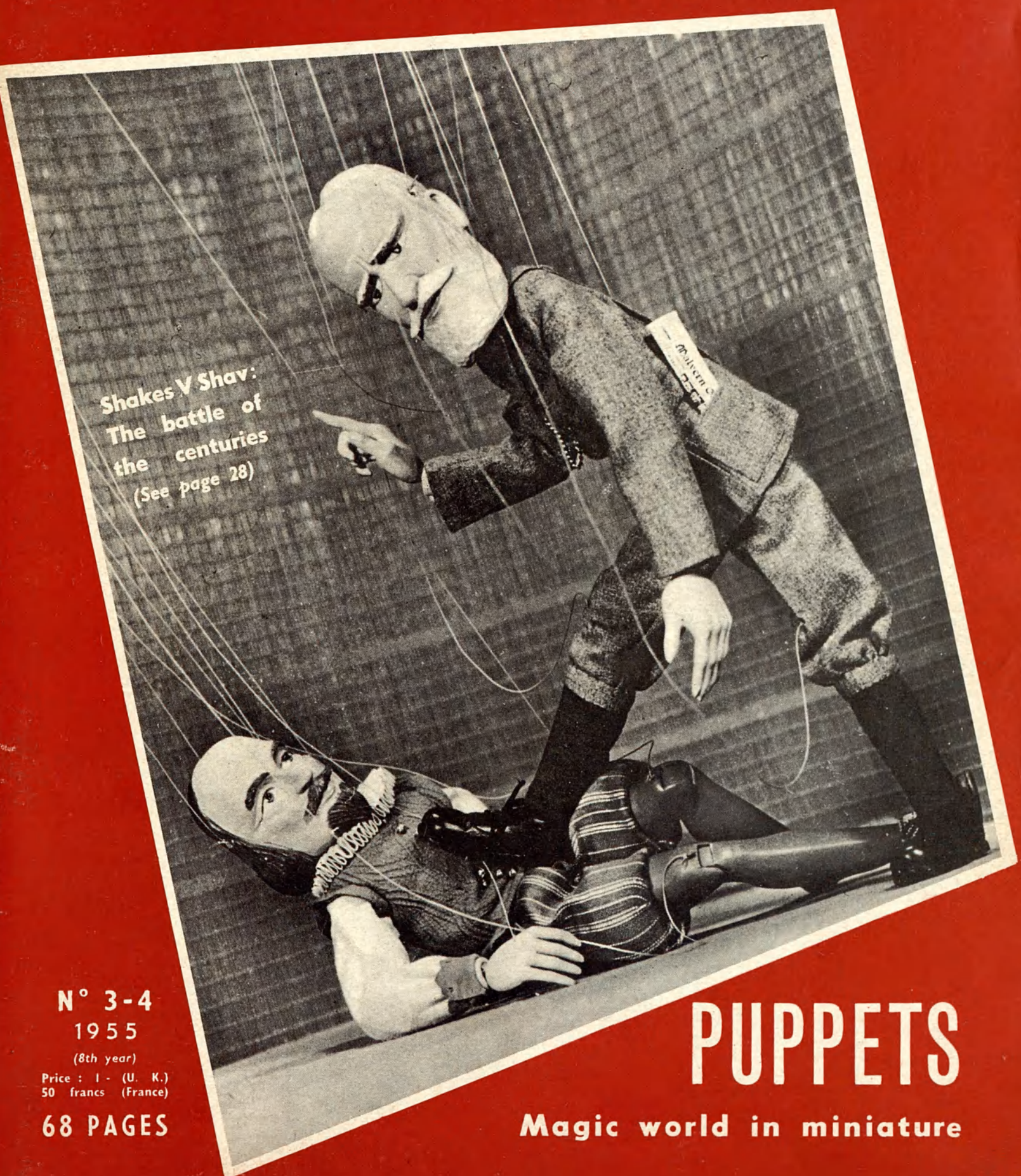
The UNESCO Courier

A WINDOW OPEN ON THE WORLD



Shakes V Shav: The battle of the centuries

(See page 28)

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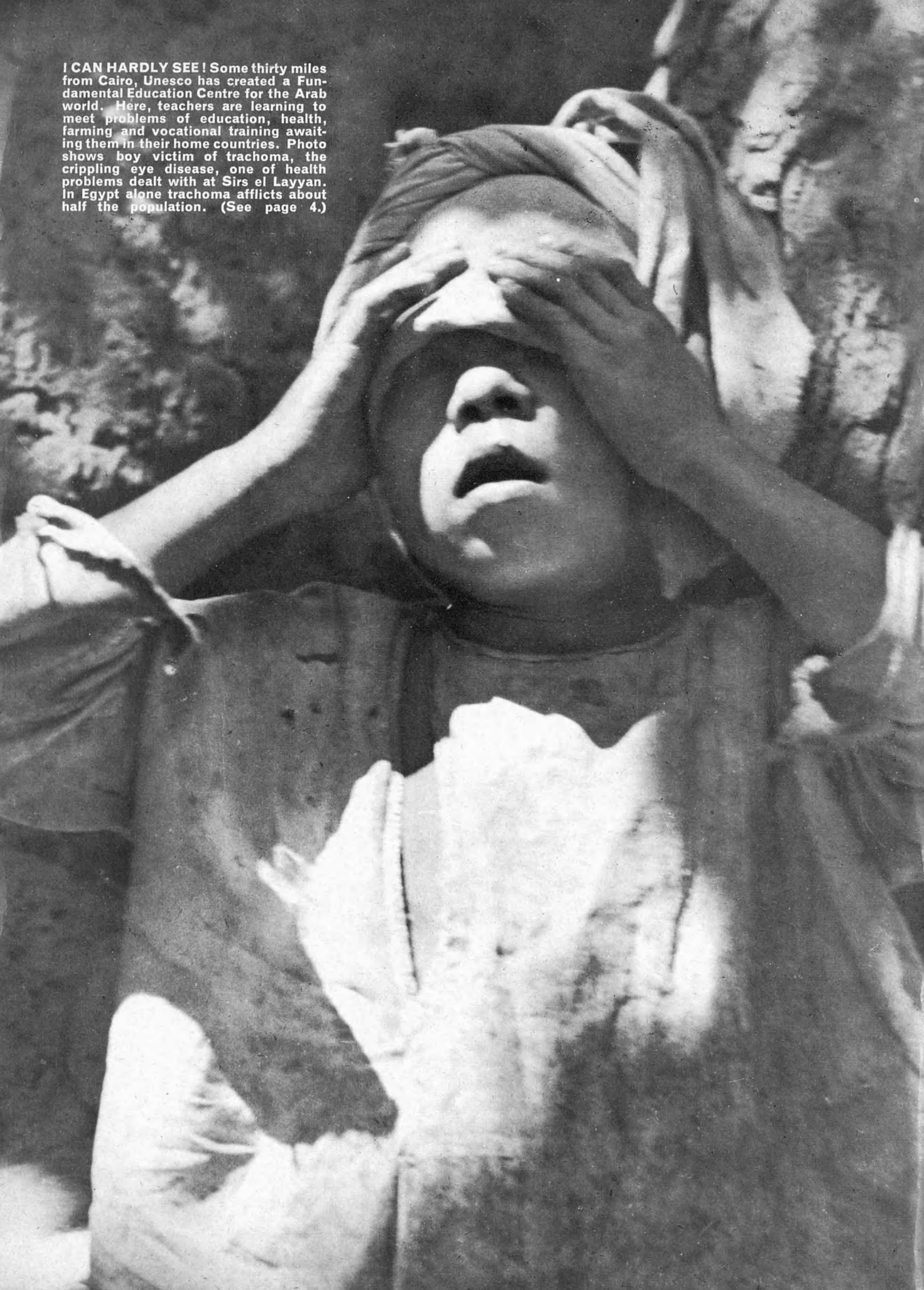
PUPPETS

Magic world in miniature



I CAN HARDLY SEE ! Some thirty miles from Cairo, Unesco has created a Fundamental Education Centre for the Arab world. Here, teachers are learning to meet problems of education, health, farming and vocational training awaiting them in their home countries. Photo shows boy victim of trachoma, the crippling eye disease, one of health problems dealt with at Sirs el Layyan. In Egypt alone trachoma afflicts about half the population. (See page 4.)

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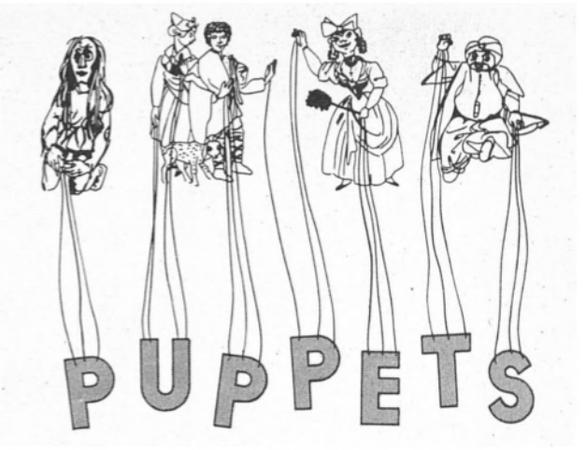


THERE seems to be an unfortunate prejudice today that puppet shows are merely a form of entertainment for children. While it is true that children and youngsters make an ideal audience since they are more apt to accept fantasies as perfectly natural, the scope of the puppet is much wider. What a pity to want to limit it to juvenile entertainment.

The puppet theatre is of universal appeal and can offer rich nourishment to people of all ages, to the ordinary citizen as well as to the highly cultivated. In the Far East, puppetry has for many hundreds of years been considered on a par with the highest forms of theatrical art. In the past quarter of a century a great puppetry revival has been taking place in Western Europe and in North and South America. Professional showmen are today touring their own and foreign countries with fully equipped theatres in which serious, full-length adult dramas are staged, sometimes with many hundreds of puppets.

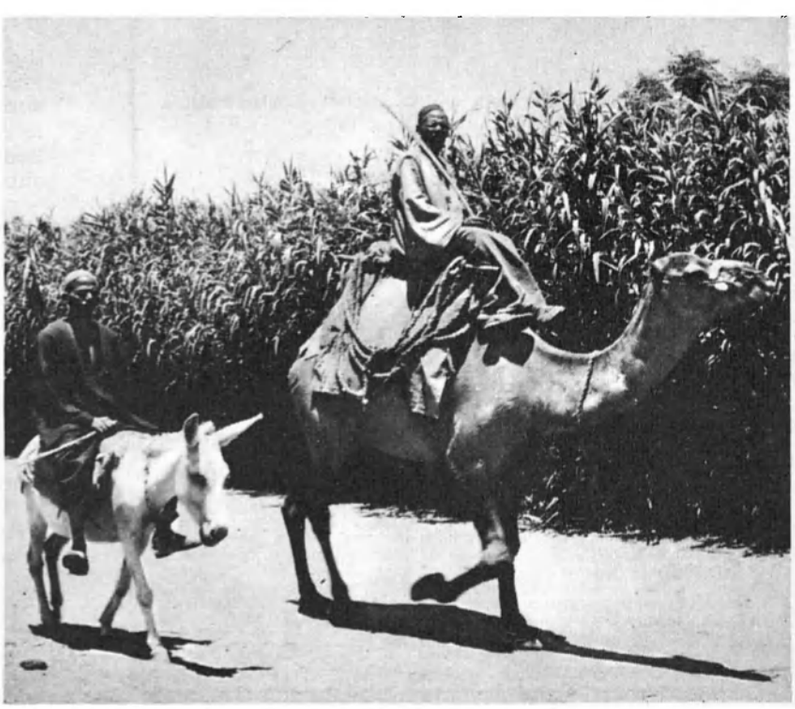
In ever-increasing numbers adults are coming to recognize the puppet theatre's unique quality as a versatile form of art and entertainment. The moving figures often transcend human actors. They can be shaped to play any role. They can be realistic, expressionistic, fantastic or satirical. They can present classical drama, ballet, comedy or farce. They are being used in hospitals as a form of therapeutic treatment for children and adults. They are an excellent drawing-card in shop windows and for advertisements generally. And they have found new, sparkling roles in the cinema and in television. Their possibilities are as vast as they themselves may be small. Puppet shows exist today for almost every occasion and every type of audience.

Perhaps the most recent development of puppetry has been its widespread adoption by schools in many countries as a handicraft subject. Teachers who have pulled strings or manipulated fists and fingers realize the power of puppetry in freeing the student from self-consciousness and physical limitations, and in releasing untapped depths of emotion and imagination. Puppetry is a unifying factor in the school curriculum. Through it. pupils gain both in their social relationships and in knowledge and skills. Making a puppet and building a puppet theatre develops skill in drawing, cutting, carving, modelling, embroidering, and painting. Staging a puppet play develops imagination and writing ability and is excellent training for the eye and the ear.

At the university level puppets can be used to present plays which cannot be performed as successfully by human actors. For experiments where the real stage is too expensive or unwieldy, the puppet theatre is usually ideal. Scenes acted out on a stage are much more forceful than if read from a book. Puppets have been used in foreign language courses, in history classes and for improvising current social and political events.

Unesco is today using the puppet theatre at its two fundamental education centres in Mexico and Egypt as well as in Thailand to dramatize the advantages of reading and writing, of brushing one's teeth and keeping clean. Where other educational methods have failed, the puppet has often succeeded in getting results. Jules Romains foresaw the versatility of puppets when he wrote: "The day puppets resume their proper place among us, those people who dismissed them will be amazed to see how much they are really capable of doing."

THESE ARE THE EGYPTIAN FELLAHIN—A WORD THAT TO THE WORLD SUGGESTS HUMILITY AND POVERTY, BUT IN FACT MEANS SIMPLY " FARMERS ".



el-layyan

Face to face with an Arab village

by Georges Fradier

HERE, the earth has no respite. No sooner is the harvest gathered than the fields are ploughed and, at the same time, sown; year in year out, each acre yields cereals, then fodder, and then cotton. It is the land where the fields are ever green—the Nile delta, which for 5,000 years has produced the finest crops in the world.

Nor have the peasants any easier lot. Regularly, at the appointed hour, they must irrigate the fields : the water must be pumped, directed into a complex network of cuts, and distributed; every inch of ground must be flooded for just the necessary length of time; the channels must be filled up and then opened again. The men never part from their *fas*, the proverbial hoe so often depicted by the Pharaonic painters in their frescoes ; it is an all-purpose tool, almost the only tool they have.

All day long they dig, weed, cart compost, clean the canals and, waist-deep in water, work the Archimedean screws, or toil at the ancient swing-plough which has no wheel or mould-board, or work on their knees in the rich mud that they seem almost to be modelling into a fetish. Men of the earth indeed, they are wedded to the soil. They are the fellahin—a word that to the world suggests humility and poverty, but in fact means simply "farmers".

The women, too, work in the fields ; they look after the poultry, cows and black water-buffaloes ; they mould the slabs of cow-dung, the only form of fuel ; they go to market to sell eggs, fowls and vegetables, all packed into big bundles that they carry on their heads ; and as travellers say, they walk like goddesses, head erect, until they die. They prepare the evening meal and make bread, but cooking is the least of their burdens. The children, boys and girls alike, also have their set tasks ; at the age of 10 they are already experienced workers.

Little importance is attached to villages and houses. Land is far too dear for the people to be able to build comfortably on it. Only the mosque and the church are relatively spacious. The little dried-mud houses, huddled together, have two or three dark rooms shared by people and animals alike. They are furnished with a marriage chest, a few bowls, and perhaps a mat or two—nothing more. In winter, the occupants sleep on the clay stove.

In this province, known as Menufia, there are more than 740 inhabitants to the square kilometre. The town of Menuf, 45 miles distant from Cairo, has over 60,000 inhabitants, but is smaller than the Park of Versailles. "Little villages" here may have five or ten thousand inhabitants ; the fellahin do not take up much space.

From a distance these villages are a beautiful sight, nestling on the banks of a canal or pool, or in the fields under giant palms and eucalyptuses. The little houses, too, which line the smelly, unbearably dusty alley-ways, are often pleasingly built ; and some visitors admire the rough frescoes—representing a train, the sea, a steamer, or famous monuments—which pilgrims returning from Jerusalem or Mecca paint on the front of their homes. Many of these houses are indeed more attractive than the square cement buildings of the capital ; yet the visitor wonders how anyone could possibly live in them.

The fact remains that people do live—and die—in these dwellings with their mud floors. For the fellahin, the earth is never dirty—it is the earth. Likewise, for them, the water is never impure ; it is the sacred, life-giving water of the Nile ; if it were too clean and too well-filtered, many people would think it lifeless and useless.

But life is perhaps not long in these surroundings ; few old folk are about in the villages ; that toothless, wrinkled, spent old woman in the street may not have seen 60. All the same, the fellahin are rightly renowned for their strength and toughness, their muscular arms and broad shoulders—as are the girls for their supple sturdiness. There has been no degeneration in the race, it is said, since the epoch of the Pyramids.

It might be said that their faces, too, are still as handsome ; but trachoma has too often overlaid their deep-set brown or black eyes with a whitish stain, or the eyelids are covered with pus. Whether of native stock or Arab origin, the Egyptians have always lived frugally ; but today they are stalked by hunger. Of all the crops they grow they only keep some wheat or maize for making bread, some beans for making soup, and a few vegetables to eat raw. They work the same soil as their forbears, with the same tools, though their crops are worth more because of the cotton—thousands of acres, cared for like "gardens". But land seems harder and harder to come by.

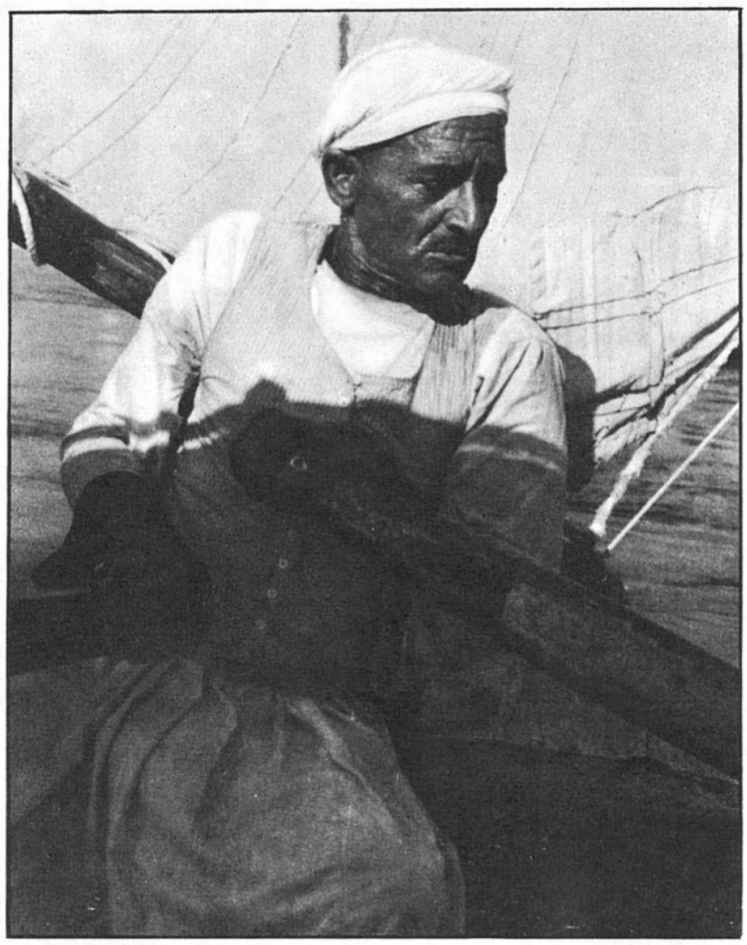
For this is the vital fact : Seven or eight million men are working on the land in Egypt, and at least three million of them own the land they work. But most of them own less than a *feddan* (some one and a quarter acres), while the country's population has doubled in 40 years, the area of land under cultivation has only increased by one quarter.

These tireless workers, these sturdy fellahin, are all sick men. Ninety-two per cent of them suffer from bilharziasis, a disease caused by a microscopic worm which is peculiar to swampy land or irrigation channels. The worm breeds in the snails which abound in the irrigation cuts where men work, children bathe and women draw drinking-water. It penetrates the skin of human beings and circulates through the body, lodging in the intestines or bladder and eating them away. A vicious circle is set up : the infection leaves the body with the excrement, which goes into the irrigation canals, where the snails are waiting. And so on. Ninety-two per cent !

And besides endemic diseases there are other scourges. Of cholera there have been only sporadic outbursts since the 1948 epidemic, but the threat is ever present. Malaria seems

Sirs-el-Layyan (Cont'd)

Fellahin : 'nothing good comes from city folk'



Feluccas on the Nile

The Great Nile—3,900 miles long from Lake Victoria to the Mediterranean—is Egypt's commercial highway and its source of life. The yearly flood of the Nile has for centuries been the secret of Egypt's fertility. The heavy April rains in the basin of the White Nile in Central Africa start the first flood and the May rains in Ethiopia give the real flood of rich muddy water that fertilizes as well as irrigates. The great dam at Aswan stores up the surplus flood and releases it later on, to water the Nile Valley all the year round. (Unesco photos)

now to be under control, as a result of the introduction of DDT as a prophylactic. (The last epidemic, in 1946, is thought to have cost a million lives.) Tuberculosis, however, is rife ; the Ministry of Health records 55,000 deaths from it every year, which means that some 500,000 people must be suffering from the disease, in its active or arrested form, and that the annual death-rate from it is about 200 per 100,000 inhabitants. In France the corresponding figure is 42, in Denmark eight.

It should be added that in Egypt, as in many Middle Eastern countries, infantile mortality amounts to over 65 per cent in the first five years. Trachoma afflicts about half the population, or even more, for the primary stage often escapes diagnosis. Sufferers will not consult the doctor for "mere conjunctivitis".

But when such economic conditions are combined with lack of hygiene and over-population, it is not easy to find solutions which go to the root of the trouble. We cannot in this instance say "the Government need only do so and so" ; Egypt's official social services are exemplary in their scope and good sense.

But what can in fact be done, not to bring about miraculous reforms, but simply to help these people to lead lives that are less hard and less narrow? And, after that, how can they be brought to share in the economic, technical, political and cultural exchanges which are the currency of modern civilization? How can we turn this inarticulate people into a body of citizens enjoying full rights? These are the questions facing the hundred members of the Sirs-el-Layyan fundamental education centre today.

Sirs-el-Layyan, in the Menufia district, is a large straggling village where, in 1952, the Egyptian Government and Unesco, with the help of other United Nations Specialized Agencies, opened a training-centre for the men and women who will be in charge of fundamental education in the Arab countries. It is thus not an institution working for merely local progress and the benefit of the Egyptian fellahin alone. Candidates come to it from nine countries—Egypt, Iraq, Hashemite Kingdom of Jordan, Lebanon, Libya, Palestine (Arab refugees), Saudi-Arabia, Syria and Yemen.

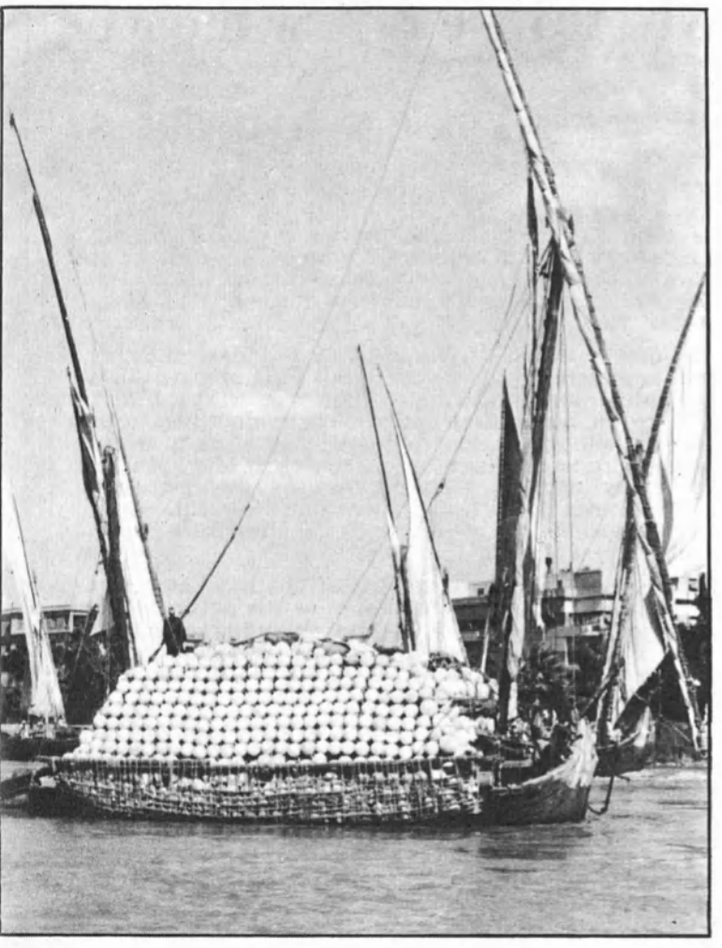
They are there to prepare themselves for the tasks awaiting them when they return to their homeland. But around Sirs-el-Layyan each member of the centre sees, basically, the same kind of peasant society that he has known in his own country. It is a form of society found—with, of course, many variations—throughout the Arab world. The Egyptian delta is, however, a particularly valuable field for experiment because of the density of its population. Within a radius of a few miles a hamlet, a small town and five or six villages may be studied at the same time—some of them quite flourishing, others completely poverty-stricken; some entirely Muslim, others with a Christian minority; some peopled by small farmers, others by day-labourers and workmen who own no land.

It was, moreover, in this district that the Egyptian Government a few years ago embarked on an educational and social service scheme which was to lead to a nation-wide enterprise for social and economic progress. The "social centres" found in several villages comprise dispensaries, maternity clinics and assembly rooms. Evening classes for illiterates have been started, health campaigns organized, and agricultural information offices opened; playgrounds have been provided for children, as well as garden plots for them to tend. Thus with the help of trained staff, and thanks to tried methods, as well as experiments (sometimes successful, sometimes a failure, but always providing a valuable lesson), the centre's work is greatly facilitated.

At all events, even though the surrounding villages are primarily the centre's "laboratories", the trainees know that their daily work must contribute to the people's welfare. If they fail here, what will they do later? The solutions they will have to apply then must be worked out now, on the spot.

Picture a team of 10 or 12 trainees of every nationality represented at the centre. In front of them is a village, which is to be *their* village for the next two years. They rent a house there, and at first visit it for one day a week (later they will live in it permanently); they are really face to face with the village, and for weeks will be looked upon as strangers, intruders, embarrassing and embarrassed.

They are not young students; their average age is 30. Some are university graduates, while others have already



started their careers as teachers, social workers, agricultural engineers, or nurses; there are specialists in adult education, in anti-epidemic work, or in education by visual aids. But at first they lose their self-confidence, and walk about like shy visitors.

The village with which they have to contend is an amorphous mass of men and women whose first instinct is to reject, to mistrust. The fellahin generally expect nothing good from the ladies and gentlemen of the towns. For centuries the city's only interest in them has been to send them masters, tax-collectors and police. It takes days and weeks of mutual observation, patient explanations and experience of working with others, before the students are accepted and their role understood. They have come to help the village a little. But what can be done without money? They are not going to build, or put in drinking-water, or dig a new irrigation canal, or distribute presents. And besides, what are their qualifications?

"We simply want to help you help yourselves." It is a good formula; but no amount of talking will make it understandable to the peasants, who have little faith in novelties and automatically run away from the idea of any new scheme.

The trainees look through their list (which they think they know by heart) of the needs of every village in the delta, needs that are doubtless those of every village in the East: economic reform, agriculture, hygiene, education. But where are they to begin, and how? Which men and women would it be best to approach first?

The trainees soon discover the ganglia, the nervous system as it were, of the mass. They identify the village "notables" —peasants more prosperous or better educated than the rest, influential and respected priests or religious teachers, or young people with a taste for progress and action. The Sirs-el-Layyan centre has now been operating for two years. If its efforts in the villages selected had to be described in a single sentence, it could be said that in every instance the trainees had achieved something unheard of: they have created true communities. Using a variety of tactics, they are gradually bringing into being an organized village life, by giving self-realization to groups of men with a civic conscience, potential "leaders" in a system which, based on service, is the nucleus of a local democracy.

Of course, to start a sewing-school or a dispensary and attract women and children to it, it "was enough" to gain the confidence of the village; it seemed quite a simple matter. But such confidence is not easily gained—quite the contrary. It is not the custom for women to go out at will except when going to work, or for them to meet apart from their families; they are afraid of ridicule, and normally do not dare to venture into a quarter other than their own; and as for girls, they are expected to remain shut up at home from the beginning of puberty until marriage.

These customs and conventions seemed immutable. Yet the young women trainees of the centre do not merely visit homes; because their own hostel is practically sacrosanct, they can, and regularly do, receive children, girls and married women there. The hostel at Deberki, for instance, is built on exactly the same lines as the rest of the village, mud walls, three rooms and a cattleshed under a single roof, a small closed court and a rickety staircase giving on to the roof-terrace. In other aspects, however, the difference leaps to the eye: the whole hostel is spotless and almost comfortable, and all at the price of no more than a little work, the aim being to show the villages by example that they too, without dipping into their pockets, can live in healthier and pleasanter houses. The lesson has driven itself home, and several families have built themselves well-ventilated, white-washed living-rooms, which are swept every morning.

Again, it was probably only necessary to win the trust of a few to persuade people that a "family" kitchen garden was possible and profitable. A few square metres set aside for vegetables and fruits to be eaten in the household and not marketed can have an influence on the children's diet out of all proportion to the expenses involved. Nor is Egypt the only country where we find peasant children wasting away for lack of vitamins.

However, the Sirs-el-Layyan centre by no means confines itself to such undertakings as these, where success depends upon calling forth a friendly feeling that might prove very ephemeral. In the same village of Deberki which, lying at the far end of the irrigation system, has the least fertile

Sirs-el-Layyan (Cont'd)

The 'Blind River' where girls steer the boats

farmlands of the region, 150 peasants have combined to form a co-operative, contributing from their scanty resources at rates ranging from 50 piastres for the poorest to £E5 for the richest; and they have bought a tractor. Now these people are cautious and suspicious in the extreme; they are usually terrified by the idea of the slightest form of "investment": being firmly convinced that money should be used only to buy land. To get them embarked on something as audacious as this, more than mere friendly advice was needed.

