for \$107,50 as a gift for Emily.

Other prominent Americans who collected Shakespeare's works at the time include JP Morgan, Harry Elkins Widener and Eugene Schefflin. The latter introduced European starlings to New York as part of his plan to naturalise every bird ever mentioned in a Shakespearean work in America. Today, there are almost as many European starlings in North America as there are people. Widener bought the second edition of Francis Bacon's *Essays* at a Sotheby's auction in London, stating that he would take 'that little Bacon' with him in his pocket, 'and if I am shipwrecked, it will go down with me'. As in indeed it did aboard the Titanic in 1911.

Another famous collector of the time was Henry E Huntington, whose collection formed the basis of the Huntington Library in San Marino, California. Huntington preferred quality over quantity. He sought the best copies of any title and avoided duplicates. On the other hand Folger saw the scholarly value of multiple copies, irrespective of their condition. He eventually acquired 1,400 different editions of Shakespeare's complete works. He also bought at least 82 First Folios; only 235 are known to be in existence. Differences between copies provide scholars with a wealth of insight into the development of the canonical texts.

Emily played a vital role in the Folger collection. While Henry was at work during the day, Emily scoured the catalogues of auction houses and dealers in rare books. In the evening



The Folger Shakespeare Library in Washington, DC

they would discuss what they would buy or bid on. They maintained correspondence with around 600 booksellers, including 150 in London alone.

The couple bought so many books, paintings and artefacts that Folger himself eventually forgot what he owned. When the collection was finally written up, it comprised more than 250,000 books, 60,000 manuscripts, 200 oil paintings, 50,000 other images and a massive collection of theatre ephemera, sculptures, costumes and instruments.

Folger was phobic about publicity, though, and went to great lengths to keep his purchasing and collections a secret. He never granted interviews. Enquiries were rebuffed. Folger's stock response to requests by researchers to see rare manuscripts was, 'I am sorry that I cannot let you see the manuscript you refer to, for I bought it some time ago and with my other first editions and manuscripts I have wrapped it in brown paper and put it away in a vault. As I keep my brown paper parcels in twenty different banks and I do not remember which is in which, I cannot comply with your request.'

This approach drove Sidney Lee, President of the Shakespeare Society in England, who was attempting an up-to-date census of surviving copies of the First Folios, up the wall. Folger, on the other hand, was frustrated by Lee's work, which tended to drive up prices as owners learnt what their possessions might be worth.

Beauty is bought by judgement of the eye⁷

Henry Folger also bought many items that were in less than perfect condition. Some First Folios had been scribbled in by children; some were made up with pages from Second Folios of facsimile leaves. Some lacked title pages; some lacked entire plays. While some copies were dirty, stained or worn, others were ruined by overzealous washing.

He bought forgeries and other worthless items as well. He paid an exorbitant price for a sketch that was allegedly made by Sir Joshua Reynolds, which was in fact a cheap photographic print that had been dipped in water colour to create an impression of age. He purchased a corset that was supposed to have belonged to Queen Elizabeth I. It was subsequently confirmed that no such corsets were known from the Elizabethan period. Other useless items include a collection of items allegedly made from a mulberry tree Shakespeare had planted in Stratford-upon-Avon.

But the true gems outnumber the duds by far. Folger acquired the only known copy of the first (1594) quarto of *Titus Andronicus*. He bought a copy of the Second Folio that bears the certificate of Guillermo Sanchez, a censor for the Holy Office, or Inquisition. (As part of their work, the Holy Office routinely blotted out offensive passages from books.) Other non-Shakespeareana include a 1477 edition of Geoffrey Chaucer's *Canterbury Tales*, produced in England's first printing shop, located in Westminster at the Sign of the Red Pale. Only ten known copies, including the Folger volume, have survived.

The Library also holds the buyer and seller copies of the Final Concord for Shakespeare's purchase of New Place — his home in Stratford-upon-Avon; from William Underhill. The *Trevelyon Miscellany*, comprising 594 oversized pages, counts among the Folger's greatest treasures. It depicts life in Shakespeare's England in all of its brilliant complexities; from the mythical to the mundane and from the poetical to the practical.



The Gail Kern Paster Reading Room at the Folger Shakespeare Library, with a First Folio in the foreground
en.wikipedia.org

In 1919, he bought a copy of the *Pavier Quarto*, an early attempt to compile Shakespeare's plays, for \$100,000. Only two copies had survived in 300 years. The bookseller who sold the quarto, ASW Rosenbach, strenuously promoted the purchase in the press, against Folger's vigorous objections. Anecdotally, when John D Rockefeller subsequently enquired about the purchase, Folger replied, 'Well, you know how the press can exaggerate.'

When we mean to build, we first survey the plot, then draw the model⁸

The Folgers realised they needed a building to preserve their collection. They considered such locations as Amherst and Princeton, as well as Nantucket Island, Bernardsville, New Jersey; and University Heights, Ohio. During an unscheduled delay during a train journey, they visited Capitol Hill in Washington DC, and decided that it was the appropriate location for the library. Folger bought properties on Grant's Row, and then learnt that the United States Congress planned to build an annex to the Library of Congress on the same site. He wrote to the then librarian of Congress, Herbert Putnam, informing him of his wish to 'help make the United States a center for literary study and progress'. Putnam was very enthusiastic and petitioned the House Committee on the

library to alter its plans and exclude the land the Folgers had purchased. The Folgers commissioned a building that would, on the outside, complement the architecture of the Library of Congress. Folger himself attended to every detail of the building, including the recycling of bricks from the demolished brownstone houses.

Hang out our banners on the outward walls⁹

'We wished to get away from mere copying, but not away from the spirit of the best of the past,' proclaimed Emily Folger in an interview after the library had been opened. To do this, they approached architect Alexander Trowbridge, who preferred being involved in a consulting capacity and recommended the services of Paul Philippe Cret.

The Folgers had in mind an Elizabethan building. Cret and Trowbridge envisioned a neoclassical building, without decorative elements on the façade. The Folgers eventually conceded to this vision, as it would be in harmony with other buildings in the area. An Elizabethan element was retained by decorating the façade with relief sculptures from scenes of nine of Shakespeare's works: *Henry IV*, *Hamlet*, *Macbeth*, *King Lear*, *Julius Caesar*, *The merchant of Venice*, *A midsummer night's dream*, *Richard III* and *Romeo and Juliet*. These scenes were selected by the Folgers. The conventional approach



An aluminum casting of Brenda Putnam's original statue of Puck stands in the west garden of the Folger Shakespeare Library

would have been to have the artwork located near the top of the building, but the Folgers asked for placement just above street level to afford the public a better view.

New York sculptor John Gregory designed the scenes, which were carved by the Piccirilli Brothers Marble Carving Studio. Having viewed the designs in Gregory's studio, Henry Folger suggested a few changes. He wanted Lear to appear older, slightly more muscular and slightly more distraught, as 'he was already on the verge of madness'.

Clad in white Georgia marble, supplied by the Georgia Marble Company, the library influenced the style of some other buildings on Capitol Hill, including the Supreme Court and the Adams Building. Emily Folger had a more personal view. 'The library was to be the First Folio, illustrated,' she said.

Strong reasons make strong actions¹⁰

Planning the library content was largely completed before the 1929 Wall Street Crash. It took more than six months to track down all the items that were stored at numerous locations and moving them to the library. Henry Folger, however, did not get the opportunity to unpack the crates and see his collection in its entirety: he passed away in 1930, during what was supposed to be routine surgery.

In the aftermath of the stock market collapse, the value of Folger's shares halved and the cost of building the library doubled. Emily vowed to see the project to completion. She donated \$3 million in Standard Oil shares after the crash, and made a further donation the next year. Construction was supervised by James Baird, who had also directed the construction of the Flatiron Building, Lincoln Memorial, Arlington Memorial Amphitheatre and the Tomb of the Unknown Soldier. The building was completed in 1932, just two years after the cornerstone had been laid.

The Folger Library opened on 23 April of the same year. Professor Joseph Quincy Adams Junior announced that, with the new library, America's capital now had three great memorials that stood out, 'in size, dignity and beauty, conspicuous above the rest': the memorials to Washington, Lincoln and Shakespeare.

Emily Folger passed away in 1936. She bequeathed what remained of her fortune to the library's ongoing management.

She also left behind instructions for the creation of a mortuary urn niche in the Tudor Reading Room in the library, where her and her husband's ashes are kept. The cavity is covered by a bronze plaque on which is engraved, 'For the glory of Shakespeare and the greater glory of God.' An unfortunate typographical error sees this in Henry Folger's 2015 biography as 'For the glory of God and the greater glory of Shakespeare.'

There are more things...¹¹

Emily Folger left behind a dedicated staff at the Folger Library. The collections were notionally open and accessible, but in many respects the library was not very welcoming. There were guards at the entrance. The catalogue was incomplete. Lighting in the reading room was not conducive to reading and doing research.

Through changing policies, staff and operations, and by installing better lights and material to fill gaps, successive librarians unlocked the full potential of the library and turned it into a fully-fledged research library. Louis Wright, the Folger's

first post-war director, was adamant that the library should appear more friendly to the public. He turned the guards into cleaners and head-hunted staff who were genuinely interested in books and the operations of a research library. 'A love of Shakespeare', he stated, 'is less important than common sense and an ability to type.'

The library steadily turned into a world-class research centre for the early modern era in the West; while it remained the premier centre for Shakespeare studies and resources outside England. Its public outreach programmes grew over time as well. Today, these include Folger Theatre productions, early-music performances by the Folger Consort, the OB Hardison Poetry Series and the Folger Shakespeare Library editions, which are designed to make Shakespeare's plays and poems accessible to all readers and are the most popular Shakespeare texts in high school classrooms nationwide.

Exeunt

Heminges and Condell not only commemorated an old friend as much as they had enriched world literature. And for their part, Henry and Emily Folger not only built a monument to Shakespeare, but also made his world accessible to the rest of humanity.

And when [they] are forgotten, as [they will] be, and asleep in dull cold marble, where no mention of [them] must be heard of, say, [they] taught [us].¹²

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1. *Antony and Cleopatra*
2. *Hamlet*
3. *The comedy of errors*
4. *All's well that ends well*
5. *The tempest*
6. *Troilus and Cressida*
7. *Love's labour's lost*
8. *Henry IV, Part II*
9. *Macbeth*
10. *King John*
11. *Hamlet*
12. *Henry VIII*



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Die dag toe *Louis* se brul stilgeword het

deur Francois Verster

Met die heengaan van Willem Renier (Wim) Bosman op 28 November 2019, die skeppende hand agter *Louis die Laeveldleeu* en ander veld- en plaaskarakters, het 'n paar publikasies my gevra om huldeblyke aan hom te skryf. Bosman se strokies het vanaf 1974 (eerste in die koerantjie *Die Laevelder*) verskyn; en oor die volgende 45 jaar het hy menige leser met sy spitsvondighede vermaak en sodoende as't ware deel van ons volkskultuur geword. Hoe dit ook al sy, 'n era is verby, en dit het my laat dink oor die begin van Afrikaanse strokies.

In 2003 het ek my doktorale proefskrif, *'n Kultuurhistoriese ontleding van pikturale humor, met besondere verwysing na die werk van TO Honiball* voltooi, waarin ek nie net 'n stuk oor Bosman, en in die besonder sy aanwending van bobbejane as karakters geskryf het (in vergelyking met Honiball se Adoonse) nie, maar ook 'n diepgaande studie van strokies, spotprente en karikature gemaak het — eers globaal en dan ook in die Suid-Afrikaanse konteks. Ek wou kyk na die ontstaangeskiedenis van Afrikaanse strokies en probeer vasstel waarom strokies (Nederlands: *strippe*, Engels: *comic strips*) insluitend grafiese novelles (*graphic novels* — hoofsaaklik met volwassenes as mark) plaaslik so dun gesaai is.

Daar word beweer dat rotstekeninge dalk die eerste strokies was — die handeling van karikature wat in serie geteken is. Daarin is die karakters gestileerd, nes die hiërogliewe wat in Egipte en Suid-Amerika voorkom; dus nie bedoel om realistiese afbeeldings te wees nie, maar in 'n spesifieke styl uitgevoer. Die uitbeelding van aksies in opeenvolgende prente is dus 'n baie ou idee, maar die moderne konsep van strokiesprente sou eers ontwikkel sedert papier as medium vir nuus of vermaak gebruik is.

