

CAPE KAAPSE LIBRARIAN BIBLIOTEKARIS

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FOR YOU

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ON THE COVER

The nostalgia of old Franschhoek

by Gustav Hendrich, WCARS

Nestled in the far corner of the picturesque Drakenstein mountains, in what the author and town clerk JR Finch once described as 'the smiling valley', lies Franschhoek. With its charming restaurants and thatched-roof homesteads, it boasts a relaxed, quasi-European atmosphere. Its legacy is deeply rooted in the settlement of the French Huguenots — refugees fleeing religious persecution — who planted the first vines after 1688.

Originally known as Olifantshoek, owing to the abundance of elephants in the area, the name was later changed to Le Coin Français (Anglicised as 'French Corner') and is now known as Franschhoek. Under Dutch Governor Simon van der Stel, the majority of French refugees were

instructed to settle in the far corner of the valley. The intention was that their expertise in farming and wine cultivation would contribute to the agricultural produce for the Dutch East India Company.

Despite being destitute refugees toiling under harsh conditions and often lacking proper equipment, the Huguenots excelled as wine producers. By the mid-18th century, many had become affluent farmers, blending with the local Dutch population. They established themselves as pioneers with prestigious farms bearing names such as La Province, La Cotte, La Motte, Bien Donné and others reminiscent of France. In later years, these farmers continued with wine harvests and the arduous task of transporting barrels of wine over rocky roads to public auctions in Cape Town.

Today, the undulating vineyards of Franschhoek stand as a testament to the efforts of these early

agriculturalists. Since those bygone days, the town has evolved into the country's gourmet capital. It is a delightful and world-renowned tourist destination, attracting visitors who wish to view the historical Huguenot Monument, attend the annual Bastille Day festival on July 14, or simply marvel at the spectacular valley and mountains — a must-see for any visitor to South Africa.

The **Cape Librarian** extends its gratitude to the Western Cape Archives and Records Service (WCARS) for making available its rare collection of vintage photographs for the cover images of the magazine in 2024.

Picture credit: R357 Franschhoek

Heritage month — a commemorative milestone for all South Africans to pause and ruminate over how our individual pasts are contributing to our collective future — came and went in September. While measurable progress has been made in certain areas of social development, others have most concerningly fallen short.

In August the 2030 Reading Panel convened to unpack South Africa's post-election period, along with the continuous and insurmountable challenge of early childhood literacy. By now we all know the country's favourite pedagogical horror statistic: 81% of Grade 4 learners cannot read for meaning.

And here's a new one: If, in 2016 you were in the poorest 70% of the country's schools, you were five times less likely to be able to read. In 2021, that became ten times.

Plainly, no number of thinktanks, workshops, investigative panels or advisory boards have been able to crack this tsunami of structural education inequality that, over time, will bar an entire generation from future economic opportunities.

One can dabble in platitudes and spout buzzwords like 'political will', 're-skilling of teachers', 'more appropriate learning materials', and 'thorougher means of assessing progress'. However, these are theoretical interventions beset by implementation challenges that aren't likely to translate to classrooms any time soon; or ever.

But what if each classroom had its own library? Too often already-overfull schools repurpose such spaces to accommodate the vast numbers of learners, instead of displaying them in dedicated areas. Even if one child brought just one book to class at the beginning of each year towards instituting a rotational borrowing system among classmates, it would deliver instant and tangible results, instead of having to wait for policy makers and bureaucrats to initiate the first move.

Books are also expensive. So, often they are packed away either to create space or for the purposes of preservation: in both instances the opportunity for engagement with learners is scuppered. To this end, should children's literature not be VAT exempted in the same way that basic food stuffs are? Or how about making children's books donated to schools a tax deductible expense for publishers?

Meanwhile, and in the wake of such impasses, our public libraries persist as torch-bearers of free reading opportunities to all; and as they have been doing for the last number of decades.

Only that there's another looming existential threat: the world over, society's reading habits and story-telling practices remain under threat as traditional culture simply cannot keep up with rampant technological advancement, which in turn places ever-bigger question marks over what constitutes heritage with each passing year.

As we contemplate what will be left to celebrate in 2025, clearly there's a lot to be done.

Braam



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Editorial policy

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libraries | biblioteke | amathala eencwadi

Cape Town mayor recognises Delft's essential community contribution

On 24 July **Delft Library** staff met with Mayor Geordin Hill-Lewis regarding service excellence to the community. This invitation came as a result of Delft Library incorporating online services alongside its traditional services such as the SASSA grant applications, ID appointments, school, university and job applications.

Many people in Delft (and other disadvantaged communities) require such services as they lack the means to travel to opportunity-providing institutions; which results in them not being able to register their children for school, losing out on the SASSA grants and job opportunities; or become unemployed, and never get considered for tertiary study. This then leads to illiteracy, gangsterism, crime, vandalism, and break-ins at council and other properties.

Delft Library has resources available such as computer equipment, free Wi-Fi as well as staff who assist members of



(Ltr): Keenan Dyers, Marion Simons, Mayor Geordin Hill-Lewis, Emily Afrikaner, Velna Konstabel, Ashley Lewis (LIC) and Neziswa Nqayi



the community when using these facilities. Online services have drawn a multitude of community members to the library resulting in the library becoming the most frequented place in the area on a daily basis.

This has in turn enabled the library staff to market its services, programmes and resources to non-members, and also create a culture of reading in a community where that doesn't exist. Ultimately, these online services enable the library staff to address social issues such as illiteracy, poverty, unemployment as well as a lack of opportunities for tertiary study.

Since starting with the provision of these online facilities, Delft Library has become the second-most interacted public library in Cape Town. Incidentally, the library has also never been vandalised since it had started to provide these essential services.

Ashley Lewis, Senior Librarian: Delft Public library

Lansdowne Library goes large on World Book Day

Lansdowne Library celebrated World Book Day 2024 by hosting a fun and interactive puppet show for Jumpstart Pre-School and Educare. A total of 77 kids attended two sessions hosted over two days. The puppet show was performed by staff member, Nicole Collinet, and Yeboneer Alwanga Matutu, telling the story of a little farm dog looking for a friend. The story was narrated in a very animated way by Zuraya Sassman, who led the show and interaction with the audience. Children in attendance were also treated to lovely storytelling by Feroza Amardien and Samra Fisher from Rylands Library. The programme concluded with a sing-along and dance session which was thoroughly enjoyed by all. The library wishes to thank all who helped make this programme a successful and fun event.

Nicole Collinet, Children's Librarian: Lansdowne Library



Kids enjoying the farmyard puppet show

Funky socks keep abuse demons away



Rondeheuwel Primary School in collaboration with **Hermon Library** had a Funky Socks Friday, where learners were allowed to wear funky, mismatched and self-decorated socks on 2 August. The initiative was to raise awareness of the effects of substance abuse.

Skoonheid deur eenvoud



Personeel by **Nuwerus Openbare Biblioteek** in Napier het met hierdie Vrouedaguitstalling in Augustusmaand weereens bewys dat beperkte spasie nie in die pad van vindingrykheid hoef te staan nie.

Strong women celebrated



Kayamandi Library celebrated Women's Month in August with this striking display comprising historical and contemporary titles.

GBV treats for Rose Valley's roses



Rose Valley Public Library near Oudtshoorn hosted a special Women's Day programme on 7 August. Attendees were treated to a manicure session and guest speakers from the community underlined the value of women and GBV. The ladies were also entertained by a community member doing spiritual dancing.

(Ltr): Sherelda Grundling (Senior Librarian: Rose Valley Library), Vuyolwethu Ningiza (Administration Clerk), Chad May (Regional Librarian), Chevereen Kapiera (Intern), and Charlotte Kamfer (Library Assistant).

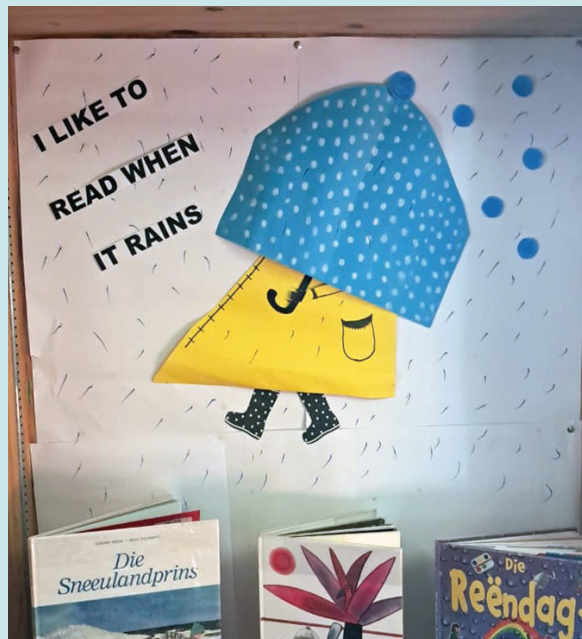
Huguenot Square helps learner drivers



Huguenot Square Library, in collaboration with The Drive Company, hosted another Learner's License Class on 20 and 21 August. Senior Librarian Daniel Arendse did the welcoming, and while the participants enjoyed a beverage to stave off winter's worst, Yeboneer Carmenite Christiaans explained everything the library has to offer. On day one, lectures were focused on the fundamentals of road rules and safety guidelines. The following day, participants were put to the test with a mock exam, allowing them to demonstrate their theoretical knowledge and build confidence for the actual test, all of this free of charge. The Learner's License Class served as an empowering and enjoyable experience, demonstrating how the library can serve as a catalyst for community engagement.

Cheryl Petersen, Assistant Librarian: Huguenot Square Library

Boeke is die beste winter-weermiddel



Een van die natste winters in die Kaapse geskiedenis het personeellede van **Klipdale Openbare Biblioteek** geïnspireer om hulle lesers met hierdie plakkaat te oortuig dat 'n boek altyd die beste teenmiddel teen die eendeweër is.

The Minister's Book Club celebrates International Literacy Day in Dunoon

On Tuesday, 10 September the Department of Cultural Affairs and Sport's (DCAS) Western Cape Library Service, in partnership with the City of Cape Town Municipality, hosted the Minister's Book Club and celebration of International Literacy Day at the Dunoon Public Library. The purpose of the book club is to encourage our communities to read more and to showcase the wide variety of books available at our public libraries. Various local authors were invited to showcase their books, read from their books and inspire people to read. The local authors included Zukiswa Pakama, Nwabisa Kope, Ongeziwe Bolisi, Nkuthalo Tyutulo, Kwanele Mlambisa and Mhlahli Blackie.

The Minister of Cultural Affairs and Sport, Ricardo Mackenzie, is an avid reader and is committed to driving a culture of reading in the province through his book club. As part of the event, he read a story from the book by Shudufhadzo Musida, **Shudu finds her magic**, to the children in attendance. The Head of Department, Guy Redman, read the isiXhosa version of the same book, **Shudu u fumanisa ukuba unoMlingo**.

Minister Mackenzie emphasised the importance of a reading culture, especially for children: 'We are committed to making reading more than just a classroom task — we



Head of Department Guy Redman (left) and Minister Ricardo Mackenzie reading a book to children from Dunoon

want it to become a lifelong passion. Reading should inspire curiosity, creativity, and the joy of learning.'

DCAS continues to support reading programmes across our province to inspire a love of reading amongst all people.

Neville Adonis, Assistant Director: Information, Research, Publication and Promotions

Ready to retire!

We sat down with Chantal Smidt, Senior Clerk at the City of Cape Town's Acquisitions Department, to unpack 40 years of service.

When did you start working for the City and subsequently LIS?

At the age of 18 on 5 March 1984, I started working at the Drill Hall under the mentorship of Mrs Beenheart in the Cataloguing Department. I was very excited in my role at the City as I always loved reading books and have fond memories of going to the library at a young age. I also had a small stint for a year as the school librarian at the high school I attended which was Immaculata Girls High in Wittebome, Wynberg, Cape Town.

Which positions have you held within LIS?

My initial position when I started in the Cataloguing Department was as a library aide. Whilst working, I obtained a secretarial shorthand certificate in Athlone. Thereafter, I was motivated to complete my Senior Certificate at Grassy Park High School, attending night classes. I was then transferred to the Orders Department as a clerk, which is now known as Acquisitions. I had to complete a typing speed test at Civic Centre, 35 words per minute, in order to become a clerk. To date, I still hold a senior clerk position in the Acquisitions department of the LIS.

Your top three career highlights?

There has been a massive shift with the technological age as many years before, everything in LIS was done on a manual system and I had to transition from print to digital very quickly. The technological process in my department was made easier through the mentorship and guidance of Mrs Brenda Kyle who was instrumental in the process. I was part of the team that helped in ordering books for the newly



opened Town Centre and Kuyasa libraries, and I thoroughly enjoyed this project. Initially, there was no tender process in place, and it allowed me to build a network of many suppliers within the industry. The benefit of working at the City is that they encourage you to learn new skills, which allowed me to attend many in-house courses.

What are you looking most forward to about your retirement?

Over the last few years I have had the opportunity to travel abroad and I am hoping to experience new places to travel to. I am very blessed to have such a supportive family, a family that includes my seven dogs. When I started working here books were only in hard copies, now I have the option of reading e-books in the comfort of my home. I am ready and looking forward to my retirement!

Tarcia Eiman, Professional Officer: Marketing & Communications, Library and Information Services, City of Cape Town

Celebrating Madiba's spirit, Hermon opens its heart with a helping hand



At **Hermon Library**, we are convinced that beauty and dignity can play a central role in helping vulnerable, underprivileged or marginalised people to regain their self-esteem, develop confidence and improve their well-being. It can even help them rediscover their place in the society. So, in giving our 67 minutes on Mandela Day, we pampered four vulnerable women chosen in a lucky draw. We also hosted a 10 km-long Freedom Walk and afterwards every one that participated received a cup of soup and a medal. Doing good is more than just a commendable act; it's a reflection of our innermost values and the manifestation of our shared humanity.

Hildegard Adonis, Librarian: Hermon Library

Oudjoernalis, dosent en skrywer Dr Anastasia de Vries sterf



Dr Anastasia de Vries, 'n voormalige joernalis, skrywer en dosent aan die Universiteit van Wes-Kaapland (UWK), is op 27 Augustus in 'n hospitaal in Kaapstad dood.

Netwerk24 verneem De Vries is geopereer nadat sy 'n beroerte gehad het.

Gasant Abarder van die UWK, waar De Vries

doseer het, het haar dood bevestig. Dit is ook waar sy haar loopbaan as dosent begin het voordat sy in 2000 as teksredakteur en joernalis by *Die Burger* begin werk

het. Sy het ook later by *Rapport* gewerk, waar sy later assistent-redakteur geword het. Sy was in dié tyd ook 'n deelydse dosent in die joernalistiek aan die Universiteit Stellenbosch, voordat sy in 2014 voltyds na die UWK teruggekeer het.

De Vries het 'n BA-graad in Afrikaans, Engels en Nederlands, 'n honneursgraad in Afrikaans en Nederlands (albei UWK) en 'n Drs.Litt.-kwalifikasie in die Nederlandse taal-en letterkunde aan die Vrije Universiteit Amsterdam verwerf. Sy was ten tyde van haar dood besig met 'n doktorsale studie oor Afrikaans in die Rooms-Katolieke Kerk.

De Vries het talle navorsingsartikels oor onder meer Kaapse Afrikaans geskryf en het ook 'n tweeweklikse rubriek vir die aanlyn koerant *Vrye Weekblad* gepen.

(Carl Thomas, *netwerk24.com*, 27/8/2024)

Libraries representing at Comic Con

'Do libraries still exist?' This was the most common question we received at the City LIS's booth at Comic Con Cape Town 2024. And our response? 'Yes, we do!'

We're in our communities, we're helping our patrons and now we're at the biggest international pop culture conference in our hometown. We were there in costume, in pyjamas for PJ Day, and fake blood galore for Horror Day. Professional Services and Programmes (PSP) bagged a booth at Comic Con 2024 through a collaboration with the Department of Arts and Culture. The unit utilised the opportunity to showcase to the public that libraries are still relevant and valuable community institutions. We host Halloween parties, movie nights, and even treasure hunts. We teach patrons how to play chess and have introduced coding. We are here and we are not leaving!

Our volunteers worked tirelessly from 27 April to 1 May, promoting libraries and our programmes and services. We even had LiBee come out and play on PJ Day. While many may say that libraries don't have anything to do with such an event, we beg to disagree. We had cosplayers dressed as beloved book characters (Hermione Granger from *Harry Potter*, Astrid and Hiccup from *How to train your dragon*), graphic novel characters (Batman, Poison Ivy and Umbrella Academy), popular movies and series (*Peaky blinders*, *The mask*, *Beetlejuice*), games (*Minecraft*, *SIMS*) and anime/manga (*Naruto*, *One punch man*, *One piece*) — most of which can be found in our libraries.

So why wouldn't we be there, telling people that the very characters they are cosplaying can be found at their library? It is no secret that books and graphic novels are very expensive but by informing people about our collection,



LiBee and Marvin Williams, Parow Library, participating in PJ Day

Libby and PressReader, we are telling them that there is something for everyone at their local library.

A huge thank you to our colleagues who volunteered their weekend and public holiday (and leave) to promote library services, including Marvin Williams, Shevaun Apps, Quon-Lee Wilson, Tania Blignaut, Rudi Wicomb, Mitchel Hunter, Tracey Muir-Rix, Chane Lubbe and Ashlay Wessels. We would not have been able to do this without you.

Tasneem Adriaanse, Senior Professional Officer: Youth Services Co-ordinator, PSP, City of Cape Town

Bathandi, babhali, bafundi besiXhosa, sihlaba ikhwelo kuba ikhwelo lityala. Sicela nithumela amabalana, amaqaku, nako nakuphi okunokuphucula, kufundise, kwazise, kukhulise, konwabise kuphinde kukhuthaza ukubhalwa nokufundwa kolwimi lwesiXhosa. Sikhuthaza ooSozilwimi ukuba imisebenzi yabo yophando eshankathelweyo ngesiXhosa ingangeniswa nayo ukuze ipapashwe njengengaku eliyakufundwa luninzi lwabantetho isisiXhosa nabanqwenela ukusifunda.

How libraries are inspiring and empowering our communities

Bonnievale Dienssentrum is geleë langs **Happy Valley Biblioteek**. Ek is al 19 jaar lid van die klub en meer as 30 jaar lid by die biblioteek. Vir jare was ek 'n skoolonderwyseres en boeke was altyd deel van my lewe. Om stories te kan deel maak my gelukkig, veral as dit 'n goeie liefdesverhaal of gesinsverhaal is. Ek hou van 'n gelukkige einde. Ons almal verdien dit – om 'n boek te lees maak jou sielsgelukkig. Jy bly vasgevang en vergeet jy het probleme. Lees verryk 'n mens se lewe. Ek hoop en vertrou dat die biblioteek altyd deel sal wees van ons gemeenskap. Dit het 'n groot impak gemaak op my gesin en my skoolkinders se lewe en die diens wat Happy Valley lewer is van die beste! Hulle uitstallings is altyd so mooi! Elke maand sien ons uit om dit te gaan kyk, want om in 'n kleurvolle en vrolike omgewing te kan instap wys daar is liefde. Hulle het definitief 'n liefde vir hul werk! Happy Valley Biblioteek was al die jare deel van ons klub. Die biblioteekpersoneel is altyd so vriendelik en behulpsaam. Die uitstappies biblioteek toe is altyd so lekker. Om tussen die personeel en boeke te kan wees maak my dag soveel beter. Die atmosfeer is altyd so rustig en gee ons senior burgers tyd om lekker rustig te verkeer. Ons was al verskeie kere deel van die biblioteek se aktiwiteite, en ons wil hulle bedank dat hulle uitreik na ons. Ons geniet dit so met hulle en dat hulle ons as bejaardes respekteer en benader met hul goeie diens. Dankie Happy Valley Biblioteek!