The centre's trainees had, in fact, to unearth in the village qualities of organization and initiative whose existence the villagers themselves had never suspected. The trainees did not form the co-operative; they merely helped it into being. They certainly argued, and most persuasively, the virtues of pooled work and explained the operation of combines on a share basis, but they never postulated the need of a tractor.

The village actually possessed potential leaders whose abilities were not being used; and it is these who now form the board of the co-operative, with its chairman, treasurer, secretary and so forth—men of all ages, meeting ceremoniously to discuss the crops to be sown, the maintenance of tractor and tools and the liquidation of the debt incurred in their purchase. They are men who, for the first time in their lives, feel that they are managing their future, running their own affairs and deliberating about them publicly, instead of merely suffering in silence and submitting to fate.

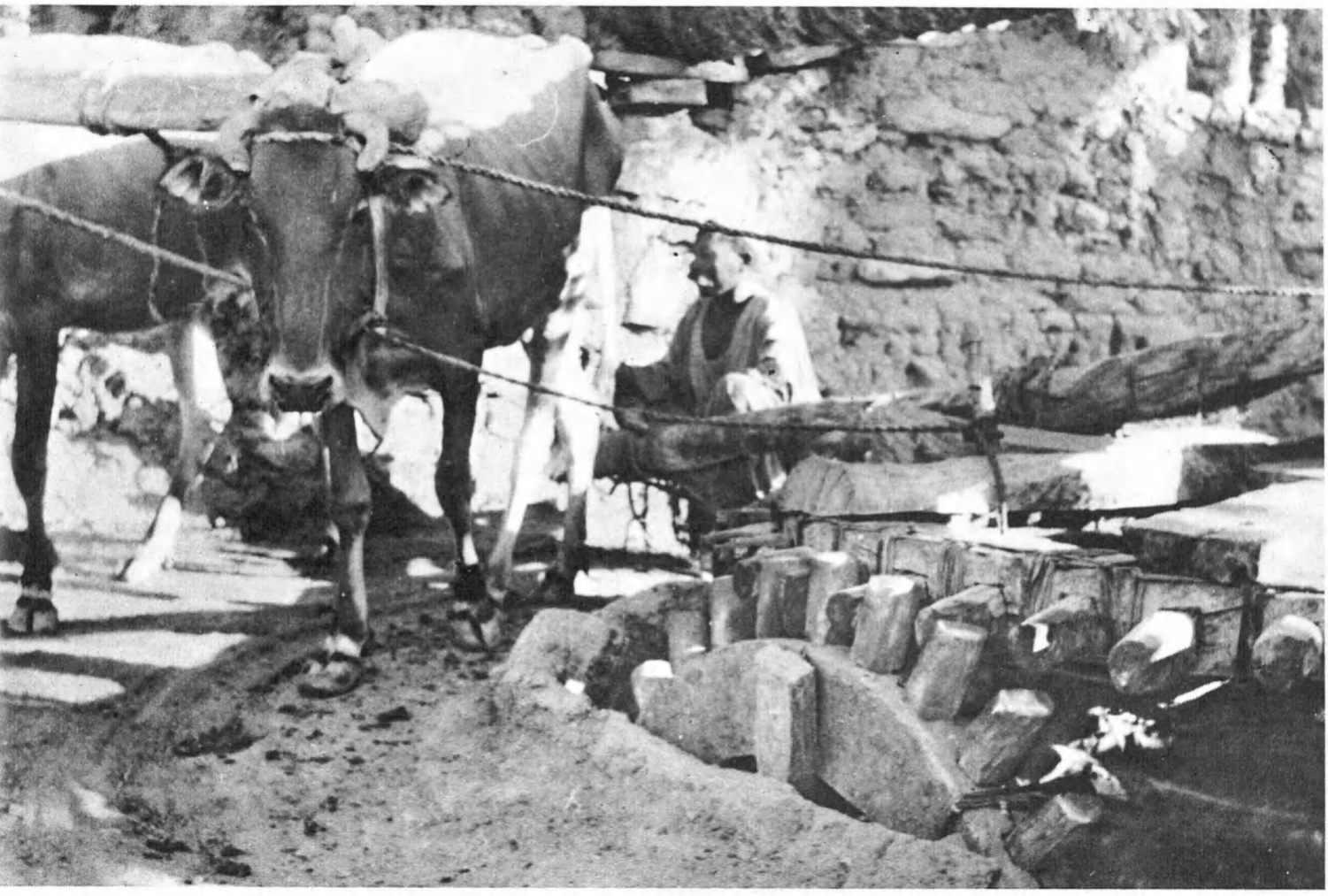
It may seem strange that, in writing about fundamental education, we have not yet spoken of actual teaching. It is generally admitted nowadays that "it is not enough to learn how to read" and that, in a peasant community, inability to write is merely one problem among many. Astonishment, however, is sometimes felt that educational work does not begin in a classroom; evening classes are an old institution, and history now records many well-known "literacy campaigns."

The trainees of Sirs-el-Layyan would reply that education can begin anywhere, as they prove in all sorts of ways—in a group gathered round a tractor, in connexion with a health campaign, or on an open-air stage. The main thing, they would always tell you, is that people should want to learn. Once that desire is expressed, no teaching, no form of education is really difficult. Evening courses are, generally speaking, an outcome rather than a starting-point. Once such courses have begun, at the request of the future pupils, education is already on the right road.

At Qalatta, the reading-classes would not have attracted many pupils had the trainees appeared at the outset in the guise of school-teachers. Qalatta is a charming village; it has plenty of trees, and lies on the bank of an ancient canal, wide as a river—the "blind river", as it is called, where white birds glide and little girls steer the boats.

For all its beauty of setting, however, Qalatta is one of the most neglected villages of the region. Land here is even scarcer and more broken up than in the neighbouring areas; on the plan, the farms look like a sprinkling of tiny gardens. The people of Qalatta, moreover, are famed for their feuds which are forever dividing man from man and setting districts, streets and families at odds. Possibly this is already a thing of the past, but at all events the village, two years ago, had an atmosphere charged with suspicion and

BETTER HOUSING for bees increased yield of honey more than tenfold in Menuf district of Egypt. Formerly only about 5-lbs of honey per year was obtained from the clay cylinder hives used by the fellahin. Specialists at Sirs-el-Layyan built a modern type with a bamboo framework covered with the traditional clay. New low-cost hives now give yields of between 50 and 70 pounds of honey. Experts at Sirs-el-Layyan now report that the fellahin "do everything with the tools at hand, making the hives themselves and constantly improving them." (Unesco photos)



ANCIENT WHEEL turned by yoked oxen is still used to pump water for irrigation in the Nile Delta. Irrigation systems are age-old and farming tools are of the most primitive kind, but the skill and labour of the fellahin have made this land one of the most productive in the world. (Unesco photo).

seemed doomed to chronic anarchy, mingled with apathy and dejection.

Yet it was at Qalatta, one evening in February 1954, that hundreds of peasants could be seen, queueing up in orderly fashion in front of the trainees' house. Adolescents, respectable citizens, grey-bearded grandfathers—all were illiterates waiting to enrol for the evening classes which were being organized at the village's request. One by one, they sat down before the table where the "literacy expert", Mr. Rushdi Khatir, examined them and entered them for the appropriate class. Some of them in fact knew nothing at all; others could sign their names; a third group could still display the elementary knowledge acquired, in the past, during a few months at school.

The last-comers waited patiently in the moonlight at the roadside, in the garden, or on the terrace overlooking the water. It was past midnight by the time the enrolment was completed; and there was an air of mystery about the scene, as if the occasion had been a meeting of conspirators or a gathering of volunteers. The fellahin may indeed have felt that they were taking an adventurous—or, at any rate, important—step in submitting their names for this initiation into the mysterious world of books.

In order to achieve this result, the students had worked with unfailing tact for over a year to put an end to the feuds which, hitherto, had defeated every good intention. No reforms could be effected in Qalatta before a spirit of comradeship and mutual trust had been re-created among the people and the value of co-operation demonstrated to them. The first step was to set up a club—to be operated, almost at once, by the villagers themselves.

During Ramadan the new club increased the number of its social evenings, calling for this purpose on all the talent of the village. Next a dispensary was organized, with two "attendants" trained by the students. The club was thrown open to the young people, who formed a special "cultural activities" section; and the officers, with the trainees' help, are now organizing a small public library.

The club, in effect, acts as a municipal council; on complaints from the village, last year, that there was a shortage of water for irrigation, it sent a delegation, accompanied by two trainees, to the Water Department. And when the engineer explained that the shortage was due to neglect of the canals in the Qalatta area, it was once again the club, at its regular meetings and at the mosque on Fridays, which campaigned for a general labour service. The canals were duly cleaned and, the following season, the water supply was so plentiful that irrigation was ensured with unexpected ease. Co-operation had proved its worth.

Today the people of Qalatta, like those of Deberki and other villages, are learning to read and write. Twice or three times a week they go to the club or the village school and pore patiently over their spelling primers or plough through their first books; the methods and books they use are prepared for them by the experts at Sirs-el-Layyan, and are thoroughly up to date. That they make this effort at the close of a long day's work shows that they want to make it and know what they want. For them, elementary education is not an end in itself; in the old days, they still regarded it as an unnecessary luxury, or perhaps as a means of becoming a police constable. Now they see that it can bring them definite advantages.

One man wants to read so that he shall know the Koran better; another, so that he can examine his bills and tax forms. The majority want to have access to the practical knowledge provided by the pamphlets and books already displayed in their meeting-rooms—manuals on agriculture, co-operative farming or odd-jobbing, and illustrated pamphlets on hygiene, cattle diseases or cotton pests. This mine of valuable information is there, within reach; and each peasant feels that he will be able to take full advantage of it just as soon as he has completed the course he is conscientiously following.

"Everything hangs together", said one of the trainees. "When we set out to raise the standard of living a little, each step leads to another... but then the result depends on a third factor, which was not reckoned with." What goes by the name of poverty, in the villages, is not a superficial

Sirs-el-Layyan (Cont'd)

A TIMELESS FEATURE of the Middle East scene is a shepherd and his flock on their way to new pastures. In addition to rearing sheep for their meat and wool, farmers in the district of Menufia—site of the Sirs-el-Layyan Centre—use ewe's milk to make a cheese which is reputed throughout Egypt. Local producers have now received certificates of quality from the Centre.

condition arising from a single simple cause which can be dealt with at one stroke. It is due to a whole tangle of causes, almost impossible to root out one by one.

Hundreds of children fall victims to an epidemic. Why? Because the mothers have no notion of hygiene? Probably—because there were no schools for them, and there are still all too few for their daughters. But there are other reasons too: polluted water (and who is going to pay for a public water-system?) and, above all, insanitary housing. Homes are insanitary because the fellahin have only the vaguest notions of what a proper, healthy house is. We must teach them, if we can. But whether they are taught or not, the fact remains that the fellahin lack the wherewithal to build better houses.

This argument seems decisive; in fact it is not entirely valid. In these villages and towns, every street, every square looks the same as it has looked for centuries past—yet no house is more than 20 years old. Everything built falls to pieces after 20 years, and the fellahin rebuild it at great expense. What happens is that the foundations rot away; if the brick foundations could be reinforced, every fellah would have at least one less house to build in his lifetime, and could thus enlarge and improve his home without spending more than he does at present. An expert from Yugoslavia is investigating this question at Sirs-el-Layyan, and has reasonable hopes of being able to introduce a cheap type of concrete which would revolutionize peasant housing.

The same expert is co-operating with the trainees to produce a new stove—a simple clay model designed to be much more effective and economical than the traditional type. This may seem a trivial matter; but if their stoves consumed less fuel, the latter could be supplied exclusively from wood, branches and twigs, and straw. The cattle-dung could then be used as manure. The invention of a good stove may, one day, spare them this vast expenditure of time and labour.

One fellah admitted as much, when he smilingly said: "It's better to save your strength when you haven't enough to eat." It is shameful that such skilled and hardworking farmers should have to feed themselves and their families so badly. Apart from raw vegetables, the fellahin eat practically nothing but bread, beans and a little cheese. If they raise poultry, they do so for sale, and they themselves only eat eggs on special occasions: "They cost too much," a fellah will tell you.

It is, in fact, these slender profits that enable them occasionally to buy a few clothes or tools, or even to save a little money to buy another water-buffalo or donkey to replace a beast that has died. What then remains from all their work? People will quote an old proverb: "The fellah is like a needle, which dresses other people but itself remains naked."

But once the peasants can succeed in organizing a sound co-operative, escaping from the money-lender's clutches, selling their corn or cotton crop at a proper price, obtaining good seed at the right time, and combining for the purpose of major irrigation, ploughing and harvesting work, they are freed from a host of daily cares.

The conclusions of the women trainees are the same as those of their colleagues who are concerned with farming or rural planning. "Import progress ready-made from outside? Useless, ridiculous. Even the finest examples of progress would leave the community indifferent—people would not even look at them. You might as well give a refrigerator to a fellah who has nothing to put in it and has never set eyes on an electric lamp. No; true progress takes place in the mind, it comes from within."

Unesco has recently published a booklet entitled "Sirs-el-Layyan" which describes the work of the fundamental education training centre for men and women teachers in the Arab states. This publication can be obtained from Unesco national distributors listed on page 66, price : $ 0.25 ; 1/6 ; 75 Fr francs.

A ghost village comes to life

For three hundred years the port of Brouage on the Atlantic coast had been one of France's greatest harbours—rich in peacetime, powerful in wartime, and known throughout the world. All that ended several centuries ago. Brouage became a ghost village—almost deserted, almost derelict.

Two years ago, however, sixty students from ten countries came to Brouage to try to restore it to life. The students all belonged to the international voluntary work camp movement. Brouage was their latest assignment in the "pick and shovel" international co-operation for which the movement is famous.

One of France's greatest scholars at the time of the Renaissance, Nicolas Alain, described the Brouage of his day in these terms. "Right in the centre of this plain," he wrote, "you see a great arm of the sea reaching into the land, forming a port which is famous throughout Europe." Alain pointed out that access to Brouage was as easy as it was safe. And he added: "Vessels come here from Germany, Flanders, England and other countries to load salt which is produced here in enormous quantities."

That was the Brouage that existed until about three centuries ago—a major Atlantic port and a famous city that occupied an important place in French history. It was, for instance, the birthplace of Samuel Champlain, the founder of Quebec in French Canada. Most important of all, Brouage played a key role in the struggle waged by Cardinal Richelieu during the Seventeenth Century Wars of Religion. To counterbalance a hostile La Rochelle to the north, Richelieu ringed Brouage with a mile of ramparts that stood thirty feet high, crowned by tall watch-towers. At one time four thousand men were garrisoned inside its walls, and ships-of-the-line rode at anchor in the harbour.

But then history turned against Brouage. Richelieu's enemies sank ships in the harbour mouth. Gradually the sand accumulated and the great natural inlet silted up. Ships found other ports. The people left and the houses fell to ruins. Inhabitants of surrounding villages used Brouage as rock quarry to build their homes. Moss and ivy overgrew what was left of the ramparts.

Today, the traveller will search in vain for this historic harbour. The sea has retreated long ago and Brouage has become an inland village. Where there once lived thousands of people, today only two hundred and fifty remain—mostly oyster fishermen and their families.

However, Brouage still has friends anxious to see it preserved as an historical site. One of them made its plight known to Concordia, a French organization set up to help direct international camp activities on French soil. Before long, Brouage was assigned to the international volunteers as a new project that needed their help—actually as one of the more than nine hundred projects taken on by the work camp movement in 1953 throughout the world.

In July 1953 tents went up outside Brouage —for the first time in three centuries. The tents housed a peaceful army of sixty students. Some came from France and nearby countries. Others came from as far away as India, Togoland, and Viet Nam. Together the students got down to work. They stormed the ancient ramparts with ladders and mountain-climbing gear and began to restore them. They attacked the encroaching sand dunes with shovels, and they hacked away at the unsightly underbrush. Once all this preliminary work had been completed, the French Historical Monuments Office was able to go ahead with the delicate job of restoring the watch-towers and the other ruins.

Brouage's inhabitants quickly adopted the campers. The fishermen took the foreign visitors out to the famed oyster beds and showed them how a French fishing village works and lives. For both campers and fishermen, the whole scheme was a great success—a fine experiment in international co-operation. And the officials of Concordia, the sponsoring organization, were so pleased that they organized a new work camp in 1954 to continue the job of restoring the almost-forgotten town—a task which will be carried forward again this year by a new group of students.

The work camp at Brouage is only one of hundreds of projects organized in all parts of the world by the international work camp movement. Recently, reports on such projects were made at the Eighth Conference of Organizers of International Voluntary Work Camps, sponsored by Unesco, and held at Marly-le-Roi, near Paris.

They showed that 69,283 young people took part in 1859 work camps organized during 1954. Almost half of them (31,780) worked in village development schemes in India: digging wells, building roads, improving sanitation and irrigation.

Seventy-seven camps were organized to assist in the construction of youth centres playgrounds or sports fields and 2,527 volunteers in 36 camps assisted in reconstruction work after the earthquakes in Greece and Algeria, the avalanches in Austria and the floods in India.

Munich: international weather vane for children's books

by Brigitte Gnauck

For the past six years a unique project, the International Youth library, (Internationale Jugend-Bibliotek) in Munich, Germany, has been actively furthering international understanding among children and young people through their books. Founded as a model library for children and as an international centre for all persons interested in youth literature, it has now collected some 24,000 books from 39 countries. In January 1954 it was made an Associated Project of Unesco in recognition of the pioneering work it has done for international youth literature and education.

When you walk through the ruins of Kaulbachstrasse, Munich, a stone's throw from the university, you will see, as everywhere in Germany's bombed cities, a sight most touching to those unaccustomed to ruins: A slender birch-tree or a sappy lilac bush perched high upon a crumbling wall or a heap of rubble. It seems a miracle that they should take root and a mystery how they are nourished. But there they are, and they thrive.

Nearly six years ago, when the International Youth Library was set up in a little villa in one of the backyards of this street, it was no less adventurous than those lonely trees or bushes. Of all countries, Germany seemed to be the most barren soil for such a project. But a journalist from London and a true friend of youth, Mrs. Jella Lepman, did not think so, and time justified her optimism.

"Children whose world has been destroyed, are just as hungry for food of the mind as for bread," she said in a speech at the International Congress on Books for Young People, held in Zurich two years ago.

The International Youth Library grew a little haphazardly at first, but for that very reason it had and has retained a charm so often absent from many state-run institutions for youth. The 200 to 300 children who walk in every afternoon seem to look on the library as their home. There are no entrance cards or fees. They move about freely among the shelves stocked with 24,000 children's books from 39 countries. Most of them are gifts from publishers all over the world, from America or Turkey, Indonesia, India or Denmark.

When Mrs. Lepman asked publishers to send her free copies of their new publications the response was generous though not all the material that came in was really valuable, and some was even worthless. Little by little, however, Mrs. Lepman's small staff—one administrator, four librarians and one assistant—have sorted the books, putting aside the inferior ones, and arranging the rest on shelves according to the countries they come from. Every year the best are displayed around Christmas time, in an exhibition which is visited by authors, publishers, parents, and people interested in juvenile literature from many places.

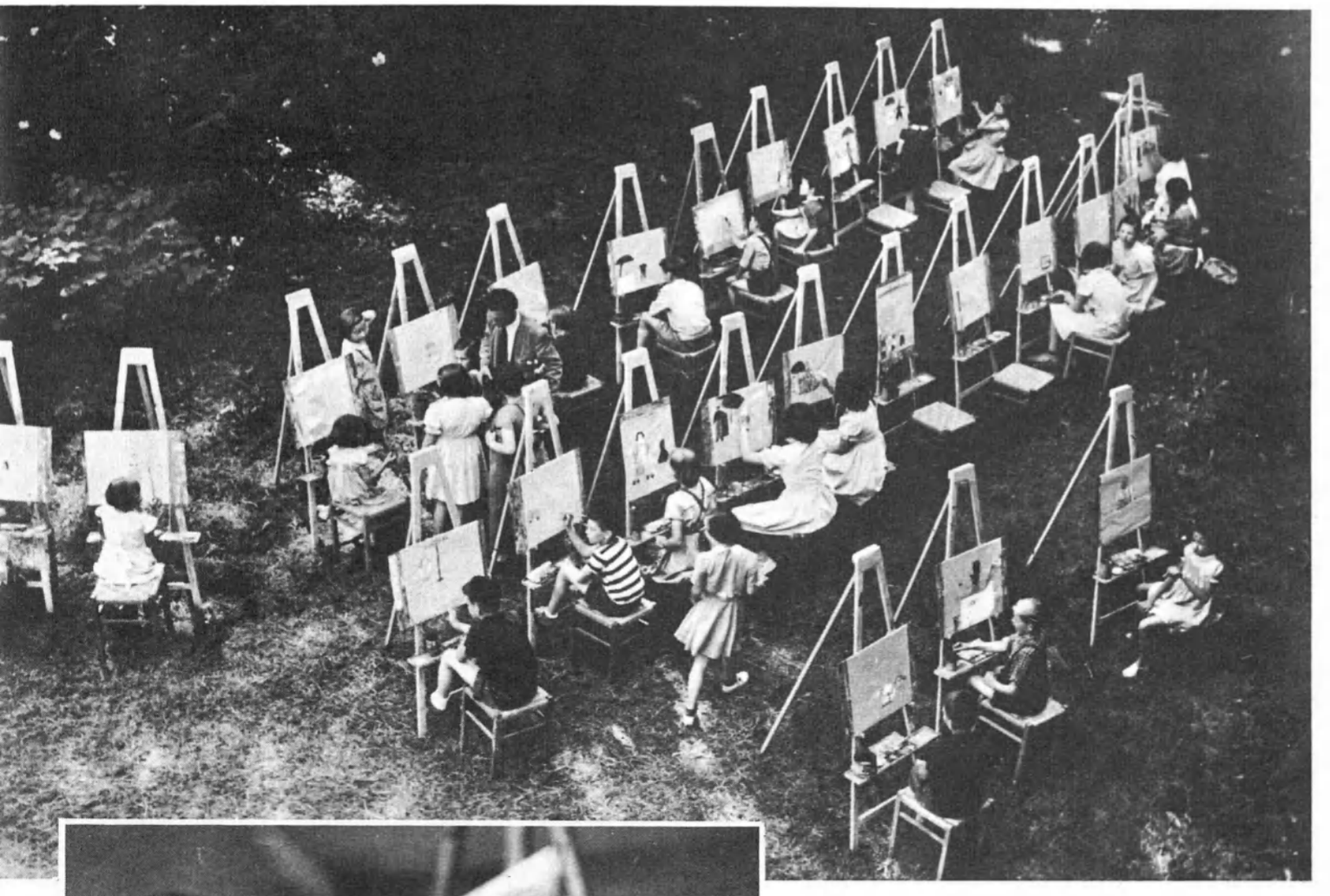
But the final judges are the youngsters themselves. Whenever they return a book, they are asked to put down their opinion about it. And then there are the "Book Reviewers' Groups" for youngsters between 9 and 17, who, under the guidance of a psychologist or a librarian, read books—frequently those by foreign authors—and discuss and review them. And they love it.

Mrs. Lepman's main object, of course, was to acquaint the children with literature from abroad. Did she attain her goal? It must be admitted that the language barrier still is a serious difficulty. The smaller children certainly take the attractive French, English, Italian or "still more foreign" (Chinese, Indonesian) picture books from their shelves and gaze at the illustrations. But they don't understand the text. One of the library's future tasks, with an enlarged staff, might be to make tests with at least some of these books by adding typed or mimeographed translations. Otherwise the diversity of languages remains forbidding.

However, there is a great variety of translated books. (Up to 25% of Germany's yearly juvenile book production are translations). How do the youngsters react to them?

(Cont'd on page 14)

Dr. Brigitte GNAUCK, journalist and author, is a member of the Secretariat of the German National Commission for Unesco in Cologne.



'The fish I had for lunch'

Children have thrown themselves heart and soul into varied activities that flourish in the friendly atmosphere of the Munich Youth Library. Domain of the painters is an attic-studio, but in fine weather easels are moved into the garden. Exhibitions of these children's work have gone round the world and some of their self-portraits were included in Unesco's publication, "Art and Education". One of these (below) illustrates why a child's concrete and imaginative mode of thought is rarely accessible to adult understanding. When a teacher asked the six-year old author of this painting if she was supposed to be carrying a basket, she replied: "Of course not, that's the fish I had for lunch." (Photos copyright Hans Schurer and Ikki Lüdeke, Munich. Drawing taken from "Art and Education")

Munich Weather vane

(Continued)

It is quite apparent that, as a whole, German youth is more serious-minded than non-German children who visit the library. "Truthful" is the highest attribute German children can give to a book. This applies not only to the older ones, but even the 8 to 9-year-olds. In the written reviews "too sentimental" is a much repeated comment, or "... a valuable book, because of its high moral interest".

For instance, the majority deem "Alice in Wonderland" or P.L. Travers' "Mary Poppins", the flying nursemaid who drops from the sky, "too confusing and fantastic". Adventure books are in high demand, if they describe something "one might do oneself". For the same reason most "Utopian" ones are condemned with a smile as: "Too improbable".

Of the foreign authors clear favourites—besides the old classics like Swift or Defoe—are: Hemingway ("The Old Man and the Sea"), Kipling, Pearl Buck, Lawson, Thurber, C.S. Forester, Catherine Pinkerton, St. Exupéry, Guareschi, Heyerdahl, Selma Lagerlöf, Hamsun, Monroe Leaf ("Ferdinand, the Bull") and, naturally, Felix Salten ("Bambi").

Findings of this sort are being collected and tabulated more and more and put at the disposal of interested writers, illustrators, publishers. Mrs. Lepman's institute tries to become a sort of clearing house for youth literature by collecting information from all over the world. She began by sending out questionnaires on youth book production, children's libraries etc., to 24 countries, 21 of which have replied so far. And she hopes to extend this inquiry to all member states of Unesco.

Due to her stimulation, an International Board on Books for Young People was founded, uniting for the first time, publishers, librarians, writers and educators. It held its first international meeting last year in Zurich

Unaware of this growing clearing house and research work, for which they are the happy "guinea pigs", the children enthusiastically embark upon the many more delightful activities that have sprung up like wild saplings in the friendly atmosphere of the house.

The attic is the domain of Mr. Steidle, a gifted young painter and art educator, and his youthful artists. Exhibitions of their work have gone around the world, and some of their self-portraits were included in Unesco's publication, "Art and Education".

There are the language classes—English and French, so far—taught from picture books; there are lectures by authors of youth books, who often have a hard time coping with the merciless criticism of their young audience.

And once a month the easels are moved out of the attic and the "United Nations" moves in. Sixty-eight children, aged from 12 to 17, find it fun to sacrifice their free Saturday afternoons to listen to 10-minute speeches, in which the youthful delegates give what an adult would often think a highly technical description of "their" country. The favourite countries, mostly far-off ones, are represented by two or three delegates.

The youngsters take their assembly very seriously and ask questions that might well embarrass a teacher. Yet most delegates can provide the answers, as they are excellently informed. Before they make their speech, they ransack library shelves for material. And without being aware of it, they become acquainted with many countries they never thought of before and, at the same time, with the forms of international parliamentary life. Adults, by the way, are not admitted to the sessions. "We want to keep this strictly a youth affair," says Dieter Dederichs, the president, aged 16.

The whole library is strictly a youth affair. Its refreshing, youthful atmosphere in itself is international. For, as Mrs. Lepman says, "The child still possesses the whole globe. Only the grown-ups are fenced in, or think they are."

Junior U.N.

Once a month under their 16-years-old chairman, some seventy young people meet together for a "Junior U.N. Assembly" (above) at which delegates give well documented reports on countries they have chosen to represent. No less serious—despite the smiles—is the work of the book reviewing group (left). Discussions between the young critics are sometimes broadcast by Munich Radio. Final judges of the books are, after all, the children (below) who throng the library. (Photos copyright Hans Schürer and Inge Lœffler)

How code-breaking techniques unravelled a lost Greek tongue

THE CASE OF THE FOUR-HANDLED JARS

by

Darsie Gillie

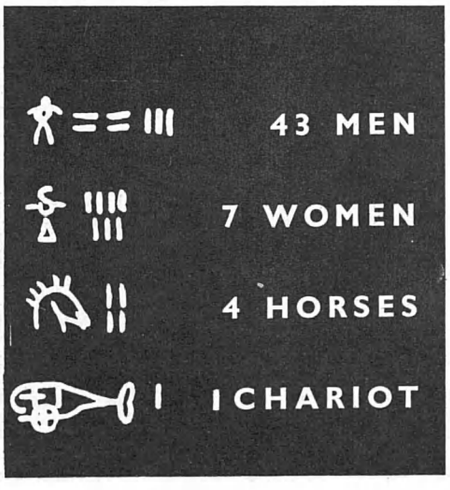
A recent discovery has made Greek the only rival to Chinese as the language with the longest written record. Both languages can now be traced back from their present modern spoken forms, through successive changes, to somewhere around 1400 B.C., that is to say for three thousand three hundred and fifty years.

The history of writing goes back for another fifteen hundred years in Egypt and Mesopotamia, and probably in India. But these earlier languages have all long ago died out. No one today speaks a language derived from Egyptian. There are very ancient Sumerian or Babylonian or ancient compositions in Sanskrit, but these were preserved for many centuries not by writing but by a very accurate system of memorising. At all events, Sanskrit became a purely literary language more than two thousand years ago.

There are big differences between the oldest Chinese and the oldest Greek documents. Chinese writing, like Chinese speech, has had one continuous history. The modern characters are derived from the earliest, even though there has been so much change that only a few scholars can read the latter. The earliest Greek documents on the other hand are in a script that has nothing to do with the alphabet that the Greeks adapted from the Phœnicians about 750 B.C. and continue to use to this day. This "less ancient" Greek alphabet was the parent of the Cyrillic alphabet, used in some modern Slav languages, and of the Latin alphabet used throughout western Europe, both the Americas, much of Africa and part of Asia.