Uit Britse geskiedenis weet ons van politieke spotprente wat in die 1700s op sogenaamde *broadsheets* uitgedruk en



Hans Dons deur JH Rabe (*Jeugland*, 26 Junie 1937)

een-een aan die publiek verkoop is; en in Suid-Afrika het Fredrick l'Ons (1802-1887) in 1831 'n saamgestelde prent bekend as die *Stockenström cartoons* in die *Grahamstown Journal* gepubliseer. Hoewel hierdie uitbeeldings 'n politieke tema gehad het, kan dit as ons eerste strokiesprent beskou word, omdat verskillende persone wat verskillende handeling uitvoer daarin voorkom. Daar is dus sprake van opeenvolgende aktiwiteite — wat die verskil tussen strokies en spotprente is, soos 'n strook filmraampies teenoor 'n alleenstaande foto.

Maar strokies en spotprente is 'n ou Britse tradisie. Wat van pikurale humor (lees: versamelnaam vir karikature, spotprente en strokies) in Afrikaans? Dit het vir my 'n missie geword om die eerste een te identifiseer, en in 1998 het ek begin deur die Suid-Afrikaanse Nasionale Biblioteek in Kaapstad te fynkam. Om geen steen onaangeroer te laat nie, het ek een jaar later die Nasionale Afrikaanse Letterkunde Museum en Navorsingsinstituut (NALN) in Bloemfontein vir die eerste maal besoek. Ek haal aan uit my proefskrif: 'Die eerste Afrikaanse strokiesreeks het in 1937 verskyn. Dit was *Jan Rap* deur Johannes Hendrik Jacobus Rabe of "Ebar" (gebore 1907) en is gevolg deur [die reeks] *Ontwikkeling* in 1938.' Jan Rap, die hoofkarakter in die gelyknamige reeks, was soos Honiball se hoofkarakter in sy reeks *Oom Kaspaas*, 'n grootprater met 'n welige haredos en stokkiesbaard.

Honiball se reeks het in 1939 in *Die Burger* verskyn, nadat *Die Huisgenoot* dit nie wou publiseer nie. Hulle sou hom wel in 1948 vra om vir hulle 'n strokiesreeks te skep, wat toe *Adoons-hulle* was. Sy reeks, *Jakkals en Wolf*, het van 1942 tot 1969

in *Die Jongspan* verskyn. Rabe se loopbaan was heelwat korter as Honiball s'n — sy strokies is gedurende 1938-1939 in *Die Brandwag* en *Jeugland* gepubliseer, gevolg deur reekse in laasgenoemde, naamlik *Piet Pote*, *Daan Donsies* en *Kiewiet die Klong*. Hy het ook twee (ietwat primitiewe) grafiese novelles oor die lewens van President Steyn en President Kruger geskep, en was dus die ware vader van Afrikaanse strokieskuns, hoewel Honiball dikwels daardie mantel gedra het. Honiball was by verre die Afrikaanse strokieskunstenaar met die grootste oeuure. Sy werk is ook in talle tydskrifte en koerante gepubliseer, hoofsaaklik *Die Burger*, *Die Huisgenoot* en *Die Landbouweekblad*, terwyl hy ook duisende spotprente en boekillustrasies geskep het.

'n Ander vroeë strokieskunstenaar in Afrikaans was Andries Petrus du Toit wat gedurende die 1930s 'n strokiesreeks vir *Die Jongspan* geskep het, naamlik *Knapsak en Klonkie*, wat ook in *Jeugland* verskyn het. Laasgenoemde reeks het in die veertigerjare ook in boekvorm verskyn, terwyl hy ook 'n strokiesboek geskryf het, genaamd *Ons vriendjie*. In 1937 het Eben Leibbrandt grafiese werk vir *Die Brandwag* behartig, wat twee strokiesreekse, *Troue vriende* en *Sonkie en Sampie*, ingesluit het. In 1948 het hy ook *Krato die oermens* geteken. Nog 'n strokiespionier wat in 1934 die reeks *April en Johannes vir Die Volksblad* geskep het, was Jacobus Esterhuysen. In 1941 het 'n strokie by name *Prof. de Snor en Dr. van der Ploet* uit die pen van 'n Russiese immigrant, Victor Ivanoff, in *Die Brandwag* verskyn. Dit is in 1942 deur nog 'n reeks, *Ken u taal*, opgevolg; sowel as *Jors in die oorlog* (1943) en *Kallie die kuiken* (1945).



Jakkals en Wolf deur TO Honiball (*Die Jongspan*, 8 Februarie 1946)

Charlie, Malie en Kalie

deur T. O. Honiball



Een van TO Honiball se minder bekende strokies (*Die Burger*, 4 Augustus 1951)

Hierna het nog 'n handvol kunstenaars wat tussen die 1930's en 1950's gebore is, bydraes gelewer, waarvan geeneen egter die indruk van 'n Honiball of Bosman gelaat het nie. Onder hulle verdien Paul Lessing, Frans Abraham Nicolaas Esterhuysse, Leonard Simon Sak, Len Lindeque, Johan Roos, Johan Louwrens Stapelberg, Roland Wentzel, Mynderd Jacobs Vosloo, Jan van Tonder, Johan Martin van Niekerk en Ivor van Rensburg almal melding, asook die enigste man-en-vrou span van Keith en Lorna Stevens, wat veral bekendheid verwerf het met hulle reeks *Ben, Babsie en familie*, wat in 1955 eers in *Die Brandwag* verskyn het en later ook in *Rapport*.

Die meeste van die vermelde strokiesreekses was inderwaarheid oppervlakkige vermaak en daarom was hulle bloot as kinderstories beskou, terwyl daar uit opvoedkundige kringe onwrikbare teenstand ondervind is. Die kuns- en literatuurkenner, Prof. FA van Jaarsveld, het in 1959 reeds in die boek *Die Afrikaner en sy geskiedenis* beweer dat die Nasionale Party 'geskiedenis as skoolvak gebruik het om volkstrots, patriotisme en nasionalisme te bevorder'. Strokiesboeke, wat hoofsaaklik ingevoerde kommoditeite was, is as vreemde en korrupterende invloede bestempel. Verlaas opvoedkundiges het teen sodanige publikasies te velde getrek.

Die reekse wat 'n mate van satire bevat, soos Honiball se *Adoons-hulle*, wat ook deur volwassenes gelees en geniet is, het langer leeftye geniet. *Adoons-hulle* is van 1948 tot in die laat-sewentigs (hy is in 1990 oorlede) gereeld gepubliseer, terwyl Bosman se reekse — benewens *Louis die Laeveldleeu*, ook *Werfbobbejaan*, *Kekkel en Kloek* en *Bosveldbure* — vir byna 'n halfeeu in Nasionale Pers se vernaamste titels gepubliseer is; en 'n aantal versamelings in boekvorm gepubliseer is, soos *Kekkel en Kloek* en *Louis die Laeveldleeu & trawante*. Honiball se vernaamste reekse is ook in meer as 40 bundels gepubliseer en vandag nog sal mense aan my noem dat daar 'iewers in die garage van hulle gebêre is'.

Strokies se oënskynlike eenvoud, veral die minimalistiese tekeninge, veroorsaak dat oningeligtes afwysend daarvoor optree, maar diegene wat die genre ken, weet dat alle strokies allermens oor een kam geskeer kan word. Weens die klein plaaslike mark sal Afrikaanse strokies waarskynlik nooit 'n groot impak maak nie — uitgewers sal eerder internasionale treffers soos *Asterix* en *Tintin* (*Kuifje*) in Afrikaans vertaal, of reekse in koerante soos *Garfield* (*Stoffel*) en *Hägar die Verskriklike*, hoofsaaklik omdat die groot volume van verspreiding dit goedkoper maak.

Dit is verbysterend om te sien dat wanneer 'n mens deur lande soos Japan, Engeland of België reis, oor hoeveel winkels strokiesboeke verkoop, hoeveel strokiesboeke daar is en hoe lank sommige van hulle al bestaan. Sekere strokies word selfs in hardeband



Louis die Laeveld-leeu deur Wim Bosman (lowvelder.co.za)



Fred Mouton bring hulde aan Wim Bosman (*Die Burger*, 4 Desember 2019)

uitgegee, soos die *Heer Bommel*-boeke van Nederland (deur Marten Toonder), asook in die VSA, waar hulle reeds sedert die 1930's baie gewild is. Koerante in New York het besef dat immigrante wat nie Engels magtig was nie, die taal kon aanleer deur strokies te lees. Gevolglik het sulke nuusblaaie twee of drie blaaie met strokies in volkleur bevat. Volwassenes het dus ook strokies gelees, terwyl kindertydskrifte hoofsaaklik die draers van strokies in Suid-Afrika was — *Jeugland*, *Die Jongspan*, *Patrys* en *Vonk*.

Koerante en tydskrifte vir Afrikaanse volwassenes het wel enkele strokiesreekses bevat, waaronder meestal ingevoerde strokies getel het, maar Honiball se genoemde reekse, asook 'n paar minder bekendes soos sy *Charlie*, *Malie* en *Kalie* (1951-1952) en *Caltex-kaskenades* (1954) in *Die Burger* het darem destyds ook tipiese Suid-Afrikaanse temas aangeroei.

Dit staan egter soos 'n paal bo water dat ná Honiball, dit Wim Bosman was wat die Afrikaanse strokiesvaandel hoog gehou het. En nou is ook dié era verby.

Of daar weer 'n skepper van strokies sal wees wat sulke diep spore soos Honiball of Bosman in Afrikaans sal trap, sal slegs Vader Tyd kan bepaal.

Die leksikon van pikurale humor

Karikatuur: 'n Verwonge of oordrewe uitbeelding van 'n persoon, dier of aksie.

Spotprent: 'n Satiriese tekening as uitdrukking van kritiek teen persone, instelling of gebeurtenisse.

Strokies: 'n Verhaal in getekende prentjies, meestal in serie en meestal met byskrifte.

Bron: 'n *Kultuurhistoriese ontleding van pikurale humor, met besondere verwysing na die werk van TO Honiball*, deur FP Verster (D.Phil-proefskrif in Kultuurgeskiedenis, Universiteit Stellenbosch, 2003).

Dr Francois Verster is 'n historikus, argivaris en skrywer



Book reviews

Boekresensies

compiled by book selectors

ADULT FICTION

VOLWASSE VERHALENDE LEKTUUR

ANNAS, Max

The wall: a novel/translated from German by Rachel Hildebrandt Reynolds.- Catalyst, 2019.

'**The wall** is a refreshing snappy crime caper, set in South Africa in suburbia, which would make a darn good action comedy movie. Interestingly, although **The wall** is a story which could only be written in SA, it is written by German journalist turned author, Annas. His tale centres on a young Xhosa man, Moses, whose car breaks down, prompting him to search for help in a gated community called The Pines in one of East London's more upmarket suburbs. It's a scorching hot summer's day and all he wants is to head home to his girlfriend and an

ice-cold beer, but that is clearly not to be. In fact, nothing is clear, except for the first subtle, later blatant racial fissures and how they form an undercurrent which sweeps the plot along... As **The wall** unfolds, it picks up speed as Moses runs round and round trying to escape... Annas doesn't hold back in describing the quirks and failings of both black and white protagonists, going where other South African authors might have feared to tread. This includes racism, paranoia over security, gun violence, crime, black solidarity and more. Fortunately, Annas brushes these with a light touch and the result is an hilarious thriller which thankfully doesn't take itself too seriously. Annas's first novel **The farm** won the German Crime Fiction Prize in 2014 and is currently under film production in South Africa. **The wall** won the same prize in 2017...'
(*The Herald*, Gillian McAinsh)



Michele Corleone



Four Colman Getty

BAUER, Belinda

Snap- Black Swan, 2018.

'Bauer secures her place as a star in the British psychological-suspense firmament with this tightly written tale of Jack, a young boy who turns to crime after his mother's brutal murder. Jack and his two sisters, Joy and baby Merry, are left alone twice — first, when their mother's car breaks down on the motorway and she leaves them to find help, and again, three years later, when their father abandons the children, unable to cope with his grief. At 11 years old, Jack is now the man of the house, left to steal items he can sell to a petty-crime ringleader for cash to support his younger sisters. They get by just under the radar, but Joy is mentally unstable, Merry is unschooled, and the whole house is buried under thousands of newspapers that Joy scours for mentions of the unsolved crime that ruined their lives. When Jack is convinced he's found the weapon used to murder his mother in a home he's burgling, his already unraveling life descends further into chaos. Bauer's characters (including DCI John Marvel, who has appeared in some of her previous novels) are richly drawn and her plotting is impeccable. Even the most bizarre circumstances and red herrings make perfect sense. Readers who miss Ruth Rendell are sure to become fast Bauer fans.'

(*Booklist*, Rebecca Vnuk)



CUMMING, Charles

The man between.- HarperCollins, 2018.

