

Cape Librarian

September/October 2015 | Volume 59 | No. 5

Kaapse Bibliotekaris

Die aand voor Cardo se eerste dag op groot skool het die Schoolboord in die pad geskiet. Cardo het by die venster uitgevoer die koeë he sy keel gaan sit. Ma hettie gehuil nie die politicians het 'n boompie geplant en die Kaapse Dokter het hom uitgepluk en gegooi waar die res vannie Kaap se drome le oppie waktes



Western Cape
Government

Cultural Affairs and Sport

BETTER TOGETHER.

contents | inhoud

FEATURES | ARTIKELS

- The Elliott Collection 'the mirror with a memory' 13
Gustav Hendrich

COLUMNS | RUBRIEKE

BOOK WORLD | BOEKWÊRELD

- Literary Awards | Literêre Toekennings 18

The 2014/2015 update

Compiled by / Saamgestel deur Sabrina Gosling
and / en Stanley Jonck

- To Pofadder and back with Dana Snyman 27

Francois Verster

- A war to remember 1914-1918: a centennial memorial
Part 2 29

Erich Buchhaus

- Book Reviews | Boekresensies 33

Compiled by Book Selectors / Saamgestel deur Boekkeurders

THE ARTS | DIE KUNSTE

- Stoic officers and angry young men – Part 2 of
the British cinema of the 1950s 38

Robert Moulton

THE WORK ROOM | DIE WERKKAMER

- Friends donations 42

Ilze Swart

CRITICAL ISSUES | EZIDL' UBHEDU: IILWIMI ZABANTSUNDU

- Incwadi kathimba (tshesi) yesiXhosa sisibonelo! 46

nguXolisa Tshongolo

RESEARCH | NAVORSING

- DCAS launches a new facilities web map 47

Helga Fraser

THE LAST WORD | DIE LAASTE WOORD

- Papier, papirus en perkament 48

Daniel Hugo

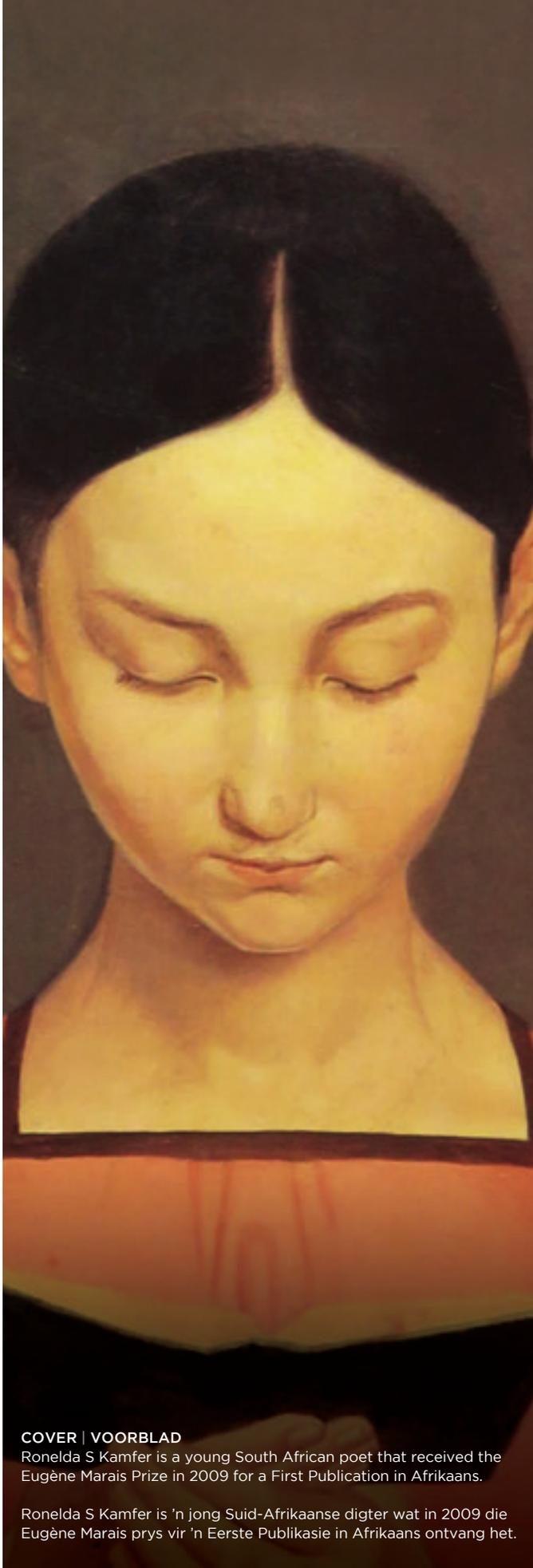
NEWS | NUUS

- between the lines / tussen die lyne 2
post-bag / possak 3
libraries / biblioteke 3
books and authors / skrywers en boeke 5
miscellany / allerlei 6
our service to libraries / ons diens aan biblioteke 12
40 years ... 12

COVER | VOORBLAD

Ronelda S Kamfer is a young South African poet that received the Eugène Marais Prize in 2009 for a First Publication in Afrikaans.

Ronelda S Kamfer is 'n jong Suid-Afrikaanse digter wat in 2009 die Eugène Marais prys vir 'n Eerste Publikasie in Afrikaans ontvang het.





Saying the dust has settled on our recent 60th celebrations would create the wrong impression — let's rather say the buzz has settled. A great time was had by, amongst others, many former staff members and retirees who attended the birthday celebrations of the Western Cape Library Service at the end of July. Of significant importance was the official red carpet opening of the permanent historical display that is housed in the beautifully mosaic-clad second entrance of the building in Hospital Street as well as a set of 12 framed photo collages containing more than 300 photos featuring past and current staff members who have been in the Service for 20 years and longer. The collages also contain interesting documents such as the first salaries that librarians earned. Hours of delightful viewing were enjoyed by the guests. Read more about the celebrations on page 7.

Speaking about historical photographs allows me the opportunity to direct our readers' attention to the Elliott Collection housed in the Western Cape Archives and Record Service building in Cape Town. This amazing photographic collection (comprising 10,504 glass negatives) is apparently consulted on a daily basis in the reading room, proof of the fact that without photographs 'there would be no visual conception of the past', according to archivist Dr Gustav Hendrich. Enjoy some memory lane moments with him on page 13.

Book Selector Erich Buchhaus concludes his series on **A war to remember** on page 29, discussing several new fiction titles on the topic that have been published recently. The selected booklist, including titles aimed at teens and juveniles, will be very useful.

As we seem to focus on the past in this issue I draw your

attention to well-known author Daniel Hugo's satirical take on the essence of anachronisms since time immemorial in *The last word* (page 48).

P.S. Our graphic designer decided to share his interpretation of what I looked like after a very nasty fall I had in July ... still recovering!

Om te sê dat die stof gaan lê het na ons onlangse 60e verjaardagvieringe sal die verkeerde indruk skep. Kom ons sê liewers dat die opgewondenheid effe bedaar het. Talle mense, onder andere voormalige en afgetrede personeel, het 'n heerlike dag geniet tydens die onlangse viering van die Wes-Kaapse Biblioteekdiens se 60e verjaardag wat einde Julie plaasgevind het. 'n Groot oomblik was die amptelike rooitapyt opening van die permanente historiese uitstalling in die pragtige mosaïek-versierde tweede ingang van die gebou in Hospitaalstraat. 'n Treffende fotoversameling bestaande uit 12 geraamde plakkate met meer as 300 foto's van huidige en vorige personeel langer as 20 jaar in die diens is ook onthul en het ure se genot aan besoekers verskaf. Interessante dokumente soos bibliotekaris se eerste salaris is ook deel van die collage. Lees meer oor die vieringe op bladsy 7.

Van geskiedkundige foto's gepraat — ek vestig graag lesers se aandag op die Elliott-versameling wat in die Wes-Kaapse Argiewe en Rekorddiens gehuisves word. Hierdie ongelooflike fotoversameling bestaan uit 10,504 glasnegatiewe wat blykbaar daagliks deur besoekers in die leeslokaal besigtig word — volgens argivaris Dr Gustav Hendrich is dit 'n bewys dat daar nie 'n visuele interpretasie van die verlede sou kon wees sonder foto's nie. Geniet 'n herinneringstog saam met hom op bladsy 13.

Boekkeurder Erich Buchhaus sluit sy reeks, **A war to remember** af met 'n bespreking van talle nuwe fiksietitels wat onlangs gepubliseer is. 'n Nuttige boeklys sluit ook titels in wat op tieners en jonger lesers gerig is.

Omdat ons in hierdie uitgawe ons oë op die verlede rig, vestig ek ter afsluiting lesers se aandag op die bekende skrywer Daniel Hugo se satiriese kykie na die essensie van anachronismes sedert toeka se tyd in sy artikel in *Die laaste woord* (bladsy 48).

NS. Ons grafiese ontwerper het dit goed gedink om sy interpretasie van hoe ek na my ernstige val in Julie gelyk het met lesers te deel ... ek is steeds aan die herstel!

Editor | Redakteur
Grizell Azar-Luxton
Tel: (021) 483-2446

Sub-editor | Subredakteur
Ethney Waters
Tel: (021) 483-2234

Proofreaders | Proeflesers
Dalena le Roux
Helga Fraser

Graphic Designer | Grafiese Ontwerper
Wynand Coetzee
Tel: (021) 483-2283

Photography | Fotografie
Wynand Coetzee

Administration and advertising | Administrasie en advertensies
Szerena Knapp
Tel: (021) 483-2483
Fax/Faks: (021) 419-7541

Website | Webtuiste
www.westerncape.gov.za/cas

Online public access catalogue
[http://wc.slims.gov.za/desktpowc](http://wc.slims.gov.za/desktop/desktpowc)

E-mail | E-pos
capelib@westerncape.gov.za
Grizell.Azar-Luxton@westerncape.gov.za
grizell@iafrica.com

Address | Adres
PO Box 2108, Cape Town, 8000
Posbus 2108, Kaapstad, 8000

Indexed in | Geïndekseer in
LISA (Library and Information Science Abstracts)

Reproduction and printing | Reprodusie en drukwerk
Creda Press

Cover design | Omslagontwerp
Wynand Coetzee
© Library Service © Biblioteekdiens
SA ISSN 0 008 5790

Editorial policy

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

Redaksionele beleid

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

Least read books in the world

Stories of neglect that won't leave you cold

by Pieter Hugo



Good evening, members and honoured guests. Welcome to the annual meeting of the *Society of the Least Read Books in the World*.

We have several honoured books to speak for themselves on the programme tonight. They will all share their incredible stories of shelf-sitting with us.

First we call on the *books-that-were-never-sold-except-for-copies-bought-by-the-author-and-immediate-family-and-friends*. This category has grown tremendously in the years since self-publication became a reality. We had to narrow down the category to *books-never-sold-except-for-copies-bought-by-the-author-and-no-one-else*.

The problem is that these books invariably end up in the Christmas stockings of all the family and friends of the author. These unfortunate recipients must keep the book on their shelves in case the author comes visiting. We made our final choice out of the category of self-published, self-edited books of Facebook poetry. Welcome to the podium, *All of my Facebook poems, Volume 1 (The first 500)*, by (add any one of 5,638 possible authors).

Next up is the category of *books-published-more-than-a-century-ago-but-never-once-borrowed-from-the-library*. Admittedly, there are not many books left in this category, because, contrary to popular belief, librarians actually do weeding from time to time. If a book survived the initial five decades of weeding, though, it would have magically transformed from 'old', said with a dismissive sigh, to 'old' said with veneration. If it also happens to be a book that has never been read it would be in perfect condition, adding to its perceived value. Its permanent place on the library shelf is guaranteed. Our rare find, our star of this category for the night, is a book that has never been read even once in one hundred and sixty five years. Welcome to the wonderfully preserved *Old Scottish clockmakers 1453-1850*. Your time has come!

Now we get to the *books-by-authors-never-read*. Step up to the podium please, *Hot ice cream* by Iko Maran. You have never heard of him? That is exactly why he is here, ladies and gentlemen.

His story of neglect won't leave you cold.

Our next speaker is a very famous book. He represents the category of *books-everyone-pretends-they-have-read-but-no-one-has-actually-managed-to-finish*. Ninety nine years after publication, here is your chance to tell us your story, *The portrait of an artist as a young man*. Let us re-Joyce!

Our second last speaker is a truly wonderful book. Yes, you will wonder how anyone could ever publish such a book. But, it has been done and no, it was not meant as a joke. It is a serious DIY book. It represents *DIY-books-on-impossible-projects-that-should-not-be-read-at-all*. It was a tough battle between two books, but eventually *How to convert your Volkswagen into a Rolls Royce in your own garage* just lost out to *The step-by-step guide to building your own Stradivarius violin*. Quiet please, down there with the false laughter!

Finally, ladies and gentlemen, the highlight of our evening! Here, to represent *books-never-read-because-they-cannot-be-read* is a rather thick volume. I must add, it is quite attractive, too. In fact, thousands have been sold, but no one has ever read it. You see, the problem is, there is not a single word to read in this book. This book contains only blank pages. Step up to the podium please, *Sex after 40*.

Pieter Hugo is the deputy director of Municipal Support Services at the Western Cape Library Service



post-bag | possak

The celebration of WCLIS 60 was a wonderful occasion

I wish to convey my appreciation for being able to attend and enjoy the result of your dedicated planning and work for the occasion.

Barbara Gunther
Librarian, Ladismith Library

Cape Librarian

Thanks for yet another super-splendid issue of *Cape Librarian*. And extra thanks to Sabrina Gosling for quoting one of my *Bookchat* reviews. As you may know, the *Bookchat* website has now closed, after its hesitant beginning as a duplicated publication

in 1976, and after over 200 issues. I am shortly moving to Napier Retirement Village. Once I have settled in, I intend to start an email *Bookchat* newsletter — so my reviewing days are not quite over yet.
Jay Heale

libraries | biblioteke



Minister Ivan Meyer, during a visit to McGregor Library on 14 September 2015 seen here with the mayor of Langeberg, Diana Gagiano and library staff



Wilna Hooneberg, the librarian at Kleinmond Public Library shared this photo of her niece, whose daughter is 13 months old. It just shows you are never too young to read

Readers Library community project

An exciting project was run in April in Wellington by the staff of *Readers Library*, where community members were invited to help knit squares for blankets. This project was concluded with a small function to which all the participants and people from the community, who were to receive the blankets, were invited.

Marie Blignaut, Librarian, Readers Library, Wellington



Back (ltr): Y-zané Francke; Sophie Klaaste; Johannes Retief (receiver of blanket); Tanya Wiese; Julia Cloete and Sylvia Ndlebe. Front (ltr): Mrs TShiwula; Mrs Zweni and Mrs Jack — all of whom had received blankets

Shoe donation to local schools

Mimosa Library tackled an exciting project during July with the theme *Donate shoes to local schools* on 30 July this year.

Marolee Philander, Mimosa Library

For more information please feel free to contact the librarian as this really seems an incredibly worthwhile project. ED



Creative staff display

Libraries all over the Western Cape celebrated Women's Month. At Observatory Library it was decided that each staff member will produce a display and the result was amazing. We share their individual interpretations.

Celebrating the elegance of womanhood — set up by librarian Cleolaine. She also used stencilling and lovely filmy paper that she discovered at a Chinese store.

Celebrating Women's Month at your library — set up by Nadia. The back of the shelf was covered with wall paper and colourful book markers. The names of several female writers were printed and displayed as suggestions for patrons.

Queens of crime — was set up by the newest staff member, Merle. She had a lot of fun working on her display.

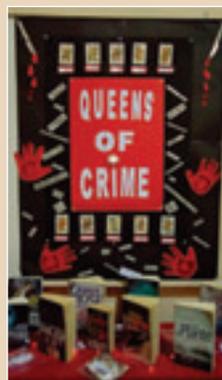
Frozen — done by Lauren, a part-time assistant librarian who, with very little time available, used her initiative and sourced material for her display.

She is a woman — set up by Bassie who painstakingly cut out her silhouettes and designed the dress for her display. Numerous little details such as beading and stencilling were incorporated in the display.



Nadia Ismail, Senior Librarian, Observatory Library

A novel idea to involve all staff with great results. ED



Milnerton stal uit



Milnerton Biblioteek se eerste uitstalling na hul heropening het saamgeval met die aanbieding van die IFLA Internasionale Konferensie, waartydens die biblioteek deur talle buitelandse afgevaardigdes besoek is. Die uitstalling is saamgestel deur die bibliotekaris — die rokkies is haar dogtertjie s'n, die maskers haar seun s'n wat tydens 'n kunsprojek in die skool gemaak is (dit het goed gefotostateer), en talle ander items wat by Chinese winkels gekry is ... soos die maskers van R15 elk.

Elmarie Waltman, Bibliotekaris, Milnerton Biblioteek

Spring displays in Oudtshoorn

Some colourful spring displays at CJ Langenhoven Memorial Library in Oudtshoorn.

Elza du Preez, Regional Librarian, Beaufort West



books and authors | skrywers en boeke

Afrikaanse skrywers in verskeie tale vertaal

Werke van verskeie Afrikaanse skrywers vind tans hul weg na ander lande deur middel van vertalings.

Die Nederlandse uitgawe van **Donkerland** deur Deon Opperman en Kerneels Breytenbach het pas by Uitgerij Mozaïek verskyn. Die vertaling is gedoen deur Ingrid Glorie, redakteur van *Maandblad Zuid Afrika*.

Verder het Antjie Krog se jongste bundel, **Mede-wete**, ook vroeër vanjaar in Nederlands verskyn. Uitgeverij Podium, Krog se Nederlandse uitgewer, het **Medeweten** uitgegee. Hul uitgawe is tweetalig – die oorspronklike Afrikaans is deurgaans naas die Nederlands geplaas. Die vertalers betrokke is Robert Dorsman, Jan van der Haar en Alfred Schaffer.

Aanhangers van die jeugboeke oor speurhond Willem geskep deur Elizabeth Wasserman, met illustrasies deur Chris Venter, gaan in Chinees uitgereik word.

SJ Naude se bundel kortverhale, **Alfabet van die voëls**, wat die skrywer onlangs in Engels vertaal het, gaan volgende jaar in Frans en Nederlands uitgereik word.

Dominique Botha se **Valsrivier** (Umuzi) gaan in Frans uitgereik word in 'n reeks oor skryfwerk uit Suid-Afrika.



© Karina Turok



© Brenda Veldtman

TT Cloete (1924-2015)

Een van Afrikaans se mees geliefde en bekroonde digters, TT Cloete, is onlangs oorlede. Hy was nie net bekend vir sy kreatiewe skryfwerk nie, maar ook as hersiener van die 1933-vertaling van die Bybel, en van die Gesange en Psalms. Hiervoor het hy in 2002 die Andrew Murray Prys ontvang. TT Cloete het in 1980 op die ouderdom van 56 gedebuteer met die digbundel **Angelliera**. Sedertdien het elf bundels uit sy pen verskyn waarvan **Karnaval en Lent** (2014) die jongste is. Cloete het al onder meer die WA Hofmeyr Prys drie maal gewen, die Hertzog Prys twee maal, die Ingrid Jonker Prys, die Louis Luyt Prys, die CNA Prys, die Rapport Prys en ook die Rapportryers Prys vir Poësie. Hy het ook 'n indrukwekkende getal kritiese werke, twee kortverhaalbundels en een drama die lig laat sien. Cloete is ook op ander terreine bekroon. Hy het onder meer 'n eredoktorsgraad van die Noordwes-Universiteit ontvang en 'n ATKV Prestige Toekenning.

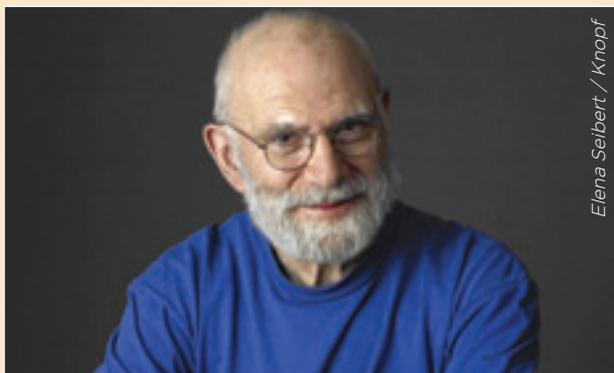
Bekende neuroloog en skrywer oorlede

Oliver Sacks, die neuroloog en skrywer wat die brein se vreemdste netwerke in topverkoperboeke verduidelik het, is onlangs oorlede. Hy was 82.

Hy het bekendheid verwerf met boeke soos **The man who mistook his wife for a hat** waarin hy sy pasiënte se neurologiese siektes as vertrekpunt gebruik het om in maklike taal na te dink oor bewussyn.

Meer as 'n miljoen eksemplare van sy boeke is in Amerika verkoop. Van sy werk is aangepas vir rolprente. Hy het sowat 10,000 briewe per jaar ontvang.

Die Burger



Elena Seibert / Knopf

'n Huldeblyk vir Ena Murray

Sy was seker die gewildste skrywer ooit in die biblioteke. Haar boeke is flenters gelees en jare gelede kon ek al bepaal of 'n biblioteek se Afrikaanse versameling voldoende is deur net een kyk te gee na die Ena Murray-versameling. Min- of voosgeleeste Ena Murrays op die rak het beteken die voorraad was onder druk.

