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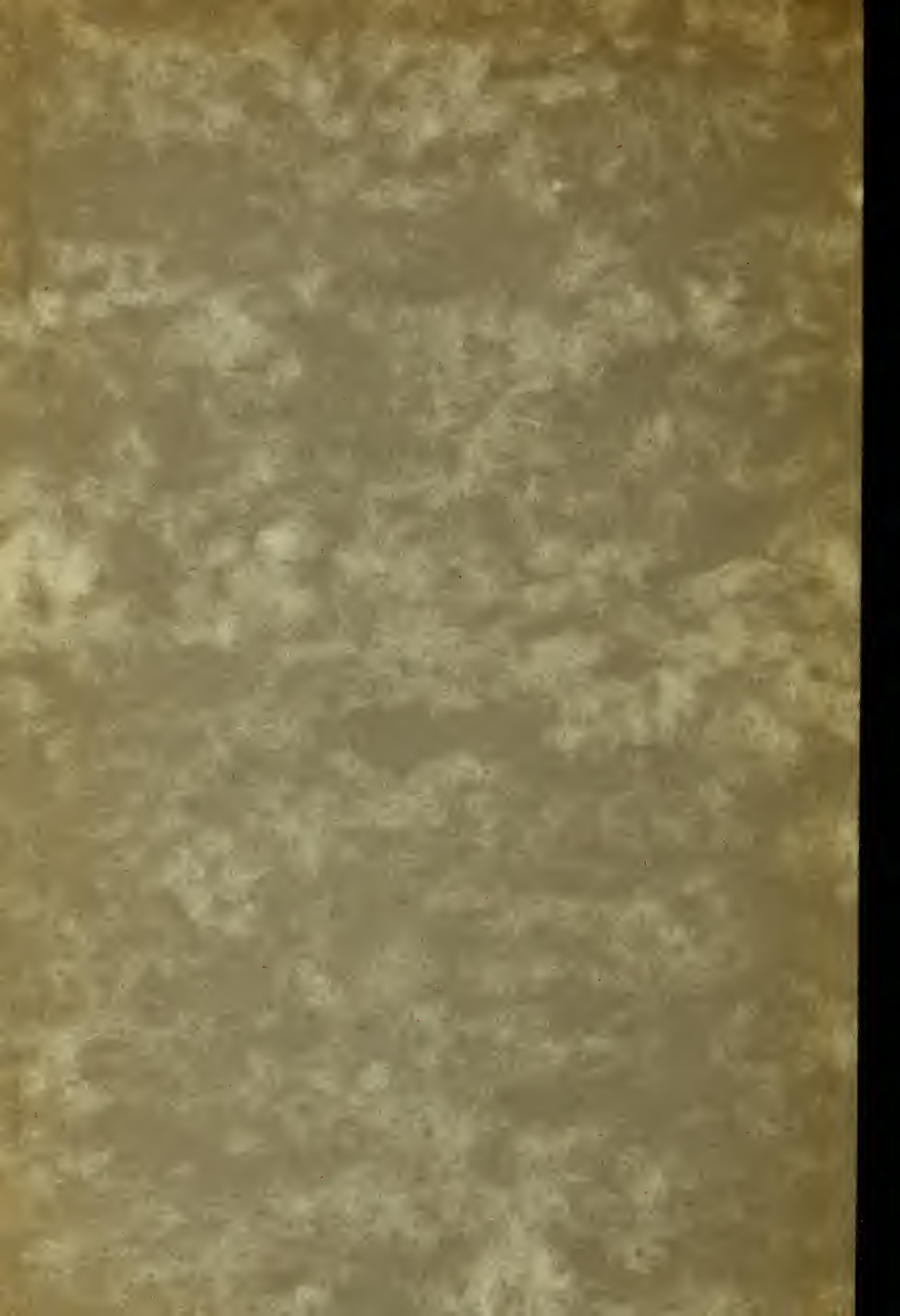
(The) use of puppets in the development of the drama

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Thesis

THE USE OF PUPPETS IN THE DEVELOPMENT OF THE DRAMA

by

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(A.B., Hendrix College, 1929)

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1931

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I

INTRODUCTION

The drama has ever been a necessity. The religious groups satisfied this instinct through pageants and ceremonies; the educated classes, by classical drama; while the common folk and children have delighted in the puppet-show. The large field of dramatics could have existed without puppets but through them every phase of humanity has been touched. They are the spontaneous expression of primitive people, just as truly as are folk dramas.

Webster's New International Dictionary defines puppet as: "A small image in the human form, often with jointed limbs, moved by the hands or by strings or wires, as in a puppet-show; a marionette." The terms "marionette" and "puppet" are used interchangeably and have the same meaning.

A marionette is not "a puppet moved by strings, as on a mimic theatrical stage, to imitate human or animal movements" as simply as that. In the modern way of thinking, he is a definite art form in the theatre, regardless of his construction. This method of reasoning has been developed by going back to the beginning. It is thought that the marionette even preceded the human actor in the theatres of the ancients. The early mind of man gained more pleasure from the actions of a wooden



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representative of a man than it did from the actual man himself. These dolls which moved appealed to him. Children act toward marionettes as though they were real, in a truly spontaneous manner. In all arts we are coming back to the simple, after having run the gamut of complexity. The marionette is not new; he is the old plus our experience and is all the more valuable because of his modern sophistication and added flavor of philosophy.

Not all marionettes are worked by wires or strings from above. There are the Javanese "vayang" figures--flat silhouettes cut from thin leather in a wealth of exquisite design, which are supported from above by means of slender wooden rods and played between a lamp and a transparent screen in a dark room. The figures are heroes and mythological characters, and performances are given only on special occasions. When they are given, they last throughout the night. The Chinese, the Turks, and the modern Greeks also have shadow shows of this description. There was a famous shadow theatre in Paris, the "Gnat Noir". This was created and run by artists.

Then there is the "guignol" or "burattino" to use respectively the French and Italian names for this type of marionette. There is no English word for him. The nearest we can approach this term is through the German "hande-puppe" or "hand-puppet". He is the typical

Punch and Judy show, but the association scarcely merits his true worth and distinction. The marionette is built on the operator's hand, the first finger supporting the head and the second finger and thumb animating the arms. The operator's wrist corresponds to the puppet's waist, and the whole is covered by the costume. He is held up in a floorless stage above the head of the operator, with only two thirds of the puppet's body visible to the audience. There he walks and talks and dances and sings his way through his mimic life.

Nothing could be more simple as he lies on the floor before you, a crumpled mass of cloth attached to a carved block of wood; there is nothing mechanical, realistic, or mysterious about him. He needs only the hand of an artist to thrill him into life and being.

The "burattino" have been in existence from the earliest times, especially in Europe. It is likely that they originated in the Orient, but they have gained their highest development in Italy, where they stand abreast of the stringed figures or "fantoccini". There are several conjectures about the origin of the French name, "guignol"; one is that the Italian Guignolini brought them into France. This type of marionette is found in Germany, Russia, Greece, China and England, where the Punch and Judy shows are a part of the tradition of English life. In America there are only two shows using this type of doll. Remo Bufano, an Italian,

gives performances with "burattino" in New York. Perry Dilly has a show of "burattini" in San Francisco.

Vittorio Malamanì says in the Florentine magazine The Marionette, "Burattini are the caricature; marionettes, the imitation of man. The former, more democratic, vagabond through the squares with a modest castello (a light cloth-covered theatre) and walk without feet because they hold them in the powerful hands of their father, the showman. The latter, more aristocratic, and therefore more vain, appear only in the real little theatres with little boxes, and stalls, and tickets of admission. They have complete limbs, walk with admirable lightness and always receive from on high, both speech and the regulative law of their action. The burattini conservatives par excellence, preserve the dress and accessories of their progenitors intact: they are content with their own condition, nor do they change with the changing of the times."