'The hero of this novel, Kit Carradine, like Charles Cumming himself, is the author of several well-received spy novels. But Carradine (let's hope unlike his creator) has become jaded. He is no longer excited by his imaginary secret agents and their adventures. So it is a real thrill for him when he is sought out by a representative of MI6 and asked to lend a hand. He attends a literary festival in Morocco, where he meets people who are (or say they are) secret service operatives from both sides of an unacknowledged war. Being on his own, Carradine makes decisions without recourse to authority, off his own bat, and this, of course, leads to disaster. He follows the trail of a mysterious fugitive called Lara and finds himself becoming obsessed by this dangerous woman. At no point had it occurred to him to stop and to think and to wonder if he should stay in the game. Credibly obsessed and convincingly foolish, Carradine is an interesting character in a pleasingly original spy story.' (*Literary Review*, Jessica Mann)



REID, Taylor Jenkins

Daisy Jones & The Six.- Hutchinson, 2018.

'Everyone knows Daisy Jones & The Six, but nobody knows the reason behind their split at the absolute height of their popularity... until now.'

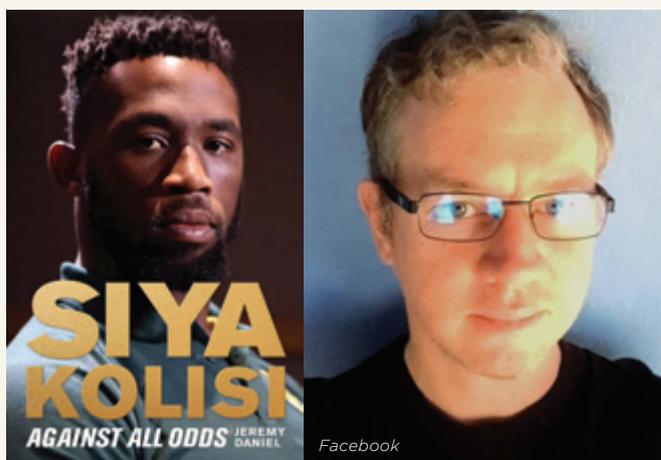
That's the blurb for this completely absorbing novel about the rise of a fictional 1970s rock group and their reasons for breaking up. It was one of my top reads of 2019. It's a behind-the-music story of a band told through interviews and some articles. Surprisingly, this documentary-style works really well. Even though there are all these different voices, somehow Reid manages to draw you in from the very beginning and keep you reading. It's a quick, easy read — compelling and thoroughly enjoyable. I loved it — and so did many other reviewers. Chances are you will too. **SCG**

ADULT NON-FICTION VOLWASSE VAKLEKTUUR

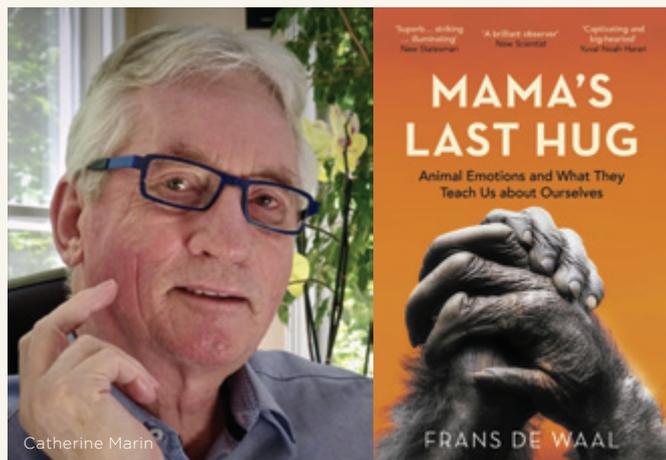
DANIEL, Jeremy

Siya Kolisi: against all odds.- Jonathan Ball, 2019.

This is a very readable biography of Springbok rugby player and Rugby World Cup-winning captain, Siya Kolisi. The accessible and interesting text, illustrated with some plates of colour photographs, tells his remarkable story. However, as Kolisi has made clear in tweets in which he distances himself



from it, **Against all odds** is not an authorised biography. But until he writes his autobiography, or authorises someone else to write an 'official' biography, this is all there is to satisfy the many people eager to read more about this extremely popular local sportsman and the first black South African to captain a Springbok rugby team. **SCG**



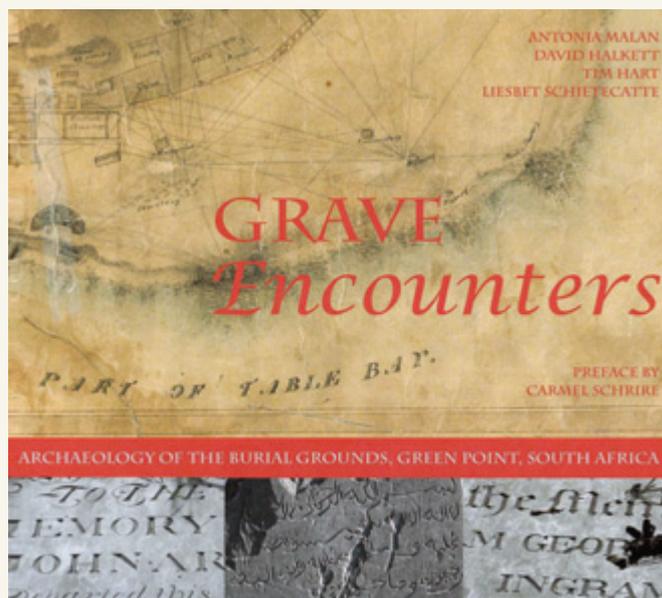
DE WAAL, Frans
Mama's last hug: animal emotions and what they teach us about ourselves. - Granta, 2019.

'Do we share the same emotions as all the other animals with whom we share the planet? De Waal, celebrated primatologist and author, answers this question with a resounding yes in a captivating survey of animal and human emotions. Beginning with the farewell hug shared by dying chimpanzee matriarch Mama and biologist Jan van Hooff, who had known each other for more than 40 years, De Waal takes the reader on a survey of the emotions. Laughing and smiling show obvious parallels with our primate cousins, but how many of us know that tickled rats laugh? Though scientists have always thought that sympathy and empathy were used for selfish ends, De Waal provides instances where there is no benefit to the sympathizer. Similarly, the author compares the awareness of inequality across the animal spectrum, shows why a social hierarchy leads to less conflict, examines the role of free will, and finishes with a fascinating look at politics, both human and animal. In De Waal's engaging inquiry, we roam the animal kingdom (with emphasis on his favourite primate research subjects) as he makes his most important point: we animals share the same emotions, just as we share the same organs.' (*Booklist*, Nancy Bent)

Grave encounters: archaeology of the burial grounds, Green Point, South Africa/Antonia Malan, DJ Halkett, Liesbet Schietecatte, Tim Hart. - ACO Associates, 2017.

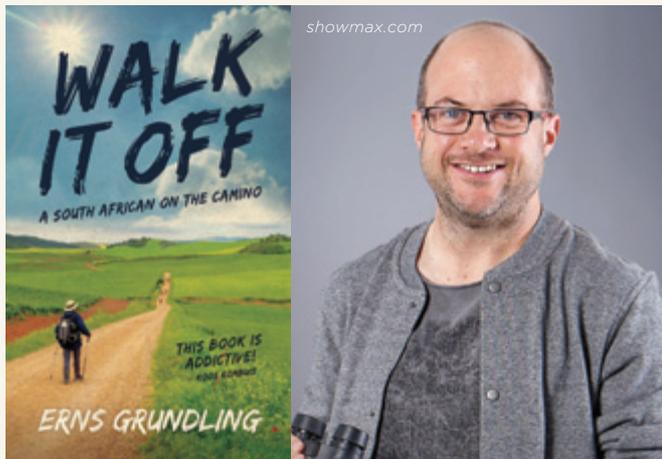
This well-designed, attractive book is a fascinating read. It documents the social history around burial, and the archaeology of burials, in Cape Town in the Green Point area. With all the buildings going up, long forgotten burial grounds were exposed. The book is well illustrated with numerous photographs (modern colour photos as well as black-and-white or sepia ones), maps and plans, some drawings and diagrammes, and some reproductions of artworks as well as newspaper cuttings. Bibliographical references, an index, a

glossary and a short list of acronyms are included. In her preface Carmel Schrire writes: 'This is a book that reveals the history of South Africa's Mother City — captivating, picturesque, and downright spooky — that rests on the long-forgotten bones of the people who made it... It falls to biologists, archaeologists, archivists, and civic authorities to retrieve and interpret the remains, and it becomes a burden taken on by their putative descendants to reclaim and control the bones themselves... This wonderfully illustrated book describes the processes of discovery, retrieval and possession within an enchanting framework of empathic scholarship.' Only a few public libraries stock this book, but it can be borrowed through inter-library loan from them or Central Reference (SN). **SCG**



GRUNDLING, Erns
Walk it off: a South African on the Camino/translated by Edwin Hees. - Queillerie, 2019.

'Pilgrims come from around the world to walk the Camino de Santiago in the north of Spain — SA journalist Erns Grundling among them. In this absorbing memoir he describes a personal pilgrimage along the 1,000 km St Francis Camino (the Camino has many sub-sections or trails). Grundling has 40 days but, before he even steps foot in Europe in May 2015, he first has to finish a travel report for *Go!* magazine and in so doing he fleshes out the intense, broken-hearted soul who is heading "into the mild". In fact, Grundling takes nearly a third of **Walk it off** to get to Day 1 of the Camino but once he does, it totally captivates him — and the reader. What is remarkable is that Grundling sets aside technology, leaving his laptop and cellphone in Paris. Even for four years ago, in 2015, that is a feat of self-discipline but it is also a wise move, it turns out, as he can be more fully "in the moment". And that, in turn, seems to be key to making a pilgrimage of purpose... Grundling has written **Walk it off** as a journal entry for each of the 40 days and these cover subjects which include scallop shells, stiff muscles, bed bugs, dormitories full of snorers from around the world, meals of *tortilla de patatas* and *café con leche*, musical interludes, colourful characters and — always — the kindness of strangers... Although small and incremental, Damascus moments abound for Grundling



which also makes his Camino (and his book) more than the sum of its parts. It opens up this sensitive yet antsy extrovert to experiencing life in the moment... First published in 2016 in Grundling's native tongue Afrikaans as **Elders**, Edwin Hees has translated it into English...'

(www.heraldive.co.za, Gillian McAinsh)

JOUBERT, Elsa

Cul-de-sac: a memoir/translated by Michiel Heyns.

- Tafelberg, 2019.

Cul-de-sac is the acclaimed author Elsa Joubert's memoir in which she writes about her life after the death of her husband. After moving into a retirement home, she has to deal with the loss of her independence and the process of ageing. The book was first published in Afrikaans as **Spertyd** (Tafelberg, 2017) and translated into English by multiple award-winning author Michiel Heyns. Joubert was 94 when the Afrikaans edition was published. One of the authors who were collectively known as the Sestigters, Joubert's **Die swerfjare van Poppie Nongena**, translated into English as **The long journey of Poppie Nongena**, was selected as one of the 100 most important African books of the 20th Century. Nobel Laureate JM Coetzee wrote of **Cul-de-sac** that 'seldom has childhood been relived with such clarity, seldom have the humiliations of old age been so nakedly laid open. A moving farewell from one of our great writers'. Joubert's memoir is filled with wisdom, compassion and humour. **SJ**



SMIT, Tania

Hekelwoorde van my hart.- Kwarts, 2018.

'Tania Smit, woonagtig in Oudtshoorn, het ongeveer drie jaar gelede 'n Facebook-blad, *Hekelwoorde van my hart*, begin waarin sy haar skrywes en gedigte deel. Die dapper en eerlike manier waarop sy woorde en gevoelens neergepen het, het groot aanklank gevind en die volgelinge van die blad het stadig maar seker tot in die duisende groei. Daarmee saam het vele versoeke gekom dat Tania haar woordkuns in boekvorm moes bekendstel. Lesers is mal oor die bundel weens die eerlike en opregte manier waarop sy met haar eie tekortkominge omgaan, hoe raak sy emosies oor alledaagse probleme en situasies verwoord, en veral oor die deurdagte manier waarop die mees persoonlike gedagte-wêreld van elke mens pynlik akkuraat en reguit deur haar omskryf word. Haar lesers reken dat sy dit regkry om emosies te verwoord wat hulle self nog altyd gevoel het, maar nog nooit woorde voor kon vind nie. Die bundel bestaan uit kort skryfstukke, sowel as gedigte. Glendine Chrisholm, bekende skilder van De Rust in die Wes-Kaap, het die illustrasies gedoen en die eindprodukt is 'n perfekte sinergie tussen siel en woord, wat moeiteloos en sonder enige voorspelbaarheid hulself, elkeen op sy eie tyd, deur die loop van die bundel openbaar. Hierdie is 'n besondere boek wat die leser nie onaangeraak laat.'

(www.graffitiboeke.co.za)



YOUNG ADULT FICTION

JONG VOLWASSE VERHALENDE LEKTUUR

BEAUVAIS, Clémentine

Piglettes.- Pushkin Press, 2017.