Elizabeth Witbooi



Happy Valley Biblioteek het ek as 'n tweede huis beskou. Ek is 76 jaar oud, en om nog te kan loop biblioteek toe dui aan dat my liefde vir lees my nie weg sal hou nie. Ek was 'n onderwyser vir 21 jaar en het ek my bloklengings hier uitgeneem. Hulle het my altyd so oulik gehelp met my kwartaal boekkeuses, altyd hand by gesit wanneer my klas storietyd nodig gehad het, of sommer net vir klasbesoek aan leerders. Happy Valley verdien sy naam. Hulle maak almal so *happy!* Met die intrap kry jy 'n glimlag van personeel wat onmiddellik wil help. As ek boeke gesoek het en hulle het dit nie tot hulle beskikking gehad nie, sou hulle moeite gedoen om aan te vra. Dit is wat ek noem goeie diens. Die rustige atmosfeer en kalmte maak my partykeer so rustig, want die lewe van vandag is so gejaagd. Ek hoop van harte dat ek nog baie jare met Happy Valley Biblioteek 'n pad

sal kan stap. Ons as gemeenskap kan net dankie sê dat ons dorp so 'n wonderlike biblioteek in ons midde het. Hou aan met julle goeie werk Happy Valley Biblioteek.

Hester Williams

We are lucky to have such friendly and efficient staff at **Montagu Library**. I use the library weekly because both my husband and I find interesting books from the displays they have. I take books to motivate our local Grade 4 primary school children; we are a group that reads to them and helps with languages. It's to encourage reading (*net vir die pret*) and provide opportunities for children to familiarise them with English as a new additional language. Thank you to Montagu staff!



May Bingham



Ek hou van lees, lees hou my brein oop. Ek leer altyd iets nuut in 'n boek wat ek lees. Die boeke wat ek by **Zolani Biblioteek** lees is vir my die beste, en ek hou van die feit dat Zandile, die biblioteekassistent van die biblioteek, vir my boeke by ander biblioteke aanvra. Ek sien altyd uit na my besoek by die biblioteek.

Elizabeth Kana



Die storieman wat ons aan die verlang kon skryf

deur Willie Burger



In WO Kühne se *Huppelkind*-verhale waarna ek as kind op 'n langspeelplaat geluister het, was daar 'n karakter wat bekend was as die Storieman. Huppel en sy maats kon na hom gaan om na stories te luister. As kind het ek net 'n vae verbeeldingsprentjie van die Storieman in my kop gehad. Eers as volwassene het daardie beeld helder en vaste vorm aangeneem, met 'n bokbaardjie. Die 'slim ou, stokou, storieman' heet Braam.

My kennis van die Afrikaanse kortverhaalkuns is deur opeenvolgende hersienings van Abraham H de Vries se **Die Afrikaanse kortverhaalboek** gevorm. Die eerste uitgawe is in my eerste jaar in Afrikaans-Nederlands vir my voorgeskryf. Generasies studente het De Vries so leer ken as

die kanoniseerder van die Afrikaanse kortprosa. Baie van ons se idees oor die kortverhaal is deur hierdie bundel gevorm (en dis dalk daarom dat langer kortverhale, soos dié van SJ Naudé, byna onbekend in Afrikaans is). Nooit sou ek kon geglo het dat die beroemde Storieman byna drie dekades later vir my sou vra om te help kies aan verhale vir die sewende uitgawe nie.

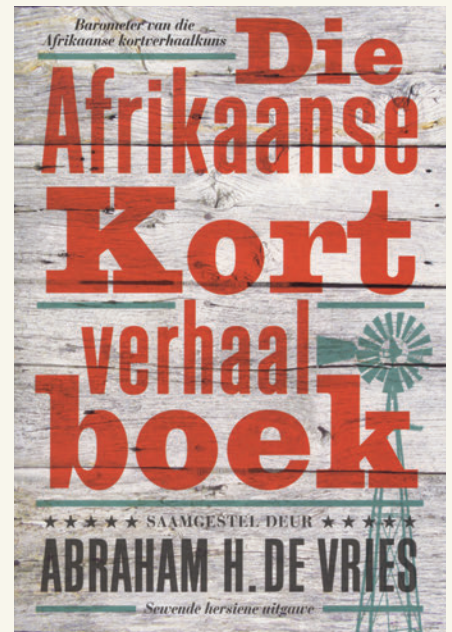
Maar hy was nie bloot 'n kenner van die kortkunsvorm en samesteller van die kortverhaalboek nie. Hy was self die onbetwiste meester van die kortstorie. Of dit nou 'n humoristiese of tragiese vertelling uit die Klein Karoo is, 'n worsteling met sin maak uit 'n vliegoogblik op 'n versplinterde moderne wêreld of die oorweldigende trauma van blikssoldate wat nie bloei nie, of 'n vertelling van hoe 'n storie ook anders vertel sou kon word, De Vries kon met gemak tussen klein-realistiese streeksvertellings, modernisme en postmodernisme spring. So dikwels het al hierdie maniere van vertel vermeng in een bundel voorgekom, en op so 'n wyse dat dit nie soos eksperimentering gevoel het nie, maar altyd bloot soos dié van 'n meesterteller wat jou kan boei selfs met die storie van hoe hy sukkel om die storie vertel te kry, of hoe hy nodig het om sy eie storie van vroeër nou anders te vertel.

Op 'n keer het ek en my vrou met vakansie Roete 62 gevolg en in Ladismith stilgehou vir aanwysings na die gasteplaas waar ons vir die nag bespreek het. Die winkeleienaar het boeke deur Braam op 'n rakkie gehad en toe doen ek sommer ook navraag oor die stasie waar Makkadas sou stilhou en die ligging van Winkelplaas. Enkele dae later het ek 'n e-pos van Braam gekry. Hy vra verskoning dat hy nie in Ladismith was nie. En tussen hakies: 'Gedog julle kan daar wees sonder dat ek daarvan hoor?' En dan volg drie paragrawe met stories — oor die plaas waar ons oornag het waarop Jan van Tonder se oom blykbaar kalbasse gekweek het waarvan 'in Amerika belaglike duur Sherlock Holmes-pype vervaardig is.' En 'n storie oor hoe sy storie oor die twee broers wat vir 27 jaar oor 'n waterkwessie nie met mekaar gepraat het nie, op 'n plaas 'n klipgooi daarvandaan afgespeel het; 'n storie oor hoe die Gamkaskloof so nou is dat mens snags skaars die sterre kan sien.

Dis of Braam homself nie kon keer nie. Elke ervaring het in sy kop reeds 'n storie begin word, 'n manier om 'n greep op die ervaring of waarneming te kry. Soos hy in sy bundel *Tot verhaal kom* geskryf het: 'Omdat ek in stories dink, soek iets in my steeds na samehang.'



(Lnr): André P Brink, Jan Spies, Etienne Leroux en Abraham H de Vries



Sêgoed van Abraham H de Vries

‘Omdat ek in stories dink, soek iets in my steeds na samehang.’

(*Beeld*, 17 Julie 2004)

‘Ek kom uit ’n storiewêreld uit. Ons het ons nooit ooit oor fiksie en niefiksie bekommer nie. Of ’n ding gebeur het en of dit nie gebeur het nie, is tog ondergeskik aan die manier waarop ’n man ’n ding kwyt raak. Die verskil tussen waarheid en leuen, tussen werklikheid en verdigsel is — wat stories betref — nie ter sake nie.’

Met ontvangs van die RAU-prys in 2004: ‘Skrywers oor sestig moenie literêre pryse aanvaar nie. Jy weet nooit of dit gehalte is wat bekroon word of uithouvermoë nie.’

(*Rapport*, 24 Oktober 2004)

‘Hoekom skryf ’n mens stories? Omdat daar iets, ’n gegewe, is wat jy vir jouself moet ontdek. ’n Storie is nes ’n droom: dit wil vir jou iets vertel. En terwyl jy skryf, is dit wat ’n mens probeer ontdek. Woord wek woord, betekenis wek betekenis.’

(*Beeld*, 16 Augustus 2003)

‘Op hierdie droë aarde is ons mekaar se geborgenheid. Of hel.’

(*Die Burger*, 24 Desember 1998)

‘’n Mens moet nie bang wees om te “oorwinter” nie, al is die winter in jouself. ’n Skrywer is die sterkste dier in die hele menseryk.’

(*Gesprekke met skrywers 3*)

‘Dit is juis my plesier met die skrywery: om nie-weet te verander in weet, of minstens vermoed.’

(*Gesprekke met skrywers 3*)

‘Die kortheid van ’n kortverhaal beteken nie ’n inhoudelike ruimtebeperking nie. Kortverhale is kort omdat kortverhaal-skrywers op ’n spesifieke manier na ’n storie kyk. Die “ruimte van ’n volledige lewe” (Lucebert) en al die wyses van verdigting van die poësie is tot die kortverhaal se beskikking.’

(*Rapport*, 2 Februarie 2007)

In 2007 aan Rachele Greeff: ‘Die Afrikaanse letterkunde is die lewenskragtigste affêre wat ek ken. Daar verskyn soveel boeke, soveel goeies, ek raak net hier en daar grond.’

(*Rapport*, 2 Februarie 2007)

‘Die sekerste manier om jou skeef te val, is om na jou spore te loop en kyk. Ek skryf nog, ek loop nog. Ek trap hopelik nog spore.’

(*Rapport*, 2 Februarie 2007)

‘Die kortverhaal is een van dié genres wat die vinnigste ontwikkel, dis die enigste verhalende genre wat die uitdaging van televisie aanvaar.’

(LitNet, 2 Februarie 2005; in gesprek met Marius Crous)

‘Aantekeningboekies kan ’n mens nie bykom as jy bestuur nie. Ek het ’n sakformaat-opnamemasjientjie. As werk moet klaar kom, is die plaas die beste skryfplek. As ek iets hersien, opstel of saamstel, is die stad ideaal. Plaas en stad het gelukkig albei die “stemme” wat vir vertel so belangrik is. Nee, ek is nie gek nie, vir vertel is verskillende stemme, vertelstemme, nodig. Anders bly vertel ek in net my eie stem. Vir stories werk dit nie.’

(*Rapport*, 2 Februarie 2007)

‘Valsigheid is daar oral, maar nét valsigheid is daar nêrens nie.’

(*Volksblad*, 10 Maart 2000)

‘Dis ’n stokou sêding in ons kontrei: as jy dan moet lieg, lieg dan darem so dat ’n mens jou kan glo.’

(*Die Burger*, 18 November 2000)

‘’n Skrywer mag nooit sy lesers verveel nie. Jy kan allerhande bobbejaanspeletjies uithaal terwyl jy skryf, maar op die ou end moet jy ’n storie hê om te vertel. As ek ’n storie, enige storie, skryf, is daar ’n begin en ’n slot. En in daardie opsig is daar geen verskil tussen tydskrifverhale en literêre kortverhale nie. Uiteindelik het jy net die verantwoordelikheid om jou storie so goed moontlik te vertel.’

(*Die Burger*, 21 Augustus 2003)

‘Een ding moet jy nooit vergeet nie: Die hele idee van die onskuldige, plattelandse, doodgewone, gelowige mense ... dit is ’n volslâe vals beeld van die mense op die platteland. Daar’s niks wat in die stad gebeur wat nie op die platteland gebeur nie.’

(*Die Burger*, 3 Februarie 2017)

Waarom skryf hy hoofsaaklik kortverhale? ‘Ek het dit lankal vermoed en ek is nou baie seker daarvan. Dit het niks, absoluut niks met enigiets anders as geaardheid te doen nie. Kortverhale is ’n geaardheid. Dis ’n manier van die wêreld bekyk. Ek kan my nie voorstel om my lewe te red dat ek ’n boek skryf met 600 bladsye nie. Dis geaardheid, jy moet by ’n punt uitkom; jy moet iets kan sê wat die moeite werd is.’

(*Die Burger*, 3 Februarie 2017)

‘’n Kortverhaal skep liefhebbers. ’n Roman skep lesers. En dié twee is nie dieselfde nie. Ek dink in ’n sekere mate moet jy ’n liefhebber wees... en jy moet ’n liefhebber wees van strukture en woorde. Trouens, dis jare al dat die Amerikaners beweer dat die kortverhaal nader aan die gedig beweeg.’

(*Volksblad*, 14 Maart 2017)

‘Die kortverhaal werk in ’n groot mate met suggestie en die vermoë om goed saam te voeg wat normaalweg totaal en al nie saamgaan nie.’

(*Volksblad*, 14 Maart 2017)

Aan sy seun Willem: ‘Hoe om stories te vertel; die waarde van stilbly; ietsie aanlas; die belang van ’n slot; hoe om met opset nie alles te vertel nie — die hele vertelspel het ek ook in die winkel (Oupa se winkel op Winkelpaas) geleer en dis later versterk deur mense soos Izak de Wet, Stanley de Wit, Paai, die mense wie se name ek gebruik in my stories oor ek juis hulle manier van vertel nie wou laat verlore gaan nie. Daar was en is meesters in die Klein Karoo by wie ek nie kan kers vashou nie.’

(*litnet.co.za*)



Storievertel is 'n manier om samehang te soek. Stories beloop iets van geborgenheid in die sluiting wat dit bied. Maar as bedrewe storieverteller was Braam daarvan bewus dat die sluiting van die storie illusie is, 'n droom. Hy skryf immers in dieselfde bundel dat daar nie heimwee na die verlede kan wees nie, want die mooi verlede vir een is ten koste van die uitsluiting van 'n ander. Ons verlang eintlik na 'die droom van geborgenheid'. Hy was bewus daarvan dat die verhaal bloot 'n droom van geborgenheid bied, dat iets altyd onder die storie uit wegglip.

In sy aanvaardingstoespraak van die eredoktorsgraad by UP in 2022 haal hy die kortste kortverhaal met 'n begin, middel en einde aan: Hemingway se verhaal van ses woorde wat lui: 'For sale. Baby shoes. Never worn.' (En hy wys met trots daarop dat dit, vertaal in Afrikaans, selfs minder woorde het.) Maar hiermee wou hy ook aandui hoedat die eintlike betekenis van die verhaal elders, buite die woorde lê. Die woorde het hy self altyd fyn afgewerk, goed bereken, maar besef dat die impak verder strek, en dat daar altyd ook iets van 'n misterie is, iets wat anderkant die grypbare lê, iets waarna ons almal 'n heimwee het.

Sy stories het wye draaie in ander se werk gegooi – en hoe beskerm jy jou kopiereg as jou stories so wyd

uitgegooi word, so aanhoudend uitborrel? *Die uur van die idiote, Die nag van die clown, spookstories en winkelstoepstories*, hervertelde Kersverhale met so baie ander moontlikhede, altyd verskuil agter 'n bedrieglike eenvoud.

En 'n sin vir humor.

In een van sy laaste e-posse aan my, waarin hy dele in bokas en dele in onderkas getik het met so 'n opmerking dat die 'masjien nou sommer weer in hoofletters tik, jammer', vertel hy van die padstal op pad na Ladismith waar twee susters allerlei gebak verkoop het en op die muur van die padstal gevef is: 'Ons krag lê in ons koeke.'

De Vries was ook een van die laaste Sestigters met ons. Hy was verbonde aan die tydskrif *Sestiger* en het saam met Leroux en Brink en Breytenbach en Bartho Smith en Adam Small die rigting van die Afrikaanse literatuur help verlê. Hy en Hennie Aucamp was die groot vernuwers van die kortprosa, maar die erkenning van die groot pryse het hom ontwikkel, waarskynlik onder meer omdat wanneer 'n kortverhaalbundel en 'n roman saam op 'n kortlys vir 'n prys beland, beoordelaarspanele voorkeur aan die romans gee. Dit het hom by ontvangs van die UJ-prys vir *Tot verhaal kom* laat merk dat die verskil tussen

romanskrywers en kortverhaalskrywers is dat al twee vir so 10 of 20 bladsye skryf, maar dan hou die romanskrywers aan met tik.

Kortverhaalskryf was nie vir hom 'n kuns nie. In die ontvangsrede vir die eredoktorsgraad by UP het hy gesê dat die kortverhaal nie talent is nie, maar 'n lewenswyse. Dit was sy lewenswyse. 'n Lewenswyse waarin storiemaak telkens iets kon gryp van 'n oomblik, 'n uur, 'n nag, of van 'n plek, of van 'n geluid, of van mens. Maar altyd met respek vir die ongrypbare, die onbegrypbare wat buite die bestek van die storie val, die beskroomdheid om te weet dat die storie *ons* verhaal is waarin ons betekenis versin deur tot verhaal te probeer kom, ons storie agtermekaar te probeer kry teen die oorweldigende onverstaanbare groot wêreld.

In een van daardie wonderlike e-posse vol stories eindig hy in sy laaste paragraaf met die woorde: 'Ek het myself nou aan die verlang geskryf.'

Gelukkig staan daar rye bundels vol stories op ons rakke vir die onthou.

Abraham de Vries (87) is op 23 Augustus in Durbanville aan natuurlike oorsake dood. Hy was die eerste redakteur van die Kaapse Bibliotekaris in die laat-1950s – Red.

Hierdie artikel het oorspronklik op 26 Augustus op litnet.co.za verskyn.



Strand Library at 120: from subscription to strength to strength

by Kathleen Laishley, Tulisa Mahote and Marlene Holtschneider



Strand Library is celebrating 120 years of service to the community in 2024. The library started as a subscription library in 1904, and it took 70 years before a free municipal library was finally established in 1974.

The doors first opened on 20 December 1904 in a room housed in the Strand Town Hall. Funding came from subscriptions as well as an annual

grant from the town municipality. The first librarian was Miss D Marais; and followed by Miss D Badenhorst. The latter was in charge until 1917 until she was succeeded by Mr Edmunds.

Within 20 years of the library first opening, a bigger building was required owing to increased membership. The municipality donated land in Wesley Street for a new library building and the plans were drawn, free of charge, by the architect, Mr GL Murray. Construction commenced at a cost of £900 and £175 for a later extension. The new library was officially opened on 3 September 1924 by Dr DF Malan. That year there were 150 library members and a stock of 4,937 books.

Laurienne Campbell previously shared her memories of the subscription library.

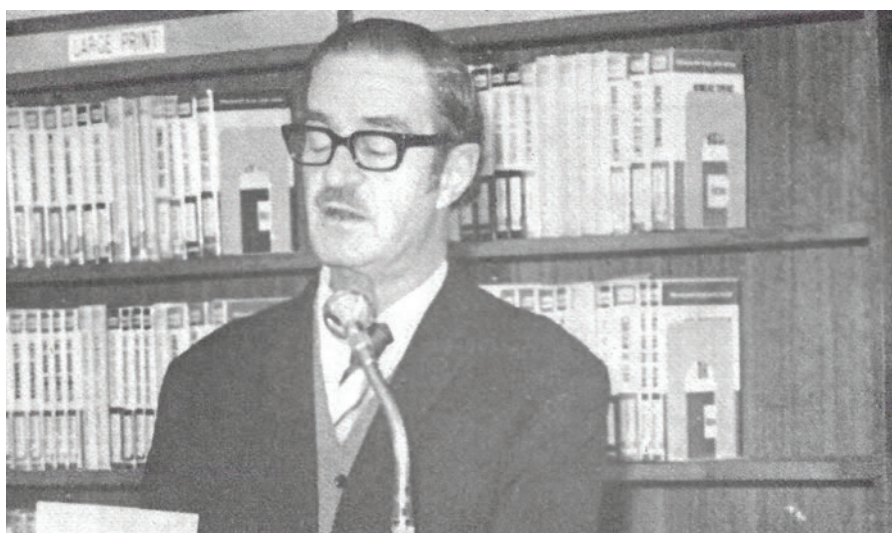
'I remember it cost R1.30 to take out two books at a time for six months. That must have been around 1965. As you came into the library, there was a space for coats and umbrellas. Then, on your

right was the librarian's desk. Mrs Kleu, the librarian, was always beautifully dressed and her dark hair immaculate. On the right was a long room with a long table and many chairs. This was the reading room with lots of magazines, including yellow bound copies of the *UK Mirror*, *Punch* and lots of other magazines to read. Past the librarian's desk were the children's bookshelves.