Stefan Wehmeyer, Adjunkdirekteur: Streke



www.netwerk24.com

miscellany | allerlei

Book donation programmes for Africa

Some readers of **Cape Librarian** might be interested in the pre-print version of this wide-ranging, two-part investigation of book donation programmes in Africa, which has just been uploaded on Academia.edu, where it is freely accessible:

Part 1: https://www.academia.edu/13165497/Book_Donation_Programmes_for_Africa_Time_for_a_Reappraisal_Part_I while part II, in French, with an abstract in English, can be found at https://www.academia.edu/13166294/Le_don_de_livre_mais_%C3%A0_quel_prix_et_en_%C3%A9change_de_quoi_Book_donation_programmes_for_Africa_part_2_.

The complete study will be published in issue no. 127, 2015 of *African Research & Documentation. Journal of SCOLMA (the UK Libraries and Archives Group on Africa)* <http://scolma.org/category/ard/> forthcoming later this year. The editor of *ARD* will be inviting responses and debate for publication in a subsequent issue. Feedback from receiving libraries in Africa will be particularly welcomed, as of course will be African publishers' views.

Ilze Swart, Correspondent

Titles by our cover author, Ronelda S Kamfer

Noudat slapende honde.- Kwela, 2008.
Grond / Santekraam.- Kwela, 2011.



© Adine Sagalyn



Library Service turns 60!

The largest library service of its kind in Africa celebrated its 60th year of existence during a special function held on 30 and 31 July this year.

The Western Cape's Library Service, run by the provincial department of Cultural Affairs and Sport, was established in 1955, and at the time still included the Northern and Eastern Cape provinces' libraries.

Currently it has 361 libraries, which consist of 292 public libraries, 42 mini-libraries and 27 depots. It serves 1,2 million people who are registered library users.

One hundred former staff members, including former directors, were invited to celebrate this auspicious red carpet event that also included the unveiling of the new permanent historical display in the old second entrance of the building from Hospital Street in Green Point.

Upon arrival guests were invited to view the display and then move on to the foyer of the auditorium where a set of twelve framed collages featuring staff members over the years line the walls. Merry laughter could be heard down the passages as staff recognised themselves from way back. A colourful display was also put together of every single library in the Service. Two delightful films featuring libraries of yesteryear, **The new era: the library in service of the nation** (produced by the Department of Education, Arts and Science in 1961) and **The librarian**, based on a librarian's daily life in England, ran continuously in the auditorium until the official proceedings started. A comprehensive PowerPoint presentation outlining our history was presented.

In her address Nomaza Dingayo, director of the Provincial Library Service, said the nature of library work is changing as we are moving into a time where digital media plays a bigger role in the distribution of books. She said that the Library Service's success demonstrates the healthy partnerships between the

25 municipalities in the province, the national Department of Arts and Culture, the Library and Information Association of South Africa, the National Library of South Africa and also the other provincial libraries in the country.

'We are transforming libraries into technological hubs where people can feel at home,' she said. 'Providing free broadband Internet access and the plans to roll out Wi-Fi hotspots will change the lives of communities for the better.'

Head of the provincial Department of Cultural Affairs and Sport Brent Walters said the Library Service has developed into what it is today because of the hard work of all staff members, past and present. 'The Library Service is standing on the shoulder of giants. Thank you to everyone who has contributed through their work,' he said.

Anroux Marais, provincial minister of Cultural Affairs and Sport, said libraries are very important in children's education. 'We must foster a love of reading for children and you are helping to do that through your work. Congratulations on 60 years of service excellence.'

As part of the anniversary celebrations, Marais unveiled framed photos of all the directors of the Library Service (past and present), followed by the cutting of an unusual birthday cake in the shape of a large open book.

Deputy Director Stefan Wehmeyr has this to add: 'Anybody who wants to complain that our building is too old ... Just give a thought to our predecessors who in 1962 were dreaming of the new building ... from where the workers would almost be able to touch the mailboats in the harbour and for the decorative building material that would have to be brought in: green Vredenburg granite and Paonozza marble from Namaqualand.'





Poems for all our children

During August more than three thousand librarians attended an International Librarians' Conference at the ICC in Cape Town. Several international guests attended and some wanted to share their knowledge and expertise with the broader South African community. An IBBY colleague from Texas, Prof Sylvia Vardell, offered to host a few workshops/lectures on writing poetry for children. One of these lectures was held at the Biblionef offices in Pinelands and another one at The Enlighten Trust Library in Hermanus. She showed the audience of librarians, teachers, parents and writers of children's books how to introduce poems so that a child has more pleasure in acquiring and reading them.

Her special interest is compiling poems for children and young people. See *The Poetry Friday website*.

The question arose whether our South African poets are doing enough in this field. It was decided that a special Interest group will be started for all those interested in children's poetry, especially with the focus on African Languages, gathering information or examples of any African language (not English and Afrikaans) poetry or nursery rhymes or children's songs and then see how it can be compiled, printed or added to the gaps in this genre.

Please contact Jean Williams, Executive Director, Biblionef SA if you are interested to join the workshop and interest group, 021 531-0447; 021 531-0455; email: Jean@biblionefsa.org.za.



(Ltr): Sylvia Vardell with Jean Williams, executive director of Biblionef SA and Maria Paiva, associate librarian, Fine Arts Projects, and Social Sciences librarian, Marriott Library, University of Utah at Enlighten Education Trust

IBBY Honour List of Books 2015-16

IBBY SA is the South African national section of the International Board on Books for Young People (IBBY), an international body with 74 national sections around the world.

IBBY SA is pleased to announce that the following books have been selected for the IBBY Honour List to be presented at the IBBY World Congress in Auckland, New Zealand, in 2016 as having made a special contribution to recent South African literature for children and young people:

Author: Afrikaans

Fanie Viljoen. **Uit**.- LAPA Uitgewers, Pretoria — for making it easy for all teenagers to experience and empathise with a young man's growing realisation of his sexual orientation.

Author: English

Charmaine Kenda. **Miscast**.- Junkets Publisher, Cape Town — for its sensitive exploration of the inner journey of a transgender boy; probably the first South African teen novel about transgender.

Translator: into Afrikaans

Kobus Geldenhuys. **Hoe om jou draak te tem**.- Protea Boekhuis, Stellenbosch, translated from Cressida Cowell's **How to Train Your Dragon** — for capturing the spirit and sense of the fantastical in his translation.

Translator: into isiXhosa

Sindiwe Magona. **Umculo neentsomi zase-Afrika**.- University of KwaZulu-Natal Press, Pietermaritzburg, translated from Gcina Mhlophe's **Stories of Africa** — for transmitting the magic of the original folktales so faithfully.

Translator: into seSotho

Selloane Khosi. **Baile le Moketa**.- Jacana Media, Johannesburg, translated from Gerard Sekoto's **Shorty and Billy Boy** — for a clear and lively version of the 1973 story of Sekoto's, only recently published for the first time.

Illustrator

Dale Blankenaar. **Olinosters op die dak / Rhinocephants on the roof** by Marita van der Vyver.- NB Publishers, Cape Town — for his rendering of the eerily atmospheric world of the writing.

The above announcements were made on 17 September 2015 by Lona Gericke, former children's librarian, former chair and vice-chair of IBBY SA, and a former member of the international Hans Christian Andersen Award Jury. She holds the Awards portfolio on the Executive Committee of IBBY SA. IBBY SA's current Chairperson Professor Genevieve Hart handed over the certificates.

What lies ahead for these six books? Copies have been despatched to the head office of IBBY in Basel, Switzerland. At next year's IBBY World Congress they will be on display, will appear in the Honour List of Books brochure, and will be the subject of a screened presentation in a plenary session of the Congress, after which they will move on to be displayed at the famous Bologna Children's Book Fair. The recognition and the exposure for these writers, translators and illustrators could thus be very significant for their careers.

Genevieve Hart, Chairperson; Lona Gericke, Awards portfolio, Executive Committee IBBY SA

Reflections of the IFLA World Congress: a whole new world unfolds

The IFLA Library World Congress, with the theme: *Dynamic libraries, access, development and transformation* was an amazing experience especially for a newcomer like me. It was a journey of learning, knowledge sharing, discussions on libraries and literacy and taking the developmental agenda of libraries forward. The presidential theme of *Strong libraries, strong societies*, highlighted the role of libraries as agents in empowering individuals to establish sustainable societies.

The opening ceremony was extraordinary with Gcina Mhlope taking delegates on a poetic journey against a backdrop of scenes from Africa. The Mzansi Youth Choir captivated the audience with a rendition of Miriam Makeba's hit *Pata Pata*. And Vicky Sampson mesmerised with her hit song, *African Dream*.

In his keynote address, Minister of Arts and Culture, Mr Nathi Mthethwa said 'libraries make a difference as spaces that can revolutionise and transform our people's lives for the better by promoting social cohesion across international borders'. Western Cape Minister of Cultural Affairs and Sport, Ms Anroux Marais said 'it is most important for us to continuously improve our library services as it plays a pivotal role in education and facilitating access to information'.

One of the most interesting presentations was by a speaker from the National Library of South Africa. I was totally drawn in by the discussion on portals and their national content collaborations such as the One Search Database, Citizens, Archives Projects Portal, ASEAN Digital Library, Biodiversity Heritage Library, E-reads and digital collections. A library presentation in Spanish using head phones intrigued me. The presentation focused on libraries in Latin America and the Caribbean as agents of social development and their approach on taking books to markets and lending it to market goers is very interesting.

As expected, the cultural evening was a colourful event with the Cape Minstrels performing and the African dancers portraying the vibrancy of Africa. Delegates were dressed in colourful African attire and were treated to Cape Malay and Indian cuisine, a South African braai, traditional African food and seafood. The evening concluded with a performance by a popular local female group, **3 Tons of Fun**, who entertained the crowd with South African pop songs and American soul classics.

The exhibition room was a hive of activity with approximately 65 exhibitors displaying their wares. Each of the nine provinces in the country (sponsored by the National Library of South Africa) boasted with backdrops displaying public libraries built since the dawn of democracy. There were also African craft stalls to explore, free African face painting, and cozy coffee corners where delegates could network. Visitors could even knit for the Nelson Mandela Blanket Drive!

We were delighted with the fascinating visitors from all over the world that visited our stand. Amongst them was a librarian from Kuwait, Malaysia and two young PHD Library Science students from Taiwan. We were also honoured by visits from the former president of IFLA, Ms Sinikka Sipila and the Minister of Cultural Affairs and Sport, Ms Anroux Marais. Ms Sipila left us with this inspiring message in our message book: 'It was a great pleasure to meet you all. You are doing a great job in the Western Cape libraries!'

Ethney Waters, Publication and Promotions



National Book Week 2015

National Book Week is one of South Africa's longest and most successful national reading campaigns and was celebrated this year from 7-13 September 2015. The campaign with the theme *#Goingplaces* was successfully launched in the media via television, printed publications and radio.

This year, the National Book Week bus travelled through four provinces including Gauteng, Limpopo, Kwazulu-Natal and the Eastern Cape. A satellite event was launched on 8 September 2015 in George by the Western Cape Library Service at Conville Community Hall, Conville.

Amongst many other objectives, National Book Week aims to:

- promote reading as a critical part of South African development
- celebrate books as instruments for education, culture, heritage and economic progress
- showcase South African and African Writers, publishers and related businesses.

The launch coincided with the celebration of International Literacy Day, which is a significant date on the library world calendar. In her key note address provincial minister Ms Anroux Marais said: 'Whether it is reading or writing, literacy is an outlet to an untouchable world: the imagination. Not only is literacy a basic human right, it is a fundamental building block for learning as well as a personal empowerment tool. It is the means through which every man, woman and child can realise his or her full potential. In celebration of National Book Week, it is important to mention that libraries also promote reading and learning and research has shown that the use of public libraries can lead to improved educational outcomes and

attainment levels. Making use of the services at our libraries also contributes to increased levels of literacy and information competence.'

Growing up in one of the township areas of Port Elizabeth during the apartheid era, National Book Week ambassador Lungi Ngcyisa was often faced with hard and challenging times. At the National Book Week launch event he shared how books helped him to escape and advance himself. He said: 'We used books to deal with the misery we were subjected to, to dream, to stretch our imagination, to expand ourselves and to teach us.'

The launch event was attended by Western Cape Library Service staff, public librarians, learners, principals, municipal officials and the local media. Special guests included the minister of Cultural Affairs and Sport, Minister Anroux Marais, the mayor of George Municipality, alderman Charles Standers, the deputy mayor, Daniel Maritz, municipal manager, Mr Trevor Botha, programme director Mr Shanold Marillac and Councillor Maritz.

The Library Service, in partnership with the South African Book Development Council, the Department of Arts and Culture and the George Municipality, rolled out various reading-related programmes from 8-10 September 2015 at Thembaletu Mall, Pacaltsdorp Public Library and George Civic Centre. Specific programmes included book competitions, a writing workshop by Fundza for teenagers, an author talk by Willem Fransman, a motivational talk by inmates from the Department of Correctional Services, a wordathon session, storytelling, poster making, craft sessions, puppets show, film shows and face-painting for children.



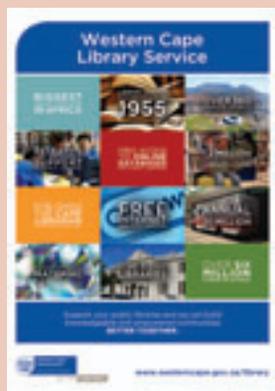
our service to libraries | ons diens aan biblioteke

Featured below are publications distributed recently to the 361 libraries in the Western Cape for other organisations as well as those produced by the Library Service itself.

Produced by Western Cape Library Service



Central Reference (SN) poster



IFLA poster



SN brochure

Library Service brochure

Other

- National Bookweek Poster
- Sizwe Banzi is dead (Baxter)
- South Africa's only official language and subject dictionaries
- The people, clans and events that shaped Southern Africa

40 years ... stefan wehmeyer, deputy director: regions

- During 1975 the impact of television on libraries was still unknown. Mr Morris (a former director) attended the South African Library Association Conference where the subject of television and the library were discussed. He reported that some investigators maintained that public library circulation will recover once the newness of television wears off. Others again were of the opinion that television usurps to a degree the recreational function of the library, whilst the information function is stimulated by television.
- Mrs HA Shearing of Welcome Depot, Beaufort West Region (*I suspect this was a pseudonym*), wrote the following: 'Why is the **Cape Librarian** such a highly secretive document? In the eleven years that I have run my depot, I have never met anyone, outside the library staff, who has heard of the magazine. Give the **Cape Librarian** more publicity. Posters can be put up at the library door and a notice can be printed on the bottom of the envelope that holds the cards, telling of the magazine.'
- Mary Kleinschmidt het 'n onderhoud gevoer met Stella Blakemore. Sy was die skrywer van die *Maasdorp*-reeks en ook, onder die skuilnaam Theunis Krogh (haar oupa se naam), van die *Keurboslaan*-reeks. Sy was maar twee toe haar pa hulle verlaat het en spandeer jare in kloosters. Sy begin haar skryfloopbaan met 'n drama, *Die goue sleutel*, wat sy vir haar ma se skool geskryf het. Die opvoering word deur 'n Mnr Van Schaik bygewoon wat haar twaalf pond aangebied het om dit te publiseer. 'Then Mr Van Schaik wrote and said "any other things that you write for juveniles, submit to me". Mother said that I should write about boarding schools and that's how *Die meisies van Maasdorp* began. That must have been in the 1930s.'
- Duna Library (Grahamstown) opened on 30 July 1975. The **Cape Librarian** reported that 'this is the first African library to join the Cape Provincial Library Service. The library, with a floor space of 1,200sq. ft. has over 5,000 books in stock, of which 140 are in isiXhosa'. The librarian was Mrs Sheila Tafeni.
- Record of most stolen books? 'On receipt of an anonymous letter and the subsequent apprehension of the bibliomaniac, we (staff of Kimberley Library) found some 550 books, mostly from our own stock, but also representing various other libraries. The culprit was never charged, in view of his age and circumstances. When the books were recovered, he could only utter despondently, "I'm so ashamed. I never realised there were so many".'



The Elliott Collection

the mirror with a memory

Photographic collections provide a visual history of society

by Gustav Hendrich

Without the existence of photographs there would be no visual conception of the past. Books and other printed media rely heavily on the inclusion of photographs. Essentially, photographs form an indispensable part of our lives as they reflect back on our families, social gatherings and basically all aspects of life. Globally, the demand from researchers to view and incorporate imagery for study or research purposes has led to a renewed recognition of the photographic record to be preserved, maintained and promoted within archival institutions. Photographic collections provide a visual history of society. It is a visual representation of the past which, in conjunction with our written records, serve to enhance our understanding of a given period in time, its lifestyles, personalities or major events. The value of the

photographic record therefore should not be underestimated, but appreciated as it is according to the photographer, Oliver Wendell Holmes: 'the mirror with a memory'.¹

It is safe to argue that, within archival repositories, the importance of the photographic record has gained equal prominence alongside paper-based records. However, in the formative years of the archival profession the perception was that photographs were of secondary importance to primary archival sources. Photographs were separated from manuscript and record collections. With the technological innovations and accumulation of photographs into archival, as well as certain library institutions, it gradually led to a fading of the dividing line between photographs and paper records. As early as 1859, OW Holmes made the prediction that 'there would soon be



Dovecot at Meerlust, Faure



Back of Leeuwenhof, Gardens, Cape Town

such an enormous collection of forms that they will have to be classified and arranged in vast libraries, as books are now ... we do now distinctly propose the creation of a comprehensive and systematic stereographic library'.² Holmes could not foresee that archival repositories would simultaneously be playing an integral part in not merely the accumulation of photographs but also be obliged to take responsibility for its long term preservation.

The Elliott Collection at the Western Cape Archives and Record Service (WCARS) in Cape Town is, in this context, regarded as an invaluable photographic collection of the archival repository. The collection, which comprises 10,504 glass negatives, subdivided into the Elliott and WR Morrison collections, of which the latter constituted a selection of 1,100 from the greater Elliott collection, are consulted on a daily basis in the reading room.³

Although he was not a pioneering photographer, none of the early photographers in South Africa would eventually receive the limelight and be associated with historical photography more than Arthur Elliott. Information on his early childhood is scarce, though it was maintained that he led a restless and purposeless life. Elliott was presumably born in New York, as he once confessed during the Franco-Prussian War of 1870, with uncertainty as to the date and month of his birth. His father died at an early age, after which he travelled with his mother to stay in Scotland where they lived in impoverished circumstances. There was no opportunity for schooling. He ventured through North America, India and finally to the goldfields of the South African Republic (formerly Transvaal) where he was introduced to cameras in the late 1880s.

During the Anglo-Boer War in 1899 a turning point occurred in his career when the gift of a camera from Major Percy Clutterbuck would give direction to Elliott's life. The thirty-year-old Elliott was suddenly propelled into an optimistic, hitherto passionate, career. With his quarter plate camera, he became a promising photographer after visiting Boer prisoners-of-war and British soldiers posing at the Green Point Common in Cape Town. After he had received an order for photographs, there came an influx of orders for prints.⁴ When the war ended in 1902 he became more deeply involved as photographer, finding satisfaction in taking pictures, developing plates and printing, thereby giving expression to his artistic talents. Although he had a reclusive personality he had set up a studio at 134 Long Street, in which his possessions were all subordinated to his collection and where he resided for most of his life.

Almost from the start of his career he was committed to collecting negatives by early photographers of the history of the Cape, copying engravings and architecture in particular. Conrad Lighton, the biographer of Elliott, also described that 'within a very few years Elliott had acquired a unique collection of pictorial Africana, and in the process had become intimately acquainted with the history of Cape Town and landmarks at first, and then with the history of South Africa'.⁵



St George's Cathedral, top end of St George's Street, Cape Town



Coffee Lane, Malay Quarter, Cape Town



Walled canal at Elsenburg, Stellenbosch



Kalk Bay

Although Elliott received no formal academic education in photography and even referred to himself as an amateur photographer, the technical quality rendered to produce photographs was satisfactory. Hans Fransen, art and architectural historian, has mentioned that Elliott 'took great pains to achieve good lighting, composition and definition'.⁶

During the height of his career he was invited by the Union government after 1910 to mount exhibitions. These remarkable exhibitions had brought him into close connection with politicians such as John X Merriman and the historians George McCall Theal and Sir George Cory who compiled catalogues with descriptive notes for his photographs. His fourth exhibition *South Africa through the centuries: told in a series of 1,100 photographs*, proved to be the largest and most outstanding, surpassing the previous exhibitions in terms of exceptionalism. It was an exhibition which had been compiled through masterly selection, so as to present an account of the development of South Africa. The catalogue was thematically arranged by the antiquarian WR Morrison, who explained that it was his aim to 'let the pictures tell a consecutive story of South Africa's past; and where a particular subject lends itself to grouping, everything of relative interest follows that particular subject'. The fifth and final exhibition was held in 1938 to promote the architectural heritage of the Cape Dutch buildings for which the Elliott Collection would become renowned. With his personal health deteriorating, suffering from stomach cancer, he wrote in his farewell message in the catalogue: 'In the year 1900, I began taking photographic records of the landmarks, in brick and lime, and which remained of the Cape's strange, romantic history today ... the work is still unfinished'.⁷ He died on 20 November 1938, leaving behind a precious photographic collection.

Against this background it is appropriate to reflect on the various types of photographs contained in the collection. A large quantity of the collection comprises reproductions of 'pictorial

Africana'. Elliott's curiosity to collect photographic works of artists visiting Cape Town contributed to a large assembly of negatives of old engravings, paintings or lithographs of historical value of the watercolor and sketches made by Bowler in particular. Original prints from drawings or sketches were reproduced from artworks by other famous artists at the time, most notably De Meillon, Poortemans, Baines and Bowler.⁸ On the issue of copyright he was extremely cautious and always sought permission to include illustrations into his collection.