The documents on which the earlier script had come to light are clay tablets, found from 1886 onwards in Crete, and after 1939 at Pylos on the Greek mainland. Until their secret was finally broken by an Englishman, Michael Ventris, nobody knew in what language they were written, or whether the language was one to which we had a key.

There are other differences between the early Chinese and early Greek documents. The early Chinese writing is picture-writing and gives no clue to pronunciation. The earliest Greek is phonetic and expresses the sound of the word though very inexactly. The earliest Chinese documents are questions inscribed on bone, so that the gods may give an answer by cracking the bone in one way or another when it is placed in the fire. The earliest Greek documents seem to be household accounts—though the household is generally a palace—and the resources drawn on are those of a small kingdom.



When we hear of an ancient system of writing being deciphered, most of us think of the Rosetta stone with its texts in Greek that was known and in Egyptian that was not yet known. But that is not the only way a script can be deciphered. Just as any military cipher can be broken in time, provided the language is known, so any ancient writing can with patience be made to yield its secret provided the language is closely enough related to another known language. If the language is unknown, then there is no hope unless a document comes to light which gives the text in both the unknown and a known language as did the Rosetta stone.

The excavations of Sir Arthur Evans at Knossos in Crete toward the end of the last century revealed a palace several times rebuilt and on the last occasion destroyed about 1400 B. C. In the ruins were found tablets in three scripts—a hieroglyphic or picture writing, a more sophisticated writing called Minoan Linear A and, in much greater quantities and connected with the last palace, a third system called Minoan Linear B. This was derived from the second, as the second was from the first. It was long supposed that all

(Cont'd)

THE CASE OF THE FOUR-HANDLED JARS

★ Royal kitchen records from Minoan Palace 1400 B.C.

Until three years ago oldest surviving record of Greek language and earliest readable European writing was inscription on a Dipylon vase from Athens (750 B.C.). Older inscriptions found were undecipherable until British expert Michael Ventris, using wartime de-coding techniques, broke secret of Minoan script. Tablet (right) unearthed in 1952 proved his deciphering correct. It contains list of handled jars in royal kitchens dating back to 1400 B.C. Second and third lines show vases with two, three, four or no handles. Decipherment would have been practically impossible without small vertical stroke separating each word. (Photo C.W. Blegen, drawn inscriptions Ventris; from "Archaeology")

t-ri-po-de, Ai-ge-us K-re-si-jos we-chei :
"Two tripods; Aigeus the Cretan (?) brings them: 2 TRIPODS."

QE-TO (??) :
"Wine-jars (?): 3 JARS." (Or quel-thos "tribute" ?)

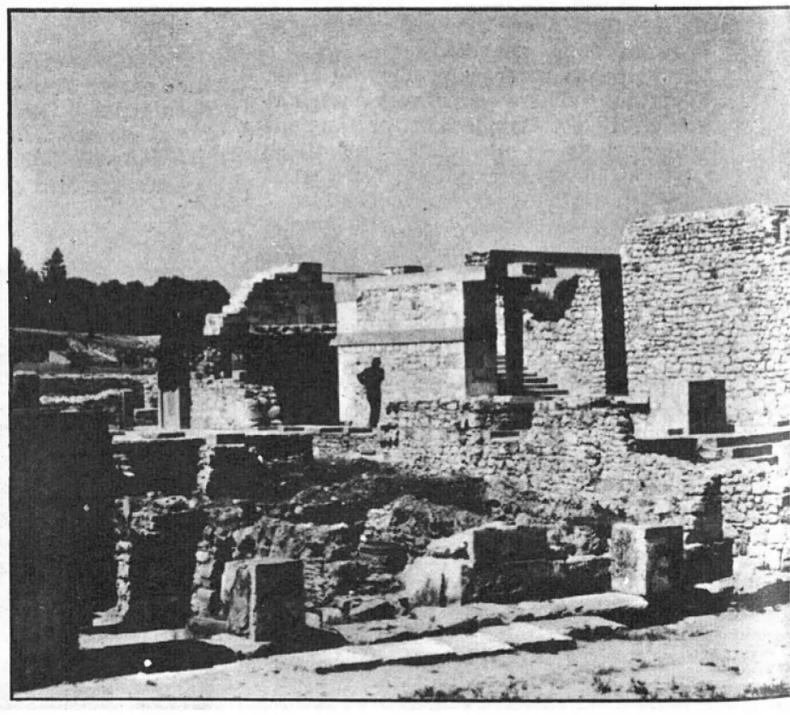
di-pa-he me-zo-he t-ri-o-we-he :
"Two larger cups with 3 handles: 2 CUPS."

three systems of writing represented the language of the people who created the so-called Minoan civilization of Crete; that the palace had been destroyed by the early Greeks from the mainland who called themselves Achaeans.

It is certain that the Achaeans first learned from and then conquered the Minoans, but it now appears that they did it rather earlier than was first supposed. Already before the Minoan Linear B script was deciphered some archaeologists had pointed out resemblances between the art in the last palace of Knossos and the palaces of the Achaeans on the mainland. Then came the discovery of Professor Blegen at Pylos in South Greece in 1939 of 600 "Minoan" tablets in an undoubtedly Achaean palace. Perhaps the Linear B tablets were in some early form of Greek and might be read!

The tablets of Knossos had been carefully scanned for years by scholars with little result. It was apparent that most of them were lists. Numerals could be distinguished. They seemed to be rather hurriedly written—like the day-to-day accounts of an office. There were about 80 different symbols, apart from little picture signs which seemed to indicate the kind of objects in a list—jars, men, chariots.

Eighty signs were too many for an alphabet, that is a system of writing in which each sound has a sign of its own, but too few for one of the early complicated systems in which many whole words have a picture sign to themselves. It must therefore be a syllabary, that is a system of writing in which each sign represents a syllable. But with only 80 signs, it must have been devised for a language in which most syllables consisted of one consonant and one vowel, rather like Japanese, in which there are rarely two



PALACE OF KING MINOS AT KNOSSOS IN NORTHERN CRETE, A VAST BUILDING KNOWN AS "THE LABYRINTH" AND FABLED LAIR OF THE MINOTAUR, THE MONSTER OF

t-ri-pos, he-mei po-dei O-WO-WE (= ou holwei?) :
"One tripod; it is not sound (?) as regards one foot: 1 TRIPOD."

t-ri-pos, K-re-si-jos we-chei; a-pu-ke-ka-u-me- (nos) sk-le-a (...) :
"One tripod; the Cretan (?) brings it; charred around the legs... (1 TRIPOD)."

di-pas me-zo-he que-t-ro-wes : (for Mezon !) :
"One larger cup with 4 handles: 1 CUP."

di-pas me-w-jon que-t-ro-wes :
" One smaller cup with 3 handles: 1 CUP."

di-pas me-w-jon t-ri-jo-wes :
"One smaller cup with 3 handles: 1 CUP."

di-pas me-w-jon a-no-wes :
"One smaller cup with no handle: 1 CUP."

consonants together. This did not seem very like Greek, but an American scholar, the late Alice Kober, showed that there were changes in the terminations of words, as in Greek and other Indo-European languages, which might well correspond to masculine and feminine and to case-endings.

Finally, when all the tablets found at Knossos and Pylos had at last been published so that scholars could work on them, Mr. Ventris applied the principles used to break ciphers during the war and offered a hypothetical list of values for the signs. Making allowances for the fact that the Greek of these new texts was from five to seven hundred years older than any that had hitherto been read, the proposed solution did seem to work. Might this be chance ? Then in 1952 a tablet was discovered at Pylos, which contained a list of jars in the royal store rooms. There were little pictures of jars without handles, with two handles, with three and with four. The words beside them read, as deciphered by Mr. Ventris, "with no ears", "with two ears", "with three ears" and "with four ears". There could be no more doubt—the right solution had been found.

GREEK MYTHOLOGY SLAIN BY THESEUS. (Photos Viollet)

Greek had changed a great deal between the time of the tablets of Knossos (C. 1400 B.C.) and of Pylos (1200 B.C.) and even the time of Homer (perhaps 750 B.C.), although the exacting rhythm in which the poems attributed to him are composed had preserved many old words. Secondly the Minoan B. script must originally have been devised for quite a different language. It does not distinguish between P and B, K and G, R and L. It cannot express exactly any syllable which ends with a consonant. Thus the words "pater" meaning "father" and "pantes" meaning "all" are written by the same two signs indicating "pa-te". You have to know the subject matter to avoid errors. That is why the little picture signs had to be used.

Strangely enough, all that has survived are bills, invoices, lists of persons owing money or services, lists of cattle and the like. The tablets were probably of unbaked clay only kept until final entries could be made on more expensive material, vellum or papyrus. The palaces where they were kept were destroyed by fire. The "permanent" records perished in the same flames which baked and so made permanent the rough notes of the bailiffs, tax collectors and merchants.

Have we lost in those flames the works of earlier Homers ? That does not seem probable. So ill-fitting a script would be a very awkward instrument for writing down a poem or even a prose-history. It was apparently used chiefly by tax collectors and accountants. When the Dorian Greeks who had hitherto lived too far north to feel the influence of Cretan civilization swept south and destroyed the kingdoms of the Achaeans, the Minoan Linear B script seems to have disappeared along with the Achaean tax gatherers.

The records that have come down to us are very limited in scope, but they will provide a great deal of information about the Greeks, whose warrior kings besieged Troy. They show that the names of Homer's heroes were common in the days of which he sang. They show that the gods of classical Greece were already worshipped in the second millennium B.C. They give a voice to centuries of which we had found the handiwork, but of which no words remained to us.

Further, the deciphering of Minoan B, may yet lead to an understanding of the much rarer tablets in Minoan A ; also to those in a kindred script of about the same date now coming to light in Cyprus. These still undeciphered Cypriot tablets do not look like lists, but appear to contain texts of some length. One is perhaps a letter. But in what language ? That is another mystery—and another story.

Denise GILLIE, Paris correspondent of the "Manchester Guardian", has been a foreign correspondent in Warsaw, Berlin and Paris since 1926. He has specialized in reporting on archaeology and in general on man's early history.

WATER: LIFE SAVER AND DEADLY POISON

IS GOO
A WORL

Man can live without clothes, without shelter and for some time without food. Without water, he soon perishes.

The earliest settlements grew up around rivers, springs, wells and other primitive sources of water. Later, great civilizations and cultures were nurtured in the valleys of famous rivers—the Nile, the Euphrates, the Indus and the Ganges.

And as they grew always more and more water was needed. In fact, it has been said that throughout history, "after the passion of love, water rights have caused more trouble than anything else to the human species."

As time went on, the search for water for survival was gradually paralleled by an equally persistent quest for "pure" water. For thousands of years people increasingly demanded a more satisfactory sort of water for drinking and other purposes.

"It is good to keep water in copper vessels, to expose it to sunlight, and filter through charcoal" is a dictum not out of an engineer's report in modern times. It goes back about 2,000 years and was found in a collection of medical lore written in Sanscrit.

Another Sanscrit source of the same period gives more comprehensive and remarkably modern water purification suggestions: "Impure water should be purified by being boiled over a fire, or being heated in the sun, or by dipping a heated iron into it, or by filtration through sand and coarse gravel and then allowed to cool."

Unfortunately sensible advice like this has often been ignored in the past. As great civilizations flourished their growing populations very often themselves poisoned the waters on which their lives depended. Even a century ago cholera, typhoid, the dysenteries and other diseases caused by polluted water still ravaged the peoples of all the continents.

Since then, spectacular results have been achieved in protecting people against the menace of the many water-borne diseases. But no country in the world can afford to relax its vigilance concerning water sources and supplies. Serious and widespread cholera and typhoid epidemics were still occurring in Europe and America at the end of the nineteenth century. As late as 1937, a momentary breakdown in the water-purification system of Croydon, near London, let loose a terrible epidemic of typhoid fever. In Marseilles in 1943 there were 639 cases of typhoid with 127 deaths.

In the immediate post-war years 250,000 cases of typhoid with 25,000 deaths were occurring annually in Europe. In Mexico it was estimated that in 1948, 22 per cent of all deaths were caused by water-borne diseases. Experts believe that in many Asian countries the sickness rate could be halved by protecting water supplies and providing proper facilities for the disposal of wastes.

So long as sanitation remains at a primitive level and water supplies continue to be dangerously polluted, there is little hope of reducing the heavy loss of life that is brought about by water-borne disease. Moreover, the continuing drain on the finances of the underdeveloped countries resulting from the consumption of disease-ridden water constitutes a major obstacle in the path of their progress towards economic and social betterment. The provision of supplies of pure water adequate for their needs is a basic requirement of all countries and one that demands the highest priority in planning for the future welfare of their peoples.

A vast problem such as this calls for world action and a wider understanding of the basic relationship between water resources, health and civilization. This was why the World Health Organization chose "Clean Water Means Better Health" as the theme for this year's World Health Day on April 7. As such it served to emphasize WHO's concern for wider sanitation programmes and underlined a problem facing authorities in countries at all stages of health development.

But there are some people who view the prospect of millions more people enjoying better health with some misgiving. Lower death rates, they point out, mean more and more mouths to feed in a world which already seems unable to adequately feed its present population. In the following article, Jean Manevy, of the World Health Organization, outlines the basic facts of this problem of food, people and health, and suggests how it may be solved in the future.

PLANNING FOR HEALTH in any community afflicted by water-borne diseases involves detective work to discover the incidence of sickness and the existence of human carriers of diseases such as typhoid. Here, by the light of an oil lamp, an Egyptian medical officer collects

D HEALTH
D THREAT?

data on enteric diseases in the village of Mit Hafa. He has come at night so as to question the men who work in the fields during the day. Bacteria and parasite studies were made on every third person among 1,783 villagers. Results were used in planning a new health campaign.

by

Jean V. Manevy

WHERE do we go from here? In practically every country throughout the world life expectancy is rising and the death rate is dropping. The pessimists, though, are wringing their hands in anguish over this and are forecasting the blackest future for humanity.

"All this is very fine," they say, "but what are we going to do with all these extra people? With all this better health there will be fewer epidemics and people will live longer. How is our planet going to support them when there are millions now who haven't got enough to eat?"

Some pessimists have even gone so far as to label DDT the "demographic curse" because it saves lives by destroying malaria-carrying mosquitos.

The cry of danger has been heard many times before. Even before the industrial revolution swept across Europe, economists saw that an improvement in world health would bring about a sharp increase in population and the pessimists predicted that the world would soon starve to death.

On the other hand it is just as easy to be over-optimistic and look at the problem through rose-coloured glasses. What are the facts? And is man capable of really meeting one of the greatest challenges he has ever faced?

Two hundred years ago, in 1750, the world's population stood at 700 million. By 1850 it had gone up to 1,000 million, and by 1950 reached the figure of 2,500 million people. Thus, in the last century our planet's population has doubled. Present calculations show that the world's population is increasing at the phenomenal rate of 85,000 to 100,000 persons per day .

By 1980, if the present rate continues, there will be an additional 1,000,000,000 people in the world making a total of 3,500,000,000. This means another increase of 51 per cent. Continent-wise the increase would look something like this: Africa, 45 per cent; the Americas, 61 per cent (32 per cent in North America and 96 per cent in certain tropical regions of South America); Asia, 52 per cent; Europe 31 per cent; Oceania, 30 per cent.

(Cont'd on next page)

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Pessimists and Optimists in Hot Debate

What do all these figures show? That our population is growing fastest in two-thirds of the world which is also the poorest and the least developed economically.

In the more highly developed countries the rate of increase is much lower. At the beginning of the present century these countries saw the start of a concerted programme for improving health conditions.

Hygienic measures, the reduction of working hours, slum clearance and the building of better houses, the spread of education—all helped, first to reduce the general death rate and then to win impressive victories over the death rate for infants and young children.

The average expectancy of life was 22 years among the Egyptians in the first century before the Christian era. In 17th century Europe it was from 30 to 40 years. The great medical discoveries of recent times have further contributed to reducing the death rate and extending the life span. It is now as much as 77 years among white women in North America.

In the most under-developed countries, however, precarious living conditions, lack of proper food, low wages and illiteracy are linked with a high death rate (one in two among young children), the prevalence of deadly epidemics, and also with a high birth rate.

Nevertheless, there has been progress—though small—during recent decades. Industrialization is under way, vast campaigns have been undertaken against tuberculosis and malaria, international action has been taken to check epidemics of plague, typhus and yellow fever, and new kinds of treatment have been more widely used. All this has saved a larger number of lives every year. A lower death rate and a longer life span combined with a high birth rate have caused the total population to increase at a faster pace than that of the production of consumer goods.

Optimists and pessimists are engaged in a hot debate about the "daily quantity of calories needed for the subsistence of the individual." Among optimists, estimates as to what the globe can maintain in the way of population range from 5,000 million to 16,000 million human beings. The pessimists, basing themselves on the one hand on the present Asian standards of consumption and on the other, on North American standards, reach the conclusion that the earth's maximum population should not exceed, in the first case, 2,800 million and, in the second case, only 900 million.

In addition, experts in population problems disagree as to what the future size of the world's population is likely to be. Some think it risky to presume that the earth will be submerged by its population at the beginning of the 21st century. They judge that the curve of the birth rate must surely follow the descending curve of the death rate, and that the increase of population will lessen. At the same time production, manned by young and healthy workers and freed from the costly waste of ill-health, will tend to increase.

Population specialists do agree, however, that there are three stages in population evolution.

First, there is the period of extremely high rates, both of births and of deaths. Populations tend to increase because of the high birth rate, but the increase is limited by the high death rate.

Then, there is the period during which both rates become subject to controls. First, the death rate tends to become lower in the direction of the ideal minimum which the present state of medical knowledge can hope to establish. But the birth rate remains high and is slow to follow the diminishing curve of death rate. The result is a spectacular rise in population.

Finally, there is the period during which both rates are maintained at a low level, with the result that the population remains stationary or tends slightly toward a decrease.

The countries which have reached these different stages have been classed as under-developed, semi-developed and developed. The fact is that the natural evolution of population corresponds with economic evolution: the effect of industrial development is to improve living conditions and to lengthen the average life span.

The estimated annual death rate in the whole world varies from 22 to 25 per 1,000 persons. In the most highly economically developed regions it falls as low as 6 per 1,000 while in the least developed regions it soars as high as 30 per 1,000. Death rates vary within countries according to social groups. They are highest among the poorest classes and lowest among the top income groups.

Between the years, 1000 and 1855, no fewer than 450 famines occurred in Western Europe alone, causing sharp increases in the death rate. Along with famines, great epidemics of plague, cholera, smallpox and typhus have until the recent past wiped out large numbers of persons. Plague alone claimed 10,000,000 victims during the Byzantine period and 25,000,000 (a quarter of Europe's population) in the 14th century. Smallpox and typhoid were responsible for from 10 to 20 per cent of all deaths in the 18th and 19th centuries (40 000 deaths in Prussia yearly at the start of the 19th century). Typhus, a dreaded result of wars and famines, was particularly deadly to children and adolescents.

Living conditions in the towns were often worse than in the country. In Stockholm, in the middle of the 18th century, the average length of life was 14 years for men and 18 for women, while in the whole of Sweden the averages at the same period were 33 and 36. In the United States in the 1850's, half of the five-year old children in the countryside could hope to live to 65, those in the small towns to the age of 56, and those in the large towns to the age of 41.

The struggle to bring down the death rate really began about 1850 when important social and economic changes were taking place. Between 1840 and 1940 the average length of life in Europe rose steadily from 39 years to 63 years for men, and from 42 to 66 for women. Since then the upward movement has continued.

This does not mean that the progress of science and medicine has succeeded in lengthening the span of human life. Taken as an individual, a man of the 20th century does not live any longer than one who, two centuries earlier, was lucky enough to escape illness until an advanced age. But, in the 20th century, an infinitely larger proportion of men and women reach old age. It is the reduction of the death rate among children, and especially among infants, that has had a decisive effect on the extension of the human life span.

Better knowledge of hygiene and increases in incomes have both affected the infant death rate. For example, in the United States during the 1920's the rate among the poorest classes was 170 per 1,000 births while among the richer classes it was only 50 per 1,000 births.

For a long time, while over-population was linked with bad housing conditions, the rate was higher in the towns than in the country. Nowadays, however, this situation has reversed. Wars, accompanied by serious food restrictions, quickly cause rises in the infant mortality rate. The example of Leningrad is especially dramatic : before the war, the rate varied between 140 and 150 per 1,000 births ; during the siege of 1942, it shot up to 748 per 1,000.

Recently the rate has decreased in a most spectacular manner in the highly developed countries. In some it has fallen to the record low figure of 20 per 1,000 births, whereas at the start of the 20th century more than 30 out of every 100 infants died in their first year. There is a startling similarity between the health situation today in the underdeveloped countries and those that prevailed 150 or 200 years ago in the countries now considered developed. Infant mortality still reaches 500 per 1,000 births. The average length of life is little longer than 30 years. Epidemics still sporadically take their terrible toll. Tropical countries have even more of their share of illnesses : sleeping sickness, yellow fever, yaws and many others. Experts agree, however, that the death rate caused by such illnesses can also be reduced by improved living conditions.

Important and successful steps have already been taken to force down the death rate in large areas of the world : great vaccination campaigns, a struggle against malaria on the international scale, quarantine measures to control epidemics, and the vigorous co-operative activities carried out by the governments of the countries concerned.

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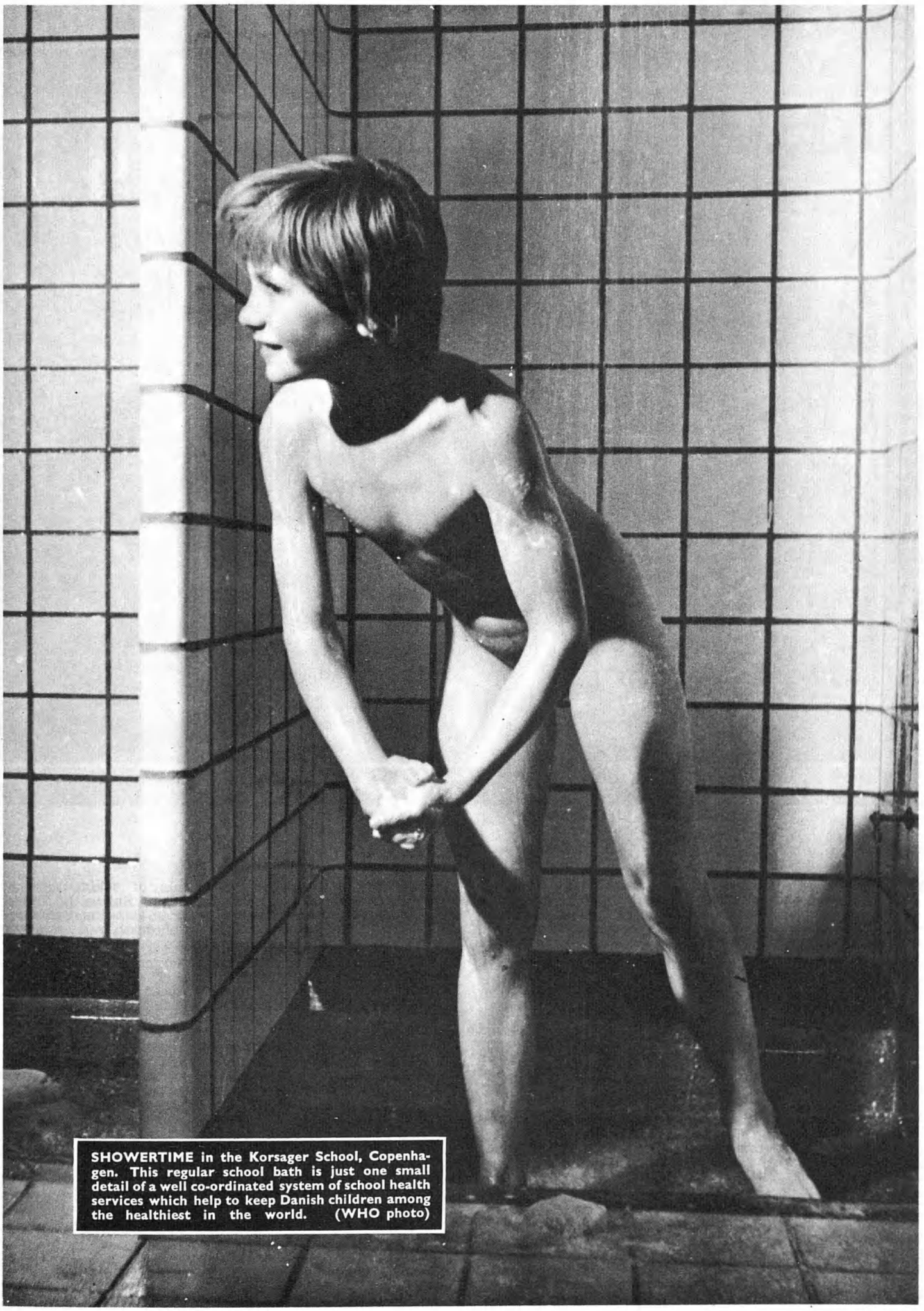
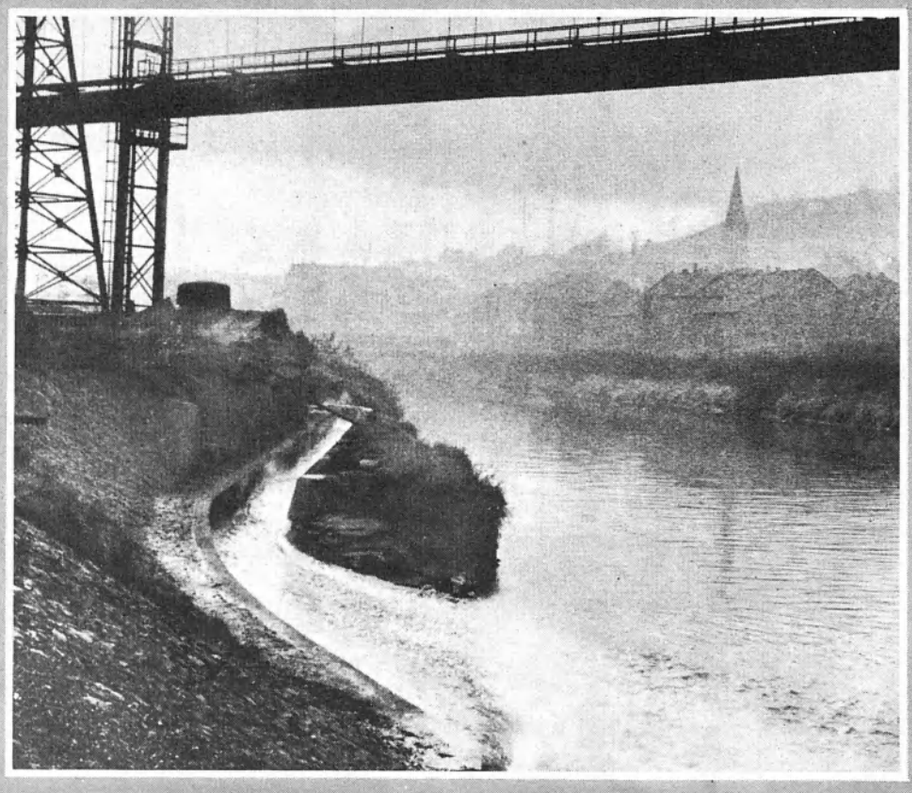


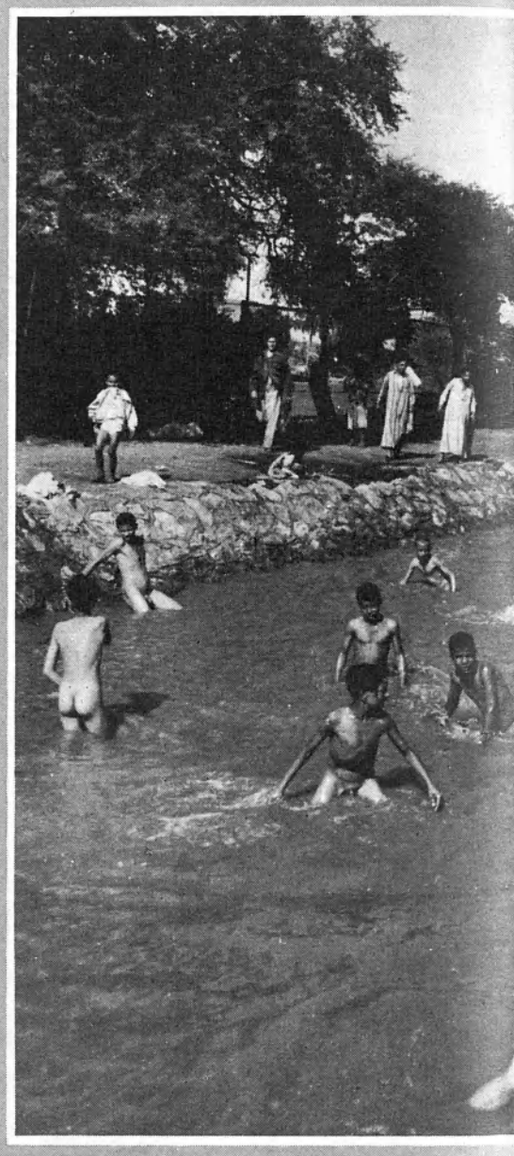
SHOWERTIME in the Korsager School, Copenhagen. This regular school bath is just one small detail of a well co-ordinated system of school health services which help to keep Danish children among the healthiest in the world. (WHO photo)

Good health

(Continued)

IN PERILOUS WATERS—The modernization of agriculture, the growth of industry and the rapid expansion of cities have all increased the threat of contamination to water supplies. (WHO photo, left). Rivers and canals in some countries are often the home of the snail that harbours the bilharzia parasite. Boys swimming in the irrigation canal (centre) run every chance of catching the intestinal and bladder disease caused by this parasite. Governments are attacking the problem on two fronts: through education in hygiene and by mass injections against bilharzia. (Unesco Photos taken in Egypt)





Nevertheless, the infant death rate in these countries is still from 40 to 50 per cent of the general mortality. Thus, a decisive factor in the campaign depends ultimately on substantial improvements in economic conditions.

The birth of a child is considered a happy event in every class of society in every country of the world. Within the family, it means that there will be someone to go on living in the home, that the soil will be tilled, that the care of parents in their old age will be assured.