Elsewhere he is quoted as saying of the burattini: "'What matter if they do not move mouth and eyes: if they do not have flexible arms and legs; if their ears are sometimes rooted in the middle of their cheeks? They are the parody of man and of life and are just the opposite of marionettes. The more primitive their forms and movements, the more perfect their humor, the more complete the reason for their existence.'" (1)

(1) Dilly, Perry: "Burattini" The Drama, October 1923, p. 15

The third type, the true marionette, is operated from above by means of strings or wires. To this third type belong most modern marionettes who astonish their audiences by imitating the actions of human beings, even to opening and closing their eyes.

Brander Matthews in discussing two types of puppets says, "Magnin, who wrote a learned history of the puppet show from the remotest antiquity, did not discriminate sharply between the two extremely different kinds of little figures, both of which are carelessly called puppets in England and marionettes in France. One of these classes comprises these empty and flexible figures which are animated by the thumb and two fingers of the performer, who exhibits them by holding his hands above his head, as in the Punch and Judy shows. The other of these two classes contains the larger dolls, suspended on wires (which are supposed to be invisible) and manipulated by one or more performers overhead, who give action and life to the puppets by pulling the various strings which control those members of the puppets' bodies which are required to move by the action of the play. These last are the true marionettes; for the first we have, unfortunately, no distinctive name. Both of these two sorts of puppets can be traced back to the scanty records of a remote antiquity; although it seems more likely that the true marionette, the little figure moved by wires from overhead, is the older of the two, antedating by many centuries the Punch and Judy shows which

owe their abrupt and awkward movements to the human thumb and fingers. Both classes are to be found today all over the world, not only in the cities of civilization but in unsuspected nooks and corners of all shores of the seven seas.

"In Turkey, under the name of Karaguez, there is a Punch and Judy show of enormous popularity and of doubtful decency, while in Siam there are marionettes which perform religious plays of traditional appeal. The puppet-show of one type satisfies that dramatic instinct which every people possess in greater or less intensity." (1)

Puppets do require a proof as to their value. They have three thousand years of uninterrupted tradition behind them, which proves the universality of their appeal. Marionettes played their parts in the hanging groves of Babylon. Puppets of terra cotta amused the children of the kings of the Nile, before the days of the Pharaohs. Their history reaches back into the dawn of civilization, before written chronicles began. Men from Sargon I to Bernard Shaw have been entertained by them. Boys and girls of India smiled at the antics of the dolls that moved, while Alexander was on his way to invade their land in 326 B.C. In Carthage, Athens, Sparta, Alexandria and Rome gamin and rulers' sons alike, knew their fascination. Puppets played in Pompeii at

(1) Matthews, Brander: "Puppet Shows Old and New"

The Bookmen Dec. 1914, p. 379



the time of its destruction; in Florence at the time of the plague; in London when Raleigh returned from America.

These wooden images have come down to us from China, India, Burma, Egypt and the cathedrals and fairs of the Middle Ages. In this twentieth century, all over Turkey and Southeastern Europe, puppets are a popular form of entertainment in the theatres as well as in the coffee-houses.

Yorrick (P. Ferrigni) believes that puppets were invented by priests of an ancient civilization near the Nile. (1) The first puppets were huge statues of idols which spoke, breathed fire, and moved. Inside the statues were concealed the priests who caused the idols to speak. A priest conceived the idea of miniature gods who would act out the religion he, the priest, upheld. Puppets may have been born for this purpose. In time this came to be a little drama of the beginning of things.

Gayet wrote of a marionette theatre discovered at Antinoe, which was used for the presentation of a passion play upon the anniversary of the death of Osiris. This theatre is the oldest which has yet been discovered by archaeologists. It was discovered in the tomb of Khelmis, singer of Osiris. (2) We may imagine that at such a theatre, Cleopatra learned the mysteries of the religion which she was to uphold as its high priestess.

(1) Joseph, Helen: "A Book of Marionettes", p. 15

(2) Brooks, George S.: "Memoirs of Marionettes" Century p. 578

In the tombs of Memphis and Thebes many puppets have been unearthed. Many of these are of wood and are possessed of limbs which can be moved by strings. Some authorities believe that puppets had their origin, not from religious frauds in the forms of statues, but in the simple amusement afforded a child by some fond parent who was willing to make his child's playthings a little more realistic and, accordingly, a little more pleasurable to his youngster.

The puppet-play has in its time invaded virtually all civilized countries and every field of dramatic art, changing in turn from comedy to religious and liturgic, and again to civil and artistic drama. Perhaps no other stage has so clearly reflected the passion of the moment, or has been imbued more thoroughly with the spirit of the time in parodies, satires, and daring farces; and with it must be associated many great names of those who have been fascinated and inspired by its quaint magic--Goethe, Haydn, George Sand, Ben Jonson, Swift, Maurice Maeterlinck, and many others. As formerly the puppets transformed themselves with the transformation of ancient into modern society, changing from slaves to citizens, from Gentiles into Christians and from religious persons to civil and artistic ones, so to-day they are the typical persons of our time. It is natural when we consider that, at all times, the marionettes have followed step by step, if they have not at times preceded, the transformations of the society in

which they lived.

Helen K. Joseph says, "The story of the marionette is endless, in fact it has neither beginning nor end. The Marionette has been everywhere and is everywhere.

