ON THE COVER

Events from 1969 that changed the world

From the dissemination of information to shopping, socialisation and influencing behavioural change, the internet is the 20th century invention to have most profoundly impacted the 21st century zeitgeist.

While an analysis of the word ‘internet’ reveals a rudimentary explanation of its functioning in the word’s composition, for example, a series of inter-connected computer networks, its true DNA can be traced to the very basics of computer networking.

The Advanced Research Projects Agency (ARPA)—a sub-branch of the United Sates Department of Defense—was sanctioned under US President Dwight Eisenhower in 1958 as part of the American military-industrial complex during the Cold War. This advanced research and development programme was conceived to push the boundaries of technology and science and deliver outcomes beyond the scope of purely military requirements. Its creation was a direct reaction to the Soviet Union getting the jump in the space race when it launched the Sputnik satellite one year earlier than the US could muster.

One such non-military project was the establishment of the Advanced Research Projects Agency Network (ARPANET), becoming the first network to utilise packet switching and the TCP/IP protocol. Packet switching is the process of grouping data that is to be transmitted over a network into packets; while the TCP/IP suite (Transmission Control Protocol/Internet Protocol) provides end-to-end data communication on how information is packeted, addressed, transmitted, routed and received; a cornerstone of internet communication technology whose fundamentals remain unchanged today.

Computer science Professor Leonard Kleinrock broke new ground on 29 October 1969 when he transmitted the first bit of packeted data over ARPANET from his laboratory at the University of California to the Stanford Research Institute, some 568 kilometers away. Other ARPANET contributions to what the internet offers today include research on artificial intelligence and the Aspen Movie Map—1978’s version of Google Street View.

Additional research and development in Switzerland in the 1980s saw the creation of the World Wide Web, which made centralised hypertext documents accessible from any linked computer. By the mid-1990s, the internet experience was limited to email, instant messaging, browsing and file transfer. Of course, on the communications front alone, the internet today has expanded to include interactive video calling and social networking, introducing a raft of disruptive technologies often with unintended consequences, notably on human behaviour online, threats to the publishing industry and the physical retail economy.

And if you’re reading this magazine online from Europe, America or anywhere else outside of South Africa, it’s easy to forget just how far the internet has come, particularly in the new millennium.

#Happy50th.
**EDITORIAL**

**Tsunoku** is the Japanese word for buying books and never reading them. It’s ironic that a word from the Orient, with its cultures so traditionally fastidiously minimalist, has come to verbalise what we as Westerners can only and lazily describe as ‘hoarding’.

As if that’s not enough of an indictment, the advent of technology has increased this tendency in multitudes: be it unplayed video games stored somewhere in the cloud, that digital jukebox or library (is e-tsunoku a thing for Kindles?) or unwatched box sets of TV shows downloaded for that as yet-undetermined—but-never-to-happen binge session—the ceaseless penchant for needlessly acquiring stuff that will never see the light of day has become inextricably engrained in our hyper-consumerist DNA.

And as I write this final editor’s letter of 2019 on Black Friday, amidst the flood of reports from militant bargain-hunters breaking shop windows or resorting to violence to secure the last, already obsolete flat screen TV with next year’s school fees, it’s never been clearer why ‘Black Friday’ is the aptest description of this dastardly day.

But the night is darkest before dawn. If you’re busy gift shopping for the festive season, there’s comfort in knowing that only books can offer the exquisite escapism we seek with the soiled band-aid of retail therapy. In 2019 the curtain finally dropped on Game of thrones; the über-est, most expensive, most captivating, mostest-mostest TV show in history. It’s been commercialised, popularised and culturised ad nauseum, yet its author, George RR Martin—who never foresaw the adaptation of A song of ice and fire becoming a religion—never spoke a truer word that speaks straight to the soul in the fifth book of the series, *A dance with dragons*.

‘A reader lives a thousand lives before he dies, said Jojen. The man who never reads lives only one.’

If you’re brow-beaten after a testing 2019, remember that hope never dies. It lives on on your bookshelf. And that, surely, is the greatest gift of all.

Merry Christmas.

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Merry Christmas.
How does one say goodbye to a legend that was the lifeblood of the Western Cape Library Service (WCLS) over the last 38 years? That was the feeling that prevailed at the WCLS on 30 October—the day we waved a final farewell to Stefan Wehmeyer. At the special send-off event, held in the WCLS auditorium, it was very noticeable how everybody spoke about Stefan’s compassion and empathy. This insight into the lives of others also translated into his work, where he was always pushing to ensure that every community has access to a properly-stocked library. Stefan, you have made such an impact on the public library sector, not only in the Western Cape, but on the entire country, touching the lives of people wherever you went. I want to express my sincerest gratitude for your unending commitment to the Department, the Library Service, public libraries, librarians and colleagues. Working alongside you has been an immensely rewarding experience over the past three years. I will miss your invaluable guidance and encouragement. You have inspired me—and others—to always stay passionate and never stop believing. I wish you well on this ‘promotion’ to the most senior position in life: retirement! May this next chapter reward you with endless time to do the things you love. You will be missed but never forgotten (twenty-plus years of writing in the Cape Librarian will see to that!). Cheers to a happy and healthy retirement.

Cecilia Sani, Director: Western Cape Library Service
Open Book Festival at Ottery Library

As part of Cape Town’s Open Book Festival, which took place in September this year, Ottery Library was approached by The Book Lounge to host local children’s author, Refiloe Moahloli, on Thursday 5 September. They were joined by the Grade 2’s from the local primary school, Perivale Primary. Refiloe Moahloli shared her book, Yes Yanga, with the eager Grade 2’s, who loved every minute of the morning. Refiloe had them on their feet, singing along with her. The morning ended with a colouring-in activity for the children.

Sharon Roman, Librarian: Ottery Library

Heritage programme for the holidays

On 23 September Pinelands Library hosted a heritage/holiday programme in the Library Hall.

With a background in museums and tourism, and a passion for heritage, working in the library services has allowed me to fully live out my interests and this event was my latest undertaking.

Pinelands Library has its own local author collection to inspire patrons of all ages to check out locally written books. These books are easily identifiable by their South African flag spine labels. Local titles in the adult section are also labelled in this manner.

And just to keep things even more local, the library hosted an exciting programme in the form of visiting local authors and games for kids.

By 10:39 the hall was already packed; with over 40 children and 10 adults in attendance. There were gifts for each child, most of which from the Tomorrow Trust. Chairs laid out for the story-telling session and tables decked out for game-playing.

The City’s Library and Information Services sponsored the whistles and pencils, while Bumble Books sponsored the colouring-in books.

Local authors Lucy Stuart Clark read from her book Table Mountain Holiday and teen author Amr Salie engaged with his audience about his love for reading, writing and gaming.

Once the story-telling session was done the children were very excited and ready to play games from today and yesteryear.

Margaux Bergman, Assistant Librarian: Pinelands Library
Op Vrydag, 25 Oktober het die skrywer Marita van der Vyver Hoërskool Barrydale bygesoek. Sy het die leerders geboei met voorlesings uit haar boeke, en die belangrikheid van rympoësie herbeklemtoon en voorbeelde van die genre is voorgelees. Daarna het sy Barrydale Biblioteek besoek en die besoekersboek geteken.

Op Saterdagoggend, 26 Oktober by ’n glansgeleentheid buite die dorpie, het naageloos 50 gaste die geleentheid gehad om Marita van der Vyver en Lanie van Reenen aan die woord te sien.

Marita het voorgelees uit van haar boeke, die bronne van haar inspirasie onthul, hoe sy haar navorsing doen en dan van die maande wat volg om die idee in ’n boek te omskep. Haar jongste boek, Grensgeval, het in November verskyn en gaste was ook bevoorreg om ’n voorsmakie daarvan te kry.

Lanie van Reenen wat, soos Marita, ook in Pretoria op skool was en in Frankryk beland het, het voorgelees uit haar memoires C’est la vie en die opvolg, Net mooi fine.
Over the past few years the staff at Tygervalley Library have enjoyed visiting various book-signing sessions, at places such as the Woordfees and the Open Book Festival, where they ensure that a copy gets signed for their library. The list includes books by Deon Meyer, John Hunt, Maya Fowler and Sally Andrew. The most recent signed book to join the collection is a copy of Michè Solomon’s book, Zephany, signed by Michè as well as Joanne Jowell.

Bernell Williams Kotze, Librarian: Tygervalley Library

Tygervalley Library boasts an ever growing collection of local signed books

Groendal Library celebrates first birthday

The new, upgraded Groendal Library near Franschhoek turned one in September.

But before we could shout ‘Whoop whoop, it’s our first birthday!’, we had arranged for children from surrounding crèches to join us on the special day.

Children from the first crèche arrived ahead of schedule, so we introduced them to our Early Childhood Development section where they happily played with the educational toys and read books while they waited for the others to arrive. Soon there were children from ten(!) crèches in the library, filling up every possible space in the library—the hall, the adult library, children’s library, reference section; some even in the spaces between the shelves.

A panicky voice came from my library assistant, She-Earl: ‘Isabel, daar kom nog ‘n crèche; waar gaan ons almal sit?’

My reply? ‘We will find a space for them, let them come in!’ while at the same time praying that the children do not end up with the wrong teacher or class when they get back to their crèches. What a wonderful sight! More than 250 children in the library; with everyone sharing books, reading or sitting with a book on their lap.

Finally, we went outside to the parking area to properly kick off the celebrations, and getting to sing ‘Happy Birthday to our Library’. The kids thoroughly enjoyed the magic show, the juggler and clown who entertained them.

Groendal Library officially opened its doors in September 2018 and was built at a total cost of R8,663,025. Prior to the upgrade the library has since 2007 been housed in a green shipping container. It can still be seen from across the road and keeps reminding us what a privilege it is to have a state-of-the-art library, one which is appreciated and enjoyed by the whole community.

Naturally, our involvement with the community strengthens daily. We continue to build good relationships with crèches and community organisations that are involved in reading literacy programmes.

Isabella Young, Senior Librarian: Groendal Library

Children from surrounding crèches were thoroughly entertained by a magician, a clown and a juggler at Groendal Library
Swellendam cements its memories

On Tuesday 8 October the Department of Cultural Affairs and Sport (DCAS) took another step towards preserving the untold stories of communities around the province with the roll out of the Oral History Initiative in Swellendam.

A project of the Western Cape Library Service, the Oral History Initiative comprises interviews with residents of the area that are recorded and published on DVDs and then distributed to libraries in the area where they can be accessed by library members. The event was hosted by the Western Cape Library Service in partnership with the Swellendam Municipality.

Minister of Cultural Affairs and Sport, Anroux Marais, and Swellendam Mayor, Nicholas Myburgh, launched the initiative at the Town Hall. Approximately 100 people from Swellendam, Barrydale, Buffeljagsrivier, Malgas, Suurbraak and Railton attended the event, where several of the interviews were screened for the first time. The interviews, which were recorded in September, will also be preserved in the Western Cape Archives in Cape Town.

Minister Marais emphasised the importance of recording and preserving oral history in museums and archives for generations to come. She also stressed the importance of communities having access to these stories and histories in the public libraries.

Neville Adonis, DCAS Library Services
In 2017, Nal’ibali, the national reading-for-enjoyment organisation, entered into a co-operation agreement with Diaconia, a Dutch Reformed Church Early Childhood development initiative. Similarly, De Doorns, Sandhills and Hexvallei libraries have established relationships with a variety of community groups that share the library’s philosophy. One such outcome has been the special relationship they share with Diaconia Nal’ibali. In doing so libraries create an awareness of their relevance as a 21st century institution within small rural communities. With September being National Literacy month, people were encouraged to visit their local library, start reading and exploring new worlds. In a speech delivered on Heritage Day, President Cyril Ramaposa urged all South Africans to visit their public libraries and read a book in their native language. A special programme was organised for an event held at De Doorns Library on 27 September by Elena Crowley (librarian) and library staff Michelle Goliath (local Diaconia Nal’ibali co-ordinator) and Righardt le Roux (Nal’ibali). In discussing the relevance of community and public libraries, LIASA President, Nikki Crowster, encouraged parents to read with their children, encouraged children to keep on asking questions and stressed that it is everyone’s duty to ensure that children understand what they are reading. Library Manager Christine Gerber spoke about the commitment of libraries towards literacy development in the municipal area, while Mary-Ann Oliphant from Sandhills Mini Library demonstrated an exceptional practical story-time session with *Die leeu en die muis*, using songs, sounds and masks.

The highlight of the programme was the handover of donated books to De Doorns Library. LIASA Western Cape branch chairperson, Mercia Sias, handed over a donation of children’s storybooks, made available through the LIASA Western Cape bookdrive. The drive is to support libraries with their local reading campaigns. Erica Hougaard, project leader of Little Seeds (Diaconia), made a further donation of 3,000 books received from congregations all over the Western Cape. The De Doorns area now boasts 43 reading clubs, of which 14 are facilitated by library staff. All of these groups make use of library material from the three local libraries. Well done to Elena Crowley and her library staff!

Christine Gerber, Library Manager: Breede Valley

The City of Cape Town’s Urban Sustainability Unit has won the 2019 Human City Design Award at a ceremony held in Korea. The award recognises projects that contribute to a more harmonious and sustainable relationship between people, society, the environment, and nature. It is hosted by the Seoul Metropolitan Government, in partnership with Human Cities Network, the World Design Organisation, the UNESCO Creative Cities Network (of which the City of Cape Town is a member) and the Korean Federation of Design Associations. During a site visit to Dunoon on 20 September, head of the award steering committee and CEO of the Korean Future Design Research Institute in Seoul, Professor Soon Jong Lee, praised the City project team for a job well done.

‘I am impressed, very impressed,’ said Lee after a guided tour of the precinct, led by City officials Liezel Kruger-Fountain and Ashley Hemraj. ‘The municipality is trying to make a difference in the lives of the people here. They care for the citizens and want to bring about change. Something that comes through strongly is the love and warmth of the community.’

The Dunoon Learning and Innovation Precinct boasts a sports centre, which includes a skate park, and a state-of-the-art library, opened by Mayor Dan Plato in April 2019. ‘I am so excited about this award and proud of the City officials who worked on this for over three years,’ said the City’s Mayoral Committee Member for Spatial Planning and Environment, Alderman Marian Nieuwoudt. ‘What makes this even more remarkable is that our project was designed and implemented by City professionals only. They have beaten entries from Italy, France, Finland, Indonesia, Korea, Thailand, China, Vietnam, and Singapore.’

By scooping this award, the City has received prize money to the value of approximately R1,2 million.

‘The Learning and Innovation Precinct in Dunoon provides a blueprint for urban design in dense neighbourhoods. It demonstrates that it is possible to create a harmonious and sustainable relationship between the people and the urban environment; and that good design adds to the general well-being of the surrounding community. We will use the prize money to fund the next phase of the Dunoon project,’ said Nieuwoudt.

(destination.investcapetown.com, 21 September 2019)
Live music in libraries

It’s official: live music and libraries are a perfect match! During September the Library and Information Service hosted four successful lunchtime concerts in libraries around Cape Town. The idea behind the concert series was to bring live music into libraries.

Bookshops, museums, libraries and all sorts of cultural centres worldwide are increasingly being used as venues for a host of activities, such as concerts, talks, debates and art exhibitions. As community spaces, many libraries are ideal places for music performance and the concert series explored the possibilities for future events of this sort.

A wide variety of styles of music were featured during the concerts including, vibey Latin jazz, Caribbean calypso music, soothing light classical music and groovy Cape Jazz. The four concerts provided a platform for bands and ensembles that are all affiliated to community-based projects that jumped at the opportunity to perform in libraries.

The first two concerts in the series featured three school bands affiliated to the Steelband Project which has been running for 22 years. Set up in 1997 by Liz Brouckaert and David Wickham, the project provides quality music education to young people in the Western Cape and is active in many suburban and township schools, as well as amongst street youth and young people with learning difficulties. There are currently 16 steelbands being taught by the Steelband Project on a weekly basis, with an average of 15 members.

Originally from Trinidad in the Caribbean and recycled from 55-gallon oil drums, the steelpan is an ideal vehicle for music instruction, because almost anyone can learn to play them. The instruments are also extremely versatile and can be used in any musical idiom, from classical music to jazz and other popular styles.

The concert series kicked off on Thursday, 5 September at Heideveld Library where the Heideveld and Woodlands Primary Schools Steel Band performed before a highly appreciative and attentive audience, fascinated by the sweet sound of these unique instruments. A week later, on Thursday, 12 September, the Ned Doman High and Heideveld High Steel Bands played at Athlone Library, repeating the extraordinary experience for the audience there.

Dave Wickham, who continues to run the Steelband Project said: ‘I thought there was something special about the events at the Heideveld and Athlone libraries. Both concerts were very good exposure for the bands. What was very good about our performances in the libraries, was that the audiences were there to pay attention and everybody stayed until the end of the shows. This was very good for the band members themselves.’

Tuesday, 17 September, saw the Cape Town Philharmonic Youth Orchestra String Quartet (CPYO), mesmerising spectators...
in the Arena at the **Central Library**, Cape Town with an exquisite programme of light classical music. The Arena itself is a focal point located right in the middle of the library that is frequently used for a variety of events including recently during the recent Open Book Festival. Staff member, Kulsum Sydow, who was deeply moved by the concert by the CPYO String Quartet said: ‘The music in the Arena today was absolutely amazing! I’m still shaking—it sounded so beautiful!’