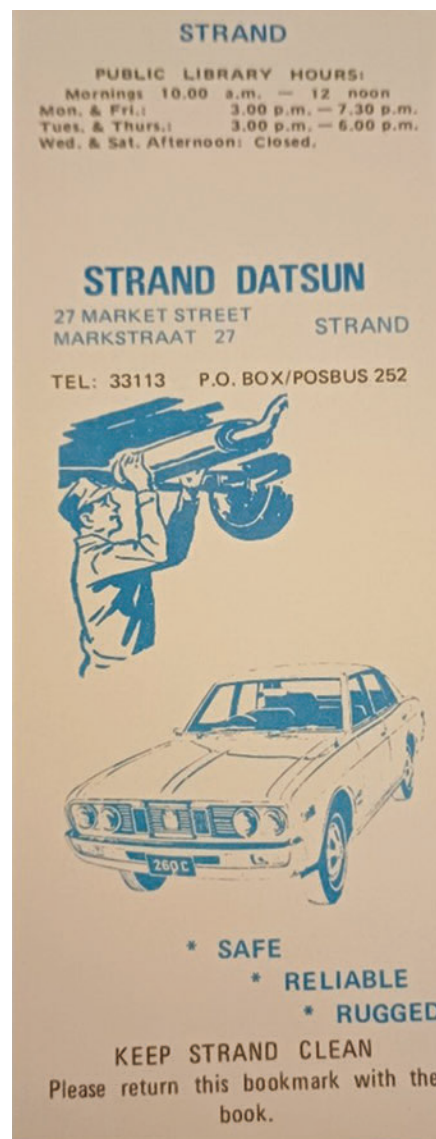
'I worked my way through them. There were some real classics like **The invisible man, 20,000 leagues under the sea** and many others. There was a window bench on that wall, and it was lovely sitting there in the winter sun reading stories. One school holiday, I was sitting reading there, and Mrs Kleu popped in to say she was closing for lunch soon. I forgot, and the next moment I realised that I was alone in a locked library. I was about to use the phone to tell my mother what happened when I realised that there was an open window and let myself out.



Strand Public Library staff, 1974. Back row (ltr): Tess Kriel, Marieta Reitz, San de Villiers and Manna van der Merwe. Front row (ltr): Iza Smith, her son John Smith, Elfie du Toit and Linda Daniels.



Mr FA Loots at the official opening of the library on 29 August 1974



Personalised library bookmark



Strand Subscription Library (Wesley Street)

Statistics

Date	1910	1924	1951	1974	1975	1984	1991	2014	2024	
Membership	48	150	422	7 666	6 646	9 180	22 498	8 859	5 474	
Stock	1 600	4 937	14 000	31 000	26 457	30 389	40 692	47 397	74 312	
Year	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20	2020/21	2021/22	2022/23	2023/24
Circulation	244 587	334 726	332 232	316 201	281 397	189 528	129 100	142 772	157 445	185 357
Visitors	141 433	178 233	169 833	144 356	137 487	108 740	39 818	80 473	82 286	108 747
Membership	9 362	10 524	5 634	5 837	5 084	5 542	3 896	3 783	4 797	5 474

Fortunately, no one saw me climbing out the window.

'There was an age restriction, and I remember being very glad when I was able to read the adult books as I read everything in the children's section. Then I read Steinbeck, Hemingway, Alistair MacLean, and lots more. Many hours of pleasant entertainment and I learnt a lot without trying. After I went to university in 1966, I lost touch with the library and was quite sad to see that it later became a boxing gym.'

In early 1960s there were discussions about Strand Library affiliating with the Cape Provincial Library Service. In 1969 the town council executed the latter plan and once again appointed an architect to draw up plans for a new library building. The subscription library committee agreed to continue with their services until the provincial library service was ready to take over.

In 1972, the municipality began with the building of the new library, which would be located on the corner of Mills and Piet Retief streets. The planning was done by Mrs Sandler, the architect; and Ms B Steele, Chief Librarian for the Western Cape; and Mrs A Joubert, the local councillor. The cost of construction came to R200,000.

The library officially opened on 29 August 1974. After 70 years of a subscription library service, there was now a free municipal library which

fell under the auspices of the Cape Provincial Library Service. Apartheid legislation dictated it was for whites only.

The library held 30,000 books, 800 records and 200 art prints. Some special features of the library included:

- a 16mm sound projector
- a sound system with headphones
- an Africana room which held 1,500 books from the subscription library.

The librarian-in-charge of the new library in Mills Street was Mrs H Smith, who started on 1 August 1974 and stayed on until 2003. The rest of the staff started work on 2 September 1974. Registrations for library membership took place from 3 September and the library opened six days later.

Adults were allowed to take three books at a time: two fiction and one non-fiction; one card was given for art prints and two cards were allocated for records. Children could take out two books. The fine for overdue books was 5 cents per week or part thereof. The hours were 09h00 to 20h00 Monday to Friday and 09h00 to 12h00 on a Saturday. When books were very late or not returned at all, staff personally went to fetch them from patrons' homes. Patrons were then summonsed if library material still wasn't returned, and staff had to appear in court to testify. In later years, law enforcement received a list of overdue books and went to fetch them and library material from noncompliant members.

Today Strand Library is a vibrant and busy library, catering to the needs of their community with a wonderful collection, dedicated staff, exciting programmes and offering a safe space for all. Here's to another 120 years!

Some highlights

In 1990, the library was opened to all races.

In 1999 the Friends of the Strand Library was established.

In 2003 the library service was computerised.

In 2020 Strand Library was one of the first libraries to re-open after closing at the start of the COVID-19 pandemic.

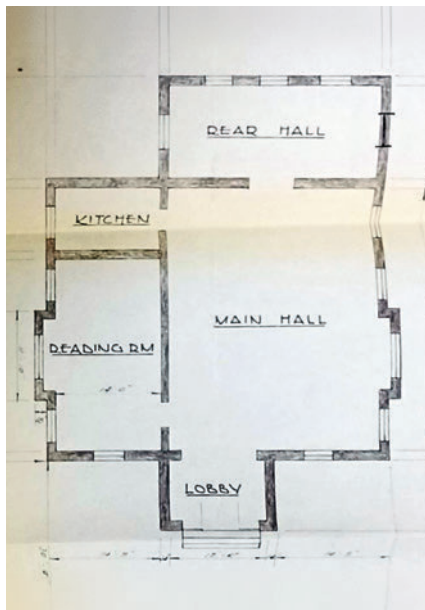
In 2022 the library ventured into providing services for the visually impaired and those struggling with dyslexia through a collaboration with a non-profit organisation, Tape Aids for Avid Readers. The latter organisation supplies audiobooks which may be taken out by any library member.

In 2023 a partnership with Hendrik Louw Primary School was forged; following which the school committed that all their learners would become library members. The partnership is a first of its kind as the learners visit the library on a weekly basis to take out books.

The library offers books, DVDs, CDs, online magazines and newspapers, photocopying, printing, e-resources, free Wi-Fi and internet access, study space and activity programmes. These include storytelling, story packs, holiday activities, career expos, digital literacy and reading programmes, Tape Aids, authors' talks and block loans to old age homes.

Strand Library has the fourth-highest circulation in the City of Cape Town's Library and Information Services group. It is supported by its own Friends of the Library who hold regular book sales to raise funds for the library's activities and to boost the collection.

Kathleen Laishley is the head of City of Cape Town's LIS Area 6 and Tulisa Mahote and Marlene Holtschneider are staffers at Strand Public Library



Strand Library Plan (Wesley Street Building)

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Strand Library Archive

Strand Registry, City of Cape Town



Bobaas-Barrydale Openbare Biblioteek staan ses dekades sterk

deur Lorraine Lank



Die dorpie Barrydale lê op die grens van die Overberg en die Klein-Karoo. Dit is bereikbaar wanneer jy vanaf Swellendam deur die welbekende Tradouwpas ry.

Die wonder van dié dorpie is dat dit Kaapstad met Oudtshoorn via *Route 62* verbind, sowel as die Tuinroete via die Tradouwpas. Barrydale is vernoem na Joseph Barry en huldig sy familie wat groot bydraes gelewer het tot die ontwikkeling van die dorp. Dit is ook 'n gewilde toeriste-aantreklikheid; veral sy eetplekke soos Diesel & Cream wat op *Route 62* lê met sy unieke versieringe en tot baie se verbasing 'n wonderlike stilhouplek is.

Die **Barrydale Biblioteek** is op 1 September 1964 geopen. Dit het destyds as die 'Ou skool' in Tennantstraat 32 bekendgestaan.

In 1985 is die nuwe en huidige gebou in Bainstraat 12 ingewy as die biblioteek en munisipale kantore. Tans beslaan sy arbeidsmag drie personelede: Suzette

Plaatjies (Senior biblioteekassistent), Lorraine Pretorius (Biblioteekassistent) en Francine Herdien (Biblioteekhulp).

Die biblioteek is oor die jare deur 'n rits groot geeste bestuur; en onder andere is die bekendste Rina De Villiers wat in Desember 2019 die tuig neergelê het.

Die ledetal staan op 1,580 en die totale boekvoorraad op 18,592.

Die biblioteek is op 1 Augustus 2012 gerekaniseer. Dit het op 10 Februarie 2014 'n kultuursaketoekenning as die beste klein openbare biblioteek in die Wes-Kaap ontvang. Verder was dit een van die Wes-Kaapse biblioteke wat tydens 2018 met 'n skenking van die Bill & Melinda Gates-stigting beloon is; waarvan laasgenoemde uit twee dataprojektors, 'n skootrekenaar, vyf lessenaarrekenaars, twee X-Box-videospeletjiekonsoles en sewe tabletrekenaars bestaan het.

In 2019 bereik die biblioteek nóg 'n mylpaal deur die opening van 'n satellietbiblioteek in die nabygeleë

Smitsville. Die Net vir Pret-satellietbiblioteek is 'n reusesukses en word gehuisves deur dié nie-winsgewende organisasie. Laasgenoemde doen baie opheffingswerk in die gemeenskap waarby die biblioteek ook betrokke is.

Die biblioteek het ook 'n baie aktiewe leeskring, wat reeds in 1981 gestig is.

In Julie 2024 het die biblioteek sy dienste uitgebrei na die Weltevrede-plaasskool wat vyf kilometer buite Barrydale lê. Daar is die **Weltevrede Container Biblioteek** — 'n volwaardige biblioteek wat ten volle gerekaniseer is en 'n diens aan 95 skoolkinders en hulle ouers verskaf.

Die Wes-Kaapse Biblioteekdiens wens die biblioteek geluk met hierdie mylpaal en mag sy die Barrydale-gemeenskap vir nog baie dekades dien.

Lorraine Lank is die Hoof: Biblioteekdiens by Swellendam Munisipaliteit



Lorraine Lank, Hoof: Biblioteekdiens, Swellendam Munisipaliteit



Rina de Villiers, voormalige bibliotekaris



Suzette Plaatjies (Senior biblioteekassistent), Lorraine Pretorius (Biblioteekassistent) en Rina de Villiers

Statistiek

Jaar	Ledetal	Sirkulasie
1964	299	5 074
1974	584	25 097
1984	409	15 651
1993	1 231	21 352
2004	790	35 784
2014	1 125	34 118
2024	1 431	20 344

Bronne: Wes-Kaapse Biblioteekdiens
Jaarsorsig 1964-2024

Images of sound: Nontsizi Mggqwetho's poetry

by Zukiswa Pakama



When I first laid my eyes on Jeff Opland's book: **The nation's bounty** — a collection of inspiring incredible Xhosa poems — I was so overwhelmed with joy that I could not contain myself. I was glued from one page to the next. These poems are by a relatively unknown woman called Nontsizi Mqgqwetho of the Cizama clan from the Eastern Cape, and it felt as though I had seen the unseen. One word that would describe my feeling at that moment is a Xhosa word: *Ndelamile!* Which simply means to come across, face to face and unexpectedly — with the mythical goddess of the great rivers that, according to my grandmother's folktales, you would die if you see it because of its splendour and inexplicable beauty, *uMamlambo*.

How on earth could such a vast fountain of wealth and knowledge be hidden from our eyes for such a long time? Such rich and exquisite use of the Xhosa language that I could not truly fathom it's meaning even though I pride myself to be an aspiring isiXhosa custodian. In a time like this when our precious indigenous languages seem to be slowly dying a rather sad, slow and painful death from the very hands of its custodians who are supposed to nurture and maintained it as our forefathers did before us.

These poems from the zealous daughter of Mqgqwetho, reminded me of the rich creamy sour curds of milk that we would gulp on hot summer days after sweating in the maize fields hoeing long stretches of planted rows with the aim of producing an admirable harvest. I felt lifted up to a higher pedestal of worthiness, for poems like these remind you of who you are; and where you come from.

Nontsizi Mqgqwetho, as the author of (**The nation's bounty**) has stated 'was the first and only female poet to produce a substantial body of works in Xhosa', at a time when political and cultural innuendos were against any women's voice or recognition. She wrote these incredible poems that are pregnant with meaning but not only about her present time but pointing rather to our times and beyond. What a prophetess she was! If only she could see her words unfold in the lives of our people today! How sad that she can't be part of us and witness her prophecies coming to life. She was a

proud woman of the African soil as she states in one of her poems:

*Amanzi e Afrika makahlokome
Ilizwi le sizwe lilizwi lika Tixo
Indlela mazihlwayele uManyano
Olusuka apa lume n go Tukela*

*Let the waters of Africa roar!
The nation speaks with the tongue of
God
Let every path sow Union
From here to far-off Tugela
(Poem 31)*

She wanted to see her land, Africa united and prospering.

*Nkosi- sikelela i-Afrika
Beti ziyikili ngezihlisa zodaka
Kuvelamabala zixel'ulovane
Ufake nophawu ukuze sivane
Camagu!*

*God Bless Africa!
Patch the network of cracks in the
wall up with clay
So the surface appears chameleon
coloured,
A sign to inspire our respect for each
other
Peace!
(Poem 35)*

Hear her sentiments — as if she foresaw the plight of our country, the plight of Africa as she rapidly moves away from her originality; she wrote as one who is pleading for mercy and hope for her beloved country.

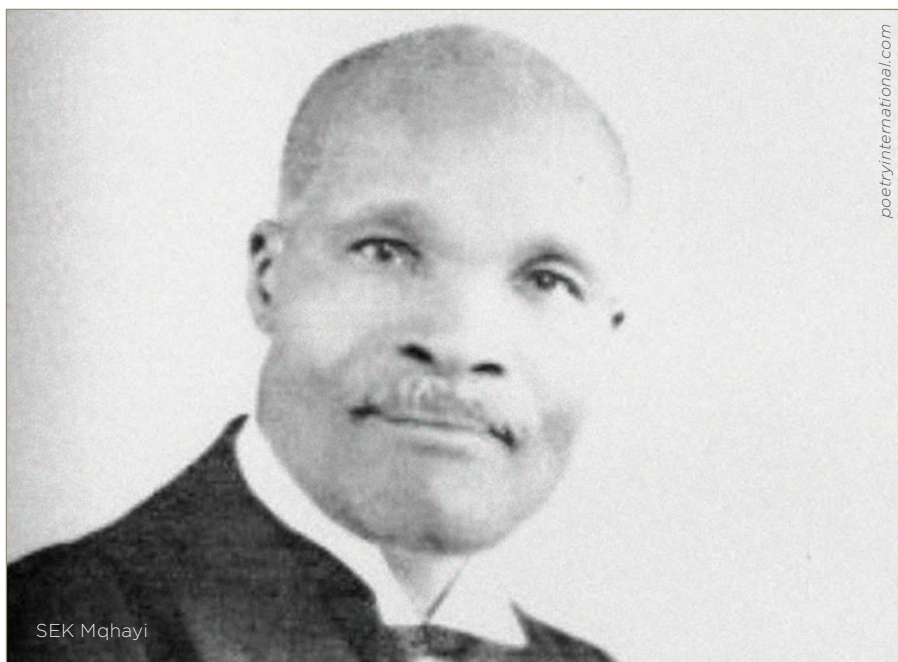
*Hlaziya Yehova 'imihla' yethu
Njengokwamandulo ko bawo betu
Ungaba usicekise mpela na
Ndlovu Edla ezindle zaseKanaana*

*Lo mhlaba i-Afrika ngumhlaba wetu
Seyle kwisiziba ngobudenge betu
I-Afrika ihleli ayiyanga ndawo...*

*Jehovah replenish our days on earth
As you did in the time of our fathers
Did you forsake us forever?
Elephant grazing the plains of Canaan?*

*This land Africa is ours
But we sank in pools through our folly
Africa stayed: she is nowhere else...
(Poem 98)*

It is quite imperative to note that oral traditions influenced her writing immensely; they made Mqgqwetho to be who she was. Her poems were published during the early 1920s and were rich and inspiring. What a powerful and strong woman who spoke her mind regardless of who



was in charge. It is also noted that she wrote for *Umteteli Wabantu* during the times when great Xhosa poets and author, SEK Mqhayi, *imbongi yesizwe jikelele* – was a prominent writer for the publication. He could have influenced her in more ways than one in her writing, which could include her love for her culture and traditions; and also the quotes she uses now and again

from the Bible when she wants to bring a certain matter to the fore.

To me she is not even Mama Nontsizi, but rather *gogo* Nontsizi, for my own grandmother MamZangwa was born, as we estimate today, between 1916 and 1918. My grandmother was told, by her parents and neighbours that when the so-called Great Flu attacked their communities during this period and

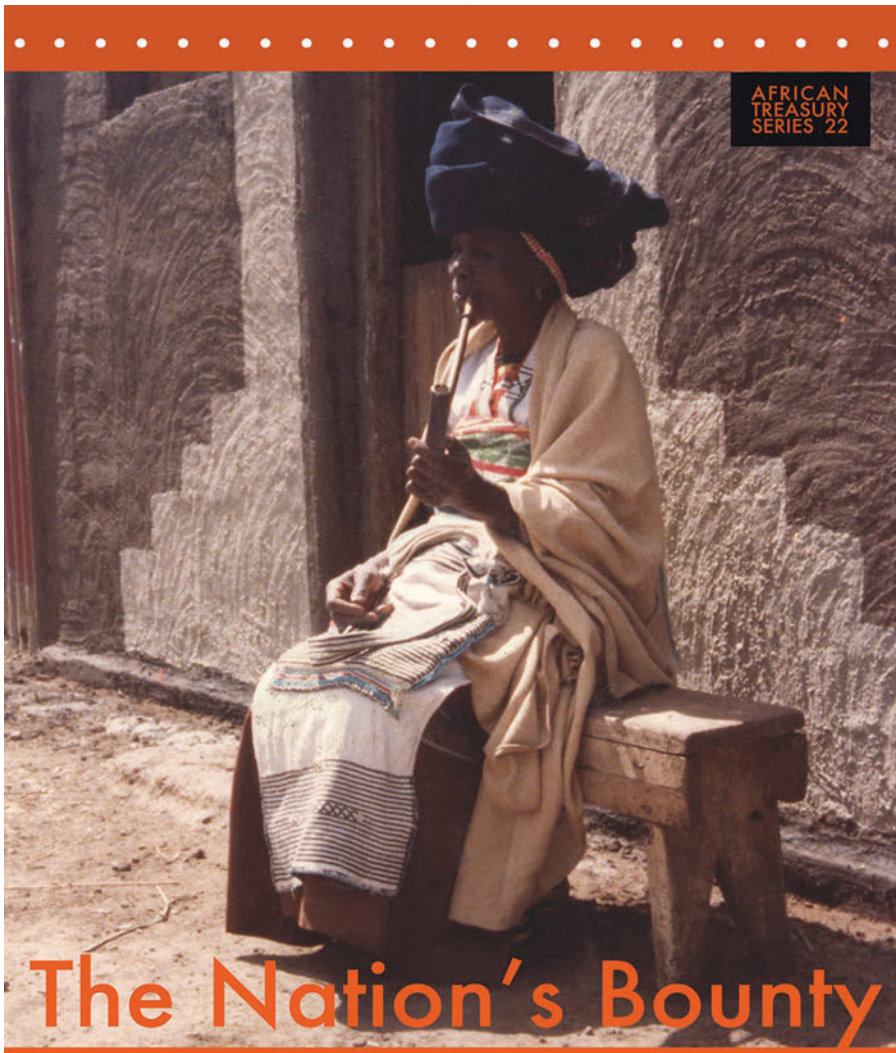
people were dying in their numbers, she was only a baby. Since no one was literate in her family, this date is just speculation. Unfortunately for my grandmother, she never set foot at the school premises; she never held a slate and pencil in her hand. The only school she attended was the one by the fireplace. By the fireplace at home, while the whole clan would be sitting around either having supper or just passing time by telling stories which were packed with information of the world around them. This is when the elderly people would start their lessons of life and values of African people, and more significantly – the learning and maintenance of the language. These lessons were given in a form of stories, songs and even folktales, *iintsomi*.