Despite the extensiveness of these reproduced photographs, the additional benefit was that they could be compared, studied or used to eventually illustrate the history of South Africa more holistically. Scenic photographs of, for example, Sir Lowry's Pass, Table Mountain and Cape Town harbour, which also resort under *Africana*, are fascinating.

Although it is less important than the original historical documents, his persistence to photograph archival material is worth mentioning. Reproductions of archival records such as treaties or photographic duplicates of significant documents were made which in turn could be consulted for educational or reference purposes.

An additional type of photograph which elevated the relevance of the entire collection was his inclusion of historical images on personalities and political figures. These photographs were occasionally taken from prints from negative slides which he obtained as gifts or from purchase. To that end, Elliott had a definite urge to add numerous photographs of personalities in order to improve the completeness of his collection. Famous personalities at the time, such as the British High Commissioner Viscount Lord Gladstone, Cecil John Rhodes, Paul Kruger as well as William Wilberforce, the Dutch Admiral de Ruyter and Vasco da Gama, of which the latter's voyages to India via Southern Africa had intrigued Elliott to such an extent that he regarded it as almost inconceivable to disregard them as trivialities.

In concentrating on people there are a multitude of photographs depicting scenes during groundbreaking historic events, such as the anti-convict agitation or the Battle of Majuba. In addition he also took photographs or made duplicates on folklore or ethnic groups such as the Cape Malay, Javanese or various indigenous nations, like the Khoisan.⁹ Fransen noted the large amount of Malay wedding photographs, and his lively interest in studying African and Khoisan heads, their lifestyles and customs. Elliott's photographs of prisoners, departing soldiers or life in encampment gained immeasurable significance over time. These initial group photographs could be used to conduct 'figure studies' and his enchanting photographs depicted the interaction between human and nature.

The vast majority of photographs concern the material culture of Cape Town and especially its building architecture, setting and furniture. Nationwide, as well as internationally, Elliott was to become famous for his contribution to capturing older building structures and urban settlements. Elliott's photographs of buildings amounted to more than two thousand and are unrivalled and best presented Elliott's entire photographic outlook. In 1938 his entire exhibition was devoted to showing architecture. Clearly his greatest works were associated with the architecture of Cape Town and its old streets, squares and historic buildings. Adderley Street, as main thoroughfare of the city, and the nearby St George's Street were amongst his favourite studies in which almost every scene had to include human activities and movement.¹⁰

With the decline of the Cape Dutch building style after the 1850s, the problem of protecting the shrinking heritage arose. Elliott became aware of the loss of the old Cape's architecture and consequently engaged in photographing it thoroughly. He systematically started venturing into towns and farmsteads with the aim of photographing the rustic charm of the farmhouses, with specific emphasis on the gabled architecture and building façades. The front façade and scenery of Groot Constantia, Schoongezicht or Leeuwenhof were majestically photographed. Saxonburg and the farmhouse rooftops of Jonkershoek almost fit in with the flow of the mountain peaks depicting a logical pattern between building and nature.¹¹ It is apparent that Elliott's photographs of architecture proved beneficial as historians and architects could later make reference to those thoroughly detailed photographs to restore damaged buildings such as Parel Vallei and the Tulbagh Drostdy.¹² Elliott's photographs of furniture are valuable as a depiction of the interior contents of the buildings and farmhouses he portrayed. His attention to sophisticated furniture in places such as Libertas indicated his desire to work in houses of collectors of armoires, porcelain, ornaments and teapots.¹³

During the years following Elliott's death in 1938 it became the responsibility of the Archives Service to render the collection useable and accessible to the public.



Neethlingshof, Stellenbosch



Back of Ida's Valley, Stellenbosch



Jonkershoek, Stellenbosch

Elliott had the desire that the state must acquire his collection. In February 1940 his wish was fulfilled when the collection was finally obtained by the government for £2,525. The Archives of the Union Government would have the guardianship over the collection by adhering to the following conditions: (a) that the collection be housed in the Archive in Cape Town, (b) that the negatives be properly and safely stored, (c) that an adequately detailed catalogue be prepared, (d) that the public be enabled to obtain prints at a reasonable price, and (e) that the collection be available for inspection by the public under the same conditions as other valuable material in the Archives.¹⁴

Despite daily requests and orders or enquiries from local and abroad, the archivists were now assigned specifically to arrange and describe the collection into a coherent entity. As there was no extensive inventory/catalogue available, there were several shortcomings which eventually hampered the initial arrangement of the collection. The lack of descriptive captions was the primary hindrance which was caused by the sluggishness of officialdom at the time and Elliott's neglect to compile an index. JF van der Merwe, as principle archivist, rightfully mentioned that 'it seems almost unbelievable that a man who went out of his way to attain perfection in his photography did not keep a full record of his photographs'.¹⁵ Scant attention was given to add captions to photographs which ultimately made the work of the archivist to provide captions, conduct research and to classify the collection problematic. With the advent of the computerisation of the Archives Service after the 1980s, the photographs were described electronically and submitted to the National Automotive and Information Retrieval System (NAAIRS), which in reality made the need for the compilation of an inventory pointless. Topics of choice could be researched with ease, and references to the relevant photographs be made in order to trace and allocate photographs.

In conclusion it can be reiterated that the Elliott Collection remains an irreplaceable asset of WCARS on the Cape heritage and Southern Africa – serving as a visual link between the past and present. Although the collection is consulted on an almost daily basis for subjects such as building architecture, the intrinsic value of other types of photographs in the collection cannot be underestimated. Therefore, as responsible caretaker of Elliott's work, WCARS regards it as its obligation to preserve. As to the value of the collection, Fransen made the appropriate statement that the Elliott Collection is regarded as 'one of the most remarkable in the world'.¹⁶

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



Literary Awards

Literêre Toekennings Amabhaso Woncwadi

The 2014 / 2015 update compiled by Sabrina Gosling and Stanley Jonck

The following is a list of recent literary awards. It is as complete as we have been able to make it. Please note that in some cases it is difficult to determine the precise date of an award. If you notice any errors or can add to the information, please contact Sabrina Gosling, Western Cape Library Service, PO Box 2108, Cape Town 8000, tel (021) 483-2225, or e-mail Sabrina.Gosling@westerncape.gov.za.

Die volgende is 'n lys van onlangse literêre toekennings. Daar is gepoog om die lys so volledig as moontlik aan te bied. Let asseblief daarop dat dit moeilik is om die presiese datum van toekennings vas te stel. Indien u enige foute raaksien, skakel asseblief Sabrina Gosling, Wes-Kaapse Biblioteekdiens, Posbus 2108, Kaapstad, 8000, tel (021) 483-2225, of e-pos Sabrina.Gosling@westerncape.gov.za.

SOUTH AFRICA / SUID-AFRIKA

Academy Gold Medal for outstanding service to the English language (English Academy of Southern Africa)

2014 Robin Malan

Afrikaans Onbeperk Toekening vir 'n Jong Stem

2015 Wessel Pretorius

Afrikaans Onbeperk Toekening vir Lewensbydrae

2015 Verna Vels (postuum)

Andrew Murray-Desmond Tutu Prize for Best Christian or Theological Book In Any Official Language of South Africa

2015 Denise Ackermann Surprised by the man on the borrowed donkey

Andrew Murray Prys vir die Beste Christelike Boek in Afrikaans

2015 Vincent Brümmer Vroom of regsinnig? Teologie in die NG Kerk

ATKV Woordveertjies

Prosa

2014 Chris Karsten 'n Man van min belang

2015 Kerneels Breytenbach Ester
Kortlys Harry Kalmer 'n Duisend stories oor
Francois Smith Johannesburg
Kamphoer

Liefdesroman

2014 Sophia Kapp Driehoek
2015 Bernette Bergenthuin Stiletto's van staal
Kortlys Chanette Paul Ewebeeld
Chanette Paul Raaiselspieël

Poësie

2014 Nathan Trantraal Chokers en survivors
2015 Charl-Pierre Naudé Al die lieflike dade
Kortlys TT Cloete Karnaval en Lent
Antjie Krog Mede-wete

Romanses

2014 Elsa Winckler Te eenders, te anders
2015 Marie-Louise Steyn Ridder in 'n wit jas
Kortlys Elsa Winckler Liefde sonder voorbehoud
Elsa Winckler Tydlose liefde

Spanningslektuur

2014 Deon Meyer Kobra
2015 Wilna Adriaanse Dubbelspel
Kortlys Madelein Rust Die 13de kaart
Martin Steyn Donker spoor

Woordwystoekening vir woordeboeke en taalgidse

2014 WF Botha en Frik Woordeboek van die Afrikaanse
Lombard (redakteurs) Taal, Deel XIV, S-SKOOI

City Press Tafelberg Non-fiction Award

2014 Vashti Nepal Gift (to be published in 2016)

CJ Langenhoven Prys vir Taalwetenskap

2015 Tom McLachlan

CL Engelbrecht Prys vir Taalkunde

2015 Kwesi Kwaa Prah Veelkantiger Afrikaans:
(redakteur) streekvariëteite in die
standaardvorming

Desmond Tutu-Gerrit Brand Prys vir 'n Debuutwerk (nuwe prys)

2015 Lisel Joubert Ontmoeting met heiliges

Dinaane Debut Fiction Award (formerly European Union Literary Award for Best First Novel)

2014 Andrew Miller Dub steps

Elizabeth Eybers Prize for Afrikaans and English Poetry (Media24 Books)

2015 Antjie Krog Mede-wete

Eugène Marais Prys

2015 Nicola Hanekom Die pad byster

European Union Literary Award for Best First Novel (see Dinaane Debut Fiction Award)**Fiësta-toekenning vir Lewenslang Bydrae tot die Afrikaanse Woordkuns**2015 Philip de Vos (Lewensbydrae vir musiek- en woordkuns)
Wilma Stockenström (Lewensbydrae in teater- en woordkuns)
Adam Small (Lewensbydrae in teater- en woordkuns)**Herman Charles Bosman Prize for English Literature (Media24 Books)**

2015 Michiel Heyns A sportful malice: a comedy of revenge

Hertzog Prys

2015 Tertius Kapp Rooiland en Oorsee (twee dramas)

Ingrid Jonker Debut Prize for Poetry (English)

2014 Karin Schimke Bare & breaking

Jan Rabie / Rapport Prys vir Innoverende Afrikaanse Letterkunde

TBA TBA TBA

kykNET-Rapport Boek Pryse (nuut vanaf 2015)**Fiksie**

2015 Eben Venter Wolf, wolf

Nie-fiksie

2015 Albert Grundlingh en Bill Nasson (redakteurs) Die oorlog kom huis toe

Verfilmingsprys

2015 Zirk van den Berg 'n Ander mens

Louis Hiemstra Prys vir Nie-fiksie (driejaarlik)

Laaste toekenning was in 2014

M-Net Literary Awards (suspended in 2014)**NB-Uitgewers Groot Afrikaanse Romanwedstryd**

2015 Dan Sleigh Die laaste goeie man

Debuutprys

2015 Anneli Groenewald Die skaalmodel

Nielsen Booksellers' Choice Award2014 Tim Noakes, et al The real meal revolution
2015 Marguerite Poland The keeper**Olive Schreiner Prize for Drama (English Academy of Southern Africa)**

2014 Phillip M Dikotla Skierlik

Recht Malan Prys (Media24 Books)

2015 Mark Gevisser Lost and found in Johannesburg

Sol Plaatje European Union Poetry Award2014 Thabo Jijana (for his poem *Children watching old people*)**Sol Plaatje Prize for Translation (English Academy of Southern Africa)**

TBA TBA TBA

South African Literary Awards (SALAS)**Lifetime achievement literary award**

2014 Nuruddin Farah and Njabulo Simakahle Ndebele

Posthumous literary award

2014 Mbulelo Vizikhungo Mzamane

SALA Chairperson's award

2014 Zakes Mda

K Sello Duiker memorial literary award

2015 Jamala Safari The great agony and pure laughter of the gods

Literary translator's award

2014 Nhlanelo Maahe Malefane (Sesotho/English)

First time published author awards

2014 Claire Robertson The spiral house

Creative non-fiction award

2014 Sihle Khumalo Almost sleeping my way to Timbuktu

Poetry award2014 Thandi Sliepen The turtle dove told me
shared Themba Patrick Magaisa Mihloti ya tingane**Nadine Gordimer short story award for writing in indigenous languages in South Africa**2014 Makhosazana Xaba Running & other stories
shared Reneilwe Malatji Love interrupted**Suid-Afrikaanse Akademie Prys vir Vertaalde Werk**

2015 Geen toekenning

Sunday Times Lifetime Achievement Award**Alan Paton Award for non-fiction**

2015 Jacob Dlamini Askari: a story of collaboration and betrayal in the anti-apartheid struggle

Barry Ronge Fiction Award

2015 Damon Galgut Arctic summer

Thomas Pringle Awards (English Academy of Southern Africa)**Short story / One act play**

2014 Anthony Akerman Somewhere on the Border

UCT Book Award (University of Cape Town)

2015 Sa'diyya Shaikh Sufi narratives of intimacy

UJ Prize for Creative Writing in English (University of Johannesburg)

2015 Zakes Mda Rachel's blue

UJ Prize for Debut Writing in English

2015 Penny Busetto The story of Anna P, as told by herself

UJ Prys vir die Beste Skeppende Skryfwerk in Afrikaans

2015 Willem Anker Buys: 'n grensroman

UJ Prys vir Debuutwerk in Afrikaans

2015 Stephanus Muller Nagmusiek

WA Hofmeyr Prys

2015 Willem Anker Buys: 'n grensroman

Woordtrofee Pryse*Gewildste prosa*

2015 Deon Meyer Ikarus

Gewildste leefstylboek

2015 Abel Pienaar Die dans met God

Gewildste poësie

2015 Antjie Krog Mede-wete

GREAT BRITAIN / GROOT-BRITTANJE**Arthur C Clarke Award**

2015 Emily St John Mandel Station Eleven

Authors' Club Best First Novel Award

2015 Carys Bray A song for Issy Bradley

Baileys Women's Prize for Fiction (formerly the Orange Prize for Fiction)

2015 Ali Smith How to be both

Betty Trask Prize (Society of Authors, for first novels, traditional or romantic, non-experimental, by writers under 35)

2015 Ben Fergusson The spring of Kasper Meier

Betty Trask Awards (Society of Authors, given to the other authors shortlisted for the Betty Trask Prize)2015 Emma Healey Elizabeth is missing
Zoe Pilger Eat my heart out
Simon Wroe Chop chop**Boardman Tasker Award for Mountain Literature**

2014 Jules Lines Tears of the dawn

Bollinger Everyman Wodehouse Prize for a Comic Novel

2015 Alexander McCall Smith Fatty O'Leary's dinner party

Bookseller/Diagram Prize for Oddest Book Title of the Year

2014 Margaret Meps Schulte Strangers have the best candy

British Book Awards (Nibbies) (see National Book Awards)**British Fantasy Awards***Special Award*

Farah Mendlesohn

Robert Holdstock Award for best fantasy novel

2014 Sofia Samatar A stranger in Olondria

Best novella

2014 Sarah Pinborough Beauty

Best artist

2014 Joey Hi-Fi

Best comic / graphic novel

2014 Becky Cloonan Demeter

August Derleth Award for best horror novel

2014 Lauren Beukes The shining girls

British SF Association Award for Best Novel

2014 Ann Leckie Ancillary sword

British Sports Book Awards*The Times Sports Book of the Year (overall winner chosen by the public online from all category winners)*2014 Gareth Thomas Proud
(with Michael Calvin)*New writer of the year award*

2015 Anna Krien Night games: sex, power and a journey into the dark heart of sport

Biography of the Year

2015 Matt Dickinson Bobby Moore: the man in full

*Autobiography of the Year*2015 Gareth Thomas Proud
(with Michael Calvin)*The Football Book of the Year*

2015 James Montague Thirty-one nil

The Cricket Book of the Year

2015 Peter Osborne Wounded tiger: the history of cricket in Pakistan

The Rugby Book of the Year

2015 Richard Parks Beyond the horizon

Costa Awards (formerly Whitbread Awards)*Book of the Year (overall winner chosen from the winners in each of the five categories)*

2014 Helen Macdonald H is for hawk

Poetry

2014 Jonathan Edwards My family and other superheroes

First novel

2014 Emma Healey Elizabeth is missing

Biography

2014 Helen Macdonald H is for hawk

Novel

2014 Ali Smith How to be both

Children's book award

2014 Kate Saunders Five children on the Western Front

Crime Writers' Association Awards*CWA Goldsboro Gold Dagger for best crime novel*

2014 Wiley Cash This dark road to mercy

*CWA International Dagger*2015 Pierre Lemaitre Camille
(translated by Frank Wynne)*CWA John Creasey (New Blood) Dagger for best new crime writer*

2014 Ray Celestin The axeman's jazz

Debut Dagger for an unpublished author

2015 Greg Keen Last of the Soho legends

CWA Ian Fleming Steel Dagger for best thriller

2014 Robert Harris An officer and a spy

*Dagger in the library*2014 Sharon Bolton
2015 Christopher Fowler

CWA Endeavour Historical Dagger (formerly Ellis Peters Historical Dagger)

2015 SG MacLean The seeker

CWA Non-fiction Dagger

2015 Dan Davies In plain sight: the life and lies of Jimmy Savile

CWA Diamond Dagger for lifetime achievement

2015 Catherine Aird

Desmond Elliott Prize for a First Novel

2015 Claire Fuller Our endless numbered days

Elizabeth Longford Prize for Historical Biography (Society of Authors)

2015 Ben Macintyre A spy among friends: Kim Philby and the great betrayal

Encore Award for Best Second Novel

2014 Neel Mukherjee The lives of others

Financial Times and McKinsey Business Book of the Year (formerly Financial Times / Goldman Sachs)

2014 Thomas Piketty Capital in the twenty-first century

Folio Prize (Dissatisfaction with the 2011 Man Booker Prize led to the establishment of two new literary awards for fiction; this one, now in its second year, was founded by the Folio Society)

2015 Akhil Sharma Family life

Forward Poetry Prizes

Forward Prize for best collection

2014 Kei Miller The cartographer tries to map a way to Zion

Felix Dennis Prize for best first collection

2014 Liz Berry Black Country

Galaxy National Book Awards (see National Book Awards)

Goldsmiths Prize (Dissatisfaction with the 2011 Man Booker Prize led to the establishment of two new literary awards for fiction; this one, now in its second year, is administered by Goldsmiths College)

2014 Ali Smith How to be both

Guardian First Book Award

2014 Colin Barrett Young skins

James Tait Black Memorial Prizes

Biography

2014 Hermione Lee Penelope Fitzgerald: a life
2015 Richard Benson The Valley: a hundred years in the life of a Yorkshire family

Fiction

2014 Jim Crace Harvest
2015 Zia Haider In the light of what we know

Literary Review's Bad Sex in Fiction Award

2014 Ben Okri The age of magic

McKitterick Prize (Society of Authors, for a first novel by an author over 40)

2015 Robert Allison The letter bearer

Man Booker Prize

2014 Richard Flanagan The narrow road to the deep north

National Book Awards (formerly Galaxy National Book Awards and British Book Awards)

Specsavers book of the year (overall winner chosen by the public online from all category winners)

2014 Jessie Burton The miniaturist

Popular fiction book of the year

2014 Nathan Filer The shock of the fall

International author of the year

2014 Karen Joy Fowler We are all completely beside ourselves

UK author of the year

2014 David Nicholls Us

Non-fiction book of the year

2014 Nina Stibbe Love, Nina

New writer of the year

2014 Jessie Burton The miniaturist

Audiobook of the year

2014 David Walliams Awful auntie

Children's book of the year

2014 David Walliams Awful auntie

Biography / Autobiography of the year

2014 Alan Johnson Please, Mister Postman

Food & Drink book of the year

2014 Yotam Ottolenghi Plenty more

Crime / Thriller book of the year

2014 Terry Hayes I am Pilgrim

Outstanding achievement

2014 Mary Berry

Not the Booker Prize

2014 Simon Sylvester The visitors

Ondaatje Prize (Royal Society of Literature)

2015 Justin Marozzi Baghdad: city of peace, city of blood

Orange Prize for Fiction (see Women's Prize for Fiction)

Orwell Book Prize for Political Writing

2015 James Meek Private island

PEN / Ackerley Prize for Autobiography

2015 Henry Marsh Do no harm: stories of life, death and brain surgery

PEN / Pinter Literary Prize (English PEN)

2013 Tom Stoppard
2014 Salman Rushdie
2015 James Fenton

Romantic Novelists' Association Awards

Romantic novel of the year (overall winner)

2015 Joss Stirling Struck

Historical romance

2015 Hazel Gaynor The girl who came home

Contemporary romantic novel

2015 Lucy Dillon A hundred pieces of me

Epic romance

2015 Ella Harper Pieces of you

Romantic comedy

2015 Lucy-Anne Holmes Just a girl, standing in front of a boy

Young adult romance

2015 Joss Stirling Struck

Royal Society Winton Prize for Science Book

2014 Mark Miodownik Stuff matters

Saltire Society Scottish Book of the Year

2014 Bob Harris and Charles McKean The Scottish town in the Age of Enlightenment

Saltire Society Scottish First Book of the Year

2014 Niall Campbell Moontide

Samuel Johnson Prize for Non-fiction

2014 Helen Macdonald H is for hawk

Scottish Arts Council Book Awards (discontinued)