'Fifteen-year-old Mireille has had the honour of coming first two years running in her school's annual "Pig Pageant", a horrible Facebook competition to find the ugliest girls in the school, started by her ex-best-friend Malo. But this year she comes third: first place goes to Astrid, a new Year 11 student and second place goes to Hakima, a Year 8 girl. The girls meet up and Mireille decides that since they all (each for their own reason) want to be in Élysée Palace in Paris for the Bastille Day Celebrations, why not all cycle there and sell sausages on the way? Calling themselves 'The Three Little Piglettes' and accompanied by Hamika's older brother Kader (a double amputee and ex-soldier), the girls do just that. Unfortunately, journalists are following the progress of the Three Little Piglettes and for every good comment under the articles

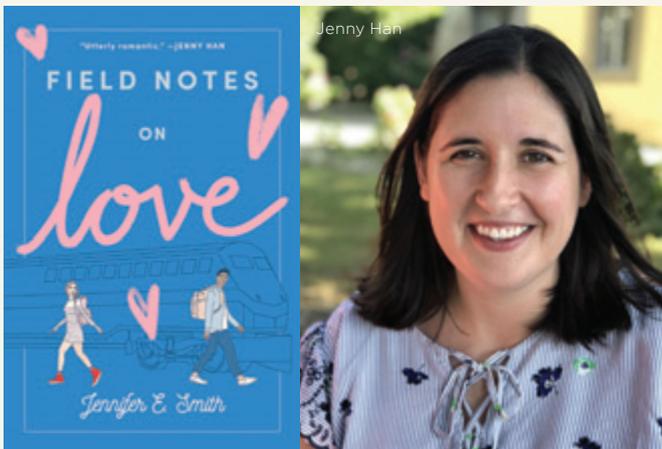


published there is an awful, sickening one. Mireille claims to be so used to people calling her ugly, it's all water off a duck's back and for the most part, this is true. But when it does hurt, Mireille pushes the pain to the side and refuses to let people see how it affects her... You can't have a book about teenage girls' bodies without getting political. While it does come up (Mireille thinks calling yourself a Piglette is ok but calling yourself a feminist is just asking for trouble), the girls refuse to let their quest turn into anyone else's political statement — determined to do things their own way, for their own reasons. On top of all this, *Piglettes* is just plain funny! Mireille is hilariously dramatic in everything she does. *Clémentine Beauvais* is like a less boy-obsessed, slightly quirkier and French Louise Rennison, for today's generation. I loved this book!' (*readings.com.au*, Dani Solomon)

SMITH, Jennifer E.

Field notes on love.- Macmillan, 2019.

'Eighteen-year-old Hugo Wilkerson is one of the famous sextuplets born in Surrey, England, where his childhood has been a series of publicity events. Now he is ambivalent about starting school at the local university, which has given the Wilkerson siblings a full scholarship in exchange for ongoing interviews. When Hugo's girlfriend, Margaret, breaks up with him, she urges him to go without her on the cross-country train trip they had planned in America. Because the tickets are in her name and non-transferable, he posts an ad online



looking for another Margaret Campbell to be his travel companion. When Mae, an aspiring filmmaker from New York, and rising freshman at the University of Southern California, sends Hugo a short film in response, she has no idea she's getting herself into. The two teenagers meet at New York City's Penn Station as awkward strangers, and set out on a week-long adventure across the country that brings them joy and heartache. Smith's novel is a feel-good, page-turning romance. The charming British characteristics of Hugo contrast humorously with Mae's tough-girl New York grit, making delightful drama. The author explores what it means to seek independence, while still clinging to childhood comforts. Verdict: A highly readable and enjoyable choice for libraries serving teens, especially those with a demand for literary romance.' (*School Library Journal*, Karin Greenberg)

JUVENILE FICTION
JEUGLEKTUUR

BOURKE, David

Tina Tadpole — witch in training.- Imaginary House, 2017.

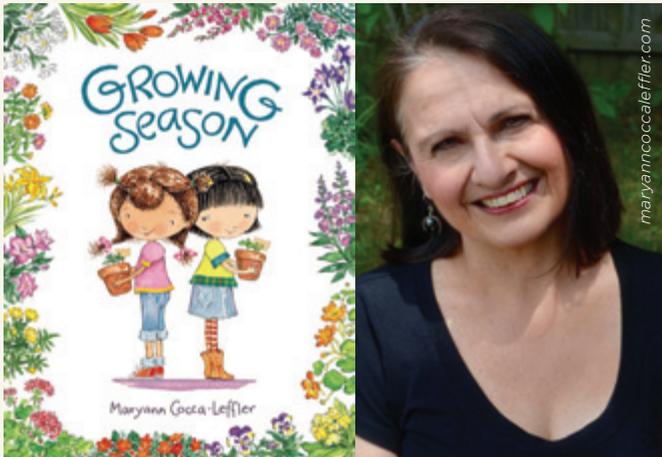
This is a local picture-book and it is one of the better ones that I've seen. It is quite a simple story and there's nothing grand about it at all, but it just works as a picture-book. Newish local publisher Imaginary House are definitely on the right track. Tina Catchpole is a young witch who got the nickname Tina Tadpole as she is the only green witch at her school. One day all the pupil witches are asked to choose a pet for the class photo. The whole story is about what the other witches choose and all the ideas Tina has before she finally makes her choice. Tina Tadpole is great fun and the pictures, which have a bit of a Quentin Blake feel to them, are a delight. This picture-book has loads of child appeal. **SCG**



COCCA-LEFFLER, Maryann

Growing season.- Sterling, 2019.

'El and Jo, classmates and best friends, are both petite, which means that they can share their classroom's reading chair and claim the same tiny desks. Their teacher, who helps students nurture potted plants, notes that the girls are like two peas in a pod that is, until the day Jo begins to grow like a weed, while El remains small. Feeling left behind, El relates to a small, flowerless aster plant, which she takes home for summer



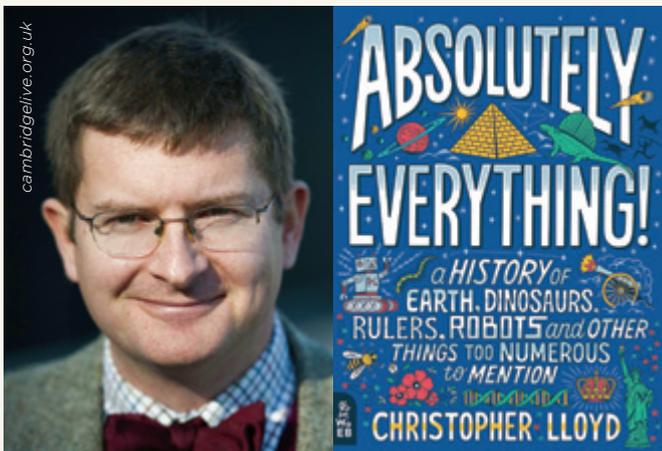
break. As El tends to the plant, she corresponds with Jo, who is away on vacation. Of course, by the time Jo returns, not only is El's aster flowering, but she has sprouted, too, returning the friends to the same height once more. This gentle picture book from the prolific Cocca-Leffler weaves in basic gardening info while reassuring readers about growth and friendship. A colourful spring palette brings the cheer, depicting a bright, multicultural classroom as well as a plethora of beautiful blooms in this bright take on early childhood concerns.'
(*Booklist*, Karen Cruze)

JUVENILE NON-FICTION JEUGVAKLEKTUUR

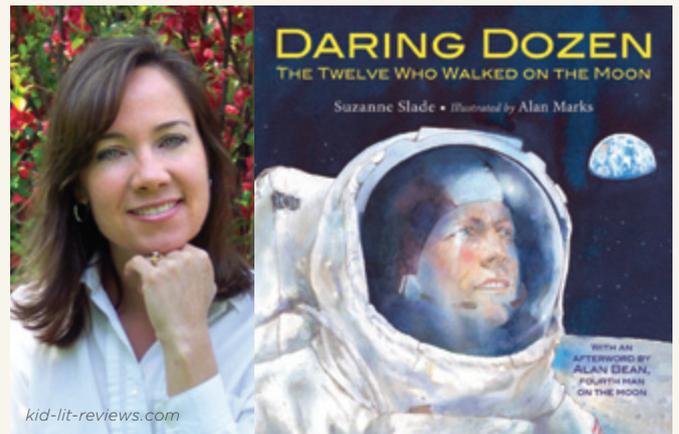
LLOYD, Christopher
Absolutely everything!: a history of earth, dinosaurs, rulers, robots and other things too numerous to mention/illustrated by Andy Forshaw.

- What on Earth Books, 2018.

'Condensing the history of the world into one book is a daunting task, but Lloyd tackles the challenge with finesse. Beginning with the big bang theory and the formation of Earth, he introduces the development of life and its evolution. In these easily digestible chapters, the author explains how such factors as climate and the discovery of fire influenced early life, as well as how scientists have made these deductions. With humans



firmly established, Lloyd turns to ancient civilizations in what are now Africa, Asia, Europe, and the Americas, highlighting contributions to STEM (science, technology, engineering and mathematics) and the rise of world religions. The final chapter, however, deviates from typical texts as it introduces stories that remain unfinished, such as the connection between the invention of plastic and current environmental struggles, and the fight for equal rights, from the civil rights movement of the 1960s to ending apartheid in South Africa to today's Black Lives Matter movement. Yet he offers a hopeful summation: humans are super adapters. In addition to bountiful photographs and illustrations, Lloyd's recognition of patterns throughout history and direct questions to readers make this book absolutely enjoyable.' (*Booklist*, Angela Leeper)



SLADE, Suzanne
Daring dozen: the twelve who walked on the moon/
illustrated by Alan Marks.- Charlesbridge, 2019.

'It's easy to forget the days of men on the moon were few and over swiftly. This look at the "daring dozen" tells their stories in brief, but with the fascination factor on full display. Beginning with the first moon landing in 1969, Slade introduces the Apollo astronauts, who fulfilled their tasks, be it finding a special kind of rock or exploring the moon's topography. Nor are the vehicles involved in the moon landings ignored: they are tucked in the text and on full display in the back matter, where there's information and photos on both the spacecraft that brought the astronauts to the moon and back and the lunar rovers and modules that so ably assisted in the astronauts' tasks. The pages depict the way several astronauts personalised their journeys, with a flag, golf club, or photo of their family, adding another layer to both the astronauts' and readers' experiences. An outstanding choice for children who are just beginning to know about moon landings, and appended with enough information about each flight so that young students may use it, too.' (*Booklist*, Angela Leeper)

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

SCG Sabrina Gosling

SJ Stanley Jonck



Why being financially fit is always a hit... especially in January

compiled by Ayanda Majola

As the year's most dreaded month, January or *Janu-worry* — as it has colloquially become known among advertisers looking to prey on cash-strapped consumers — has finally become a fading memory, it's similarly with good reason why at the same time we are bombarded with reminders about financial fitness when we least want to hear it.

Except that for every aspiration to start planning, investing, budgeting, being prepared for a rainy day to living within one's means, the hard truth is that for the majority of South Africans saving and surviving sit at opposite ends of the fiscal scale — and their relationship with money is permanently in a state of precariousness.

While there may be a host of circumstantial reasons that define an individual's money woes, in nearly all cases the root cause is some form of debt; and either the inability or unwillingness to try reducing it. Yet, through careful planning,

critical self-assessment and strict discipline, debt can be managed and in some cases, even completely eliminated — regardless of your level of income. However; much like a normal diet, financial fitness requires sacrifice and tradeoffs. But at the same time, the ultimate reward is just as great, allowing for a happier, more gratifying life, safe from worry, that is as big on aspiration as it is on living responsibly. Never forget that the key to financial happiness isn't having as much as possible, but being satisfied with what you have.

The books selected below will enable readers to take the first steps towards fulfilling their short- (and longer) term financial goals, as well as empowering them to make the right decisions, and on an advanced level read the investment market and reap the reward from taking risks.

While addressing a range of audiences, there's advice for everyone, of which the most universal remains: it's never too late to start.



MWANDIAMBIRA, Gerald C.
**My money: imali yami, chelete yaka, my geld:
a financial planning guide for ordinary people.**

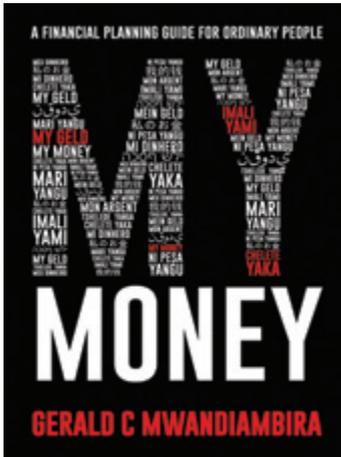
- Tracey McDonald Publishers, 2017.