I am confident that Nontsizi lived by these *intsomis*'s as a youngster for this was home school before circular school. Even in her writings while in Johannesburg, the influence of those oral traditions would still be felt in her voice and the similitude she used to describe and bring out certain meanings. For her to pass the message on thoroughly she went back to the examples and similes from animal behaviour in Xhosa stories and fables and even nature itself. She talks about '*intsomi yoNomeva*', she talks about '*hyenas and jackals*', about '*something that stinks like a river snake, fouling the air*', she warns leaders, or rather the nations '*to peer about before it moves to avoid encountering hyenas on their way home*'... That kind of language is learnt from the home school by the fires and nowhere else.

When she prides herself as an African woman, she writes:

*Tarhu Nontsizi Bulembu be-Afrika,
Obuyephuzela emazantsi namaza...
Tarhu Dadakazi le ndada ze Afrika
Ub'hib'hinx a lwentombi esinqe sibi
Awu! Nontsizi bulembu be-Afrika
Akusoze wende nezinto zigoso...
Awu! Tarhu Sanusekazi se zibongo
Nalo neramncwa liwabhul'amaphiko...
Mercy, Nontsizi African moss
Sipping moisture from under the
ripples...*

*Mercy, duck of the African thickets
Ungainly girl with ill-shaped frame
Awu! Nontsizi, African moss,
With bowlegs like yours you'll never
marry!...*



The Nation's Bounty

The Xhosa Poetry of Nontsizi Mgwetho

Edited and translated by Jeff Opland

*Awu! Mercy, poetic diviner,
Watch out, the wild bird's flapping its
wings. (Poem 13)*

Great historical events about wars and famine, pestilences and calamities that had befallen the nation were narrated by the fire. Stories of joy and grief were repeated by the fireplace, night after night, but the audience never tires to listen, for this was the only form of schooling and knowledge was passed by this method from generation to generation. Even when circular schooling was introduced to Africans, they never left behind their culture of grooming the young by the fireplace. That was more prevalent during the time of Nontsizi's childhood years. A time before television and social networks stole and demolished the sacred times of family gatherings in our homes.

To prove this, in her poetry she does not leave out the calamities that befall the country and the nation. She makes sure to write them down so that generation after generation would know and relate to events. She writes about the earthquake in Johannesburg, which, as I could imagine, would have been quite shocking for her. She wrote about the splitting of the Congress, she made sure that it is known by the future generations; at least this is the least she could do to add her voice to the prevalence of historical events.

*...Lumkela ke wena ose Rhawutini!
Uza kugutyungelwa! Ngumavutula
ukuhamba axelis'umlilo
Yinyikima! Leyo enqonqozayo
emnyangweni wako,
Ifuna ukukugweba ngetyala ikuzinzise
Taru!
Niyayivana? Le nyikima, apa e
Rautini?*

*...Take care Joburg, you will be
consumed
By the rager like fire on the move
Earthquake, a knock on your door
Condemning your sins to correct you
Mercy!
Do you head this earthquake here in
Johannesburg? (Poem 9)*

Reading her work I am taken back home in the rural Hamburg in the district of Peddie. It had brought back the nostalgic feeling of being seated by the fireplace whilst my grandmother,

the story teller of note, doing her thing, and me and my siblings watch her every move as she imitates the mannerism of the ever-smart and cunning jackal who would always fool any animal he came across.

Nontsizi's style of writing, the similes and the idioms that she uses — that are so hard to translate to the English language as they seem to lose their core meaning, decorates her writing which reveals without doubt that she was groomed by the fireplace. The oral influences from her upbringing had been a blanket that she wrapped herself in even during her time in Johannesburg far away from the daily life in a rural settling. She never took it off, for without it she was no longer her true self. When she speaks of her beloved Africa, she likens it to a beautiful she-dove.

*Taru! Afrika Hobekazi Hobekazi
Ndlov' enemixhaka yiyo Imirozo
Esuka Emhlabeni yati ngqu
ngamazulu
Ube noko ungumceya
ongangenizembe*

*Tarhu? Afrika Hobekazi Afrika
Sigcaw'esinoboya sakwa Mtirara*

*Mercy, she-dove of Africa!
Distinguished elephant commanding
an army
Stretching from earth to the skies,
Tall as an ironwood safe from the axe*

*Mercy, she-dove of Africa!
Furry spider of Mthikrakra's place...
(Poem 22)*

Allow me to clarify this: storytelling in the African cultural setting, as far as I know — was not merely a lullaby urging the child to quickly fall asleep like we do today when we read stories to our children. Telling stories was the African way of preserving culture and maintaining a rhythm, installing ancient values to the young and grooming them to be better citizens who are imbued by African values and aesthetics. Though ancient African people could not read or write, their customs, values and ethics were maintained and preserved successfully. It is so unfortunate that the arrival of missionaries, the introduction of the Bible and other forms of literature, missionary schools and Western Education, affected the African

way of life to such an extent that today even Africans look down on their Africanism. Everything African started to be tainted and diminish as it was seen as primitive, barbaric or uncivilised. How sad!

As much as I will not delve deep into who Nontsizi was and where she came from, I believe that such wealth of writing is an absolute treasure for our country today. Contrary to her name Nontsizi, which means *one born wrapped or beguiled by sorrows or Mother of Sorrows*, her writings possess wealth of knowledge and richness of understanding the Xhosa culture and a vast love of her people. If I were to give her a name I would simply call her *Nondyebo (the one who inspires wealth or may be the wealth provider)*. Her writings, I believe, are a wealth of knowledge and goodwill to our generation today and beyond.

This was a woman of great zeal and stature. She was a lioness in terms of literature. She stood her ground for what she believed in. As one of South Africa's foundational writers I do not understand and can hardly accept that 'nothing much is known about her'. We need to know more, we want to cherish and honour and even embalm this woman's ideas in our hearts, as she is indeed the voice we have been yearning to hear. Her voice of reason was loud and clear then, it reverberates loudly, even today. Her writings are still on point as if they were written yesterday. I take my hat off, I bow in respect to this African Moss, this ungainly woman of such tremendous beauty and intellect.

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Zukiswa Pakama is a scriptwriter, translator and an award-winning isiXhosa author of children and young people's books

Book reviews

compiled by book selectors

ADULT FICTION

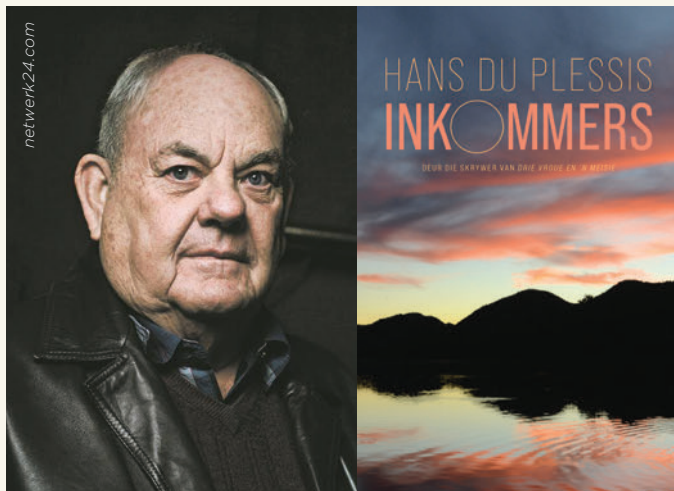
DU PLESSIS, Hans

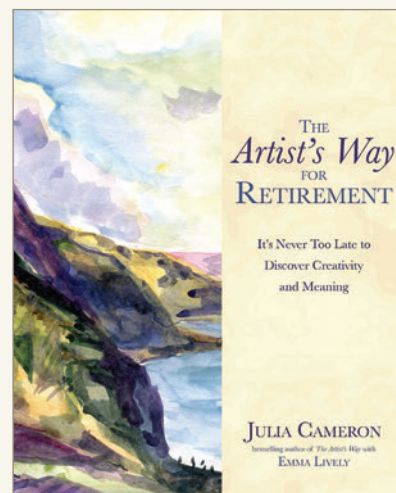
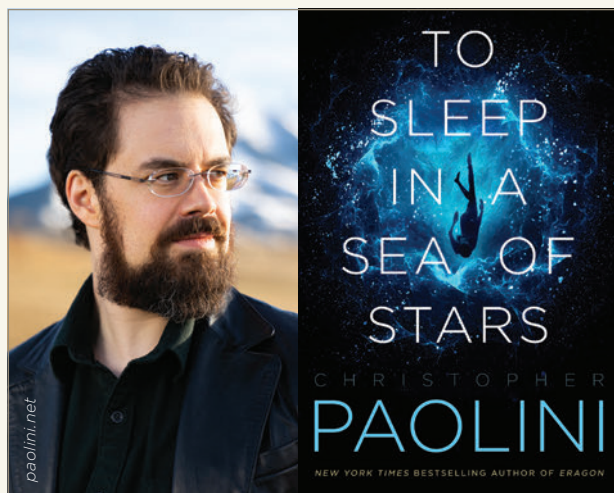
Inkommers. - LAPA, 2022.

'Die karakter Bennie Afrikaner bring sy nuwe liefde, die karakter Plakker Prinsloo, na Kom toe om vir haar sy plek en sy mense te wys en haar te laat verstaan hoekom die bewaring daarvan vir hom nog altyd so belangrik is. Uit die

staanspoor weet sy nie of sy gereed is daarvoor nie al vermoed sy, sy ken reeds Bennie se buurvrou, die karakter Mara de Wit, die vriendin wat geweet het sy moenie vroe vroe nie. Die Kom se mense vertrou nie buitestaanders sommer nie, en dit is wat Plakker Prinsloo nog haar hele lewe was — 'n buitestaander wat nooit lank genoeg op 'n plek kon bly om daar te hoort nie.

Deur die loop van die verhaal lê Du Plessis baie klem op die belangrikheid daarvan om die Koepel as wêrelderfenis te bewaar en die regering se sloer met die proses. Dit is egter nie net 'n stryd om die omgewing te bewaar nie, maar ook die liefde. Die Kom word as't ware 'n simbool van die liefde. Dit is nie net 'n plek wat bewaar moet word nie, maar ook 'n plek wat bewaring bied vir





sy mense. Du Plessis vertel dat nuwe invloed en inspirasie uit die werklike lewe [soos] die uitbreek van die Coronavirus en beurtkrag struikelblokke word wat die karakters moet oorkom. Soos die mense van die Kom nie die inkomers kan keer nie, kan hulle ook nie hierdie elemente uithou nie, en vorm dit wie hulle is. Inkomers vra ten einde die vraag: Is ons almal nie maar inkomers nie en is dit nie almal se verantwoordelikheid om die omgewing en die liefde vir ons nageslagte te bewaar nie?' (*litnet.co.za*, Didi Potgieter)

GOLDIN, Megan

The escape room. - Trapeze, 2019.

'Four people answer an ominous summons from Human Resources only to be deliberately trapped in an elevator in Goldin's debut thriller. In the high-flying world of finance, Vincent, Sam, Jules and Sylvie used to be superstars, but recently they've failed to close too many lucrative deals and they know their jobs are hanging by a thread. The elevator has been rigged to emulate an escape room. If they solve the clues, perhaps they can find their way out. At first, they assume it's just the worst team-building exercise ever, but the clues point them toward a much darker possibility. How much do they know about the deaths of two young associates? Will they be able to solve the mystery and escape? Offering a modern take on the classic locked-room mystery, Goldin alternates chapters set

in the past and in the present and by peppering the present chapters with riddles and word games. Once you start reading, you'll be caught in your own escape room, the only key to freedom is turning the last page!' (*kirkusreviews.com*)

KOONTZ, Dean

Elsewhere. - HarperCollins Publishers, 2021.

'Jeffy Coltrane's wife vanished seven years ago, walking away from her husband and their four-year-old daughter. Over the years, Jeffy and young Amity have forged a great father-daughter relationship; they're more like friends than parent and child. When something happens that threatens to catastrophically alter their world, it is the bond between them that keeps the pair one step ahead of danger. This is a gutsy blend of high-concept science fiction with a touching family drama in which a father and daughter, against all probability, have, just maybe, found a way to return to a time when their family was complete. This spectacular, action-packed, character-driven adventure might have crashed in less experienced hands, but instead it soars.' (*booklistonline.com*, David Pitt)

PAOLINI, Christopher

To sleep in a sea of stars. - Tor, 2020.

'This is a massive work of space opera with a deep history and complex mythology, epic in scope and

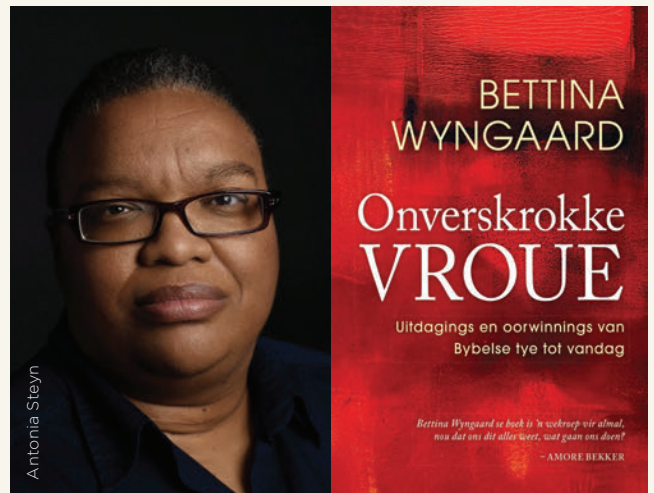
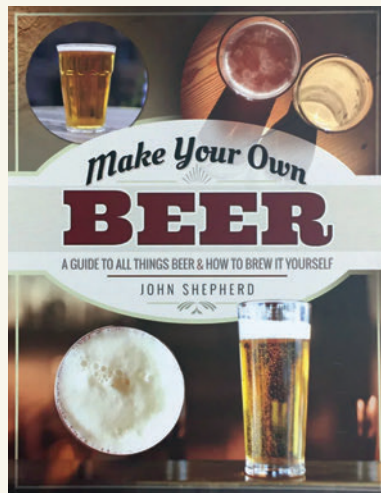
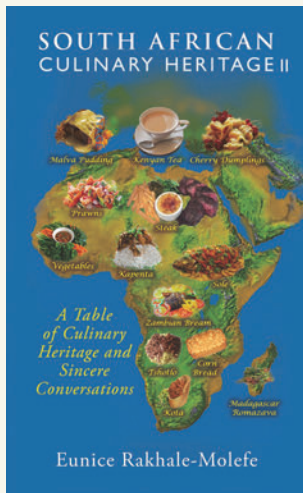
packed with action. Kira Navárez, a xenobiologist exploring a new planet, stumbles upon a piece of alien technology that upends human-settled space and sends her on a quest across the galaxy in the company of a scrappy group of traders and a possibly insane superintelligence, all in the middle of an interstellar war. Humanity's first contact with aliens could spell extinction: the stakes don't get any higher than this. The concepts in this book aren't all that original, but the book is not derivative: this is Paolini's love letter to the genre. The skills honed in his Young Adult fantasy series are on full display here in his vibrant world building, especially in the mythology of the alien tech. Paolini populates this universe with a large cast of interesting and relatable characters and mostly avoids reductive good guy/bad guy dynamics, lending the story a sincere emotional depth. Highly recommended for fans of James A Corey's *The Expanse* series and for fantasy fans willing to try space opera.' (*booklistonline.com*, John Keogh)

ADULT NON-FICTION

CAMERON, Julia and LIVELY, Emma

The artist's way for retirement: it's never too late to discover creativity and meaning. - Hay House, 2016.

'With her usual enthusiastic, motivational tone, Cameron encourages individuals



who are closing major chapters of their lives and moving into retirement to embrace the adventures that these years bring. With helpful sections on topics such as reinventing a sense of wonder, adventure and purpose, Cameron offers a 12-week course, providing four basic tools for each week. She recommends writing three pages of longhand every morning in a private journal, letting the mind wander. Cameron also suggests making an “artist date” once a week, attending an event alone and exploring what delights your inner artist. As part of this course, she also recommends working on a memoir—a weekly process that allows readers to revisit different periods in their lives—as well as a twice-weekly solo walk to open space in the mind. During each week, Cameron provides questions and reflections that help guide the process. While Cameron’s repetitious and simplistic method may put some people off, her sincere spiritual cheerleading will likely motivate many individuals to find the creative sparks to light up the next phase of their lives.’ (*publishersweekly.com*)

RAKHALE-MOLEFE, Eunice
South African culinary heritage: a table of culinary heritage and sincere conversations.- Book Tourism, 2021.
 This book showcases the rich diversity of African cuisine and that of neighbouring regions, highlighting

both similarities and unique aspects of their culinary traditions. Written in a conversational tone, it aims to elevate African cuisine to an international audience, making it a must-read for tourists exploring the continent’s diverse cultures; and offers a comprehensive guide to African heritage and cuisine perfect for any traveler’s itinerary. The recipes are interwoven with engaging conversations, from family meals to the experiences of a maitre d’ in distinctive restaurants. It additionally provides a wealth of knowledge about food and sharing the personal and heartfelt experiences of the author, Eunice Rakhale-Molefe, drawing from her extensive background in the restaurant industry. **NNG**

SHEPHERD, John
Make your own beer: a guide to all things & how to brew it yourself.
 - Pen & Sword White Owl, 2020.