The CPYO, which was established 15 years ago, is the training ground for hundreds of musicians, many of whom play as ad hoc or permanent musicians in the Cape Town Philharmonic Orchestra. The four young musicians who play in the string quartet are all experienced orchestral players, but display their talent, musicality and technique through another side of their musicianship in the intimacy of this chamber group.

The last concert in the series took place at **Langa Library** on Thursday, 19 September and featured the Little Giants Jazz Band. Led by jazz stalwart and keyboardist, George Werner, this exciting 7-piece outfit stormed through an exuberant set of funky South African Jazz standards that enthralled the highly appreciative and cross-generational audience. South African jazz great Sylvia Mdunyelwa joined in on vocals to provide a storming finale to the show.

Established in 1999 by Cape jazz legends, saxophonist Ezra Ngcukana and pianist George Werner, the Little Giants Music Project’s initial purpose was to provide youth from the townships of Cape Town with a positive outlet for their talent and potential and has since evolved into an exciting jazz band specialising in South African jazz styles and repertoire. The project has assisted in the development of more than 200 youths and several of its graduates, such as Shaun Johannes, Sisonke Xonti, Lwanda Gogwana and Darren English, have become successful performers in their own right.

At this stage, we should reference the inspirational NPR Tiny Desk Concerts, which are a series of live concerts that have achieved enormous popularity on YouTube since 2008. Tiny Desk Concerts have a special charm primarily because the performances take place, not in front of massive crowds or on big concert stages with glamorous lighting and big sound, but rather in the intimacy of the NPR offices at an ‘unplugged’ volume and are attended by the regular people who work in the NPR offices. The smallness of the events is a large part of the appeal of these events.

While libraries should not lose their identity as quiet places for study and learning, many library spaces are not dissimilar to the environment that Tiny Desk Concerts take place in. Librarians are, therefore, ideally placed to emulate this concept by making similar small-scale spaces available for a host of activities that complement and enhance library services. Additionally, many artists and musicians struggle to find venues and appropriate spaces for their art and appreciate being given all kinds of opportunities to explore their talents in front of a live audience.

After the Little Giants’ show at Langa Library, George Werner said: ‘I love performing in intimate spaces, where one can interact with the audience. Our Langa Library gig offered us that space, with a captive audience and no disturbances from rowdy surrounds. It was a joy to see these faces, young and old, appreciating and engaging with our music. There is a definite need for similar performances in the future.’

**Luke Townsend, Professional Officer: Music Services, City of Cape Town Community Services and Health**
FIT78-209 View of Groot Constantia, Constantia, 1978
Groot Constantia: revealing records of a landmark

by Gustav Hendrich
Groot Constantia is still one of the landmarks of Southern Africa visited by over a hundred thousand people every year, noted the authors Philippa Dane and Sydney-Anne Wallace in 1981.\(^1\) As an internationally renowned heritage site, it is sometimes unthinkable to the modern sightseer that this farming area continues to persist with its legacy of winemaking while in the clasp of Cape Town’s ever-increasing suburban sprawl. Even Capetonians themselves are sometimes oblivious to the picturesque scenery and cultural-historical significance of the 330-plus-year-old landmark site.

**Majestic Groot Constantia**

Nestled between the Constantia and Steenberg mountains, Mother Nature has blessed its birthplace with very fertile soil, a cool breeze from the Atlantic Ocean and plentiful sunshine: vital elements for the establishment of vineyards.

As far back as 1795, Captain Robert Percival remarked that: ‘Every stranger who arrives at the Cape makes a point of visiting the village of Constantia and its famous wine plantations for these, with the Table Mountain, are looked upon as the great and first objects of curiosity at the Cape.’\(^2\) With a delectable selection of wines, scenic farmstead buildings surrounded by the spring and summer blooms of the orchards, a visit to Groot Constantia is an enriching experience—a gem in the heritage of the Western Cape. The beauty of its Cape Dutch architecture and its priceless collections of period artefacts, porcelain and furniture in the manor house remain something to behold.

Owing to its status as one of the earliest farmsteads at the Cape—established in 1685 following the arrival of the Dutch East India Company (VOC) and Jan van Riebeeck in...
1652—a long and detailed record of historical documents is in existence, which is held by the Western Cape Archives and Record Service (WCARS) in Roeland Street; and includes primary records reflecting Groot Constantia’s history, evolution, as well as its owners and management. WCARS also holds archival records of the neighbouring farms such as Klein Constantia, Nova Constantia, Bergvliet, High Constantia, Alphen and Witteboomen.

Simon van der Stel and the missing Vendurol

After Simon van der Stel settled at the Cape of Good Hope as Governor for the Dutch East India Company in 1679, he was permitted to select any piece of land of his choosing. The outpost’s purpose was to facilitate the delivery of fresh produce for supplying passing ships; hence the Cape’s principal role as a refreshment station for the mainly Dutch ships on their long voyage between the Netherlands and the Dutch East Indies.

Groot Constantia’s establishment by Van der Stel was the result of anything but coincidence and its location was the result of soil samples from different rural areas of Cape Town having been tested to determine the sweetest and the most potential for cultivation.3

In 1685 Van der Stel was granted 891 morgen of land (about 763 hectares). He clearly possessed botanical and geological knowledge, opting for a terrain towards the Vlakteberg. His farmhouse was to face Simon’s Bay as he envisaged an anchorage there. Several theories surround his choice of naming the estate: according to some sources, he named it after Constance, the daughter of the VOC commissioner Rijckloff van Goens who granted the land to him. Another holds that it was named after a VOC ship; while yet another claims the name to reference the Latin word for constancy or steadfastness. Governor Van der Stel was regarded as hardworking, though reportedly he neglected his official administrative duties in favour of working to uphold the farmstead; in particular the cleanliness of his wine cellars.

After Van der Stel’s health started to deteriorate, with sadly not one of his children visiting him until his deathbed in 1712, he nonetheless bequeathed all his property to his five offspring. He clearly indicated that his property be sold only two years after his death. With the gradual dispersal of his children, with Willem Adrian and Frans being recalled to the Netherlands on corruption charges, Constantia was subsequently auctioned off by the auctioneer Pieter de Meijer. The auction took four days on the Constantia estate. De Meijer, as the person responsible for the Vendurol, or document detailing information of the sold articles and property, decided to split the property in three, buying Bergvliet and Klein Constantia himself and selling Groot Constantia to the Swedish-born Captain Oloff Bergh.

Yet, what happened afterwards with the Vendurol still remains shrouded in mystery to this day. As time went by, de Meijer travelled to Europe but later pleaded ignorance to the whereabouts of the Vendurol, leading to accusations of his mismanagement or negligence of the record. After extensive research attempts by earlier archivists, most notably Dr Anna Boëseken; and by scrutinising all the available archival sources, Boëseken emphasised with dismay that a ‘list of sold goods could not be traced’.4 Thus the written record, containing important legal auctioned information of one of the most prestigious farms in the country, had gone missing.
From negligence to prosperity

In the years following Van der Stel’s death, Groot Constantia was owned by several persons. Oloff Bergh and his wife Anna de Koningh, who was of Batavian slave origin, took ownership in 1716; followed by Carl Georg Wieser (1734); Wieser’s stepson, Jacobus van der Spuij (1759) and Jan Serrurier (1778). Apart from the latter three, who all had a degree of minimal farming experience investable in the estate’s overall vinicultural and maintenance, Groot Constantia had slipped into an appalling state characterised by negligence of the required winemaking practices, notably under Bergh’s ownership. Personal comforts were prioritised over labour-intensive wine production.

Hail damage to the vineyards and the subsequent poor harvest saw change finally come when Serrurier sold Groot Constantia for 60,000 Cape guilders to Hendrik Cloete a mere eleven months after obtaining it in 1778. This heralded a new era as Cloete showed a remarkable knowledge of agriculture and winemaking in particular. He found the farm in a dilapidated condition and almost immediately began with improvements. A wine cellar was constructed, complete with an ornate baroque pediment sculptured by Anton Anreith. Further attempts at beautification through the addition of French gables in rococo style as well as the construction of the Jonkershuis, which is currently a restaurant for the public, greatly elevated the ambience of Groot Constantia. Wine production similarly improved to the extent that it attracted significant international interest, especially from European markets, wine connoisseurs and collectors.

Throughout and after the British occupation of the Cape in 1806, during which British troops damaged the winecasks to sample the local product, the Cloetes would, despite such adversity, continue to deliver wine for the British Empire for almost five generations. Archival records reveal the price lists for wines destined for England. Notwithstanding being under British rule, the wines of Groot Constantia became widely popular worldwide among luminaries such as King Louis Philippe of France, Frederick the Great of Prussia and Napoleon Bonaparte, who apparently enjoyed wines from...
Constantia during his exile on Saint Helena. Wine bottles bearing the seal of Constantia were distributed all over the world.

Winemaking developed promisingly, though as Groot Constantia became a state-owned farm under the British authorities, its excellence was slightly stunted by an overly demanding bureaucracy. In a private letter from DJ Cloete in September 1893, he appealed to the Cape Government, who lacked an expert on the farm, that he was the most capable ‘to produce wine of export value to the European markets, similar to Portugal and Spain’, on condition he has free use of the house, woods and vegetable plantations as compensation.7 The Cape Government envisaged an experimental farm with the aim of ‘answering its main purpose as a teaching institute’.

Thanks to the geographical location and temperate climate, the phylloxera grapevine breakout of 1894 only had a marginal impact on Constantia. JP de Waal of the Department of Agriculture attested that ‘the dry summer has on the whole been favourable to the vineyards of Constantia area, and the losses suffered from drought in the other viticulture districts of the Western Province have not been experienced here.’ Groot Constantia served as an example to neighbouring wine farmers ‘to persist and be hopeful of renewing their destroyed vineyards’.9

A brief, intense dispute between wine farmers and the authorities ensued in 1905 regarding the controversial addition of sugar to the grapes.10 What started as an experiment by a Mr Dubois’s method of introducing cane sugar manipulation in July 1905, led to a row and the imposition of stronger British legislation preventing the addition of artificial substances in the pursuit of altering wine flavour.11 Consequently the Groot Constantia Inquiry Commission was formed to investigate the matter. Concerned farmers demanded more regulation to ensure the purity of wine.

An enduring legacy

The unfavourable south-easterly wind and the occasional outbreaks of wildfires pose a serious threat to farms in the mountains of the Cape Peninsula. Already in 1816 the Colonial Office reported with urgent distress that ‘a fire broke out, commencing behind the Vlakteberg, and owing to a very strong North wind rising; very nearly consumed the whole of the memorial valuable woods, and threatened destruction to its dwellings, buildings and vineyards’. Cloete described: ‘Groot Constantia was in the greatest danger.’12 Fortunately the spreading of the fire towards Constantia was averted.

Nonetheless, to everyone’s astonishment the biggest tragedy to befall Groot Constantia came in 1925, this time not as a result of a bush fire, but from an inferno originating at the homestead itself, rapidly gutting the manor house along with all its interior décor. Afterwards, the public gazed in awe at the ‘huge masses of brickwork... [that] seemed to tower up into the sky with a gaunt impressiveness’.13 FK Kendall, an architect, was instructed to restore the building. He worked tirelessly with his team in an effort to rebuild and refurbish the remaining structure to its full historical glory.

The practice of winemaking continued to be developed throughout the 20th century. However, it was on 22 June 1993 when Groot Constantia was successfully transferred from the South African state to a professional control board, officially known as the Board of Directors of Groot Constantia, that a more proper, coordinated management was established.14 The board in due course became the Groot Constantia Trust, with its principle aims of enhancing grape cultivars and promoting the historical legacy of the estate.

Apart from the written records housed at the WCARS, the repository also contains extensive photographic images in the Elliott, Fitchet and AG Collections, cartographic maps and sketches showing the vineyards of yesteryear. In the non-public records collections there are personal diaries of a Constantia wine farmer during the period dating from 1881 to 1961.15 It is the duty of archivists to safe-keep these irreplaceable records on Constantia for future consultation or research study purposes.

Today, nearly three and a half centuries later, Groot Constantia is still a fully operational wine estate. Besides its commitment to winemaking it remains a historical landmark that is testimony to its long intriguing past—a truly valuable historical asset of the Western Cape’s heritage.

References

2. Ibid.
9. Ibid.
12. (WCARS) Colonial Office (CO) 3905, ref. 144. Memorials Received. H Cloete. Request pertaining to his Estate, Constantia. 1816.

Dr Gustav Hendrich is an archivist in the Western Cape Archives and Records Service.
Kerneels Breytenbach: Deel sy wysheid oor skryf en boeke
saamgestel deur Francois Verster

Het jy van jongs af geskryf en gedroom van skrywer word?
Ek onthou ‘n insident, toe ek op laerskool was, en net geleer skryf het. My ma het vir my ‘n ou kladwerk-boek gegee. Ek het agter op die grasperk gaan sit en met ‘n potlood begin skryf aan ‘n storie oor ‘n loods. Toe begin dit reën. Eers in my Standerd 9-jaar op hoërskool het ek weer die gogga voel byt, so saam-saam met ‘n paar vriende ‘n Bybelse drama geskryf. Ek het geskryf, hulle het hersien en wenke gegee. Ons het dit opgevoer ook. Daarna was dit altyd in die agterkop. Ek het stories vir my vrou en familielede geskryf, maar dit was vir die pret. Dit was eers toe ek in my laat dertigs by Human & Rousseau gaan werk dat ek die moed gehad het om iets ernstigers aan te pak.

Dink jy dis ‘n voordeel om ‘n skrywer te wees wat in verskillende genres werk? Of dink jy spesialisasie en ‘n gevestigde brand name is beter op die lange duur?
Ek geniet dit om in verskillende dissiplines te werk. Dit help met woordeskat, dit help om die semantiese en etimologiese...
dimensies van taalgebruik te verfyf. Ulteraaard gaan skryf en lees hand-aan-hand. Hoe meer ek lees, hoe meer prikkel dit my verbeelding. Ek het nog nooit aan myself gedink as ‘n brand name nie, maar dis net omdat ek iwers in my binneste ‘n skaamte aan my self aanmaatiging. Ek sal wel erken dat ek dikwels, terwil ek nog uitgawer was, aan skrywers gesê het dat hy/sy romans skryf, wat sal jou antwoord wees?

Nee wat, dis nie waar nie. Ek het my self nie bewondering vir romanskrywers, maar ook vir digters. Wat sou Afrikaans gewees het sonder Breyten Breytenbach en Van Wyk Louw? Leipoldt se koeks-kunstboekies het vir my net soveel vernu of as dié van Elizabeth David, AA Gill en MFK Fisher. Mense wat hulself net op een genre toespies, of dit nou met skryf of met lees is, het soms die geneigheid om daardie kunsforsing of verwewe bo ander te beskou. Maar hoe maak mens dan met George Steiner, Robert Hughes, Gerrit Komrij, Anthony Blunt, Spike Milligan, om maar enkele te noem?

As iemand sê: “n Skrywer is net regs regtig ‘n skrywer as waarmee hulle daarmee saamleef ná publikasie. Van die keuse van onderwerpe vir hul skeppings tot die manier dat hulle aan hulself moet dink in daardie terme, en dat alles dikwels, terwyl ek nog uitgewer was, aan skrywers gesê het ‘n skaamte het vir sulke aanmatiging. Ek sal wel erken dat ek die een kant omdat rugby so ‘n wonderlike spel is en tans Ek dink daagliks aan dinge wat ek sou kon bygevoeg het. Aan die ander kant is die geloofsaspekte wat ek daarin aanraak, iets wat my steeds boei.

Ek het pas Die Dao van Daan van der Walt ‘n tweede keer gelees, en is jaloers op sommige van die geloofskwessies wat daarin geopper word. Maar dan weet ek ook dat Hond se gedagte nie regtig ‘n gaping bied vir ‘n Oosterse geloofsperspektief nie. Die ding is net dat ek weet sommige van die karakters sou dit kon aankleef, en dit is waarmee mens moet saamleef. Jy rond die boek af soos jy dink dit moet wees, en ná publikasie kom spoek jou karakters by jou, baie moeig omdat jy nie jou verbeelding met hulle op loop laat gaan het nie.

Werk jy al aan ‘n volgende boek, en is dit baie anders as bogenoemde werk?

Ek weet nie of dit met ander skrywers die geval is nie, maar daar is altyd iets wat boei. Hond se gedagte spruit uit ‘n obsessie wat in my studentejare by my ontwikkel het nadat een van my lektore gesê het ons sal Van Wyk Louw se Hond van God beter verstaan as ons die Groot Inkiswiteur-gedeelte in Dostoevsky se Brothers Karamazov gaan lees. Wat, het ek altyd gedink, sal gebeur as daar ‘n wonderwerk met onverbloemde geloofskwessies in Suid-Afrika gebeur? Ester was die gevolg van ‘n annekdote wat ek in die vroeë jare negentig gehoor het. Ek doen op die oomblik verkenning rondom twee verhale, maar hoe nog nie besluit watter een op die oomblik vir my die rypste is nie.

Hoe voel jy oor Hond se gedagte, noudat dit uit jou hande is en ‘n entiteit op sy eie geword het?

Ek dink daagliks aan dinge wat ek sou kon bygevoeg het. Aan die een kant omdat rugby so ‘n wonderlike spel is en tans plaslik met paddavoete deur ‘n moeras probeer stap, as jy my die metaforaal sal versoek. Dis diplomates gestel. Aan die ander kant is die geloofsaspekte wat ek daarin aanraak, iets wat my steeds boei.