To the nation, it means that the people have a future, that the homeland will be defended, and that the economy will have the manpower it needs to expand. Everywhere on earth, children and young people symbolize vigour and prosperity.

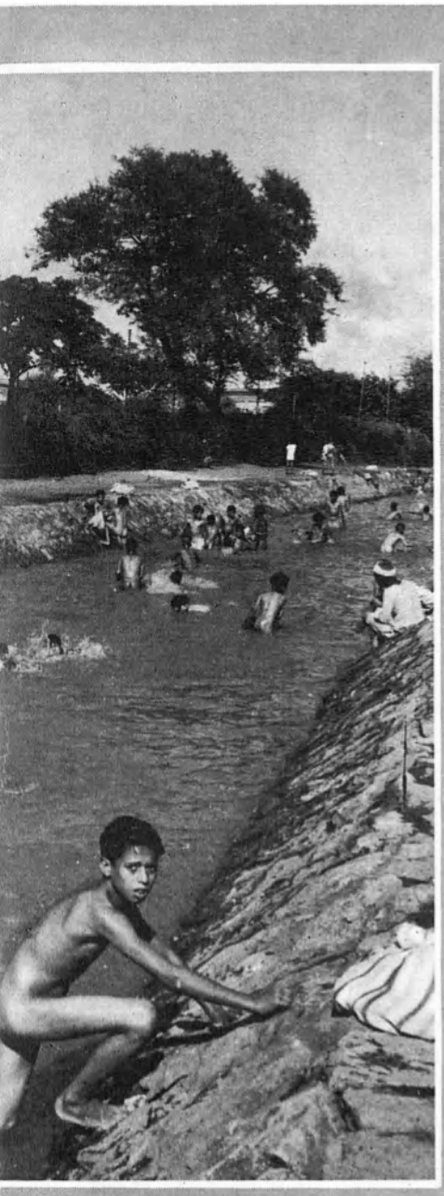
In the under-developed countries, the birth rate is infinitely higher than that in other countries, but so is the death rate. Though one out of every two children dies before his first birthday, this does not check the natural growth of the population. But when the total population of these countries rises through high birth and death rates, it does so wastefully because such a growth of population means a high proportion of dependent persons.

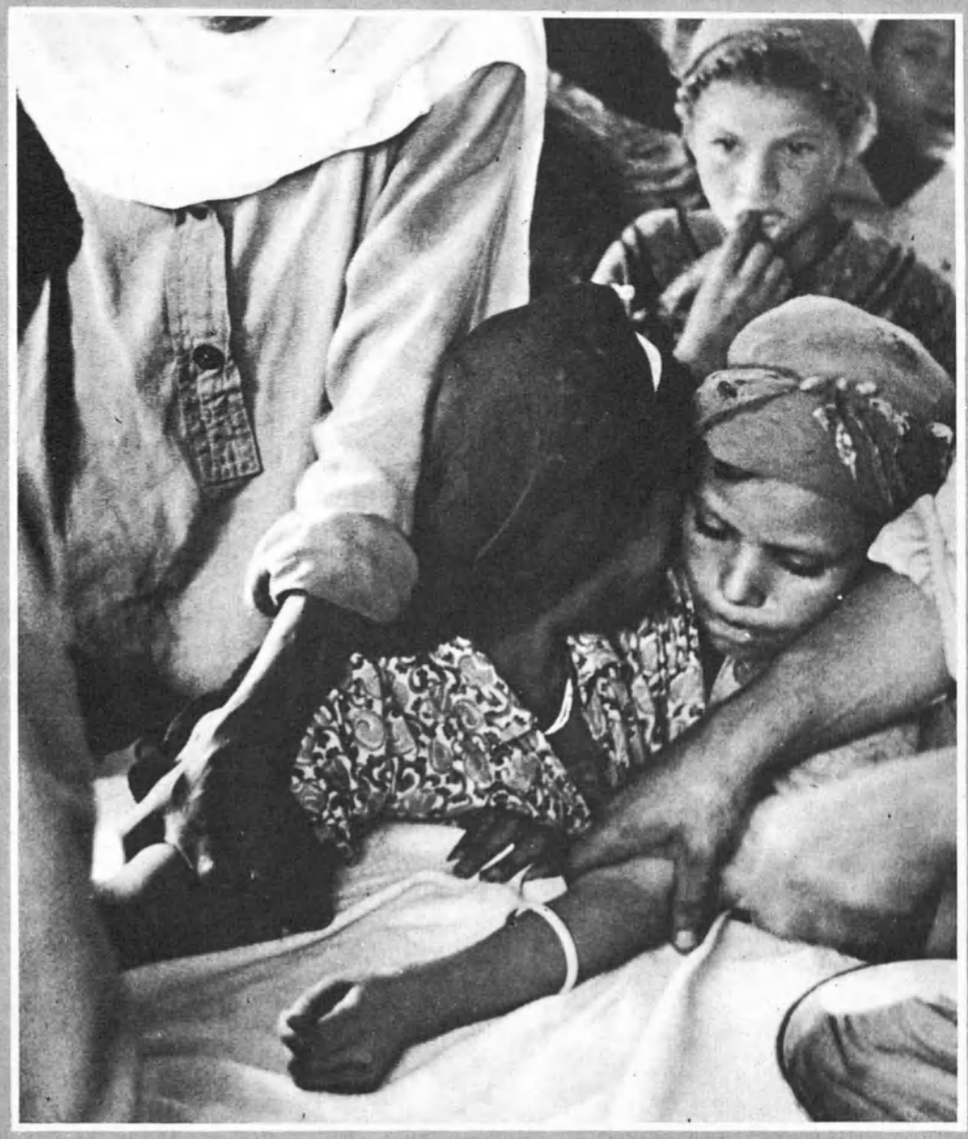
It has been calculated that each new child represents an economic deficit until he is 15 years old. From then on, the work done by the adolescent each year pays back the cost of his maintenance during a previous year. At 30 years, the "capital" invested in the child is paid back by the young man After 30, the grown man represents economic credit —"active capital"—capable not only of taking care of himself, but also of a dependent person. But in the under-developed countries, infant mortality alone accounts for from 40 to 50 per cent of the total death rate, and the average expectancy of life scarcely exceeds 30 years.

The demographic situation in the largest part of the world today can be summed up as follows. The efforts of medical science have almost everywhere reduced the general death rate, but the infant death rate has not diminished in the same proportions. The lowered death rate and the maintenance of the birth rate at a high level has speeded up population growth, but the development of young, healthy, productive generations has not been accelerated. If the death rate can be lowered for all ages, there is a chance that the proportion of children surviving until the period of their productivity will increase. And this will also mean an increased return on the investment in their upbringing.

The situation can be compared to that of a young married couple with limited resources who, expecting a baby, get quintuplets. If the couple does not get outside help and if it has no chance of increasing its income, the result will be disastrous ; the children will starve. But, if by some miracle, the quintuplets can reach an age at which they can earn money, the family will be saved, and may even become prosperous.

Today overpopulation is no longer a problem for individual nations ; it is one of the most important international questions. That is why the United Nations recently convened a congress of leading population experts from all over the





world in Rome. They included specialists of the World Health Organization, whose activities have greatly contributed to reducing the death rate ; of the Food and Agricultural Organization, and Unesco.

Three major theses were presented at the World Population Congress.

First, that "in order to build a family in a rational manner" man should use various birth control methods.

Second that mechanical or chemical methods of birth control would be contrary to the laws of nature, but that man, as a superior being, should be able to master his instincts and to decide for himself the size of his family, adapting himself to the economic conditions which he faces.

Finally, there was the view that the growth of population is not a problem which can be solved by birth control, but by a better division of consumer goods and resources.

Nevertheless, the supporters of the three different viewpoints seemed to agree on one thing — that the generation which discovered the secrets of the atom should be able to find a constructive answer to the oft asked question : will the vast number of human beings who are being saved today by the progress of medical science be condemned to die of hunger tomorrow?

Every night, more than half the people on earth go to bed hungry. Some 1,400 million men and women in Asia have only enough food to keep them alive. The situation as nutrition experts see it is that each of these people has less than the 2,400 calories which are considered the daily minimum requirement to maintain life. Immense numbers of people in Africa, Latin America and Europe have only a trifle more than that minimum. The people of some countries of Europe, North America and Oceania have rations equal to — or more than — the 2,800 calories which the specialists consider every human being should have daily.

Growth of the population will make the situation even worse unless better means are found to increase the production of consumer goods and to improve their distribution. At a time when some regions are threatened by famine, other parts of the world face the problem of disposing of surplus stocks of cereals, and of reducing planted acreage.

The earth has far from reached its maximum capacity of production. Some people believe production can be increased from 40 to 50 per cent. Others are convinced that if all the farmers of the world adopted the best methods now known, food production could be doubled without adding to the present acreage.

In the United States, for example, the 1952-1953 crop was double the annual crops during the 1934-1938 period. The yield per acre increased by 70 per cent while the planted area increased by only 20 per cent. However, increases in the yield of land will not suffice to feed mankind if during coming years the birth rate continues to be high, if more lives are saved by science, and if the life span is lengthened even more.

At present the sea furnishes only about one percent of mankind's food, although it covers some three quarters of the surface of the

(Cont'd on page 24)

FRIEND AND FOE. Man has always settled near water, but fishermen such as these on the River Niger in the French Sudan live closest to it. It is their friend and their foe, it provides their livelihood and may also destroy them. Millions still fail to understand the link between polluted water and disease.

globe. Improvement in fishing methods could bring vast additional quantities of food out of the sea.

About one fifth of the earth's surface is unproductive because of its cold climate. But the earth's temperature is now tending to rise ; the ice is receding toward the poles. Every year new soil, varying from a few dozen yards to several miles, is being reclaimed for planting.

The arid zones can also be used if they can be supplied with water (by dams and irrigation canals) ; if the water can be kept from evaporating (by reservoirs or vegetation); if sub-surface water can be extracted and used ; if sea water can be de-salted (although such foods as cucumbers, carrots, corn, cabbage can be grown in soil irrigated by salt water). Some plants, such as the eucalyptus, grow perfectly in the desert and provide shade and fuel. The extension of desert areas can be checked by controlling the foraging of certain animals; goats, rabbits and various birds destroy the vegetation and permit the advance of the sands.

In the absence of electric and other power, the bringing of water into arid zones presents serious problems. Yet, studies are under way to solve them, for instance, by the use of solar and wind energy.

Considerable progress has been made to increase the yield of various crops. But new discoveries open far broader perspectives. For example, by adding a tiny dose of certain antibiotics to the food of cattle and fowl, their rate of growth is increased rapidly. Pigs fatten three times as quickly, hens lay a larger number of eggs. A pig raised with aureomycine reaches the weight of 43 kilos in a period of time during which it would normally reach only 30 kilos.

Hybridization or cross-breeding of plants also can increase the yield of acreage. In the United States, for example, new hybrids of corn have led to a 25 per cent increase in production, to an additional profit of $700,000,000, and to an annual increase of about 5,000 million pounds of meat, that is, about 40 pounds of meat more for each person.

In addition to increasing the area and the yield of planted ground, steps must be taken to protect the soil against the rains (which, every year, wash millions of tons of good earth toward the sea) ; against drought (which, in the absence of irrigation systems, can transform fertile earth into dust, as for example, the immense Tigris desert area which was once able to feed 30,000,000 human beings) ; against insects and parasites which every year destroy at least 10 per cent of the world's food crop (an amount which could nourish the whole population of Africa or North America).

Moreover, there are possibilities beyond those which have been stated briefly here by which man can feed everyone on earth : there are the new perspectives opened since the beginning of the atomic era.

The people of the world will have the chance for stupendous improvements in their food and way of life when atomic energy is fully used for peaceful, industrial purposes. The possibilities in this field seem limitless. Dr. Powell, of Bristol University, Nobel Prize winner, declared recently : "Used for production, the power of five hydrogen bombs could furnish a quantity of energy equal to that now produced by the work of all Britain's miners during one year."

Water

WATER

everywhere

Did you Know that...?

UNIVERSALITY OF WATER. — Water covers about five-sevenths of the earth's surface to an average depth of three miles. The Polar regions of the globe are covered with great ice caps —water in solid form. The atmosphere contains enormous quantities of water vapour—often as much as 50,000 tons in the air over a square mile of the earth's surface at summer temperature. All our food contains water, from about 60 % in lean meat to as much as 95 % in watery fruits. About 70 % of the human body is water. Even the solid rocks of the earth's crust hold water in chemical combination with different mineral substances—so much of it, that most of the land areas of the earth would be submerged, if this water were suddenly returned to the ocean.

THE WISDOM OF THE ANCIENTS : The Palace of Minos, at Knossos, dating from about 2,000 B.C., possessed a system of drainage, Nineveh had its sewers more than 3,000 years ago and, about 588 B.C., the Cloaca Maxima of ancient Rome was built. Nevertheless, in the modern world in general, sanitation may be considered as having originated within the last two hundred years and as having been developed, uninfluenced by ancient knowledge, mostly during the last century.

IN FINLAND a great problem is connected with the wood-pulp industry. An average-sized Finnish pulp-mill discharges waste comparable with that of a city of one million population, demanding expensive treatment in order to prevent stream pollution.

IN DENMARK the National Public Health Service, in collaboration with the Danish dairy organizations, has undertaken an examination of water from 13,000 wells serving rural communities. Action has also been taken against the use of town sewage for watering farm-land, since domestic sewage has been found to contain eggs from the tapeworm.

SOME FACTS ABOUT WATER in the United States : More and more air conditioning, for instance, is a factor in our trend to comfortable living. But the air conditioning system of a large building may use 3,000,000 gallons of water a day—as much as a city of 25,000 people.

In industry today, water is the universal raw material. We use pure water in fabulous quantities :

24 gallons to produce a pound of paper; up to 10 gallons to produce a can of vegetables; 70 gallons to make a pound of woollen cloth; 10 gallons of water to produce every gallon of petrol; 65,000 gallons to produce a ton of highly-finished steel; 750 gallons of water to produce a ton of dry cement.

But even as the need for more water grows, the watersheds which nature fashioned to give us an ample supply are being despoiled. Cut-over, burned over land has been exposed to the gouge of the rain, letting it cut off topsoil and run uselessly away with a load of silt to clog dams and reservoirs.

Because of silt deposits, it is estimated one out of five of the nation's reservoirs will be useless in less than 50 years.

Water supply is a big industry in the United States of America. By weight of material handled, it is *seven times as big as all other industries put together.*

But vast though today's waterworks installations may be, they are not sufficient for the years ahead.

The US Public Health Service reports that almost 6,000 communities with no waterworks need and could support such facilities. To meet these needs, as well as to provide for the normal expansion of existing waterworks, will mean an estimated 3,000 new treatment plants, 9,000 wells and well-pumps, 8,000 storage tanks, and more than 45,000 miles of water-pipe.

IN FRANCE in 1950, two thirds of country-dwellers did not have piped water in their homes. Of 37,000 rural communes only 10,500 had a public service of potable water. Out of 38,000 French communes, scarcely 1,000 had any system of sewerage whatever, 300 had a reasonably good drainage system and only 80 possessed sewage treatment plants.

IN EUROPE only one in four homes have an indoor water supply and even in most advanced countries running water does not reach more than two thirds of houses in rural areas. In urban areas in most European countries indoor water supply is found in 56 to 96 houses out of every hundred.

LUCKY ICELAND. — Iceland has plenty of excellent drinking water (for its sparse population of one person to the square kilometre) from springs, rivers and brooks and it is so pure, clear and free from bacteria that no purification is needed.

More than half the population makes use of natural hot water, together with electricity from hydro-electric plants, for heating, lighting and cooking.

The many swimming pools and swimming halls use natural hot water almost entirely and it is quite free from bacteria. In most cases the quantity is so great that no recirculation is used and the hot water flows straight through.

IF pure drinking water can be provided to people and if human excreta can be disposed of without it contaminating the food and drink of man, a solution would be found for half the ill-health of people in the South-East Asia Region. The countries in this region comprise Afghanistan, Burma, Ceylon, India, Indonesia, Nepal and Thailand. Total population: nearly 500 million.

BURIED TREASURE. — "In the area north of Enugu all the way to Nsukka, water is available from a single stream during the dry season which lasts for about six months. People live up to about 30 miles from this stream and most of the population of about 200,000 store water in the wet season for use during the dry months. Pots of three to four gallons capacity are used for storage and the more well-to-do possess up to 300 such pots sunk in the earth to keep the water cool. In a survey about a million and a half of these pots were counted." (From a report by a WHO Public-Health Engineer on rural conditions in Africa south of the Sahara.)

KEEPING salt out of the water is one of the big problems in the Netherlands, much of which lies below sea level. The fact that the Rhine contains salt before it even enters the country is causing some anxiety. In 50 years' time, salt content of the great river has doubled, and apparently continues to rise steadily.

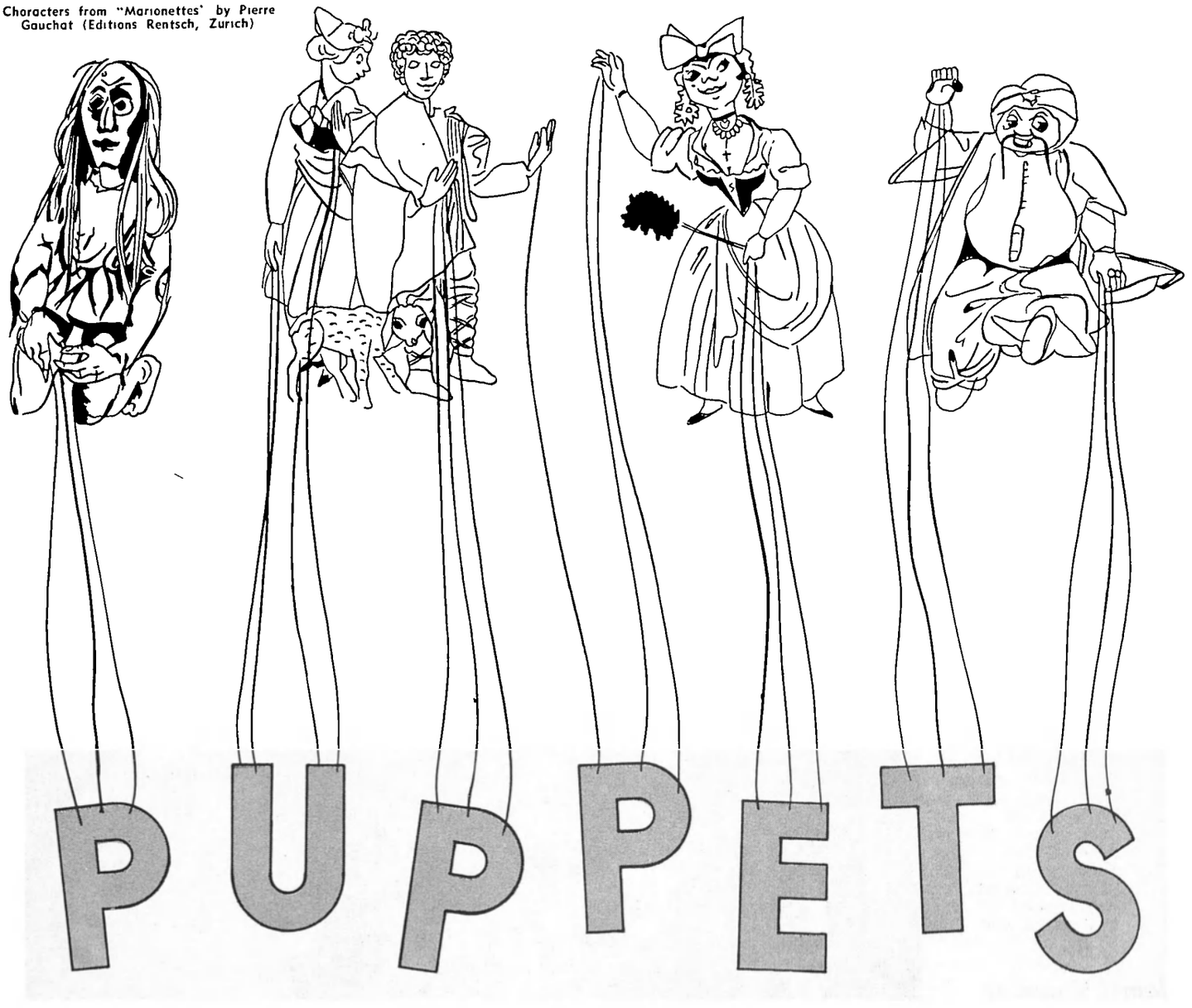
HEAVY INDUSTRIALIZATION, very high density of population, a small coastline and the absence of great rivers make for a serious pollution problem in Belgium. Some rivers, for example the Scheldt, are polluted before they even enter the country. Other rivers, the Lys, the Sambre, the Meuse, are polluted for long stretches. Sewage pollution of the coast, which in the holiday season is packed with people, is also an urgent problem. Research, the building of sewage treatment plants and the enforcement of laws against pollution are being energetically pursued by the authorities.

IN DENMARK public opinion is strong in condemning river pollution. This is partly due to the popularity of angling. Increasing interest is being taken in this sport and the angling clubs are very active in drawing attention to cases of pollution and agitating for its removal.

IN SWEDEN, there is a strong public opinion that something must be done about the pollution of rivers. This is partly because of the recent salmonella epidemic, on account of which numerous bathing places were closed. Though in Sweden, as elsewhere, it seems easier to prevent new pollution than to deal with that which has been long established, pollution of rivers has been increasing. Of recent years there has been progressive urbanization of the country and sewage treatment has not kept pace with this development. Improvement, however, may be expected.

BETTER LIVING THREATENS WATER. — The higher the standard of living, the greater the danger of pollution. Improved hygiene means the rapid removal of dirt and waste, which leads to pollution. Greater material wealth must mean an increase in manufacture, which leads to pollution. Less drudgery means a greater use of machines, which particularly through the processing of food leads to pollution. The more we have advanced, the more waste we have produced, and to expect our lakes and rivers to cope with the mess as they were often able to do in the past, is today asking too much.

SOURCE OF DANGER: For more than a hundred years people have taken water from this well in the French Sudan, and with every pail of water drawn the rope has cut more deeply into the beam. Thousands of open wells all over Africa contain unsafe water which undermines the health of the population. In many villages the water supply causes half the illness in the community. (WHO photo by Dr Holstein)



Characters from "Marionettes" by Pierre Gauchat (Editions Rentsch, Zurich)

by Maurice Kurtz

"THEATRE not only gives us a lesson", exclaimed Dr. William Beeby, New Zealand educator, "but it even makes us pay fifteen shillings a seat for it." He added with a wry smile: "How do theatre folk get away with it?"

Puppets have their answer: for centuries now they have been lecturing and moralizing, and been loved for it, thanks to their innocent frames being so cleverly dipped into devilries and foibles of every kind of person from every clime.

The French dictum that "ridicule kills" might well serve as the marionette's motto, since its stock in trade is just that: to sell an audience laughter, mostly at itself, yet so deftly performed that no one realizes the moral has been driven home and the lesson learnt willy-nilly.

In fact, before we know it, there is no longer before us a mere show-case, puppets clowning "just" for the sake of entertainment. We now see a laboratory teeming with absurd little guinea-pigs who attract their audience by meaningful antics that puncture a host of human peccadilloes —including those of their masters and on-lookers who have not yet donned a sanctimonious armour against fun and its unpredictable consequences. For sooner or later the puppets reach out and seize that unique opportunity to turn the thousand eyes and ears of their audience back upon itself, to hear its own thought-provoking rumblings above the din of its own laughter.

And so once again the dressed-up dolls can make their stiff clumsy bow, rake in the applause, and retain their somewhat pompous title of Master Satirists.

How puppetry manages to perpetuate this feat through the ages is an open secret, for all theatre people to use—if they can! But can they all create the illusion that we are looking through a strange keyhole, straight into another world full of fascinating creatures who have few qualms—and much talent!—in revealing the inhibited side of Man?

True, Sophocles and Euripides, who had their own vision of Man as a marionette strung from Olympus, portrayed Life and Earth has a playground for the gods of destiny.

True, Goethe turned to the puppet-like world of the theatre because it seeks to unveil the secret of life, which is Living itself. And in this way the author of *Faust* hoped to satisfy Man's unquenchable thirst for self-realization, his need of pleasure, beauty, emotion, excitement.

True, Somerset Maugham, like Aristotle, declares that "the value of art is not beauty, but right action" which Luis de Leon, a sixteenth-century Spanish poet defined as acting in conformity with one's nature and business.

True, Jean-Paul Sartre and his French existentialist cohorts are concerned less with the action of man as an individual, and more with "the state of man in its entirety... to present to modern man a portrait of himself, his problems, his hopes and his struggles."

These and many other schools of thought have gripped the theatre public's imagination for almost three thousand years. Yet puppetry continues to sail across them all, because there is no school, no philosophy or formula or style to compete with the disarming simplicity and the naked truthfulness of an irrepressible puppet that plucks at the gamut of emotions inside the eternal child forever playacting within each of us.

Nor is it a small tribute to the magic of Theatre that a lifeless Thing called Puppet can command the attention, the affection and the loyalty of people everywhere—sometimes "at fifteen shillings a seat"!

SHAKES versus SHAV

Battle across the centuries

By
James Douglas

ALTHOUGH the fact is not generally known, the last play completed by the late George Bernard Shaw was a puppet play. Intriguingly entitled "Shakes versus Shav", it was given its first performance at the Shaw Malvern Festival in 1949 only 15 months before the world lost one of its greatest modern dramatists. In the preface to the play GBS noted, "This in all actuarial probability is my last play and the climax of my eminence, such as it is."

Written in blank verse, a medium which GBS described as being "easy and expeditious", it only runs for ten minutes. The preface, which is cast in the inimitable GBS mould, contains some stimulating views on the art of puppetry. "I have learnt part of my craft," he says, "as conductor of rehearsals (producer, they call it) from puppets. Their unvarying intensity of facial expression, impossible for living actors, keeps the imagination of the spectators continuously stimulated.

"When one of them is speaking or tumbling and the rest left aside, these, though in full view, are invisible, as they should be. Living actors have to learn that they too must not move a muscle nor change their expression, instead of, as beginners mostly do, playing to them and robbing them of the audience's undivided attention.

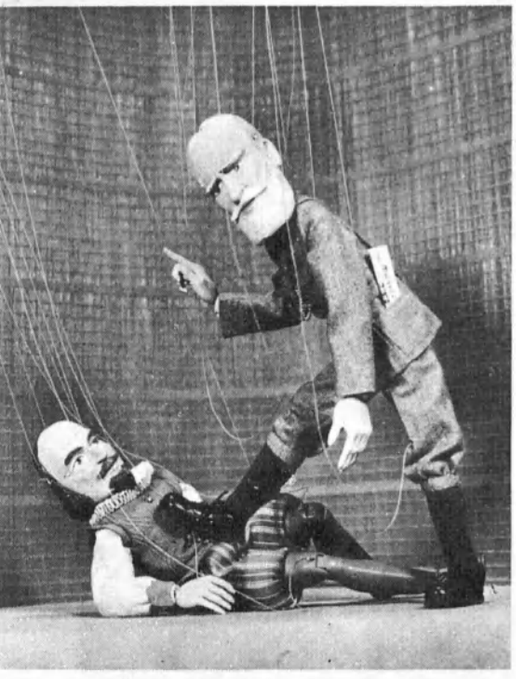
"Puppets have also a fascination of their own, because there is nothing wonderful in a living actor moving and speaking, but that woodenheaded dolls should do so is a marvel that never palls.

"And they can survive treatment that would kill live actors. When I first saw them in my boyhood nothing delighted me more than when all the puppets went up in a balloon and presently dropped from the skies with an appalling crash.

"Nowadays the development of stagecraft into filmcraft may destroy the idiosyncratic puppet charm. Televised puppets could enjoy the scenic backgrounds of the cinema. Sound recording could enable the puppet master to give all his attention to the strings he is manipulating, the dialogue being spoken by first-rate speakers as in the theatre.

"The old puppet master spoke all the parts himself in accents which he differentiated by Punch-and-Judy squeaks and the like. I can imagine puppets simulating living performers so perfectly that the spectators will be completely illuded. The result will be the death of puppetry; for it would lose its charm with its magic. So let reformers beware."

Happily what GBS feared has not come to pass. Puppet plays on television entertain and fascinate young and old alike. The magic and charm has not been lost as witness the tremendous popularity of puppets when televised in Britain and other countries. The children of Britain, and their parents, clamoured for more.



BLOW BY BLOW DESCRIPTION

As "Shakes versus Shav" opens, Shakespeare appears first on the scene, and decries the Malvern Festival as a "presumptuous mockery" of his own festival at Stratford.

His castigation of the caitiff Shav, the "fiend from Ireland," is interrupted by Shaw's own entrance. "Who art thou that rearest a forehead almost rivalling mine ?" Shakespeare demands. "Nay" counters Shav, "who art thou, that knowest not these features pictured throughout the globe? Who should I be, but GBS?"

Tempers quickly rise and they fight it out with the result that each knocks the other down in turn. But Shaw, by reason of his greater youth—"Younger you are by full three hundred years"—knocks down Shakespeare for a count of ten.

Shakespeare then carries the battle forward with words. They resume their argument in quieter mood. "Couldst write Macbeth?" asks Shakespeare. "No need," says Shaw, "He has been bettered," and he calls up Scott's Rob Roy. Both characters appear and fight a duel. Rob Roy decapitates Macbeth and the latter, headless, remarks "I will return to Stratford: the hotels are cheaper there."

Shakespeare, however, is not satisfied with this display of virtuosity and quotes a line from Macbeth "worth", he says, "a thousand of your piffling plays." Shaw responds by quoting some heavy cockney rhymes by Adam Lindsay Gordon on the same subject. Shakespeare is amused but returns to attack Shaw again and challenges him to produce anything to match Hamlet and King Lear. Shaw replies with an imagined extract from Heartbreak House, but Shakespeare accuses him of plagiarism.

Shaw then proceeds to plagiarize Shakespeare in a subtly twisted fashion "Tomorrow and tomorrow and tomorrow we puppets shall replay our scene. Meanwhile, immortal William dead and turned to clay may stop a hole to keep the wind away."