A practical guide that covers all aspects of the art of home-brewed beer, from equipment, cost versus benefit of different types, beer styles and flavours — to an understanding of key quality ingredients. Taking satisfaction not only from the activity, but also from the end result, is the ultimate experience of brewing beer. Facts are shared with humour and will be enjoyed by those interested in brewing their own beer, as well as those simply interested in learning about the process. **AT**

WYNGAARD, Bettina
Onverskrokke vroue: uitdagings en oorwinnings vanaf bybelse tye tot vandag.- Lux Verbi, 2021.
 ‘So baie vroue in die Bybel bly naamloos, en ek het nog altyd gewonder oor hul stories. Vandag is vroue nie meer naamloos nie, maar is hul situasie anders as die Bybelse vroue? **Onverskrokke vroue** kyk na die posisie van die vrou in verskillende areas van haar lewe: werk, huis, veiligheid, en dies meer. Watter uitdagings het sy mee te kampe, watter oorwinnings het sy behaal? Ons het al heelwat gevorder om vroue se gelyke behandeling te verseker... Die boek gebruik verhale, voorbeelde en situasies wat aan elke leser bekend sal wees, en wat vir menige aha-oomblikke sal sorg. Mense moet die boek juis daarvoor lees, om met nuwe oë na wat ons dink bekend is, te kyk.’ (*netwerk24.com*, Tasmin Cupido)

YOUNG ADULT FICTION

ACEVEDO, Elizabeth
Clap when you land.- Hot Key Books, 2020.
 ‘This title tackles family secrets, toxic masculinity and socio-economic differences with incisive clarity and candor. Camino Rios lives in the Dominican Republic and yearns to go to Columbia University in New York City, where her father works most of the year. Yahaira Rios, who lives in Morningside Heights, hasn’t spoken to her dad since the previous summer,

when she found out he has another wife in the Dominican Republic. Their lives collide when this man, their dad, dies in an airplane crash with hundreds of other passengers heading to the island. Each protagonist grieves the tragic death of their larger-than-life father and tries to unravel the tangled web of lies he kept secret for almost 20 years. The author pays reverent tribute to the lives lost in a similar crash in 2001. The half-sisters are vastly different — Yahaira is dark-skinned, a chess champion who has a girlfriend; Camino is lighter skinned, a talented swimmer who helps her curandero aunt deliver neighborhood babies. Despite their differences, they slowly forge a tenuous bond. The book is told in alternating chapters with headings counting how many days have passed since the fateful event. Acevedo balances the two perspectives with ease, contrasting the girls' environments and upbringings. Camino's verses read like poetic prose, flowing and straightforward. Yahaira's sections have more breaks and urgent, staccato beats. Every line is laced with betrayal and longing as the teens struggle with loving someone despite his imperfections. A standing ovation.' (*kirkusreviews.com*)

YU, Kelsea

It's only a game.- Bloomsbury Publishing, 2024.
 'A video game with deadly consequences comes to life. Darkitect is an online role-playing game that

allows players to design their own levels. Chinese American 15-year-old Marina Chan met Dread, Rock and Syl while playing. As an intern with Apocalypta Games, the company behind Darkitect, Dread arranges a tour of the Seattle headquarters for his friends. Marina is nervous to meet them offline for the first time — it doesn't help that she's reticent about her past and is secretly on the run. But who is she hiding from? Apocalypta CEO Ethan Wainwright leads the tour and the group discusses the possible identity of Cixi, a mysterious Darkitect player who's been having the four friends beta-test her latest levels. But the tour ends on a shocking note when Wainwright is shot, and the friends are plunged into a ruthless game: If they don't play, they'll be charged with his murder. Cleverly designed gameplay blended with strong pacing.' (*kirkusreviews.com*)

JUVENILE FICTION

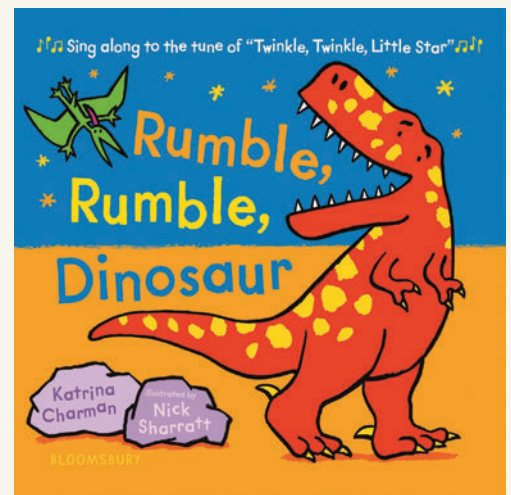
CHARMAN, Katrina

Rumble, rumble, dinosaur.- Bloomsbury Children's Books, 2021.
 'A rollicking rhyming, onomatopoeic dino-packed picture book to sing along to. **Rumble, rumble, dinosaur** is pretty much picturebook perfection for pre-schoolers obsessed with these prehistoric heavyweights. And who doesn't love dinosaurs, especially

as imagined by Nick Sharratt in his distinctive bold, bright, ultra-engaging style; and especially when coupled with Katrina Charman's joyful rhyming couplets? Using a day-in-the-life structure, the book follows a gaggle of dinosaurs who variously soar and swoop, stomp and stamp, munch and crunch, clop and crash, tromp and tramp from dawn to dusk before saying goodnight as the moon rises high. Alongside the sing-along fun, the book will also help little ones learn to recognise different dinosaurs, among them playful pterodactyls, leader-of-the-pack stegosaurus, fun-loving Triceratops and the fierce, thundering T-Rex.' (*lovereading4kids.co.uk*, Joanne Owen)

CUMMINGS, Troy

I found a kitty.- Dragonfly Books, 2020.
 'Arfy — a big-eyed dog with a heart to match — uses his letter-writing skills to find a home for a stray kitten. The book begins with an entry from Arfy's diary in his easily readable handwriting. Arfy explains how his usual Tuesday pursuits — digging up a stick and barking at a bird — were interrupted by a new smell. He followed his nose and found an adorable, piteous kitten whom he named Scamper. Arfy reveals that he cannot keep the homeless feline because "my person is allergic to cats." So, he tests out various owners for Scamper. He writes letters to each candidate explaining why Scamper would be a



good fit for them. But each time, the arrangement doesn't work, and the prospective adopters send Scamper back along with apologetic letters explaining why various aspects of the kitten's behavior don't pass muster. Much of the humour stems from the fact that the animals' earnest and formal correspondence is full of fun wordplay.' (*kirkusreviews.com*)

LEZOTTE, Ann Clare

Show me a sign.- Scholastic, 2021.
A compelling middle-grade historical novel set in 1805 in Martha's Vineyard, where both deaf and hearing people use sign language to communicate. The story centres on Mary Lambert, a young deaf girl, whose life is disrupted when a scientist arrives and exploits her deafness for his experiments. The book masterfully intertwines themes of adventure, family tragedy, community, racism and the prejudices faced by deaf individuals, showcasing the resilience and strength of Mary's community. With its vivid portrayal of the deaf community, engaging storyline and beautiful writing, this novel will appeal to fans of historical fiction and those interested in complex social issues. **APM**

RIORDAN, Rick

Daughter of the deep.- Puffin Books, 2021.
'A teenager faces seemingly insurmountable challenges in this

riveting modern-day spinoff of **20,000 leagues under the sea.** For Ana Dakkar and her fellow ninth graders at Harding-Pencroft Academy, there is nothing more momentous than the weekend trials each student must face at the end of freshman year. Students who fail to showcase their survival skills are asked to leave the academy, a heavily guarded place Ana has thought of as home since the mysterious deaths of her parents. Though Ana's brother, Dev, is a senior, what happens at trials is such a closely guarded secret that no one in her year knows what to expect. While her group is out on the water for their trials, Harding-Pencroft is demolished in an attack orchestrated by a rival school. As Ana and her classmates discover that the events depicted in Jules Verne's classic novels were real, Riordan's lifelong love of the source material is clear, especially when Ana learns information that will help her find a way to protect the group. A riveting novel that will have readers rooting for its star.' (*kirkusreviews.com*)

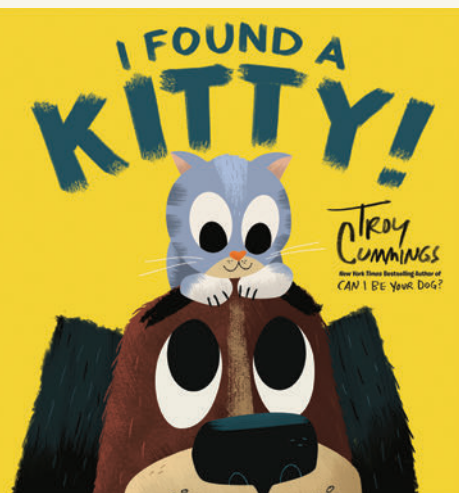
THEUNISSEN, Karen

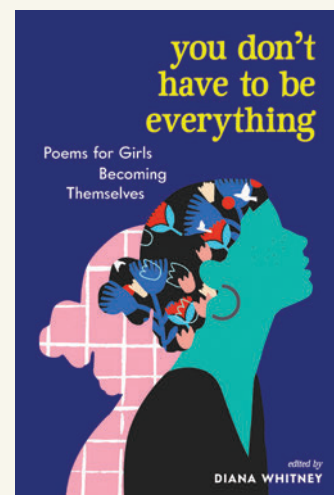
Thath' indawo yakho, ungomnye wethu/imizobo nguMiriam Mathosi.- Jacana Media, 2021.
Olu ncwadi lubalisa ngebali labahlobo ababini abaselula abaseniyongweni abajongene nocalucalulo ebaleni lokudlala kunye nogxa babo kuba

bekhangaleka behlukile omnye komnye. Umbhali uthi aphonononge imixholo yovelwano, ubugorha, ubuhlobo kunye nobuwena. Eli bali liyakuthi lincede abantwana, abazali nootitshala ngokufanayo, baxoxe ngemiba ehlala inzima kakhulu malunga nobuhlanga, iyantlukwano kunye nokwenzakala okubangelwa lugalucalulo. **NNG**

VERMEULEN, Jan

Poppie viool en die swartwoud-arende.- LAPA, 2022.
'Poppie Viljoen is op pad na die Swartwoud Kinderhuis toe nadat eers haar ouma en toe haar oupa oorlede is. Sy is alleen. En al wat sy oor het, is 'n viool wat al lank in die familie is. Van die oomblik dat sy by die kinderhuis aankom, hoor sy die gerugte van spinnekoppe wat so groot is soos katte; en oor die mensvreter-arende. Poppie steur haar nie veel daaraan nie, tot sy een aand voorgestel word aan professor Mancini, 'n pratende portret. Hy is eintlik 'n musiekonderwyser. Hy help Poppie om te ontdek dat haar viool baie spesiaal is en dat die musiek van haar viool die krag het om mensvreter-arende se harte te verander sodat hulle uiteindelik weer mense word. Hierdie boeiende storie word pragtig vertel deur die beekroonde skrywer Jan Vermeulen. Die storie van Poppie Viool sal lesers herinner aan die krag van musiek en liefde!' (*litnet.co.za*)





JUVENILE NON-FICTION

BOOYENS, Heléne

Soogdier-safari aktiwiteitsboek.- Struik nature, 2024.

'Hierdie prettige aktiwiteitsboek is propvol speletjies, blokraaisels, doolhowe en kopkrappers oor Afrika se soogdiere, asook interessante het-jy-geweet-brokkies. Meer as 70 verskillende spesies pryk op die blaaie: van die yslike olifant tot die klein duinmol. Dié kleurvolle, aangrypende boek is ideaal vir kinders tussen ses en nege. Dit tref 'n goeie balans tussen eenvoudige aktiwiteite, soos "vind die pad deur die doolhof" en "soek die verskille", en meer uitdagende kopkrappers. Soos kinders lees en leer oor Afrika se diere, kan hulle taaiër raaisels oplos: watter welpie behoort aan die luiperd en watter aan die jagluiperd? Is hierdie bok 'n ram of 'n ooi? Kan jy die sterte by die regte koppe pas? Hierdie aktiwiteite vuur jong natuurliefhebbers se verbeelding aan en verskaf ure se vermaak.' (Uitgewersprikkel)

VALENTINE, Romario

Protect our planet: take action with Romario.- Struik Nature, 2022.

An inspiring locally published book written by Romario Valentine, a 13-year-old environmental advocate from Durban, KwaZulu Natal, presented through the perspective of a young eco-warrior who has already made

significant strides in conservation efforts. Aimed primarily at children, it provides a comprehensive exploration of crucial environmental issues such as climate change, carbon footprints, and the impact of greenhouse gases. It is visually captivating and includes interactive elements like step-by-step projects, green tips and creative activities that align with the national curriculum. It covers a wide range of topics including recycling, the significance of trees, pollution and water conservation; all while inspiring readers to take meaningful action. **APM**

WHITNEY, Diana

You don't have to be everything: poems for girls becoming themselves/ illustrated by Cristina Gonzalez, Kate Mockford and Stephanie Singleton.- Workman Publishing, 2021.

'An engrossing, comforting collection of poetry depicting the challenging experiences of the transition from girlhood to womanhood. Ranging from the sharp and sentimental to the carefree and unbound, this anthology of poems is divided into sections based on themes such as loneliness, rage, shame, sadness and belonging — among others. Contributors include many established greats such as Maya Angelou, Margaret Atwood, Joy Harjo, Naomi Shihab Nye, Mary Oliver and Elizabeth Acevedo, and others. In the inspired introduction, editor Whitney emphasises that the themes should

not prescribe or dictate what readers take from any one poem. The chorus of diverse voices will show readers that there is community in some of the most difficult and common feelings girls and women will have. This collection feels like a gift, a pep talk, a shoulder to cry on, and, most of all, a mirror that will captivate its audience. A helpful companion for young women navigating a spectrum of complex emotions.' (*kirkusreviews.com*)

Most of these titles are available in e-format on the Western Cape OverDrive webpage and Libby app.

Die meeste van hierdie titels is ook beskikbaar in e-formaat op die Wes-Kaap Biblioteekdiens se OverDrive webblad en Libby-toepassing.

Note: At the time of going to press some of these titles are not yet available at the libraries.

APM Ayanda Majola
AT Anél Taljaard
NNG Nomonde Ngqoba

The role of libraries in promoting digital literacy

by Md. Ashikuzzaman



In today's digital age, libraries are more than repositories of books; they are dynamic centres for fostering digital literacy. Digital literacy encompasses the skills needed to navigate the vast online landscape effectively, from accessing information to critically evaluating its credibility. Libraries play a vital role in democratising access to technology and knowledge, ensuring that all community members have the opportunity to develop essential digital skills. Libraries empower individuals to thrive in an increasingly digital world through initiatives such as computer classes, technology workshops, and access to digital resources. Furthermore, libraries serve as inclusive spaces where people can collaborate, share ideas, and learn from one another, enriching their digital literacy journey. As technology continues to evolve and integrate into our daily lives, the role of libraries in promoting digital literacy remains paramount in equipping individuals with the tools they need to succeed in the 21st century.

What is digital literacy?

Digital literacy encompasses the skills, knowledge, and competencies required to navigate and effectively engage with the digital world. It involves accessing, understanding, evaluating, and creating digital content using various technological devices and platforms. Digital literacy entails technical skills, critical thinking, problem-solving abilities, and ethical considerations in digital environments. Individuals with

digital literacy can confidently use digital tools and technologies to access information, communicate, collaborate, and create content for personal, academic, and professional purposes.

One fundamental aspect of digital literacy is accessing information through digital means. This includes knowing how to use search engines, databases, and online libraries to find relevant and reliable information. It also involves understanding how to evaluate the credibility of sources and discern between trustworthy information and misinformation or fake news. Digital literacy requires proficiency in using digital tools and applications for various purposes. This includes basic skills such as using word processors, spreadsheets, and presentation software, as well as more advanced skills such as coding, multimedia editing, and data analysis. Additionally, digital literacy encompasses using communication tools such as email, social media, and video conferencing effectively for personal and professional communication.

Another crucial aspect of digital literacy is critically evaluating digital information and media. In an era of information overload, individuals must be able to analyse and assess digital content's accuracy, reliability, and bias. This involves understanding concepts such as fact-checking, source verification, and media literacy to responsibly navigate the complexities of digital information landscapes.

Digital literacy also includes considerations of internet safety, security, and privacy. Individuals must know about potential online threats such as phishing scams, malware, identity theft, and cyberbullying. They should also understand how to protect their personal information, maintain privacy settings, and practice safe online behaviour.

The role of libraries in promoting digital literacy

Libraries stand at the forefront of promoting digital literacy, assuming a pivotal role in equipping individuals with the skills necessary to navigate an ever-expanding digital landscape. Beyond their traditional role as repositories of books, libraries have

metamorphosed into dynamic hubs of digital learning and access. In today's society, where proficiency in digital tools and information technology is essential, libraries serve as catalysts for bridging the digital divide. They offer free access to technology, internet connectivity, and educational programmes tailored to diverse skill levels. By providing these resources and opportunities, libraries empower patrons to develop the digital literacy skills vital for success in the modern world. Through their dedication to digital inclusion and education, libraries emerge as indispensable support pillars, ensuring everyone has the means to thrive in an increasingly digital society.

- **Bridging the digital divide:** One of the most significant contributions of libraries to digital literacy is their ability to bridge the digital divide. In many communities, access to technology and the internet remains a privilege rather than a right. Libraries fill this gap by providing free access to computers, high-speed internet, and digital devices. For individuals lacking such resources at home, libraries serve as invaluable gateways to information and opportunities, leveling the playing field and ensuring everyone has equal access to digital tools and resources.
- **Empowering lifelong learning:** Libraries have long been champions of lifelong learning, and in the digital age, this commitment has only intensified. Through diverse programmes, workshops, and training sessions, libraries empower individuals of all ages to develop essential digital literacy skills. From basic computer tutorials for beginners to advanced coding workshops for aspiring programmers, libraries offer a continuum of learning opportunities tailored to meet their patrons' diverse needs and interests. By fostering a culture of curiosity and exploration, libraries inspire individuals to continuously expand their digital horizons and confidently adapt to new technologies.
- **Cultivating information literacy:** In an era of information overload and rampant misinformation, the ability



to critically evaluate and navigate digital content is more crucial than ever. Libraries serve as trusted guides in this regard, providing patrons access to a wealth of digital resources while teaching them how to discern credible sources from unreliable ones. Through information literacy programmes and initiatives, libraries equip individuals with the skills to evaluate online information's accuracy, authority, and relevance, empowering them to make informed decisions and navigate the digital landscape responsibly.

- **Fostering digital inclusion:** Digital literacy is not merely about access to technology but also about ensuring everyone has the skills and confidence to harness its potential fully. Libraries play a pivotal role in promoting digital inclusion by advocating for policies and initiatives that address systemic barriers to access and participation. By partnering with local governments, educational institutions, and community organisations, libraries work to expand digital infrastructure, promote affordability, and enhance digital skills training initiatives, thereby ensuring that no one is left behind in the digital revolution.
- **Promoting digital citizenship:** Beyond basic digital skills, libraries

also play a crucial role in promoting digital citizenship. Digital citizenship encompasses ethical behaviour, responsible online interactions, and understanding digital rights and responsibilities. Libraries offer educational programmes and resources on online privacy, cybersecurity, digital etiquette, and copyright laws. By fostering a culture of responsible digital behavior, libraries help individuals become conscientious and empowered digital citizens who contribute positively to the online community.

- **Supporting digital creativity and innovation:** Libraries are digital creativity and innovation incubators. They provide access to tools and resources that enable patrons to explore and express their creativity in digital formats. From multimedia production studios equipped with video editing software to 3D printers and coding kits, libraries offer various resources to support digital experimentation and innovation. By encouraging patrons to explore new technologies and pursue creative endeavours, libraries inspire a culture of innovation and entrepreneurship within their communities.
- **Addressing digital inequities:** Besides bridging the digital divide, libraries also address broader

inequities in access to information and opportunities. They recognise that certain demographic groups, such as low-income individuals, minorities, and people with disabilities, may face unique challenges in accessing and utilising digital resources. To address these inequities, libraries offer specialised programmes and services tailored to the needs of underserved populations. Through targeted outreach initiatives, adaptive technology resources, or culturally relevant programming, libraries strive to ensure that all community members have equal opportunities to develop digital literacy skills and participate fully in the digital society.

- **Collaboration and knowledge sharing:** Libraries serve as hubs for collaboration and knowledge sharing, bringing together individuals, community organisations, and local businesses to address digital literacy challenges collectively. Through partnerships with schools, universities, non-profit organisations, and government agencies, libraries leverage collective expertise and resources to deliver comprehensive digital literacy initiatives. By fostering collaboration and knowledge exchange, libraries maximise their impact and



effectiveness in promoting digital literacy across diverse communities.

- **Tailoring services for diverse needs:**

Libraries recognise their patrons' diverse needs and preferences and strive to tailor their digital literacy initiatives accordingly. They offer personalised assistance and support to individuals needing additional help developing digital skills, such as seniors, immigrants, or individuals with disabilities. Librarians are trained to provide one-on-one guidance, adaptive technology resources, and accessible materials to ensure that everyone, regardless of their background or abilities, can access and benefit from digital literacy programmes.

- **Empowering economic opportunities:**

Digital literacy is closely linked to economic empowerment, as proficiency in digital skills opens up many employment and entrepreneurial opportunities. Libraries empower individuals to pursue economic opportunities by providing job search assistance, resume-building workshops, and entrepreneurship training programmes. Through partnerships with local businesses and workforce development agencies, libraries connect patrons with job opportunities, training

programmes, and resources to help them succeed in today's digital economy.

- **Nurturing digital communities:**

Libraries serve as vibrant hubs of community life, bringing people together to connect, collaborate, and share ideas. In the digital age, libraries foster online communities through social media platforms, online forums, and virtual events. They curate digital content and resources that reflect the interests and needs of their communities, creating spaces where individuals can engage with each other, share knowledge, and participate in meaningful discussions. By nurturing digital communities, libraries foster a sense of belonging and collective empowerment among patrons, enriching the social fabric of their communities.