Somerset Maugham Awards (Society of Authors)

2015 Liz Berry Black Country
Ben Brooks Lolito
Jonathan Beckmann How to ruin a queen: Marie Antoinette, the stolen diamonds and the scandal that shook the French throne
Zoe Pilger Eat my heart out

Theakston's Old Peculier Crime Novel of the Year Award

2015 Sarah Hilary Someone else's skin

TS Eliot Prize for Poetry (The Poetry Book Society)

2014 David Harsent Fire songs

Wales Book of the Year (English-language)

2015 Patrick McGuinness Other people's countries

Walter Scott Prize for Historical Fiction

2015 John Spurling The ten thousand things

Wellcome Book Prize (for outstanding works of fiction or non-fiction on the themes of health, illness or medicine)

2015 Marion Coutts The iceberg: a memoir

William Hill Sports Book of the Year

2015 Anna Krien Night games: sex, power and a journey into the dark heart of sport

Wolfson History Prizes

2015 Richard Vinen National Service: conscription in Britain, 1945-1963
Alexander Watson Ring of steel: Germany and Austria-Hungary at war, 1914-1918

UNITED STATES / VERENIGDE STATE

Agatha Awards (Malice Domestic awards for traditional mysteries)

Best contemporary novel

2014 Hank Phillippi Ryan Truth be told

Best first novel

2014 Terri Farley Moran Well read, then dead

Best historical novel

2014 Rhys Bowen Queen of hearts

Andrew Carnegie Medal for excellence in fiction

2014 Anthony Doerr All the light we cannot see

Andrew Carnegie Medal for excellence in non-fiction

2014 Bryan Stevenson Just mercy: a story of justice and redemption

Bram Stoker Awards for Horror (Horror Writers Association)

Novel

2014 Steve Rasnic Tem Blood kin

First novel

2014 Maria Alexander Mr. Wicker

Young adult novel

2014 Jonathan Maberry Bad blood

Graphic novel

2014 John Dixon Phoenix Island

Damon Knight Memorial Grand Master Award (Science Fiction & Fantasy Writers of America)

2014 Larry Niven

Edgar Awards (Mystery Writers of America)

Best novel

2015 Stephen King Mr. Mercedes

Best first novel

2015 Tom Bouman Dry bones in the valley

Best paperback original

2015 Chris Abani The secret history of Las Vegas

Grand Masters

2015 Lois Duncan and James Ellroy

Hugo Award for Best Science Fiction Novel

2014 Cixin Liu The three-body problem

John W Campbell Award for Best New Writer

2014 Sofia Samatar A stranger in Olondria

Kirkus Prizes

Fiction

2014 Lily King Euphoria

Non-fiction

2014 Roz Chast Can't we talk about something more pleasant: a memoir

Library of Congress Prize for American Fiction

2015 Louise Erdrich

Locus Awards

Science fiction novel

2015 Ann Leckie Ancillary sword

Fantasy novel

2015 Katherine Addison The goblin emperor

First novel

2015 Mary Rickert The memory garden

Best YA novel

2015 Joe Abercrombie Half a king

Mary Higgins Clark Award (Mystery Writers of America)

2015 Jane Casey The stranger you know

Mythopoeic Fantasy Award for Adult Literature

2014 Sarah Avery Tales from Rugosa Coven

National Book Awards*Fiction*

2014 Phil Klay Redeployment

Non-fiction

2014 Evan Osnos Age of ambition: chasing fortune, truth and faith in the new China

Poetry

2014 Louise Gluck Faithful and virtuous night

Medal for distinguished contribution to American letters

2014 Ursula K Le Guin

Young peoples' literature

2014 Jacqueline Woodson Brown girl dreaming

National Book Critics' Circle Awards*Fiction*

2014 Marilynne Robinson Lila

Non-fiction

2014 David Brion Davis The problem of slavery in the age of emancipation

Biography

2014 John Lahr Tennessee Williams: mad pilgrimage of the flesh

John Leonard Prize for an outstanding debut book in any genre

2014 Phil Klay Redeployment

Autobiography

2014 Roz Chast Can't we talk about something more pleasant: a memoir

Criticism

2014 Ellen Willis The essential Ellen Willis

Poetry

2014 Claudia Rankine Citizen: an American lyric

Lifetime Achievement Award

2014 Toni Morrison

Nebula Awards*Novel*

2014 Jeff VanderMeer Annihilation

Novella

2014 Nancy Kress Yesterday's kin

PEN / Bellwether Prize for Socially Engaged Fiction (biennial)

Next prize 2016

PEN / Faulkner Award for Fiction

2015 Atticus Lish Preparation for the next life

Philip K Dick Award for Best Original Science Fiction Paperback Novel

20145 Meg Elison The book of the unnamed midwife

Pulitzer Prizes*Fiction*

2015 Anthony Doerr All the light we cannot see

General non-fiction

2015 Elizabeth Kolbert The sixth extinction: an unnatural history

Poetry

2015 Gregory Pardlo Digest

Biography

2015 David I Kertzer The Pope and Mussolini: the secret history of Pius XI and the rise of fascism in Europe

Drama

2015 Stephen Adly Guirgis Between Riverside and crazy

History

2015 Elizabeth A Fenn Encounters at the heart of the world: a history of the Mandan people

RITA Awards (Romance Writers of America)*Best contemporary romance*2014 Molly O'Keefe Crazy thing called love
2015 Jane Graves Baby, it's you*Best inspirational romance*2014 Carla Laureano Five days in Skye
2015 Irene Hannon Deceived*Best romantic suspense*2014 Carolyn Crane Off the edge
2015 JD Robb Concealed in death*Best historical romance*2014 Sarah MacLean No good duke goes unpunished
2015 Meredith Duran Fool me twice*Best first book*2014 Laura Drake The sweet spot
2015 Clara Kensie Run to you*Best paranormal romance*2014 Susanna Kearsley The firebird
2015 Kristin Callihan Evernight*Best young adult romance*

2015 Juliana Stone Boys like you

The Strand Award for Best Novel2015 — shared Laura Lippman After I'm gone
Megan Abbott The fever**TS Eliot Prize for Poetry (Truman State University)**2014 Ilyse Kusnetz Small hours
2015 Laura Bylenok Warp

AWARDS FROM OTHER COUNTRIES AND INTERNATIONAL AWARDS

TOEKENNINGS VAN ANDER LANDE EN INTERNASIONALE TOEKENNINGS

Aurealis Awards (Australia)

Science fiction novel

2014 Marianne de Pierres Peacemaker

Fantasy novel

2014 Juliet Marillier Dreamer's pool

Horror novel

2014 Justine Larbalestier Razorhurst

Illustrated book / Graphic novel

2013 Tim Molloy Mr Unpronounceable and the Sect of the Bleeding Eye

Australian Prime Minister's Literary Award for Fiction

2014 — Steven Carroll A world of other people
shared Richard Flanagan The narrow road to the deep north

Caine Prize for African Writing (short story)

2015 Namwali Serpell The sack

Cervantes Prize (Spain)

2014 Juan Goytisolo

CWA International Dagger (Crime Writers' Association)

2015 Pierre Lemaitre Camille
(translated by Frank Wynne)

DSC Prize for South Asian Literature (annual award for fiction linked thematically to the South Asian region)

2014 Cyrus Mistry Chronicle of a corpse bearer
2015 Jhumpa Lahiri The lowland

Dylan Thomas Prize for Young Writers (University of Wales; international)

2014 Joshua Ferris To rise again at a decent hour

Etisalat Prize for Literature (pan-African award for debut writers of fiction)

2014 Songeziwe Mahlangu Penumbra

European Prize for Literature / Prix Européen de Littérature (for an author's entire body of work)

2014 Jon Fosse (Norway)

Frans Kafka Prize (International)

2015 Eduardo Mendoza Garriga

German Book Prize (Germany)

2014 Lutz Seiler Kruso

Governor-General's Literary Award for English Fiction (Canada)

2014 Joan Thomas The opening sky

Independent Foreign Fiction Award

2015 Jenny Erpenbeck The end of days
(author) and Susan Bernofsky
(translator)

International IMPAC Dublin Literary Award

2015 Jim Crace Harvest

International Prize for Arabic Fiction (Abu Dhabi)

2015 Shukri Mabkhout The Italian

Internationaler Literaturpreis (Germany) (for a work that has been translated into German)

2015 Amos Oz (author) and Mirjam Pressler
(translator) Judas

Irish Book Awards (Ireland)

The Bord Gáis Energy book of the year (overall winner selected by the public from all category winners)

2014 Mary Costello Academy Street

Eason novel of the year

2014 Mary Costello Academy Street

Non-fiction book of the year

2014 Graham Norton The life and loves of a he devil

Popular fiction book of the year

2014 Cecilia Ahern The year I met you

Crime fiction book of the year

2014 Liz Nugent Unravelling Oliver

Sports book of the year

2014 Brian O'Driscoll The test

Best Irish-published book of the year

2014 Thomas Morris Dubliners 100

Listeners' choice award

2014 Majella O'Donnell It's all in the head

The Sunday Independent newcomer of the year

2014 Louise O'Neill Only ever yours

Bob Hughes lifetime achievement award

2014 Paul Durcan

ITW Thriller Awards (International Thriller Writers)

ThrillerMaster award

2015 Nelson DeMille

Best hardcover novel

2015 Megan Abbott The fever

Best paperback original novel

2015 Vincent Zandri Moonlight weeps

Best first novel

2015 Laura McHugh The weight of blood

Best e-book original novel

2015 CJ Lyons Hard fall

John W Campbell Memorial Award for Best Science Fiction Novel

2015 Claire North The first fifteen years of Harry August

Man Booker International Prize for Fiction (biennial)

2015 László Krasznahorkai

Miles Franklin Literary Award (Australia)

2015 Sofie Laguna The eye of the sheep

Naguib Mahfouz Medal for Literature (Egypt)

2014 Hammour Ziada The longing of the Dervish

Ned Kelly Awards (Crime Writers Association of Australia)

Best crime novel

2014 Adrian McKinty In the morning I'll be gone

Best debut crime novel

2014 Candice Fox Hades

Best true crime

2014 John Safran Murder in Mississippi

Neustadt International Prize for Literature (biennial)

2014 Mia Couto

New South Wales Premier's Literary Awards (Australia)**Book of the year (overall winner of all categories)**

2015 Don Watson The bush

Christina Stead prize for fiction

2015 Mark Henshaw The snow kimono

New Zealand Post Book Awards**New Zealand Post book of the year (overall winner of 4 categories)**

2014 Jill Trevelyan Peter McLeavey: the life and times of a New Zealand art dealer

General non-fiction award

2014 Jill Trevelyan Peter McLeavey: the life and times of a New Zealand art dealer

Fiction award

2014 Eleanor Catton The Luminaries

New Zealand Society of Authors Award for best first book of fiction

2014 Amy Head Tough

Nigeria Prize for Literature2013 Tade Ipadeola The Sahara testaments (poetry)
2014 Sam Ukala Iredi War (drama)**Nobel Prize for Literature**

2014 Patrick Modiano

Princess of Asturias Award for Literature (formerly Prince of Asturias Award) (Spain)

2015 Esther Duflo

Prix Goncourt (France)

2014 Lydie Salvayre Pas pleurer (Don't cry)

Prix Renaudot (France)

2014 David Foenkinos Charlotte

Pushkin House Russian Book Prize

2015 Serhii Plokhy The last empire: the final days of the Soviet Union

Russian Booker Prize

2014 Vladimir Sharov Return to Egypt

Scotiabank Giller Prize (Canada)

2014 Sean Michaels Us conductors

Stella Prize (fiction or non-fiction books by Australian women)

2015 Emily Bitto The strays

Trillium English Book Award (Canada)

2015 Kate Cayley How you were born

Windham Campbell Literature Prizes (Yale University)

2015 Ivan Vladislavic was one of the nine winners

Wole Soyinka Prize for Literature in Africa (Lumina Foundation, Nigeria)

The next prize will be in 2016 for poetry

World Fantasy Award for Best Novel

2014 Sofia Samatar A stranger in Olondria

CHILDREN'S BOOK AWARDS / BEKROONDE KINDERBOEKE**SOUTH AFRICA / SUID-AFRIKA****Alba Bouwer Prys vir Kinderliteratuur (driejaarliks)**

Laaste toekening was in 2013; volgende prys is in 2016

ATKV Kinderboek Toekennings**Voorleeskategorie Graad RR-1: skrywer**2014 Ewald van Rensburg Bomani Meerkat
2015 Marita van der Vyver Die coolste ouma op aarde**Voorleeskategorie Graad RR-1: illustreerder**2014 Tanja Joubert Bomani Meerkat
2015 Zinelda McDonald Die coolste ouma op aarde**Selfleeskategorie Graad 2-3: skrywer**2014 Jaco Jacobs Professor Fungus en die skrikwekkende Snotzilla Plons
2015 Fanie Viljoen**Selfleeskategorie Graad 2-3: illustreerder**2014 Johann Strauss Professor Fungus en die skrikwekkende Snotzilla Plons
2015 Arnelle Woker**Selfleeskategorie Graad 4-5: skrywer**2014 Jaco Jacobs (as Lize Roux) Stalmaats: Rivierperde
2015 TBA TBA**Selfleeskategorie Graad 4-5: illustreerder**2014 Celeste Vlok Bastian Blom en die woedende weerwolf
2015 TBA TBA**Selfleeskategorie Graad 6-7**2014 Fanie Viljoen Spring
2015 Jaco Jacobs (as Tania Brink) Wian Verwey het 'n crush op my**Selfleeskategorie Graad 8-10**2014 Eldridge Jason Gerook
2015 Marisa Haasbroek lewers vlieg daar fairy dust**Elisabe Steenberg Prys vir Vertaling**

2015 Kobus Geldenhuys Hoe om Drakonees te praat (vertaler) en Cressida Cowell (outeur)

LAPA Jeugromankompetisie

2015 Jan Vermeulen Abbakind

Maskew Miller Longman Literature Awards 2013 (Dramas)

<i>Afrikaans</i>	Cecilia du Toit	BFF
<i>English</i>	Charmaine Kendal	Doorways
<i>isiXhosa</i>	Madoda Mlokoti	Inzala YamaRhamba
<i>isiZulu</i>	Nakanjani Sibiyi	Ngikuthanda ukhona lapho
<i>Sepedi</i>	Phillip Mothupi	Ga le batswadi ba selo
<i>Tshivenda</i>	Nekhavhambe	Ganuko a li vhuisi tshalo
	Khalirendwe	

MER Prys vir Jeuglektuur

2015 André Eva Bosch Alive again

MER Prys vir Kinderlektuur

2015 Fiona Moodie Noko and The Kool Kats

Percy Fitzpatrick Prize for Youth Literature (English Academy of Southern Africa)

2014 Kagiso Lesego Molope This book betrays my brother

Sanlam Prize for Youth Literature*Afrikaans – Goud*

2014 Annelie Ferreira Chuck Norris kan deel deur nul

Afrikaans – Silwer

2014 Jelleke Wierenga Moord per suurlemoen

English – Gold

2015 André Eva Bosch Alive again

English – Silver

2014 Adeline Radloff Chain reaction

Tshivenda – Gold

2014 Tsireledzo Mushoma Vhusiku vhusw

isiXhosa – Silver

2014 Sipho R. Kekezwa Ndizigwaze ngowam!

Scheepers Prys vir Jeugliteratuur (driejaarliks)

Laaste toekenning was in 2013

Tienie Holloway Medalje vir Kleuterliteratuur

2015 Ingrid Mennen Ben en die walvisse

GREAT BRITAIN / GROOT-BRITTANJE**Blue Peter Awards***Best story award*

2015 Pamela Butchart (writer) and Thomas Flintham (illustrator) The spy who loved school dinners

Best book with facts

2015 Andy Seed (writer) and Scott Garrett (illustrator) The silly book of side-splitting stuff

Branford Boase Award (given annually to the author and editor of an outstanding debut novel for children)

2015 Rosie Rowell (author) and Emily Thomas (editor) Leopold blue

Carnegie Medal

2015 Tanya Landman Buffalo Soldier

Costa Children's Book of the Year

2014 Kate Saunders Five children on the Western Front

Guardian Children's Fiction Award

2014 Piers Torday The dark wild

Kate Greenaway Medal for Illustration

2015 William Grill Shackleton's journey

National Book Awards Children's Book of the Year (previously Galaxy National Book Awards)

2014 David Walliams Awful auntie

Red House Children's Book Award*Overall winner*

2015 Drew Daywalt and Oliver Jeffers The day the crayons quit

For younger children

2015 Drew Daywalt and Oliver Jeffers The day the crayons quit

For younger readers

2015 David Walliams David Walliams

For older readers

2015 Sophie McKenzie Split second

Roald Dahl Funny Prize (suspended until 2016)**The Royal Society Young People's Book Prize**

2014 Clive Gifford Eye benders: the science of seeing and believing

Waterstone's Children's Book Prize

2015 Rob Biddulph Blown away

UNITED STATES / VERENIGDE STATE**Andre Norton Award for Young Adult Science Fiction and Fantasy (Science Fiction and Fantasy Writers of America)**

2014 Alaya Dawn Johnson Love is the drug

John Newbery Medal

2015 Kwame Alexander The crossover

Michael L Printz Award

2015 Jandy Nelson I'll give you the sun

National Book Award for Young People's Literature

2014 Jacqueline Woodson Brown girl dreaming

Randolph Caldecott Medal

2015 Dan Santat The adventures of Beekle: the unimaginary friend

Theodor Seuss Geisel Award

2014 Greg Pizzoli The watermelon seed

2015 Anna Kang (writer) and Christopher Weyant (illustrator) You are (not) small

Stonewall Children's and Young Adult Literature Award

2015 Gayle E Pitman (writer) and Kristyna Litten (illustrator) This day in June

INTERNATIONAL / INTERNASIONAAL**Astrid Lindgren Memorial Award**

2015 PRAESA (The Project for the Study of Alternative Education in South Africa)



To Pofadder and back with Dana Snyman

Riding the rolling hills like surfers towards the interior

by Francois Verster

My friend, the writer/journalist/playwright Dana Snyman, called out of the blue: 'Could you put in some leave and join me for a road trip to Bushmanland?'

I could — and I did. Immediately, not even asking what exactly this trip was about. Dana works as a freelance writer for the family magazine *Huisgenoot* and I suspected that he was going to interview someone. Indeed that was to be the case — we would be attending a funeral and interview friends and family of the deceased. I have never heard of Oom Gertjie Niemoller before, but I soon got up to speed.

The funeral was on a Friday, but when Dana phoned me it was still Wednesday, 15 July. After staying over at his place in Jacobsbaai (West Coast) on Wednesday night, I found myself in a rented Golf next to the intrepid raconteur of the road, grinning like a school boy on his first adventure into the far beyond. We had an open road ahead of us, and expectations abounded: from previous experience (in 2013 we visited Richmond's Book Festival and in 2014 we went to the Donkey Cart Day in the Tankwa Karoo). I knew there would be a lot to see, people to meet and stories to tell and listen to. And I would not be disappointed.

The weather was for the most part pretty dismal: cold to the bone, with rainclouds flying sorties from behind and us riding the rolling hills like surfers towards the interior — to the far blue mountains, as Louis L'Amour put it. In this case the mountains were at the back end of the Cederberg. And so we got to Vanrhynsdorp, stopped for fuel and takeaways, ever mindful to stay away from suspicious-looking pies, something Dana had learned about the hard way. Dana also stopped to take pictures of two (probably) homeless men rolling their own cigarettes. They became impatient and he had to pay them about R50 to pose and explain the procedure of zoll-making. Then we were off again, only pausing on the Vanrhyn's Pass to take a few pictures, and onto our first overnight stop.

Nieuwoudtville is still the sleepy hollow I remembered from my childhood — we had lots of family around here back then — but now it seems much bigger, much to my surprise. We found the house Dana had organised, a beautifully restored townhouse on a huge plot, and we unpacked. Then we drove a

few blocks to a restaurant, also owned by Dana's friend, retired advocate Hendrik van Zyl. We gratefully enjoyed a delicious supper and an even better evening of conversation, complete with flickering fireplace and red wine with Mr van Zyl. It was indeed very late when we arrived at our sleeping quarters. Dana occupied a seat at the kitchen table and started pounding away at his laptop, while I kept him company until almost daybreak.

The next morning Mr van Zyl came to say goodbye and to wish us a safe journey to Pofadder. After a scrumptious breakfast at the same restaurant we had left only hours before, all on the house — no bills for Dana's friends — we aimed for Pofadder, somewhere to the west. The weather was still rather hostile; as in Eugène Marais's poem, the wind was *koud en skraal*, with billowing clouds everywhere and just a couple of sheep to be seen here and there on the wide openness around us. After travelling at a rate of knots for a while we realised that the road was getting bumpier, narrowing to just a single lane and that the farm gates were quite numerous, which did not bode well for us reaching Pofadder before our fuel ran out. And when the road turned to the east, we enjoyed the scenery much less than before.

But fortune favours the brave (as well as the ignorant, perhaps) and with about 30km to go before panic stations — no cellphone reception, not a single house in sight — we reached a broad gravel road, which turned west. With dusk setting in, we reached the outskirts of Pofadder. The hotel was too expensive, so we decided to look for a self-catering establishment. First, time for takeaways. And just as Dana inserted his card in the ATM, Pofadder went poof! Loadshedding struck again! It helps when you are well-known and the proprietor agrees that you can pay the next day. After settling in, I stared at the television's bland face for a while and waited. Dana must have gone to sleep immediately, for all was quiet next door, so I checked my watch and listened to Pofadder going to sleep. As I did after the power came back on and I realised the television was broken.