'Does personal financial planning leave you overwhelmed? Certified financial planner Gerald Mwandambira says you can either grasp the challenge and become a money master or succumb and become a money slave. Gerald Mwandambira Mwandambira's book **My money** provides bite-sized, easily accessible information to help you become more money savvy. It's a guide that will help many South Africans begin to create wealth and not fear the subject of personal financial planning. It offers useful advice and tips to help you gain a basic understanding of money mechanics. The book has chapters dedicated to almost every financial situation that South Africans will face in their lives.'

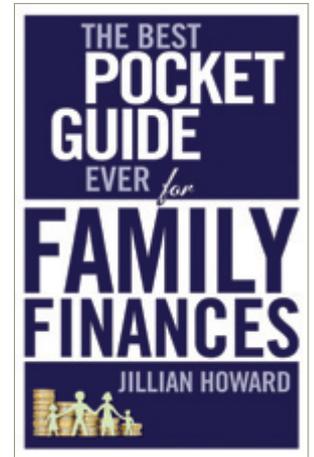
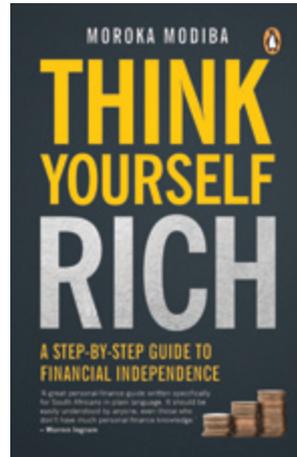
(businesslive.co.za, Prakash Naidoo)

MODIBA, Moroka
**Think yourself rich: a step-by-step guide to financial
independence.**- Penguin books, 2017.

'The title of the book is quite deceiving. At first glance you assume it's some type of get-rich-quick scheme or one of those motivational books with aimless waffle about money. However, Moroka Modiba is offering a beautiful and simple guide to personal finance. The second part of the title is truly what this book is — a step-by-step guide to financial independence. It is clear and specific. When the author tackles a topic, he explains as plainly as possible what exactly he's talking about and then goes on to tell how to work through the problem. There are tables and illustrations to further assist understanding of the subject. This book tackles handling personal debt, financial planning, investing, budgeting and personal insurance. It takes the myth and fear away from handling your own money. Modiba has sprinkled it with anecdotes that help the



sugarcreek12.co.za



reader. Payday is arguably the happiest day in most South African's lives. We fill up the supermarkets, restaurants and night spots... Our euphoria is short-lived, however, as the very next day the debit order notifications start beeping. Modiba cautions against this payday high... It [the book] should be given to every entry-level employee in a company to help them build a solid foundation and a healthy relationship with money. Indeed, it is the key to financial freedom.'

(sowetanlive.co.za, Londiwe Dlomo)

HOWARD, Jillian
The best pocket guide ever for family finances

- Zebra, 2015.

'It is much easier to control your finances and plan your investments when you are single. But once a partner comes along and financial decisions are shared, planning can become more complicated, as different people often have different ideas about how to spend and invest money. Without some guidance on dual finances, a marriage or partnership can easily become a statistic — a major cause for break-ups is financial stress. Add children to the mix, and the financial pressure increases. But it is possible to achieve a financially successful life for your family despite the huge costs involved, and this book will show you how. If you want to marry or cohabit, have

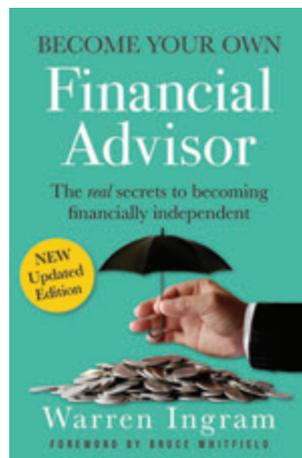
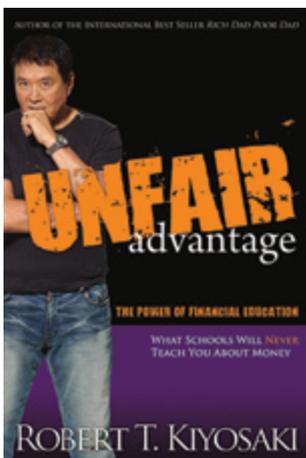
children (and provide them with a good education), build wealth and, finally, retire successfully, this book shows you how it can be done. It also sets out the financial implications of divorce and separation and how to overcome them, guides you through the financial jargon when a spouse or partner should die, and explains how to avoid any financial hardship that can so easily follow. This book is a comprehensive but easily accessible guide to financial planning throughout all stages of normal family life. A must-read for anyone who is married, planning to get married or cohabiting in a long-term relationship.'

(*Publisher's note*)

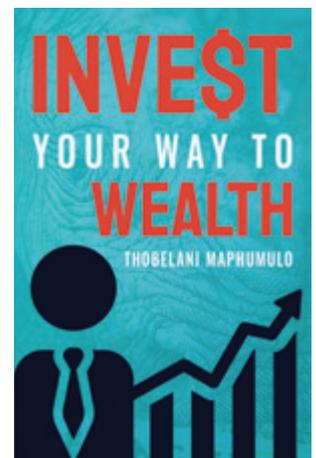
KIYOSAKI, Robert T.
Unfair advantage: the power of financial education: what schools will never teach you about money.

- Plata Publishing, 2011.

'Kiyosaki argues that saving money is "foolish", and in order to understand this, a financial education (to go along with your academic and professional ones) is necessary. In the course of the book, Kiyosaki reveals how much he likes gold, silver, and real estate, but wisely refuses to recommend them to everyone at all times. Besides savers, he also hates mutual funds and those who get into debt buying non-essentials. Using diagrams, bullet points, and subsections, Kiyosaki



fpi.co.za



certainly makes his complex points more approachable, and dances a fine line between provocative prose and self-promotion. Kiyosaki's overall goal to change the way people think and learn about money is an important one.'

(Publishers Weekly)

INGRAM, Warren

Become your own financial advisor: the real secrets to becoming financially independent.

- Zebra Press, 2019.

'Become your own financial advisor. Now that sounds like a great idea. While you should always seek professional advice if you have any doubts about how to manage your money, there are a few basic financial truths that you can practise in order to become financially free. Warren Ingram's book could be your ticket to starting the year off on a good financial foot and being well on your way to financial freedom. Ingram is the co-founder of Johannesburg-based Galileo Capital and has been a financial planner for nearly two decades. According to Ingram, being financially free is not about having access to vast quantities of money. Rather, it means you are able to say the following things; you are free of bad debt, which is debt incurred to buy things that will be consumed or will not appreciate in value over time, you have an emergency fund that is equivalent to half your annual expenses, that is saved in a money market or 30-day notice account, you spend less than you earn and your income-generating assets are sufficient to pay for your future expenses... The book is aimed at the average person on the street, who has money and wants to know how to manage it well. You would also benefit from reading the book if you have made a few wrong turns and want to know how to sort your finances out so that you are on the right track... The book is full of practical examples, which are easy to understand and can be applied to anyone, whether you are earning R3,000 a month or R30,000 a month. Whether you are starting out at your first job, halfway through your career, or contemplating retirement, this book has value to offer all its readers.' *(mayaonmoney.co.za, Neesa Moodley)*

MAPHUMULO, Thobelani

Invest your way to wealth.

- Zebra Press, 2019.
'How do you grow your capital while still preserving it? And how do you use investment vehicles to contribute positively to your financial freedom and a comfortable retirement?'

The answer is simple: financial education is the precursor to good investment decision-making. **Invest your way to wealth** is the guide to financial literacy. From asset classes to forex markets, the time value of money, risky and risk-free assets, cap rates, property, debt, SMMEs and angel investors, Thobelani Maphumulo explains the financial terms and concepts ordinary South Africans need to know in order to become financially savvy quickly and, ultimately, to retire financially secure. Easy to understand, practical and informative, **Invest your way to wealth** is essential reading for fledgling investors who need a trustworthy and accessible guide to a range of investment options that will help preserve and grow their capital before they engage expensive experts. By using the knowledge and tools provided in this book, you too can watch your money grow.' *(Publisher's note)*

LATKA, Nathan

How to be a capitalist without any capital: the four rules you must break to get rich.

- Hodder & Stoughton, 2019.

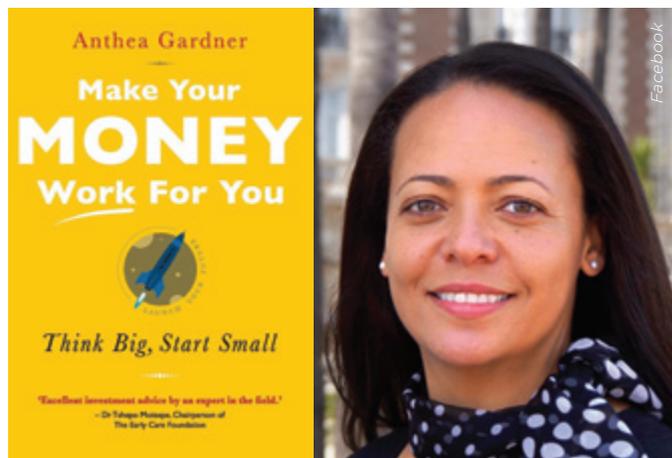
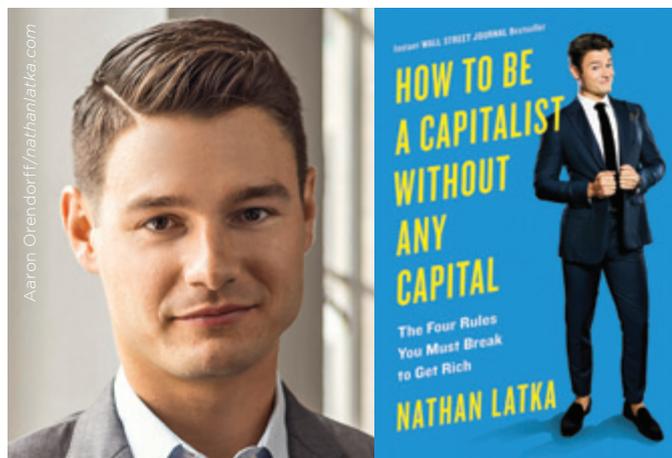
'At 19, Nathan Latka founded a software company with just a few thousand dollars of his own money. He sold it five years later for \$10.5 million. He doesn't consider himself exceptionally brilliant; he just realised something few people know: You can be a hugely successful capitalist without any capital. Now his first book will open your eyes to the opportunities waiting all around you. By following the author's unconventional path, you can copy other people's ideas shamelessly, bootstrap a start-up with almost no funding, and reap the benefits of many other shortcuts and workarounds.' *(Publisher's note)*

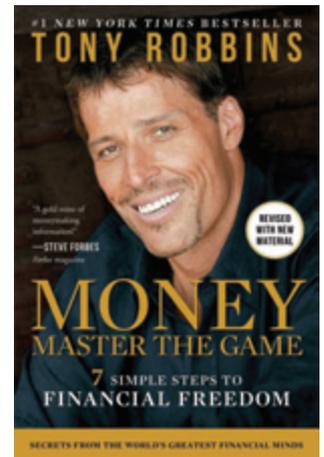
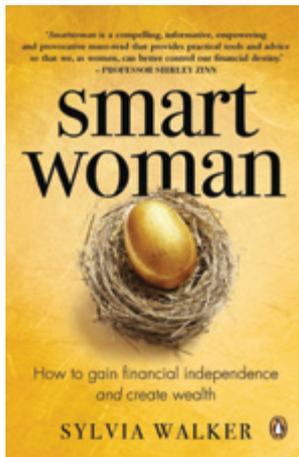
GARDNER, Anthea

Make your money work for you: think big, start small.

- Jonathan Ball Publishers, 2019.

'Investment specialist Anthea Gardner shows you how to sweat your assets and grow your wealth to achieve these dreams — and you won't even need a degree in accounting. Gardner makes the world of investing accessible by illustrating why it's important to know the difference between saving and investing; explaining key terms from unit trusts and retirement annuities to compound interest; clarifying the role of different players, such as financial advisors and asset managers; and describing how easy it is to buy shares on the stock market.' *(Publisher's note)*





WALKER, Sylvia
Smartwoman: how to gain financial independence and create wealth.- Zebra Press, 2017.

'**Smartwoman** provides a valuable insight into how your personal view of money impacts your financial behaviour, an understanding of who is competing for your money, and why it is often so difficult to find money to invest. It also examines major life events and... how to take control of [your] financial life by spending smarter, tackling debt, and setting goals. It takes money to make money, and smart women understand the universal principles behind growing wealth, how the financial markets work, and what investment alternatives are available. This book is a must-read for every woman, at any age, who is serious about obtaining financial independence and building solid, long-term wealth.' (*solutions4africa.com*)

ROBBINS, Tony
Money, master the game: 7 simple steps to financial freedom.- Abrams, 2016.