Shakespeare protests, "Peace, jealous Bard" says Shaw, "we are both mortal, for a moment suffer my glimmering light to shine." A light appears. "Out, out, brief candle" says Shakespeare. He puffs it out, and the puppet plays ends. (*Photos Black Star-Illustrated.*)

WHERE CLEVER DOLLS ARE BORN

Under guidance of theatre workshop head, A. Mendoza, students at CREFAL, Unesco fundamental education centre in Mexico, develop skill in puppet-making (left). Right, Cuban fellowship holder examines extra-light wood used for bodies while companion saws pieces as easily as any man. Carving can be done with penknife.

Unesco's most popular teacher

by Gabriel Anzola Gomez

THERE is hardly a Tarascan Indian in Mexico's Lake Patzcuaro region who can restrain from breaking into a broad grin when the name Crefalito pops up in a conversation. A howlingly funny, adventurous little glovepuppet, Crefalito is well on his way to becoming a legendary figure of farce and good sense for thousands of simple fishermen and farmers round Patzcuaro. Yet only a few years ago he wasn't even born. His sing-song Mexican accent was first heard when Alfredo Mendoza Gutierrez set up a puppet section in the rural theatre workshop he directs at Unesco's Regional Fundamental Education Centre for Latin America. The Spanish initials for the Patzcuaro Centre are CREFAL. Mendoza naturally christened his new puppet Crefalito.

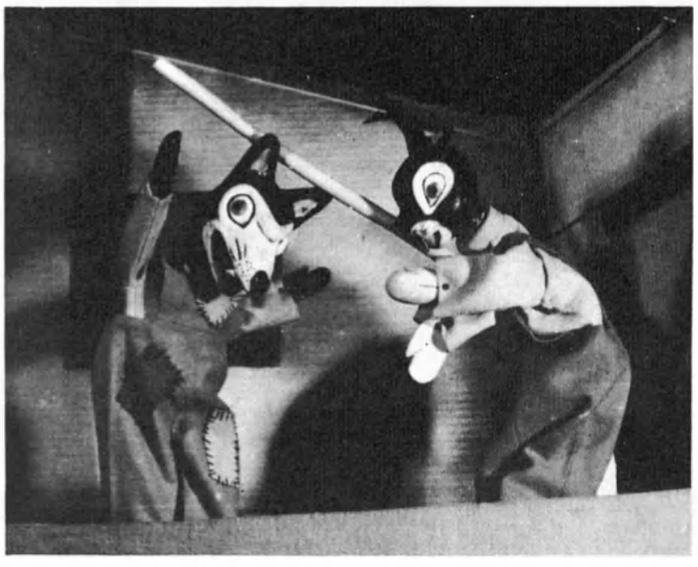
Since then, Crefalito has been joined by a cohort of other comic characters: Don Coyote, Indio Panza Rota (Indian Broken-Belly), Charalito (Skinny Bones), Mechudo (Ruffiehead) and many more almost as popular. Their antics, scraps and scrapes are eagerly followed by old and young Tarascans alike. The puppets have slapstick family arguments (in local dialect), fancy folk dances, drinking sprees, but in every play an educational point (such as literacy, hygiene or community development) is skilfully and subtly woven in. "We can get our message across and give them amusing entertainment at the same time," Mendoza Gutierrez says.

All Latin American teacher-students enrolled at the theatre workshop study every aspect of puppetry art: carving the wooden figures, painting and dressing them, stage designing and writing plays. They then learn to manipulate the dolls and go out into the villages to put on their own shows. Similar training is offered Arab students in Unesco's second regional education centre at Sirs-el-Layyan, Egypt.

Hundreds of puppets made at Patzcuaro have left Mexico with their teacher-student authors for other Latin-American countries where they are being used once again both "to delight and to teach."

The big bad Don Coyote

Chief job of Unesco puppet workshop at Patzcuaro is writing full-fledged scripts, both witty and educational. Student-teachers at first make adaptations of well-known tales, rapidly learn to write new original comedies. Right, student-made puppets in nterpretation of "Snow White and the Seven Dwarfs." Colour film strip of play was also produced. Below, two scenes from "Don Coyote va por lana" (Don Coyote—The Tables Turned), a comedy by director of workshop about a big bad coyote who gets into trouble trying to catch a rabbit and a pig. Moral of home cleanliness is woven deftly into script.



Cavalcade of India's history

by T. S. Satyan

TROUPE ARRIVES in village carrying its equipment (left). Right, artists unpack their articles. All members of household join in producing plays. Profession is handed down from generation to generation. (Photo Feature, Govt of India Information Bureau.)

STAGE IS SET for puppet show in North Indian village. Simple and easily put up, it consists of a few bamboo poles and some well-tailored curtains. Drum-beater sits at left and supplies music which synchronizes with movements of dolls. The puppet master can be glimpsed behind the curtain.

TEN-HEADED KING. — In ancient Indian epic, the "Ramayana", Hindu God Sri Rama slays ten-headed King Ravana of Lanka. Gandhi often referred to the reign of Rama as India's Golden Age.

BACKSTAGE WIREPULLERS. — South Indian puppet players dexterously manipulate dolls while others (also shown below) wait their cue. Players have own interpretation of Hindu mythology.

Scenes from a Mogul Court

THE scene may be anywhere in Delhi or in the State of Rajasthan, northern India. Hidden behind a colourful curtain, a puppet player begins to manipulate his gorgeously robed and decorated marionettes. The melody of his songs, the beat of the drum quickly reach the ears of passers-by. Very soon an inquisitive crowd is gathered before the small "theatre". The farmer come to town for his week-end purchases, the schoolmaster, the office clerks hurrying past, and the group of young boys running home after school—all are drawn together by the tunes. A hundred pairs of eyes are focussed on the beautiful dolls which now begin to dance and play, weep and shout.

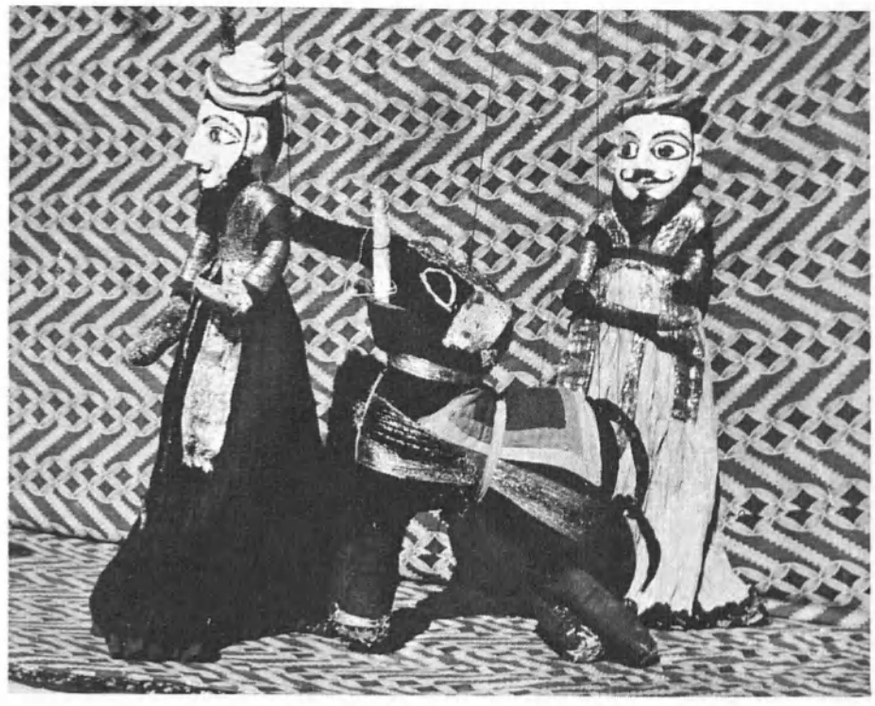
The cavalcade of Indian history commences. The court-dancer, wearing a crimson costume interwoven with gold and silver thread, swings across the stage while Akbar, the Great Mogul, watches her in profound admiration. The spectators laugh as the two court jesters, Birbal and Todarmal, the one reputed for his wit the other for his wisdom, affectionately hug each other in greeting. They share the tribulations of Laila and her lover Majnu—India's Romeo and Juliet.

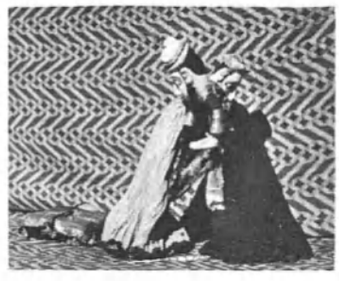
There is a striking difference between these puppet plays (or *putliwallas* as they are called) of northern India and those of the southern part of the Indian subcontinent. The northern Indian puppet artist presents true stories and episodes in the great pageant of Mogul history which reached its peak with Akbar during the 16th century.

The characters vividly portray the lives of prince and peasant and the manner in which they lived, dressed and behaved during the Mogul period. The southern puppeteer specializes in dramatizations of mythological stories drawn from the two Hindu epics, the *Ramayana* and the *Mahabharata*. By watching South Indian puppet shows, the peasant audiences have learned the moral stature of epic heroes like Rama and Dharmaraya.

Scenes like these have been entertaining village folk in India for generations untold. There was a time when the puppeteer could rely for his income on the purses of villagers either at the weekly bazaar or during the frequent *melas*, or festive gatherings. But today things have changed considerably. The Indian peasants have been captured by the spell of the cinema and the ancient folk art is beginning to lose its powerful hold on the people.

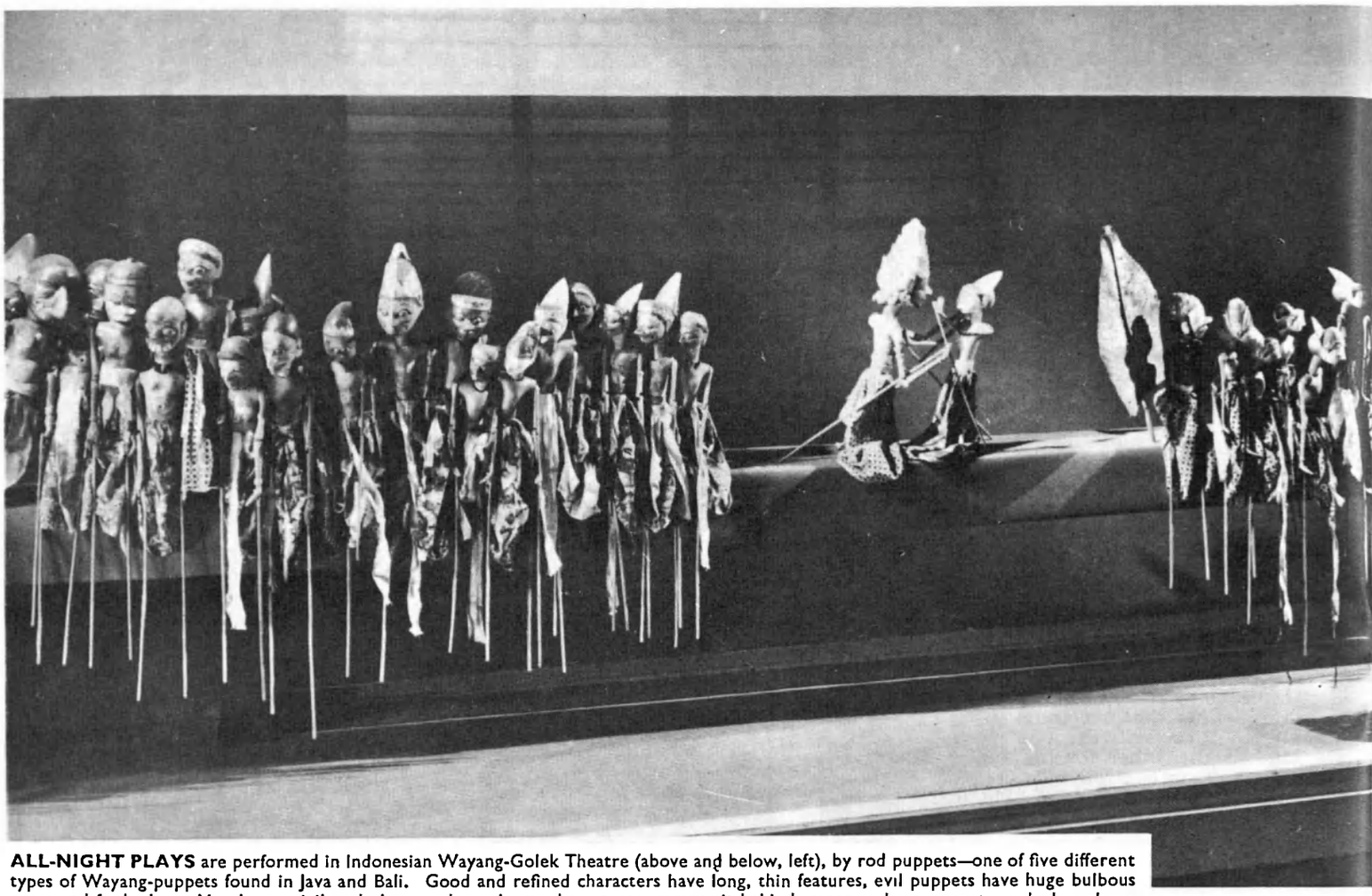
Modern Indian educators feel that these puppet plays can be used to spread education. The puppet player who educates the ordinary people by describing Mogul history, they say, can also be taught to show stories of modern India. This idea is now being given serious thought in India, and if a successful scheme can be worked out, education would then go side by side with popular entertainment in rural India.



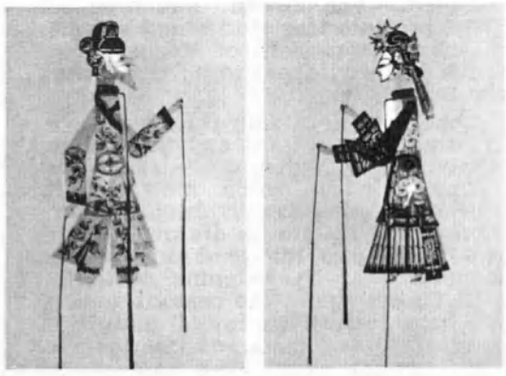


KING'S JESTERS. — In courtyard of Mogul King Akbar's palace, the two clowns of the court, Birbal and Todarmal, embrace (left) in the traditional Mogul greeting. Later in the puppet play, combat scenes (above) depict a number of elephants for defence. These histrionic incidents are spectacularly displayed by the puppet players of India. They keep interest of spectators and reduce monotony of watching a single spectacle lasting many hours.

"ROMEO AND JULIET". — Popular tales are intermixed with historical stories to achieve variety of effects. Here are two scenes from Laila and Majnu, the Indian counterpart of Shakespeare's "Romeo and Juliet". Right, Laila is seen during first meeting with Majnu. They love each other greatly, but as is the rule, the course of true love never did run smooth. Below, poor Majnu, bitten by a snake, rests on lap of his sweetheart who constantly fans him.

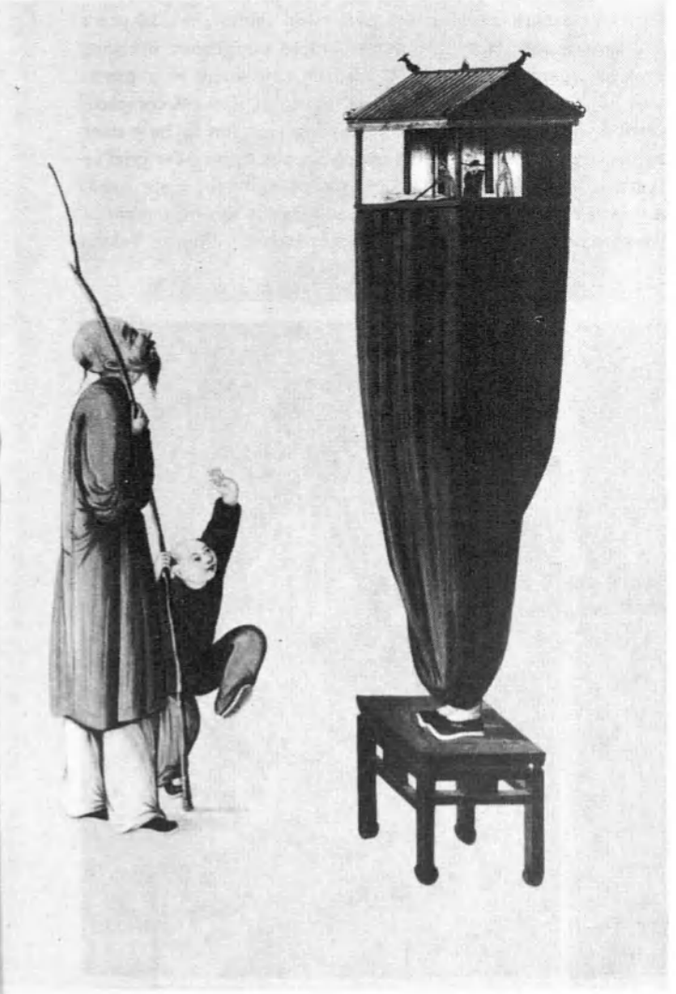


ALL-NIGHT PLAYS are performed in Indonesian Wayang-Golek Theatre (above and below, left), by rod puppets—one of five different types of Wayang-puppets found in Java and Bali. Good and refined characters have long, thin features, evil puppets have huge bulbous noses and fat bodies. Men have privileged places and watch actual puppets; women sit behind screen and see puppets as shadow show. Plays begin after sundown and long, complicated plots are acted out until morning. (Photos ATP Museum and P. Lessing)



SHADOW SHOWS are today performed with puppets all over China and in other Asian countries. Above, two Chinese figures tinted in rich, translucent colours. Below, two Siamese puppets from a Bangkok theatre. (Photos Musée de l'Homme, Paris)

TRAVELLING PUPPETEER of China in 18th century carried his theatre on his head and manipulated the puppets from beneath a curtain. (Jacques Chesnais Collection.)



ASIAN PUPPETRY— A VANISHING ART

by Roshan Dhunjibhoy

IT has been said that puppetry is universal and as old as civilization itself. Nowhere is this more true than in Asia where the origins of the puppet play are buried deep in the mists of antiquity. Writing one thousand years before the birth of Christ the Chinese chronicler, Let-Tse tells us how the puppets of that epoch were made and how the puppet plays were performed.

In the East where the present lives side-by-side with the past, the stories of the puppet plays have been handed down from generation to generation and thus many old legends and traditions have been kept alive. In the seventh century A.D. the shadow theatre in Java was already a well-established art form and this early tradition can still be seen today in the Wayang puppet plays. In Asian eyes the puppet is not simply a doll-like figure portraying a story; it is a living ancestral symbol and an intrinsic part of each country's religious life. The puppet drama remains to this day in Asia as a true Peoples' Theatre, presenting in vivid form and colour old folklore and legends in a manner easily understood by all.

Although it has never been definitely established whether puppets first originated in China or India the early Indian Sanskrit writers ascribe their origin to Parvati, the consort of the God Shiva.

According to the legend she made an ingenious doll which she refused to show to her husband for fear of the evil power the figure might possess. So she took it away secretly to a mountain and hid it. Shiva, however, could not resist the temptation of seeing this figure and followed his wife. Eventually he found the doll and was so struck with its beauty and grace that he gave it life and power of movement and sent it down to the world of men.

Tales from the epic *Ramayana*

WHETHER or not this charming tale is true it is certain that there are many and varied allusions to puppets and animated figures in the legends of Indian literature. In the puppet plays performed today in South and North India the whole cavalcade of Indian history and mythology marches past in an endless procession of amazing scenes. Episodes taken from the great Hindu classics, the *Ramayana* and the *Mahabharata*, are the classic themes for South Indian showmen. For generations puppet dramas of this nature have been enacted before village audiences throughout India. Today, however, the Indian peasants have increasingly been brought under the spell of the cinema and ancient arts are losing their hold on the people.

This is also true of Ceylon where the puppet theatre is now confined to a single coastal town in the south of the island. Ceylon most probably inherited her puppet art from India and references to methods of manipulating puppets are found in ancient literary works written in the days of the island's kings. Although there is no record of a continued tradition, or even patronage, puppetry in Ceylon still exists in its primitive form and the reason for its survival most probably lies in its traditional significance and folk connexions.

In Java and Bali the development of the art of puppetry has been complex. There are no fewer than five different types of Wayang-puppets, each with its own individual method of colouring, carving and dressing the figures. The Wayang Poerwa, one of the five types, was originally used as a rite to communicate with the dead. The puppeteer (the Dalang) was believed to possess occult powers which enabled him to entice the spirits of the dead into his puppets. Although much of this religious significance has been lost, these plays are usually performed on *Cont'd on page 42.*

Roshan DHUNJIBHOY of Pakistan became interested in puppetry while on a dancing and theatre tour in the United States several years ago. She helped organize puppet shows for children in Boston and then turned her attention to puppetry in India and the Far East.

THIRTY YEARS TO MASTER THE ART OF 'BUNRAKU'

Centuries of life-time devotion and painstaking study by generations of artists have gone into the development of Bunraku, Japan's unique form of puppetry. What makes Bunraku really different is that the puppets are two-thirds life-size and are manipulated on a stage in full view of the audience. It takes three persons to manipulate a Bunraku puppet: the chief puppeteer garbed in an ancient ceremonial robe works the head and the right arm, and two assistants, one to work the left arm and the other, the feet. The assistants, whose presence on the stage is supposed to be unnoticed, are clad in black robes and hoods which signify "nothingness." Once the Bunraku play has started, the audience is no longer conscious that the puppeteers exist. It sees only the graceful or forceful "actors" whose every gesture is perfectly timed to the accompaniment of samisen music and the joruri singers reciting the theme of the play and speaking the lines. Japanese consider that perfection comes after 30 years of training and experience. Japan's most celebrated puppeteer, Bungoro Yoshida (above) has spent more than 70 years in the world of puppets. He is renowned for his skilful manipulation of female figures. A complete language of gesture and movement is used to express emotion. The master puppeteer (below, right) is making the woman puppet convey her grief by using a handkerchief, one end in the mouth, the other in the right hand. One assistant moves the left hand while another suggests the movement of the legs—a woman puppet having none. (Photos Iwanami Films, Tokyo)

A look into the puppet chamber of Bunraku

The first thing that strikes the visitor to the puppet chamber of a Bunraku Theatre is the disharmony in the features of the puppets, the eyes, eye-brows and mouths being wholly out of proportion, and even the left and right features being dissimilar. These proud Samurai, venerable old men, shifty villains, lovely young women and droll jesters are not simply dolls to be admired. They are actors and in each of them the character and personality of the person to be played is personified in the puppet's facial make-up. Some faces, painted dark red (evil characters), are quite grotesque. A close look at a female puppet which appears so lovely on the stage reveals that its face has the quality of white porcelain, with not a trace of life-like colouring. Frigid eyes and mouth reveal little that is human. The reason is that exaggeration is an important trait of the puppet which otherwise would lose much of its dramatic effectiveness at a distance. And it is amazing to observe how, from a distance, the expressions of a Bunraku puppet can be discerned on an oversized stage. Puppet heads which have been handed down from long ago have the name of the maker inscribed on the central stick. Prior to each performance a puppet is carefully prepared with its wig smoothed down, or its hair put up in such a way as to suit its role. Uncanny and grotesque as they may appear off the stage, the puppets immediately become graceful and lively figures as they are handled by Bunraku master puppeteers. (Photos Iwanami Films, Tokyo)

Asian puppetry—a fast disappearing art

(Continued from page 37)

occasions such as marriages and in connexion with ceremonies to celebrate pregnancy or circumcision. On such occasions the puppeteer is accorded almost the same respect as a priest.

The Wayang puppets influenced other theatrical arts, especially the dance which adopted many of the same movements. The plays are usually performed after sundown with the men sitting in the privileged positions behind the puppeteer so that they can watch the actual manipulation of the puppets. On the stage itself there is a large transparent white cloth with a symbolic red border stretched much in the fashion of a home cinema screen. Behind this stands the puppeteer with a finely-fashioned oil lamp hanging above his head. In front of the screen the women sit and watch the spectacle as a shadow play.

It commences with a long prelude by a Javanese orchestra, but before the last sounds of the gong have died away the puppeteer brings on his puppets made from buffalo hide and decorated and painted in symbolic colours. They are divided into two groups—the good and refined with long thin features and bowed heads, as a sign of humility, and the evil puppets with huge bulbous noses, fat bodies and heads held high in pride. The complicated plots, many drawn from the Hindu epic, the *Mahabharata,* familiar to the Javanese, take an entire night to perform. Despite their length the audience listens fascinated.

As long ago as a thousand years before the birth of Christ puppets were as popular in China as the cinema is today. It is said of the Chinese Emperor, Muh, that on one occasion he called in a famous puppet showman, Yen Sze, to entertain him and his many wives. The puppeteer, elated at being invited to exhibit at the Royal Palace, went happily to work and made a wonderful set of puppets which could open their lips, move their hands and roll their eyes at the audience.

But during the performance the puppets appeared so lifelike that the Emperor imagined them to be flirting with his wives. He ordered the puppeteer's head chopped off on the spot. The showman begged for his life and to prove his innocence tore his puppets into shreds. The Emperor, realizing that he had been made jealous by mere coloured scraps of paper, relented and granted him his life.

Perhaps not all puppets are as realistic as those of Yen Sze, but the measure of Chinese artistry is shown by the fact that today shadow plays are performed all over China. The tradition of the puppet theatre has been preserved intact and to old folk tales and legends have been added adaptations of Chinese plays and translations of foreign works.

The making of shadow puppets in China is a special craft. The figures, cut by scissors, are individually styled. Openwork and embroideries are indicated by delicate traceries. Tinted in rich translucent colours the puppets have a decorative appeal which fascinates the audience. The travelling puppeteer is his own theatre as he carries his stage on his head and manipulates the puppets from underneath his voluminous robe. In the 1939-1945 war the Chinese puppet theatre was used as an effective method of anti-Japanese propaganda—a good indication of the profound influence of puppetry on the modern Chinese peasant.

Kabuki actors out-classed

THE Chinese taught the art of making puppets to the Japanese and although the growth of puppetry in Japan was comparatively recent, by the mid-eighteenth century the Japanese puppet theatre had become the most lavish in the world. Through the rivalry of two puppet companies, drama reached such heights that it outshone the traditional Japanese Kabuki. Human actors watched the puppets to learn the niceties of acting: the revolving stage was introduced in the puppet theatre ; the greatest Japanese playwright of his day, Chikamatsu, found greater freedom in writing plays for inanimate actors. This was by reason of the fact that the oriental drama had kept to its ritualistic and stylized character with the result that the puppets became more human than the humans.

Following this apex of Japanese puppetry a decline set in and it was not until 1871 that a puppet company in Osaka brought new life to the art. From Osaka the new form of puppetry spread to Kyoto and thence throughout the length and breadth of the country. The name of this Osaka company, Bunraku, has since become synonymous with the classical puppet theatre.

Bunkaru puppetry is actually a puppet play co-ordinated with ballad singing—the musical instrument used being the Japanese samisen, a three-stringed instrument which was brought to Japan from the Ryukyu Islands at the beginning of the Tokugawa era. The puppets and the recital are one as the figures move in harmony with the recitation and a form of musical drama is thus produced. Perfect harmony and synchronization are required and even the slightest deviation will disorganize the movements of the puppet.

The puppets, which are almost two-thirds life size and weigh about thirty pounds, are beautifully dressed. They are manipulated from behind by puppeteers who make no attempt to conceal themselves from the public. The principal puppets are each manipulated by three men—one for the head and right arm, one for the left arm and a third for the feet—who co-ordinate their movements with the lilting rhythm of the samisen and the moves of the puppet's head.

Burmese Kings portrayed

FOREIGNERS, witnessing a Bunraku performance, are invariably impressed with the harmony of the performance and are curious to know how three men moving one puppet can read each others minds so perfectly. This harmony is achieved only by assiduous practice. It has long been an established rule among Japanese puppeteers that it takes ten years to handle the feet properly, ten more years to control the left hand and another ten to control the central movements.

Thirty years spent in perfecting the art of puppet manipulation is something which could be found nowhere else but in Japan. It should not be imagined, however, that the puppeteers are the most important part of the Bunraku performance: the singers and the samisen players must also co-ordinate exactly in observing the traditional rhythmic pattern which is maintained by all participants throughout the entire performance.

The puppets themselves are extremely complicated in construction. One figure may have as many as five different kinds of string controls. The faces are carefully painted and the wigs and garments prepared with infinite care. After each performance the puppet's clothes are taken off and stored away. As witness of the importance of puppet personalities it is of some significance that the script-writer of a Japanese puppet play will commence his work with the existing puppets in his mind's eye. The theme of the puppet plays has always remained the same—the triumph of justice and the struggle of good against evil.

In contrast with the high moral tone of the Japanese puppet plays the Burmese puppeteer gives his performance with the primary purpose of entertaining his audience, and many of his puppets are lively laughable figures of fun. However, in common with Japan music plays its part on the Burmese puppet stage. The Burmese puppeteer shows a fight between a dragon and a peasant. The dragon is killed and then quickly resuscitated since for the Burmese to show the taking of life would be an impropriety. Genial-looking puppet giants are brought on to dance, and animal puppets perform intricate figures each having its own signature tune.

The true Burmese puppet play, however, is more often than not concerned with events in the lives of the former Burmese Kings. These semi-divine Kings did not, apparently, object to stage representation of themselves provided that every detail shown of the court dress, manners and customs was accurate. This custom is still followed today.

Puppetry in Burma now is a declining art and the spirit of the puppet theatre is largely kept alive here, as in India and Ceylon, by the itinerant puppeteer wandering from village to village and fair to fair, playing to those audiences who still remain out of touch with the cinema—particularly true in Burma where the cinema has not spread to the same degree as in other Asian countries. These simple yet dedicated artists have most probably been given the secrets of their calling by their fathers as the art of the puppeteer tends to run in families.

Asia still has its puppet theatre but the art of puppetry is fast disappearing in face of the ever-increasing advance of the travelling cinema and the radio. If this fascinating link with the past is not to be lost entirely, urgent steps will have to be taken. A new renaissance is certainly needed if this Peoples' Theatre of the East is to continue to function, as it has for centuries past, bringing art into the everyday lives of the ordinary people.