Werk jy direk op ‘n rekenaar, of skryf jy eers op papier?

Ek maak baie aantekeninge met die hand, maar werk ook toenemend meer op die rekenaar. Brian Astbury, ‘n ou vriend uit die dae van Die Ruimte [ook bekend as The Space Theatre in Kaapstad], het my op die spoor gestel van mind mapping, wat mens deesdae danky die moderne tegnologie en apps op wonderbaarlike maniere kan benut. Dit help mens om vir jouself die groter prentjie te skakel, al gebruik jy nie al die materiaal nie. Dis vir my veral ‘n vrugbare manier om vir karakters back stories te skep, en bande te lê.

Het jy ‘n spesiale plek waar jy verksie om te skryf en het jy ‘n ideale tyd van die dag wat jy wil kreatief wees?

Ek het ‘n stil plek eentj in die huis, waar ek in vrede kan sit en werk. Ek verksie om te skryf wanneer ek alleen in die huis is, of wanneer die ander mense en diere slaap. Staan dus maklik tussen 3 en 4 in die oggend op, wanneer mens vars is. Wanneer ek aan die gang is met ‘n roman, lê ek in die aand wanneer ek gaan slaap en dink die toneel uit wat ek die volgende oggend wil aanpak.
As jy 'n storie begin verbeel, is die verhaallyn of die karakters die belangrikste? Of wissel dit van boek tot boek?

Die verhaal, in den breë, gee geboorte aan karakters, wat op hul beurt die skeppers is van die detail. Alles via die skrywer se verbeelding, uiteraard. Die verfyning van die verhaal se verhaallyn geskied meestal deur die simbiotiese verhouding tussen die verwikkeling en die personasies. Ek het met Piekniek by Hangklip agtergekom hoe vinnig karakters vir hul skepper kan wysmaak dat hulle dinge anders wil doen as wat hy in sy stiksienigheid aan hulle wou opdwing.

Van watter deel van skryf hou jy die meeste, en die minste?

Die heerlikste dele is daardie tonele waar jy onmiddelik weet jy het iets beet, so 'n gevoel dat dinge in 'n ander werklikheid inbeweeg. Jy weet net dat jou lesers gaan sê soets en die is net in jou boeke gebeur. Soms is dit 'n karakter wat jou so besiel dat hy/sy amper belangriker word as die werklike hoofkarakter. In Ester is die hele roman 'n herskepping van moontlike gebeure deur oud-regter Willa Doerkstra, wat dan in effek van hom die sentrum van die verhaal maak. Maar Ester en Bergman was vir my interessanter, en ek het geweldig baie plesier geput uit die skep van Daveltjie en Jurie Kimberley, die twee spoorwegmanne.

Die deel waarvan ek die minste hou, is wanneer 'n mens gaan sit, en jou verbeelding is net nie lus vir vlieg nie. Lets het gebeur in die politiek, of in rugby, of raadskamers, soms net beuvelagtigheid, en jy voel sat, dom, ongeïnspireerd. Om dan jou paar duisend woorde vir die dag te moet uitkraam is heetemal onmoontlik.

Is daar iemand wat jou motiveer/voorheen geïnspireer het?


Het jy enige idees oor wat die regering kan doen om 'n leeskultuur te help vestig?

Ek het al in 1998 die gevoel begin kry dat die land se onderwysbeleid neerkom op verraad teenoor die geslagte van die toekoms. 'n Staatsbestel waarin intellektuele prestasie nie die summum bonum van die onderwys is nie, dui vir my op magshebbers wat nie self leesers is van enigiets anders as politieke traktaatjies nie. Hoe sal hulle dan nou 'n leeskultuur wil vestig? Lees laat mense dink. Anders dink.

Hulle beweer dat die Afrikaner besig is om uit te sterf, dat die groep oor 20 jaar skaars twee persent van die land se bevolking gaan wees. Indien dit so sou wees, dink jy die krimpende lewersmark gaan die boekbedryf kelder?

Dit is 'n moontlike oorsaak. Maar ek dink die revolusie waarin ons ons tans bevind, deur die rekenaartegnologie se toe-passing op alle bedrywe en dissiplines, is 'n belangriker invloed.
Ek is nie seker of die letterkunde soos ons dit leer ken het, ons geskiede anderkant sal uitek nie. Die gedrukte woord is ‘n proses wat tyd in beslag neem, en geleidelik word ingebou danksy die rol van uitgewers en hul keurders. In die kuberruim vlieg die binêre skittery baie maklik en literêre gehalte is die danky die rol van uitgewers en hul keurders. In die kuberruim ‘n proses wat tyd in beslag neem, en gehalte word ingebou ongeskonde en anderkant sal uitkom nie. Die gedrukte woord is nie seker of die letterkunde soos ons dit leer ken het, Suid-Afrika, en stel jy hoegenaamd belang om daardie is! Rokie. Vuurtjie.

Dit hang seker af hoe besete met skryf die betrokke skrywers goed fasiliteer en ondersteun moet wees?

Dink jy satire as genre word deur die Afrikaanse lezerspubliek na waarde geskak?

Ek hoop so. Maar dit hang altyd af wat mens satiriseer. Jan Harmse se satire was sy tyd vooruit en het nie die trefkrag gehad wat dit sou hê as Klaas Steytler Zap Zap vandag kon skryf met die proliferasie van teikens nie. Sewe dae by die Silbersteins was presies in die kol, omdat dit geworstel het met plegtzigheid en die hovaardigheid wat politieke mag meegryp. Mens kan nie nou met gemak die apartheids-era satiriseer nie omdat dit verby is. Die waarde van satire lê vir my in die krag van die ontluistering en die helderheid van die openbaring wat dit bring vir presies die tyd waarin die gepublieker is.

Het Kerneels Breytenbach ‘n bucket list, en indien wel, wat is daarin?

Om gesond genoeg in die skedelruim te bly om nog ‘n paar boeke te kan skryf...

Dr Francois Verster is ‘n historikus, argivaris en skrywer met een persoon te skakel, en dit is vir my óók so. Gelukkig is daar nie, of om redes wat vir die spesifieke publikasies betrokke is, nie—skrywers is geneig om te skryf in die rigting van die samelewings grootste probleme en vrese. Feitlik al my romans sluit by die misdaadstema aan, maar ek het nog altyd gevoel dat ek wil afwyk van die gebruiklike misdaadfiksie se patrone.

Het boekfeeste jou as skrywer bevoordeel?

Dis moeilik om te meet. As uitgewer het dit vir my wonderlike gekyk om die boekekultuur te bevorder, maar ek het ‘n vermoede dat die feeste ook saam met die tye verander het. Ek het al die simpatie met feesorganiseerders wat voete na my van baie verleenthede gered. My uitgewer is Nèlleke de Jager by H&R, onder die NB-se patrone.

Beskryf die verhouding met jou uitgewer kortliks.

Daar het ontsaglik baie gebeur en verander sedert my eerste dag nadat die besluit in Kaapstad geneem is. Het ‘n vermoede dat ek wil afwyk van die gebruiklike misdaadfiksie se patrone. Doe omdag daaraan gedink om dit oor te skryf??

Is jy spyt jy het onder verschillende name gepubliseer, of sou jy dit weer so aanpak as jy van voor af kon begin?

Ek publiseer hoofsaaklik onder ‘Kerneels Breytenbach’. ‘Braam Kleinhans’ het ek net gebruik vir Die Burger se restaurantrubriek in die jare negentig, ‘Elsa Stander’ net vir enkele rubriek in Die Suid-Afrikaan, en ‘Cornelis Bach’ by my poprubriek in You. Toe ek nog lid was van Die Burger se redaksie, het ek ‘n slap of wat die naam ‘Oedipa Maas’ gebruik, net vir die preet en plesier. Buiten laasgenoemde is al die skielike gebruik spesifiek omdat ek dit nie onder my eie naam wou doen nie, of om redes wat vir die spesifieke publikasies belangrik was.

Wat dink jy van die opvatting dat kunstenaars (skrywers dus ook) selfsugtig is in verhoudings en hulle lewensmaats goeie faciliteerders en ondersteuners moet wees?

Dit hang seker af hoe besete met skryf die betrokke skrywers is! Rokie. Vuurtjie.

Toekennings
CNA Debuutprys (1993): Morsdood van die honger
KykNET-Rapport Boekprys vir Film (2015): Ester

Kortverhaalbundel
Morsdood van die honger, Human & Rousseau, 1992

Romans
Glimlag, Human & Rousseau, 1993
Piekniek by Hangklip, Human & Rousseau, 2011
Ester, Human & Rousseau, 2014
Hond se gedagte, Human & Rousseau, 2019

Samestellings
Die skoon grabboek, Human & Rousseau, 2001
Die lekkerste lekker, Human & Rousseau, 2005
Die ding tussen man en vrou, Human & Rousseau, 2009
Blou Maandag, 2011

Verwerkings (vanaf drama na roman)
Hartland, Deon Opperman, 2012
Donkerland, Deon Opperman, 2013
Kruispad, Deon Opperman, 2014

Vertaling
Gril jouself simpel, Rose Impy, 1989
Die groen enkelgryper, Rose Impy, 1990
Lappe-Lena, Rose Impy, 1990
Ou Platkop, Rose Impy, 1990

Kookboeke
Die lekkerste lekker, 2007
7de Laan kook, 2010

Dr Francois Verster is ‘n historikus, argivaris en skrywer

Kaapse Bibliotekaris November/Desemper 2019 | 19
# Literary Awards

## Literêre Toekennings

The 2018/19 update compiled by Sabrina Gosling and Stanley Jonck

The following is a list of recent literary awards. If you notice any errors, or if you can add to the information, please contact Sabrina Gosling, Western Cape Library Service, PO Box 2108, Cape Town 8000, tel (021) 483-2225, or send an e-mail to Sabrina.Gosling@westerncape.gov.za.

DIE VOLGENDE IS 'N lys van onlangse literêre toekennings. Indien u enige foute raaksien, of kan bydra tot die informasie, skakel asseblief vir Sabrina Gosling, Wes-Kaapse Biblioteekdiens, Posbus 2108, Kaapstad, 8000, tel (021) 483-2225, of stuur 'n e-pos na Sabrina.Gosling@westerncape.gov.za.

## SOUTH AFRICA | SUID-AFRIKA

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<td>Adam &amp; Rosalie Small Award for Debutant/Debutante Writers</td>
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<td>Alan Paton Award (see Sunday Times Literary Awards)</td>
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<td>Lodewyk G du Plessis (Andries Buys)</td>
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<td>Chanette Paul</td>
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<td>Pieter Odendaal</td>
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<td>City Press Tafelberg Non-fiction Award (biennial)</td>
<td>Nandipha Gantsho</td>
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<td>CL Engelbrechtprys</td>
<td>Frank Hendricks en Charlyn Dyers (redakteurs)</td>
<td>Kaaps in fokus</td>
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<td>Desmond Tutu-Gerrit Brand Prize (for a debut work in an official South African language)</td>
<td>Siya Khumalo</td>
<td>You have to be gay to know God</td>
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Dinaane Debut Fiction Award (formerly the European Union Literary Award, this is for an unpublished English-language fiction manuscript by a debut writer)

2019 Mubanga Kalimukenento The mourning bird

Ds. Pieter van Drimmelenmedalje

2019 HJU (Bernard) Combrink

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

2019 Gabeba Baderoon The history of intimacy

Eugène Maraisprys

Prosa

2019 Lodewyk G du Plessis (Andries Buys) Die dao van Daan van der Walt

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

Gustav Pellerprys (driejaarlikse)

2019 Helina du Plooy

Herman Charles Bosman Prize for English Literature (Media24 Books)

2019 Ngi Mhlungo Soweto, under the apricot tree

Hertzogprys vir Prosa

2019 Fanie Naudé Die derde spoel

The Humanities and Social Sciences Book Awards (National Institute for the Humanities and Social Sciences—NIHSS)

Fiction

2019 (shared) Fred Khumalo Shadow play

Alison Lowry Dancing the death drill

Non-fiction Monograph

2019 Gail Gerhart (et al) From protest to challenge. Volume 4

Non-fiction Edited Volume

2019 Bongani Ngqulunga The man who founded the ANC

Imbali Award for excellence in romance writing (Romance writers Organisation of Southern Africa—ROSA)

2019 Romy Sommer Last of the summer vines

2018 Natasha Anders The wing man

2017 Rae Rivers Ethan

2016 Suzanne Jeffries The joy of comfort eating

Imbali Toekenning vir uitmuntendheid in die skryf van romances (Romance writers Organisation of Southern Africa—ROSA)

2019 Leandra Naude Reis deur die hart

2018 Didi Potgieter Liefde vir ’n riddier

2017 Sophia Kapp Moeilikheid met ’n meermie

Ingrid Jonkerprys vir Poësie (Afrikaans)

2019 Pieter Odendaal Asof geen berge ooit hier gewoon het nie

Jan H Maraisprys

2019 Fransjohan Pretorius

Jan Rabie en Marjorie Wallace-beurs

2020 Valda Jansen

Jan Rabie/Rapportprys vir innoverende Afrikaanse Letterkunde

2019 Charli-Pierre Naudé Die ongellooflike onskuld van Dirkie Verwey

Kraak Writing Grant (Jacana Literary Foundation’s new prize for the Dinaane Award runner-up)

2019 Vivian de klerk Not to mention

kykNET-Rapportboekprys

Fiksie

2019 Lodewyk G du Plessis (Andries Buys) Die dao van Daan van der Walt

Nie-fiksie

2019 Jeremy Vearey Jeremy vannie Elies

Verfilmingsprys

2019 Chase Rhys Kinnes

Boekresensente van die jaar

2019 Deborah Steinmair Baldadig en boheems soos ’n Russiese serp (oor Liefde in die tyd van die internet deur Frans Phillips, Rapport Weeklik, 29 Julie 2018)

Jean Meiring Holderstebolder boek oor Chris Barnard stel teleur (oor Hartebreker deur James-Brent Styan, Rapport Weeklik, 4 Februarie 2018)

Boekresensent van die jaar—Prys vir langer resensies

2019 Elzette Steenkamp ’n LitNet Akademies-resensie-essay van Stof deur Alettie van den Heever, LitNet, 22 November 2018

Louis Hiemstraaprys vir Nie-fiksie (driejaarlikse)

Volgende toekenning in 2020

NB-Uitgewers Groot Afrikaanse Romanwedstryd en Debuutprys

Volgende toekenningen in 2021

Nielsen Booksellers’ Choice Award (see SA Book Awards)

NP van Wyk Louwprys

2019 Hans du Plessis

Olive Schreiner Prize for Drama (English Academy of Southern Africa)

2018 Neil Coppen Tin bucket drum

Olive Schreiner Prize for Prose (English Academy of Southern Africa)

2018 (shared) Bronwyn Lyn-Wiljoen The printmaker

Elleke Boehmer The shouting in the dark

The Order of Ikhamanga in Silver (President of South Africa)

2019 Benjamin Pogrund

Protea Boekhuisprys

2019 JEH (Jackie) Grobler Die Eerste Vryheidsoorlog 1880-1881

Recht Malan Prize (Media24 Books)