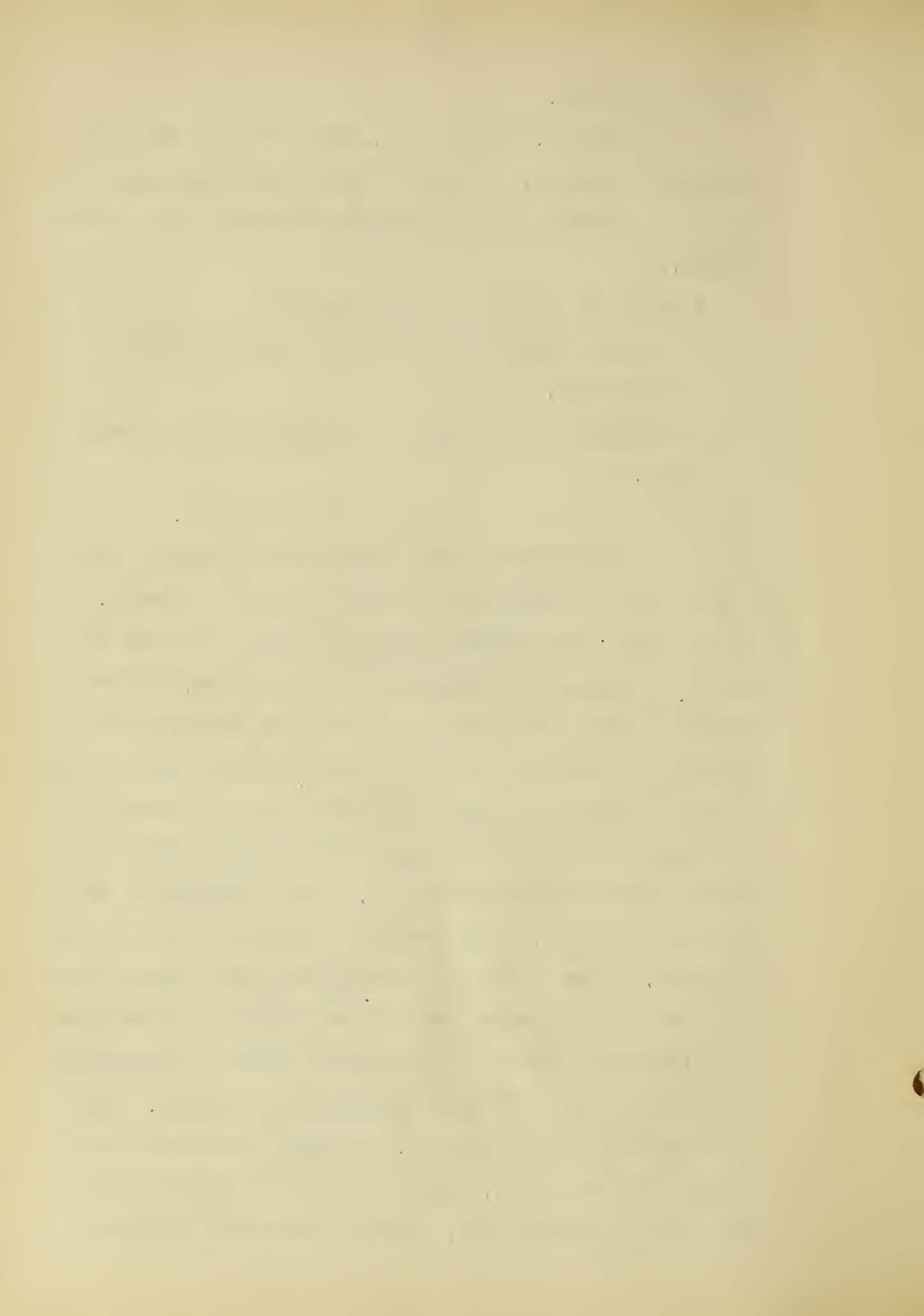
'I wish to discant on the marionette

One needs a keen taste for it and also a little
veneration,

The marionette is august; it issues from a sanctuary.'

Anatole France.

"Perhaps the most impressive approach to the marionettes is through the trodden avenue of history. If we travel from distant antiquity where the first articulated idols were manipulated by ingenious, hidden devices in the vast temples of India and Egypt, if we follow the footprints of the puppet through classic centuries of Greece and Rome and trace them even in the dark ages of early Christianity whence they emerged to wander all over medieval Europe, in the cathedrals, along the highways, in the market places and at the courts of kings, we may have more understanding and respect for the quaint little creatures we find exhibited crudely in the old popular manner on the street corner or presented upon the art stage of an enthusiastic generation. For the marionette has a history. No human race can boast a longer or more varied, replete with such high dignities and shocking indignities, romantic adventure and humble



routine, triumphs, decadences, revivals. No human race has explored so many curious corners of the earth, adapted itself to the characteristic tastes of such diverse peoples and, nevertheless, retained its essential, individual traits through ages of changing environment and ideals." (1)

This thesis does not attempt to give the entire history of the puppets in all lands. Such a work would require volumes and years of investigation. It shall be the purpose of this author to give the reader an insight into the field of puppetry by presenting interesting bits of information from several countries.

(1) Joseph, Helen: "A Book of Marionettes", p. 14-15

II

ASIA

In Asia, puppet-plays have a much longer history than those in Europe or the United States. It is customary in studying drama to devote the most time to England and the United States, but since puppets have been such a vital part of the Asiatic drama, it has been necessary to give a considerable amount of time to the Oriental countries. Puppetry has meant more to these people than it has to the western nations; it occupied a high place in their dramatic world. Because puppets have been such an influential element in the drama of Asia, it is important that we know their history.

INDIA

There is no doubt that fairy tales had their beginnings in India and from there were transported to Persia and Central Europe. It is much easier to attribute a birth place to fairy tales than to puppet plays, for they were written down. Puppet plays were passed orally from father to son and as a result none of them have been preserved from antiquity. It is of little matter whether puppet-plays had their origin on the banks of the Ganges, in Egyptian religious dances, in Turkish shadow plays, or in the statues of the Greek gods. It is sufficient to know of their indisputably ancient lineage and the honorable position granted them in the legends of gods and heroes. Certainly the pup-

The first part of the paper discusses the importance of the study of the history of the United States. It is argued that a knowledge of the past is essential for a full understanding of the present. The author then goes on to discuss the various factors which have shaped the development of the United States, including the influence of the British, the Spanish, and the French. The author also discusses the role of the American people in the development of the country, and the importance of the American Revolution. The paper concludes by discussing the future of the United States, and the role of the American people in shaping that future.

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pet has always been a part of Indian drama and as Professor Pischel believes--it preceded the regular drama, has outlived it, and is the only form of dramatic expression at the present known to the country peoples. Pischel in his book, "The Home of the Puppet Play", has prepared the most authentic account of puppets in India. A greater part of the facts here presented are based on Pischel's work.

The early puppets of India were made from wool, buffalo-horn, wood, and ivory. Some were worked by machinery, some by threads. In the Kathasaritsagara, a collection of stories by Kashmiri Somadeva, the daughter of a celebrated mechanic, gave her friend Princess Kalingasena some mechanical puppets which her father had made. In each puppet was a wooden peg, and when this was touched one of them danced, another flew through the air, or a third carried on a conversation. The talking puppets on the stage were usually manipulated by a thread (sutra), worked by the puppet player. A reference to such puppets is found as far back as the Mahabharata. In this book, men are compared to puppets because they have no will of their own and receive their pleasure, sorrow, or pain from their controller, God.

The dramatist Rajahsekhara in the 10th century used life-sized walking and talking puppets. His two jointed puppets represented the persons whom they imitated so well that they were taken for the living beings. From Rajahsekhara we learn the tenth century name for

The first part of the paper discusses the importance of maintaining accurate records of all transactions. It is essential for the business to have a clear and concise record of all income and expenses. This will help in the preparation of the annual financial statements and will also be useful for tax purposes. The second part of the paper discusses the importance of maintaining accurate records of all assets and liabilities. This will help in the preparation of the balance sheet and will also be useful for tax purposes. The third part of the paper discusses the importance of maintaining accurate records of all equity transactions. This will help in the preparation of the equity statement and will also be useful for tax purposes. The fourth part of the paper discusses the importance of maintaining accurate records of all debt transactions. This will help in the preparation of the debt statement and will also be useful for tax purposes. The fifth part of the paper discusses the importance of maintaining accurate records of all other transactions. This will help in the preparation of the other statement and will also be useful for tax purposes.

puppet--sutradhara, i.e., threadholder. This is still the name for a puppet player in India.

In regular drama, in the beginning of the play the stage-manager comes forward, utters the blessing, and introduces the prologue. As in the puppet play, he is called sutradhara. "From this fact", writes Pischel, "as early as 1879, a native scholar of European education, Shankar Pandurang Pandit, drew the reasonable conclusion that performances by puppets must have preceded those by human beings. Otherwise it is impossible to conceive how the term sutradhara could be applied to a stage-manager, who has nothing whatever to do with threads." (1)

One type of Indian performances was the travelling show which consisted of dancers, jugglers, magicians, and puppeteers. This sort of entertainment, despised and considered vulgar by the cultured classes, has for untold centuries been popular with the masses. Possessed of no theatre, the entertainers wander from village to village to exhibit their tricks. They are not famous dramatists and it is only natural that their names should vanish. But they have done much to preserve the folk lore and legends.

The puppet-player not only brought his dolls on the stage and spoke for them, but he made them. It was customary for two men to enter a partnership as one