- **Advocating for digital rights and access:**

Libraries are staunch advocates for digital rights and access, ensuring everyone can access and use digital information and resources freely and equitably. They advocate for policies that promote open access to information, protect user privacy, and safeguard digital freedoms. Libraries also work to address issues of digital censorship, net neutrality, and digital rights management, advocating for policies that uphold the principles of intellectual freedom and information access in the digital age.

- **Empowering digital advocacy:**

Libraries empower patrons to become advocates for digital rights, access, and literacy in their communities and beyond. They provide education and resources on digital advocacy issues, empowering individuals to participate in public discourse, engage with policymakers, and advocate for policies that promote digital inclusion and equity. By fostering a culture of digital advocacy, libraries empower patrons to make a meaningful impact on digital policy and promote positive change in their communities.

- **Innovation in digital literacy initiatives:**

Libraries continually innovate and adapt their digital literacy initiatives to meet the

evolving needs and challenges of the digital age. They experiment with new technologies, teaching methodologies, and programme formats to engage patrons and enhance learning outcomes. From virtual reality workshops to coding boot camps, libraries embrace innovative approaches to digital literacy education, inspiring creativity, curiosity, and lifelong learning in their communities.

- **Collaborative research and knowledge creation:**

Libraries facilitate collaborative research and knowledge creation by providing access to digital tools, resources, and collaborative spaces. They support interdisciplinary research initiatives, digital humanities projects, and community-driven knowledge creation efforts, fostering collaboration and innovation among scholars, researchers, and community members. By serving as catalysts for collaborative research and knowledge creation, libraries contribute to advancing scholarship and enriching public discourse in the digital age.

The role of libraries in promoting digital literacy extends far beyond providing access to technology and information. Libraries serve as dynamic centres of learning, creativity, and community engagement, where individuals of all backgrounds can acquire the skills and knowledge they need to thrive in the digital age. From bridging the digital divide and fostering lifelong learning to promoting digital citizenship and innovation, libraries play a multifaceted role in empowering individuals and communities to navigate the complexities of the digital world with confidence and competence. As we continue to embrace the opportunities and challenges of the digital era, libraries remain steadfast in their commitment to promoting digital literacy and ensuring that everyone can harness the transformative power of technology for the betterment of society.

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Libby's local is lekker

by Luinda Lilley



The credit for the title of this article goes to Nazeem Hardy, the immediate past President of LIASA. It has to be said, though, that various other suggestions were bounced around, including 'Libby is lekker when it's local', 'L³ — Libby + local = lekker' and the last option considered was 'The 3 L's: Libby, lekker and local'. At the heart of all this fun and witty words is an earnest desire to support our own writers in their endeavours.

The Libby app developed by OverDrive essentially brings the world right to our doorstep. By using this tech tool, we gain access to thousands of magazines, ebooks, and audiobooks. The access route is free, easy and convenient via a library card.

The changing face of local

When I look back over the last decade, I see a change in the story dynamics

taking place. Earlier, the focus was much more political. I recognise the importance of that, but can now appreciate that everyday stories are coming into their own. Changes are taking place with our authors writing what they like and telling their unique tales. We even see popular Afrikaans romantic fiction taking on a stronger feminist tone, such as in Sophia Kapp's **Kantelpunt**. On the non-fiction front we see the children of revered activists sharing a different, hidden side of domestic violence and abuse.

Ironically, it is the words of Steve Biko that fit this change best: 'I write what I like.' On a philosophical level I find this an interesting evolution and am excited to see what is coming next.

The rise and rise of local

Self-publishing has really taken off in South Africa in the last five years and

there are various reasons for this. Traditional publishing is expensive and highly competitive. Writing offers the potential for an additional income stream.

Publishing in South Africa is a small marketplace with limited book sale quantities. Just so, the titles on offer to our Libby selectors is extremely limited. The newly published local books from January to July 2024 number as follows: English (410), Afrikaans (239) and isiXhosa (3).

What steps can we take to get more local authors onto Libby and give them greater exposure?

1. OverDrive recommends that local authors contact local publisher, **Naledi** (naledi.co.za) to distribute their titles to OverDrive. A Naledi contract would mean that the authors would get paid for sales.
2. Making use of the **Local content** feature on OverDrive enables the Western Cape Library Service and City of Cape Town Library and Information Services to upload and publish their own ebooks, audiobooks and videos to the OverDrive collection. In this instance, the WCLS and the CCT-LIS have the necessary ownership rights to those titles. When using this option, local authors will not generate income from having their material available on Libby. An example of this is the loading of *LiBee ... joins the library* by Tracey Muir Rix and Angelo Drage. I see great potential here and am planning on adding more titles in the future.

Libby has a definite role to play in supporting local authors. The collection covers the three official languages of the Western Cape, namely English, Afrikaans and isiXhosa.

We really need publishers to enter into licence agreements with OverDrive to ensure that as many of the titles are there as is possible. You will find that NB Publishers and LAPA feature strongly, but not all publishers are there; nor are all the latest books available immediately. Regrettably, Hartbees Publishers, based in Swellendam — do not have any of their books available on Libby.

They serve a popular niche market for older reprinted Afrikaans books. It is frustrating when many of the latest local authors' titles are not available

**Borrow ebooks
on Libby.**

Libby.
The library reading app

Snapshot of **demographic changes** in readership

	Juvenile	Young Adult	Adult
As at Aug 2022	4.8%	3.4%	91.8%
As at Aug 2023	7.3%	4.3%	88.3%
As at Aug 2024	11.4%	4.9%	83.7%

Snapshot of most popular **juvenile** fiction local title:

Year	Top book
2022 (Aug–Dec)	Asem by Jan Vermeulen (Afrikaans — audiobook)
2023	Tussen glas en vag by Rina Cilliers (Afrikaans)
2024 (Jan–Aug)	Anderkant die blou by Zelda Bezuidenhout (Afrikaans)

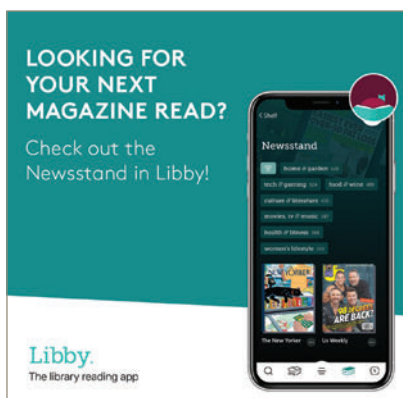
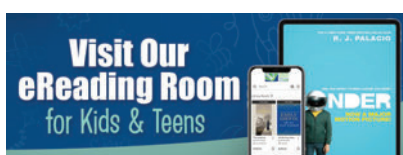
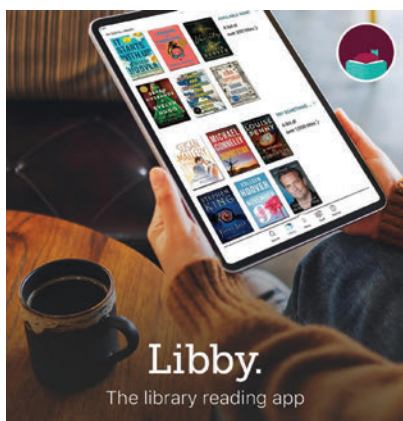
Snapshot of most popular **young adult** fiction local title:

Year	Top book
2022 (Aug–Dec)	Donkerbloed by Elrien Scheepers (Afrikaans)
2023	Dinge wat ek nie van skape geweet het nie by Jaco Jacobs (Afrikaans — audiobook)
2024 (Jan–Aug)	Kondensmelk by Christien Nesor (Afrikaans — audiobook)

Snapshot of most popular **adult** fiction local titles:

Year	Top three books
2022 (Aug–Dec)	Monster by Rudie van Rensburg (Afrikaans) 'n Hart wat pas by Elsa Winckler (Afrikaans) Dit lê die wêreld vol by Dina Botha (Afrikaans)
2023	Die verkeerde vrou by Irma Venter (Afrikaans) Doolhof by Rudie van Rensburg (Afrikaans) Murasie by Chanette Paul (Afrikaans)
2024 (Jan–Aug)	Leo by Deon Meyer (Afrikaans) Al wat tel by Irma Venter (Afrikaans) Anoniem by Chanette Paul (Afrikaans)





for purchase, such as Finuala Dowling, Garnita Loxton and Justin Fox.

On the other end of the spectrum, we struggle to keep up with the demand for older titles of popular authors like Irma Venter and Deon Meyer. As their copies run out, we need to rebuy them to keep up with our hold requests.

Then we have the struggle to get isiXhosa books read and checkouts increased. Part of the problem here is that the publishers often don't add sufficient descriptors to assist in pulling them into curated lists to promote different genres and subjects. It is a long-term goal to increase the reading of African writing, which includes South African authors in English and isiXhosa. In general, these have far lower circulation figures than their Afrikaans counterparts. We are committed to promoting this important keystone in our collection and keep adding new titles even though circulation checkouts remain low.

The picture that I have tried to sketch is one of uneven checkouts. Some well-known local authors circulate very well and libraries cannot keep up with demand or copy quantities. Sadly, this is by no means universal as conversely, other excellent books simply don't go out. We always promote local books in our curated lists (virtual displays).

Local is world class

I am very proud of our local authors who win on the international stage and whose publications are world-class. Past literary prize winners included in the collection include JM Coetzee, Damon Galgut, Zakes Mda, Ingrid Jonker, André P Brink and Breyten Breytenbach.

The recent titles from Jacana are stunning, as are those from the Melissa Ferguson imprint. They produce books with beautiful layouts and a good quality end product. A local success story is that of the publishing company established by Jonathan Ball whose reach stretches far beyond our local shores.

#OwnVoices

I love when a local story mirrors my lived experiences. What an

unforgettable moment it is when you see yourself on the pages of the book you are reading. These are the stories that touch one's heart and triggers an authentic shared experience. To encourage this sense of connection, our collection on Libby features stories from many different cultures and backgrounds. For young readers, books written by local authors set in local communities, act as a mirror for their own lived experiences. These books offer an opportunity for children to make connections to both themselves and their immediate surroundings.

Libby's librarians have made sure to add books that have been written by authors who live in the Western Cape. Between the pages you will find vivid portraits of local communities. Reading about characters doing everyday activities in familiar surroundings is both relatable and it also serves as a way of validating our own lives.

We should not disregard the important role that local authors on library shelves play in terms of opening up career opportunities. Whenever Libby showcases local authors, they are also saying that 'here lie different options; to our youth and unemployed'. Jacqueline Woodson, an award-winning author says it best, 'I didn't know that black women could write books, and I didn't know why I didn't know this.'

Saving the best for last

Exciting news is that Libby is getting magazines as part of its content offering. This will provide another opportunity to find current local information that hasn't yet been published in books.

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'It must schwing!': Alfred Lion's legendary Blue Note label that transformed jazz recording (Part 1) by Robert Moulton



Hank Mobley and Alfred Lion, 1960
Francis Wolff

The name of the Blue Note record label is recognisable by its icon of a musical note. It is also well-known for its covers and the many wonderful and landmark recordings it has made; and the brainchild of two German-Jewish émigrés who created this seminal jazz label — which has contributed immensely to the development of jazz and, by extension, to American culture of the 20th century. There can be no doubt about that.

Blue Note was groundbreaking in how records should sound and look. Their policy of backing musicians and taking risks was rewarded by many artists who might not be known today, as this label sought to continuously nurture such talents. The two émigrés in question, Alfred Lion (born in 1904) and Francis Wolff (born in 1907), always loved jazz but had the foresight to see what the future could bring and adapt to it. Their heyday was the 1950s with their nurturing of the Hard Bop style, although they also achieved many great records in the 1960s when, in some quarters, they might have been seen as anachronistic. This story, however, does not start in New Orleans, Chicago, or New York but in Berlin, where these two men originated from.

Berlin — in the formative years of Lion and Wolff — was a culturally diverse place with a hedonistic atmosphere that permeated throughout the 1920s. It was an exciting place because the city was trying to emerge from the defeat of World War I, wild inflation, political unrest; and was a hotbed of creativity. Jazz was often heard, and America was admired with its popular culture at the forefront.

But when the Great Depression set in, banks collapsing in Germany and the Nazis taking power in 1933 (by the ballot), it became a nightmare for many. It worsened when Hitler terminated democracy after the Reichstag fire in 1933. One did not have to be a visionary to realise that being a German Jew was going to be unbearable as long as the Nazis were in power. Future survival depended on immediate emigration and for Lion and Wolff, who first met at a jazz concert, America was the only choice, being the home of jazz.

Lion left early and by 1937 had formally arrived in America. Wolff would only arrive in 1939, just as emigration

was becoming more difficult owing to relentless Gestapo harassment. He narrowly avoided that oppression, reaching the last boat to depart Germany before a more concerted clampdown by the authorities. Safely in the United States, Lion found the going tough; he'd arrived virtually penniless but was determined to get into the music business.

He managed to do just that with the help of a Jewish Marxist he befriended while living in New York, named Max Margulis. The two drew up a manifesto for a new record label. It would support and encourage talent so that they would feel at home and be able to create music in a family-like atmosphere. This sentiment was a Margulis trademark and he financed the label, but Lion was not as political and was more concerned with the musicians.

He noted that the discrimination African-Americans experienced was similar to what he had witnessed in Nazi Germany. As African-Americans were the dominant force in jazz, getting opportunities comparable to those of white players was a challenge. Only those sporting a high profile such as that of Armstrong, Duke Ellington or the emerging Count Basie — drew equal recognition. Even geniuses like Jelly Roll Morton were all but forgotten.

The lasting effect of the Great Depression added to the struggle, which led to severe austerity by all companies during the 1930s. Consequently, black musicians had even fewer opportunities than white players, as the latter were easier to promote to the predominantly white buying public.

By the end of the 1930s, swing music was the most popular in America. Lion and Wolff both loved the genre. Swing, with its swagger, big bands and danceability was characterised by equally big events. Benny Goodman's band could play for tens of thousands, but as World War II arrived, the movement began to lose its allure.

For some, it started sounding less like jazz and more like a pop version of jazz (such as played by Glenn Miller), and the increasing costs of such big bands were becoming ever more prohibitive. Thus, the seeds of a new sound were sown.

Lion, with his new label, Blue Note, felt an opportunity was calling. With a stroke of luck, he managed to persuade two major stride piano players to record at a friend's studio. They were Albert Ammons and Meade Lux Lewis, who were now exponents of the boogie-woogie style. It was a one-day session, and its release was met with some success. Yet the door was now firmly open. Lion must have been a



Alfred Lion, seated, and Francis Wolff



The saxophonist Ike Quebec became a talent scout for Lion

convincing promoter, as he managed to record Sidney Bechet, who'd returned after a successful French sojourn; and his recording of *Summertime* was a success. It also boosted the traditional jazz sound of old New Orleans (Bechet was a leading light in the heyday of the 1910s and 1920s).

He produced several more recordings for the label; and to this day these are still in the catalogue, originally released as 78 rpm singles. This was significant for Blue Note as it attracted critical attention. Just as crucial was their recording of stride pianist James P Johnson, who was recovering from a stroke and whom many thought would never return. But Lion took a chance, and it paid off. The result was that many musicians saw the new label as a supportive environment where they could get somewhere, particularly if they were black.

Blue Note's production style, a war hiccup, the emergence of bebop and Blue note's increasing role in jazz

The music industry was anything but a charity, especially in the wake of the Great Depression, when it was almost impossible for musicians to survive in

its cutthroat environment. Yet Lion and Wolff were utterly devoted to jazz.

Lion's demand of 'It must swing!' was one of the few he made. The pair also felt that if the musicians were supported better, they would be inspired to achieve better recordings. To this end, Blue Note would pay for three rehearsals for each artist, allowing them unheard-of freedom to create their music. Not even Columbia, the largest major label, dared to do this, but the tiny Blue Note did. Although there were clashes with Lion over direction, the musicians were always grateful to him and Wolff, even though they were seen as eccentric, except that their altruistic policy actually paid dividends. Most musicians who stuck with the label went on to become great names in jazz.

In 1941, Lion was drafted into the US army and was away for 18 months, during which time Wolff ran the show with help from a friend, Milt Gabler. Gabler offered storage and looked after the catalogue, while the label held out until Lion's return. During his time away Lion established contacts that led to recording sessions and intensely promoted the fledgling label. Its dynamism and ambition attracted attention; with a growing reputation for taking chances on artists who seemed to be excluded, notably African-American

jazz players; and showing a major interest in current jazz trends.

The saxophonist Ike Quebec became a talent scout for Lion — and brought attention to a new radical trend playing in some nightclubs in New York, Kansas City, and Los Angeles — to name a few. The new sound was the antithesis of swing. It favoured small combinations playing what seemed to be discordant, daring music that one couldn't really dance to. It was music to be heard and was clearly modernist in endeavour.

The best players of this emerging music usually performed at Minton's Playhouse in New York, where this music was heard at its best. Some of the musicians who played there were to become regulars for Blue Note in the years ahead: Miles Davis, Max Roach, Kenny Dorham, Art Blakey, Thelonious Monk, Sonny Rollins, Oscar Pettiford, Fats Navarro, Bud Powell and many more. The two major architects of this new sound were Dizzy Gillespie and Charlie Parker. Gillespie was a showman who attracted audiences with his dazzling performances on trumpet; but it was Parker who was truly the leader of what came to be called bebop.

Parker, a brilliant alto saxophonist, also composed many pieces that have become jazz benchmarks. He was a stunning soloist; some fans

even recorded these and issued them as bootleg 78 rpm records. On the other hand, his fragile personality struggled with alcohol and narcotics, making him notoriously unpredictable and inconsistent. He was seen as a troubled genius (which he was) and particularly for the beatniks, a rebel against conformity. His reputation and habits spread among many bebop players, and the genre suffered heavy casualties from addiction, many leading to death.

Parker was a famed cult figure, which did not sit well with him (similar to Jimi Hendrix and Kurt Cobain later). Lion, although aware of Parker's addiction, was intrigued by bebop and realised its potential and recording it. Although it did not sell well, it attracted discussion, proving that smaller labels like Blue Note could capture the market more easily than the majors. Parker's landmark recordings for Dial and Savoy around 1945–46 influenced jazz greatly.

Lester Young's the *Aladdin Sessions*, a tenor saxophonist from Count Basie's band, influenced many bebop players. Young was a Parker-like personality but a great player, and Lion identified the parallels between Young and bebop quite well. Fats Navarro was another magnificent player and many experts regarded him as superior to

Dizzy Gillespie. He recorded several sessions with Blue Note from 1947 to 1949, accompanied by pianist/arranger Tadd Dameron, Bud Powell and Sonny Rollins, among others. When the LP format came out, these sessions morphed into *Prime source*, a wonderful example but also epitaph of Navarro's superb musicianship; who died of tuberculosis and heroin addiction at the age of 26. He was another on the long list of bebop deaths caused by addiction, with Parker passing at the age of 35 in 1955.

Lion was also keen to record another troubled musician and went to great lengths to do so, which he found in Bud Powell, who had a notoriously unstable personality and could behave eccentrically. On the flipside, he was a quality player, not a virtuoso pianist like Art Tatum yet still representative of what a bebop piano player should be — understated but cohesive.

Powell was imitated by many. By the time he recorded for Blue Note, he was at the peak of his troubled life (he died aged 41) and produced stunning trio settings with the likes of Roach and Rollins. These recordings survive today as *The amazing Bud Powell volumes 1 and 2*. It was downhill from there for Powell; and his story remains one of jazz's many tragedies.

Another player who could have suffered the same fate but managed to overcome his inner demons was Thelonious Monk; a friend of Powell. The former lost his important cabaret card for being caught in possession of Powell's narcotics but never gave him up. Monk barely considered himself a bebop player but ended up as its most impressive composer, creating songs that became jazz touchstones, such as *Round midnight* and *Ruby, my dear*. His compositions were characterised by their dissonant, jarring and quirky qualities. His freakish performances added to his reputation as eccentric.

Without his cabaret card, Monk faced considerable difficulty and struggled to raise income to support his family (he was a staunch family man). Lion convinced him to record for Blue Note, and he did so in several sessions in 1947 and again in 1951. These were eventually released on a 10-inch LP and later as a 12-inch version. These two albums, *The genius of modern music volumes 1 and 2*, put Monk back on the map, attracted new followers and are rightly regarded as one of Blue Note's greatest triumphs.