Petrouchka 1955

PUPPET shows are extremely popular with adults and children throughout the Soviet Union. Each Republic has its own national puppet theatre which sends out touring shows to farms and villages. Training centre for puppeteers in Russia is the Moscow State Puppet Theatre, directed by Sergei Obraztsov who has supervised 16,000 performances since he started the theatre in 1931. Shows are given every evening for adults and in the daytime for children. The theatre has a unique museum with over 3,000 puppets and marionettes from different lands. Obraztsov has brought hand puppetry—the most common form in Russia—to an elevated position as a branch of the theatre, an art in which actors, painters, designers, writers, composers and producers combine their talents to create spectacles ranging from fairy tales to biting satires. Photo, left, shows Sergei Obraztsov manipulating "The Drunkard", a character he uses to satirize what he describes as the "dangerous romance" of drunkenness in many countries. To collect liquid "drunk" by the puppet, Obraztsov has a rubber bottle on his knee. Photos below show other puppets he uses in shows.

(Photos Museum of Popular Arts and Traditions, Paris, and H Roger-Viollet)

My name is Mr. Punch

by Geneviève Sigisbert

I HATE to boast but everybody knows me. I'm an institution like Father Christmas, summer vacation at the seaside or a good cup of tea. Every now and again the rumour may go round that I'm on my way out but you pay no mind, I'll still be in business, alive and kicking when you're all gone.

Kings and princes give me a good laugh. Can any of them trace their ancestors back more than a paltry thousand years? Look at me, I've got a history that stretches three thousand years behind me.

Yes I know, the chronicles say I first began to thump, thwack and thqueak in Naples towards the end of the 16th century. But chronicles be hanged! I was an up-and-going concern long before your serious-minded, grim-jawed chroniclers began to take any real notice of me.

I'm as old as Homer's Greek warrior Thersites, "squinting, bandy, misshapen and deformed, with long pointed head and a strand or two of hair"; as old as the hunch-backed figures in those ancient Egyptian tombs. And who knows, maybe I'm even older than that, perhaps as old as creation itself and the first wry cry of mockery and revolt that hit the world.

Of one thing you can be sure. That saucy buffoon, Maccus, who had the ancient Romans howling with laughter in his Atellan farces, was a great-great grandpappy of mine. He had my features, a long beaked nose, a humped back and a protuberant belly, and was a gay dog, witty, insolent and ferocious who ran all sorts of risks to satisfy his appetites. There was that other fellow too, Bucco, a sort of hanger-on of Maccus's, a braggart, a coward and a flatterer. I have something of each of them in me.

Where did my name come from? The historians are still puzzling their brains over that one and some pretty far-fetched explanations have been put forward. But it is generally agreed now that my name has something to do with the word *pulcino*, a chicken (my beak, walk and chirping voice do resemble a bird's, I'll admit). My barnyard squawks earned me the latin name *Pullus Gallinaceus*. *Pulcino* became Pulcinella in Italy, Polichinelle in France, Punchinello and then just plain Punch in England.

My voice, by the way, comes from a curious little metal whistle called "schwazzle" or "squeaker" which goes back to the ancient Greeks who first used it for their string marionettes. When my master holds the schwazzle in his mouth—and doesn't make the mistake of swallowing it—it gives me my earsplitting falsetto.

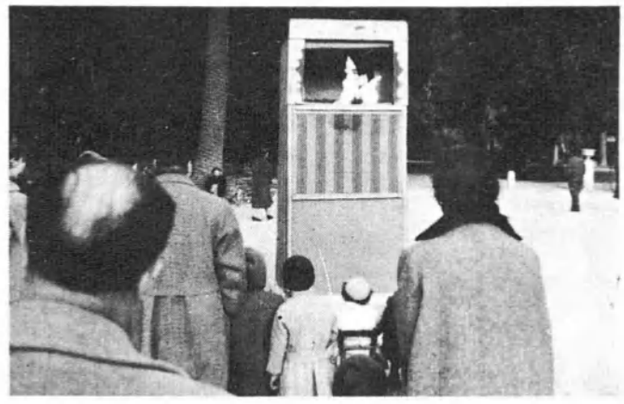
During the night of the Middle Ages, by which I mean the obscurity in which we lived during the vogue for mystery plays, I led a lusty but undistinguished life in the market place. Then came the Renaissance in Italy. A popular drama of stock characters grew up, some of them grotesquely padded—the *Commedia dell'arte*.

Each of the characters spoke a different dialect; Pantaloon was a Venetian, the Doctor hailed from Bologna, and I became a Neapolitan. I was no longer hunch-backed but stood as straight as anyone, wearing a loose white smock held in by a leather belt, from which hung a money-bag and a wooden sword, loosely gathered trousers, a black half-mask with a beak nose and long mustachios and a beard, a white scull-cap and an enormous grey hat with the brim turned up on each side to form an over-sized peak.

I was a boaster, conceited, cowardly, greedy, shameless and profligate, a real child of Naples, and Naples took me to its heart. It cracked me up to the skies, gave me a theatre, and created special plays for me in which I could disport myself as I pleased. Wooden puppet or flesh-and-blood, Naples rushed to see me, crowding in, from the king to the basest of the *lazzaroni*. And it went on for ages. I might lose my beard and grow wrinkled, change my hat for a sugar-loaf cap, and grow a wart on my nose, but Naples was still true to me and adored me. It was prouder of me than of Virgil's tomb!

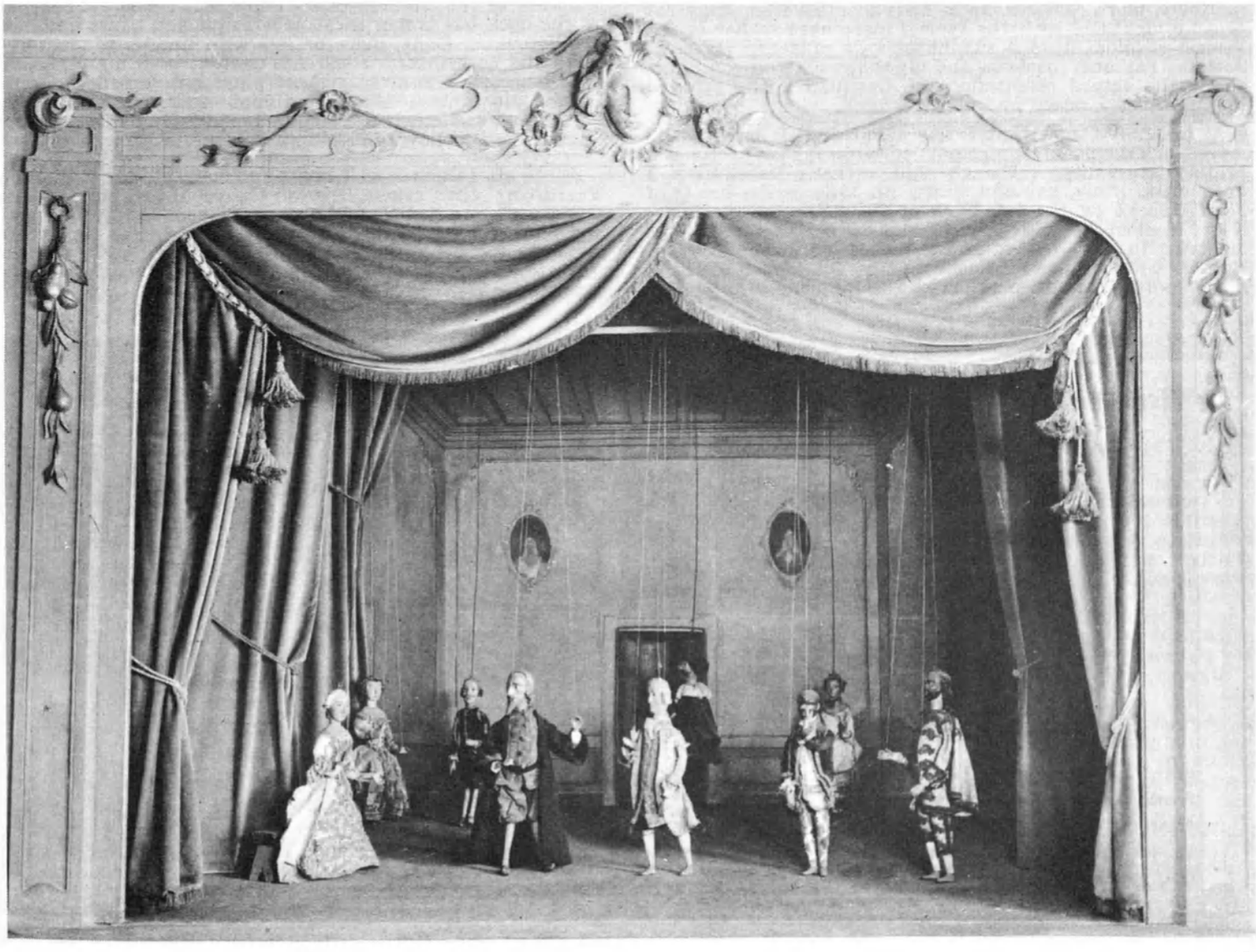
In the meantime, having become a star, I began to travel. In 1653 I arrived in France. The welcome I received was not very enthusiastic; the audiences thought me crude, and gave me the cold shoulder. You will find me only in a few of Lulli's and Campra's ballets, in an interlude of Moliere's "*Le Malade imaginaire*" and in plays where strolling players appear on the scene. And I should have led an obscure exile's life indeed had I not found at fairs, in the little puppet theatres, the success denied me on the stage proper.

As a marionette, I suddenly imbibed a Gallic with and became a hunch-back again. Certain French scholars have explained that I am a caricature, if not of Henry IV, at least of the Gascon officers who paraded around their master at Saint Germain or the old Louvre; that the hump on my back is the eternal symbol of raillery and that on my chest is the soldier's breast-plate fashionable at the time; that my cocked hat is the one worn by gallants of the day; that



OLD VENICE street scene of Pulcinella in 18th century engraving (J. Chesnais Collection, Paris). Punch has climbed out of booth to argue with his master. Right, Pulcinella in Roman park today, backstage and public's view. (Photos Museum of Popular Arts and Traditions, Paris; Atinelli)

COMMEDIA DELL'ARTE THEATRE WHICH SAW BIRTH OF PUNCH IN ITALY SHOWN IN MINIATURE AT VENICE PUPPET THEATRE OF 1800 (PHOTO ATINELLI)

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my jovial bold and amorous humour is modelled on King Henry's; and in short, that I am, from head to foot, a spontaneous product of the French imagination.

Others, more cautious, agree that I hailed from Italy but became identified with the typical mercenary soldier of the French religious wars, a swashbuckler, a pillager. My bombast, my ruffianly insolence and my showy garb were suggested by the absurd ostentation the Castilian nobles affected at Court when peace had been restored.

At all events, now that I was a Parisian, I had to strip myself of clownishness, gluttony, cowardice, base vanity and brutish sensuality. Though still rather... Rabelaisian, I grew brisk, lively, gay and witty. In 1649, in the hands of Jean Brioché on the left bank of the Seine, by the Pont-Neuf, I came out boldly on the side of the Fronde against Mazarin; in 1686, just after the revocation of the Edict of Nantes, with François Brioché at the Château-Gaillard, I made sport of the discomfiture of the Huguenots.

But my real battlefield and happy hunting ground were the great Fairs of Paris, the Foire Saint-Germain and the Foire Saint-Laurent, where, for more than a hundred years, I played to full houses—and I don't mean wooden benches in the open but proper theatres with pit and boxes and balcony—making game, more or less with impunity, of everybody and everything. I was not content with my repertory of often rather unsavoury short plays but provided a running commentary on major and minor contemporary events, from the occasion when Madame de Saint-Sulpice's panniers caught afire to Law's Mississippi Scheme.

Above all, I flung myself heart and soul into the "Hundred Years War" then raging between the privileged players—the Opera and the French and Italian Players—and the strolling players. My little wooden body could snap its fingers at edicts and penalties, so, in 1722, Lesage and other authors gave to me the plays they had intended for the Opéra-Comique.

The eleventh farceur

French oil painting of 1670 showing French and Italian farce actors at Comédie-Française. First *farceur* at left is Molière. I'm the eleventh — Pulcinella Napolitano (cut). *(Photo A.T.P. Museum, Paris)*

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All one big family

I was born in Naples in the 17th century but the wanderlust bug quickly bit me. I roamed all over Italy and Europe under different aliases and in different accoutrements. Here are a few: (1) **Netherlands.** I'm Jan Klaassen in Amsterdam at beginning of this century. Now I'm preserved in National Folklore Museum at Arnhem. (2) **Germany.** Here I'm glove-puppet Kasperle from Munich in 1915 and just a museum piece at the Puppentheater. (3) **France.** I'm string puppet Polichinelle. I was travelling with the Lilliput Theatre at fairs in towns and villages in 1895. I stopped squeaking in 1935 when Dulaar and Roussel couldn't make a go of our theatre. (4-5) **England.** Ah, here I am with Judy in the last quarter of the 19th century. The London Museum keeps me under lock and key now. (Photos Museum of Popular Arts & Traditions, Paris).

And what a success they were! All Paris flocked to see them. We played, from ten o'clock one morning to two o'clock the next. I found I liked singing and dancing; painted and bedizened, tricked out with red and green and yellow, I parodied one by one all the successes of our rivals; Destouches and Voltaire had no terrors for me, and I was, in turn, Apollo, Cupid, Anadis and Alcide.

Alas, with the eighteenth century, the Golden Age of the puppet theatre came to an end. The Foire Saint-Germain and the Foire Saint-Laurent faded away, and the fair on the Boulevard du Temple became the rage. There was no room for me there except in a few pantomimes not made to my measure, and I preferred to retire to the world of children. I who loved no one, wanted to be loved. And they loved my bright motley, my cocked hat, my hooked nose, my nutcracker chin and my squeaky voice. I beat my wife, my creditors and the policeman, and they clapped; I was a creature of instinct, like them, and we were friends —even though that upstart Guignol was a very much milder version of my character.

During the Revolution, in 1793, when Paris was the scene of bloodshed at the Carousel and the Champ de Mars, my plays ended, fittingly, with my death at the guillotine.

And speaking of revolutions, it was not I but Mr. Payne Collier who said that the Revolution of 1688 brought about two memorable events: the accession of the House of Orange and my own arrival in England. In point of fact, it seems that I came not from Holland in the train of William III, but from France in the train of the Stuarts. At first I was a string marionette and only at the end of the 18th century did I become the glove-puppet *Punch*.

I was a little over-awed at the beginning but still put on a gay, rowdy, boastful and rakish air, though there was no real harm in me. I gave light relief with my buffooneries to the puppet plays based on the Bible, as Sir John Spendall and the Old Vice had done and continued to do. But I soon put them in the shade and, in London as in Paris, became the king of the marionettes. Addison and Steele had something to do with it. Thanks to the articles in the *Tatler*, Powell, who I must admit was a very clever puppeteer, and I became famous. When we settled in London in 1710, Steele went so far as to say that we outshone the new Italian Opera and that I, Punch, was as popular with the fair sex as the famous singer Nicolini.

The following year, when we had established ourselves in Covent Garden, we had such a success they used to call us "cathedral emptiers", and our friend Addison said that Punch's Theatre, was the place in all London where you were most likely to meet a violent death. I had the honour of appearing in Swift's verse and Hogarth's engravings.

All this success not unnaturally went to my head. I sat on the lap of the Queen of Sheba, sent the King of Spain about his business, attacked Saint George with his foot on the dragon, and made the most unsuitable jokes in the middle of the most pathetic scenes. And the more impudent I was, the more mocking, the more overbearing, irascible, rough and violent, the more the spectators loved it. It was really their fault that I became a rogue.

By the end of the eighteenth century, the script makes me a sort of Henry VIII, a Blue Beard, a "Don Juan of the people"; I intrigue, beat my wife and her relations, throw my child out of the window, roam about the world and win all women's hearts, save three. I slay fathers and brothers, hang the hangman and kill the devil.

And in the *Tragical Comedy of Punch and Judy*, published by Payne Collier in 1828, I am a combination of corpulent, sensual Falstaff and cold, inhuman Richard Crookback. I knock senseless the dog, the neighbour, my baby, my wife, the doctor, the servant, the policeman, the sergeant, the hangman and the devil, and I laugh. And everybody else laughs with me. No doubt, the merciless severity of the old customs made people kindly disposed towards those who fell into the clutches of the law, but there was a difference between that and applauding my crimes and urging me on to commit more.

I believe that after all I personified one aspect of the English character—presence of mind, strength of character, self control. I might be a bad husband and a bad father but the English appreciated the stout-hearted mockery with which I met the sentence of death, the ruse I devised to take the hangman prisoner in my place, and my courageous struggle with the devil. This struggle with the devil was a great thing. In the old moralities, the Old Vice stood up boldly to the demon but was finally carried off to Hell; I killed him, so that we had something like the duel of Satan and Sin in Milton. And this out-deviller of the devil which Byron, smiling, finds akin to himself, this persevering and resourceful spirit which triumphs always and in everything was the kind of hero the English wanted.

I might say that, in Germany, I am called Hanswurst, in Austria, Kasperle, in Holland, Hans Pickelharing and Jan-Klaassen, in Spain, Don Cristobal Pulchinela, in Russia, Petrouchka and, in Turkey, Karagoz. It would not be literally true, and yet there would be something in it.

At the end of the 15th century the buffoon in the German puppet plays was *Hanswurst* (John Sausage). His part was that of Polichinelle or Harlequin, and the character was similar, but his behaviour was quite different. His two outstanding features were gluttony —particularly excessive fondness for the

(Cont'd on next page)

A stonemason named Karagöz

Karagöz, the famous puppet character of Turkey, who looks strangely like Popeye, is now only a memory in the minds of old men. Puppets came to Persia and the Byzantine Empire from India. Their spread was quickened by their association with the Muslim faith. Karagöz moved from Turkey along the shores of North Africa to Macedonia and from there to Greece.

The plays revolve around the personality of one man, a stonemason named Karagöz. It is believed that this man really did exist and was employed, together with a companion called Hacivad, to build a mosque for the Turkish Sultan. However, so the tale relates, the two masons were apparently great talkers and the other workers in the mosque would gather round and listen to them. Work was brought to a standstill and the Sultan hearing of this ordered the two executed. After the sentence had been carried out the Sultan regretted his hasty action as he too had enjoyed listening to their conversation. To distract his master the Vizier made two puppets, Karagöz and Hacivad, and with these he enacted the conversations of the two friends for the Sultan's pleasure.

Although the story may be apocryphal there could be no question of the popularity of Karagöz, who was presented as a rather crude rough and ready person. His opposite number, Hacivad, was a would-be aesthete who spoke Persian and Arabic and had some knowledge of music and literature. The scenes of the plays were laid in Turkey and typical local characters such as the seductive dancing girl, the village simpleton Beberuhi, the opium addict, the local Don Juan and foreigners from Greece, Albania and the Levant all played their parts. However, the real charm of the plays lay in the dialogues between the two principal characters. These would often satirize day to day events, old literary classics and human nature itself. Although ribald in tone the plays usually contained a simple moral based rather on common sense than on any strict ethical code. The Karagöz puppet plays can no longer be seen in Turkey but still flourish today in North Africa and Greece.

MR. PUNCH *(cont'd)*

national dish to which he owes his name—and stupidity. He was so successful that he was gradually introduced into all the plays in the repertory.

The monotony of his character is therefore offset by the variety of his adventures; he is constantly struggling with bears, apes, snakes and dragons; he rides a flying horse and has an encounter with Death. He bears the head of Cyrus and, as a night watchman, sounds the last hour of Faust. With his materialism, his vulgarity and his cowardice, he is the living antithesis to the fearless, distinguished, metaphysically minded masters he serves. But he has the pedestrian common sense that they disdain and that is why, unlike Don Juan, he is saved and unlike Faust, gets the better of the Devil. Driven off the stage in the eighteenth century by the ascendency of French taste in the theatre, condemned and outlawed, he yet survived, or rather his place was taken by Kasperle.

Kasperle is the Austrian member of the family, from Vienna. Though foolish and credulous, he is less crude and unmannerly. He is a young peasant who combines simple mindedness with a certain native wit, and arouses laughter by his artless reflections and improbable schemes.

In Holland, Hanswurst was supplanted by Hans Pickelharing (John Salted Herring) and later by Jan-Klaassen (John Nicholas), who inherited the boisterousness and cheerful roguery of France's Polichinelle and England's Punch.

In Spain, although most of the puppeteers were foreigners, and although the Italians had a great influence on the art, the subjects and characters are entirely Spanish. Only the strong personality of Pulcinella made a place for himself under the name of *Don Cristobal Pulchinela*. But in spite of the dignity of naturalization, he kept company for the most part with performing monkeys and blind men.

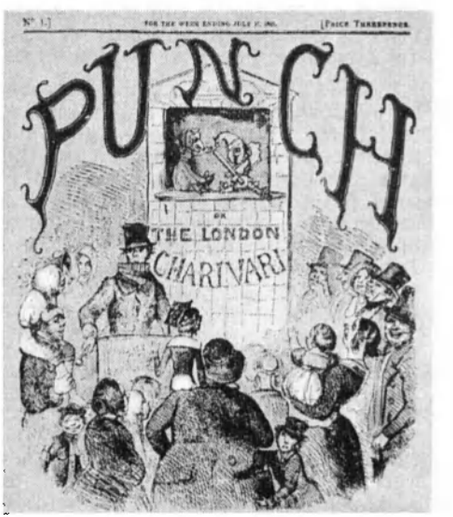
Little is known about *Petrouchka*, the Russian buffoon. He has quite possibly been influenced by Germany, Italy and France, but there is not much sign of it. He is impetuous, shameless, pugnacious and slightly fatalistic in character.

Lastly, Karagöz, the national hero of the Turks, lewd, shameless, an inveterate maker of puns and outrageous jokes, is surely the character through whom an oppressed people critized an oppressive government, and those who lived under constraint gave free rein to their imagination.

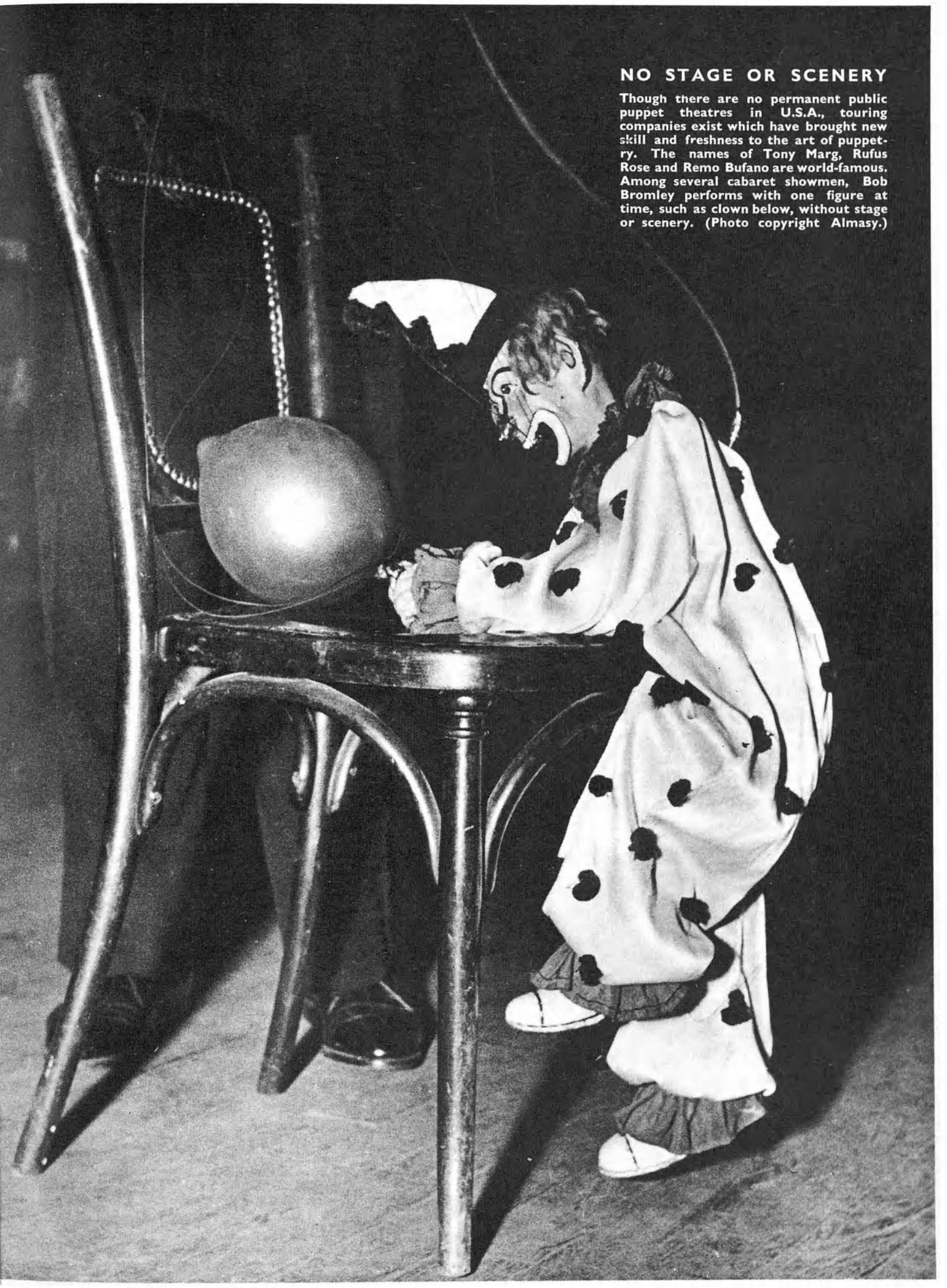
And what is it that gives us all, despite our clear-cut and distinct national features, an undeniable family likeness—Punch, Polichinelle and all the others, my ancestors, my descendents, my brothers or distant cousins?

Though bearing the stamp of different national characters and tastes, we are the incarnations of a single popular tradition; we represent revolt, the revolt of instinct against the prohibitions of law and morality, of simplicity against the complexities of civilization, of common sense against follies and stupidities and vices, of the love of justice —whatever its shortcomings — and of freedom against serfdom and slavery.

One of the most recent works I have inspired, Stravinsky's *Pulcinella*, is not the least eloquent in this respect—Punch, though slain, comes to life again, with a double, and raises a whole crop of little Punchinellos, symbolizing my ubiquity and my immortality.



Mr. Punch christens a magazine in July 1841. First "Punch" cover drawn by A.S. Henning *(A.T.P. Museum, Paris)*.



NO STAGE OR SCENERY

Though there are no permanent public puppet theatres in U.S.A., touring companies exist which have brought new skill and freshness to the art of puppetry. The names of Tony Marg, Rufus Rose and Remo Bufano are world-famous. Among several cabaret showmen, Bob Bromley performs with one figure at time, such as clown below, without stage or scenery. (Photo copyright Almasy.)

Strange tales from the puppet world

■ Puppets were once as famous and popular in the Western world as Mickey Mouse is today. In Greece "string-pullers" jogged along the roads to entertain the populations of Athens, Sparta and Thebes offering real marionette shows. Xenophon, in the 5th century B.C., tells the story of a Syracusan who earned his living at Athens with puppet shows, and relates how the

man was called in to divert the guests at a famous banquet given by the great statesman Callias. At one period a puppeteer was permitted to play at the Theatre of Dionysius where the great tragedies of Euripedes had formerly been staged. Antioch, King of Syria, had a puppet theatre in his palace and even manipulated the dolls himself.

■ What's the difference between a marionette and a puppet? In English, puppet is a much older word, coming from the Latin *pupa* for "doll" or "girl" or "little creature". It's been spelled *poupette, poppit* and *poppet*. Shakespeare speaks of it many times, and as the story goes, he may have written "A Midsummer Night's Dream" and "Julius Caesar" with puppets in mind. In his day a puppet show was called a *motion*. Today the general word for animated figures is puppet, which may be operated from below, from the plane of action, or from above, with sticks, rods, strings or wires. Puppeteers refer to hand (or glove) puppets, finger puppets, rod puppets, or string puppets. There are other types such as the shadow plays, the lever-operated Japanese puppets and "jigging puppets", a popular street entertainment for centuries in which a string passed horizontally through the breast of one or two figures to the performer's knee. Marionette is the preferred word today for string or wire puppets, and is a relative newcomer to English.

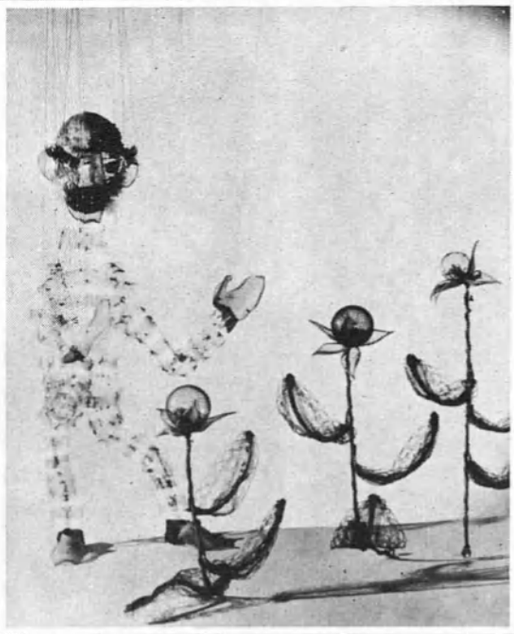
■ Legend has it that in the early days of the Renaissance the name marionette was affectionately given to the little articulated images of the Virgin Mary. The word is of Italian-French origin, and a *mariolette* was a "little little Mary". The early Christians used the dolls to teach the new religion.