'Self-help author Robbins delivers with a commanding book, his first in nearly two decades, designed to financially empower readers with a simple, seven-step roadmap. Distilling insights from the financial world's leading minds, Robbins explains the rules all investors need to know and shares the best strategies from those who have already mastered the money game. Ultimately, his goal is to help readers establish a guaranteed lifetime income stream. To that end, Robbins cuts through industry jargon, debunks widespread myths, and identifies investing pitfalls, such as hidden fees. As an added bonus, he includes a chapter of Q&As with several financial luminaries, including Yale Chief Investment Officer David Swensen and Vanguard founder John C Bogle. As with every area on which Robbins has given advice, commitment and follow-through are key. But after reading this book, readers will be armed with the essential tools they need to gain control of their financial future and chart a path to success.' (*Publishers Weekly*)

INGRAM, Warren
How to make your first million.- Zebra Press, 2016.

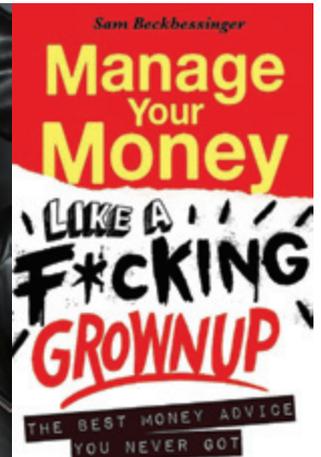
An authoritative, accessible, local title in which Galileo Capital Financial Advisor Warren Ingram shares practical ways for ordinary people to achieve financial freedom. Ingram shows how various people have made their money in their own

unique way, thus allowing the readers to find a method that works for them. The book provides real examples of ordinary people who have reached their financial goals and explains how one can do the same. It also provides practical ways of setting goals and keeping oneself motivated to achieve them, especially in tough times. Warren Ingram is an award-winning financial planner and respected personal finance commentator in the media. (Stanley Jonck)

BECKBESSINGER, Sam
Manage your money like a f*cking grownup: the best money advice you never got.- Jonathan Ball Publishers, 2018.

'Beckbessinger is a fintech entrepreneur who has spent most of the past 10 years building tools to help people manage





their money better. And she wrote the book because so many of the people she spoke to wished she would. Written in a light-hearted and readable style it has a serious message: how not to make mistakes with money. Beckbessinger says that everything we know about money comes from advertising or from other people who know as little as we do. No wonder we make such basic mistakes. A note of caution: if you're offended by bad language then don't read it but you will be missing out on some seriously sound advice on money matters. Beckbessinger is not a certified financial adviser and if your financial situation is complicated, she advises, get professional advice, and one chapter tells you how to do this... The book is a must for everyone, if you're just starting to earn pocket money, or beginning your career, and even if you think you know everything about money and how to handle it. The tagline on the cover, the best money advice you never got, says it all. Don't leave home without it...' (*thegremlin.co.za*, Brian Joss)

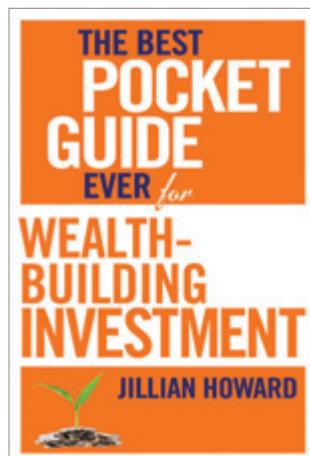
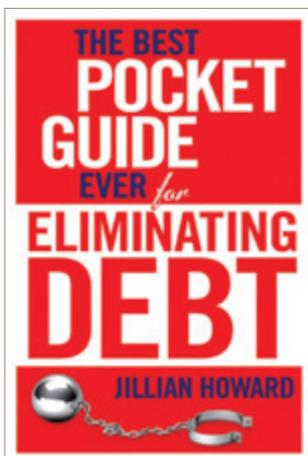
HOWARD, Jillian
The best pocket guide ever for eliminating debt.

- Zebra, 2014.
 'Jillian Howard has been a qualified financial planner since 2003. Her mission is to help people understand and simplify their financial planning. It will help you to assess the extent

of your debt and what to do about it; assist you in drawing up a budget and sticking to it; and provide you with options on how to best pay off your debt and create new spending habits in order to live debt-free. It is essential reading for every South African who finds him- or herself trapped in debt; or whether you are just starting out, are in mid-career or facing retirement. Because it is possible to live a debt-free life, and live it well.' (*zebra.booksalive.co.za*)

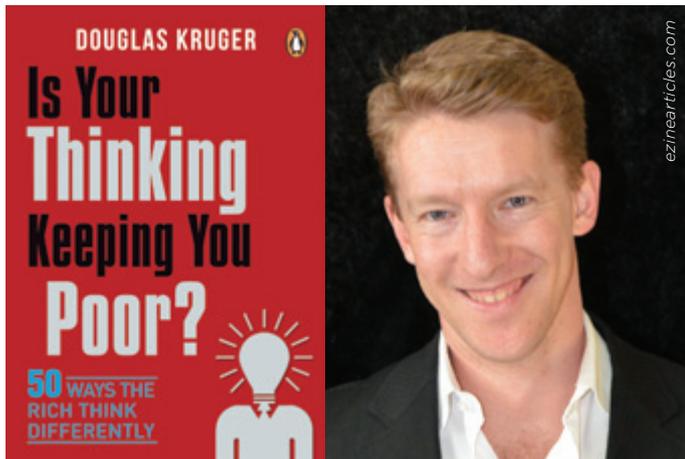
HOWARD, Jillian
The best pocket guide ever for wealth-building investment. - Christian Art Kids, 2010.

'Money plays a role in nearly every aspect of our lives, and yet very few of us know how to save, where to invest and how to make our money grow. There are a great many questions surrounding successful investing and building wealth: where to invest, how to invest, how to diversify, who to trust, how to save on costs, which investments perform the best and yet are safe... the list is endless. This reliable and highly accessible guide is aimed at someone who is just beginning to learn about finance, who needs clear basic guidelines on how to deal with money, and covers all aspects of investment that the average person would encounter in his or her life, from earning the first salary cheque to retirement.' (*penguinrandomhouse.co.za*)



SWART, Nico
Manage your money: basic financial life skills for South Africans. - Van Schaik, 2003.

'**Manage your money** teaches you to plan your finances, change your financial situation for the better and become financially independent. Empower yourself financially by learning how to: draw up a budget; use debt wisely; borrow money from a micro-lender; provide for your family; buy your own car and home; make good investments; protect your assets; plan your retirement; start your own business; use a bank's services; and create a positive financial future. This book helps you set personal goals and gain the necessary self-confidence for successful personal financial planning and management. Nico Swart is the head of personal financial management at Unisa. He has a business background, is the author of 30 books on personal finance, and has co-authored several books, published many articles and participated in radio and television talk shows.' (*Publisher's note*)



RAMSEY, Dave with FISHER-FRENCH, Maya
The total money makeover: a proven plan for financial fitness in South Africa.- Struik Inspirational, 2013.

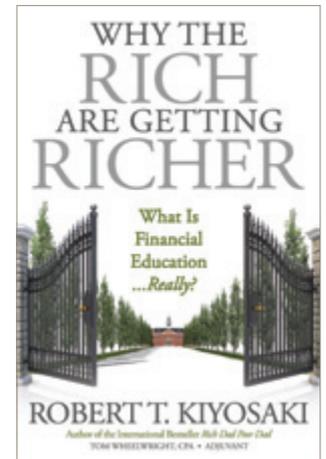
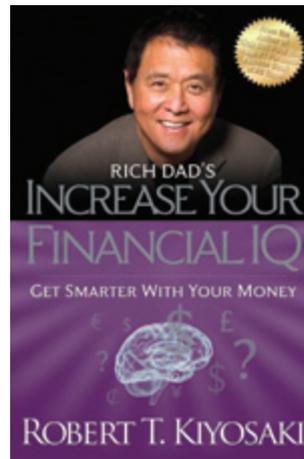
'Winning at money is 80 percent behaviour and 20 percent head knowledge. So states Ramsey, author and radio show host, offering a comprehensive plan to get out of debt and achieve financial fitness. Our current financial position represents the sum total of the decisions we've made up to this point, he tells us, and we must take personal responsibility for our financial problems. His seven-step plan includes paying off all debts except the home mortgage at an accelerated speed, creating a financial safety net that covers three to six months' expenses, investing 15 percent of income in a retirement fund, and saving for children's college expenses. He effectively shows how regular people can rid themselves of debt and grow their wealth using current income. While many of Ramsey's concepts are not new, his simple approach and client testimonials will resonate with a broad range of library patrons. This is important information in a society buried in debt, with unprecedented numbers of people facing bankruptcy.' (*Booklist*, Mary Whaley)

KRUGER, Douglas
Is your thinking keeping you poor?: 50 ways the rich think differently.- Penguin Books, 2016.

Business and wealth guru Douglas Kruger strips away the feel-good hype and gets right down to the practical principles. He leads you through the types of thinking that hold individuals, families and businesses in generational cycles of poverty. He explores the dramatically different approaches of the self-made rich and super-rich, showing you which behaviours to begin practising and which behaviours are traitorous to your wealth potential. (Johanna de Beer)

KIYOSAKI, Robert T.
Rich dad's increase your financial IQ: get smarter with your money.- Business Plus, 2009.

'A lot of the book is about the psychology of investing and the psychology of making money. Kiyosaki discusses in great detail his five financial IQ's: making more money; protecting; budgeting; leveraging; and improving financial information. He gives many real life examples from his past, including how he started his first major business, the first company to

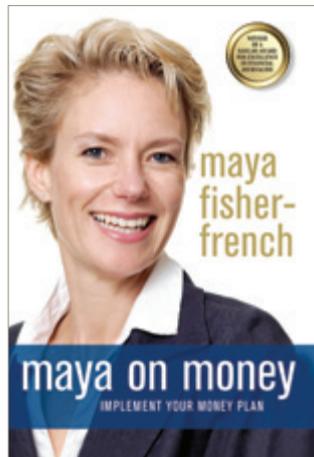
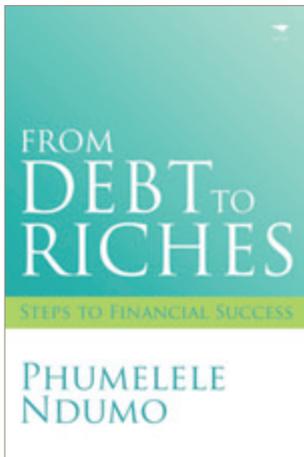


market surfer wallets. Not only does he discuss his business experiences, he also discusses his psyche behind the business decision-making process, from beginning to end. The best anecdote in the book was about how he flew into North Vietnam, during the war, to buy gold. In one chapter, he goes into great detail about how the government and politics can affect the economy and investments. He even discusses which he thinks is the best investment opportunity at this time... If you are looking for a book that gives great advice on being a financial success, then this is really worth reading.' (*seekingalpha.com*)

KIYOSAKI, Robert T.
Why the rich are getting richer: what is financial education really?.- Plata Publishing, 2017.