2019 Rob Rose Steinheist: Markus Jooste, Steinhoff and SA’s biggest corporate fraud
<table>
<thead>
<tr>
<th>Award</th>
<th>Winner</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SA Book Awards</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Overall winner</strong></td>
<td>2019 Sam Beckbessinger</td>
<td>Manage your money like a f*cking grown up</td>
</tr>
<tr>
<td><strong>Adult fiction category</strong></td>
<td>2019 Deon Meyer</td>
<td>Prooi</td>
</tr>
<tr>
<td><strong>Adult non-fiction category</strong></td>
<td>2019 Sam Beckbessinger</td>
<td>Manage your money like a f*cking grown up</td>
</tr>
<tr>
<td><strong>Children's category</strong></td>
<td>2019 Eunice van der Berg</td>
<td>Klein kook en geniet</td>
</tr>
<tr>
<td><strong>Sol Plaatje Prize for Translation</strong> (English Academy of Southern Africa)</td>
<td>2018 Leon de Kock and Karin Schimke</td>
<td>Flame in the snow: the love letters of André Brink and Ingrid Jonker</td>
</tr>
<tr>
<td><strong>South African Literary Awards (SALAs)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Lifetime Achievement Literary Awards</strong></td>
<td>2019 Cornelius Tennyson Daniel (CTD) Marivate and Louis Smit</td>
<td></td>
</tr>
<tr>
<td><strong>Posthumous Literary Award</strong></td>
<td>2019 Cyril Lincoln Nyembezi</td>
<td></td>
</tr>
<tr>
<td><strong>SALA Chairperson's Award</strong></td>
<td>2019 Lindiwe Mabuza</td>
<td></td>
</tr>
<tr>
<td><strong>K Sello Duiker Memorial Literary Award</strong></td>
<td>2019 Chase Rhys</td>
<td>Kinnes</td>
</tr>
<tr>
<td><strong>Literary Translator's Award</strong></td>
<td>2019 Michiel Heyns</td>
<td>Red Dog: a frontier novel by Willem Anker (translation from Afrikaans)</td>
</tr>
<tr>
<td><strong>Literary Journalism Awards</strong></td>
<td>2019 Jennifer Malec and Wamuwu Bao</td>
<td></td>
</tr>
<tr>
<td><strong>First-time Published Author Award</strong></td>
<td>2019 Bongani Ngqulunga</td>
<td>The man who founded the ANC</td>
</tr>
<tr>
<td><strong>Creative Non-fiction Award</strong></td>
<td>2019 Johnson Jansen</td>
<td>As by fire</td>
</tr>
<tr>
<td><strong>Poetry Awards</strong></td>
<td>2019 Ayanda Billie</td>
<td>Umhlaban emanzi</td>
</tr>
<tr>
<td><strong>Nadine Gordimer Short Story Award</strong> (for writing in indigenous languages in South Africa)</td>
<td>2019 Tony Ulyatt</td>
<td>An unobtrusive voice</td>
</tr>
<tr>
<td><strong>Children's Literature Award</strong></td>
<td>2019 Nia Mhlongo</td>
<td>Soweto, under the apricot tree</td>
</tr>
<tr>
<td><strong>Youth Literature Award</strong></td>
<td>2019 Lebohang Masango</td>
<td>Mpumi's magic beads</td>
</tr>
<tr>
<td><strong>Novel Awards</strong></td>
<td>2019 Sally Partridge</td>
<td>Mine</td>
</tr>
<tr>
<td><strong>Streitizia Award for unpublished romance authors</strong> (Romance writers Organisation of Southern Africa—ROSA)**</td>
<td>2019 Sabata-Mpho Mokae</td>
<td>Moletlo Wa Manong</td>
</tr>
<tr>
<td><strong>Sunday Times Literary Awards</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Alan Paton Award for Non-fiction</strong></td>
<td>2019 Terry Kurgan</td>
<td>Everyone is present: essays on photography, family and memory</td>
</tr>
<tr>
<td><strong>Barry Ronge Fiction Prize</strong></td>
<td>2019 Siphiwe Ntlouvo</td>
<td>The theory of flight</td>
</tr>
<tr>
<td><strong>Thomas Pringle Awards</strong> (English Academy of Southern Africa)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Ad hoc reviews</strong></td>
<td>2018 Tymon Smith</td>
<td></td>
</tr>
<tr>
<td><strong>UCT Book Award and Meritorious Book Prizes</strong> (University of Cape Town)</td>
<td>2019 Not yet awarded</td>
<td></td>
</tr>
<tr>
<td><strong>UJ Prizes for South African Writing in English</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Main Prize</strong></td>
<td>2018 Lesego Rampolokeng</td>
<td>Bird-Monk Seding</td>
</tr>
<tr>
<td><strong>Debut Prize</strong></td>
<td>2018 Barbara Boswell</td>
<td>Grace</td>
</tr>
<tr>
<td><strong>UJ Prys vir die Beste Skeppende Skryfwerk in Afrikaans</strong></td>
<td>2019 Charl-Pierre Naudé</td>
<td>Die ongeoulike onskuld van Dirkie Verwey</td>
</tr>
<tr>
<td><strong>UJ Prys vir Debuutwerk in Afrikaans</strong></td>
<td>2019 Lodewyk G du Plessis (Andries Buys)</td>
<td>Die daa van Daan van der Walt</td>
</tr>
<tr>
<td><strong>WA Hofmeyrprys</strong> (Media24 Boeke)</td>
<td>2019 Lodewyk G du Plessis (Andries Buys)</td>
<td>Die daa van Daan van der Walt</td>
</tr>
<tr>
<td><strong>Woordtrofeepryse</strong></td>
<td>2019 Lodewyk G du Plessis (Andries Buys)</td>
<td>Die daa van Daan van der Walt</td>
</tr>
<tr>
<td>**GREAT BRITAIN</td>
<td>GROOT-BRITTANJE**</td>
<td></td>
</tr>
<tr>
<td><strong>Arthur C Clarke Award</strong></td>
<td>2019 Tade Thompson</td>
<td>Rosewater</td>
</tr>
<tr>
<td><strong>Authors’ Club Best First Novel Award</strong></td>
<td>2019 Guy Gunaratne</td>
<td>In our mad and furious city</td>
</tr>
<tr>
<td><strong>Baileys Women's Prize for Fiction</strong> (see Women's Prize for Fiction)</td>
<td>2019 Kamila Shamsie</td>
<td>Home fire</td>
</tr>
<tr>
<td><strong>Baillie Gifford Prize for Non-fiction</strong> (formerly the Samuel Johnson Prize)</td>
<td>2019 Hallie Rubenhold</td>
<td>The five: the untold lives of the women killed by Jack the Ripper</td>
</tr>
<tr>
<td><strong>Betty Trask Prize</strong> (Society of Authors award for first novels, traditional or romantic, non-experimental, by writers under 35)</td>
<td>2019 James Clarke</td>
<td>The litten path</td>
</tr>
</tbody>
</table>
Betty Trask Awards (Society of Authors awards for young authors of ‘outstanding literary merit’)  
2019  
- Samuel Fisher: The chameleon  
- Imogen Hermes Gowar: The mermaid and Mrs Hancock  
- Ruqaya Izzidien: The watermelon boys  
- Daisy Lafarge: Paul  
- Rebecca Ley: Sweet fruit, sour land  
- Sophie Mackintosh: The water cure  

Boardman Tasker Award for Mountain Literature  
2018  
- David Roberts: Limits of the known  

Bollinger Everyman Wodehouse Prize for a Comic Novel  
2019  
- Nina Stibbe: Reasons to be cheerful  

Booker Prize (formerly Man Booker Prize)  
2019  
- Margaret Atwood (shared): The testaments  
- Bernadine Evaristo: Girl, woman, other  

Bookseller/Diagram Prize for Oddest Book Title of the Year  
2019  
- Thomas Götz von Aust: The joy of waterboiling  

British Book Industry Awards (see British Book Awards)  

British Book Awards (Nibbles—this is a new incarnation of these awards which have had various names and formats through the years)  

Book of the Year (overall winner chosen from the six category winners)  
2019  
- Sally Rooney: Normal people  

Fiction Book of the Year  
2019  
- Sally Rooney: Normal people  

Debut Fiction Book of the Year  
2019  
- Leila Slimani: Lullaby/translated by Sam Taylor  

Crime and Thriller Book of the Year  
2019  
- Louise Candlish: Our house  

Non-fiction: Narrative Book of the Year  
2019  
- Michelle Obama: Becoming  

Non-fiction: Lifestyle Book of the Year  
2019  
- Henry Firth and Ian Theasby: Bosh!  

Audiobook of the Year  
2019  
- Michelle Obama (author and narrator): Becoming  

Children’s Fiction Book of the Year  
2019  
- David Walliams: The ice monster/illustrated by Tony Ross  

Children’s Illustrated and Non-Fiction Book of the Year (new)  
2019  
- Matthew Syed (author) and Toby Triumph (illustrator): You are awesome  

British Fantasy Awards  

Robert Holdstock Award for Best Fantasy Novel  
2019  
- Jenn Williams: The bitter twins  

Best Novella  
2019  
- Aliette de Bodard: The tea master and the detective  

August Derleth Award for Best Horror Novel  
2019  
- Catriona Ward: Little Eve  

Best Newcomer of the Year  
2019  
- Tasha Suri: Empire of sand  

British SF Association Award for Best Non-fiction  
2018  
- Gareth L Powell: Embers of war  

British Sports Book Awards (see Cross Sports Book Awards)  

Christopher Bland Prize (a new Royal Society of Literature prize for debut novelists or popular non-fiction writers over 50)  
2019  
- Raynor Winn: The salt path  

Costa Awards (formerly Whitbread Awards)  

Book of the Year (overall winner chosen from the winners in each of the five categories)  
2018  
- Bart van Es: The cut out girl  

Novel  
2018  
- Sally Rooney: Normal people  

First Novel  
2018  
- Stuart Turton: The seven deaths of Evelyn Hardcastle  

Biography  
2018  
- JO Morgan: Assurances  

Children’s Book Award  
2018  
- Hilary McKay: The skylark’s war  

Crime Writers’ Association Awards  

CWA Goldsboro Gold Dagger for Best Crime Novel  
2019  
- MW Craven: The puppet show  

CWA Ian Fleming Steel Dagger for Best Thriller  
2019  
- Holly Watt: To the lions  

CWA International Dagger  
2019  
- Dov Alfon (author) and Daniella Zamir (translator): A long night in Paris  

CWA Historical Dagger  
2019  
- SG Maclean: Destroying angel  

CWA John Creasey (New Blood) Dagger for Best First Crime Novel  
2019  
- Chris Hammer: Scrublands  

CWA Gold Dagger for Non-fiction  
2019  
- Ben Macintyre: The spy and the traitor  

Debut Dagger  
2019  
- Shelley Burr: Wake
Dagger in the Library
2019  Kate Ellis

CWA Diamond Dagger for Lifetime Achievement
2019  Robert Goddard

Desmond Elliott Prize for a First Novel
2019  Claire Adam  Golden child

Dylan Thomas Prize for Young Writers (Swansea University, Wales)
2019  Guy Gunaratne  In our mad and furious city

Elizabeth Longford Prize for Historical Biography (Society of Authors)
2019  Julian Jackson  A certain idea of France: the life of Charles de Gaulle

Encore Award for Best Second Novel (Royal Society of Literature)
2019  Sally Rooney  Normal people

Folio Prize (see Rathbones Folio Prize)
Forward Poetry Prizes
Forward Prize for Best Collection
2019  Fiona Benson  Vertigo and ghost

Felix Dennis Prize for Best First Collection
2019  Stephen Sexton  If all the world and love were young

Galaxy National Book Awards (see British Book Awards)
Geoffrey Faber Memorial Award (Fiction)
2017  Gwendoline Riley  First love

Goldsmiths Prize (Goldsmiths College)
2019  Lucy Ellmann  Ducks, Newburyport

James Tait Black Memorial Prizes

Biography
2019  Lindsey Hilsum  In extremis

Fiction
2019  Olivia Laing  Crudo

Jhalak Prize (a prize for a book published in the UK by a writer of colour—BAME)
2019  Guy Gunaratne  In our mad and furious city

Literary Review’s Bad Sex in Fiction Award
2018  James Frey  Katerina

McKitterick Prize (Society of Authors award for a first novel by an author over 40)
2019  Kelleigh Greenberg-Jephcott  Swan song

Man Booker Prize (see Booker Prize)
Not the Booker Prize
2019  Lara Williams  Supper club

Ondaatje Prize (Royal Society of Literature)
2019  Aida Edemariam  The wife’s tale: a personal history

Orange Prize for Fiction (see Women’s Prize for Fiction)
Orwell Book Prize for Political Fiction
2019  Patrick Radden Keefe  Say nothing: a true story of murder and memory in Northern Ireland

PEN/Ackerley Prize for Autobiography (English PEN)
2019  Yrsa Daley-Ward  The terrible

PEN/Pinter Literary Prize (English PEN)
2019  Lemm Sissay (The prize is shared with an ‘international writer of courage’ chosen by the winner; Sissay chose Befeqadu Hallu)

The People’s Book Prize (by public vote—no judges)

Fiction
2018/19  Alice Allen  Open my eyes that I may see marvellous things

Non-fiction
2018/19  David Haviland  How to remove a brain

Beryl Bainbridge Award for Best First-time Author
2018/19  Clarissa Foster  Understanding BRCA: living with the breast cancer gene

Rathbones Folio Prize (formerly the Folio Prize)
2019  Raymond Antrobus  The perseverance (penned in the margins)

Romantic Novelists’ Association Awards

Historical romantic novel
2019  Sante Montefiore  The temptation of Gracie

Contemporary romantic novel
2019  Isabelle Broom  One thousand stars and you

Debut romantic novel
2019  Joe Heap  The rules of seeing

Fantasy romantic novel
2019  Jane Lovering  Living in the past

Romantic comedy
2019  Catherine Isaac  You me everything

Popular romantic fiction award

Saltire Society Scottish Book of the Year
2018  Sue Black  All that remains: a life in death

Samuel Johnson Prize for Non-fiction (see Baillie Gifford Prize)

Somerset Maugham Awards (Society of Authors)

2019  Raymond Antrobus  The perseverance (penned in the margins)

Damian Le Bas  The stopping places

Phoebe Power  Shrines of upper Austria

Neil Stevens  Mrs Gaskell and me

Sunday Times Young Writer of the Year Award
2018  Adam Weymouth  Kings of the Yukon
### Ted Hughes Award for new work in poetry (The Poetry Society)
2018 Raymond Antrobus The perseverance (penned in the margins)

### The Telegraph Sports Book Awards
**The Telegraph Sports Book of the Year** (overall winner)
2018 Ben Ryan Sevens heaven

**Autobiography of the Year**
2019 Paul Ferris The boy on the shed

**Biography of the Year**
2019 Jeff Benedict and Armen Keteyian Tiger Woods

**General Outstanding Sports Writing Award**
2019 Oliver Hilmes Berlin 1936

**The Football Book of the Year**
2019 (shared) Ulli Hesse Building the yellow wall
Ken Bengsinger Red card

**The Cricket Book of the Year**
2019 Stephen Fay and David Kynaston Arlott, Swanton and the soul of English cricket

**Heineken Rugby Book of the Year**
2019 Ben Ryan Sevens heaven

**Sports Bestseller of 2018**
2018 Peter Crouch How to be a footballer

**The Cycling Book of the Year**
2019 Peter Cossins Full gas

**Sports Health & Fitness Book of the Year** (new)
2019 Kelly Holmes Running life

**Theakston Old Peculier Crime Novel of the Year Award**
2019 Steven Cavanagh Thr33n

**TS Eliot Prize for Poetry** (The Poetry Book Society)
2018 Hannah Sullivan Three poems

**Wales Book of the Year** (English language)
2018 Robert Minhinnick Diary of the last man
2019 Albhe Darcy Insistence

**Walter Scott Prize for Historical Fiction**
2019 Robin Robertson The long take

**Waterstones Book of the Year**
2018 Sally Rooney Normal people

**Wellcome Book Prize** (for outstanding works of fiction or non-fiction on the themes of health, illness or medicine)
2019 Will Eaves Murmer

**William Hill Sports Book of the Year Award**
2018 (shared) Tom Gregory A boy in the water
Paul D Gibson The lost soul of Eamonn Magee

**Women’s Prize for Fiction** (formerly Baileys Women’s Prize for Fiction and Orange Prize for Fiction)
2019 Tayari Jones An American marriage

### UNITED STATES | VERENIGDE STATE

**Agatha Awards** (Malice Domestic awards for traditional mysteries)

**Best contemporary novel**
2018 Ellen Byron Mardi Gras murder

**Best first novel**
2018 (shared) Dianne Freeman A lady's guide to etiquette and murder
Shari Randall Curses boiled again

**Best historical novel**
2018 Sujata Massey The widows of Malabar House

**Andrew Carnegie Medal for Excellence in Fiction**
2019 Rebecca Makkai The great believers

**Andrew Carnegie Medal for Excellence in Non-fiction**
2019 Kiese Laymon Heavy: an American memoir

**Bram Stoker Awards for Horror** (Horror Writers Association)

**Novel**
2018 Paul Tremblay The cabin at the end of the world

**First novel**
2018 Gwendolyn Kiste The rust maidens

**Young adult novel**
2018 Kiersten White The dark descent of Elizabeth Frankenstein

**Damon Knight Memorial Grand Master Award** (Science Fiction and Fantasy Writers of America)
2019 William Gibson

**Edgar Awards** (Mystery Writers of America)

**Best novel**
2019 Walter Mosley Down the river unto the sea

**Best first novel by an American author**
2019 James A McLaughlin Bearskin

**Best paperback original**
2019 Alison Gaylin If I die tonight

**Hugo Awards**

**Best science fiction novel**
2019 Mary Robinette Kowal The calculating stars

**Best science fiction novella**
2019 Martha Wells Artificial condition

**John W Campbell Award for Best New Writer**
2019 Jeanette Ng Under the pendulum sun

**Kirkus Prizes**

**Fiction**
2018 Ling Ma Severence
2019 Colson Whitehead The nickel boys
### Non-fiction

<table>
<thead>
<tr>
<th>Year</th>
<th>Author</th>
<th>Title</th>
<th>Award/Prize</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018</td>
<td>Rebecca Solnit</td>
<td>Call them by their true names</td>
<td>Library of Congress Prize for American Fiction</td>
</tr>
<tr>
<td>2019</td>
<td>Saeed Jones</td>
<td>How we fight for our lives: a memoir</td>
<td>Library of Congress Prize for American Fiction</td>
</tr>
</tbody>
</table>

### Locus Awards

**Science fiction novel**
- 2019 Mary Robinette Kowal - The calculating stars

**Fantasy novel**
- 2019 Naomi Novik - Spinning silver

**Horror novel**
- 2019 Paul Tremblay - The cabin at the end of the world

### First novel

- 2019 Rebecca Roanhorse - Trail of lightning

### Best YA novel

- 2019 Justina Ireland - Dread nation

### Mary Higgins Clark Award (Mystery Writers of America)

- 2019 Sujata Massey - The widows of Malabar House

### Mythopoeic Fantasy Award for Adult Literature

- 2019 Naomi Novik - Spinning silver

### National Book Awards

**Fiction**
- 2019 Susan Choi - Trust exercise

**Non-fiction**
- 2019 Sarah M Broom - The yellow house

**Poetry**
- 2019 Arthur Sze - Sight lines

### Translated literature

- 2019 Laszlo Krasznahorkai (author) and Ottile Mulzet (translator) - Baron Wenckheim’s homecoming