Monk later recorded for Prestige and Orrin Keepnews's Riverside label and in a rags-to-riches tale, ended up with a major label, Columbia (Monk even made the cover of *Time* magazine).

In the 1990s, Blue Note released a four-CD box set of all his recordings for the label, which is regarded as one of the finest jazz box sets ever released. Monk, who had faced musical oblivion, became one of the most influential musicians modern jazz has produced, thanks largely to Blue Note.

Although Blue Note was forever struggling financially (Lion contemplated selling it to his rival label Atlantic as late as the mid-1950s, but ultimately decided against it), the label made a significant impact on jazz, notably with bebop. As it evolved, Blue Note adapted to the changes.

Part two follows in the November/December 2024 edition of the **Cape Librarian**.

Robert Moults is a former librarian at Wynberg Public Library



Bud Powell, a virtuoso pianist, who had a notoriously unstable personality

Latest arrivals at Central Reference (SN)

by Sandra Kingswell

Over the last few months Central Reference (SN) has received some new and exciting items to add to its already extensive collection. A total of 189 new books have been shelved and are waiting to be borrowed.

The following titles are reviews of the latest arrivals at Central Reference.

What we grow and how we eat are going to change radically over the next few decades. In **The fate of food**, Amanda Little takes us on a tour of the future. The journey is scary, exciting and ultimately, encouraging. At a time when every day brings news of drought and famine, Amanda investigates what it will take to feed a hotter, hungrier, and more crowded world. She explores

the past along with the present and discovers startling innovations: remote-control crops, vertical farms, robot weed-killers, lab-grown meat, 3D-printed meals, water networks run by supercomputers, cloud seeding and sensors that monitor the microclimate of individual plants, she meets the creative and controversial minds changing the face of modern food production; and tackles fears over genetic modification with hard facts. Is the future of food looking bleak — or better than ever?

In the 1990s deep-cover police agent RS536 took on the Durban underworld as part of a new organised crime intelligence unit. He rubbed shoulders with drug lords, smugglers and corrupt cops; and was instrumental in busting an international drug ring and foiling a bank heist, among many other dangerous engagements. But then, as the country's new democracy birthed a struggle between the old and the

new guard in the South African Police Service, his identity and his life came under threat. In this action-packed account, **Cop under cover**, Johann van Loggerenberg describes how, as a young policeman, he worked closely with the investigative team of the Goldstone Commission to uncover the 'Third force' — apartheid security forces that supplied weapons to the Inkatha Freedom Party to destabilise the country. He also delves into the how and why, at the height of the state capture at the South African Revenue Service in 2014, he was falsely accused of being an apartheid spy, a lie that persists up to today. Here, finally, is the truth behind the deep cover of police agent RS536.

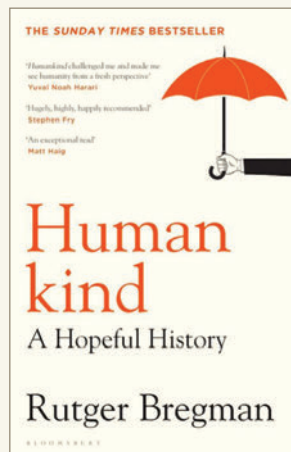
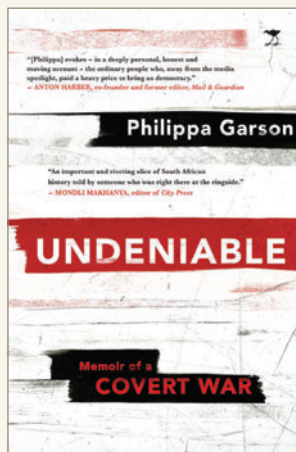
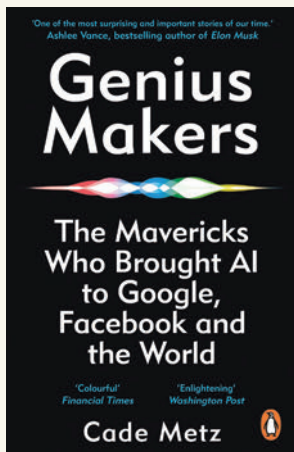
In **Zulu bird names and bird lore**, Adrian Koopman describes the complex relationship between birds, the Zulu language and Zulu culture. A number of chapters look at the underlying meaning of bird names, and here we will find that the Zulu name of the Goliath Heron means 'what gives birth to baby crocodiles', the dikkop (umbangahwa) means 'what causes frost', and the African Hoopoe is a partygoer who wears a colourful blanket. The book goes further than just Zulu names, exploring the underlying meanings of bird names from other South African languages from Central and East Africa. Here we find birds with names that translate as 'cool porridge', 'kiss banana flower', and 'waiter at the end of the furrow'. A focus on Zulu traditional oral literature details the roles birds have

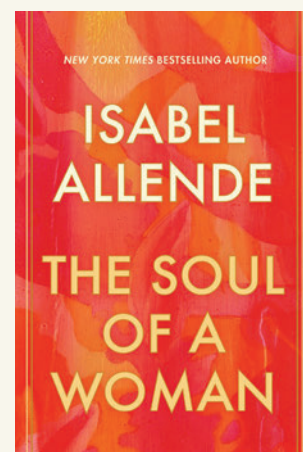
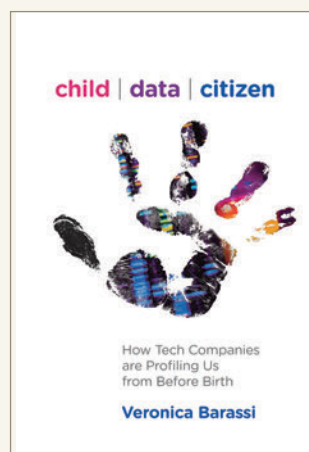
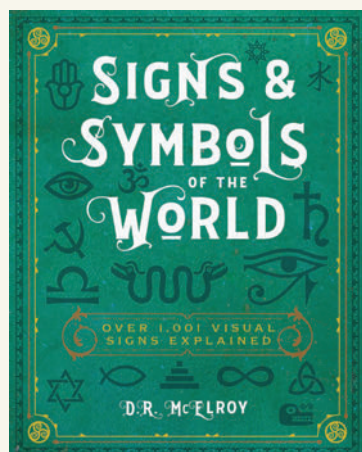
played in Zulu praise poetry (including the praise poems of certain birds themselves) and in proverbs, riddles and children's games. Also considered is traditional bird lore, examining the role played by various species as omens and portents, as indicators of bad luck and evil, as forecasters of rain and storm, and as harbingers of the seasons. Here we see the Bateleur Eagle (ingqungqulu) is linked to war, the Southern Ground Hornbill (insingizi) to thunder and heavy rain, the Red-chested Cuckoo (uphezukokhono) to the start of the ploughing season, and the Jacobin Cuckoo (inkanku) to the start of the summer. **Zulu Bird Names and Bird Lore** discusses the Zulu Bird Name Project, a series of Zulu bird name workshops held between 2013 and 2017 with Zulu speaking bird guides designed to confirm (or otherwise) all previously recorded Zulu names for birds, while at the same time devising new names for these without previously recorded names. The result has been a list of species-specific names for all birds in the Zulu-speaking region. Finally, the book turns to the role such new bird names can play in conservation education and in avitourism.

No matter who we are or where we live, we can all take steps to reduce our carbon footprint. For some, that might mean upping sticks and living off the land. For the rest of us, the reality might involve smaller, but no less important, lifestyle changes: cutting back on plastic or food waste, foraging wild produce, growing a few

vegetables, making your own plant-based milks or keeping a chicken or two. Dick and James Strawbridge know what it's like to make these changes. Between the two of them, they've lived on a smallholding, in a terraced house, and even a chateau. In **Practical self-sufficiency** they share everything they've learned and give you the tools you need for a more rewarding life. They don't expect you to jump in and do it all at once, but no matter what stage in your life you are at, they are sure there will be something in this book for you. They ask that you have fun, and state that if you are not smiling you are doing it wrong.

Children are constantly changing and undergoing processes of emotional, cognitive, normative, and physical development as they grow and experience their world. At each age and stage of development, children need support and assurance from adults to assimilate the effects of these changes. The pace of any child's development and its outcome are determined by both genetic factors and the influence of the environment. **The young child in context** by Marike de Witt examines the complex yet clearly defined phases in child development and how best to encourage and assist children through the informative first nine years of their lives. In this edition, the case is put more strongly that the context of each child is of crucial importance and that stimulation is essential in enabling the child to reach his or her full potential.



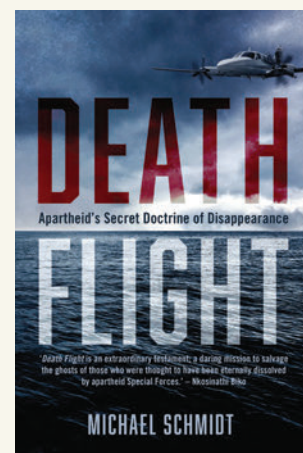
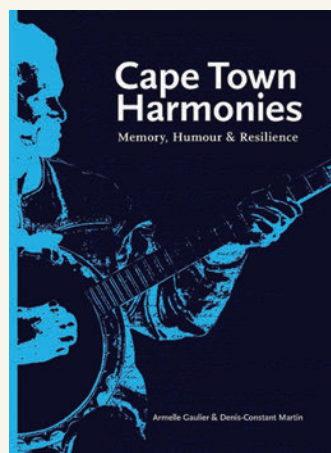
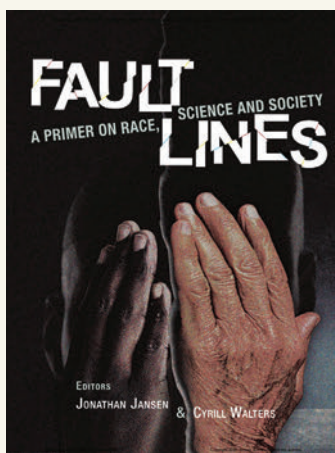


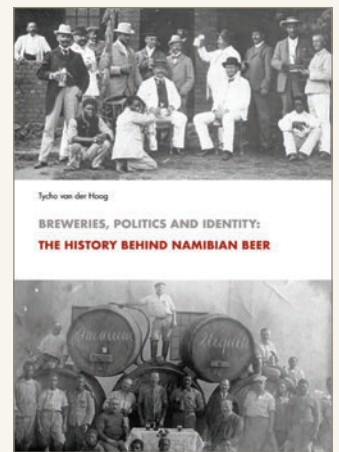
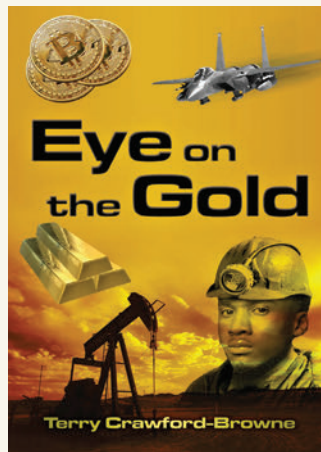
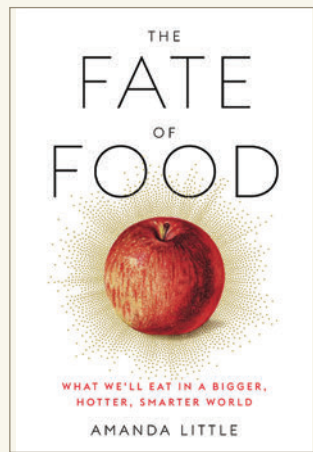
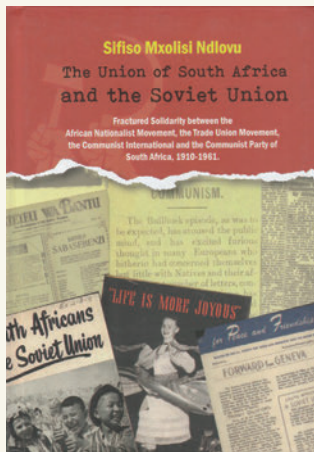
The book follows two different perspectives on the development of the young child: psychological and socio-educational. Each chapter provides definitions of concepts, self-test questions, field assignments, additional assignments for revision and case studies related to the topics covered. Issues are discussed within the South African context.

A mystery egg (is it a dodo's?); a wandering hippo and enigmatic human skull; a secret visit by a famous aviator; a mysterious monster; the most famous fish in the world (the coelacanth); ancient human footprints; the German settler centenary; a museum ghost; and rugged expeditions into remote parts of southern Africa to collect specimens

for her beloved East London Museum. These are just some of the ingredients in the colorful life of pioneering museum curator and environmental crusader, Marjorie Courtenay-Latimer. Marjorie and her five sisters, together with their enterprising mother, Willie, and peripatetic father, Eric, lived in a variety of remote Eastern Cape locations in the 1910s and 1920s. They had many adventures and narrowly escaped death on several occasions, while exploring the natural and cultural history of their environs. They also suffered considerable hardships, and sometimes had to live off the veld to survive. Marjorie was the first bird ringer in South Africa and an important early researcher on flowering plants, birds, fossils and Xhosa customs.

She started a range of civic and scientific societies and launched a legendary series of temporary exhibitions that delighted visitors to her museum, which soon became an important social hub in the city. From humble beginnings and with no formal post-school education, she developed from a child prodigy into a world-famous figure whose inspiring story is a classic example of the triumph of the human spirit over adversity. **Curator and Crusader: the life and work of Marjorie Courtenay-Latimer** by Mike Bruton is a riveting account of her extraordinary life and will capture the imagination of a wide range of readers.





General

- R 001 GUI Guinness world records, 2023.
 006.3 MET Metz, Cade. Genius makers: the Mavericks who brought AI to Google, Facebook and the world.
 070.44932 GAR Garson, Philippa. Undeniable: memoir of a covert war.
 R 070.5025 PUB Publishers' Association of South Africa. Guide to publishing in South Africa, 2022.

Philosophy and psychology

- 128 BRE Bregman, Rutger. Humankind: a hopeful history.
 133.9013 GRE Greyson, Bruce. After: a doctor explores what near-death experiences reveal about life and beyond.
 155.4 DEW De Witt, Marike W. The young child in context: a psycho-social perspective.
 172.2 ETH Mello, David M. Ethics in the public sector.

Social Sciences

- 300.968 SOC Soudien, Crain. Society, research and power.
 R 302.222 MCE McElroy, DR. Signs & symbols of the world: over 1,001 visual signs explained.
 303.60968 SOU Fisher, Ryland. The South Africa we want to live in.

- 305.23 BAR Barassi, Veronica. Child data citizen: how tech companies are profiling us from before birth.
 305.42 ALL Allende, Isabel. The soul of a woman.
 305.50968 ETH Bohler-Muller, Narnia. Ethics politics inequality: new directions, state of the nation.
 305.8 FAU Jansen, Jonathan. Fault lines: a primer on race, science and society.
 305.8968 DLA Dlamini, Jacob. The terrorist album: apartheid's insurgents, collaborators, and the security police.
 306.3096 RIM Rimi, David Mbira. New confident Africa: a new socio-economical Africa.
 306.3609 SUZ Suzman, James. Work: a history of how we spend our time.
 306.4842 GAU Gaulier, Armelle. Cape Town harmonies: memory, humour and resilience.
 320.968 BUY Buys, Flip. Die pad na selfbestuur: anderkant die mislukking van staatsbestuur.
 322.4209 REA Bundy, Colin. Reassessing Mandela.
 323.168 INT Wilmot, Brian. In the footsteps of James Calata and Matthew Goniwe: a tour of Lingelihle.
 323.168 SCH Schmidt, Michael. Death flight: apartheid's secret doctrine of disappearance.
 323.20968 BRE Breier, Mignonne. Bloody Sunday: the nun, the Defiance Campaign and South Africa's secret massacre.

- 324.268 NDL Ndlovu, Sifiso Mxolisi. The Union of South Africa and the Soviet Union: fractured solidarity between the African Nationalist Movement, the Trade Union Movement, the Communist International and the Communist Party of South Africa, 1910-1961.
 324.268 TAU Tau, Rebhone. The rise and fall of the ANC Youth League.
 324.26807 BOO Booysen, Susan. Precarious power: compliance and discontent under Ramaphosa's ANC.
 325.2569 MAN Manoim, Irwin. Mavericks inside the tent: the Progressive Jewish Movement in South Africa and its impact on the wider community.
 325.3 MBE Mbembe, Achille. Out of the dark night: essays on decolonization.
 332.02401 BOT Botha, Riaan. Welvaartskeppers: strategieë wat jou lewe kan verander.
 333.3168 NGC Ngcukaitobi, Tembeka. Land matters: South Africa's failed land reforms and the road ahead.
 338.1 SIH Sihlobo, Wandile. Finding common ground: land, equity & agriculture.
 338.19 LIT Little, Amanda. The fate of food: what we'll eat in a bigger, hotter, smarter world.
 338.2741 CRA Crawford-Browne, Terry. Eye on the gold.
 338.476634 HOO Hoog, Tycho van der. Breweries, politics and identity: the history behind Namibian beer.

338.7096 KGO Kgomoewana, Victor. Africa bounces back: case studies from a resilient continent.

338.900917 BRI Satgar, Vishwas. BRICS and the new American imperialism: global rivalry and resistance.

338.91096 YOU Young, Tom. We need to talk about Africa: the harm we have done, and how we should help.

338.968 BET Mills, Greg. Better choices: ensuring South Africa's future.

343.6807 COM Klaaren, Jonathan. Competition and regulation for inclusive growth in Southern Africa.

359.0968 WES Wessels, Andre. Suid-Afrika se vlotmagte: 1922–2012.

362.196241 COV Gouws, Amanda. Covid diaries: women's experience of the pandemic.

362.1969 ROB Robbins, David. Powering the future: loveLife, 2010–2019 and beyond.

364 BRO Brown, Stephen E. Criminology: explaining crime and its context.

364.1336 FRA Frank, Matthew Gavin. Flight of the diamond smugglers: a tale of pigeons, obsession and greed along coastal South Africa.

364.4 VEI De Vries, Roland. Veiligheid vir gemeenskappe.

371.33 RES Meier, Corinne. Resource development: a practical guide for teachers.

J 371.425 LEE Lee, Donve. Entrepreneur.

J 371.42681 BAR Barnes, Lynn. Journalist.

J 371.426813 BAR Barnes, Lynn. Teacher.

J 371.426813 LEE Lee, Donve. Politician.

J 371.426816 BAR Barnes, Lynn. Nurse.

J 371.426816 LEE Lee, Donve. Doctor.

J 371.426817 BAR Barnes, Lynn. Artist.

J 371.42682 LEE Lee, Donve. Engineer.

J 371.426841 BAR Barnes, Lynn. Chef.

J 371.426896 BAR Barnes, Lynn. Plumber.

371.9 STR Maguvhe, Mbulaheni. Strengthening inclusive education from ECD to post-school education.

371.97 MUL Omidire, Margaret Funke. Multilingualism in the classroom: teaching and learning in a challenging context.

J 372.67 EIS Kellerman, Gloudine. Eisteddfod-pret 2: nog gedigte, monoloë en samesprake vir die laerskool.

Q 373.68 TWE 20 South African schools: a pictorial history.

378.6 FRO Tella, Oluwaseun. From ivory towers to ebony towers: transforming humanities curricula in South Africa, Africa and African-American studies.

378.6871 PHI Phillips, Howard. UCT under apartheid. Part 1, 1948–1968: from onset to sit-in.

378.68715 FRO Bharuthram, Ramesh. From hope to action through knowledge: the Renaissance of the University of the Western Cape, 2001–2014.