The next morning was Friday, the day of the funeral. Still marrow-freezingly cold (dry ice on my cheeks), I joined Dana outside, saddling up for the drive around to seek out



A view of the Knersvlakte from Van Rhyns Pass between Nieuwoudtville and Vanrhynsdorp



Dana at his laptop — about four in the morning, Nieuwoudtville



Oom Gertjie's grave

family members and friends of Oom Gertjie before the funeral service would start. At eleven o'clock, we heard someone say. Eventually we arrived at the church with the early birds and the sun starting to warm up proceedings — as if the dear departed philanthropist organised a last good deed for the local community. A steady stream of attendees trickled into the church grounds; black, white, old, young, poor and well-to-do, all in some way touched by Oom Gertjie. I took a few pictures of the church and the growing crowd, while Dana interviewed all and sundry.

When the service started at long last, well past eleven, we heard of his good deeds — his initiative, drive, big heart, humour, sense of community and exceptional business acumen. The *dominee* compared Oom Gertjie with saints of antiquity and the Biblical references to chosen people being entrusted with responsibilities with varying degrees of difficulty. Then Oom Gertjie's son delivered a stirring eulogy and thanked a dozen or so locals, all people who clearly had good reason to express gratitude to Oom Gertjie, and I found myself wiping away a tear or two. Truly this was a man among men!

Again we were first to arrive at the cemetery, where I was amazed at the sight of a brick-walled grave — all done long ago: Oom Gertjie was a man who planned ahead. A choir from Pella, the nearby missionary station, sang a few quavering hallelujahs and the coffin was lowered, out of sight from my vantage point at the fringe where I was cornered by a family member (mine, not Oom Gertjie's). The *dominee* had scarcely spoken the last inspiring words when a wheelbarrow arrived. A man jumped into the grave to level the wet cement being poured onto a large concrete slab. If Oom Gertjie was thinking of getting out of one last hole, he made sure that it would be a real challenge.

We said our last goodbyes and off we went, first stop Garies. There we visited a retired television personality; another of Dana's many friends, and then we made a quick stop at the only hotel in town, owned by a cousin of mine. Having fulfilled our obligations, and with nightfall imminent, we set out for Dana's house in Jacobsbaai. At this stage nothing would keep him away from his beloved dogs, Jerry, Vlooi and Kleintjie.

I returned home a day later, rested and ready to write my account of this visit to the cold, wet, beautiful platteland and its warm, friendly, lovely inhabitants. Dana sent his rendition to *Huisgenoot* and I ... well, you know the story.

Dr Francois Verster is an archivist and a writer



A war to remember

1914-1918: a centennial memorial — Part 2

by Erich Buchhaus

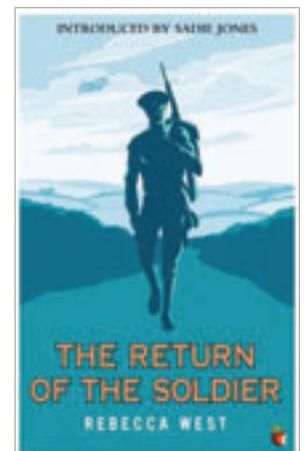
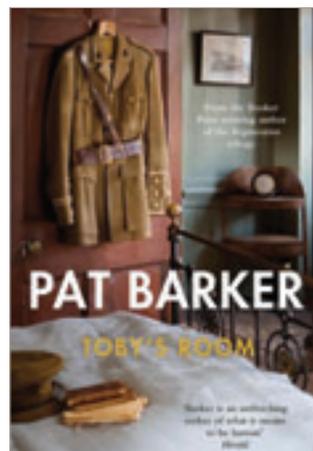
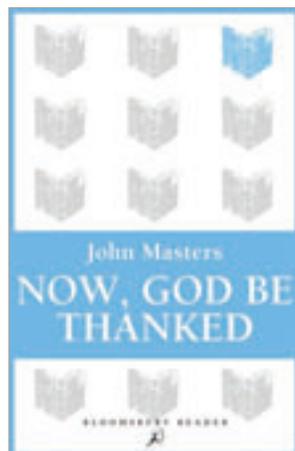
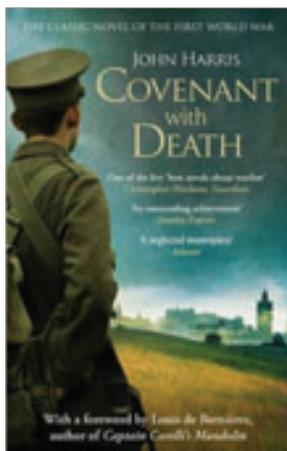
The recent centenary of World War I has been marked by a fair share of new fiction titles with publishers even re-issuing some older titles. *Covenant with death* by John Harris is such a recent re-issue. This is a classic novel of World War I that offers one of the most authentic, moving and gripping portrayals of British soldiers ever written. It tells the tragic story of the young men of Sheffield City battalion, who were wiped out (with the exception of one survivor) at the battle of the Somme and its impact on the city. Other older titles worth considering are the *John Masters trilogy* set during the war, which started with *Now God be thanked*. Most Pat Barker novels (*Another world*, *Life class*, *Toby's room*) deal with men and women coming of age during the Great War. The Man Booker

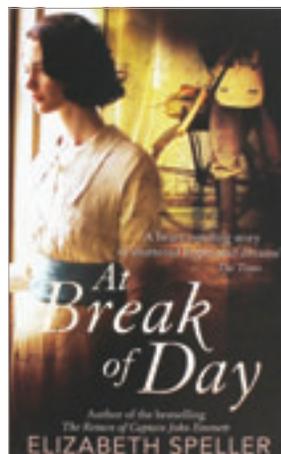
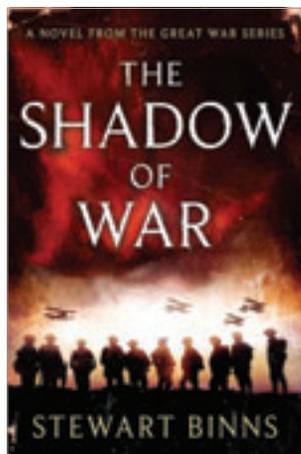
prize-winning *Regeneration trilogy* brings to life famed poet, Siegfried Sassoon and pioneering physician, Dr WHR Rivers, and serves as Barker's most fascinating exploration of post-war psychology. In a similar manner Rebecca West's story of a shell-shocked army captain's return to England after serving in the French trenches is poignantly told in *The return of the soldier*. Interestingly enough, this is the only novel about the war and published during the war by a woman.

One of the more successful modern tales of World War I that gracefully reminds readers of the Europe that was lost forever, is Sebastian Faulks' *Birdsong*, an episodic novel that creates stark comparisons between the France of 1910 and that of 1917. It is a story of an Englishman serving with the French army during World War I, tortured by

memories of a torrid pre-war liaison with a French woman. It is through his eyes that readers are made aware of the waste both in lives and psyches caused by the trench experience.

In Stewart Binns' entertaining, but serious novel, *The shadow of war*, he reveals that no one was left untouched by the horrors of the Great War. Binns writes about five British communities, all very different — an aristocratic Scottish family, a family of working class Welsh folk, a group of friends in a Lancashire factory town, a pair of Cockney soldiers, and Winston Churchill with various government figures. The groups interact at various points in the book, which leads to the forming of some very genuine and touching relationships. *The shadow of war* is the first book in a sprawling series with a new book being released





once a year for each year of the war. Likewise Andrew Cowan's *Worthless men*, distinguished by its remarkable close focus on life in Britain and the families back home, is a thoughtful and memorable story. The popular and prolific Barbara Taylor Bradford delivers another fast-paced family saga in *Cavendon Hall*, covering the lives of two families set on the eve of World War I, following in the footsteps of the popular BBC series called *Downton Abbey*. *Fall of giants* is the first in a century-spanning projected trilogy that follows five families — Welsh, English, German, Russian, and American — through the turbulent 20th century. Written by Ken Follett, it covers the period 1911-1923 and the narrative moves from family to family, country to country, as the Great War impends, happens, and closes. Utterly gripping is Elizabeth Speller's *At the break of day*, an elegantly written novel, that traces the stories of four very different men, from their dreams for the future in 1913 to 1916, when all four end up on the battlefield of the Somme.

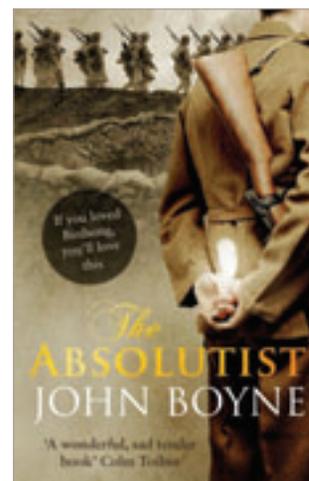
John Boyne (*The boy in the striped pyjamas*) captures the moral and social tension of the Britain of 1919 in *The absolutist*, when a recovering veteran of World War I takes it upon himself to inform the older sister of the execution of a friend — a conscientious objector — and their brief emotional entanglement. This beautifully crafted novel is both thought-provoking and tragically heartbreaking. *A very long engagement* by French author Sebastien Japrisot serves as both a gripping detective story, and an indictment of the horrors of war. In 1917, five young French soldiers were court-martialled and condemned to die in no-man's land. After the war, the fiancé of the youngest of them is determined to discover what really

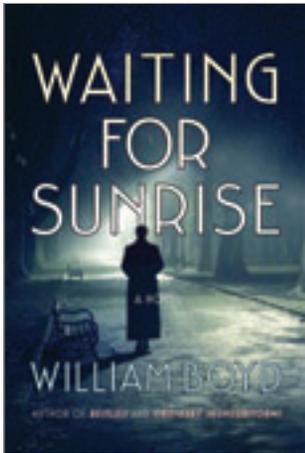
happened after receiving information from a soldier who had survived, informing her that her fiancé may yet be alive.

Author William Boyd excels in portraying ordinary British citizens caught up in pivotal historical events, as in *Waiting for sunrise*, when a young actor has a small but crucial part to play before and during World War I. Boyd speculates about luck and chance and the unpredictable events that can determine a person's life. This is an absorbing spy novel that raises some provocative questions.

In *Wake Anna Hope* traces the lives of three women's stories during the grim years after World War I, which are interspersed with scenes describing the journey of the body of the English 'Unknown Soldier' from a field in France to its burial at Westminster Abbey. The women's lives are defined by loss, but are united through a wartime mystery. A sad, but thought-provoking read is Helen Dunmore's *The lie*, which portrays a young veteran soldier who returns home, shattered by his war experiences and haunted by his losses. The story is deeply believable and although there will be many books about World War I and its aftermath, this can be rated as one of the best. An older title, *Fallen skies* by Philippa Gregory, is about the aftermath of the Great War in England. The main character is a lawyer and former officer in the war, who is utterly damaged by what happened to him in France. This too reveals the effects of the war on ex-soldiers and their loved ones.

Another author that is virtually unknown these days is Howard Spring. He wrote about England, post World War I mostly. A favourite is *These lovers fled away*, where the story covers two generations from the Boer War to





World War II. But World War I is the turning point that changes the lives of his characters.

Moving onto literature for younger readers, there are many incredible books to help readers explore all aspects of the Great War. Here is a very small selection of fairly recent books for children and teenagers to mark the centenary of the conflict.

The amazing tale of Ali Pasha, written and illustrated by Michael Foreman, is the remarkable and true story of the young sailor, Alf Friston, who found a tortoise on the beach at Gallipoli in 1915. Beautifully illustrated and sensitively told, this story will live on for generations to come. **A soldier's friend** by Megan Rix is a book for readers aged eight and above, about a cat and dog sent to the trenches to work as a mouse catcher and messenger respectively. Another title covering messenger dogs and trench war is **Soldier dog** by Sam Angus. Inspired by a true story, it gives recognition to a vital service which saved many a soldier's life. For ages 9-11 years, John Boyne has written **Stay where you are and then leave**, a beautifully paced and affecting tale about Alfie Summerfield's search for his missing father. **Eleven eleven** by Paul Dowswell is structured around the final day of the war and shares the experiences of three boys just out of school as they head off to fight. One is an American, the other a German and the last one an English lad. Their three worlds are about to collide and they have to fight to survive. This is a powerful and meaningful read. **Valentine Joe** by Rebecca Stevens is a time-travel love story, inspired by 15-year-old Joe Strudwick, the youngest soldier to die in the war. **Poppy** by Mary Hooper offers an opportunity to look at the war through a love story for older children.

This story is about a parlourmaid who falls in love with someone from a different class. It reveals a different emotional side to the war – outside of the trenches – as it shows the war's effect on those at home, waiting for news of their loved ones and how it transformed everyday life.

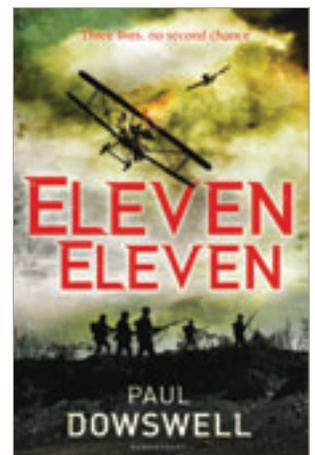
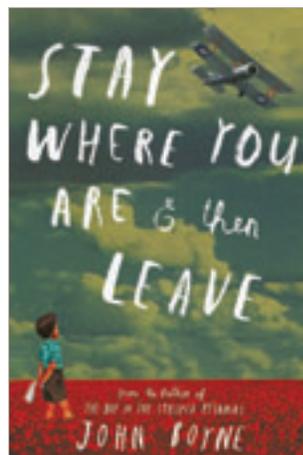
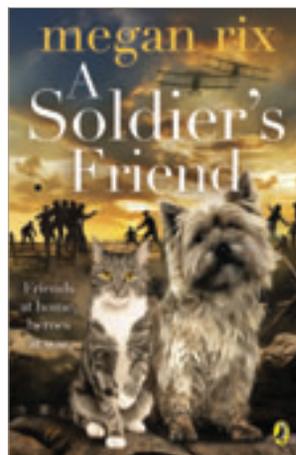
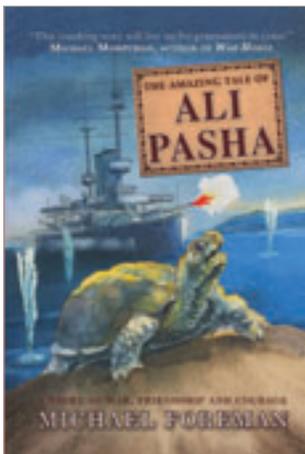
Prolific Michael Morpurgo (**War horse**) in his latest book, **Listen to the moon**, inspired by the sinking of the Lusitania, tells the story of a young girl found floating in the ocean on a grand piano, after the ship she was on is torpedoed by a German U-boat in 1915. Not only is this essentially a moral tale of strong anti-war sentiment, but a story of love and loss, hope and the will to survive.

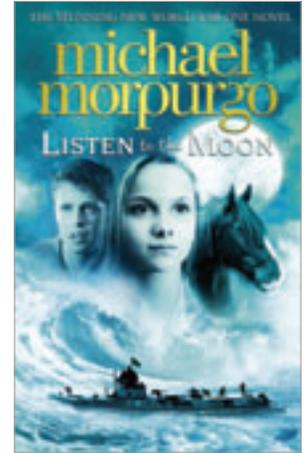
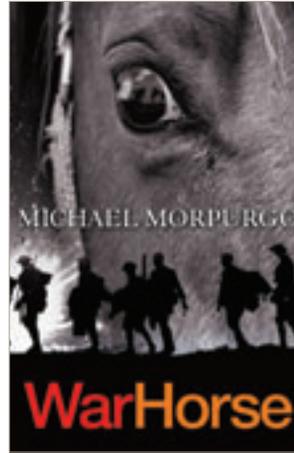
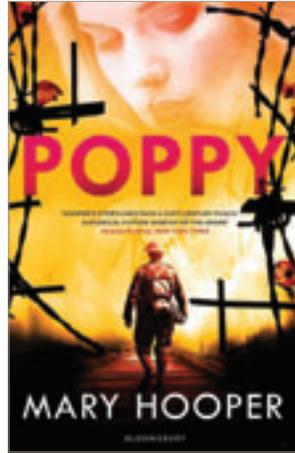
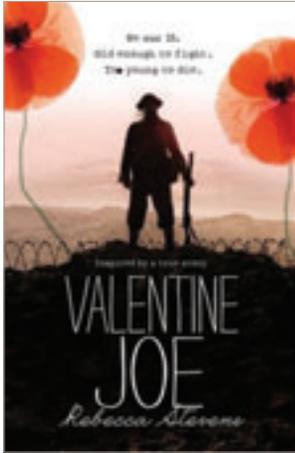
These are just a few of the many incredible books out there waiting to be found and read. Please see the selected booklist below for further reading.

SELECTED FICTION BOOKLIST

Adult titles

- Barker, Pat. **Another world.**- Viking, 1998.
- Barker, Pat. **Life class.**- H Hamilton, 2007.
- Barker, Pat. **Toby's room.**- Penguin, 2013.
- Binns, Stewart. **The shadow of war.**- Penguin, 2014.
- Boyd, William. **Waiting for sunrise.**- Bloomsbury, 2012.
- Boyne, John. **The absolutist.**- Doubleday, 2011.
- Bradford, Barbara Taylor. **Cavendon Hall.**- HarperCollins, 2014.





Cowan, Andrew. *Worthless*.- Sceptre, 2013.

Dunmore, Helen. *The lie*.- Hutchinson, 2014.

Elton, Ben. *Time and time again*.- Bantam Press, 2014.

Faulks, Sebastian. *Birdsong*.- Vintage, 1994.

Follett, Ken. *Fall of giants*.- Macmillan, 2010.

Freud, Esther. *Mr Mac and me*.- Bloomsbury, 2014.

Go, Justin. *The steady running of the hour*.- Heinemann, 2014.

Gregory, Philippa. *Fallen skies*.- HarperCollins, 1993.

Harris, John. *Covenant with death*.- Sphere, 2014.

Hasek, Jaroslav. *The good soldier Svejk and his fortunes in the World War*.- Everyman, 1993.

Hope, Anna. *Wake*.- Doubleday, 2014.

Keneally, Thomas. *The daughters of Mars*.- Sceptre, 2012.

Kinghorn, Judith. *The last summer*.- Headline Review, 2012.

MacColl, Mary-Rose. *In falling snow*.- Allison & Busby, 2013.

Masters, John. *By the green of the spring*.- Joseph, 1981.

Masters, John. *Heart of war*.- Joseph, 1980.

Masters, John. *Now, God be thanked*.- Joseph, 1983.

Moyes, Jojo. *The girl you left behind*.- Penguin, 2012.

Mustian, Mark. *The gendarme*.- Oneworld, 2012.

Nemirovsky, Irene. *The fires of autumn*.- Chatto, 2014.

Remarque, Erich Maria. *All quiet on the Western Front*.- Mayflower, 1976.

Ryan, Rob. *The dead can wait*.- Simon, 2014.

Ryan, Rob. *Dead man's land*.- Simon, 2013.

Shreve, Anita. *The lives of Stella Bain*.- Little, Brown, 2013.

Solzhenitsyn, Aleksandr. *August 1914*.- Bodley Head, 1972.

Speller, Elizabeth. *At break of day*.- Virago, 2013.

Speller, Elizabeth. *The return of Captain John Emmett*.- Virago, 2010.

Trigiani, Adriana. *The shoemaker's wife*.- Simon, 2012.

Waterfield, Giles. *The iron necklace*.- Allen, 2015.

West, Juliet. *Before the fall*.- Mantle, 2014.

Williams, Andrew. *The poison tide*.- John Murray, 2013.

Williams, Andrew. *The suicide club*.- Hodder, 2014.

Williams, Kate. *The storms of war*.- Orion, 2014.

Teenage titles

Angus, Sam. *Soldier dog*.- Macmillan, 2012.

Breslin, Theresa. *Remembrance*.- Corgi, 2003.

Dowswell, Paul. *Eleven eleven*.- Bloomsbury, 2012.

Hamley, Dennis. *Ellen's people*.- Walker Bks., 2006.

Hooper, Mary. *Poppy*.- Bloomsbury, 2014.

Hooper, Mary. *Poppy in the fields*.- Bloomsbury, 2015.

Miller, Sarah. *The lost crown*.- Atheneum, 2012.

Morpurgo, Michael. *Listen to the moon*.- HarperCollins, 2014.

Newbury, Linda. *Tilly's promise*.- Barrington Stoke, 2014.

Stevens, Rebecca. *Valentine Joe*.- Chicken House, 2014.

Stories of World War One.- Orchard Books, 2014.

Juvenile titles

Boyne, John. *Stay where you are and then leave*.- Doubleday, 2013.

Foreman, Michael. *The amazing tale of Ali Pasha*.- Templar, 2015.

McAllister, Margi. *Archie's war*.- Scholastic, 2014.

Morpurgo, Michael. *War horse*.- Egmont, 2002.

Rix, Megan. *The runaways*.- Puffin, 2015.

Rix, Megan. *A soldier's friend*.- Puffin, 2014.

Saunders, Kate. *Five children on the Western Front*.- Faber, 2014.