'...[The author] again share[s] his confident and, this time, slightly brash approach to financial freedom. To begin, he warns that this book contains the "graduate school version",





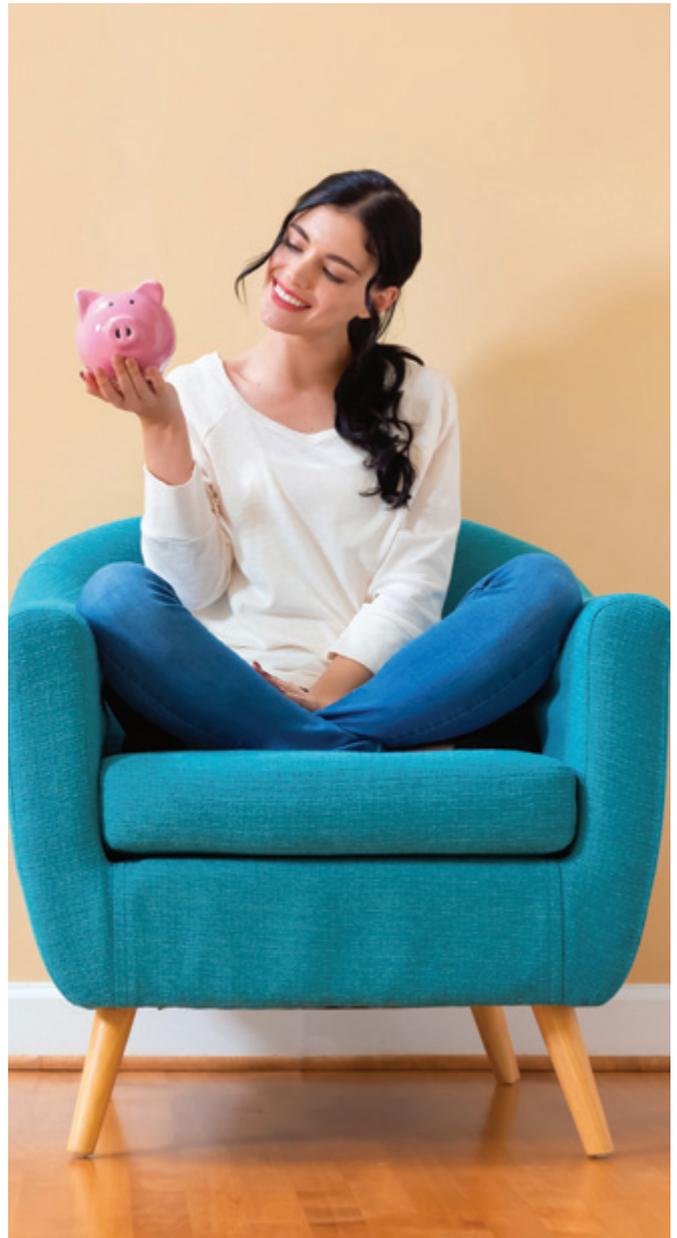
and readers who haven't read the entry-level one, **Rich Dad Poor Dad**, should start there. "Savers are losers", Kiyosaki declares, and the familiarity of the phrasing may be explained by his statement that "Donald Trump is a friend of mine". What readers of previous Kiyosaki books may find most recognisable are the "quadrants" of different categories of income earners — employee, self-employed, big business owner, investor — with the last being the best in author's view. Tax lessons are sprinkled throughout from Kiyosaki's personal tax advisor, Tom Wheelwright. Kiyosaki himself discusses why (and how) the rich use debt to get richer and how they work for tax incentives. Readers will be either terrified or motivated by his dire predictions: "the robots are coming", "mass unemployment has arrived", and "the stock market is in the biggest bubble in world history". Kiyosaki and his wife used the lessons in this book, he tells us, to achieve financial freedom in just a decade. His message is clear: get started.' (*Publishers Weekly*)

NDUMO, Phumelele
From debt to riches: steps to financial success.

- Jacana Media, 2011.
 'Durban-born academic and author with extensive banking experience, having held senior positions at First National Bank, NBS Boland Bank, and Nedcor, addresses in this easy-to-read guide the financial problems of ordinary South Africans who are battling with garnishee orders, admin orders, debt counselling, paying university fees and buying homes. She talks about finance issues in such a simple manner that you can read it while you are under the hair dryer in a hair salon. This book is for every South African who is in and who wants to avoid debt. It is for parents who have dreams of sending their children to university but battling with finances for that. It is for the young who are still starting out with their own finances. The author wrote the book to motivate people in debt to move towards riches.' (*Sunday Tribune*)

FISHER-FRENCH, Maya
Maya on money: implement your money plan.

- Tafelberg, 2015.
 'The practical guideline to investing smart in this handbook shows just why she won the Sanlam Award for excellence in



financial journalism. Maya covers the most important topics from budgeting and spending, to saving and raising financially savvy children. What is most enjoyable about this manual is the fact that this financial guru is a born and bred South African who writes about real life examples involving our country and gives hands-on advice about what is applicable to our local financial market and South African banks. The simplicity and great clarity on everyday financial decisions for both salary earners and entrepreneurs, gives **Maya on money** an honest edge and makes this a wise investment in your money matters!' (www.bizwoman.co.za)

Ayanda Majola is a book selector at the Western Cape Library Service



New on the shelves

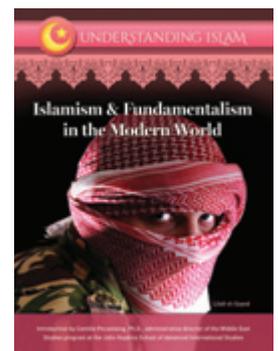
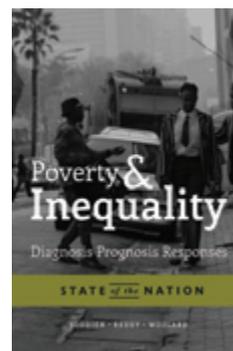
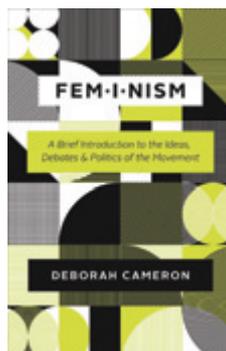
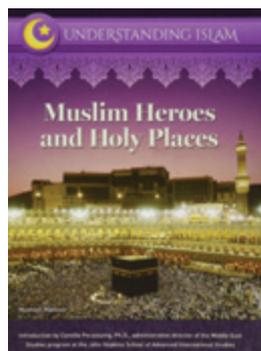
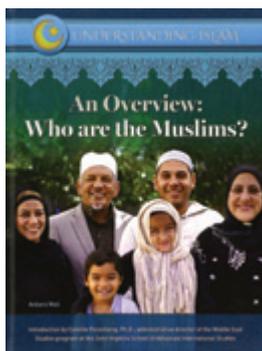
compiled by Sandra Kingswell

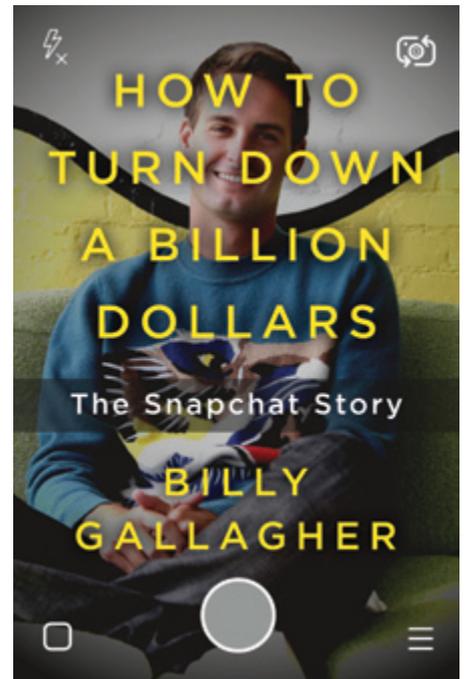
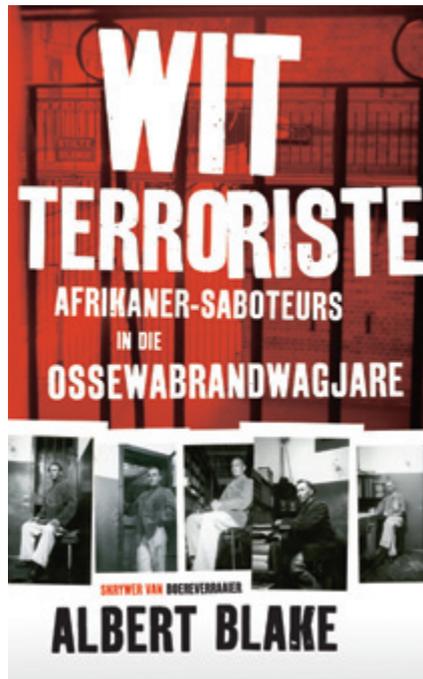
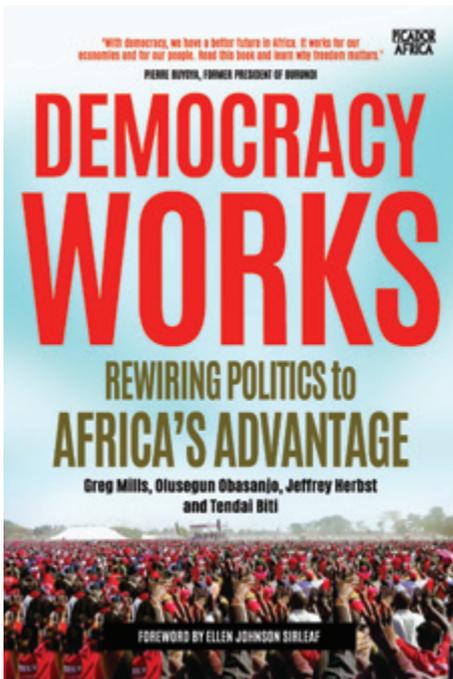
Would you turn down a billion dollar offer from Zuckerberg? When Evan Spiegel was just twenty-three, the brash CEO of the social network Snapchat walked away from a billion dollar offer from Facebook. Was this madness, or genius? **How to turn down a billion dollars** by Billy Gallagher recounts the rise of one of Silicon Valley's hottest start-ups, with a juicy insider account packed with the drama and excess of Snapchat's early days. This is the definitive story of its exhilarating ascent — from a frat boy fantasy to a multi-billion start-up that has changed how we communicate forever.

Opera! The mere word conjures up reactions that run the gamut from profound dislike to sublime bliss, while generally speaking, the performance of an opera produces powerful and intense responses. Angelo Gobbato was born in Milan in the midst of Allied bombings in 1943. Even before he knew the meaning of the word 'opera' he felt an overwhelming passion to express his emotions by singing an aria from Puccini's *La Boheme*. Singing, and particularly operatic singing, became his passion, a passion he brought to Cape Town when, at the

age of six, he immigrated to South Africa with his family. In **A passion for opera**, Angelo looks back on his life in opera, as a well-known operatic, concert and oratorio singer, an established operatic director, a successful teacher at UCT Opera School, artistic director of CAPAB Opera and, finally, a driving force in the creation of Cape Town Opera and the discovery of many extraordinarily talented black South African singers who share his passion for opera. He describes seeing his first operas — at the Alhambra, the Little, the Hofmeyer and the Labia Theatres — and his delight at experiencing the first Eoan Group productions at the City Hall. He performed in the newly built Nico Malan Theatre and suffered through its problematic era under the apartheid dispensation. He also describes the remarkable transformation of opera in Cape Town since the dawn of the democratic era.

Black and white bioscope: making movies in Africa 1899 to 1925 by Neil Parsons reveals a long-lost treasure trove of silent cinema. At the same time as Hollywood was starting, a film industry in Southern Africa was surging ahead in production, distribution and exhibition. Films made in African studios and

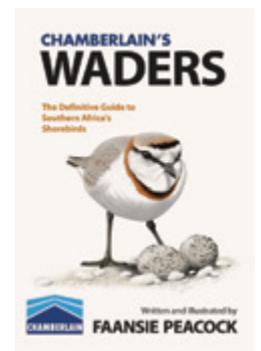
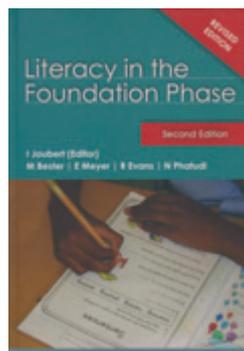


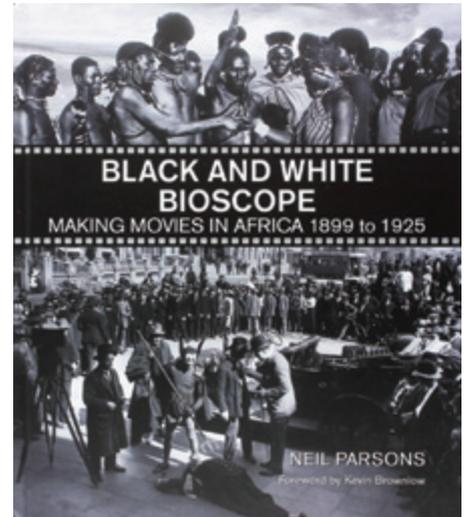
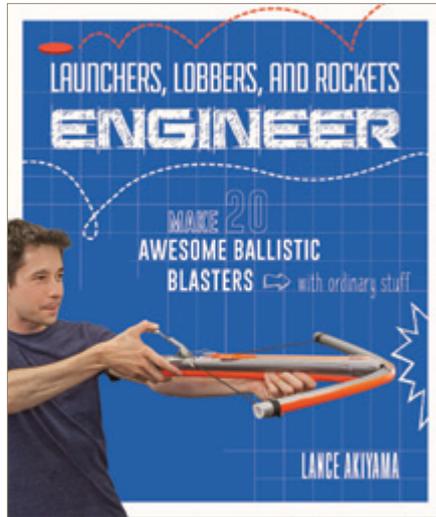
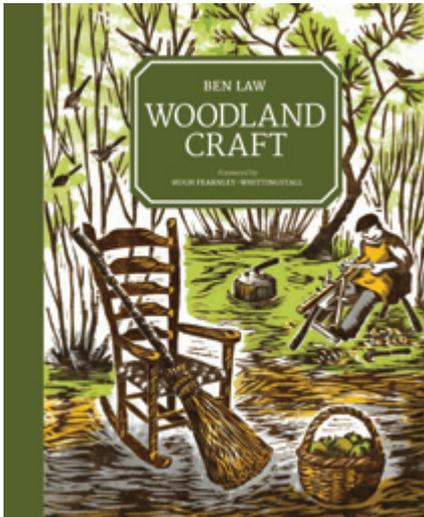


locations brought experienced technicians and actors from New York and London, as well as employing many Africans — whose talents were remarked upon in overseas reviews. Nearly sixty movies are reconstructed with illustrations, plot synopses and quotations from reviews — including the precursor of the 1960s movie *Zulu*, the original *King Solomon's mines* and *The blue lagoon*, with pioneer African film stars AZ Goba and Msoga Mwana as the black revolutionary in *Prester John*.