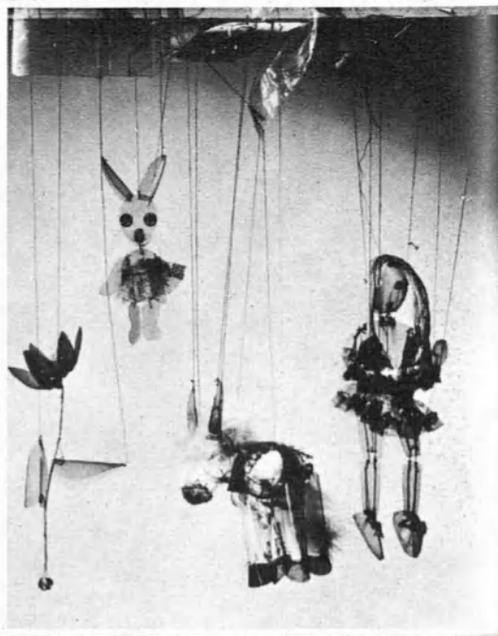
Later in mystery, miracle and passion plays jointed figures of madonnas, saints, angels and demons were used in church festivals. The church banned the practice in a 16th century edict.

■ It is a matter of opinion whether these religious figures used during the Middle Ages—and also up to comparatively modern times—could justly be called true puppets. The same is true of today's Giant Figures of animal effigies, inflated rubber figures in human shape and awe-inspiring dragons carried in street processions.

■ In Europe the puppet theatre is regarded as part of the folk art and tradition of each country and is respected as such. Up to the end of the 19th century, the travelling puppet theatres were regular visitors to country fairs and remote villages throughout western Europe. Their performances were usually crude and sometimes vulgar but they carried the drama to places where even the strolling players never ventured. Puppet shows were essentially the drama of the people and preserved, often for centuries, age-old dramatic types and popular legends. In the past, puppet showmen were usually simple, unlettered men who earned a meagre livelihood enacting what their fathers had taught them.

■ The chivalric romances, for example, have been enacted from medieval times on as puppet plays in Sicily, southern Italy, northern France and Belgium. The noble paladins of the Crusades, Charlemagne, Roland, the four sons of





These airy plastic marionette toys are from a kit (above) designed by American art teacher Mildred Osgood especially for children. Puppet (adjoining photo) is a weatherman giving instruction to dancing flowers. His ears, eyelids, eyebrows and mouth move. Today a great puppet revival is sweeping America and England with help of schools and TV. Puppets are being shown, talked and written about as never before. (Courtesy Craft Horizons, USA.)

TOY KNIGHTS IN ARMOUR. Seven centuries separate medieval marionettes (left) in 12th century illuminated manuscript (now destroyed) of Strasbourg Library from 19th century Sicilian puppet. (Photos ATP Museum Paris; Sicilian Ethnographic Museum-G. Pitre.)

Aymon and many others have battled incessantly in their richly decorated suits of armour, their flowery plumed helmets and their capes of brightly-coloured fabrics. Most of these puppets are both heavy and large (three to five feet tall) and are operated by two iron rods attached to the head or to the wooden shoulder piece as well as strings. They must be strong and durable to carry their elaborate armour and heavy swords. Until recently they could also be seen in New York when "Orlando Furioso" was presented in Sicilian dialect with some 400 puppets each weighing nearly 100 pounds. The medieval knights fought so hard that the floor boards of the stage had to be renewed every two weeks. They performed for two hours or more every night and the complete cycle of the play lasted 13 months!

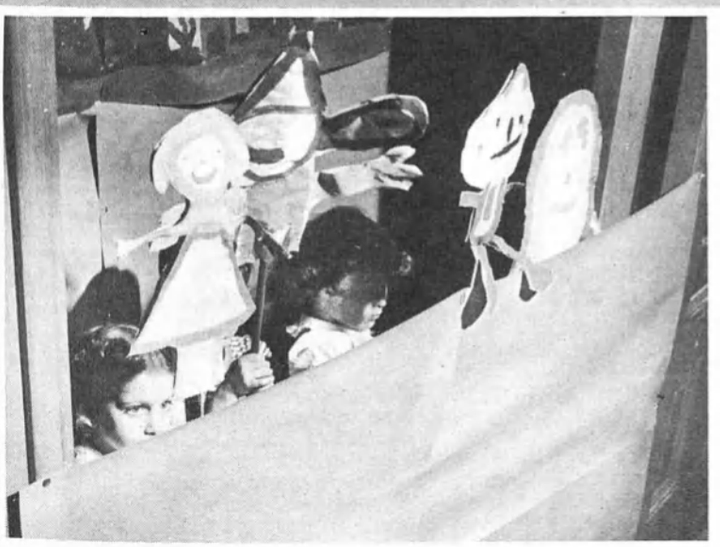
■ Bible stories were an important feature of puppet theatres in France for many years, in the pre-Revolution days of Paris and especially in Aix-en-Provence, Marseille, Nice and Besançon during the last two centuries. At Christmas time the little theatres showed the rising Star of Bethlehem, the journey of the Three Wise Men and the Nativity. No one minded when the Wise Men arrived by rail or a salvo of

cannon shots greeted the birth of Jesus. Similar crib plays are still enacted in Poland today, and were the first type of puppetry to be shown in England.

■ Puppets were so popular in England in Shakespeare's day that it is said that actors protested against them for taking customers away from the regular theatres. When the English Parliament closed the regular theatres in 1642, at the start of the Civil War, puppet shows had their heyday. They fell heir to the wealth of plays that had been barred from the stage, and some of the former actors began speaking their lines under the direction of puppet masters.

■ Charles the Second of England appears to have been a keen puppet fan. Samuel Pepys also noted that the King's mistress, Lady Castlemaine, created a traffic block and attracted a large crowd when she visited the puppet theatre. Oliver Goldsmith, so Boswell says, almost broke a leg once trying to prove he could jump over a broomstick as gracefully as a puppet.

■ At certain periods the puppet has been admired for its mechanism rather than for its dramatic qualities. Its



SCHOOL PUPPETRY is a rapidly developing subject in schools around the globe. It has been widely adopted for its educational value and as a means of creative expression. Right, children put on a puppet show at Unesco's education centre in Cha-Choeng-Sao Thailand. Left, youngsters in a New York elementary school give a performance with simple class-made rod puppets. (Unesco photos)

DEATH THE FIDDLER plays for Lady in White — two ghostly Dutch puppet characters.

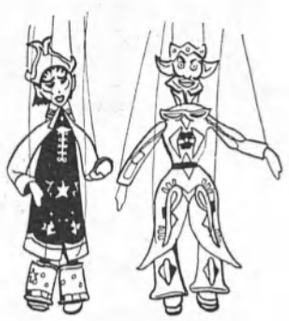
ABDULAY THE SUDANESE, a leading personality in the puppet shows of the French Sudan.

THE MAGIC FLUTE, Mozart's opera presented by Salzburg Marionette Theatre, Austria.

Strange tales from the puppet world

(Continued)

movements were regarded as a sort of conjuring trick and the secret of its construction was jealously guarded. This aspect of puppetry was probably first highly developed by the Italians in the Fantoccini of the late 18th century. It was advanced by the English



showman, Thomas Holden and is further developed today in several countries especially Italy and Britain. Among the favourite tricks are the "dissecting skeleton" whose bones gradually float apart and dance separately all over the stage and then reunite, and a figure whose arms, legs, head and trunk fly apart, each becoming a separate puppet.

■ Hernando Cortez had a puppeteer along with him when he set off in 1524 from Mexico City for Honduras in search of gold. The chronicler of his expedition, Bernal Diaz del Castillo, noted in his diary that Cortez had "five players on the oboe, sackbut and

dulcimer, and an acrobat and another who did sleight-of-hand and worked puppets." According to the same chronicler, the Aztec Indians of Mexico understood conjuring and working puppets, ("saben jugar de mano y hazer titeres"). American Indians in the Southwest United States and Northwest Pacific coast of Canada produced religious puppets before the arrival of white men. Puppets have also been found in the Pacific Islands of Hawaii and in Easter Island.

■ Charles Dickens who was interested in everything having to do with the theatre failed to see a puppet show in America during a visit. Arriving in New York in 1842, he wrote: "But how quiet the streets are!... Are there no Punches, Fantoccini?... No, not one." He apparently didn't look hard enough. Punch had arrived in Philadelphia exactly 100 years before.

■ During the Manchu Dynasty in China, high-born women were not permitted to go out to the theatre. Shadow figures were brought to homes and courtyards for these women, but ordinary folk saw the heroic legends and historical tales performed in rural market places and country fairs. To this day, the centre of the art of shadow figures is not in the large cities but in the little country districts and small towns. So common is the affection for shadows in China that modern motion pictures are called "electric shadows".

■ In Mexico, the Ministry of Education has a puppetry programme for mass education of the people. In March 1945 the Ministry launched its campaign to stamp out illiteracy and called in two of the nation's most famous puppeteers, Roberto Lago and Lola Cueto. They built a special theatre mounted on a lorry and travelled to public squares and parks in towns and villages. During one tour through the state of Oaxaca, the puppets played

to more than 10,000 people. A special puppet celebration was given in the village of Soledad de Etla when it was first to reach 100 per cent literacy.

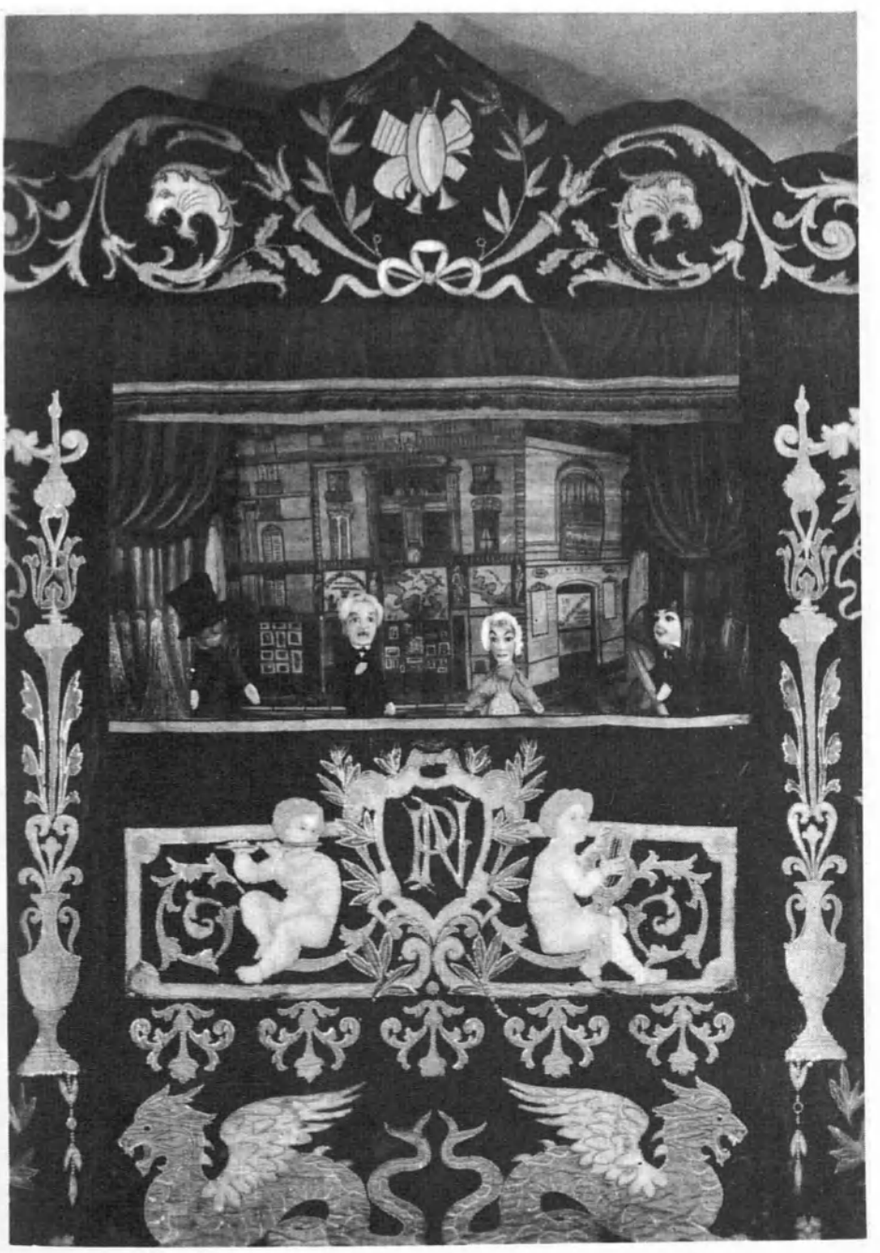
■ A survey conducted on puppetry in American schools and colleges in 1941 revealed that 35 institutions offered accredited courses and many had been doing so for ten years or more. Greatest number was given in art departments; some appeared in education, English, foreign language and speech departments. Puppetry was found to be faring better in colleges than in elementary schools since it was treated as a subject to be studied not only for itself but as an enrichment of other courses.

■ In the old French and English fairs puppets were used as advertising de-

vices. Spectacular shows have been presented in modern times at international expositions. At the New York World's Fair in 1939, puppets told the story of refrigeration in a series of dramatic episodes from prehistoric times when man dragged his meat into cool caves to preserve it to modern electric refrigerators. One of America's greatest puppeteers, Remo Bufano, told the story of pharmacy with his huge marionettes in a truly spectacular show.

SILK WEAVER FROM LYONS

In 1790's, Laurent Mourguet, silk weaver from Lyons, created new world of puppets with Guignol who become most famous hero after Punch. Prankish Guignol (right with Gendarme) was soon joined by wife, Madelon, Gnafron the winebibber (above) and host of local peasant characters (below). Today Guignol is common French word for Punch shows. (Photo ATP Museum).



PEASANT FROM PICARDY

If Lyons gave all France Guignol other regions created their own provincial puppets which have remained famous. Amiens produced the peasant buffoon Lafleur (below) who spoke in strong Picardy dialect, Lille in the north, created Long Nez (Long Nose), above, and a host of other rascals. (Photos ATP Museum.)

Brazil's mamolengo

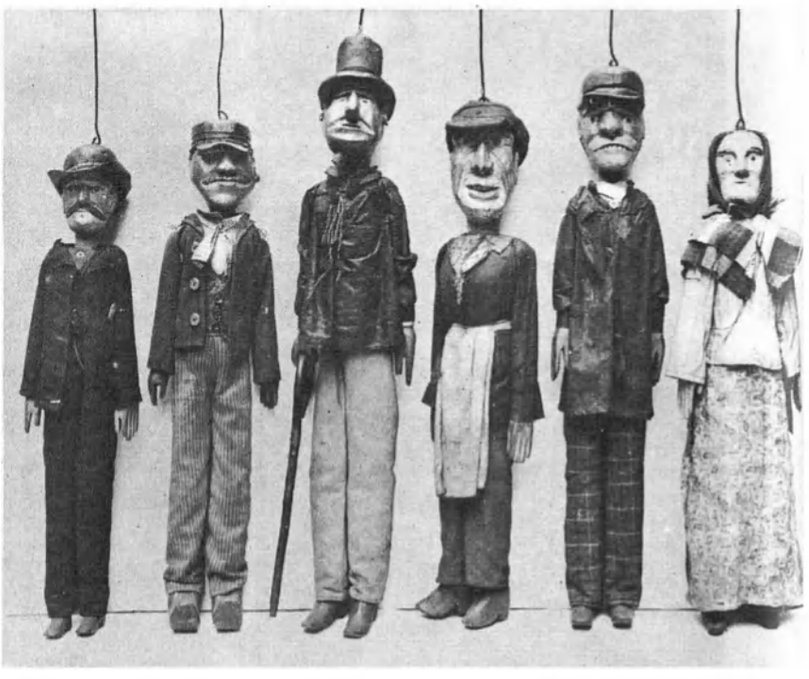
One of Brazil's most colourful puppeteers was an old vendor of natural flower oils at Pernambuco fairs. Nicknamed "Cheiroso" (the perfumed one) he delighted audiences until his death recently with his one-man shows in the public squares and sometimes in schools and private homes. Above, he puts on quick "mamolengo" or puppet show for group of children friends. Left, some of his carved finger puppets. Puppetry has developed widely in Brazil in past ten years under impetus of Brazil's Pestalozzi Society, Olga Obry and others. Portuguese and Brazilian plays based on country's rich folklore and music are aimed at adult public in Rio and other large cities. (Photos copyright Verger-Adep)

A FEW BOOKS ON PUPPETRY

A large literature on puppetry exists today in many languages. For a bibliography, see Grace G. Ransome, PUPPETS AND SHADOWS, A BIBLIOGRAPHY (1931). The history of puppets was written by Charles Magnin in 1852 : HISTOIRES DES MARIONNETTES EN EUROPE. Helen H. Joseph's A BOOK OF MARIONETTES (1931) is a good general history in English. Other general books worth consulting: Cyril Beaumont's pictorial survey PUPPETS AND THE PUPPET STAGE (1938); PUPPETRY, the official yearbook since 1930 of The Puppeteers of America; Marjorie Batchelder THE PUPPET THEATRE HANDBOOK (1947); Paul McPharlin THE PUPPET THEATRE IN AMERICA - A HISTORY (1949) ; Philip J. Stead MR. PUNCH (1950) ; PUPPETRY IN THE CURRICULUM, a manual for elementary and secondary schools, published by New York City Board of Education as No. 1 of its Curriculum Bulletin, 1947-48 Series.

RETIRED ACTORS

Liège, *in Belgium*, is a famous centre for puppet plays. Romances of chivalry are still performed there with Charlemagne as their central figure. Left, head of a Liège historical puppet. Right, old puppets — five *Tchantchès* and a *Varièsse* — their stage days ended, are conserved in the Museum of Walloon Folklore at Liège. (Jacques Chesnais Collection and Musée de la Vie Wallonne.)



BALLET OF THE SPRITES

Delightful cabaret glove-puppets of Compagnie des Marottes gather in flower-pot cluster during Paris spectacle. Other French puppeteers like Yves Joly, Maurice Temporal, and the Arc-en-Ciel group have today become famous for their intelligent, witty work. (Photo Marinier.)

Puppets, source of literary inspiration

by Jacques Chesnais

After more than a quarter of a century of struggle and innovation as one of France's most famous theatrical producers, Gaston Baty—whose name is linked with those of Louis Jouvet, Sacha Pitoeff and Charles Dullin in the period between the two world wars—startled the world by announcing his withdrawal from the legitimate stage to set up a puppet theatre.

Gaston Baty had not suddenly gone mad nor was his decision a wild spur-of-the-moment flight of fancy. Baty had come to realize that puppetry was a new form of art which, though sometimes primitive in technique, opened vast potentialities for creative expression impossible to achieve in the legitimate theatre.

In the history of modern art, a break occurred between figurative art which produced naturalism and abstract art which exploded on the world with surrealism. This eruption was to place puppetry—which had always been the theatre of the people—on a new level as a true art form.

Baty was following in the footsteps of many great men of letters and artists of the past who have found a deep source of inspiration in puppetry.

Almost all of the great writers of antiquity mention puppets. Even before they became a great means of expression puppets embodied a whole philosophy of their own. This did not escape the great Cervantes when he devoted a chapter of his "Don Quixote" to "the braying adventures and the droll one of the puppet master." Cervantes perceived that the marionette could portray the true image of Man as reflected in his caricature and could give credulity to the poetic folly of his hero and his combination of idealism and plain logic.

In his description of Master Pedro and one of the popular road puppet theatres of his time Cervantes blends reality with fantasy. The whole chapter is imbued with a profound sense of humanity. "In all earnestness, gentlemen," says Don Quixote after he has slashed at all the puppets to save a doll-damsel in distress, knocking some over, beheading others, crippling this one and mangling that one, "I can assure you that everything that took place here seemed to me very real indeed, and Melisandra, Don Gaiferos, Marsilio and Charlemagne were all their flesh-and-blood selves."

The same episode inspired the modern Spanish composer Manuel de Falla to write a musical score entitled "Master Pedro's Puppet Show". De Falla also worked with Federico Garcia Lorca, who has been called the "poet of the puppets". in productions of several puppet plays.

Ben Jonson, the English dramatist, writing at almost the same period as Cervantes, used puppets in his "Bartholomew Fair"—one of the great London fairs of his time—to stigmatize fanaticism and intolerance. The puppets, serving as accessory but vitally important characters, helped to tell a highly dramatic and human story.

'Shakespeare of the Far East'

Since the 12th century, puppets have been part and parcel of Japanese drama and even were the basis of the theatre in Japan. They inspired more than 100 plays during the 17th century from the pen of Japan's greatest dramatist, Chikamatsu Monzaemon. Born in 1653, Chikamatsu first lived the life of a Knight Errant until he settled in Osaka and began to write plays for the *Joruri* puppet stage. Chikamatsu has been called the "Shakespeare of the Far East."

In the West, puppetry has still to reach the great heights attained in Japan. Asian cultures are particularly suited to the conventions and symbolism which evolved in puppetry where every movement of the face or limbs of the dolls is part of a veritable language of gestures.

Nevertheless Western puppets have played important roles. On several occasions the miniature theatres have served as a place of refuge for oppressed or victimized dramatists. In 18th century France, for example, the legitimate theatres held a virtual monopoly of dramatic productions and prevented competition from independent groups. A number of Parisian dramatists had resort to the puppet theatres of their time to maintain their right to self-expression.

Among the many men who have found deep inspiration in puppet shows is the great German poet Goethe. The legend of Dr. Faustus had been a frequent and popular theme of marionette theatres in Germany as early as the 16th century. During the Romantic period of Goethe's time it struck a particularly sympathetic chord and like all his contemporaries, Goethe found himself captivated by the puppet play. He was to transform this elementary tale of necromancy and mysticism into a theme that is today immortal. From the conflict naively expressed in the puppet drama, Goethe was to draw out a series of problems of universal impact and produce his greatest play.

The same period saw another great German dramatist, Heinrich von Kleist, complete a tiny essay entiled "The Puppet Theatre." Though small in size it was considerable in importance. Here for the first time, marionettes inspired a text in which the technique of puppetry was the basis for deep reflexions of a psychological nature and the basis of an admirable comparative study between the moving marionette and the human dancer.

Rendez-vous of sophisticates

Puppet shows had always been manifestations of folk art. In technique and repertory they were mainly traditional and handed down from generation to generation. That they could also provide fashionable, sophisticated entertainment was amply demonstrated in the private and semi-private performances in France during the mid-19th century. With her son Maurice, the novelist George Sand built the *Theatre des Amis* first at Nohant and then in Paris. The puppet theatre, with its satirical plays, soon became the rendez-vous of all fashionable people in Paris, and George Sand a champion of the cause of puppetry.

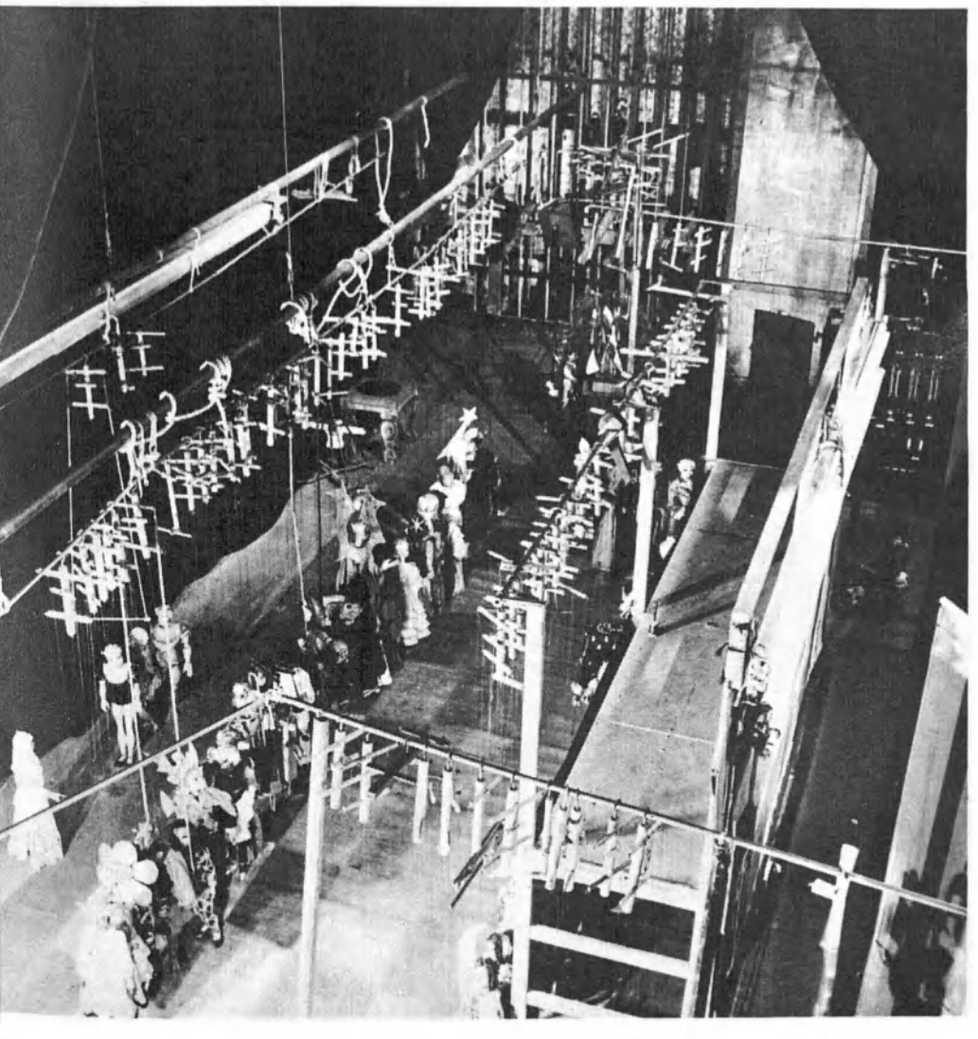
Other authors and poets of the time were also inspired to write passages on marionettes which are now considered famous. (Theophile Gautier, Gerard de Nerval, Charles Nodier and Louis Duranty are four outstanding names.) But it was not until the closing years of the 19th century that a real revival took place. Puppets were then "discovered" as an artistic medium and writers and artists accorded them a serious respect they had not enjoyed before.

The year 1887 saw the birth of the now internationally famous "Black Cat" cabaret in Montmartre where successful poets, musicians and painters gathered to produce artistic shadow shows. It was followed by the "Little Theatre" which gave performances of Cervantes, Aristophanes and Shakespeare with stately rod puppets and revealed the great marionette poet Maurice Bouchor.

Puppets have continued to hold a great attraction for writers ever since. Maeterlink, the Belgian poet-dramatist, wrote some of his earliest plays for the puppet stage, though he later abandoned the little wooden actors. Collodi's "Pinocchio" has become a classic; Bernard Shaw wrote "Shakes v. Shav" (see page 28); Bizet paid his tribute in "The Funeral March of a Marionette" and Paul Claudel wrote a puppet farce "The Bear and the Moon." Alfred Jarry's satirical play, "Ubu Roi" greatly influenced the surrealist movement in literature. The list of authors is almost endless.

The puppet revival in our own time has gained momentum among playwrights and producers. Gordon Craig in his essay "On the Art of the Theatre" sees the future of the theatre in the creation of a super-marionette who is the "complete actor." To Craig puppets are a serious matter and he restores them to their rightful place as an integral part of dramatic art.

Today a new road is open to puppetry. Alongside the puppet theatre as a cultural medium on the one hand, and as an educational vehicle for children on the other, a new poetic form of marionette theatre has been born. Where the living actor cannot pretend to reach, the puppet, unshackled by human laws or limitations and symbol of dreams and fantasy, attains heights only the imagination can follow.



120 hours to carve and clothe a puppet

Jacques Chesnais (above) manages to convey his own passion for the world of marionettes in the miniature size plays he stages with his large family of "wooden actors", all of whom he designs and makes in his workshop. It takes 60 hours to carve a puppet, says Chesnais, and 60 more hours to make the clothes. A wig costs 3,000 francs (£3) and the entire puppet adds up to 50,000 francs (£50). Thus, the kings and queens and fairy tale characters hanging side by side in their dormitory at the Comédie des Champs-Elysées Theatre, in Paris, add up to a tidy fortune. Jacques Chesnais, one of France's leading marionette artists, is the author of a recent history of world puppetry. (Photos USIS and A.T.P. Museum, Paris.)


TEATRO DEI PICCOLI

CHILDREN MEET TURBULENT CONCERT PIANIST "PICCOLOVSKI", WHOSE COMIC ACT CONTRASTS WELL WITH STAGECRAFT OF "VENETIAN SERENADE" SCENE.

TWELVE hundred marionettes, 15 tons of equipment and props, 100 packing cases, 1,000 costumes and 40 artists, technicians, musicians and singers—these are some of the factors which go to make up the famous Italian "Piccoli" Theatre of Vittorio Podrecca.

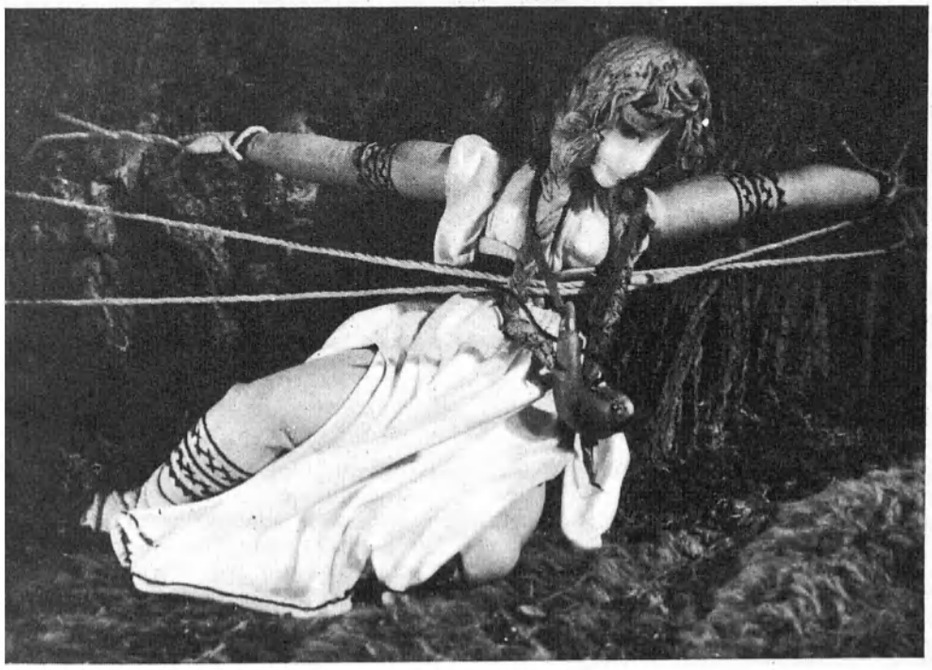
It is 43 years since Podrecca, then a journalist, art critic and secretary of a musical academy in Rome, decided to make his favourite childhood toy his life's work. After minute studies of the art and history of marionettes, he gathered a group around his little wooden actors, three feet high, and presented his first spectacle of opera, variety and circus scenes in miniature.