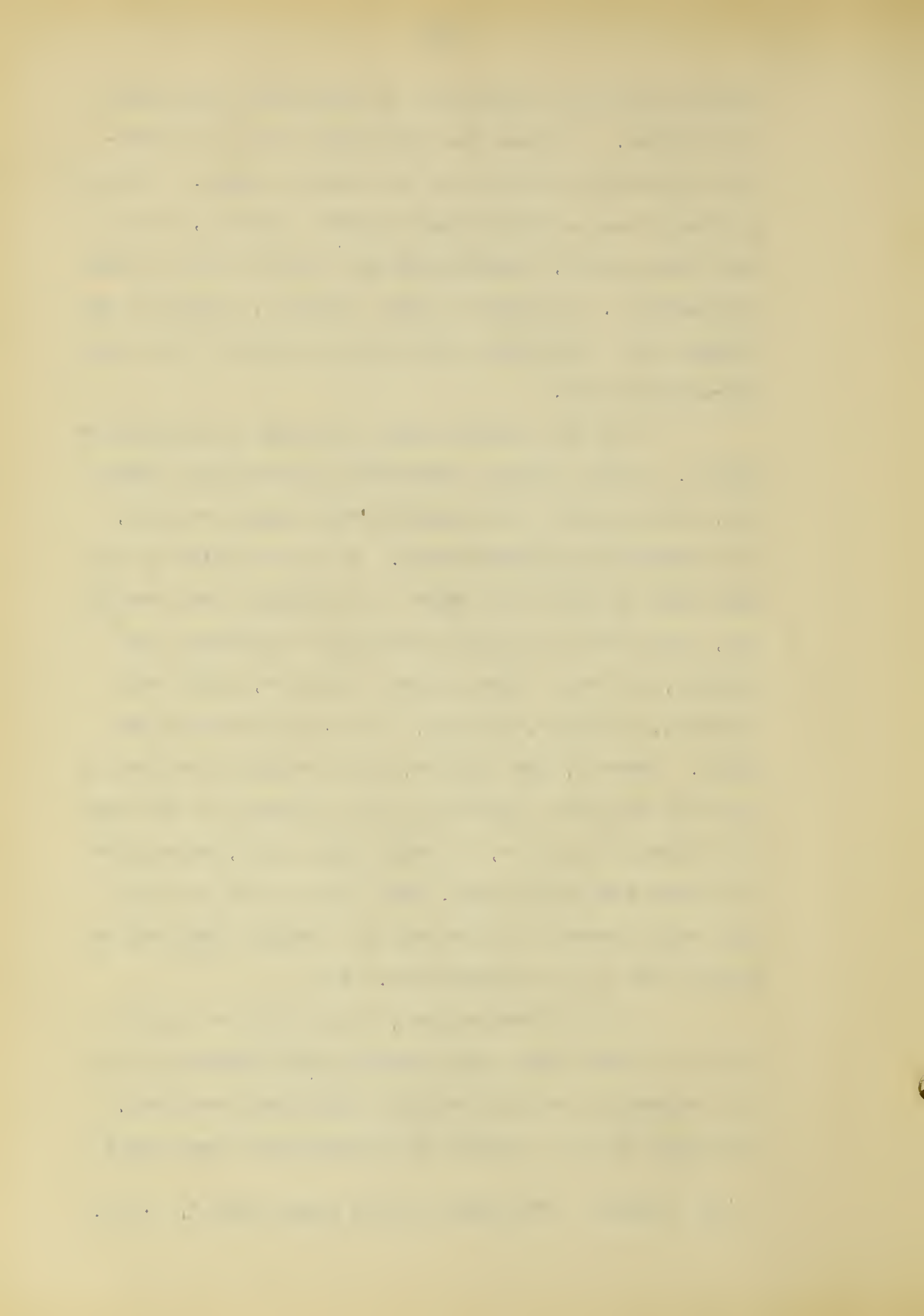
(1) Pischel: "The Home of the Puppet-Play", p.9.

seldom had the two qualities of making and exhibiting the figures. A player who possessed both accomplishments generally belonged to the working class. Bertrand of France was an 18th century gilder; Powell, early in the 19th century, Geiselbrecht and Teridler were German wood-carvers. Because of their training, mechanics and tailors were especially suited for one side of the puppet-player's art.

"It was probably much the same in India as in Europe. I have already mentioned that Maga and Visarado, the only two puppet-makers whose names we know, are described as mechanics. We are entitled to assume that in the puppet-show the sutradhara was the actor, who moved the puppets and spoke for them: the Sthapka, the man, whose duties consisted, first and foremost, in making, mending, and putting them on the stage. However, that may be, it is certain that two of the most important members of the personnel of the oldest Indian stage have, as their names show, been taken over from the puppet-play. And this is not the only fact which tends to prove that the Indian drama was developed out of the puppet-play." (1)

In the "Vagabunden", Haltei has the puppet-player say that those who perform puppet-shows are an old fraternity that has survived from the dark ages. The texts are not written but transferred from player

(1) Pischel: "The Home of the Puppet-Play", p. 12.



to player. The same custom of acting without a book exists today. Classical dramas have been more fortunate in that they have been recorded. "But in their mixture of prose and verse they retain a clearly recognizable trace of their origin from popular plays with improvisation, and these popular plays must, in the first instance, have been puppet-plays, of which they, according to the judgment of eye-witnesses, sometimes directly remind us." (1)

The most characteristic feature of Indian drama is the person of the buffoon, Vidusaka. He is the fundamental type of comic character, and probably the prototype of them all. His ugliness makes him a source of general amusement as also does his stupidity, which is often assumed; his acts, dress, figure, and speech, excite merriment; and his vanity, ignorance, and cowardice, are well-defined traits of this hunchbacked dwarf with protruding teeth. Professor Pischel follows this little comedian as he wandered from India with the gypsies. In Turkey he became metamorphosed into Karagheuz, after having served as an original for buffoons of Persia, Arabia, and Egypt. The Italians called him "Arlecchino", the Germans, "Harlekin", "Kasperle", and "Hans Wundt"; the people of Naples, "Pulcinella"; the English, "Punchinello", shortened into "Punch"; the French "Polichinelle"; the Dutch, "Jan Klaasen".

(1) Pischel: "The Home of the Puppet-Play", p. 16.

In recent days, P.C. Jinauaravamsa, a priest and prince of Siam, has written an article on the aesthetic worth and popularity of Indian puppets today. "Beautiful figures six to eight inches high, representing the characters of the Indian drama, "Ramayana" are made for exhibitions at royal entertainments. They are perfect pieces of mechanism; their very fingers can be made to grasp an object and they can be made to assume postures expressive of an action or emotion described in poetry: this is done by putting strings which hang down within the clothing or within a small tube attached to the lower part of the figure, with a ring or a loop attached to each, for inserting the fingers of the showmen. The movements are perfectly timed to the music and recitation of singing. One cannot help being charmed by these Lilliputs, whose dresses are so gorgeous and jeweled with the minutest detail." (1)

The gypsies, whose home is in India, have always been and still are skilled puppet-players. These wandering people have carried their entertainments everywhere. The puppet-play has continued to be the favorite child of the mass of the people, because it owes its origin to them. Indian puppet-shows were a clearer mirror of the feelings of the people than the highly polished poetry and were often the vehicle of old traditions. They were the most ancient form of

(1) Joseph, Helen: "A Book of Marionettes", p. 34.

dramatic representation and may have been the germ for all other puppet-shows. If we follow the history of the puppets, we are led back, inevitably, to India.

JAPAN

The puppet show was an ancient art before it reached Japan, but once it reached this country, it developed rapidly and has been wonderfully preserved. All through the mediaeval period, dancing dolls had been carried by minstrels from village to village, to supplement songs and tricks. "There were blind men who sat near the temples and sang long dramatic ballads, but who, of course, lacked any means of interpreting their songs by action. Eventually these performers were drawn together, by mutual interest, and according to one authority, by the introduction into Japan of the samisen, a stringed instrument imported from the Soo Choo Islands, though probably of Chinese origin. The samisen, which ever since has been the musical mainstay of the popular theatre, lent itself admirably to the accompaniment of long narratives. The result was that around the year 1600 the Doll Theatre made its appearance, and ballad dramas, called Joruri (after the leading character in the first famous one) were acted by puppets to the strains of the samisen, while the story itself was chanted." (1)

Henri Joly traces the puppet-play back to

(1) Hughes: "The Story of the Theatre", p. 43-44.

antiquity. It has become so recognized and important that living actors copy the manners and conventions of the marionette. The puppets are so expensive and elaborately costumed that the theatres in which they perform are sometimes specially taxed. The dolls are about half life size and are not operated by strings or rods from beneath but by puppeteers who appear on the stage. These operators work in full view of the audience with the dolls in front of them; clothed in dark, unnoticeable garments, they keep the attention focused on the puppets rather than themselves. Sometimes two or three operators are needed for one doll, for they are constructed in a complex manner that allows diversity of movement. The words are read by the chanter who is arrayed in a splendid ceremonial costume. As this artist reads loudly and musically, he is generally accompanied by a player of the samisen. In the more elaborate performances choruses assist these chanters. Some shows have consisted of as many as thirty-three chanters, twenty-nine samisen players, forty manipulators, and several lamp cleaners and stage men. (1)