Erich Buchhaus is a book selector with the Western Cape Library Service

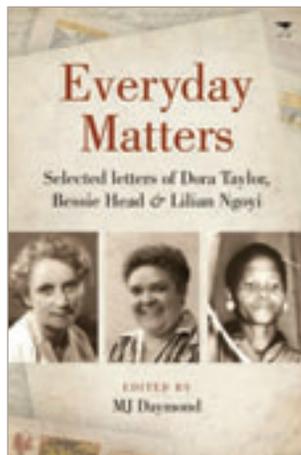


ADULT NON-FICTION VOLWASSE VAKLEKTUUR

DAYMOND, MJ

Everyday matters: selected letters of Dora Taylor, Bessie Head & Lilian Ngoyi.- Jacana, 2015.

'This important book brings together the previously unpublished letters of three women, Lilian Ngoyi, Bessie Head and Dora Taylor. While Ngoyi, Head and the lesser-known Taylor each made vital and perhaps under-appreciated contributions to the southern African struggle, these letters record their ordinary domestic lives as well as touch on the socio-political struggles which they conducted from within their homes. As well as giving access to the thoughts of three remarkable women letter-writers, MJ Daymond presents letters as literary artefacts, not just sources of information and opinions, and invites readers to taste the intriguing and sometimes disturbing pleasures of reading personal letters.' (www.booklive.co.za)

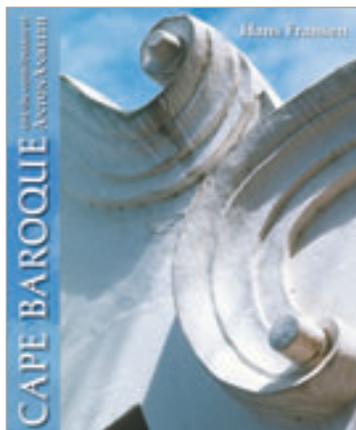


FRANSEN, Hans

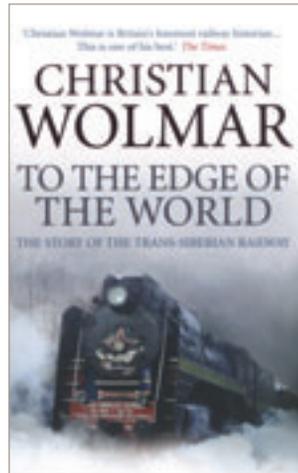
Cape Baroque and the contribution of Anton Anreith.- RAP, 2014.

Hans Fransen, a Dutch-born author and recognised authority on Cape architecture, delivers a monumental study of the influence of Baroque on Cape architecture, furniture, and silver and copper artefacts. The Cape's most creative and accomplished craftsman during this period was Anton Anreith who sailed to the Cape in 1777 from Germany where he was trained at the time when Baroque was enjoying its late flowering. He never lost these talents and was soon discovered by well-to-do citizens and the Lutheran community.

This title investigates to what extent the decorative gables, the ornate entrances and cornices and the armoires of Cape material culture can be seen as part of the international Baroque cultural landscape. This is a fascinating and



informative title on the 'Cape Baroque' style through an examination of the works of the sculptor Anton Anreith. Readers who enjoy local history and have an interest in the period will find much to cherish in this entertaining and informative study. EB



WOLMAR, Christian

To the edge of the world.- Atlantic Bks., 2014.

The author provides an entertaining portrait of the Trans-Siberian Railway and its history. Regarded as the earth's longest railroad, it played a prominent role in Russia's development. In terms of railway building it is the biggest project ever undertaken and was completed in an amazingly short period. The railroad has proven crucially important to Russia's economic, cultural, and military history, but it was a costly project. The Russians were determined to open up Siberia and try to populate it. This is an amazing and fascinating story where the reader discovers how the Trans-Siberian was completed only recently, due largely to incompetence and a hostile terrain. There are multiple tales from travellers who give glimpses of what it was like to make this incredible journey at different times over the last century or so, and the fact that Wolmar himself made the trip clearly stirred his enthusiasm. For those who entertain an interest in Russia or economic/military history in general, this is a great read. EB

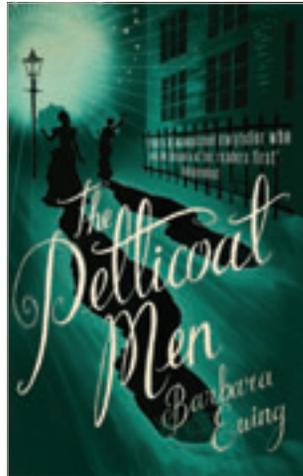
ADULT FICTION VOLWASSE VERHALENDE LEKTUUR

EWING, Barbara

The petticoat men.- Head of Zeus, 2014.

This entertaining historical novel is based on the real-life trial of Ernest Boulton and Frederick Park who were charged for cross-dressing and homosexuality. The story is well written and reveals the hypocrisy and double standards of Victorian society. It is set in 1870s London where Ernest and Frederick, better known as Fanny and Stella, are the toast of the town and are eagerly received at various soirees and ballrooms across the city. But then one fateful night they are arrested, and dragged into a shocking and scandalous court trial. They reside at a lodging house in Kings Cross, London, run by the mother of their friend, Mattie Stacey, who takes it upon herself to get to the bottom of the case when

her family's good name and address are dragged into the gossip and innuendo surrounding the trial. Determined to save her family from ruin and her friends from shame and penury, Mattie embarks on a brave journey to expose the establishment's hypocrisy, revealing the involvement of Prime Minister Gladstone and the Prince of Wales. Although Mattie is the star of this book, different chapters are seen through the eyes of different characters. The author's gift of placing real-life characters into a fictional scenario creates an extremely entertaining and compelling historical read. EB



KRISTIAN, Giles
God of vengeance.- Corgi, 2014.

Author Kristian returns to the Viking Age in this exciting prequel to the author's series trilogy. In this title the author offers a gripping tale of the origins of Sigurd and his fellowship, set in Norway during the late 8th century AD. Sigurd is too young to accompany his father and brothers on their ship when they go to join their king in defeat of a rival and is left



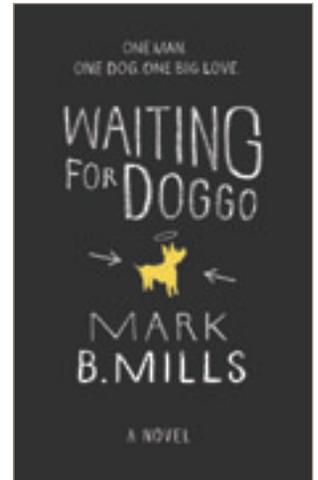
to witness their betrayal. Left homeless with only a handful of men, he has to build his band of men to the point where he can seek the vengeance his birthright justly demands.

Sigurd is a strong and compelling character, but he is surrounded by equally interesting characters. The book ends with a satisfying climax, but leaves Sigurd's tale unfinished and awaiting a sequel. If you love Vikings or exciting tales of adventure and war, then this is a book for you. Readers who enjoy titles by Bernard Cornwell and Conn Iggulden are sure to find much enjoyment here. EB

MILLS, Mark B
Waiting for Doggo.- Headline Review, 2014.

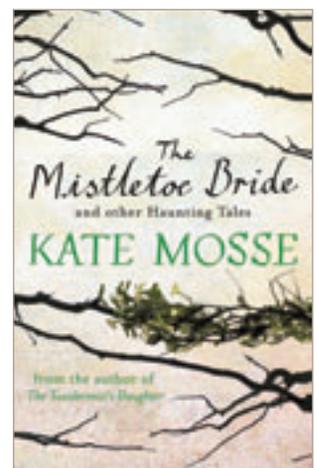
Set in London, *Waiting for Doggo* narrates the growing bond between an advertising salesman called Daniel and his dog, a leftover from his recent breakup with his girlfriend, Clara. She has adopted Doggo from the Battersea Dogs' Home and suggests via a note that Daniel returns the dog to its source.

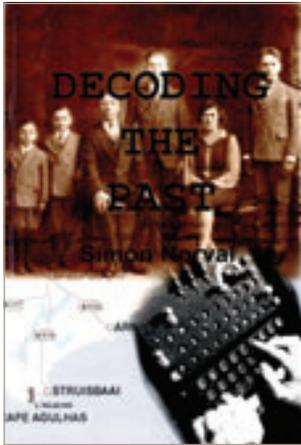
After some consideration, Daniel, our key protagonist, does the opposite and keeps Doggo instead. Daniel's new job as an advertising copywriter allows him to take Doggo to work with him, and so his career as a mental health companion dog is developed. Not the typical canine companion, being rather ugly and often grumpy, he is a dog with a big heart with an exceptional gift to discern between good and bad. At first Doggo is not too keen on Daniel, but the relationship slowly develops and settles into a routine where they become almost inseparable. Eventually Daniel learns to see life differently and finds friendship through his canine friend. In this fun and light-hearted story, readers will eagerly vote for the loveable Daniel, a guy with a great deal of bad luck thrown his way, who is teamed up with a dog with a vibrant personality. The result is an endearing and uplifting read that is not only amusing but warms the soul. EB



MOSSE, Kate
The mistletoe bride and other haunting tales.- Orion, 2014.

Award-winning author of the Boeke Prize finalist novel *Labyrinth* delivers an atmospheric collection of stories inspired by ghost stories, traditional folk tales and country legends from England and France. It features 14 short stories and a short play, made more interesting by the author's notes at the end of each tale. Here Mosse provides details as to their origins and where her ideas have come from. This allows the reader to further research the original tales, or gain an insight into what inspires an author. Each story has a timeless quality and focusses on a troubled person. A favourite is the title story about a 'mistletoe bride' reminiscent of Dickens' Miss Havisham, who finds that a game of hide-and-seek on her wedding day goes horribly wrong. It is fantastic and rather nostalgic with a classic feel to it. This is an enchanting book, with beautifully crafted short stories, and although not so haunting, gives us an insight into Mosse's many talents. EB





NORVAL, Simon

Decoding the past.- Just Done Productions, 2014.

Decoding the past describes the current-day discovery of a Second World War German U-boat off Cape Agulhas and is the South African author's second novel. Norval is an electronics systems engineer by profession as well as a specialist in ship navigation systems. This is very evident in his novel which sometimes is rather too technical, tending to distract from the

plot. But if the reader persists, there is a good story here, even though it could have done with some more editing. The story opens in 1942 when the local intelligence section in Cape Town sends out a young man under the name André Willemse to work at a local attorney firm stationed in Bredasdorp. Due to rumours circulating about prominent townspeople linked to a local movement of political resistance and solidarity against Prime Minister Jan Smuts's war government, he is to investigate possible local involvement with German U-boat activity in the area. Willemse infiltrates the local community and succeeds in jeopardising a local German plot, but then he vanishes. It is only 70 years later, with the discovery of the sunken U-boat and the resulting course of investigation, that closure is found about this incident which changed many lives and resulted in new friendships. EB

NTSHANGA, Masande

The reactive.- Umuzi, 2014.

'Ntshanga has crafted an astoundingly brilliant novel, radiating with understanding and compassion. Set in Cape Town in the years before anti-retroviral drugs (ARVs) became widely available, **The reactive** centres on Lindanathi Mda, a young man haunted by the hand he played in his brother's death at an initiation school in the Eastern Cape. "Ten years ago, I helped a handful of men take my little brother's life. I wasn't there when it happened, but I told Luthando where to find them", he says in the book's startling opening lines. A page later Lindanathi describes with tenderness how it happened: "It was raining when the bakkie took him on its back and drove him up the dirt trail. Inside the camp, they put him in line with



a set of boys he shared a classroom with. Then they took out their blades. Afterwards, they nursed him for a week, and he kicked and swore at them for another two. They called him the screamer, they told us later, when we gathered together to put him inside the earth. Maybe it was meant with tenderness, I thought, the kind of tenderness men could keep between themselves in the hills."

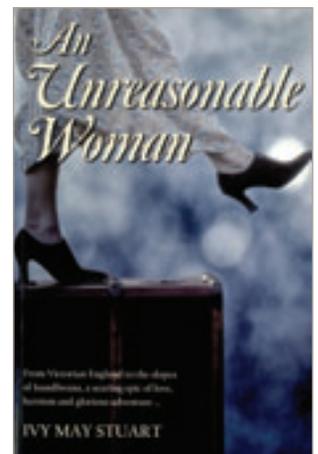
'Without giving away too much of what happens in the book, Lindanathi escapes to Cape Town and turns his back on his family. He ends up running a scam selling ARVs and getting high (mostly on glue) with his friends Ruan and Cecelia. This is until he gets a text message from Luthando's stepfather, which places him at a crossroads to return to his family or to continue with his self-destructive life.' (www.citypress.co.za)

STUART, Ivy May

An unreasonable woman.-

Leda Publishers, 2014.

An unreasonable woman is a debut historical novel from a South African author which foregrounds the women's rights movement. It opens in Victorian England where the reader is introduced to protagonist Judith Armstrong, active in the fight for the rights of women. During a demonstration that leads into a riot, Judith comes across Ralph Gilchrist, a well-born



officer in Her Majesty's Dragoon Guards. There is an instant mutual attraction, but due to the officer's conservative and typically Victorian views, they tend to clash. They part ways after a scandal causes Judith to leave the country and settle at a mission station in the British colony of Natal. Tensions develop in this new colony as the power struggle between the British and the Zulu Kingdom develops. It is there that fate allows Judith and Ralph once again to re-establish contact in the bloody conflict that results in the disastrous bloody Battle of Isandlwana. This story of adventure and romance is well-written and will satisfy readers who enjoy light historical novels. EB

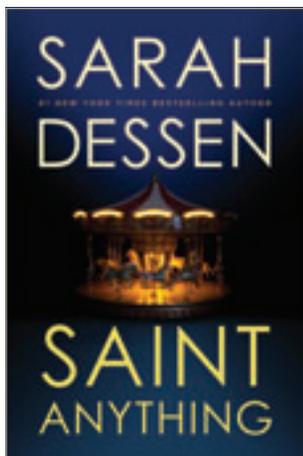
YOUNG ADULT FICTION

JONG VOLWASSE VERHALENDE LEKTUUR

DESSEN, Sarah

Saint anything: a novel.- Penguin, 2015.

'Sixteen-year-old Sydney has always felt overshadowed by her handsome, popular, and troubled older brother Peyton.



Now he is in prison for a drunk driving accident that paralyzed another teen boy, and despite his incarceration, Sydney finds her mother's only focus is Peyton and that her dad has pretty much checked out of any decision making; she meets brother and sister Layla and Mac, whose father owns the [pizza] shop. In the duo, Sydney finds much needed acceptance. In their mother, she discovers a person she can talk to who will listen and give her the advice she

craves. Dessen delves deeply into family relationships and roles. Because of Peyton's actions, Sydney's family is unable to handle what has happened. Layla and Mac's family also has its problems with a wayward daughter and an ill mother, but instead of being torn apart, they have drawn closer together. The contrast between the two families — economically and in their ability to function — provides added tension. Although this work is darker than her other romances, the light and joy of first love, friendship, and self-discovery remain important aspects of the book. Taut, tightly structured with well-rounded characters, this novel is sure to please Dessen's many fans and attract new ones.' (*School Library Journal*)

KNUDSEN, Michelle

Evil librarian.- Walker Bks., 2015.

'Cynthia Rothschild is an ordinary sixteen-year-old having an ordinary junior year. She has a BFF, Annie; a head-over-heels crush on musical theater prodigy Ryan Halsey; and a dream job tech-directing the school's Sweeney Todd production. But ordinariness goes to hell — literally — when new librarian Mr Gabriel seems to be mesmerizing Annie and other students. Then Cyn and Ryan catch Mr G unmasked, demonic wings and fangs in full force. What follows is a Buffy-esque blend of supernatural-baddie confrontation, school story, and dark comedy, with a sweet, if unsurprising, romance thrown in for good measure. Together Cyn and Ryan research demon-kind, recruit allies, prepare for a showdown with Mr G and Co., and put on a damn fine musical production. Cyn's innate psychological resistance to demonic powers (the unexplained origin of this resistance, along with a few

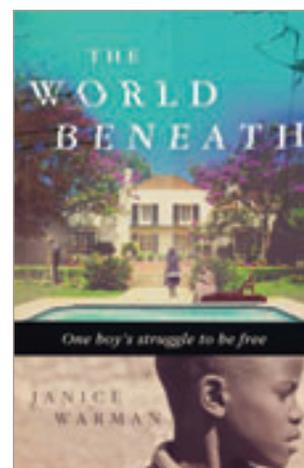


other loose ends, may hint at a sequel) certainly comes in handy; but, smart, problem-solving, and loyal, she makes an engaging heroine either way. The first-person narration ranges from self-deprecating wit to breathless, punctuation-free anxiety during suspenseful moments, emphasising Cyn's terror — and her determination to save those she loves despite her fear. An excellent choice for fans of Cynthia Leitich Smith's *Tantalize* series or Larbalestier and Brennan's *Team Human*.' (*Horn Book Magazine*)

WARMAN, Janice

The world beneath: [one boy's struggle to be free].- Walker Bks., 2014.

'A moving story set in South Africa in 1976 during apartheid. Joshua lives with his mother, who is a maid to a wealthy white family. When he encounters an injured man and hides him in the shed, he has no idea of the trouble he is about to get into, and how it will affect the rest of his life. Pulled into the heart of the conflict, he is forced to make a terrible choice, and learns that nothing is truly black or white. This is simply told, with a strong sense of place, and a real appreciation of the complexity of the conflict. Endorsed by Amnesty International, this is a powerful story that will engage teenage readers, appealing to their sense of justice. Having run an Amnesty International Youth Group, this novel would have inspired teens to learn more about the terrible Apartheid system and why its legacy still haunts South Africa today.' (*School Librarian*)



WATKINS, Steve

Juvie.- Walker Bks., 2015.

'Watkins offers a frank view of life in a juvenile detention centre as he explores the inner strife of an inmate suffering the consequences of a crime she didn't commit. Being at the wrong party at the wrong time leads to a six-month stint in juvie for 17-year-old Sadie Windas while her older sister, who should have gone to jail, gets off scot-free. Simmering with resentment, Sadie worries she may have paid too high a price for her sister's sake. A reflective first-person narrative alternately expresses Sadie's traumas in lockup — bullying, brawls, and lies — and her past

ordeals, including her dismissal from the basketball team, breakup with a boyfriend, and desperate attempts to keep her dysfunctional family glued together. Little by little, a multi-dimensional portrait of Sadie emerges, exposing her vulnerabilities and struggles with the mistakes she's made ... Sadie's emotional journey, impacted by her profound discoveries about fellow inmates and her growing friendship with a kindly guard, is absorbing and wrenching. Ages 14-up.' (*Publishers Weekly*)

JUVENILE FICTION JEUGLEKTUUR



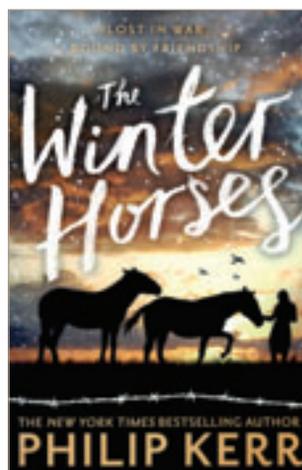
JOHNSON, Rebecca
The great pet plan.- Puffin, 2013.

This is the first title in a new series called *Juliet nearly a vet* written by the Australian author Rebecca Johnson. It is a fun series geared for the 8-10 year old girl's market. Juliet, the main character of the series, wants to be a vet like her mother. When informed that she can't have any more pets, Juliet and her friend Chelsea, who lives next door, come up with a plan to practise their vet

and animal grooming skills. Juliet invites her whole class to drop their pets off at her house for a night of medical check-ups and grooming. Of course chaos is bound to erupt somewhere along the line, allowing for some comic moments, but everything comes right at the end. The series has been well-received and *Bush baby rescue*, book 4 in the series, is winner of the Environmental Award for Children's literature 2014. Individual books in the series have been twice nominated for the CBCA younger readers section (2014 and 2015), and nominated for the Adelaide Festival Awards for Literature (2014). EB

KERR, Philip
The winter horses.- Walker Bks., 2015.

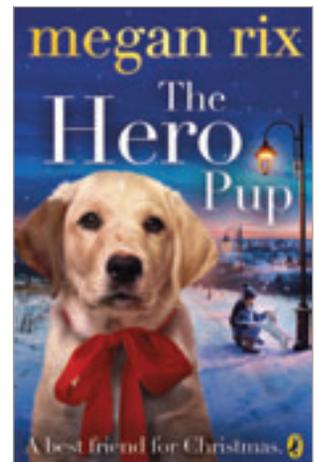
Philip Kerr is the bestselling author of the mystery series for adult readers about a detective named Bernie Gunther and set in pre-war Berlin. *The winter horses* is his



first attempt at historical fiction for young readers. The story is set in 1941, and the Ukraine has been invaded by the German army which is stationed at the Askaniya-Nova animal sanctuary. This is the home of a herd of Przewalski's horses, an almost extinct species dating to prehistoric times. However, the Nazis consider them an impure breed and order their extermination. Max, the caretaker of the sanctuary, tries to protect them. He assists Kalinka, a Jewish teenager, to escape with the remaining two horses, dying in the attempt. A magical bond develops between Kalinka and the horses, and after many trials and tribulations they eventually reach safety. This historical novel is full of intrigue, wonder and survival that captures the reader's attention from the first page and holds it to the last. EB

RIX, Megan
The hero pup.- Puffin, 2014.