In **Woodland craft** we accompany woodsman Ben Law as he celebrates the amazing diversity of craft products made from materials sourced directly from the woods. Including brooms, rakes, pegs, spoons, chairs, baskets, fencing, yurts and even a caravan, the items are hewn from freshly-cut green wood, shaped by hand and infused with a simple, rustic beauty. Detailed instructions and advice are given for each craft, along with essential knowledge about tools and devices. With fascinating information on the history, language and traditions of the crafts, coppice management and tree species, this book teaches about all aspects of the low-impact woodland way of life.

Good reading and writing skills are not only essential for effective communication in today's world — they also form the basis of a child's continuing education and therefore need to be mastered in the first few years of schooling. **Literacy in the foundation stage** discusses the teaching of English as home language in Grades 1, 2 and 3 as described by the Curriculum and Assessment Policy Statement (CAPS) of 2011. It also touches on the teaching of literacy in Grade R. This book focuses on the practical teaching of English. The assessment of each language skill is discussed, and examples are given. The book is premised on the importance of a solid language foundation as key to effective learning and, although it advocates the desirability of mother-tongue education, a chapter on the teaching of English as an additional language is included. Included are the following: teaching of listening, speaking, reading and reviewing, writing, thinking and reasoning, language structure and use, handwriting — print and cursive, classroom activities and ideas for assessment and storytelling methods and ideas. This book is also available in Afrikaans.





RELIGION

JT 297 WAL Wali, Anbara. An overview: who are the Muslims?
 JT 297.09 MAN Mansoor, Musheer. Muslim heroes and holy places.

SOCIAL SCIENCES

305.42 CAR Cameron, Deborah. Feminism.
 305.569 POV Soudien, Crain. Poverty & inequality: diagnosis prognosis responses: state of the nation.
 JT 320.55 ELS El-Sayed, Lilah. Islamism and fundamentalism in the modern world.
 320.96 DEM Mills, Greg. Democracy works: rewiring politics to Africa's advantage.
 323.20968 BLA Blake, Albert. Wit terroriste: Afrikaner-saboteurs in die Ossewabrandwagjare.
 338.761 GAL Gallagher, Billy. How to turn down a billion dollars: a Snapchat story.
 R 352.068 LOC Main, Olivia. The local government handbook — South Africa, 2019: a complete guide to municipalities in South Africa.
 372.6 BES Joubert, Ina. Geletterdheid in die grondslagfase.
 372.6 BES Joubert, Ina. Literacy in the foundation phase.
 378.68 HAB Habib, Adam. Rebels and rage: reflecting on #FeesMustFall.

SCIENCE

Z 598.2968 OLI Oliver, Jo. Ibhuku lokucathulisa abasaqala ulwazi ngezinyoni zethu.
 598.33 PEA Peacock, Faansie. Chamberlain's waders: the definitive guide to Southern Africa's shorebirds.

TECHNOLOGY

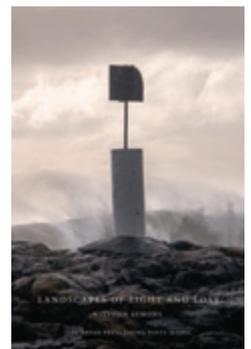
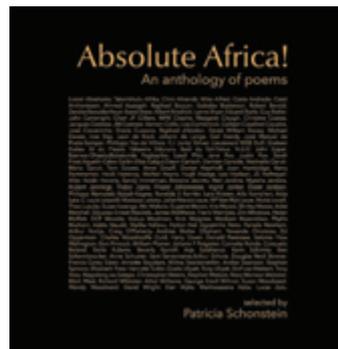
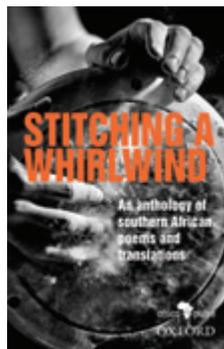
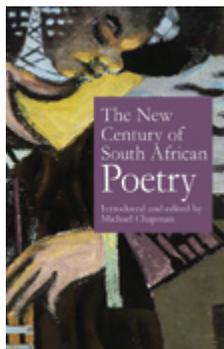
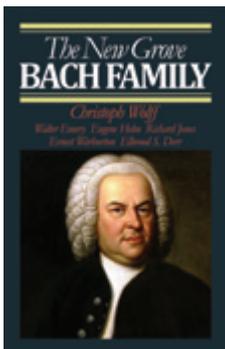
Q 648.8 LAW Law, Ben. Woodland craft.

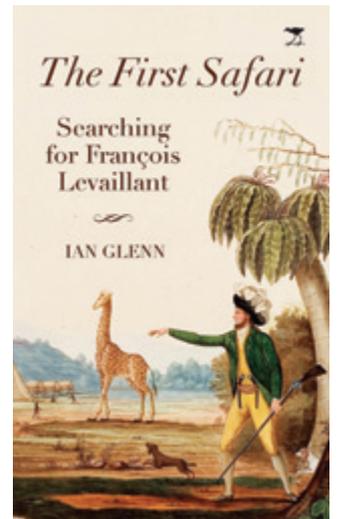
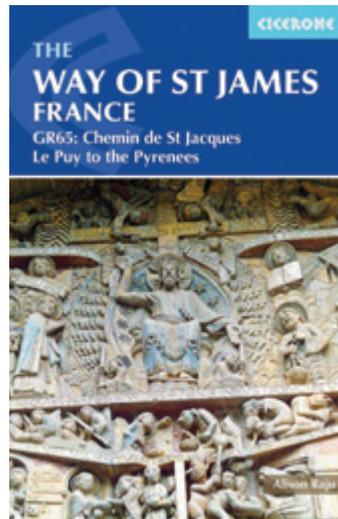
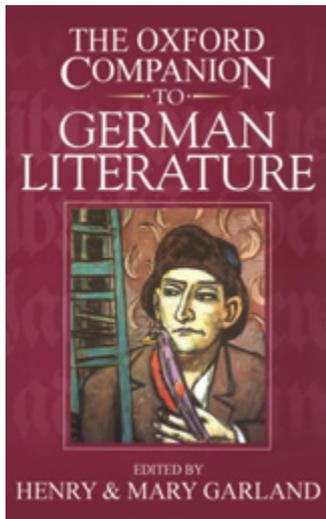
ARTS AND RECREATION

Q 745.592 AKI Akiyama, Lance. Launchers, lobbers, and rockets engineer: make 20 awesome ballistic blasters with ordinary stuff.
 780.92 BAC Wolff, Christoph. The new Grove Bach family.
 786.6 WIL Wills, Arthur. Organ.
 Q 791.43096 PAR Parsons, Neil. Black and white bioscope: making movies in Africa, 1899 to 1925.

LITERATURE

808.81 CON Odendaal, Pieter. Converse: contemporary South African poets in translation — isiXhosa, Afrikaans, English.





808.81 NEW Chapman, Michael. The new century of South African poetry.
 808.81 STI Hall, Megan. Stitching a whirlwind: an anthology of southern African poems and translations.
 821.008 ABS Schonstein, Patricia. Absolute Africa!: an anthology of poems.
 821.92 SYM Symons, Stephen. Landscapes of light and loss.
 830.3 GAR Garland, Henry. The Oxford companion to German literature.

GEOGRAPHY/HISTORY/TRAVEL/BIOGRAPHY

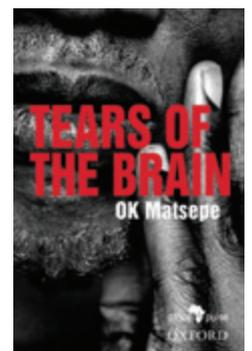
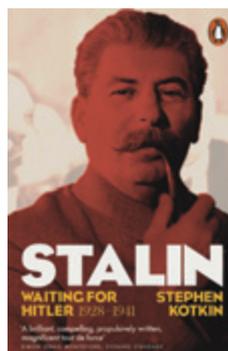
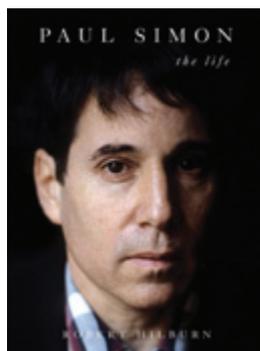
914.21 LON London.
 914.37 PRA Prague & the Czech Republic.
 914.4 RAJ Raju, Alison. The way of St James (France) — GR65: the Chemin de Saint-Jacques, Le Puy-en-Velay to the Pyrenees.
 914.6 RAJ Raju, Alison. The way of St James (Camino de Santiago) — Pyrenees-Santiago-Finisterre: a walker's guide.
 914.81 NOR Norway.
 914.92 AMS Amsterdam.
 914.94 SWI Switzerland.
 914.98 ROM Romania & Bulgaria.
 914.99 GRE The Greek Islands.
 915.694 ISR Israel.

915.93 THA Thailand's beaches & islands.
 915.99 PHI The Philippines.
 916.78 TAN Tanzania & Zanzibar.
 916.79 MOZ Mozambique: the Bradt travel guide.
 918 SOU South America.
 920 GOB Gobbato, Angelo. A passion for opera.
 920 LEV Glenn, Ian. The first safari: searching for Francois Levallant.
 920 OBA Obama, Michelle. Becoming.
 920 SIM Hilburn, Robert. Paul Simon: the life.
 920 STA Kotkin, Stephen. Stalin. Vol II, Waiting for Hitler, 1928-1941.
 920 STE Steenberg, Elsabe. Waar rats die ribbok gaan... briewe van Elsabe Steenberg.

FICTION

Matsepe, OK. Tears of the brain.

Sandra Kingswell is the senior library assistant at Central Reference



Book review index 2019

Boekresensie- indeks 2019

compiled by Braam Peens

This index includes book reviews. Entries are alphabetical under the main catalogue entry, in most cases that of the author; giving the page number, month of issue and year.

Hierdie indeks bevat boekresensies. Inskrywings verskyn alfabeties onder die hoofkatalogusinskrywing; meestal onder outeur, met die bladsynommers, maand van uitgawe en jaar daarby.

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Zulu, Letshego I choose to live: life after losing Gugu.-p.28.
-S/O 2019.



Index 2019

Indeks 2019

compiled by Braam Peens

The index to the **Cape Librarian** is compiled only in English as a bilingual index would double the work and size. Articles are indexed under author and subject as well as under the column in which they appeared. The entries are alphabetically arranged. Subject entries are given in English only. Articles on authors, artists, composers, et cetera, are indexed under the heading relating to the person and followed by their name, for example: **Authors: Elizabeth Eybers.**

Die indeks tot die **Kaapse Bibliotekaris** word slegs in Engels saamgestel, aangesien 'n tweetalige indeks die werk verbonde daaraan en die lengte daarvan verdubbel. Artikels word volgens outeur en onderwerp geïndekseer, asook die rubriek waaronder dit verskyn het. Die inskrywings word alfabeties gerangskik. Onderwerpsinskrywings word slegs in Engels aangedui. Artikels oor skrywers, kunstenaars, komponiste, ensovoorts, word onder die opskrif wat betrekking op die persoon het, byvoorbeeld, **Authors: Elizabeth Eybers**, ingeskryf.

40 years ago...

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Wehmeyer, S. 40 years ago... -p.11.-Ma/Ap 2019.

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The Royal Portuguese Cabinet of Reading

Rising three-stories above the central study area, the book collection contained in the Royal Portuguese Cabinet of Reading has created one of the most stunning examples of 'library porn' on the planet as well as showing the history and breadth of writing that has come out of Portugal. This stunning Brazilian library contains the largest collection of Portuguese texts outside of Portugal itself.



<https://www.atlasobscura.com/places/the-royal-portuguese-cabinet-of-reading-rio-de-janeiro-brazil>



| PARTING SHOT



Book Selection Committee, January 1964

www.westerncape.gov.za/library



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