In the seventeenth century the marionette theatre attracted a large following of dramatists, mechanics, and spectators. In 1685, Takemato Gidayri, samisen player and puppet showman, founded an important puppet theatre for which some of the best Japanese

(1) Joseph: "A Book of Marionettes p. 46.

classical drama was written. Chikamatsu Monzayemon, (1653-1724) the Shakespeare of Japan, with his pupils wrote about one hundred plays for this theatre. These epic dramas are an advance over the first puppet plays inasmuch as they contain long poetic passages instead of the customary narration. For the early ballad dramas, were substituted plays of mythology or military life. In 1703, a rival marionette theatre was established and this too, attracted the most noted dramatists of Japan. Izuma, Sosuki, and Chikamatsu, outstanding playwrights of Japan, were the products of the puppet theater. Chikamatsu's most famous play is "The Battle of Kakusunya", the hero of which was a celebrated pirate. Here is found one of the characteristic situations of Oriental drama; the conqueror asks the defeated enemy for his favorite wife. A variation of this theme is used by Maeterlinck in "Monna Vanna". Chikamatsu was never dull, had the gift of diverting the attention from improbabilities, and made his characters behave like tragic heroes. The plays were mostly of a heroic nature as "The Battle of Kakusunya", "The Loyalty of the Five Heroes", or "The Revenge of the Saga Brothers": some were realistic as, "The Woman's Harakari", and often they were romantic dramas in which the lovers suffered a double suicide.

The puppets did more than inspire dramatists: they were the incentive for realistic settings and the invention of stage machinery. They became so important

that managers brought into their service extraordinary mechanical devices by which eyeballs and eyebrows could be moved, lips would seem to whisper or talk, fingers would grasp a fan, and tiny figures kneel or dance. The stage had scenery, trap doors, and trapeze appliances. Japanese craftsmen, world-famous for their skill, were attracted to the Doll Theatre by the opportunity it offered for novel and ingenious effects. The art of conjuring had always been associated with Japanese puppetry, and now that mysterious dramas were being acted, mechanical cleverness was desirable. One result of the marionette theatre was the revolving stage, its first appearance in the world. From Japan it spread to Europe and America. Other realistic representations appeared; scenes painted in perspective, landscapes, houses, bridges, all in sharp contrast to the classic, unadorned settings.

"There have been as many as two hundred epic poets writing for the puppets and over a thousand dramas have been composed for them. In feudal Japan, where higher education was confined to the priests and to the Samuria, the characters were important educators of the masses who derived their conceptions of patriotism, loyalty, and ethics from the impeccable sentiments of the heroic epic drama." (1)

About the beginning of the eighteenth centu-

(1) Joseph: "A Book of Marionettes" p. 49

ry the marionette theatre began to decline and writers ceased to write plays suitable for puppets. The lowest ebb was reached in the early part of the 19th century. Recently it has revived, and in its modern home, Osaka, enjoys a remarkable popularity. There are travelling puppet-shows but outside of Osaka there are no stationary ones. These shows have suffered not so much from living actors as from the moving pictures. It is a defeat of puppets by puppets. The doll theatre has greatly influenced the Japanese drama through its stage mechanics, plays, and methods of acting.

CHINA

"Punch and Judy are more frequently seen in the East than in the West and are probably a product of the Chinese imagination." (1) Every writer thinks that the country about which he is writing was responsible for the ancestry of Punch and Judy.

China can rightfully boast that her shadow plays, which are as old as the country itself, have attained a degree of perfection higher than those of most other countries. It is only the Chat Noir in Paris that has within modern history approached the magical beauty of these quaintly designed marionettes. The Chinese Emperor Muk of the Chow dynasty who lived a thousand years before the Christian era, brought back

(1) Buss: The Chinese Drama" p. 24-25.

with him from Turkestan skilled slaves who knew how to construct marionettes.

The simpler type of puppet show is presented by a showman upon the street corners to all those enthusiasts of his art that can crowd around him. His stage is placed upon his shoulders. With its open side to the audience, his head enclosed behind this stage, he uses his fingers to move the dolls. In rough, realistic humor he entertains all those many children and workers who can enjoy no other form of drama.

Although the large stationary marionette theatres are equipped with elaborate scenery and expensive dolls, they present their stories no more vividly than the strolling puppet-player. The plot is generally the story of the beautiful princess, guarded by a dragon and rescued by a prince. At the conclusion, the marriage ceremony allows a chance for spectacular display. For the court of the emperor, historic and romantic dramas were often presented. There are some parts of the country which begin every dramatic performance with a marionette show. The puppets were the actors in religious and mystical plays, myths, comedies, and historic legends.

JAVA

The history of the puppets in Java is based chiefly upon Hughes' book, The Story of the Theatre. If we except the major civilizations of China, India,

and Japan, we find no Oriental country having a stronger influence on our modern arts than that of Java.

This influence comes mostly from the theatre, for all of the arts are dependent upon the theatre. The Javanese, like other members of the Malayan race, worship their ancestors and it is to this practice that we owe the development of their theatre. Shadow-puppets were carved from hides of animals and these were supposed to evoke the spirits of their ancestors. These plays are one half mystical and religious, one half heroic and national in character. Well known feats of the native gods and princes, the battles of the royal armies, adventures with giants and fabulous creatures are based upon old Indian saga, panji legends, and native fables.

These grotesque forms, called "vayang purva", have incredible profiles, long lean arms and curved pointed fingers. Originally the head of the household operated these figures, then the priests, and finally professional manipulators. The operator sits on a mat between a lamp and screen and controls the puppets by means of wooden sticks attached to their arms. The attention of the audience is not centered upon the puppet, but to the moving shadows it casts upon the screen.

The "vayang purva" have existed for so many years that their origin is uncertain. They can be traced back only to the seventh century, but it is likely that they have a much older history. First, they were used for religious purposes and then for all kinds

The first part of the paper discusses the importance of maintaining accurate records of all transactions. It is essential for the business to have a clear and concise record of all income and expenses. This will allow the business to track its financial performance over time and identify areas for improvement. The second part of the paper discusses the importance of maintaining accurate records of all assets and liabilities. This will allow the business to track its net worth over time and identify areas for improvement. The third part of the paper discusses the importance of maintaining accurate records of all debts and obligations. This will allow the business to track its financial obligations over time and identify areas for improvement. The fourth part of the paper discusses the importance of maintaining accurate records of all taxes and other legal obligations. This will allow the business to track its financial obligations over time and identify areas for improvement. The fifth part of the paper discusses the importance of maintaining accurate records of all other financial information. This will allow the business to track its financial performance over time and identify areas for improvement.

of Malayo-Polynesian myths. The Mahabharata and the Ramayana, epic tales of India, furnished dramatic material for Java as well as for the Hindustans.

The audiences were not satisfied with the shadows of the "vayang purva" and we find an evolution in their form as well as the change in repertoire from religious rituals to myths. There were four stages in the metamorphosis. The first one was the "vayang purva", which was followed by "vayang klitik". The puppets were brought nearer reality as they were no longer used to cast shadows but were themselves seen by the audience. These "vayang klitik", carved from soft wood in double sided relief, looked much more like human beings than the hide shadows. Such a change coincided chronologically with the secularisation of plays and is indicative of the whole movement against ancestor worship.

The third step was a continued advance from the grotesque to normal human appearance. Again we have wooden puppets, called "vayang golek", which were carved in the round and thus could be shown from all sides. There is nothing new in their designs; it is their manner of costuming, for they were dressed in real clothes only from the waist down.