### Medal for Distinguished Contribution to American Letters

- 2019 Edmund White

### Literarian Award for outstanding service to the American literary community

- 2019 Oren J Teicher

### Young people’s literature

- 2019 Martin W Sandler - 1919: the year that changed America

### National Book Critics’ Circle Awards

**Fiction**
- 2018 Anna Burns - Milkman

**General non-fiction**
- 2018 Steve Coll - Directorate S: the CIA and America’s secret wars in Afghanistan and Pakistan
<table>
<thead>
<tr>
<th>Award Category</th>
<th>Author/Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Biography</td>
<td>Christopher Bonanos</td>
<td>Flash: the making of Weegee the famous</td>
</tr>
<tr>
<td>John Leonard Prize for an outstanding debut book in any genre</td>
<td>Tommy Orange</td>
<td>There there</td>
</tr>
<tr>
<td>Autobiography</td>
<td>Nora Krug</td>
<td>Belonging: a German reckons with history and home</td>
</tr>
<tr>
<td>Criticism</td>
<td>Zadie Smith</td>
<td>Feel free</td>
</tr>
<tr>
<td>Poetry</td>
<td>Ada Limon</td>
<td>The carrying: poems</td>
</tr>
<tr>
<td>Lifetime Achievement Award</td>
<td>Arte Publico Press</td>
<td></td>
</tr>
<tr>
<td>Nebula Awards</td>
<td>Mary Robinette Kowal</td>
<td>The calculating stars</td>
</tr>
<tr>
<td>Novel</td>
<td>Aliette de Bodard</td>
<td>The tea master and the detective</td>
</tr>
<tr>
<td>PEN/Bellwether Prize (for socially engaged fiction)</td>
<td>Katherine Seligman</td>
<td>If you knew</td>
</tr>
<tr>
<td>PEN/Faulkner Award for Fiction</td>
<td>Azareen Van der Vliet Oloomi</td>
<td>Call me Zebra</td>
</tr>
<tr>
<td>PEN/Stein Book Award</td>
<td>Nana Kwame Adjei-Brenyah</td>
<td>Friday black: stories</td>
</tr>
<tr>
<td>PEN/Open Book Award (for a book-length work by an author of colour)</td>
<td>Nafissa Thompson-Spires</td>
<td>Heads of the colored people</td>
</tr>
<tr>
<td>PEN/Robert W Bingham Prize (for a debut short story collection)</td>
<td>Will Mackin</td>
<td>Bring out the dog</td>
</tr>
<tr>
<td>Philip K Dick Award for Best Original Science Fiction Paperback Novel</td>
<td>Audrey Schulman</td>
<td>Theory of bastards</td>
</tr>
<tr>
<td>Poet Laureate</td>
<td>Tracy K Smith</td>
<td></td>
</tr>
<tr>
<td>Pulitzer Prizes</td>
<td>Richard Powers</td>
<td>The overstory</td>
</tr>
<tr>
<td>Fiction</td>
<td>Eliza Griswold</td>
<td>Amity and prosperity: one family and the fracturing of America</td>
</tr>
<tr>
<td>General non-fiction</td>
<td>Forrest Gander</td>
<td>Be with</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Award Category</th>
<th>Author/Title</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Biography or autobiography</td>
<td>Jeffrey C Stewart</td>
<td>The new negro: the life of Alain Locke</td>
</tr>
<tr>
<td>Drama</td>
<td>Jackie Sibblies Drury</td>
<td>Fairview</td>
</tr>
<tr>
<td>History</td>
<td>David W Blight</td>
<td>Frederick Douglass: prophet of freedom</td>
</tr>
<tr>
<td>RITA Awards (Romance Writers of America)</td>
<td>Kennedy Ryan</td>
<td>Long shot</td>
</tr>
<tr>
<td>Best contemporary romance</td>
<td>Carla Laureano</td>
<td>The Saturday Night Supper Club</td>
</tr>
<tr>
<td>Poetry</td>
<td>Elizabeth Dyer</td>
<td>Fearless</td>
</tr>
<tr>
<td>Best historical romance</td>
<td>Mia Vincy</td>
<td>A wicked kind of husband</td>
</tr>
<tr>
<td>PEN/Robert W Bingham Prize (for a debut short story collection)</td>
<td>Marie Tremayne</td>
<td>Lady in waiting</td>
</tr>
<tr>
<td>Best paranormal romance</td>
<td>JR Ward</td>
<td>Dearest Ivie</td>
</tr>
<tr>
<td>Best mainstream fiction with a central romance</td>
<td>Sarah Morgan</td>
<td>How to keep a secret</td>
</tr>
<tr>
<td>Best young adult romance</td>
<td>Nisha Sharma</td>
<td>My so-called Bollywood life</td>
</tr>
<tr>
<td>The Strand Critics’ Awards</td>
<td>Kate Atkinson</td>
<td>Transcription</td>
</tr>
<tr>
<td>Best mystery novel</td>
<td>Laura Lippman</td>
<td>Sunburn</td>
</tr>
<tr>
<td>Best debut mystery novel</td>
<td>CJ Tudor</td>
<td>The Chalk Man</td>
</tr>
<tr>
<td>TS Eliot Prize for Poetry (Truman State University)</td>
<td>Ayòbámi Adébáyò</td>
<td>Stay with me</td>
</tr>
<tr>
<td>AWARDS FROM OTHER COUNTRIES AND INTERNATIONAL AWARDS</td>
<td>José Eduardo Aqualusa</td>
<td></td>
</tr>
<tr>
<td>9mobile Prize for Literature (a pan-African award for debut writers of fiction, formerly the Etisalat Prize for Literature)</td>
<td>Albert Camus</td>
<td></td>
</tr>
<tr>
<td>Angola National Prize for Culture and Arts—Literature</td>
<td>Eliza Griswold</td>
<td></td>
</tr>
<tr>
<td>Aurealis Awards (Australia)</td>
<td>Richard Powers</td>
<td></td>
</tr>
<tr>
<td>Science fiction novel</td>
<td>Jay Kristoff</td>
<td>Life1k3</td>
</tr>
<tr>
<td>Fantasy novel</td>
<td>Horror novel</td>
<td></td>
</tr>
<tr>
<td>---------------</td>
<td>--------------</td>
<td></td>
</tr>
<tr>
<td>2018 (shared)</td>
<td>2018</td>
<td></td>
</tr>
<tr>
<td>Sam Hawke</td>
<td>Kaaron Warren</td>
<td></td>
</tr>
<tr>
<td>Maria Lewis</td>
<td></td>
<td></td>
</tr>
<tr>
<td>City of lies</td>
<td>Tide of stone</td>
<td></td>
</tr>
<tr>
<td>The witch who courted death</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Aurora Award for Best Novel (Canada)**

2019
Kate Heartfield
Armed in her fashion

**Caine Prize for African Writing (for a short story)**

2019
Lesley Nneka Arimah
Skinned

**Chevalier des Arts et des Lettres (France)**

2019
Zapiro

**CWA International Dagger**

2019
Dov Alfon (author) and Daniella Zamir (translator)
A long night in Paris

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

2019
Jayant Kaikini (author) and Tejaswini Niranjana (translator)
No presents please

**Etisalat Prize for Literature (see 9mobile Prize for Literature)**

**Franz Kafka Prize**

2019
Pierre Michon (France)

**Gerald Kraak Award (The Other Foundation and Jacana Literary Foundation)**

2018
OluTimehin Adegbeye
(For her non-fiction piece: Mothers and men)

**German Book Prize (Germany)**

2019
Saša Stanislić
Herkunft (Origin)

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

2018
Sarah Henstra
The red word

**International Dublin Literary Award (formerly International IMPAC Dublin Literary Award)**

2019
Emily Ruskovich
Idaho

**International Prize for Arabic Fiction (Abu Dhabi)**

2019
Hoda Barakat
The night mail

**Irish Book Awards (Ireland)**

**An Post Book of the Year** (overall winner selected by the public from all category winners)

2018
Emilie Pine
Notes to self: essays

**Eason Book Club Novel of the Year**

2018
Sally Rooney
Normal people

**Non-fiction Book of the Year**

2018
Lynn Ruane
People like me

**Popular Non-fiction Book of the Year**

2018
John Connell
The cow book

**Popular Fiction Book of the Year**

2018
Emer McLysaght and Sarah Breen
The importance of being Aisling

**Crime Fiction Book of the Year**

2018
Liz Nugent
Skin deep

**Listeners’ Choice Award**

2018
Liz Nugent
Skin deep

**The Sunday Independent Newcomer of the Year**

2018
Emilie Pine
Notes to self: essays

**Teen/Young Adult Book of the Year**

2018
Brian Conaghan
The weight of a thousand feathers

**Children’s Book of the Year senior**

2018
Sarah Webb and Lauren O’Neill
Blazing a trail: Irish women who changed the world

**Children’s Book of the Year junior**

2018
Peter Donnelly
The president’s cat

**ITW Thriller Awards (International Thriller Writers)**

**Best hardcover novel**

2019
Jennifer Hillier
Jar of hearts

**Best paperback original novel**

2019
Jane Harper
The lost man

**Best first novel**

2019
CJ Tudor
The chalk man

**Best e-book original novel**

2019
Alan Orloff
Pray for the innocent

**John W Campbell Memorial Award for Best Science Fiction Novel**

2019
Sam J Miller
Blackfish City

**Man Booker International Prize (an annual prize, shared by author and translator, for a translation into English of a single work)**

2019
Jokha Alharthi (author) and Marilyn Booth (translator)
Celestial bodies

**Miles Franklin Literary Award (Australia)**

2019
Melissa Lucashenko
Too much lip

**Naguib Mahfouz Medal for Literature (an American University in Cairo Press award for the best contemporary novel written in Arabic)**

2018
Omaira al-Khamis
Masra al-Gharaniz fi Mudun al-Aqiq (Voyage of the cranes in the cities of agate)

**Ned Kelly Awards (Crime Writers Association of Australia)**

**Best fiction**

2019
Jane Harper
The lost man

**Best first fiction**

2019
Dervla McTiernan
The rún

**Neustadt International Prize for Literature (biennial)**

Next award in 2020

**New South Wales Premier’s Literary Awards (Australia)**

**Book of the Year** (overall winner of a number of categories)

2019
Billy Griffiths
Deep time dreaming

**Christina Stead Prize for Fiction**

2019
Michelle de Kretser
The life to come

**Nielsen Booksellers Choice Award (Australia)**

2019
Trent Dalton
Boy swallows universe

**Nigeria Prize for Literature (Children’s literature)**

2019
Jude Idada
Boom, boom
### Nobel Prize for Literature
<table>
<thead>
<tr>
<th>Year</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018</td>
<td>Olga Tokarczuk</td>
</tr>
<tr>
<td>2019</td>
<td>Peter Handke</td>
</tr>
</tbody>
</table>

### Nommo Awards (African Speculative Fiction Society)

**Best novel**
- 2018: Tochi Onyebuchi *Beasts made of night*
- 2018: Tade Thompson *The murders of Molly Southbourne*

**Best novella**
- 2018: Kobe Afei and Setor Fiadzigbey *Lake of tears*

### Ockham New Zealand Book Awards—Acorn Foundation Fiction Prize
- 2019: Fiona Kidman *This mortal boy*

### Ottawa Book Award—English fiction (Canada)
- 2019: Kagiso Lesego Molope *This book betrays my brother*

### Pius Adesamni Memorial Prize for Excellence (new award from the African Studies Association of Africa)
- 2019: Kagiso Lesego Molope *Such a lonely, lovely road*

### Prime Minister’s Literary Award for Fiction (Australia)
- 2018: Gerald Murnane *Border districts*
- 2019: Gail Jones *The death of Noah Glass*

### Prix Femina (France)
- 2018: Philippe Lançon *Le lambeau*
- 2019: Sylvain Prudhomme *Par les routes*

### Prix Femina étranger (French award for best foreign novel translated into French)
- 2018: Alice McDermott *The ninth hour*
- 2019: Manuel Vilas *Ordesa*

### Prix Goncourt (France)
- 2018: Nicolas Mathieu *Leurs enfants après eux* *(Their children after them)*
- 2019: Jean-Paul Dubois *Tous les hommes n’habitent pas le monde de la même façon*

### Pushkin Russian Book Prize
- 2019: Serhii Plokhy *Chernobyl: history of a tragedy*

### Scotiabank Giller Prize (Canada)

### Sharjah International Book Fair—Best International Fiction Prize
- 2019: Cheluchi Onyemeluokwe *The son of the house*

### Sir Julius Vogel Award for Best Novel (SF & Fantasy Association of New Zealand)
- 2019: Lee Murray *Into the sounds*
- 2019: Vicki Laveau-Harvie *The erratics*

### Stella Prize (for fiction or non-fiction books by Australian women)
- 2019: Dionne Brand *The blue clerk*

### Wole Soyinka Prize for Literature in Africa (Poetry)
- 2018 (shared): Tanure Ojaide; Harriet Anena

### World Fantasy Award for Best Novel
- 2019: CL Polk *Witchmark*

### CHILDREN’S BOOK AWARDS | BEKROONDE KINDERBOEKE

#### SOUTH AFRICA | SUID-AFRIKA

### Alba Bouwerprys vir Kinderliteratuur (driejaarliks)
- 2019: Jaco Jacobs (skrywer) and Zinelda McDonald (illustreerder) *Moenie hierdie boek eet nie: ‘n rympie vir elke dag van die jaar*

### ATKV Kinderboek Toekennings

<table>
<thead>
<tr>
<th>Kategorie</th>
<th>Skrywer 1</th>
<th>Illustreerder 1</th>
<th>Skrywer 2</th>
<th>Illustreerder 2</th>
<th>Skrywer 3</th>
<th>Illustreerder 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>RR-1</td>
<td>Jaco Jacobs</td>
<td>Johann Strauss</td>
<td>Fanie Viljoen</td>
<td>Veldiep</td>
<td>Celeste Slabber-Loriston</td>
<td>Jinx</td>
</tr>
<tr>
<td>2-3</td>
<td>Jaco Jacobs</td>
<td>Alex van Houwelingen</td>
<td>Fanie Viljoen</td>
<td>Veldiep</td>
<td>Celeste Slabber-Loriston</td>
<td>Jinx</td>
</tr>
<tr>
<td>4-5</td>
<td>Jaco Jacobs</td>
<td>Stephen Wallace</td>
<td>Fanie Viljoen</td>
<td>Veldiep</td>
<td>Celeste Slabber-Loriston</td>
<td>Jinx</td>
</tr>
<tr>
<td>6-7</td>
<td>Celeste Slabber-Loriston</td>
<td></td>
<td>Fanie Viljoen</td>
<td>Veldiep</td>
<td>Celeste Slabber-Loriston</td>
<td>Jinx</td>
</tr>
<tr>
<td>8-10</td>
<td>Fanie Viljoen</td>
<td></td>
<td>Celeste Slabber-Loriston</td>
<td>Jinx</td>
<td>Celeste Slabber-Loriston</td>
<td>Jinx</td>
</tr>
</tbody>
</table>

### Elsebe Steenbergprys vir Vertaalde Kinder- en Jeugliteratuur in Afrikaans

Next award in 2021

### Exclusive Books/IBBY SA Award for Children’s Literature (biennial)

<table>
<thead>
<tr>
<th>Category</th>
<th>Author 1</th>
<th>Author 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Best Writer</td>
<td>Lebohang Masango</td>
<td>Mpumi’s magic beads</td>
</tr>
<tr>
<td>Best Illustrations</td>
<td>Nicolaas Maritz</td>
<td>South African animal portraits A-Z</td>
</tr>
<tr>
<td>Best Translation</td>
<td>Xolisa Guzula</td>
<td>Linkonde emnyango <em>(isXhosa translation of Elders at the door by Maryanne and Shayle Bester)</em></td>
</tr>
</tbody>
</table>

### LAPA Jeugromankompetisie

- 2019: Not yet awarded

### Maskew Miller Longman Literature Awards 2018 (Young Adult)

<table>
<thead>
<tr>
<th>Language</th>
<th>Author 1</th>
<th>Author 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Afrikaans</td>
<td>Dawie Louw</td>
<td>Spookeffek</td>
</tr>
<tr>
<td>Sepedi</td>
<td>Mmakau Elizabeth Makwela</td>
<td>Lentsu la ka</td>
</tr>
<tr>
<td>Setswana</td>
<td>Kabelo Tlhabi</td>
<td>Ga bo rone</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Xitsonga</td>
<td>Musa Aubrey Baloyi</td>
<td>Nyimpi ya mieleleko</td>
</tr>
</tbody>
</table>

**MER Prize for Youth Novels** *(Media24 Boeke)*
- **2019** | Sally Ann Partridge | Mine |
- **2019** | Dihanna Taele (skrywer) en Theodore Key (illustreerder) | Die legendariese Lua Verwey |

**Percy Fitzpatrick Award for Youth Literature** *(English Academy of South Africa, biennial)*
- **2018** | Joanne MacGregor | Fault lines |
- **2019** | Eunice van der Berg | Klein kook en geniet |

**Sanlam Prize for Youth Literature** *(biennial)*
- **Afrikaans—Goud** | Derick van der Walt | Toring van jasmyn |
- **Afrikaans—Silwer** | Annerle Barnard | Sindikaat |
- **English—Gold** | Nerine Dorman | Sing down the stars |
- **English—Silver** | Toby Bennett | The music box |
- **IsiXhosa—Gold** | Thembisile Kundlwana | Tata sikuxolele |
- **Tshivenda—Silver** | Mbedzi Nyelisani | U kondelela |