The author is a dog-lover and professional dog-handler and uses her own extensive experience to write popular dog stories set during the war years. Her previous titles include *The victory dogs*, *The bomber dog* and *A soldier's friend*. Once again the story is set in wartime England and 11-year-old Joe is dreading the holidays, his first Christmas without his father who was killed in the line of duty. Joe and his dad have always wanted a dog, but when Joe's father dies, he doesn't think he will ever have one. His mother has an idea that will help them both perform a fitting tribute to Dad, while at the same time giving Joe something else to devote his time to. This is to adopt and train a helper pup named Patch that will eventually assist an injured soldier in need. In time, as their relationship develops, Joe starts to overcome his feelings of grief in what is a very moving, but uplifting story. EB



EB Erich Buchhaus

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



Stoic officers and angry young men

Part 2 of the British cinema of the 1950s

by Robert Moult

In Part 1 of this article I discussed the contribution producer Michael Balcon and his Ealing Studio made to British cinema with their memorable comedies. In this part I look at the war genre during the 1950s and the 'angry young man' films that appeared in the late 50s and early 60s. War films in the 1950s were one of the stable genres of the British film industry. In many regards they were the British equivalent of the American Western of the same decade. They portrayed British values, at least southern middle-class English ones. I mention this, because during this decade a different approach began to emerge as the rebuilding of the country after the war challenged the values these war films expressed. The 'angry young man' found its way into the cinema as a form of revolt to the war film values.

War films in the 1940s

The war was a very productive period in British film history. Despite difficulties, film studios were releasing films that helped to inform the public about the war and how to prepare themselves. The Crown Film Unit released some real classic docudramas like *Fires were started*, *Listen to Britain*, *Target for tonight* and *Western approaches*.

War films in this period featured a collective spirit as opposed to individual heroism, with Ealing being particularly influential in this regard. A good example of this is *The day went well* with a German commando that masquerade as British soldiers holding a village hostage, with the inhabitants fighting back. Ealing also saw the careers of Charles Frend and Basil Dearden take off, two filmmakers who were to make excellent war films in the 1950s.

It is important to note that two major British filmmakers made their mark in the war. The team of director Michael Powell and producer Eric Pressburger made inventive and timeless films in this period. Some were daring, like *The life and death of Colonel Blimp* that angered Churchill so much that it was nearly banned. It is during this period that David Lean teamed with Noel Coward to make *In which we serve* and *This happy breed*, both featuring the emerging and soon-to-be-iconic star of the war genre — John Mills.

The war film returns

After the war was over the genre took a step back as the public wanted to move on from the terrible war. In the early 50s, however, a string of autobiographical wartime experiences were published and after good sales made their way to film. Numerous stories about the Resistance, POW, navy, RAF, army, et cetera, became attractive to the studios and very shortly these became box office hits. Heroism was what the audiences wanted and that's what they got in the 50s!

Michael Anderson's *The dam busters* (1955) featured Michael Redgrave as doctor Barnes Wallis who is determined that his bouncing bomb can destroy German industry. This film, one of the leading box office successes of the decade, is a great example of the genre. Gibson (Richard Todd) is a fair, calm and decent man. He does not let his emotions dictate his life. Todd is excellent in this role and also played numerous officers in other war films such as this one. The mission is very dangerous and many will not come back. Gibson realises this, but he shows strength through control over his emotions, yet he is not distant from his fellow pilots. With stirring music by Eric Coates, the film is undeniably patriotic, yet it does reflect the futility of war. The scene in the canteen, when the pilots return, is chilling. The film was technically good for 1955 and it has, up to now, often been featured.

The dam busters was a good example of the British war films made in the 1950s. The officer, who reflected a strong Britain showing what was termed 'a stiff upper lip' to adversity, became commonplace. But if one looks carefully one will find a number of films that also show women overcoming adversity and who were as brave as their male counterparts. Virginia McKenna appeared in a number of superb war films. She had a small part in *The cruel sea*, but it is in *A town like Alice* (based on a novel by Nevil Shute) where she starred as leader of expatriate women who are forced by the Japanese to march in the heat of the Malayan sun, that she came into her own. The film itself was unusual for the day as the women were the main protagonists of the film. McKenna excelled in the role and she received a BAFTA Award for it. It was no surprise she was



A poster for *The dam busters* (1955)



Virginia McKenna in *Carve her name with pride* (1958)

given the role of Violette Szabo, the doomed spy from the book *Carve her name with pride* by RJ Minney. She certainly went through a rigorous exercise for this film as she had to act out the torture and subsequent execution by the SS in a concentration camp. Once again McKenna was excellent. Like a lot of British war films a small moment leads to disaster in *Carve her name with pride*, in this instance a foolhardy act by local French citizens that leads to her capture. McKenna was with a stellar male cast: Paul Scofield, Jack Warner and Frenchman Maurice Ronet, yet she dominated the film.

Perhaps the most interesting performance by a British actress in a war film in this period was that of Sylvia Syms in *Ice cold in Alex*, where she plays Sister Diana Murdoch, a nurse who gets to go on a dangerous mission to Alexandria with MSM Pugh, Captain van der Poel and Captain Anson (Harry Andrews, Anthony Quayle and John Mills). Her role is a prominent one and is very much equal to those of the men. This was rare in the 1950s but Syms is very good and her role clearly foreshadows the 60s, where stronger roles appeared for women in British films.

Three big male stars: John Mills, Kenneth More and Jack Hawkins

The British officer was the most striking character in any British war film of this period. He represented British values that audiences flocked to to see in their cinemas. Three actors became synonymous with this role as they often portrayed officers in command.

John Mills was already a star before the 50s. As mentioned earlier he featured in a number of war films during the war. He represented an ordinary private in *In which we serve*. During the 50s he moved on to officer roles and it was here that Mills really dominated the genre. A former song and dance man, he was always a cheerful presence. This began to change with Charles Frend's *Scott of the Antarctic* where he typified the stiff upper lip Englishman. Brave, loyal to his companions, fair and calm under pressure, Mills carried this persona in many war films.

One film, however, showed what an excellent actor he really was. In *Ice cold in Alex* he plays an officer who is on the verge of a breakdown and having difficulties with alcohol. He goes on a dangerous mission with Pugh and Murdoch (Harry Andrews and Sylvia Syms) through the desert and through German occupied territory to get to Alexandria. On the way they pick up a 'South African', Captain van der Poel (played by Anthony Quayle), who is immensely big and strong. Anson (Mills) is intimidated by this stranger but the 'South African' gets them through German checkpoints and minefields, travelling in a Red Cross van which has regular vehicle breakdowns. Suspicions grow about Van der Poel, but Anson, nervous to confront him, gives him the benefit of the doubt. Van der Poel is finally caught out as a German spy but gets stuck in quicksand and starts to drown. Anson rescues him in a brilliantly directed scene. After owning up, Van der Poel now travels with Anson, Pugh and Murdoch as a prisoner of war who could be shot as a spy. Anson promises them an ice cold beer once they reach Alexandria. He tells the others that Van der Poel saved their lives and did not deserve to be shot as a spy. With the support of Pugh and Murdoch he ensures that Van der Poel is sent to a POW camp. Made in 1958, at the tail end of this period, it ranks as one of the best WWI films and Mills (as Captain Anson) in particular is memorable. The same year he made *Dunkirk* for Ealing, returning to his usual officer role, but with more nuances than earlier. He was now a character actor and gave some of his best performances of the period. Mills remains one of the greatest lead screen actors Britain ever produced.

Kenneth More was very popular during the 50s, particularly in comedies and the *Doctor* series, but war films were his forte. In *Reach for the sky* in 1956 he played the role of legless ace Douglas Bader with such conviction that he totally dominated the film. British war films were more of a collective effort among the characters. *Reach for the sky* was like a Hollywood war film with the emphasis on More as Bader. The film itself has not aged well as it is very jingoistic and Bader now looking like an unpleasant character, but More is superb and he continued to play roles like these throughout the 50s. Yet he was also good at understating situations. He is stern in *Sink the Bismarck*, but he reveals a more vulnerable side when he

discovers that his son is missing in the same battle as the one he is directing. The image of More is one of a brash extrovert, but he could really also underplay scenes. He was the most middle class of these actors and in the 60s he went out of fashion, but he still proved to be a good actor when he appeared in a cameo role for the **Battle of Britain** in 1969.

Jack Hawkins was a regular supporting actor until he got the role of Lieutenant-Commander George Ericson in Charles Frend's **The cruel sea** in 1952. This powerful film reflected the futility of war and Hawkins gave a truly memorable performance. Stoic and reserved in one of the most famous scenes in British film history, Ericson is forced to depth-charge a suspected submarine below a group of British survivors of a sunken ship. He kills the survivors but doesn't get the submarine. Afterwards he reflects on his actions with tears streaming down his face — an unusual scene in war films of this period.

Also striking was the scene of the sinking of the ship, *Compass Rose*, in which Ericson (Hawkins) hears the screams of sailors through the bridge microphone. The film introduced two other fine actors, Donald Sinden and Denholm Elliott, along with other great supporting actors. It is no exaggeration to say that this is one of the finest war films ever made. It was a box office success in the 1950s and Hawkins continued acting the role of several officers in the 50s. He was physically big and had a warm voice, which made him one of the biggest stars of the period. He did feature in some Hollywood films, notably in a supporting role in David Lean's **The bridge on the River Kwai** (as Major Warden) where he starred along with Alec Guinness (as Lieutenant Colonel Nicholson) and William Holden (as Commander Shears). Perhaps sensing that change was coming, Hawkins played an embittered war officer in Basil Dearden's clever **League of gentlemen** in 1960 in which he plans and executes a big bank heist with fellow down-on-their-luck ex-soldiers. It was a kind of a parody of his roles, but it showed how good he was.

The change comes; the angry young men

The mid-50s saw the emergence of John Osborne, Harold Pinter and Arnold Wesker, amongst others, who challenged the

values the war films expressed. They felt the cinema reflected a Southern English middle-class sensibility. 'Up North' was rarely featured at all. The success of **Look back in anger** by Osborne took the country by storm. It made a star of a young Welsh actor, Richard Burton, who later played the role of Jimmy Porter in the film directed by Tony Richardson. It captivated young Britons and the 'angry young man' was born.

Jimmy Porter was the prototype for what was to come. He was the antithesis of the officer in war films. Rude, abrasive and a misogynist, Porter was at odds with everyone around him. With Porter came the short documentaries usually set up in a Northern industrial town shot by the Free Cinema group. This group produced Richardson, Karel Reisz, Lindsay Anderson, John Schlesinger and Walter Lassally — all to be big influences in the 60s. When the group moved into feature films, it heralded the British New Wave as a kind of response to the French New Wave and in some ways they were similar, particularly with regard to location shots and handheld camera scenes. Characteristic were scenes of factory chimneys viewed from the town park or a sad city stream used as a recreation area.

In late 1958 Jack Clayton made **Room at the top** with Laurence Harvey as Joe Lampton, a ruthless and shallow social climber. The 'angry young man' was now the most talked about development in British cinema. Harvey gave one of his best performances in this film. In a calculated move he is intent on, and succeeds in marrying the daughter of the town's most influential resident — an industrialist. Although proudly working class, he intends to leave his milieu behind. His ambition is disturbed, however, when he has an affair with a neglected French wife (a superb Simone Signoret), whom he wrongly betrays and which causes her death. On receiving the news of her death, he goes into a marriage, feeling trapped. The film was a sensation. It was probably the first time northern towns were shown in their grimness and it shook many people particularly in the South, who barely knew that such places existed. The film was based on a book by John Braine — a writer along with Alan Sillitoe, Stan Barstow, David Storey and Keith Waterhouse — in whose works these 'kitchen-sink' dramas featured.

Saturday night and Sunday morning (1960) is based on a



John Mills (right) in *Ice cold in Alex* (1958)



Richard Burton in *Look back in anger* (1959)



Alan Bates and June Ritchie in *A kind of loving* (1962)



Albert Finney and Diane Cilento in *Tom Jones* (1963)

novel by Alan Sillitoe and directed by Karel Reisz, starring a young Albert Finney in the role of Arthur Seaton. Similar to Lampton, Seaton, however, was not interested in reaching the top. 'I'm after a good time — the rest is propaganda', he declares and is defiant, confrontational and self-centred ('don't let the bastards grind you down'). The film was frank for its day and carried themes of abortion and adultery, and Seaton was as antagonistic towards the working class as he was to the ruling class, a characteristic of these films. The final scene in which Seaton overlooks a new housing development, feeling trapped but still defiant, with his domesticated girlfriend (Shirley Anne Field) was a highlight of the era. Finney became a star because of this film and the scene of him drinking pint after pint of beer defined the genre. Working class lads were now in vogue and Finney was one of a number of young actors who grew up in places like those portrayed in the films. Alan Bates, Tom Courtenay and Richard Harris among others, all carried an air of conviction in their roles playing troubled young men. Bates and Courtenay were more sensitive characters, as in John Schlesinger's *A kind of loving* (Bates) and *Billy liar* (Courtenay). Harris was explosive as an uncompromising Rugby League player in Lindsay Anderson's *This sporting life* which also featured a brilliant performance by Rachel Roberts as Margaret Hammond, the genre's leading lady who always seemed to suffer from the hero's bullying in these films.

The genre did not last long as audiences tired of 'Up North'. Woodfall Studios released a rollicking classic *Tom Jones* that was a big box office success with Finney in the title role, suggesting time was moving on. With the Beatles emerging, the class struggle took a back seat as the 'Swinging Sixties' set in.

The two genres were quite opposite in their outlook, but both reflected the social climate of a Britain that went through huge changes after the war. Many memorable films were produced in this genre that are amongst the best British films ever made. The 50s war films have gone through a period of reassessment recently and people now admire the performances of many actors like Mills, More and Hawkins who graced those films.

The 'kitchen sink' dramas are still very influential. Directors like Ken Loach and Mike Leigh continue the tradition as do numerous BBC and ITV productions. In the 80s Morrissey of the Smiths was often putting images of these films on his record covers and his songs reflected the same sentiment of these films. Both genres are distinctively British and invaluable contributions to its development.

In conclusion, many of these films mentioned are based on novels from writers that are still around and are worth promoting, like the 'angry young men' novelists I mentioned. And war writers such as Paul Brickhill, Nicholas Monsarrat and Eric Ambler, amongst others, are still to be found in our libraries. Online www.screenonline.org.uk and an enthusiast's own page www.british60scinema.net are wonderful if you are interested in the British cinema.

Robert Moulton is a librarian at Wynberg Public Library



Friends donations

Why one should never discard a box of books before unpacking it

by Ilze Swart

‘**R**are Jesuit library book from Rome ends up in an English charity shop (*The Telegraph* April 15-21 2015, p 13). Staff at an Oxfam bookshop in Shrewsbury were taken aback when a tattered old Latin book found amongst a pile of old books turned out to be an extremely rare edition.

The book was first published in 1599 under the title *Varia Opuscula Theologica* (Various Theological Brochures) and written by one of the most distinguished scholars on theology of his time, Spanish Jesuit Francisco Saurez. In the 17th century the Latin text was banned by Pope Innocent XI and people were ordered to destroy and burn all copies of the book. This extremely rare old text is now in the hands of the manager of the Oxfam Bookshop, Tom Cotton, and is for sale for approximately R70,000.

It is the possibility of such a scenario that makes the backbreaking, dirty job of unpacking and sorting of donated books so appealing. Never discard a box of books without unpacking it. I found an **Emily Hobhouse** at the bottom of a box full of tatty looking romances.

The Friends of the Library’s main source of income, in most cases, is derived from the sale of donated books, magazines, CDs, DVDs, puzzles, comics, et cetera, all of which are pre-loved/pre-owned/pre-read, and many not so gently used. I sort and price donations for two Friends groups and a charity bookshop, and have been asked to draft some guidelines for pricing. My inspiration has been Oasis Books and bric-a-brac shops in Claremont

and Pinelands, which support the work of the Oasis Association for people with intellectual disability. Their stock is clean, neat and orderly. The bric-a-brac is cleverly arranged and looks inviting. Everything is reasonably priced.

In the case of donations from Friends groups the library must obviously be the first beneficiary of recent publications not in stock. If a title has been published in the last 12-18 months, Bellville Friends, for example, donate the book to other libraries in their district that do not have a copy. Otherwise donations can go on sale for the maximum price of R50 for a clean, pre-owned fiction title, and possibly more for non-fiction. Holding a raffle for a parcel of new books may be a better fundraising option.

FACTORS AFFECTING PRICING

- As storage of donations is a problem in most libraries, pricing is done with a view to turnover, rather than the value a commercial bookshop would apply. As far as I know only the Central and Simonstown Friends have their own bookshop in their library buildings. One should not keep items such as outdated travel guides and old, grubby books just because one has the space. What sells in one area may not necessarily sell in another. How well a sale is advertised is important. Advertising widely will attract dealers who snap up bargains.
- Donated books are generally stored in

boxes or crates and books for sale can be unpacked on tables or displayed in crates. The system of crates marked by subject works very well at Durbanville Library and the cost of the crates has been well worth the cost it saves on labour: crates are topped up as new stock arrives.

- Prices can be written inside the book — in pencil, so it can be erased, or labels stuck on the outside. Some charities use colour coded stickers and at the Children’s Home I have a Meto price marker, which is a timesaver if you handle large volumes of donations. With Africana, however, one has to be careful with stickers as they can damage the jacket of a book.
- Condition of the item — are pages and cover intact? Is it clean? The discoloured edges of a book can be gently rubbed with sandpaper to give a fresher appearance. Keep a damp cloth handy to wipe down dirty books. Does it have a dust jacket, is it signed by the author? Is it a hardback or paperback — a clean hardback could sell for R5 to R10 more than a paperback. Loose pages and torn covers can be mended with clear tape — but not Africana. Are plates missing? I throw out torn and discoloured books unless they have value as collectables. This is not a nice, clean job! You may prefer to wear plastic or disposable gloves.
- How recent is the book? (See my comment above about donations to other libraries). Members of book clubs often donate recent fiction once all



Book donations and a Meto price marker



Ilze selling books for Bellville Friends

their members have read a title. Generally, the newer the publication, the higher the price.

- Is the book or its subject matter in demand, for example, has it been filmed, does it cover a topic in the news? Some subjects such as the Anglo Boer War and the Border War are always sought after. Clason's *Richest man in Babylon* has achieved classic status and has also been translated into Afrikaans. Children's books, especially in Afrikaans, are scarce. Some books we cannot give away, for example, *Reader's Digest Condensed Books*, although crafters have been buying them for their covers. Vintage markets and coffee shops are selling bundles of early 20th century books with old bindings tied up with ribbon.

CATEGORIES OF MATERIAL

Fiction

- The popularity of the author will largely determine the price, for example, the

minimum price for a paperback Lee Child novel in reasonable condition is R25 — and more for newer titles. Bestselling authors are always in demand and older paperback titles of authors such as James Patterson, Kathy Reichs and David Baldacci could sell for R5 and go up to R40 for the latest titles. Romances sell quite cheaply, for example, R5 for older and R35 for a latest Danielle Steel. Mills & Boon romances can sell for R2 to R5, depending on their age. Westerns are in great demand, especially Louis L'Amour, with tatty older titles selling for R5 and going up to R15.

- Classics are consistent sellers — from Shakespeare, Thomas Hardy, Dickens, Conrad and Dostoevsky to moderns such as Lawrence, Ayn Rand and Hemingway. Depending on the condition and edition, R5 to R25 would be reasonable.
- Identifying valuable first editions is a specialised field in which provenance, the previous history and ownership of a book can play an important role. I leave this to knowledgeable dealers who

have a client base of collectors.

- Afrikaans fiction is scarce and therefore in demand. Prices range from R10 to R40. I have been selling contemporary romances for R10 to R15.

Non-fiction

- Biography, cookery, the esoteric, arts and crafts, health and travel are always in demand. I recently sold a book on Nazi aircraft for R100 — anything to do with the Holocaust and Nazi Germany is still popular. Gardening books go for an average of R20 unless it's something special. There is a regular demand for dictionaries and Bibles, and the price would be determined by age and condition.
- What do we do with encyclopaedias, because they take up so much space? Once in a while we sell a set of *World Book*, *Kennis*, *Wêreldspektrum* or *Afrikaanse Kinderensiklopedie* for R50 to R100. In Bellville a book sculpture competition was held in co-operation with the Art Gallery as part of their 25th birthday celebrations in November

2014. Entrants paid a fee, received a volume of an encyclopaedia and had to construct an original art work from the volume. A prize was awarded for the best entry. If you don't have the space to keep encyclopaedias, pulp them if you cannot use them for a crafts project. Schools do not want old encyclopaedias.

Text books / study guides

The Bellville Library holds a sale exclusively for textbooks and study guides a few times a year. Books are priced on average between R5 to R40 and they are hugely popular with students and learners because of the reasonable prices. We generally do not sell pre-1990 textbooks.

Children's books

Donations of children's books to the libraries I work for are fairly scarce, but I do receive many books at the Children's Home, which are priced from R5 to R25, unless it is a set of books. For example, the *Narnia* novels in a set, sold for R35.

Afrikaans children's books sell like hot cakes, especially picture books at R10 to R25. Older series such as *Die swart kat*, *Die Uile*, and *Jasper* are often sought by parents who want their children to read the books they grew up with. Non-fiction is popular amongst home schooling parents.

Foreign language books

Because storage is a problem, we do not keep foreign language books. German books are donated to German church bazaars and Dutch books go to the Huis der Nederlanden in Pinelands. Other languages are, I'm afraid, just discarded. Whether you sell them will depend on your community.

Africana

- Now we come to what can be a money spinner, but it takes time and effort. What is Africana? Very simply, books, artefacts and other collectors' items connected with Africa, especially Southern Africa, which are scarce/old/collectable. Factors affecting price

include scarcity; small or numbered editions; the condition of the book; dust jackets in good condition; signed by author; inscription, et cetera. Books and catalogues on South African art are greatly sought after and many are out of print soon after publication. For example, Esmé Berman and Karel Nel's two-volume *Alexis Preller: a visual biography* (2009). The Van Riebeeck Society publications of primary sources on Southern African history command good prices, as do *Rhodesiana*.