Most significant of all in this development is the last stage which probably occurred about 1000 A.D. The "vayang tapeng" are not puppets, but living actors costumed and masked to resemble puppets. These living

actors conduct themselves as the puppets do; their lines are spoken by the "dalareg"; their movements are the conventional ones of the puppet. It is fortunate that these four types of puppets have been preserved for us, for in the revival of puppetry in the twentieth century the Javanese shadow had its place. Even the "vayang purva", with his exotic profile and fascinating gestures, has present-day admirers.

"The theatre is the origin of all the arts in Java. Carving and painting are limited to the creation of puppets: literature is almost exclusively the drama of the "vayang"; dancing is the heart and soul of their theatrical expression: music is composed and rendered in terms of dramatic accompaniment: the "pendaplo" (a pillared hall with a roof, but open to the air on two or three sides) is a type of building designed for "vayang" exhibitions, and is the only strictly native contribution to architecture. Even the batiks, so familiar nowadays to all Westerners, find their principal motifs in the theatrical figures and symbols. Indeed it is unlikely that any other civilization is so completely expressed in terms of theatrical art as is the Javanese.

"This theatre, off the beaten path, and without great pretensions, may well be considered by students of the theatre as a striking example of the evolution from religious ritual to secular art, from a world of superstition to a world of reality--the evo-

lution which is nearly all parts of the world is the story of the theatre". (1)

PERSIA

Omar knew puppets in Persia.

"We are no other than a moving row
Of Magic Shadow--shapes that come and go
Round with the Sun-illuminated Lantern held
In Midnight by the Master of the Show:

"But helpless Pieces of the Game He plays
Upon this Chequer-board of Nights and
Days:

Hitner and thither moves, and checks, and
slays,

And one by one back in the Closet lays."

Shadows are mentioned by the poet Muhammed Assar in 1385, when they appear to have been in popular favor. In recent times the well-educated Persian has looked down on this form of entertainment. It is only the wandering showman, who plays in open places or is invited into homes to amuse guests and children, that still has his following.

"In Turkestan and in Central Asia puppet shows are a very popular diversion along with the feats of jugglers and dancers. There are two types of pup-

(1) Hughes: "The Story of the Theatre", p. 23.

pets existing, one the very diminutive dolls carried about by ambulant players whose extremely naive dialogue is composed chiefly for the amusement of children. The other, on a larger scale, is to be seen on small stages erected in coffee houses or at weddings and other private celebrations.

"R.S. Rehm gives a description of a crude little marionette theatre in Samarkand--It was called 'Tschador Chajol', Tent of Fantasy. The puppets revealed Indian origin, but their huge heads, with the clothing merely hung upon them, indicated Russian influences. There was one scene of modern warfare with toy cannons hauled upon the stage. Then came a play within a play. Yossaul, the native buffoon, was a sort of master of ceremonies. Various comical and grotesque marionettes appeared, whom he greeted and led to their places. The king himself entered upon a miniature horse, dismounted and seated himself on a throne in the tiny audience. The performance for His Majesty consisted of puppet dancers, puppet jugglers, and last of all, a marionette representing a drunken European dragged away by a native policeman. At this point the small and also the large audience expressed great delight." (1)

TURKEY

The shadow and puppet plays are chief representative of drama in many of the Oriental countries.

(1) Joseph: "A Book of Marionettes", p. 30-31.

Such is the case in Turkey.

"The pieces of the Turkish theatre have never yet been printed, so that it is difficult to establish the laws of their construction, but Maindron says:

'There must be intrigue, and the play must be obscene, to give satisfaction to a Turkish audience, though it rises at times to the highest solemnity'; and Rehm states that there are pieces free from unclean wit and licentiousness." (1)

The hero is a lustful scamp by the name of Karagheuz (Black Eye) and the plot centers about his tricks, indecencies, and satirical comments on the life around him. The vulgarity of these performances is redeemed only by the dexterity of the manipulator and the beauty of the production. The plays are often presented in the corner of a coffee house.

These Karagheuz plays with their broad jokes are presented in Syria, Palestine, Arabia, Egypt, Tunis, Tripoli, and Morocco. They are quite different from the beautiful religious performances given by Spanish or Javanese puppets. If puppet-plays reflect the personality of the country, the plays in these countries are not very complimentary. They are filled with obscene incidents and the characters are regular rogues. Guy de Maupassant in "Vie Errant" says: "We must not forget that it was only a few years ago that the performances of Caragoussa,

(1) Curtis: "Dramatic Instinct in Education", p. 181

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a kind of obscene Punch and Judy, were forbidden. Children looked on with their large black eyes, some ignorant, others corrupt, laughing and applauding, the improbable and vile exploits which are impossible to narrate." (1)

There are other countries which have always been entertained by puppets but these shows have never had the influence on dramas as have those of India, Japan, Italy, Germany, France, and England. Siam has its wooden puppets which produce a highly stylized effect by their queer costuming. The puppet-stage of Burma seems more highly developed than the regular drama and here we find fantastic legend combined with realistic humor. Mr. Arthur MacLean describes an annual celebration which occurred at Ananda, the famous old Buddhist site. The temple puppets began their performance early in the evening by presenting material interesting to children. After the children fell asleep serious and religious material were presented the rest of the night. (2)

(1) Joseph: "A Book of Marionettes", p. 39

(2) Joseph: "A Book of Marionettes", p. 30

III

EUROPE

GREECE

Early in Grecian development, priests found a means of making idols move and speak. There were the famous oracles, huge puppets in reality, which kings consulted. As in Egypt, these articulated statues led to the invention of the miniature figures that we know as puppets. Heron of Alexandria, two centuries before Christ, described the mechanics of a doll theatre, which had been invented by Philo of Byzantium. Greek and Egyptian marionettes were made of terra-cotta, ivory, or of wood and leather. Even tragedies were presented at the doll theatres, and there is some reason to believe that farce, as a distinct type of dramatic entertainment, grew out of the unskilled efforts of amateur showmen to make their miniature actors play the classic tragedies. "Xenophon and Aristotle speak of them, and records show that, besides those in the homes of wealthy Athenians, public performances were given." (1) Xenophon makes the puppet-player from Syracuse assert that he esteems fools above all other men as they were the spectators of his puppet-plays and consequently his means of livelihood. (2) The puppet-player Patheinas was so much sought after in

(1) Curtis: "The Dramatic Instinct in Education", p.177

(2) Haigh: "The Attic Theatre", p. 178

1898

January

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Athens that he was given the stage on which Euripides had excited the populace.

Yorrick writes, "Greece from remotest times of which any accounts have come down to us had marionette theatres in the public places of all the most populated cities. She had famous showmen whose names, recorded on the page of the most illustrious writers, have triumphed over death and oblivion." Eminent mathematicians interested themselves in perfecting the mechanism of the doll until, as Apuleius wrote, "Those who direct the movement of the little wooden figures have nothing else to do but to pull the strings of the member they wish to set in motion and immediately the head bends, the eyes turn, the hands lend themselves to any action and the elegant little person moves and acts as though it were alive." (1) The "Apotheosis of Bacchus" and "The Tragedy of Nauplius" were puppet shows written by the celebrated Heron of Alexandria, who lived two centuries before Christ.

ITALY

From Greece, the marionettes went to Rome, where leaders of thought, jurists, legislators, magistrates, and generals became their patrons and sponsors. They were favored as after dinner entertainers in the days of the Caesars. Horace mentions them as one of the interesting things he had seen. Cicero, Ovid, Livy, and

(1) Joseph: "A Book of Marionettes", p. 18

Marcus Aurelius at one time or another compared men to puppets moved by strings. Petronius, Rome's most famous man about town, said that he preferred puppet women to the fashionable women because they were more graceful and only said the words that were put into their mouths. As in Greece, there were puppet shows given along the roads for the common people and in private homes for the philosophers and poets.