**SALA—Children’s Literature Award**
- **2019** | Lebohang Masango | Mpumi’s magic beads |

**SALA—Youth Literature Award**
- **2019** | Sally Partridge | Mine |

**Scheepersprys vir Jeugliteratuur**
- **2019** | Jaco Jacobs | Dinge wat ek nie van skape geweet het nie |

**Tienie Hollowaymedalje vir Kleuterliteratuur**
Volgende toekenning in 2021

| GREAT BRITAIN | GROOT-BRITTANJE |

**Amnesty CILIP Honour**
Discontinued in this format

**Blue Peter Awards**

- **Best story award**
  - **2019** | Rauf Q Onjali | The boy at the back of the class |

- **Best book with facts**
  - **2019** | Clive Gifford (writer) and Marc-Etienne Peintre (illustrator) | The colours of history |

**The Bookseller YA Book Prize** *(see YA Book Prize)*

**BookTrust Lifetime Achievement Award**
- **2019** | Jan Pierikowski |

**Branford Boase Award** *(given annually to the author and editor of an outstanding debut novel for children)*
- **2019** | Muhammad Khan (writer) and Lucy Pearce (editor) | I am thunder |

**Children’s Fiction Book of the Year**
- **2019** | David Walliams | The ice monster/illustrated by Tony Ross |

**Children’s Illustrated & Non-Fiction Book of the Year** *(new)*
- **2019** | Matthew Syed (author) and Toby Triumph (illustrator) | You are awesome |

**Carnegie Medal**
- **2019** | Elizabeth Acevedo | The poet X |

**Children’s Book Awards** *(formerly the Red House Children’s Book Awards, these awards from The Federation of Children’s Book Groups are voted for entirely by children)*

- **Overall winner**
  - **2018** | Katherine Rundell (writer) and Hannah Horn (illustrator) | The explorer |
  - **2019** | Arree Chung | Mixed |

- **For younger children**
  - **2018** | Reece E Wykes | I dare you |
  - **2019** | Arree Chung | Mixed |

- **For younger readers**
  - **2018** | Katherine Rundell (writer) and Hannah Horn (illustrator) | The explorer |
  - **2019** | Eoin Colfer (writer) and PJ Lynch (illustrator) | The dog who lost his bark |

- **For older readers**
  - **2018** | Penny Joelson | I have no secrets |
  - **2019** | Tom Palmer | Armistice runner |

**Costa Children’s Book Award**
- **2018** | Hilary McKay | The skyjack’s war |

**Kate Greenaway Medal for Illustration**
- **2019** | Jackie Morris | The lost words by Robert Macfarlane |

**Klaus Flugge Prize** *(a prize for the most promising and exciting newcomer to children’s book illustration)*
- **2019** | Jessica Love | Julian is a mermaid |

**Laugh Out Loud Awards** *(the Lollies are awards for funny children’s books voted for by children)*

- **Picture books**
  - **2018** | Elys Dolan | Mr Bunny’s Chocolate Factory |

- **6-8 years**
  - **2018** | Elmer Stamp | The big, fat, totally bonkers diary of Pig |
### 9-13 years

<table>
<thead>
<tr>
<th>Year</th>
<th>Author(s)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018</td>
<td>Liz Pichon</td>
<td>Tom Gates: epic adventure (kind of)</td>
</tr>
<tr>
<td>2018</td>
<td>Clive Mantle</td>
<td>Freddie Malone: the treasure at the top of the world</td>
</tr>
</tbody>
</table>

**Red House Children's Book Awards**

**The People's Book Prize for a Children's Book** (chosen by public vote—no judges)

<table>
<thead>
<tr>
<th>Year</th>
<th>Author(s)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018/19</td>
<td>Freddie Malone</td>
<td>Freddie Malone: the treasure at the top of the world</td>
</tr>
</tbody>
</table>

**The Royal Society Young People's Book Prize**

<table>
<thead>
<tr>
<th>Year</th>
<th>Author(s)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018</td>
<td>Nicola O'Byrne</td>
<td>Gorilla loves vanilla</td>
</tr>
<tr>
<td>2018</td>
<td>Caighlan Smith</td>
<td>Children of Icarus</td>
</tr>
</tbody>
</table>

**Scottish Children's Bookbug Award**

<table>
<thead>
<tr>
<th>Year</th>
<th>Author(s)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018</td>
<td>Gianni A Sarcone and Marie-Jo Waebber</td>
<td>Optical illusions</td>
</tr>
</tbody>
</table>

**Scottish Children's Teenage Book Award**

<table>
<thead>
<tr>
<th>Year</th>
<th>Author(s)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018</td>
<td>Gianni A Sarcone and Marie-Jo Waebber</td>
<td>Optical illusions</td>
</tr>
</tbody>
</table>

**Waterstones Children's Book Prize**

<table>
<thead>
<tr>
<th>Year</th>
<th>Author(s)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>2019</td>
<td>Rauf Q Onjali</td>
<td>The boy at the back of the class</td>
</tr>
</tbody>
</table>

**YA Book Prize** (The Bookseller)

<table>
<thead>
<tr>
<th>Year</th>
<th>Author(s)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>2019</td>
<td>Sara Barnard</td>
<td>Goodbye, perfect</td>
</tr>
</tbody>
</table>

### INTERNATIONAL | INTERNASIONAAL

**Astrid Lindgren Memorial Award**

<table>
<thead>
<tr>
<th>Year</th>
<th>Author(s)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>2019</td>
<td>Bart Moeyaert</td>
<td></td>
</tr>
</tbody>
</table>

**Children's Africana Book Awards** (annual awards for ‘authors and illustrators of the best children’s and young adult books on Africa published or republished in the US’)

- **Best Book: Young Children** (Ghana)
  | 2018 | Portia Dery | Grandma’s list |
- **Best Book: Young Children** (Nigeria)
  | 2018 | Atinuke | Baby goes to market |
- **Best Book: Young Children** (South Africa)
  | 2018 | Kathryn Erskine (author) and Charly Palmer (illustrator) | Mama African: how Miriam Makeba spread hope with her song |
- **Best Book: Older Readers** (South Africa)
  | 2018 | Arushi Rania | When morning comes |
- **Best Book: New Adults** (Cameroon)
  | 2018 | Imbolo Mbue | Behold the dreamers: a novel |

**Golden Baobab Prizes**

<table>
<thead>
<tr>
<th>Year</th>
<th>Author(s)</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018</td>
<td>Not awarded</td>
<td>Not awarded</td>
</tr>
</tbody>
</table>

**Hans Christian Anderson Awards** (biennial)

- Next awards in 2020

**NSK Neustadt Prize for Children’s Literature** (biennial)

- Next award in 2021

*Sabrina Gosling and Stanley Jonck are book selectors at the Western Cape Library Service*
ADULT FICTION
VOLWASSE VERHALENDE LEKTUUR

ATWOOD, Margaret
The testaments.- Chatto & Windus, 2019.
This new novel has just been awarded the 2019 Booker Prize. It is the much-anticipated sequel to Atwood’s best-selling dystopian novel The handmaid’s tale. Published in the mid-eighties, it became a cult classic. There was a feature film and, more recently, an extremely popular television series, and then ‘Handmaids’ became appearing in political protests. The testaments is set 15 years later and has three narrators: Aunt Lydia (from the first book) and two teenagers, Daisy and Agnes Jemima. Publishers Weekly said ‘Atwood’s eminently rewarding sequel revels in the energy of youth, the shrewdness of old age, and the vulnerabilities of repressive regimes.’ Jia Tolentino reviewed it in The New Yorker: ‘The book may surprise readers who wondered, when the sequel was announced, whether Atwood was making a mistake in returning to her earlier work... it seems to have another aim as well: to help us see more clearly the kinds of complicity required for constructing a world like the one she had already imagined, and the world we fear our own might become... Precisely who is being addressed is a crucial and carefully considered matter in the novel... We were all so busy imagining ourselves as Handmaids that we failed to see that we might be Aunts—that we, too, might feel, at the culmination of a disaster we created through our own pragmatic indifference, that we had no real choice.’ The reviewer on www.rtw.ie described it as ‘at its heart... a political thriller with a fast-paced, at times explosive narrative... And the book is funny—Aunt Lydia, in particular, has a dry sense of humour that... provides the reader with lighter moments as the story zips along... This is a far more hopeful book... possibly less thought-provoking than the original, and some readers might have expected a more literary work. It’s incredibly entertaining, however, and it may well be that a political thriller with a hopeful ending is exactly what the world needs right now.’ Highly recommended, preferably after reading, or re-reading, The handmaid’s tale. SCG

DUKER, Ekow
The story takes us to Umtata, Eastern Cape and tells the story of Karabo, a young girl born with a lighter complexion and how her skin tone has brought some privileges like being attractive and the opportunities it presents. Once she overhears her parents arguing but is unaware that the cause of the strife concerns the origins of her paternity. This book explores the privileges and the hurt that seem to befall women—especially those who are light-skinned—and the love between a daughter and her father. BHN
HAMMER, Chris


‘Chris Hammer introduces us to a middle-aged journalist pursuing a story and finding that it forces him to come to terms with his own life, career and past selfishness. The drama takes us to the drilling heat of the Australian Outback. Martin Scarsden has been sent to the drought-stricken town of Riversend a year after the local priest gunned down a number of men. The town’s young police officer managed to shoot him and then held his hand until he died. Scarsden’s brief is to write about how Riversend’s residents are dealing with the disaster. At the same time he has to revisit and deal with his own traumatic kidnapping in the Gaza Strip. The secrets he uncovers in the Outback as he fights vividly described heat, thirst, fire, horrible hotel accommodation and uncooperative inhabitants lead him on to yet more secrets and much more human distress. He’s no Jack Reacher, striding into town to bash the bad guys into submission, but his aim is the same: to clean out the corruption and the villainy and restore the place to a condition in which the honest can thrive. While there is never any doubt about whether a superhero like Reacher can prevail, there is a real question over Martin’s powers, and the blockades put in his way by the bad guys—and by his own employers—are convincing enough to allow Hammer to create tension as well as genuine feeling. This is his first crime novel and I look forward to its sequels.’
(The Guardian, Natasha Cooper)

MAY, Peter

I’ll keep you safe. - Riverrun, 2018.

‘Peter May returns to the Outer Hebrides in this exciting and informative story about lethal jealousy on the small island where Niamh and Ruairidh Macfarlane have started up and made a great success of a company weaving the infinitely desirable Ranish tweed. It is as durable and warm as Harris...’
(Vrouekeur, Willie Burger)

LOOTS, Debbie

Die boek van gelukkige eindes. - Quillerie, 2019.

Debbie Loots het die derde prys in die Groot Romanwedstryd 2018 ontvang. Willie Burger skryf as volg: ‘Die boek van gelukkige eindes is propvol uiteenlopende mense se stories. Soos Willemien, wat twee keer, 25 jaar uit mekaar, deur diezelfde man verlie allent word en elke keer met ‘n baba agtergelaat word sonder dat sy weet waarom hom weer op te spoor. Of die ouer Priscilla wat graag verhoudings met jonger mans aanknoo en op dié manier wegkom van haar man wat aan demensie ly. Of Martin Scarsden wat haar met haar kunstprojekte in haar man se garage ontont. Of Neil, die restaurantieenaar wat sy boek van gelukkige eindes is om te erken sy klein vroou te saam. Of Caitlin, die kunsonderwyser wat aan ‘n groter projek werk om die versierde vroulike liggies te ondersoek en mans gebruik. En dan is daar nog Connie, wat haar man, ‘n siek die fyn, verlaat wanneer hul twee dogters uit die huis is en aanvanklik sy is gay. En John, wat op 50 sy eie kunstenaar ontdek nadat hy sy werk verloor... Debbie Loots het reeds in Split bewys dat sy ‘n boek van gelukkige eindes is heerlike vermaak, juist omdat dit so vaardig vertel word. Té veel nadenke gaan die roman nie deurstaan nie, maar daar is genoeg besonder menslike ervarings daarin om die leser nog ‘n rukkie by te bly.’
(Vrouekeur, Willie Burger)
tweed, but lighter, softer and prettier; whether such a fabric actually exists, we are not told. The couple are in Paris, having become part of the world of haute couture, when Ruairidh and the woman Niamh believes to be his mistress are killed by a car bomb. Niamh takes what is left of Ruairidh’s body home to Lewis, where she finds herself discovering things she never knew about her husband and about the island that has always been her home. As always, May gives us fully rounded characters and a carefully worked out if not super-exciting plot. He is knowledgeable and interesting about Paris and about the business side of clothing design, but it is the vivid, precisely described island setting that will stay in my memory—a bleak, uncomfortable and even dangerous place, loved and cherished by people who really know it: the permanent residents and those who, like May, have taken the trouble to explore and learn about it.’ (Literary Review, Jessica Mann)

WINKLER, Mark
The safest place you know.- Umuzi, 2016.
This, the author’s third novel, was shortlisted for the Barry Ronge Fiction prize. It’s set in South Africa in the early 1980s and is the story of a young man, Hennie Durandt, who leaves the family farm in the Orange Free State on the death of his father and meets two strangers, a little girl and an older woman, who change his life. Winkler is a wonderful storyteller and this is a wonderful book. Some of the dialogue didn’t always ring true, but that didn’t detract from this reader’s pleasure. Well worth the read. SCG

AHMAD, Aeham
‘Pianist Ahmad shares a powerful account of his escape from Syria and the music that ultimately saved him. Ahmad became known worldwide after a photograph of him playing a piano in the rubble of Damascus in 2014 appeared in newspapers around the world. A second-generation Palestinian refugee, he was raised to love music by his blind violinist father. The 30-year-old musician grew up in a suburb of Damascus in the 1990s, and later attended the Damascus Music School. Ahmad describes the difficulty of living as a Palestinian in Syria, writing about how beginning in July 2013 the refugee camp of Yarmouk was without electricity or hot water... While delivering food to his neighbours, Ahmad was hit by a grenade, his hand irreparably damaged. Yet Ahmad retained his love for music, wrote songs, and fitted his piano with wheels in order to play on the streets. His performances were uploaded to Facebook and YouTube, which made him a target for radical groups, yet also drew the attention of foreign journalists who covered his many performances... This is a deeply moving account of one man’s struggle to survive while bringing hope to thousands through his music.’ (Publishers Weekly)

CAREY, Tanith and KENNEDY-MOORE, Eileen
What’s my child thinking?: practical child psychology for modern parents.- Dorling Kindersley, 2019.
‘Children’s behaviour can challenge the best of parents. Kennedy-Moore and Carey, experts in developmental psychology and journalism, respectively, provide practical answers to situations to help parents deal with youngsters’ issues. The book suggests ‘good enough’ parenting, using emotional coaching techniques like modelling behaviour, calming the child, acknowledging the child’s positive and negative emotions, and problem-solving together. Next, the authors summarise child development for three age spans: 2-3, 4-5, and 6-7 years old, addressing situation-specific issues for each age range. For each issue, the authors provide a scenario, what the parent will likely think in response, what the child is probably thinking, and how parents should respond. There is also a survival guide for birthday parties, moving, school pressure, divorce, technology use, and so forth. A useful bibliography and index complete the volume.

ADULT NON-FICTION
VOLWASSE VAKLEKTUUR
The writing is very clear, the simple illustrations are engaging and consistent, and the suggestions very feasible. Parents will welcome this friendly supportive guide. Look for high circulation in public libraries.’ (Booklist, Lesley Farmer)

JOWELL, Joanne
Zephany: two mothers, one daughter—an astonishing true story. - Dorling Kindersley, 2019.

‘The story of Zephany Nurse and her kidnapping as a 3-day-old baby is a complex one. Miché Solomon is now 22... Those of you who have heard or read interviews with her can only be astonished that a young lady who has experienced so much trauma over the last five years, can be so mature, honest, compassionate, eloquent and intelligent—qualities that are echoed in Zephany. Besides Miché herself, Jowell interviewed most of the key players in Miché’s story and has chosen to use their own words in the book. This allows the reader to hear each person’s truth the way they actually speak it. Miché’s biological parents are Celeste and Morné Nurse; the parents who raised her are Lavona and Michael Solomon. A lesser person might have drowned emotionally trying to accommodate having two sets of parents. Lavona is currently serving a prison sentence for Zephany’s kidnapping. When she is released, nothing will be the same for the many people affected, but for Miché and Michael in particular, further relationship processing and adjusting will necessarily provide yet more challenges. Miché is an enormously impressive young lady, one who has already shown tremendous strength and resilience... Zephany is a gripping, engaging read. Joanna Jowell is to be lauded for the sensitive, compassionate way she has told this dramatic human story. She does so non-judgementally and leaves her readers to form their own opinions.’ (Cape Times, Julian Richfield)

KLEYNHANS, Vivian

‘Wanneer water wyn word is die lewensverhaal van Vivian Kleyhans. Kleyhans is een van Suid-Afrika se suksesvolste wynhandelaars wie se wyn selfs na die VSA uitgeoer word. Vivian se vroeërste jare was nederig en moeilik en is egter gemaak deur haar velkleur—en wie kan nou nie sê vir ’n lekker armoede-tot-rykdom-storie, veral wat op die waarheid gegrond is? Om van ’n armoedege sit toe tot ’n internasionaal erkende sakevrou te vorder, is ’n amperse wonderwerk. Vivian word op Paternoster groot as een van sewe susters (later kom daar ’n boetie by). Haar pa werk by die visfabriek; haar ma is ’n fanatiese huismuurt. Vivian verlaat skool om die geldelike druk op die gesin te help verlig. Sy kry werk by ’n meubelwinkel. Haar pa verloor sy werk en die gesin moet die fabriekshuis ontruim. Hulle trek Vredenburg toe en moet rondval vir tydelik blyplek. Een van die ouer, wit werknemers by die meubelwinkel reël dat die Kleynhanse by ’n huis intrek en haar pa weer werk het, maar dié “beskermengel” stel in meer as ’n werksverhouding met Vivian belang. Vivian se pad kronkel verder. Daar is goeie tye en slegte tye, maar eindelik vind sy geluk. Of liewer: Sy “maak” haar eie geluk. Dis nie ’n vrou hierdie wat haar laat onderkry deur watter hindernisse ook al op haar lewenspad geplaas word nie. Ook toe sy die wynbedryf betree, is daar terugslae. Vivian Kleyhans se verhaal is eerlik, bemoedigend, roerend en met ’n vonkel in die oog; Jacqueline Leuvennikn se vertelling is onderhoudend en sy slaag daarin om Kleyhans se unieke stem te behou.’ (Beeld, JB Roux)

SANDBERG, Sheryl and GRANT, Adam

‘Sandberg was living a life with all of the fulfilments one could hope for. After a comfortable upbringing and education at Harvard, she worked her way up to become a vice-president at Google and eventually the COO of Facebook. However, no amount of professional accomplishment could prepare her for
the sudden passing of her husband in 2015, after which she had to figure out how to carry on as a mother of two and make the shattered pieces fit back together. Writing with Adam Grant, a professor at Wharton, Sandberg explores how to weather the storm of grief, applying concrete skills in addition to more complex theories of psychology about how to find meaning in life-changing circumstances. Going deeper and broader than the commonly understood stages of grief, the authors look at different factors that can stunt recovery after a loss, self-blame and the fear that the loss will permeate every aspect of life indefinitely. Sandberg shows her struggle with finding a comfort level regarding the sharing of her emotional status and learning when to push the level and when to respect it. A book that provides illuminating ways to make headway through the days when there doesn't seem to be a way forward. ('Kirkus Reviews')

THIERRY, Betsy de
The simple guide to understanding shame in children: what it is, what helps and how to prevent further stress or trauma.- Jessica Kingsley Publishers, 2019.