391.009 SIM Sims, Josh. Cult streetwear.

Science

501 DAW Dawkins, Richard. Books do furnish a life: reading and writing science.

574.96873 FIE Curtis-Scott, Odette. Field guide to Renosterveld of the Overberg.

582.130968 CLA Clarke, Hugh. Wild flowers of the Cape Peninsula: quick ID guide.

582.14 MOL Moller, Alma. Field guide to the succulent euphorbias of southern Africa.

595.789 WOO Woodhall, SE. Field guide to butterflies of South Africa.

598.0968 KOO Koopman, Adrian. Zulu bird names and bird lore.

598.296 LIT Little, Rob. Gamebirds of Africa: guineafowls, francolins, spurfowls, quails, sandgrouse & snipes.

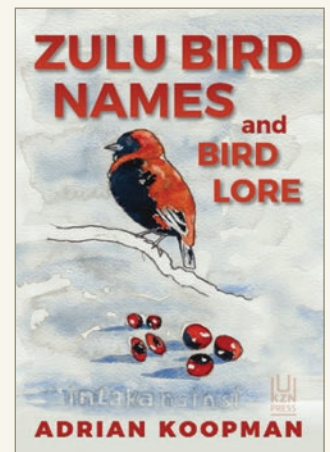
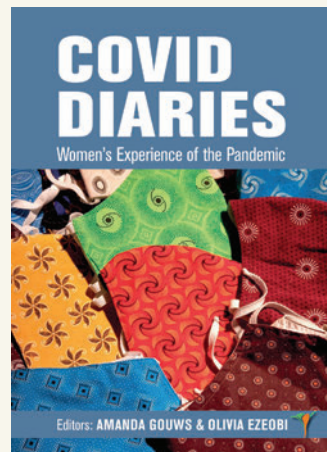
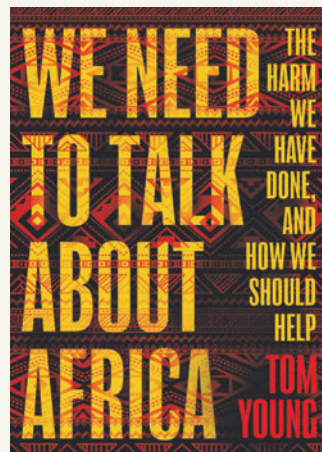
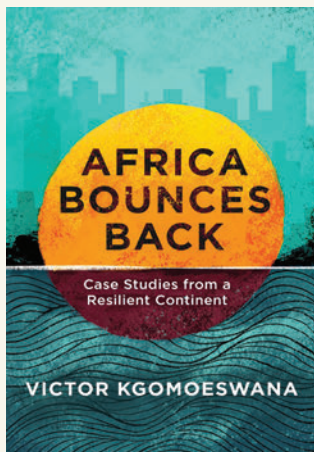
598.2968 SIN Sinclair, Ian. Sasol birds of Southern Africa

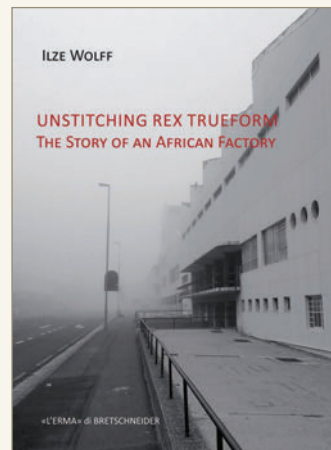
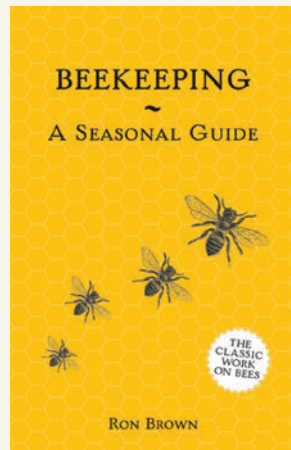
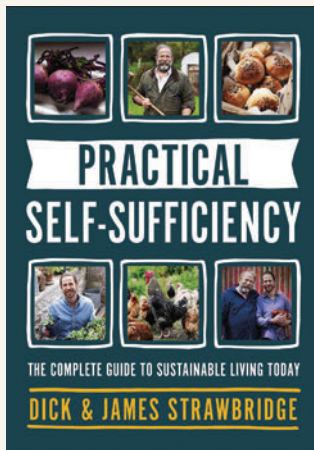
Technology

614.47 GIL Gilbert, Sarah. Vaxxers: the inside story of the Oxford AstraZeneca vaccine and the race against the virus.

614.592 TIE Tierno, Philip M. First, wear a face mask: a doctor's guide to reducing risk of infection during the pandemic and beyond.

615.7827 HIN Hinchliffe, Sandra. CBD every day: how to make cannabis-infused massage oils, bath bombs, salves, herbal remedies, and edibles.





- 618.9768 BRE Bredesen, Dale. The end of alzheimer's programme: the practical plan to prevent and reverse cognitive decline at any age.
- Q 630 STR Strawbridge, Dick. Practical self-sufficiency: the complete guide to sustainable living today.
- 638.1 BRO Brown, Ron. Beekeeping: a seasonal guide.
- Q 641.5 DEL Delport, Melissa. Heal: begin with food.
- Q 641.5 WES Wessels, Lientjie. Geure.
- Q 641.812 TOM Tomlin, Liam. Tapas with Liam Tomlin & Canteen.
- Q 641.873 SHE Shepherd, John. Make your own beer: a guide to all things beer & how to brew it yourself.
- 658.78 BUS Ramgovind, Priya. Business warehouse and inventory management.
- 671.52 MAC Macleod, Bruce. Welding for vehicle restorers.

Arts and recreation

- XL 701.8 SAC Sack, Ruth. The Imbali artbooks: adventuring into art: getting started.
- XL 701.8 SAC Sack, Ruth. The Imbali artbooks: adventuring into art: faces.
- XL 701.8 SAC Sack, Ruth. The Imbali artbooks: adventuring into art: bodies.
- XL 701.8 SAC Sack, Ruth. The Imbali artbooks: adventuring into art: things.
- XL 701.8 SAC Sack, Ruth. The Imbali artbooks: adventuring into art: places.
- XL 701.8 SAC Sack, Ruth. The Imbali artbooks: adventuring into art: warzones.
- XL 701.8 SAC Sack, Ruth. The Imbali artbooks: adventuring into art: inner worlds.
- XL 701.8 SAC Sack, Ruth. The Imbali artbooks: adventuring into art.
- 709.6 TOM Mbongwa, Khanyisile. Tomorrow there will be more of us: Stellenbosch Triennale.
- Q 709.68 BLA Mdluli, Same. A Black aesthetic: a view of South African artists, 1970-1990.
- 709.6891 FIV Christian, Sven. Five bhobh: painting at the end of an era.
- Q 720.968221 CHA Chapman, Thomas. Hustles.
- 725.409687 WOL Wolff, Ilze. Unstitching Rex Trueform: the story of an African factory.
- 730.968 ALE Alexander, Jane. Butcher Boys: an iconic sculpture and its conservation.
- Q 736.4 ELL Ellenwood, Everett. The complete book of woodcarving: everything you need to know to master the craft.
- 736.4 PRI Price, Jack A. Carving small characters in wood: instructions & patterns for compact projects with personality.
- 745.54 MCG McGrath, Lucy. Contemporary paper marbling: design and technique.
- Q 745.572 ALL Allingham, Lynn. Mini menagerie: 20 miniature animals to make in polymer clay.
- Q 745.572 FER Ferrando, Maive. Miniature cake creations: 30 polymer clay miniatures.
- Q 746 MID Midgelow-Marsden, Alysn. Stitch, fibre, metal & mixed media: inspiration, projects & techniques for textile artists.
- Q 746.446 POP Popova, Tatiana. Crewel embroidery: 7 enchanting designs inspired by fairy tales.
- Q 746.46 BAI Bailey, Emily. Crumb quilts: scrap quilting the zero waste way.
- 759.0113 LEW Lewis-Williams, J David. Image makers: the social context of a hunter-gatherer ritual.
- Q 759.968 GRA Gratrix, Georgina. Some new paintings.
- Q 759.968 HIG Holloway, Victor. Cecil Higgs.
- 759.968 STE Godby, Michael. Irma Stern nudes, 1916-1965.
- 780.15 TRU Trudgeon, Rodney. Rodney Trudgeon's concert notes: a selection of favourite orchestral masterpieces.
- 784.5 NEV Haupt, Adam. Neva again: hip hop art, activism and education in post-apartheid South Africa.
- 785.4209 DOU Douglas, Struan. The story of South African jazz. Volume 2.
- M 787.61071 MOM Mombelli, Carlo. Pulses in the centre of silence: composition scores and artistry concepts.

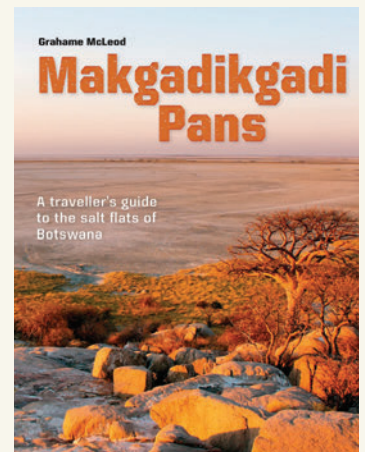
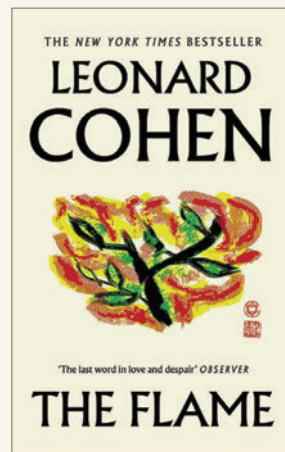
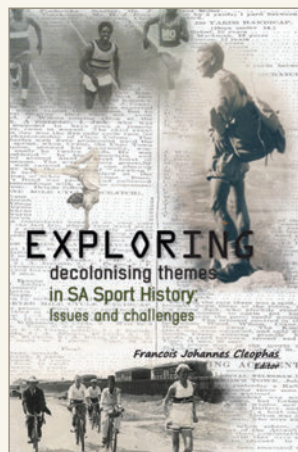
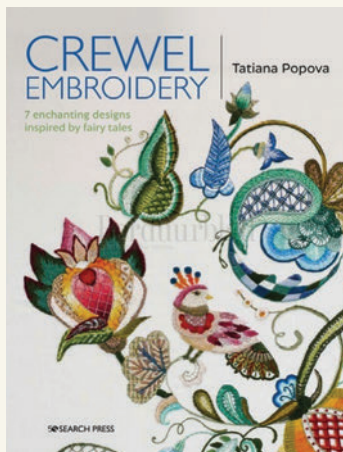
- 792.0233 TWI Twijnstra, Roel. Theatre directing in South Africa: skills and inspirations.
- 794 DIX Dix, Ellie. The board game family: reclaim your children from the screen.
- 796.0968 EXP Cleophas, Francois Johannes. Exploring decolonising themes in SA sport history: issues and challenges.
- 796.5209 ELL Ellsworth, Scott. The world beneath their feet: the British, the Americans, the Nazis and the mountaineering race to summit the Himalayas.

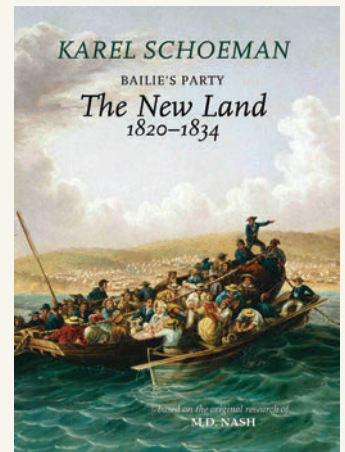
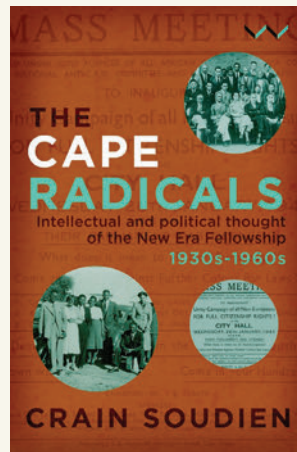
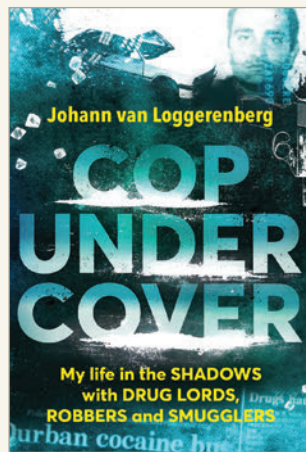
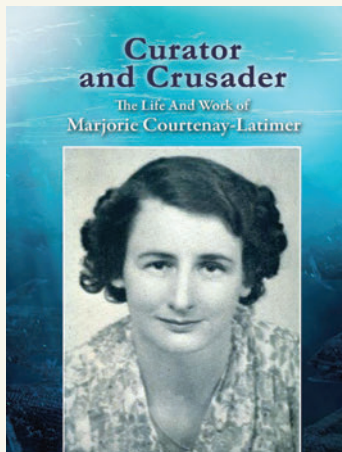
Literature

- 808.810096 SOL Serote, Mongane Wally. The Sol Plaatje European Union poetry anthology. Volume X.
- 809.8968 FOU Peterson, Bhekizizwe. Foundational African writers: Peter Abrahams, Noni Jabavu, Sibusiso Nyembezi and Es'kia Mphahlele.
- 811.54 COH Cohen, Leonard. The flame.
- 821.008 NDL Ndlovu, Lawrence Mduduzi. Mayibuye: 25 years of democracy in South Africa.
- 821.914 DRI Driver, CJ (Jonty). Still further: new poems 2000-2020.
- 821.92 MOO Moolman, Kobus. All and everything: scenes from a winter farmland.
- 821.92 NDL Ndlangisa, Kwazi. Collecting self: poems.
- 821.92 NXU Nxumalo, Collen. Impilo: live to tell.
- 821.92 PRI Price, Oliver Findlay. Catalien: poems.
- 821.92 RID Ridgway, Tony. My write hand.
- 821.92 WEE Weeder, Michael. Lockdown, love and lament.
- 821.92 WOO Woodward, Sue. Between the apple and the bite: poems about women's predicaments in history and mythology.
- 821.9208 MAL Molefe, Sono. Malibongwe.
- 822.33 SHA Greenblatt, Stephen. Tyrant: Shakespeare on power.
- 822.914 MAP Maponya, Maishe. Doing plays for a change: five works.
- 822.92 GRE Grey, Lady Aria. Grey widow.
- 822.92 KAN Kani, John. Kunene and the King.
- 822.92 MAK Makapan, Terence. Benji.
- 822.92 SIL Silumko, Mava. First accused.
- 824.92 OKR Okri, Ben. A time for new dreams: poetic essays.
- 828.914 TLA Tlali, Miriam. Miriam Tlali: writing freedom.
- 839.361008 MIX Krog, Antjie. Mixtape van die liefde.
- 839.3615 HUG Hugo, Daniel. Klinkklaar: gedigte.
- 839.3616 BAS Basson, Eunice. By die dag.
- 839.3616 HAM Hambidge, Joan. Nomadiese sterre.
- 839.3616 PED Pedro, Ryan. Pienk ceramic-hondjies.
- 839.3616 PHI Phillips, Jolyn. Bientang: 'n Inaugedig.
- 839.3616 VAN Van Vliet, Eddy. Na die wette van afskeid & herfs: 'n keuse uit die gedigte van Eddy van Vliet.
- 839.3625 FOU Fourie, Pieter. Boetman is die bliksem in: 'n dokumentêre drama.
- 839.3625 KRO Krog, Antjie. Met die oog op more: 'n versdrama.
- 839.3626 BEN Benjamin, Herschelle. In slavenhuis 39.
- 839.3626 PRE Pretorius, Wessel. Die ontelbare 48: stories uit Wakkerfontein.
- 839.3646 GOO Goosen, Jeanne. Los gedagtes.
- 839.3685 WIN Winters, Ria. Reise met Schoeman: in die voetspore van die skrywer.

Geography/History/Travel/Biography

- 910.92 BAR Barnard, Wilhelm Stefanus. Encountering Adamastor: South Africa's founding geographers in time and place. Volume 1.
- 916.811 MCL McLeod, Grahame. Makgadikgadi Pans: a traveller's guide to the salt flats of Botswana.
- 916.87 COM Compton, John S. West Coast: a natural history.
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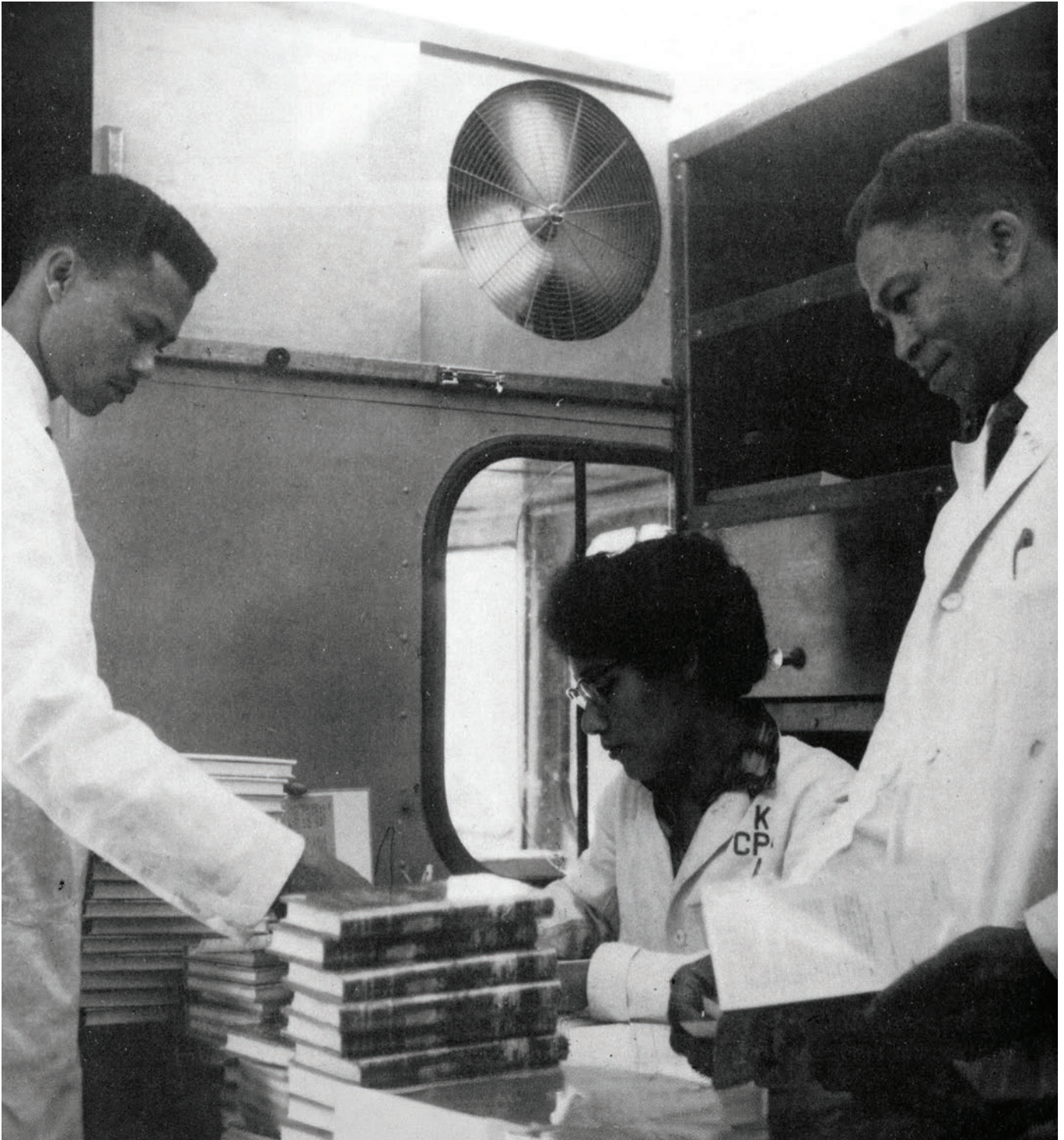
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Sandra Kingswell is the Administrative Officer at Central Reference at the Western Cape Library Service





(Ltr): Mr van Eeden, Miss D van der Heyden and Mr Martinus from the Cape Town Region preparing for a tour, 1962

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