"The personages of the Roman puppet stage generally represented obvious and amusing types of humanity: their repertoire consisted chiefly of bold satire and parodies on popular dramas. The conventionalized characters of Roman marionette theatres were not at all dissimilar from the later heroes of the Italian 'Fantoccini'. A bronze portrait of Maccus, the Roman buffon, which was unearthed in 1727, might serve almost as a statue of Pulcinella, hooked nose, nut-cracker chin, hunchback and all. In fact it is thought that these Roman mimes or 'sanni' have lived on in the Italian 'burattini', and in the characters of the Commedia dell'Arte."(1)

Curiously enough, the early fathers of the Christian church did not condemn puppets entirely, nor place them under the ban of graven images. So they were at least tolerated for a time, and before the Roman Empire collapsed the monks had seized them as a convenient and easy method of explaining the story of the Bible.

(1) Hughes: "The Story of the Theatre", p. 101

They were used in miracle and nativity plays given in the chapels of the churches. Often puppets and human actors appeared in the same plays. During those dreary days after the temporal power of the emperors had crumbled away and before the spiritual temporal might of the church had been seated in its stead, the children were by imperial edict all Christians. But they could not read, and their parents could not read to them the Bible stories, as there were no Bibles to read. Through the Middle Ages, all over the Christian world, this was the duty of the puppets; they acted out the Bible, not in the Latin and Greek of the scriptures and masses, but in the language of the audience. In vain, Abbot Hugh of Cluny in 1068 and Pope Innocent in 1210 denounced the practice. The little figures always reappeared inside the churches and adjacent cloisters.

Driven from the churches in the 16th century by the pressure of rules, the moving dolls began to appear in roadside booths, at fairs, at noblemen's entertainments, in the guardhalls of the castles, exactly as they had in Socrates' and Livy's time. With this transition a comedy element crept into the mystery and miracle plays, the better to hold the audience, and it grew to dominate the whole. The characters changed their speech and dress and chronicled the heroic deeds of antiquity, fables, and satires on Rome's decadence. By 1550 it is recorded that Italian marionettes were representing Columbus' discovery of the Indies. Those were

the great days of the puppet-players. A booth stood outside the Vatican for the entertainment of the members of the Pope's household. Cosmo I had a theatre set up in the Palozza Vecchio.

The celebrated Italian physician and mathematician, Giroloma Cardano, wrote enthusiastically of it in 1550, telling of the wonderful perfection with which it imitated human movements. "An entire day", he says, "would not be sufficient in which to describe those puppets that play, fight, shout, dance, and play musical instruments." (1)

There are different names for the Italian puppets; "Pupazzi" comes from the Latin word "pupa" meaning doll. "Fantoccia", also meaning doll, furnished "fantoccini" or little dolls. From "figura" meaning statue or figure, comes "figurini", statuettes or little figures. "Burattini" is derived from "buratto", cloth, being made mostly of cloth.

From Venice came the word marionette. Each year, in the days of the Venetian Republic, there was celebrated a Feast of the Virgins, upon the anniversary of the rescue of the twelve brides from some pirates. Twelve girls were chosen, at a beauty contest, and made to play the chief parts in the pageant. At the conclusion of the holiday they were given their costumes, jewels, and a certain sum of money from the public treasur-

(1) Curtis: "Dramatic Instinct in Education" p. 183

y. One year an economy administration reduced the number of Marys, as the brides were called, to three and saved the cost of nine costumes and nine marriage portions. The next year the three girls were dispensed with and twelve dolls were substituted. These wooden beauty-contest winners were called Little Marys or marionettes.

Having seen a puppet show in Italy, Cecil Roberts writes, "We reflected that the drama we had seen was a part of this land of beauty and romance, a cherished heirloom, faithfully handed down from generation to generation of these child-like people. It was the drama immortal. Three hundred years hence children bright and beautiful as these would laugh and cry at Punch and Judy; long after we had gone to the Silence; for Punch and Judy were not human products, as we--so mortal. We were really the show; the puppets had achieved immortality." (1)

Charles Dickens wrote: "The theatre of puppets or marionettes, a famous company from Milano, is, without exception, the drollest exhibition I ever beheld in all my life. There is a heavy father with gray hair, who sits down on the conventional stage bank and blesses his daughter in the regular conventional way, which is tremendous. No one would suppose it possible that anything short of a real man could be so tedious. It is a

(1) Living Age: "Il Pulcinella" Cecil Roberts,
April 15, 1922 p. 154.

triumph of art." (2)

The wandering Italian showmen carried their plays up into central Europe and England, where these countries adopted the Italian methods of puppet theatricals and gradually changed the Latin aspects of the drama into their own.

"When he crossed the channel is problematical but he was performing miracle plays for delighted Englishmen early in the sixteenth century." (2)

Just as our regular drama was transported from Italy into other countries, so was the Italian puppet play the basis, the forerunner of modern European puppet plays. The puppet movement does not aspire to the significance of the classic drama but it has always trailed alongside it and presented its theme when the regular drama was not available.

Marionette shows have always been popular with the learned as well as with the ignorant Italians. The cities have had their "castellos"; the villages, their wandering showmen; and the homes of nobles, their private shows. Lorenzo de Medici is said to have given many puppet shows. Such well-known plays as "Mandragola" by Machiavelli were presented in the literary and artistic groups.

Pulcinello has for a long time been the soul and spirit of Italian theatricals. Wherever a "Burattino" showman has pitched his "castello", there "Pol-

(1) Century: "Memoirs of Marionettes" George Brooks March 1926, p. 583

(2) Hughes: "The Story of the Theatre" p. 101

licinella" at Rome and Naples or "Pulcinell" in the rest of Italy. He is distinguished in all countries by his white robe, crush hat, hooked nose, and the mole on his cheek.

The showmen travel from place to place, giving their plays on the regular stage of some theatre. According to Yorrick (P. Ferrigni) there were forty thousand theatrical burattini and more than four hundred marionette shows in Italy in 1884. "They are most numerous in the southern provinces. Those highly populated towns on the shores of the two seas, at the end of the Boot, hardly know any dramatic theatre except that of the marionettes. Even at Naples, Salerno, Aquila, and Coserta, mechanical theatres are sometimes able to compete with the roving companies of burattini, who change their place every month, going from theatre to theatre. At Milan and in the provinces of Lombardy there are many marionette companies and they do an excellent business.

"It is probable that no other stage has ever so clearly represented what might be described as the 'colore del tempo'; and that no other theatre has ever manifested, more plainly than the burattini the critical and philosophical spirit of its contemporaries, with those little productions, with parodies, with satires, with dancing farces, with allusions to all current events, and all political people. All great men, all abstract beings, all the

personages of the day, all the heroes have had among burattini a moment of triumph and an hour of resurrection." (1)

It is needless to chronicle how strong a hold the marionette has on the Italian children; and this is as it should be, for since the days of the ancients, Italy has given a home to these fantoccini. Not only are "Cinderella", "Puss in Boots", and "Sleeping Beauty" favorites on the children's puppet stage but also a quaint little play about the adventures of Befana--a little old legendary woman who corresponds to our Santa Claus.

At the Apollo Theatre in Florence, marionette shows were mixed in among the regular vaudeville acts especially for children. This caused the Apollo to be known as the "Family Theatre", for here all members of the household might be entertained. Marionettes for this theatre, as well as many other Italian theatres, are made in Tripoli.

All over Italy the outdoor marionette theatre has a prosperous business. It is the customary Punch and Judy show, save that the dolls are masked and costumed in the manner of the actors in the ancient Commedia dell'Arte. The average Punch and Judy show is on iron and wooden stilts six and a half feet high, so that it will be above the heads of the crowd.

This, with the exception of the roaming chil-

(1) Yorrick: "A History of Puppets" Mask vol. 6 p.31-32

dren's theatre, an occasional circus, or an American movie, is all the child drama that the young Italians have. Puppets are indigenous to Italian soil, and it is natural that the favorite child story of Italy is not one of flesh and blood, but the adventures of the doll, Pinocchio.