A simple but informative guide for adults in supporting children affected by shame. It explains what shame is; the symptoms; how it affects children and what adults can do to help them overcome it. It provides a practical guide on how best to support children to challenge feelings of inadequacy that arise from shame. The book also shows how adults can encourage children to speak about shaming experiences; through building calm, compassionate and empathic responses to the behaviour and beliefs of their peers. It will also benefit those working with children and seeing them develop into healthy adults with a strong sense of identity and confidence in reflecting on and articulating feelings. APM

YOUNG ADULT FICTION
JONG VOLWASSE VERHALENDE LEKTUUR

CLOKE, Nicci

‘Nicci Cloke writes so compulsively I find it hard to put down anything that she writes. Toxic illustrated the highs and the lows of a group of teens as they go on holiday together searching for sun, sand and all the rest. As events take a darker turn Nicci portrays brilliantly what it means to be a true friend whether your friend is male or female. A summertime read with an edge that will have you looking at your own friendships again, whatever age you are.’ (Publisher’s note)

STONE, Nic

‘Not your usual love triangle. [In] Decatur, Georgia, teen Courtney “Coop” Cooper lives next door to his best friend, Jupiter “Jupe” Charity-Sanchez, a girl he’d be (even more) in love with if she weren’t gay and crushing on new girl Rae (half-white and half Chinese-Jamaican), who may or may not be straight. Coop agrees that Rae is pretty cute, and the three become close friends as they navigate difficult, mercurial feelings about crushes, sexuality, and friendship. Biracial (black/Latinx) Jupe has two dads: Cuban-American Papi and African-American Dad. Coop, who is black, has a single mother (his father died in a car crash) and regards Jupe’s dads as father figures. Rae feels like an interloper in the midst of this intimate friendship: Coop and Jupe have been snuggling at sleepovers for years. Just to make things more complicated, Rae is unsure if she has a crush on Courtney or Jupiter. Maybe both? In this novel that is divided into three parts and narrated first by Coop, then Rae, then Jupe, Stone (Dear Martin, 2017) has created well-rounded characters whose voices are distinct. The story’s authentic and honest depictions of sex, parent-free social interactions, and Gen Z’s highly critical take on gender roles and sexuality hit the mark. A he-said-she-said story that stands out.’ (Kirkus Reviews)
JUVENILE FICTION
JEUGLEKTUUR

GRAHAM, Bob
‘A mother-daughter road trip with feels aplenty. A rainstorm imperils Francie and her mother as they drive home in their little red car after visiting Grandma, anticipating the return of Francie’s father who’s been away for work... Roads are perilous with heavy traffic, and then a big rig careens by, forcing them “up into the picnic area,” where they wait out the storm. Background characters, named and specified in narration, separately endure the rain, while Francie and her mother eat a picnic in the car. Textual references to an unseen “Baby Sister” are clarified when Francie asks, “What will her name be, Mommy?” “Well, she’s not quite with us yet,” Mom responds, and Francie suggests names for her sister, still in utero. It’s not until later at a gas station that Mom is struck with inspiration, and no one milling about in their own specific lives notices “Sam Miller feeding his dog fried chicken legs. Nor Kate Calder losing her Sour Fruity Fizzes from a hole in her pocket”. Mom hugs Francie and tells her the baby’s name will be Grace. It’s a name befitting the quiet solemnity of a story that highlights the everyday wonders of human experience, lovingly depicted in Graham’s characteristically humorous, soft ink-and-watercolour illustrations. Amazing.’ (Kirkus Reviews)

WASSERMAN, Elizabeth
Elf dae op ‘n eiland - Tafelberg, 2018.
‘Na die uiers gewilde Elf dae in Parys verskyn ’n tweede boek waarin die hoofkarakter, Danika, haar onverwags op ’n tropiese eiland bevind en nader kennis maak met haar pa wat sy glad nie ken nie. Van ’n huis in Seepunt, Kaapstad, waar sy woon saam met haar bekende aktrise-ma en twee tantes, word haar omgewing skielik tropies en gevul met kleurvolle voëls, waterskilpaai en wetenskaplike wat navorsing doen... Haar besoek aan die Seychelles belofte meer opwindend te wees as Seepunt en ook daar is sy blootgestel aan misdadigers en ’n geldgierige sjeik. Die verhaal slaag en boei ten opsigte van ’n verskeidenheid aspekte... Elke karakter is interessant en uniek en dra by tot die klievervoël van die verhaal. Daar is ’n goeie balans tussen feite en die verloop van die verhaal, met sommer ’n tikkie romanse ook ingeweef. Die verhouding tussen pa en dotter word word liggies en sensitief benader en die atmosfeer bly positief. Die spanningelement met skurke en geldwolwe, haar ontvoering en die stryd om die eilande se natuurskatte te bewaar, word onderhoudend vertel. Vir my is die grootste trekgang van die verhaal die skrywer se fyn uitbeelding van die omgewing-die natuurkoon-en-veral die inligting en blootstelling van die leser aan die voëls, visse, waterskilpaai en ander eilandbewoners. Daar word deeglik gefokus om die omgewing so noukeurig as moontlik te beskryf, maar terselfdertyd nie die verhaal te laat ontstaan in ’n droë wetenskaplike verslag nie. Daar is genoeg aksie, avontuur en spanning om die leser betrokke te hou. Hoogs aanbeveel vir skole, tuisversamelings en biblioteke.’ (Lonareviews.blogspot.com, Lona Gericke)
Children’s books, prizes and people
Part 2

by Sabrina Gosling

Humour is an important element in children’s reading. Funny books not only grab children’s attention but they also help to create readers by getting children to come back for more.

Children’s author and poet Michael Rosen founded the Roald Dahl Funny Prize in 2008 while he was Children’s Laureate (UK). Launched in conjunction with BookTrust, the aim of the prize was to celebrate humorous books and counter the lack of them in the shortlists of other awards. Prizes were awarded in two categories: Funniest Book for Children aged 6 and under, and Funniest Book for Children aged 7 to 14. The prize ran from 2008 to 2013 but lack of funds forced it to close. At the time, Fiona Noble, The Bookseller’s children’s editor, called the decision to end the prize ‘really sad news,’ saying that ‘funny books are so important to children, and this was the one UK prize that celebrated that. Look at any children’s bestseller chart and it will be dominated by funny books, from Julia Donaldson to David Walliams and Holly Smale...’ 63% of the children surveyed by the Scholastic Reading Report [2014] said that “a book to make me laugh” was what they most looked for when selecting titles. And yet funny books are seldom recognised by the other big children’s awards, which is why the Roald Dahl Funny Prize was so precious. The volume of children’s books published today can be overwhelming, and award shortlists are a really useful tool for parents, teachers and librarians. In just a few years, the Dahl Prize made a huge impact. Let’s hope a new sponsor can be found.’

It was that Kids and Family Reading Report which led to Scholastic launching a new set of prizes for funny books, The Laugh Out Loud Book Awards. Filling the gap left from the closure of the Roald Dahl Prize, the Lollies—as they are known—are presented in three categories: Best Laugh Out Loud Picture Book, Best Laugh Out Loud Book for ages 6-8, and Best Laugh Out Loud Book for ages 9-13. Shortlists are chosen by a panel headed by Rosen and the winners decided by children voting online. The inaugural prizes were awarded in 2016.

Librarians wanting good, humorous fiction to recommend can find books and authors in the winners and shortlists of both the Roald Dahl Prize and the Lollies. Some of the authors are very well known now, like the hugely successful David Walliams, but others less so. You’ll find the first book in the...
Geek girl series featuring loveable oddball and teenage fashion model, Harriet Manners. Written by Holly Smale, a former teenage model herself, this is a wonderfully entertaining series for older children and young teens. The second instalment of Jim Smith’s Barry Loser series was a winner, as was the first instalment of Liz Pichon’s fabulous Tom Gates series. Her latest book, Tom Gates: epic adventure (kind of), won the 2018 Lollies Best Laugh Out Loud Book for ages 9-13 prize. The whole series is worth recommending. The books, narrated by schoolboy, Tom Gates, and illustrated with lots of his little comic black-and-white drawings and doodles, are very funny with loads of popular appeal—especially for boys. Although the books are thick, there is not much text, making them extremely accessible and readable, even for dyslexic and reluctant readers. The titles don’t really need to be read in order, as they are simply entertaining snippets of Tom Gates’s life, but I think many children would prefer to read the series from the beginning.

Moving away from fiction, we find that there are not many prizes specifically for juvenile non-fiction. The Blue Peter Best Book with Facts is one. Another is The Royal Society’s Young People’s Book Prize. A book that was short-listed for both of them recently is The element in the room. Filled with colourful, quirky, cartoon-style illustrations, silly jokes and puns, and lots of weird and wonderful facts about elements and the world around us, this is a most attractive and interesting introduction to the periodic table. To make the topic more accessible to children, the author, Mike Barfield, uses Professor Sherlock Ohms and a few lab rats to guide the reader through the different elements.

According to The Royal Society’s website, their Young People’s Book Prize ‘aims to inspire young people to read about science and promotes the writing of excellent, accessible STEM books for under-14s. The prize is unique in that the winner is selected by judging panels made up of young people across the country.’ How it works is that an expert adult judging panel meet in April each year to choose a shortlist of their favourite science books written in the previous year. These six best books are then handed over ‘to those who know best—groups of young people aged up to 14 across the UK. These groups can be formed anywhere, from schools and libraries to youth groups, scouts/brownies or science centres. Participation is open to any group under 14 who are able to read and discuss the shortlist and vote for what they think is the best book’ and all groups have an equal say in deciding the winner. This year 10,000 children took part in the final decision and overwhelmingly chose Planetarium as the 2019 winner. This was announced a few days ago. I’m looking forward to seeing it. Besides The element in the room, we have ordered two of the other
shortlisted books: The bacteria book and 100 things to know about numbers, computers & coding. The appropriately named Steve Mould is the author of The bacteria book, an introduction to micro-organisms which has oodles of child appeal. It’s bright green cover and subtitle ‘gross germs, vile viruses and funky fungi’ will draw children in and they won’t be disappointed by Mould’s blend of fascinating facts and great visuals—photographs and micro-photographs and funny anthropomorphised cartoons of microbes. The book also covers algae, protozoa, archaea and micro-animals. Afrikaans-speaking children won’t miss out, as it is available in translation too. 100 things to know about numbers, computers & coding is part of a series of introductory books for children. It’s visually appealing with colourful infographics and packed with interesting facts and information like what fuzzy logic is, when a webcam was invented, that the first computer bugs were actual insects, that ‘there’s a single spot on your brain that recognises numbers’, and much, much more. One of The Royal Society judges, Sarah Eames, said: ‘Coding and computing are subjects normally difficult to make entertaining, so the authors have cleverly turned them into narratives, making the topics engaging with these little
stories you can just dip in and out of. They’re the perfect size, too, so you really feel like returning again and again.’ Last year’s winner was *Optical illusions* by Gianni A Sarcone and Marie-Jo Waeber. We haven’t seen that, but we do have their 2015 book, *Xtreme illusions 2*, in stock. ‘This book will scramble your eyeballs and boggle your brain with perplexing puzzles, impossible illusions, loopy lines, and more dizzying delights… Explore the mysteries that lie right inside our own minds (including the key scientific concepts of perspective and perception) and share the magic with your friends and family.’ *(Surrey Libraries)*. It really is fascinating—and great fun.

The 2017 winner of the Blue Peter Award for the best book with facts was David Long’s thrilling *Survivors*, a collection of extraordinary true-life adventure and survival stories. ‘Proof that true stories can be every bit as remarkable as the most fantastic fiction, David Long recounts twenty-plus astonishing true-life adventures; from different times, starring different types of people, and set in different parts of the world, they are all stories of incredible bravery, resilience and the strength of the human spirit. Those who managed to survive against the odds include Antarctic explorers, including Shackleton; people shipwrecked or stranded during the second World War; individuals caught in natural disasters; plus the remarkable girl who survived falling from a plane two miles high. Both terrifying and inspiring, the stories make compulsive reading and will leave young readers gasping. Kerry Hyndman’s colour illustrations make this handsome to look at too.’ *(LoveReading4Kids, Andrea Reece)*. ‘While offering excitement and peril, Long’s riveting narratives also provide insight into how these individuals used their skills, knowledge, and fortitude to survive.’ *(Publishers Weekly)*

While there are few prizes specifically for juvenile non-fiction, there are many prizes that do not differentiate between fiction or non-fiction. So, although less common, non-fiction books do also win general prizes.

The Caldecott Medal was named in honour of 19th-century English illustrator Randolph Caldecott. It is awarded annually by the children’s division of the American Library Association, to the artist of the ‘most distinguished American picture book for children’. The 2016 winner was Australian artist Sophie Blackall for her illustration of a non-fiction book, *Finding Winnie: the story of the real bear who inspired Winnie-the-Pooh*. ‘Children will be enchanted by Winnie’s journey from the forests of Canada to the pages of the Hundred Acre Wood. Blackall offers a tour-de-force of visual storytelling,’ said Caldecott Medal Committee Chair Rachel G Payne. The author, ‘Lindsay Mattick’s great-great-grandfather Harry Colebourn was a Canadian vet who joined the army in 1914 and travelled to war-torn France to look after the soldiers’ horses. En route he bought a bear cub for $20 and named her...’
Winnipeg—Winnie for short. She became a camp mascot, and Colebourn gave her to the London Zoo for safekeeping. One visitor to the zoo was a certain Alan Alexander Milne, whose son became enchanted by Winnie. The boy, Christopher Robin, named his teddy bear Winnie-the-Pooh in her honour. The rest you know. This fascinating true story is brought delightfully to life in *Finding Winnie*. Mattick’s lilting narrative is complemented by Sophie Blackall’s dreamily soft ink-and-watercolour drawings. (Financial Times, James Lovegrove)

Last year the duo of Blackall and Mattick joined with Flat Stanley author, Josh Greenhut, to create an illustrated novel for older children called *Winnie’s Great War*. Aimed at 8-to-12-year olds it is an imagining of the real journey undertaken by the bear, Winnie. The Horn Book Guide described it as: ‘A deft blend of historical research and gentle, heartwarming fiction enhanced by Blackall’s art.’ I’m certainly looking forward to it.