His blending of the decorative, the musical and the dramatic was an immediate success in Rome. Since then, the "Teatro dei Piccoli" has been round the world three times with its remarkable repertory of operas, variety shows, fairy tales, ballet and folklore scenes. The reactions of audiences everywhere were well summed up by one theatre critic who wrote: "The quaint notion that the puppet show is exclusively for children has been gently buried by Signor Podrecca, who uses it brilliantly for all its quality of humour, satire and sophistication."

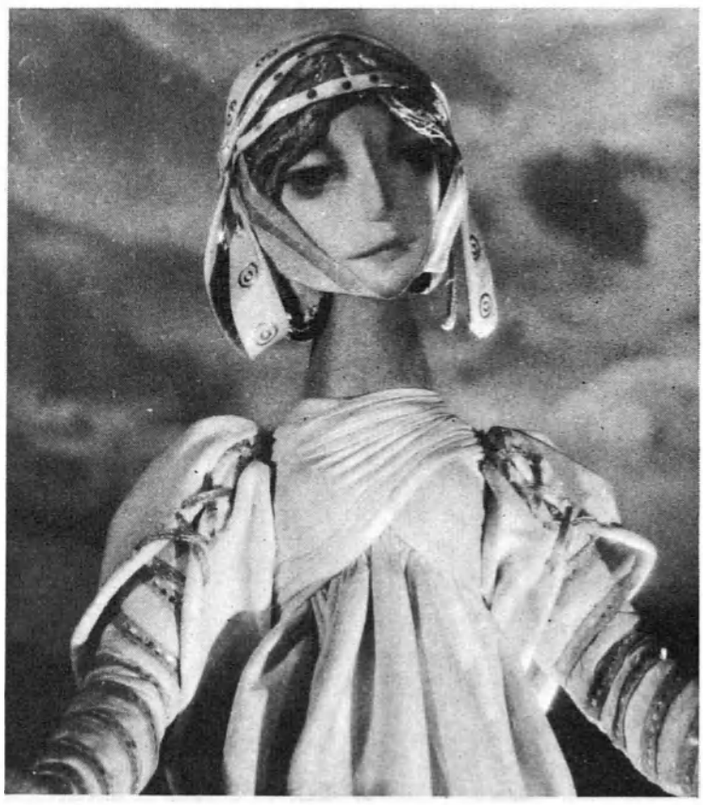
Podrecca's art represents an advance in the intricate technique of puppet articulation. The result is a skilful combination of dancing figures, acting and comedy, music and singing. Podrecca is today recognized as one of the great craftsmen and artists of his time, and his performances have a depth and richness which go beyond the realm of mere entertainment. (Photos Vieno, Rome ; Vego, Paris and "Piccoli di Podrecca".)

TAKING A BOW AFTER THE SHOW, PUPPETS AND THEIR ANIMATORS LINE UP WITH VITTORIO PODRECCA (FOREGROUND) FOUNDER DIRECTOR OF THE "PICCOLI".

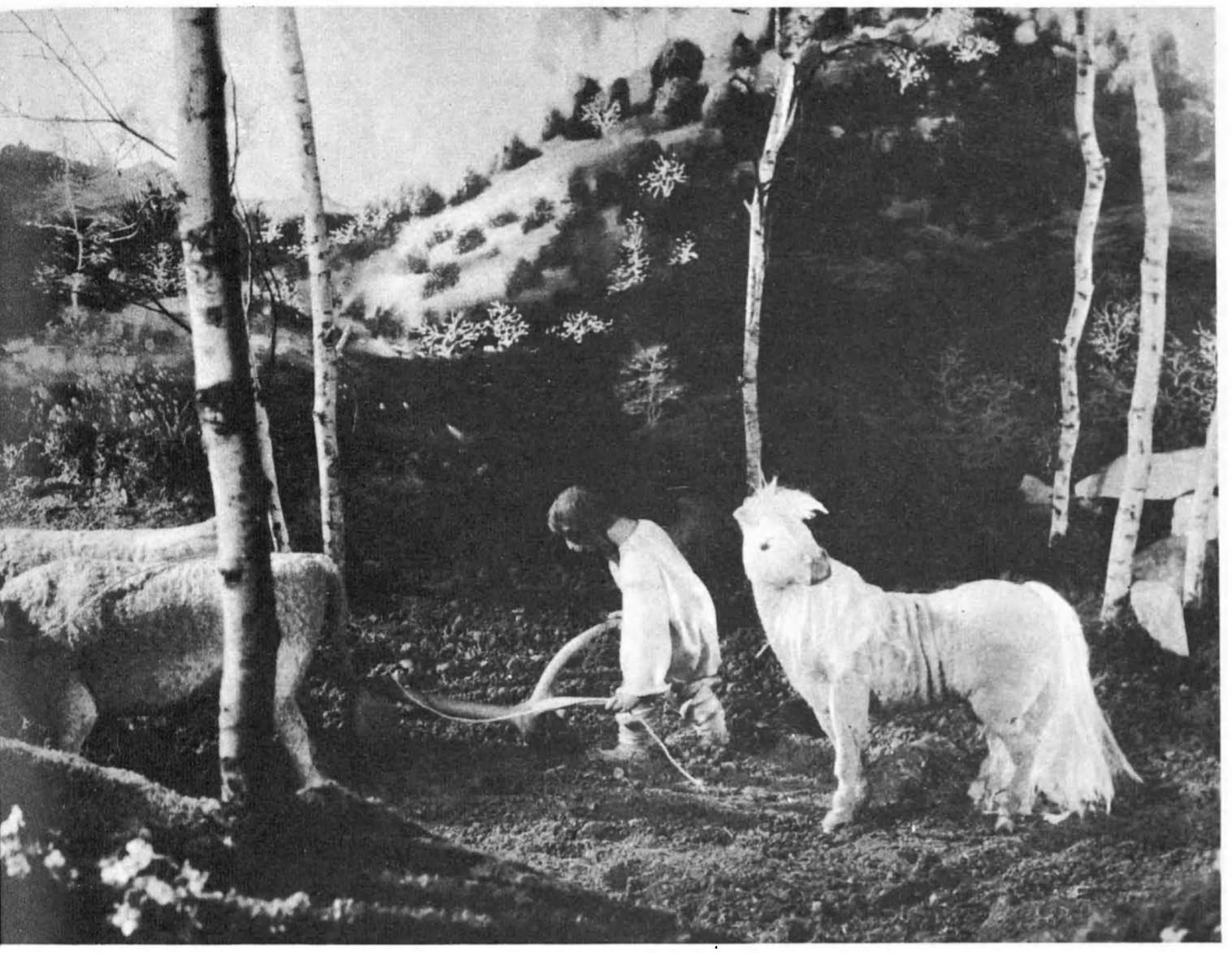
TALES FROM THE PAST



Folklore and comedy flourish on Czech stage and screen



OLD CZECH FOLK TALES were woven into a puppet film of great artistry by Jiri Trnka, who brought to the screen some of his country's best-loved legends such as "The war between men and women" (top of page) and other stories of Czech peasant life. (Czech State Film Photos.)



EARLY SLAV PEOPLES, WHO SETTLED ON CZECH SOIL, WERE DEPICTED BY JIRI TRNKA IN HIS FILM "OLD CZECH LEGENDS."

In few countries are puppets held in such warm affection as in Czechoslovakia. Today they are almost a national institution—3,000 amateur groups operate regularly in schools, co-operatives and cultural centres, and puppet theatres are to be found in practically every town in Czechoslovakia.

Long before the dream of the Czechs to possess a national theatre was realized, the puppet stage was, in fact, the people's national theatre. Puppets have always been deeply rooted in Czech history and even participated in the long struggle for national freedom. When the Habsburgs tried to stifle Czech nationalism, travelling puppet theatres helped to keep it alive. In the First World War they sparked popular resistance movements. Josef Skupa, today an international figure and a Czech State artist, used the voice of his mocking little *Kasparek*—a half brother to Punch, Guignol and Pulcinella—to rouse the people of Pilsen against the Austro-Hungarian monarchy.

During the last war, Skupa's marionettes again spoke out for freedom through his now internationally famous characters, Spejbl, the vain, narrow-minded father, and Hurvinek, his young scamp of a son, cheeky, argumentative and full of mischief. Spejbl and Hurvinek were soon locked up in a cupboard at Gestapo headquarters in Pilsen, and Skupa found himself in a prison cell at Dresden. But other courageous marionettists like Jan Malik took his place and their secret performances were seen by hundreds of people.

In 1948, a law placed puppetry on a level with all other branches of drama. Today Czechoslovakia has ten professional marionette art theatres and even a Chair of Puppetry in the Prague Academy of Musical Arts. In schools and colleges the puppet show is widely used as a means of developing self-expression, arts and crafts and as an effective way of teaching different subjects.

Since 1946, Czechoslovakia has received international acclaim for its work in the new field of film puppetry. Films by Hermina Tyrlova, Karel Zerman and especially Jiri Trnka have won leading awards at the Festivals of Venice, Cannes, Brussels, Edinburgh and elsewhere. Jiri Trnka, a former student of Josef Skupa, produced three full-length puppet films between 1947 and 1951. In *Spalicek* (The Czech Year) his puppets brought to the screen six merry peasant festivals. His "The Emperor and the Nightingale" was based on Hans Anderson's fairy tale and in "Prince Bayaya" he recounted one of his country's best-known folk tales.

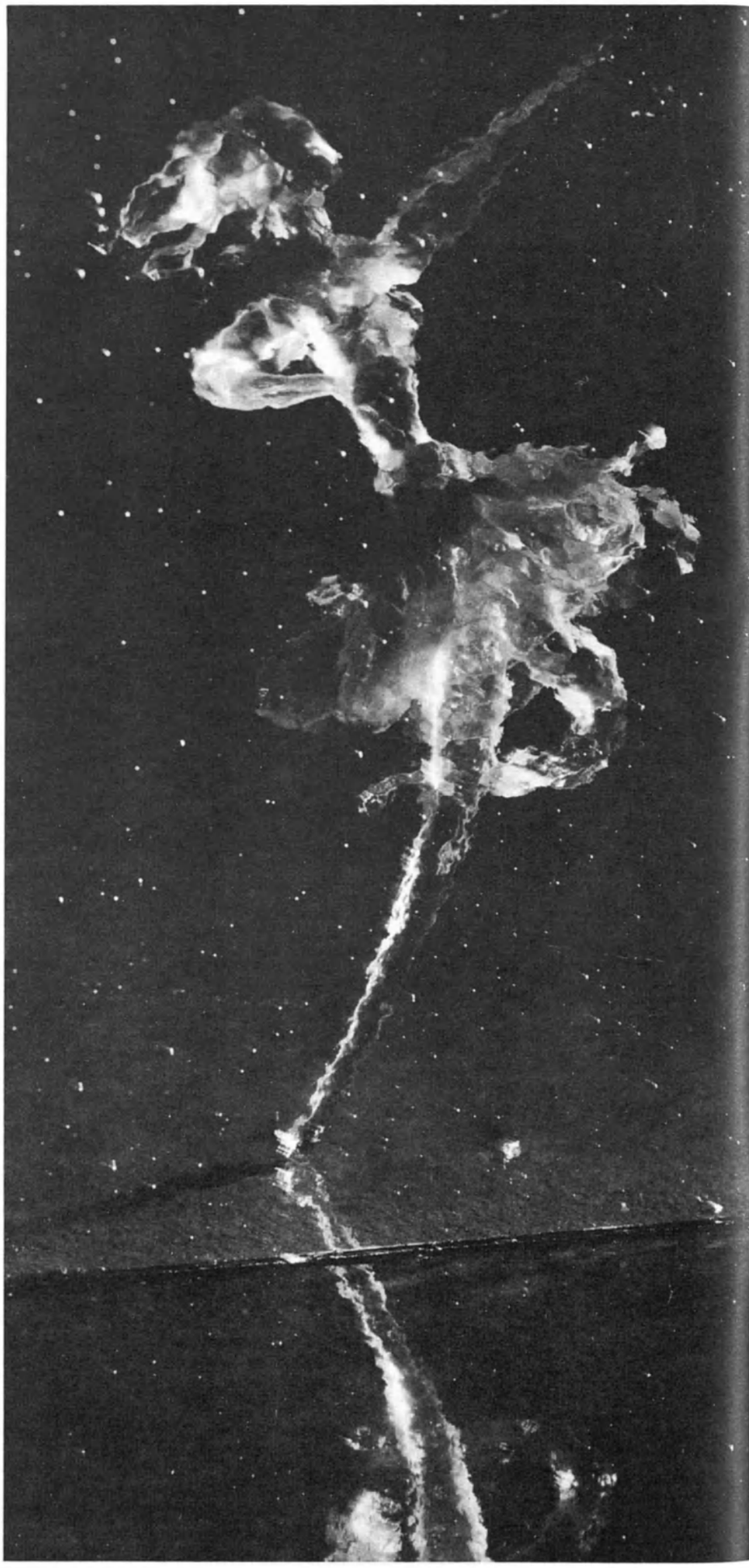
Hermina Tyrlova scored a great success with "The Toys' Revolt", an echo of Nazi occupation days, in which she used both living actors and puppets, as did Karel Zerman, in his "Christmas Dream."

Drawing on the rich ancient traditions of the Czech puppet theatres, these masters have succeeded in developing a new art form in today's popular medium of entertainment —the cinema.

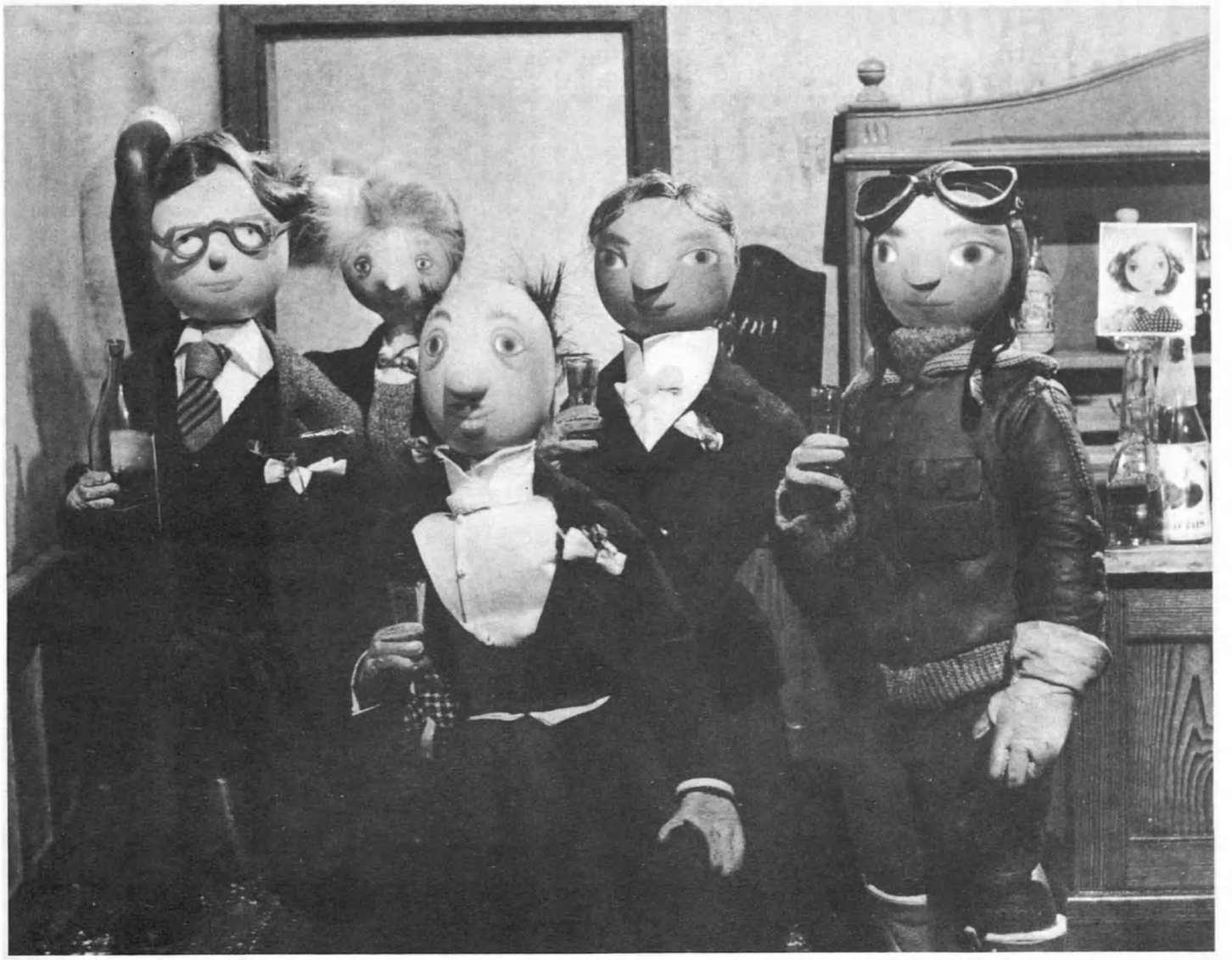
Josef Skupa, papa of two national heroes:

Spejbl, vain and narrow-minded...

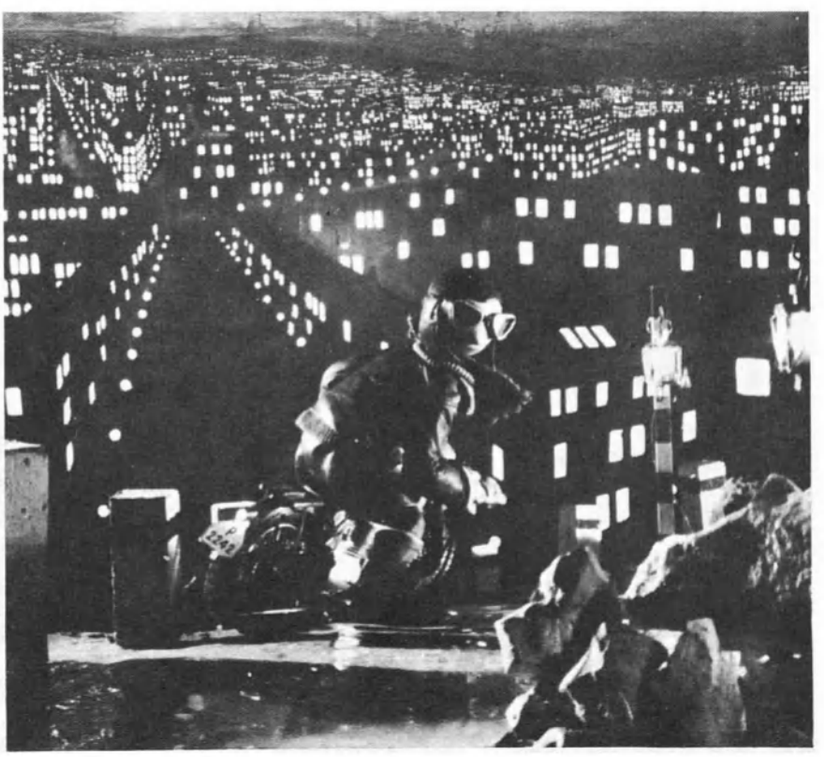
... his son Hurvinek, mischievous scamp



DANCING GRACE, in coloured, blown glass, "came to life" in "Inspiration" in which Karel Zerman explored a new technique in puppet film making. (Czech. State Film Photo)



ONE FOR THE ROAD. A puppet film produced by Bretislav Pojar and Jiri Trnka was a warning to motorists that "That Extra Glass" may be the quickest way into the ditch. A motor-cyclist on his way to Pilsen stops "for a quick one" in a wayside inn, stays to join in a wedding celebration. One toast leads to another, and in the general conviviality the motor-cyclist has one drink too many. During the rest of his journey he passes everything on the road, overtakes a train and even tries to race an aeroplane—till he comes to grief. (Czech. State Film Photos.)



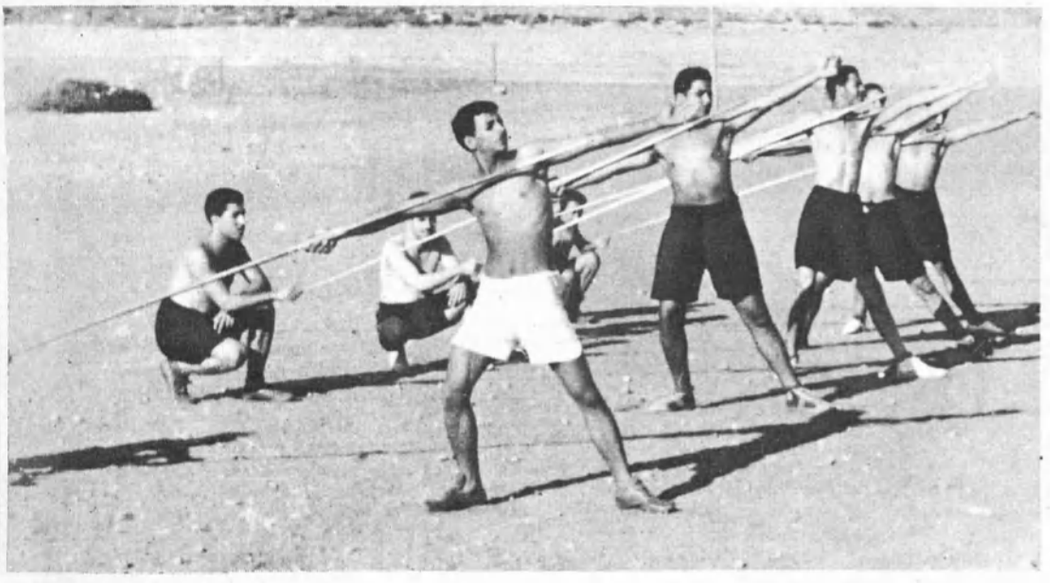
Unesco in pictures

U.N. competition makes multi-coloured carpet

TWO THOUSAND DESIGNS recently filled a large conference hall in Unesco House, Paris. They were spread on the floor like a gay, multi-coloured carpet (above), for there was not enough wall space to take them all. They were entries in a United Nations Day poster design contest organized by the French liaison committee of non-governmental organizations and the French United Nations Association, and open to all French schoolchildren between the ages of eleven and eighteen. A jury of experts selected 200 designs for exhibition in Unesco House. Of these, fifty were awarded prizes or commendations and are being sent to U.N. headquarters in New York. Below, left, poster by Yves Morillon aged 15 of Paris, winner of the U.N. prize, and (right) that of Odette Dumont, aged 13, of Montrouge, Seine winner of the Unesco Prize. (Unesco photos).

Welcome visitors in an Indian village

At Yelwal, in Mysore, India, Unesco trains students from many parts of the world for international work in fundamental education. Photo (far right) shows a social science team being welcomed at a small village where it carried out a social survey of the people, their numbers, needs and the pattern of their life. Friendly personal contact and the accumulated knowledge and experience from all countries—these are the foundations on which fundamental education programmes are built. When the village education programme began a member of the Unesco Centre's literacy team recited prayers with the villagers. These prayers were later written on blackboards and posters and printed in booklets —and the villagers read them for the first time. (Unesco photos).



Javelin lessons in the desert

Physical education has been given a big boost in Libyan schools since teachers attended special courses organized by Unesco's ten-man technical assistance mission to Libya. Here, with their javelins at the ready, are some of the teachers who attended one of the physical training courses. Libyan teachers gave up their summer holidays to learn these and other new lessons from members of the Unesco mission which has been helping the Libyan Government to improve teacher training facilities and text book production. A special course in arts and crafts was run by an expert in manual education. Far left, some of his teacher-students put finishing touches to models of improved village layouts. (Unesco photos)

Young 'Unescans' of New York City

Twelve hundred members of New York's High School Unesco Council, which is composed of Unesco Clubs throughout the city, recently visited United Nations headquarters for studies and discussions on the United Nations and Unesco. The visit was made during the Council's Fourth Annual Conference. Gathering in the U. N. General Assembly Hall, the students (left) heard talks by Andrew W. Cordier, Executive Assistant to the U.N. Secretary-General; Dr. Solomon V. Arnaldo, Director of Unesco's New York Office, and Mr. Richard Pederson, Adviser on Economic and Social Affairs at the United States Mission to the U.N. Right, students listening to Dr. Arnaldo in U. N. Assembly Hall. (U. N. Photos)

From the Unesco Newsroom

PAUSE FOR THOUGHT: Travellers who usually hurry through one of Paris's largest railway stations nowadays stop to take a look at an exhibition which tells the story of man's long fight for human rights. Organized by the French National Commission for Unesco, the exhibition stresses one particular article in the Universal Declaration of Human Rights, adopted by the U.N. General Assembly in 1948 — Article 13 which deals with the right to travel freely. The exhibition will eventually move to other French railway stations.

★ **ISOTOPE TRAINING:** *The first radio-isotope research and training centre in the Middle East will shortly begin operations in Cairo. The Egyptian Government announces that teams of Egyptian doctors, physicists, chemists and other scientists will study radio-activity problems in U.S. universities and then return to work at the Cairo centre.*

'EUROPEAN' HIGH SCHOOL: The first "European" secondary school is now operating in Luxembourg on the principle of "five nationalities —Belgian, Dutch, French, German and Italian—four languages and one teaching method." Altogether, in the new school, in a primary school opened a year ago, and in a kindergarten, a community of 225 children now receive a common education in four different languages.

★ **ART ON TOUR:** *Prints of works by Japanese artists, many of which have never been shown outside Japan before, are now being seen by people in twenty countries through Unesco Travelling Exhibitions. Twenty sets of one hundred prints, representing the work of Japanese artists from the 17th to the 19th centuries, were offered by Unesco to its member states. A new Unesco Travelling Exhibition of colour reproductions of Chinese paintings is now also starting on a world tour.* (See Unesco Courier, No. 1, Vol. 8, 1955.)

AID FROM NORWAY: Seventy-two Norwegian specialists now work in various parts of the world under the U.N. Technical Assistance Programme, and others are employed at Travancore, India, under Norway's own India Aid Programme. In addition, 244 students from underdeveloped countries have studied in Norway under U.N. Fellowships. This year, Norway intends to raise its U.N. Technical Assistance contribution sharply—probably donating four times the money it gave last year.

★ **INDIA'S NEW INDUSTRY:** *India's first newsprint factory recently started production at Nepa Nagar in the State of Madhya Predesh. It will shortly be producing 100 tons of newsprint a day—one third of the country's newsprint requirements. Though it is using imported chemical pulp at the start of production, the factory's own chemical section will be ready before the end of the year.*

HOW OTHERS LIVE: Swiss master bakers, Italian fishery workers, Danish taxi-drivers, German postal employees, Swedish printers and people holding many other different jobs in 17 countries will be packing their bags during the next few months and setting off on Unesco study tours to see how their opposite numbers in other countries live and work. Altogether some 1,200 workers will benefit from the 1955 study tours sponsored by Unesco which help to open international travel to many people whose budgets would otherwise keep them at home. Unesco is paying the travel expenses of 68 groups of from 10 to 25 persons while the people concerned and their organizations meet other expenses. Since 1952, 139 workers' groups numbering 3,270 travellers have taken part in Unesco study tours.

★ **ATOMS FOR PEACE:** *Demonstrations by an operating atomic reactor will be given at the forthcoming U.N. International Atoms for Peace Conference. The Conference meets in Geneva in August and will bring together scientific leaders from all parts of the world in search of fuller peaceful applications of nuclear energy. Demonstrations of the reactor, which will be built in the United States, will enable scientists and technicians at the meeting to observe some of its research possibilities. They will be able to operate the controls to start and stop nuclear chain reactions. From a small platform on top of the reactor a lecturer will direct the demonstrations and explain the reactor's operations to the general public attending the Geneva Conference.* (See special issue of the Unesco Courier, "The Promise of Atomic Power", No. 12, Volume 7, 1954.)

GOING TO TOWN: Just as city-bred children benefit physically from country holidays, so those from rural areas can gain educationally from visits to cities. In Poland, during the past three years, educational authorities have helped more than 100,000 country children to spend their holidays visiting historical monuments, theatres, art galleries and other places of interest in Polish cities. Last year, eight holiday centres in the chief towns were opened for these children.

★ **COLLECTED CLASSICS:** *Two of Latin America's great classics have just been translated into French and added to Unesco's "Collection of Representative Works". One is Gabriel René Moreno's "The Last Days of the High Peru Colony"—a 19th century history of the region that is now Bolivia. The other, "Tabaré", by Uruguay's famous poet, Juan Zorilla de San Martin, is an epic poem which helped the growth of a national sentiment among the Uruguayan people. Unesco's collection of translations from the world's classics now numbers twenty-one.*

UNESCO'S STAMP: The United Nations is issuing its second commemorative stamp of 1955 to honour the work of UNESCO. Designed by George Hamori of Israel, the stamp shows the agency's symbol, a Doric temple whose pillars are formed by the letters U-N-E-S-C-O. The stamp will be printed in three and eight cent denominations, and will be on sale to collectors only in Europe.

★ **FISHING FLEET FOR KOREA :** *Almost the entire Korean fishing fleet was destroyed during the recent war, depriving the country of an important source of income and food. One of the projects undertaken by the United Nations Korean Reconstruction Agency is to rebuild the fleet at a cost of* $ 3,500,000. *Today shipyards all over the country are participating in the building programme. The first five fishing boats were launched in Pusan in January* 1955.

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A WINDOW OPEN ON THE WORLD

MIRROR OF HEALTH

This year, World Health Day slogan is "Clean Water Means Better Health". Here, boys in French Cameroons, Equatorial Africa, splash happily under new school shower and shun disease-infested swimming hole. See page 18. (WHO Photo by Pierre Pittet).