- Some Friends consult an Africana dealer for advice. Somerset West Library had a knowledgeable staff member who held online auctions. Bellville Library has sold some special books through Antiquarian Auctions, who take a percentage of the selling price. The most expensive book I have sold at one of our Africana sales was *A history of Christian missions in South Africa* in near mint condition for R650. I check prices of all South African publications on various websites, always keeping in mind that we cannot sell an item for the



Examples of art using old books no longer suitable for stock

same price a dealer would charge, so the price should be on the conservative side if we want to turn over stock.

- Websites that can be consulted to give you an idea of the value of an item include:

www.abebooks.com
www.alibris.com
www.amazon.com
www.antiquarianauctions.com
www.bidorbuy.co.za
www.clarkesbooks.co.za
www.dougfindsbooks.com
www.gumtree.co.za
www.olx.co.za
www.quaggabooks.co.za
www.selectbooks.co.za
www.tomfolio.com

- Factors such as condition, jacket and signature of the author may make your copy less valuable than the one advertised on the Internet.

COLLECTABLES

Books with an interesting, perhaps gilded, binding which could be used by crafters or in retro craft shops can be priced from R10 upwards depending on the appearance of the book.

PAMPHLETS, BROCHURES AND MAPS

Pamphlets, brochures and maps can be priced and kept in a box if one has the space for such ephemera. I have some lovely brochures on stately homes in England, for which I hope to find buyers at R5 to 10 each.

MAGAZINES

How many back issues you keep will be determined by available storage space. Magazines generally sell at R2 each and up to R5 each for the latest issues. Sell them cheaply and let them go. Weekly financial magazines are not worth keeping.

COMICS

I don't know anything about comics, other

than that they are collectables. If you receive a sizeable donation, consult a shop such as Comic Den for advice. Some 250 different Afrikaans photo stories series (fotooverhale) were published from the 60s to the 80s, such as *Mark Condor*, *Ruiter in Swart*, *Swart Luiperd*, *Sister Louise*, et cetera. These are collector's items and are frequently thrown away because of their ephemeral appearance. I have sold some for R35 each. A collector said the most he had paid for a photo story was R300 – it was a scarce item in good condition. Two interesting articles on photo stories appeared in *BY*, the Saturday supplement to *Die Burger*, on 24 March 2012 and on 18 October 2014.

CDs

Check every CD and DVD holder to make sure it contains a disc. If it is a copied disc, discard it immediately. I have accumulated quite a collection of discards and am trying to find a craft project in which to use them. CDs generally go for R10 each, and a little more if there are several discs. If you have the time, check the condition of every disc and discard badly damaged ones. We do not sell music tapes any longer, so they go into the recycle bin.

DVDs AND VIDEOS

DVDs are priced from about R15 each to R60+ for a series. So few videos are sold that it is not worth keeping them any longer.

VINYL RECORDS

Vinyl is making a big comeback. According to an article in *The Times* (1 June 2015) 'music makers were desperately looking for craftsmen who knew how to make vinyl'. Current selling prices for old records range between R2 and R30. Crafters also buy them for recycling them in interesting ways, from table mats to clocks.

PUZZLES, GAMES AND PC GAMES

Puzzles can be problematic because

one does not know whether they are complete. I sell them at most for R25 if the box is in mint condition and it looks as though it might be complete. Keep a supply of rubber bands handy to put around a box so that the pieces do not fall out. Games such as Scrabble and Cluedo may also have missing pieces, so price them between R10 to R30. PC games are a mystery to me, but after checking with gaming shops and Cash Converters, I price them between R15 to R50.

PUBLICITY

Advertise in your Friends newsletter, on Facebook, the community knock-and-drop and local newspapers. Put up notices in your own library as well as neighbouring ones. Keep an email list of customers/regular buyers, and let them know when the next sale takes place.

DONORS

Finally, it is most important to thank your donors so they keep coming back – perhaps by sending an email or giving out a thank you bookmark or plastic bag when a donor drops off books. At Bellville and Durbanville libraries donors' names are put up on a Donor Board in the foyer of the library – for the current year only – so they have to donate again to get their names up in the new year.

Note: Be constantly on the lookout for prices of second-hand books and other material by visiting second-hand and charity shops and consult websites so that you charge reasonable prices.

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Ilze Swart is a retired librarian and correspondent



Incwadi kathimba (tshesi) yesiXhosa sisibonelo!

Indima yencwadi kathimba yesiXhosa ukuhlahlela indlela abantsundu ukuze babhale uncwadi lobungcali ngesiXhosa, nguXolisa Tshongolo

Kwinqaku elandulela eli ndikhalazele ukuzinyina kwababhali abantsundu ngokuthi bagxile ekubhaleleni izikolo nasekubhaleni amabali neenoveli nemibongo noncwadi lwemveli kuphela, bezibetha ngoyaba ezinye iindidi zoncwadi ebebenobhala ngazo. Kwelo nqaku ndikhalaze ndisithi kuninzi kakhulu ekunobhalwa ngako ngabantsundu, ingakumbi uncwadi lwesikhokelo. Zingangoboya benja iingcali ezintsundu kweli lizwe nebezinobhalela abantu bazo ngemisebenzi yobungcibi bazo.

Kwinyanga yeKhala kupapashwe incwadi kathimba (yetshesi) yesiXhosa, neyiyeyokuqala eyaziwayo ezimbalini. Ndive kakuhle mlesi, andithi kupapashwe inguqulelo yencwadi kathimba, ndithi kupapashwe incwadi kathimba ebhalwe ngesiXhosa.

Oku kuzisa ithemba, ukuba abantu abantsundu baqalise ukubhalela abantu bakubo ngezobungcali babo. Iincwadi zokufundisa imidlalo, kambe ke mandithi izikhokelo, zibhalwa ngesiNgesi ngababhali bazo, nditsho nezemidlalo yemveli na kakade. Imbinana ekhoyo ngeelwimi zabantsundu ziinguqulelo.

Ukuguqulela umdlalo kolunye ulwimi ke kudinga isakhono esingaphezulu kweso sokuba ngumguquli-lwimi oqeqeshiweyo, ngokungafaniyo noguqulelo ngokuphangaleleyo. Kunzima ukusebenziseka kwesikhokelo somdlalo esiyinguqulelo ukuba asiguqulelwanga yingcali kuloo mdlalo. Ukuba akumazi uthimba akunakuze ube nako ukuguqulela incwadi yakhe nokuba sele uyinkunqele yomguquleli onamava aliwaka.

Omnye ke uya kubuza ukuba xa kanti kunjalo mna ndenze njani na kwincwadi kathimba ebesele ndidize ukuba ndidibene naye ngokuse ndisebenze kuyo. Impendulo kukuba bendingaguquleli, bendihlela. Incwadi ibisele ibhaliwe yingqonyela yalo mdlalo, umfo kaKobese, mna ndathatha ngokucala ulwimi lwakhe. Ulwazi lwalo mdlalo oluye lwadingeka ukuyihlela ibe yimvelaphi, ukuze ndilungelelanise kakuhle ulwimi. Umzekelo, kudingeka ulwimi lwasemfazweni njengoko invelaphi yawo ikuhlelo-majoni emkhosini.

Ukuvela kwale ncwadi ke kuphendule neminye imibuzo, efana nalo uthi njengokuba ingcali kwezi nkalo ndikhalazele ukungabi naluncwadi lwesiXhosa kuzo zingengobabhali-zincwadi nje, ziza kwenza njani? Impendulo kuloo mibuzo injalo kukuba akudingeki ube ngumbhali-ncwadi ukubhala uncwadi lwesikhokelo, kudingeka ulwazi lobungcali kwinkalo leyo ubhala

ngayo. Ulwimi nendlela yokubhala esulungekileyo zinomntu wazo ozisebenzayo xa sele ubhalo-ngqangi lukhona – ngelixa lohlelo-lwimi.

Ukubhala iincwadi zesikhokelo akufani nokubhala iinoveli namabali amafutshane nemibongo zona nto zifuna isakhono sokubhala nolwazi lolwimi. Isizathu sokuba zona zifune isakhono sokubhala nolwazi lolwimi kukuba zingolwimi — ziyilelwe ukuphuhlisa ulwimi, ngako oko zidinga ukubhalwa ngumntu oluqonda ngokupheleleyo ulwimi olo abhala ngalo noyifundayo imisebenzi esele ipapashiwe kolo ncwadi abhala kulo.

Uyikhombile ke indlela umfo kaKobese. Ndiqinisekile ukuba yena ube novuso lokufuna ukuphuhlisa lo mdlalo nakubantu bakokwabo, enganyeke kuphuhlisa lwimi nakugabula izigcawu kule ndlu nditshayela yona. Kodwa ngomsebenzi wakhe kutsho kwavuleleka nezinye izinto ebezisaxakile ukuba sakuzanyula luhlobo luni na. Ndingatsho ke ndithi uMenzi usikhumbulele kwesi sikhalo.

Iingcali ezintetho isisiXhosa zeenkalo ngeenkalo mazilandele lo mzekelo kaWatu Kobese, zibhalele abantu bakowazo ngemicimbi engobungcali bazo kuba bayaludinga ulwazi olo banalo. Uluntu oluntsundu ludinga ukwazi ngokuphathwa kwamathala eencwadi nangobunzulu-lwazi bawo. Oomolokazana bayaludinga ulwazi ngokuncancisa nangokukhulisa iintsana, mababhalelwe ke ngolwimi lwabo. Nabezinye iinkalo ke mabenze njalo.

Kube yinyhweba ukuba le ncwadi kathimba yesiXhosa ibhalwe ngummi weli phondo, iphondo eliphala phambili kwimicimbi ngemicimbi yezophuhliso lwentlalo yoluntu, ingakumbi olungathathi ntweni. Masiwusebenzisenike lo mzekelo sibheke phambili. Akukho nto ingenobhaleka ngesiXhosa amaXhosa aziingcali ekhona. Bhilani ke makholwane.

English synopsis

The article discusses how eye-opening the publication of the first (known) isiXhosa chess book is to black specialists to write non-fiction in their languages which that may lead to use of these languages in economic activities in the near future.



DCAS launches a new facilities web map

An easy way to locate a library

by Helga Fraser

The brand new facilities web map of the Western Cape Department of Cultural Affairs and Sport (DCAS) provides the locations of all facilities it manages, which include libraries, museums, district cultural and sports centres, provincial archives and MOD Centres. The Centre of e-Innovation's Corporate GIS unit is part of the Department of the Premier and has collaborated with DCAS to be the first Western Cape department to launch an interactive web map of its public-facing facilities from the corporate Internet website. The purpose of the online resource is to provide information about DCAS facilities to citizens and Western Cape Government staff.

All 361 of the Western Cape libraries are included in this user-friendly web map making it very easy to locate and find detailed information about their closest library service point in the province.

The best feature of the resource is that it can also be accessed via mobile devices such as tablets and smart phones, thus making it easier for any citizen to locate the nearest library and get detailed information about it.

How to access the web map

The web map can be accessed by going to the DCAS home page of the Western Cape Government website at www.westerncape.gov.za/cas and then clicking on the link *Interactive Map of DCAS Facilities*. Once the map is loaded, click on the arrow on the right hand side. An easy to use drop down menu will help any user with a handheld or desktop device to navigate the map and show how to:

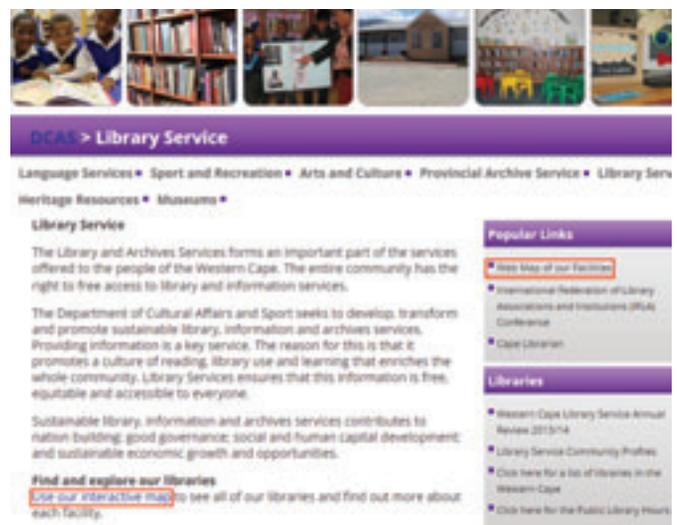
1. Move around and zoom in and out of the map
2. Show the location of all the libraries on the map
3. Display information for a library at a particular location by clicking on the library's icon on the map
4. Search for a library by name in the alphabetical drop-down list on the right.

The web map can also be directly accessed on the home page of the Western Cape Library Service at www.westerncape.gov.za/library and then clicking on the link *Web Map of our Facilities* under *Popular Links* on the right hand side.

Your help is needed

As a librarian you can help the Research Section of the Western Cape Library Service to update your library's details by emailing any additional information and corrections to Helga.fraser@westerncape.gov.za.

The map will in future also feature opening hours of all libraries. You will notice that the link is also alive on your homepage www.westerncape.gov.za/library – see screen shot below.



Helga Fraser is a research librarian with the Western Cape Library Service



Papier, papirus en perkament!

Die vermaaklike essensie van 'n anachronisme

deur Daniel Hugo



In die gedig *Loflied op die letterkunde* uit my bundel *Die panorama in my truspieël* staan daar die volgende sarkastiese reëls:

*Ek het die Afrikaanse letterkunde lief:
elke letter het ek lief, die kleinste setfout,
die slap anglisismes, die anachronismes,
elke taalfout en die blatantste plagiaat.*

Enkele lesers het my al uitgevra oor daardie anachronismes. Die setfoute, anglisismes, taalfoute en plagiaat word blykbaar as vanselfsprekend in ons letterkunde aanvaar, want niemand het

my nog gevra om voorbeelde daarvan te verskaf nie!

Selfs die ernstigste gedig laat die leser soms lag. En die rede daarvoor? 'n Onbedoelde fout soos 'n anachronisme.

'n Anachronisme is volgens die HAT 'n persoon of 'n ding wat chronologies uit sy plek is. Die volgende nogal vermaaklike voorbeeldsin word dan gegee: 'As 'n Voortrekker van 1838 'n polshorlosie dra of na die radio sit en luister in 'n toneelstuk, sou dit twee anachronismes bevat'.

'n Voorbeeld van 'n anachronisme in die Afrikaanse digkuns is RK Belcher se sonnet oor die antieke Griekse digteres Sappho. Sy het in die sewende eeu voor Christus op die eiland Lesbos geleef en liefdesgedigte vir meisies en vroue geskryf. Die woord 'lesbies' het dus sy oorsprong by Sappho. Belcher se gedig met die titel *Sappho* het in 1956 in sy debuutbundel *Mens en skepper* verskyn. Die eerste twee strofes gaan so:

*Ek het van jou geen nagedagtenis,
geen perdeskoentjie of 'n silwerblaar
of brief om in 'n boekie te bewaar —
al wat jou liefde my gelaat het is
die klein vertroosting van 'n dowwe kers,
'n potlood en 'n vel papier waar God
en jy en my verlange saamvloei tot
die nederige woorde van 'n vers.*

Die anachronistiese elemente in hierdie gedig is die verwysings na 'n boekie, 'n potlood en papier. Al hierdie dinge het in

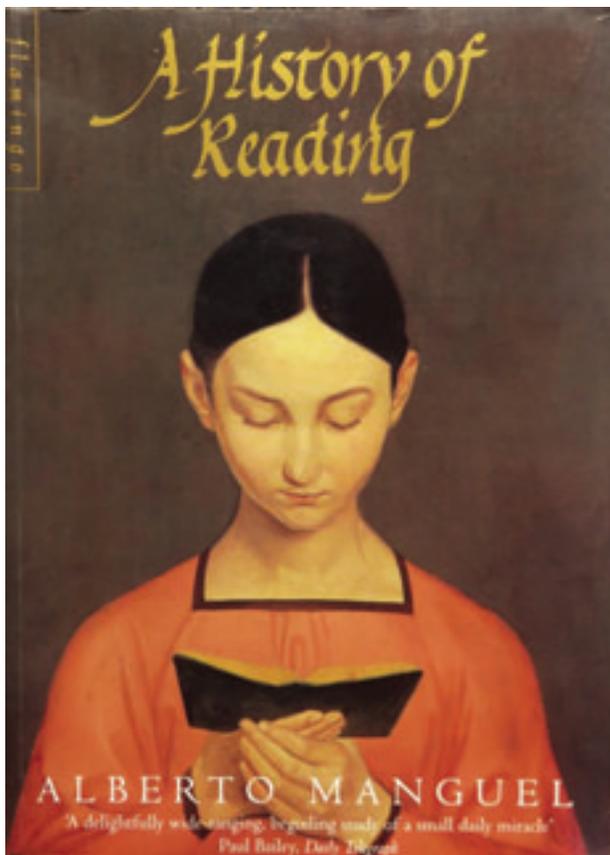
die tyd van Sappho nog nie bestaan nie. Sy het waarskynlik op papirusrolle met 'n veerpen en ink geskryf. Papier is vir die eerste keer in die eerste eeu na Christus in China vervaardig, en dié uitvinding het Europa eers in die elfde eeu bereik. (Ek twyfel ook oor daardie kers, maar kom ons laat dit daar.)

Die vraag is: Waarom het Belcher sy gedig dié titel gegee? Wou hy 'n hedendaagse, heteroseksuele liefdesvers opkikker en met die noem van Sappho se naam 'n lesbiese allure daaraan verleen? En sodoende sy konserwatiewe lesers uit die vyftigerjare van die vorige eeu skok?

'n Anachronisme is volgens die HAT 'n persoon of 'n ding wat chronologies uit sy plek is

Hy sou alleen in sy doel kon slaag as die lesers nie net konserwatief was nie, maar ook 'n gebrek aan historiese kennis gehad het om nie die anachronismes raak te sien nie.

Maar hierdie soort anachronisme is nie beperk tot die Afrikaanse digkuns nie. Onlangs het ek Alberto Manguel se uiters boeiende *A history of reading* gelees. In die hoofstuk *The shape of the book* skryf Manguel oor die ontstaan van die boekdrukkuns. Die eerste gedrukte boek was Johannes Gutenberg se Bybel van 1455. Omdat dit Gutenberg se bedoeling was om die duur handgeskrewe perkamentvolumes



van sy tyd na te boots, was sy Bybel 12 x 16 duim groot en bedoel om op 'n kateder in die kerk ten toon gestel te word. Manguel gaan dan voort: 'A bible of this size in vellum would have required the skins of more than two hundred sheep.'

Hierdie uitspraak het my onmiddellik laat dink aan Billy Collins se gedig *Flock* in *The trouble with poetry and other poems* wat in 2005 die lig gesien het. Collins word op die bandteks van sy bundel sonder blik of bloos beskryf as 'the planet's most popular living poet'.

Collins verskaf die volgende aanhaling boaan die gedig, waarmee hy die bron van sy inspirasie erken: '*It has been calculated that each copy of the Gutenberg Bible ... required the skins of 300 sheep — from an article on printing.*'

*I can see them squeezed into the holding pen
behind the stone building
where the printing press is housed,
all of them squirming around
to find a little room
and looking so much alike
it would be nearly impossible
to count them,
and there is no telling
which one will carry the news
that the Lord is a shepherd,
one of the few things they already know.*

Dit is opvallend that Collins se aanhaling uit sy bron diametraal van Manguel se uitspraak verskil. Benewens die variërende aantal skaapvelle (Manguel se meer as 200 is by hom presies 300) klop die aangehaalde stelling nie met die werklikheid nie. 'n Enkele Gutenberg-Bybel het beslis nie meer as 200 of selfs 300 skape se lewens gekos nie. Dié Bybels is op papier gedruk, nie op perkament nie. En Manguel beklemtoon juis die veel ekonomieser gebruik van materiaal deur Gutenberg se drukperse in teenstelling tot die slagting wat deur die ou metode veroorsaak is.

Billy Collins se verbeelde skaapkraal moes dus eintlik op die terrein van 'n Middeleeuse klooster geleë gewees het, waar die monnike die Bybel en ander boeke op voorbereide skaap- of kalfsleer gekopieer het. Waarom verdraai hy dan oënskynlik doelbewus die feite om sy gedig by 'n drukpers te laat afspeel? 'n Handgeskrewe Bybel op perkament sou hom tog ewe goed by die treffend ironiese slot met die verwysing na Psalm 23 uitgebring het. Of het Collins doodgewoon sy bron swak ge lees en verkeerd aangehaal?

Ek het hierbo gesê die voorbeeldsin in die HAT by die trefwoord 'anachronisme' is nogal vermaaklik. En dit is juis die essensie van 'n anachronisme. Dit is altyd vermaaklik, ook as dit weens slordige nalatigheid of in naïewe onkunde gepleeg word. En ons duld nie een van dié twee dinge by ons digters nie — nie nalatigheid of naïwiteit nie. Al is hulle ook interplanetêr gewild.



'n Denkbeeldige portret van Johann Gutenberg

Dr Daniel Hugo is 'n voormalige dosent asook redakteur van literêre programme. Hy is die ontvanger van talle toekennings in die uitsaai-wese asook vir prysgehalte vertalings van literêre werke.



www.westerncape.gov.za/library



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