The most recent winner of the Caldecott Medal is, once again, Sophie Blackall, this time for her charming picture book *Hello lighthouse*, which she both wrote and illustrated. It’s a tall book, and quite narrow, to fit in the lighthouse pictures. Mary Fellows, Caldecott Committee Chair, said they read and evaluated nearly 1,000 books for this 2019 prize. ‘Our face-to-face deliberations are a process of appreciating strengths and articulating concerns, embracing new loves and letting go, sometimes with regret, of old loves,’ she said. ‘In the end, we choose the book that seems to us the truest expression of what distinguished means in a picture book for children.’ Blackall’s work won over the committee. ‘In *Hello lighthouse*, Sophie Blackall masterfully uses shape and intricate cutaways to tell the story of a lighthouse and the family that lives within,’ Fellows said. ‘From the tall narrow book and its title font to the cylindrical vignettes and the circular lighthouse interior, every detail is considered to make this a book that children will return to again and again.’ (School Library Journal, Kara Yorio)

Although there are awards specifically for picture books or novels for older children, not all awards stipulate the type of book or age category, so they could be awarded to a picture book for little children one year and a teenage novel the next. A category of books which is often overlooked is the beginner or early reader. The Theodor Seuss Geisel Award is given to the author and illustrator of the ‘most distinguished American book for beginning readers published in English in the United States during the preceding year.’ Theodor Geisel is of course better known as Dr Seuss. The 2018 Geisel Award was won by the utterly delightful easy reader, *Charlie & Mouse*. It really is good; the illustrations and the stories about the two very likeable brothers, Charlie and Mouse, work well together and will amuse children. Not many early readers are entertaining but this is—funny and heartwarming. The book has simple sentences, with repetition, in five short stories or ‘chapters’, providing a nice bridge between picture books and longer chapter books. I particularly liked the little quirky touches in the illustrations, like the pink tutu, cowboy boots with spurs, the pom-pom headband and jacket with sheriff’s badge which little Mouse wears in the first story. Illustrator Emily Hughes is Hawaiian and that shows in little touches in her pictures. There is a sequel called *Charlie & Mouse & Grumpy*. It contains stories about when their beloved grandfather, Grumpy (who’s anything but), comes to visit. It’s just as clever and charming as the first.
A book that is quite slight but something worth offering to newly confident readers wanting something with a local setting is *The Ama-Zings!*. Written by East Londoner, Lori-Ann Preston, it won an African award in 2016, the Golden Baobab Prize for Early Chapter Books, but has only been published now. For young readers, this is a story about a group of grade 6 class-mates who have an adventure in the Cango Caves while on a school outing. Lindsey Cumming’s humorous black-and-white illustrations and the use of different size fonts add to the appeal of this story about very ordinary children finding themselves in an extraordinary situation.

There are so many wonderful fantasy series to recommend to children. Looking back through the prize-winners from the last few years will help with ideas, but one that I think worth mentioning here is Philip Pullman’s *His dark materials* series. The books have won numerous awards and have kept many, many readers (both children and adults) engrossed and enthralled through the years since the publication of the first book, *Northern lights*, in 1995. The trilogy was voted third on the BBC’s The Big Read poll in 2003. And now Pullman has given us *The book of dust*, a second trilogy of novels set before, during and after *His dark materials* books. The first book, *La Belle Sauvage*, is in stock but the second one, *The secret commonwealth*, will only be in the libraries next year—but it’s something worth waiting for.

**Booklist**

**Fiction**
- Pullman, Philip. *His dark materials* trilogy.
- Pullman, Philip. *The book of dust* trilogy
- Smale, Holly. *Geek girl* series.
- Walliams, David. (Many of his books are available in both English and Afrikaans)

**Non-fiction**
- Barfield, Mike. *The element in the room: investigating the atomic ingredients that make up your home/illustrated by Lauren Humphrey.* - Laurence King, 2018.
- Frith, Alex; Hall, Rose; James, Alice; Lacey, Minna and Reynolds, Eddie. *100 things to know about numbers, computers & coding/illustrated by Federico Mariani, Shaw Nielsen and Parko Polo.* - Usborne, 2018.

Sabrina Gosling is a book selector at the Western Cape Library Service.
The figure of the gypsy is simultaneously vilified and romanticised. Gypsies have for centuries been associated with criminality and dirt, but also with colour, magic and music. Gypsy music is popular around the world, and performed at occasions that include weddings in Bulgaria, jazz shows in Paris and festivals in the USA. Performers like Taraf de Haidouks and the Boban Markovic Orkestar remain popular for their more traditional sounds, while groups such as Gogol Bordello have gained new audiences with experimental and hybridized forms. The Balkans is home to the world’s largest Romani populations and a major site of gypsy music production. But, just as the traditionally nomadic Roma have travelled globally, so has their music, and gypsy music styles have roots and associations beyond the Balkans, including Russian Romani guitar music, flamenco, gypsy jazz and the more recent forms of gypsy punk and Balkan beats. Covering the thirteenth century to the present day, and with a geographical scope that ranges from rural Romania to New York by way of Budapest, Moscow and Andalusia, Gypsy music by Alan Ashton-Smith reveals the remarkable diversity of this exuberant art form.

The discovery of the living coelacanth—one of the greatest biological finds of the twentieth century—will forever be linked with the name of JLB Smith. JLB (as he was widely known) and his wife Margaret were remarkable South African scientists whose endeavours changed the course of biological science. The Fishy Smiths by Mike Bruton traces their formative years and serendipitous meeting, leading up to the discovery of the coelacanth, and the tumultuous years that followed. It details their punitive work ethic, eccentric and rugged lifestyle, and astonishingly productive lives. Their discoveries in remote parts of Africa fuelled their research and filled many books, magazine articles and radio and TV interviews. Their adventures, travels, risk-taking and even near-death experiences enthralled the world and promoted an awareness of the need for marine conservation. Illustrated with images of their fascinating lives, as well as a 16-page colour section, the author’s lively account of the Smiths’ extraordinary contribution to science fill both a scientific and biographical niche, and is essential reading for anyone interested in the excitement of science and its relevance to our everyday lives.

Few women in history have been credited with actually being a real human with all the complexities and shades that brings. In every era of history, they have been polarised:

New on the shelves compiled by Sandra Kingswell
the benevolent, self-sacrificing angel mother or sexually-perversion power-grabbing, demon baby eater. Their lives are reduced to the type of black and white thinking that belongs to tantruming toddlers. Historical heroines: 100 women you should know about by Michelle Rosenberg and Sonia Picker celebrates the female heroines missing, misunderstood or hidden in the footnotes of history books. This book explores all the layers a woman has, from the remarkable to the despicable. There is a broad mix of women’s histories that are interesting, compelling or just fun. Many will be familiar in their native countries and celebrated in folklore legend, but the authors believe they deserve a wider audience. Some of the heroines featured are: Agent 355, Audrey Hepburn, Calamity Jane, Golda Meir, Hatshepsut, Jezebel, Lucrezia Borgia, Marie Antoinette, Queen Nzinga, Pocahontas, Ruby Bridges, Truganini and many more.

Even though the Anglo-Boer War of 1899-1902 ended more than 110 years ago, no extensive study on the sites of remembrance of this war, that covers the country as a whole and is based on methodological research, has thus far been published. Anglo-Boer War (South African War) 1899-1902: historical guide to memorials and sites in South Africa by Jackie Grobler is aimed at filling this void. This is a study of commemorative sites with a difference. The text guides the reader in two ways simultaneously. In the first place it provides information on the vast number and wide range of the Anglo-Boer War places of remembrance in South Africa. These include monuments, memorials, historical sites, buildings, statues, paintings, cemeteries and graves. Secondly, the book places all the sites in their historical context. To simply indicate the approximate location of a war site, without providing a proper indication on how the site fits into the broad history of the event that it commemorates, is of limited value. Places of remembrance are introduced to the reader against the background of the history which they mirror. The book is based on extensive research and field work.

Sea change: primal joy and the art of underwater tracking by Craig Foster and Ross Frylinck takes you on an evocative journey into the secret life of an almost unknown ecosystem, the beautiful kelp forest of Southern Africa. They explored the little-known coastline and shallow seas of the Cape Peninsula with a remarkable and unique eye. Craig and Ross spent eight years exploring this sea forest together, diving almost every day. This is the story of what they found in the wild, and how it has transformed their lives. Inspired by memories of his San teachers, Craig created an underwater map in his head. The map was made up of different underwater habitats. He started to realise that he could predict where to find many animals. Areas of high-water movements were favoured by filter feeders, while the more fragile creatures favoured the sheltered algae-rich areas. He slowly got to know where hundreds of different species lived and could sometimes predict their movements. Documented through extraordinary photography, this is the story of deep healing through resonance between inner and outer. It is a mind-change of a book.

GENERAL

096.2 BOO Brown, Peter. The book of Kells: forty-eight pages and details in colour from the manuscript in Trinity College, Dublin.

PHILOSOPHY AND PSYCHOLOGY


SOCIAL SCIENCES

323.445 MAT Matsha, Rachel Matteau. Real and imagined readers: censorship, publishing and reading under apartheid.

331.880968 BUY Buys, Flip. Vat jou goed en bou! twintig jaar van Solidariteit.

333.714 MOD Modak, Prasad. Conducting environmental impact assessment for developing countries.


346.68045 SA Spatial planning and land use management act, 16 of 2013 & regulations.


364.968 ROE Roets, Ernst. Kill the Boer: government complicity in South Africa’s brutal farm murders.

371.2 IMP Whitaker, Todd. Leading school change: 9 strategies to bring everybody on board.

371.9 BRU Brummer, Laetitia. The welcome book: a guide to help teachers include children with disabilities into the classroom.


385.2 ROE Roets, Ernst. Kill the Boer: government complicity in South Africa’s brutal farm murders.
391.6 SHA Shahid, Aroosa. DIY henna tattoos: learn decorative patterns, draw modern designs and create everyday body art.
394.12 JON Jones, Martin. Feast: why humans share food.

**LANGUAGES**

439.3609 VAN Van Rensburg, Christo. Van Afrikaans gepraat.

**SCIENCE**

Q 551.46 FOS Foster, Craig. Sea change: primal joy and the art of underwater tracking.
Q 599.7442 ELO Eloff, Fritz. Jagters van die duine: die storie van die Kalaharilee.

**TECHNOLOGY**

616.8588 ATT Attwood, Tony. The complete guide to Asperger’s syndrome.
639.90968 GAM Van der Merwe, Peet. Game farm and hunting tourism.
Q 688.7209 KIN King, Constance Eileen. The encyclopedia of toys.

**ARTS AND RECREATION**

Q 704.039607 DRI Driskell, David C. Harlem Renaissance: art of Black America.
704.94897 RIC Rice, David Talbot. Islamic art.
709.02 HOL Holländer, Hans. Early medieval.
709.035 LUC Lucie-Smith, Edward. Symbolist art.
709.32 ALD Aldred, Cyril. Egyptian art in the days of the Pharaohs, 3100-320 BC.
709.38 SCH Schuchhardt, Walter-Herwig. Greek art.
XL 709.43 EHR Ehrlich, Doreen. The Bauhaus.
Q 724.91 SHA Sharp, Dennis. Twentieth century architecture: a visual history.
Q 730.944 ROD Rodin, Auguste. Rodin sculptures.
Q 730.945 MIC Baldini, Umberto. The sculpture of Michelangelo.
Q 738.2075 CHI Hall, Dorothea. China.
Q 741.932 PEC Peck, William H. Drawings from ancient Egypt.
Q 741.942 BEA Slessor, Catherine. The art of Aubrey Beardsley.
XL 741.946 PIC Boudaille, Georges. The drawings of Picasso.
Q 745.670902 CAL Calkins, Robert G. Illuminated books of the Middle Ages.
Q 747.2 MIL Miller, Judith H. Period style.
Q 758.3 DAL Dale, Rodney. Louis Wain: the man who drew cats.
Q 759.36 SCH Mitsch, Erwin. The art of Egon Schiele.
Q 759.4 GAR Garb, Tamar. Women impressionists.
Q 759.4 ROU Rousseau, Henri Julien Felix. Henri Rousseau, le douanier.
Q 759.5 MIC Michelangelo Buonarroti. Michelangelo.
Q 759.6 DAL Dalí, Salvador. Homage to Dalí.
Q 759.9492 HAL Hals, Frans. Frans Hals.
Q 759.9493 BRO Brown, Christopher. Flemish paintings.
Q 759.9493 RUB Rubens, Claudio. Rubens.
Q 759.968 HEI Heinzé, Lieschen. Painters, SWA/Namibia.
Q 780.92 MAH Raynor, Henry. Mahler.
Q 821.914 MAP Maponya, Maishe. This land is my witness: poems on the State of the Nation.
Q 839.3616 FOU Fourie, Corlia. Die goeie vrou, en ander mites.
Q 839.3626 MEI Meiring, Lizz. Elke ander duim ‘n dame: ’n solostuk bestaande uit ses sketse.

**LITERATURE**

821.914 MAP Maponya, Maishe. This land is my witness: poems on the State of the Nation.
839.3616 FOU Fourie, Corlia. Die goeie vrou, en ander mites.
839.3626 MEI Meiring, Lizz. Elke ander duim ‘n dame: ’n solostuk bestaande uit ses sketse.

**GEOGRAPHY/HISTORY/TRAVEL/BIOGRAPHY**

Q 910.94 COL Dyson, John. Columbus—for gold, God, and glory.
Q 916.88 SCH Schoeman, Amy. Skeleton Coast.
R 920 A-Z ROS Rosenberg, Michelle. Historical heroines: 100 women you should know about.
920 KIR Roth, Egonne. Olga Kirsch: ’n lewe in gedigte.
920 SMI Bruton, Mike. The fishy Smiths: a biography of JLB & Margaret Smith.
Q 929.2 DEJ Stassen, Nicol. De Jagers in die Dorsland: die De Jagers van die sesde Dorslandtrek en hulle afstammeling.
967.6 EHR Ehret, Christopher. An African classical age: Eastern and Southern Africa in world history, 1000 BC to AD 400.
968.046 GRO Grobler, Jackie. Anglo-Boer War (South African War) 1899-1902: historical guide to memorials and sites in South Africa.
968.73 SIE Siegfried, Roy. Saldanha-Langebaan: progression towards prosperity.

Sandra Kingswell is the senior library assistant at Central Reference
PARTING SHOT

A study of a boy reading in a public library
Accessions
Aanwinste

NON-FICTION

Philosophy and Psychology

Religion

Social Science
305.42 CAN Eric-Udorie, June. Can we all be feminists?: seventeen writers on intersectionality, identity and finding the right way forward for feminism.- Virago, 2018.
305.42 CAR Cameron, Deborah. Feminism.- Profile Books, 2018.
616.92 BRE Breyer, Joanna. When your child is sick: a guide to navigating the practical and emotional challenges of caring for a child who is very ill.- TarcherPerigee, 2018.
629.2222 BUC Buckley, Martin. Cars: an encyclopedia of the world’s most fabulous automobiles.- Hermes House, 2006.
641.5638 CRE Creed, Sally-Ann. 63 days to optimum health.- Human & Rousseau, 2019.

Language

Science
591.9 ATT Attenborough, David. Journeys to the other side of the world: further adventures of a young naturalist.- - Two Roads, 2019.

Applied Science | Toegepaste Wetenskap
616.0472 GAL Galer, Bradley S. The most effective ways to defeat chronic pain now!.- Crestline, 2018.
616.24 OST Oster, Emily. Expecting better: why the conventional pregnancy wisdom is wrong and what you really need to know.- Orion Spring, 2018.
618.92 BRE Breyer, Joanna. When your child is sick: a guide to navigating the practical and emotional challenges of caring for a child who is very ill.- TarcherPerigee, 2018.
629.2222 BUC Buckley, Martin. Cars: an encyclopedia of the world’s most fabulous automobiles.- Hermes House, 2006.
641.5638 CRE Creed, Sally-Ann. 63 days to optimum health.- Human & Rousseau, 2019.
649.3 FAU  Faure, Megan. Feeding sense: a sensible approach to your baby’s nutrition and health.- Metz Press, 2018.

Arts and Recreation
745.922 DAV  Davidson, Lucy. 40 knots and how to tie them.- Pavilion, 2018.
746.5 POW  Power, Jean. 350+ beading tips, techniques & guide: expert techniques to take your digital photography to the next level.- Dorling Kindersley, 2018.

Literature | Letterkunde
839.3616 BLA  Blaauw, Nashville L. Ek was gebore daar: oppad na Blaauw.- Tshienda Publiseerders, 2018.

Travel
914.92 AMS  Amsterdam.- Lonely Planet Global, 2018.
914.94 SWI  Switzerland.- Apa Publications, 2018.
918 SOU  South America.- Apa Publications, 2018.
919.8 CAM  Campbell, Nancy. The library of ice: readings from a cold climate.- Scribner, 2018.

Biography | Lewensbeskrywing
920 CAN  Cansiz, Sakine. Sara: my whole life was a struggle— the memoirs of a Kurdish revolutionary.- Pluto Press, 2018.
920 ERI  Eriksson, Isabel. You are mine: drugged and held in secret bunker, this is my true story of escape.- Ebury Press, 2018.
920 MAK  Makhoba, Mandlekosini. The story of one tells the struggle of all: metalworkers under Apartheid.- Fanele, 2018.
920 MOR  Morake, Tumi. And then Mama said...: words that set my life alight.- Penguin books, 2018.

History

ENGLISH FICTION
Bracken, Alexandra. The darkest legacy.- Quercus, 2018.
Cawthon, Scott. The fourth closet.- Scholastic, 2018.
Chisholm, Briony. One night only.- Briony Chisholm, 2017.
Daly, Paula. Open your eyes.- Corgi, 2018.
Dao, Julie C. Kingdom of the blazing phoenix.- Philomel Bks., 2018.
Freitas, Pedro Chagas. The day I found you.- Oneworld, 2018.
Hauser, Emily. For the immortal.- Doubleday, 2018.
Horowitz, Anthony. Forever and a day.- Jonathan Cape, 2018.
Horowitz, Anthony. The sentence is death.- Century, 2018.
Keneally, Meg. The soldier's curse.- Point Blank, 2018.
Kernick, Simon. We can see you.- Century, 2018.
Khaketla, BM. She's to blame.- Oxford University Press, 2019.
Kingsbury, Karen. When we were young: a novel.- Howard Books, 2018.
Maskame, Estelle. Just don't mention it.- Ink Road, 2018.
Matsepe, OK. Tears of the brain.- Oxford University Press, 2018.
North, Claire. 84K.- Orbit, 2018.
O’Riley, Kaitlin. The heiress he’s been waiting for.- Zebra Books, 2018.
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