The Italians have perhaps a stronger native gift for the drama than other countries and they accept readily this unadorned puppet play. Even in America, the newsboys on the streets learn of their beloved heroes through the puppet shows. Matthews says that among the lowest classes the love for the burattini is universal and in such cities as Genoa no expense is spared in their costumes or construction. They perform heroic, romantic, or historic plays. Nothing is attempted which is not grandiose in movement, startling in story, and impressive in style. (1)

SICILY

The marionette theatre or "Opira di Pupi" is the favourite amusement of the Sicilian populace, and for the student of ethnology, it is one of the most interesting institutions of this island. In Sicily we find the puppet show at the summit of its evolution: we behold the lineal descendant of the very earliest form of dramatic art. Puppet shows were in high favor among the Greeks and were introduced by them into Sicily, where

(1) Bookman: "Puppets Shows Old and New" Brander Matthews Dec. 1914 p. 379

they took such deep root that they are flourishing today in spite of the picture shows and other modern entertainments. The Sicilians quickly became adept in this art and travelled with their troupes to distant lands. The showmen in Xenophon's "Symposium" was a Syracusan.

Primitive puppet shows continued in Sicily, and in the thirteenth century, the then languishing art was received by the French who grafted it on to a new, entrancing form of drama, the representation by marionettes of tales of the Carolingian cycle and chivalry. These plays are still presented night after night. Another theme that never grows old is Ariosto's "Orlando Furioso". All the principal towns of Sicily have a "Teatrino di pupi" where every evening men and boys flock to see the performance of a chapter in some drama founded on the Tales of the Paladins. These serials last as long as three months and are usually in pompous, old world Italian, based on the language of Tasso or Ariosto, on which they are modelled. The leading characters are the well known figures of chivalry--Roland, Charlemagne, etc., but the playwright gives full reign to his imagination in inventing new incidents and heroes. Other plays are comedies, passion-plays, tragedies, and ballets.

More interesting than the libretto are the actors themselves who are somewhat less than three feet high and weigh about fourteen pounds. They seem much larger because of the low proscenium opening. An old

tradition in costuming is that the Christian knights should wear a short full skirt under their armour, while the Saracens are clothed in trousers. Even with all the romance of their story and the unexpected way in which their movements stimulate the imagination, these marionettes would fail without the wizardry of the voice of the speaker, for the voice is the soul of the marionettes.

The art of the "Puparo" is generally hereditary, at least in the two principal schools, Palermo and Catania. In Palermo it is in the hands of the Greco family, and the other small theatres which have sprung up are usually managed by men who learned their profession from Greco. Don Gaetano Greco (1813-1874), the founder of this theatre, was a small landowner who experimented with puppets for his own amusement in order to improve on their unnatural movements. He substituted iron rods for strings and covered the knights with metal armour, giving them movable visors and swords. His puppets were so life-like that legend declared them to be alive.

The castania "Teatrino" has also its traditions not less interesting than those of Palermo. Here are some of the most marvelous marionettes ever seen: they measure over four feet and weigh from fifty six to ninety pounds. The "Passion", presented during Holy Week, and the "Nativita", at Christmas are especially good puppet plays presented here. Wherever we go in Sicily the marionettes are of potential interest, whether they are acting the old, yet ever new, story of Orlando, the loves

of Rinaldo and Merfisa, or the grief of Charlemagne for the death of his knights.

SPAIN AND PORTUGAL

"It was by puppet-snows that Giannello Torriani the greatest mechanician of the sixteenth century, succeeded in some degree, in restoring the mind of His Majesty, Charles the fifth. The inventions of Torriani soon got into the hands of the country showmen: and "Castelli" were speedily set up in the open spaces of Madrid, Seville, and Valencia." (1) The repertory of Spanish and Portuguese marionettes was always essentially different from that of other European countries, having rigidly retained all the marks and characteristics of the old relations with the church. As in Italy, puppets can be traced back to the churches, where they presented religious scenes until as late as the sixteenth century. The characters and plays of the titeres, as the Spanish puppets were called, were more distinguished than elsewhere for their preservation of the national physiognomy. With the single exception of Pulcinella, who is cosmopolitan, no Italian puppet has ever succeeded in acclimatizing himself in the country.

Don Quixote and Sancho Panza saw "The manner in which Signor Gayferos accomplished the deliverance of his spouse Melisandra". Since that time, three hundred years ago, the puppets are about the same. In 1877 Mon-

(1) Yorrick: "Puppets in Spain" The Mask Oct. 1913
p. 129

sieur Pourceaugnac by Moliere was presented at a puppet-show in Madrid. Marionettes crossed into Portugal, and Lisbon had its opportunity of applauding the little figures in a tragedy called, "La Morte di Socrate". The Portugal titeres were used so frequently as monks that they were called "Bonifrates". In both countries the passion for marionettes was, and still is, very marked.

GERMANY

The passion that the northern races have always had for puppets is understood when we know that their minds were especially attracted by that which is mysterious or marvelous.

Puppets, according to Helen Joseph, probably were first known as household gods--little wooden dolls which were set up in the chimney. To these "Kobold" or "Tattermann" as they were called, were strings. "As far back as the twelfth century and according to Charles Mag-nin even in the tenth century the word 'Tocha' or 'Docha' was used to signify a kind of puppet." (1) The minne-singers speak of the jugglers attracting their audiences with these grotesque wooden dolls.

Yorrick writes: "In the book of expenses of the Court of the Emperor Sigismund, there appears this entry under the date, June 15, 1429: 'Gave twenty-four denari to be present at a representation of Joan of Arc at the little Ratisbon theatre.' But it is certain that

(1) Joseph: "A Book of Marionettes" p. 113

the representation of liturgical drama by means of puppets, dates from a much earlier period and we find traces of it in Poland and in Russia, when, on a Sunday, preceding the festival of the birth of Christ, the mystery of the three children, who were cast into the fiery furnace was represented in front of the great altar of the Cathedral of Moscow." (1)

At the beginning of the sixteenth century, when dramatic genius was suffering from the disapproval of the church, which represented the education and wealth of the land, there was presented in the German fairs, "The prodigious and lamentable history of Doctor Faust". After the peace of Munster, dramatic art began to breathe once more and the well-known Andrea Grvpli appeared as a reformer of the German theatre. In his castello, he presented his propaganda through the mouths of the puppets.

"The march of progress was then invading northern countries and Italian marionettes established the firstable theatre and the first permanent company at Frankfort in the year 1657. A year afterwards, Leipsic, Hamburg, and Amsterdam began to regard the marionettes of Italy with great favor. In 1667 Pietro Resonieri erected a theatre for puppets in Vienna, and continued in the same place, honored and 'festeggiato' for forty years in succession. In the Leopoldstandt, in the New Market, in

(1) Yorrick: "Puppets in Germany" The Mask Vol. 6 p. 298

the Trevung, numbers of 'Pulzinella-Spieler' began to give representations in the evening, after the 'angelus domini' every day of the week except Fridays and Saturdays." (1)

In Germany, the puppets profited vastly by the disagreements between the clergy and the stage. The theological war against theatrical performances broke out in Hamburg in 1680 and lasted for ten years, a period during which productions by living actors were suppressed. Always ready to profit by an ill wind for the regular theatre, the puppet-managers soon took possession of the playhouses where the people, all the more eager for entertainment because of their long fast, speedily followed. The actors out of a job, were constrained to enter the service of the puppet-showmen, speaking the lines to accompany the parts acted by the dolls. The audiences were composed of the most eminent men of the day.

At that time a kind of melodrama, a combination of prose, music, and pantomime was introduced that took its theme from religious and mythological sources. In these plays the dispossessed actors were sometimes permitted to take part, but only in the roles of virtuous persons and those in favor with the audience, while the marionettes, who had nothing to fear from the religious fervor of the spectators, played all other parts. When persecution grew less, the actors under the protec-

(1) Yorrick: "Puppets in Germany" The Mask Vol. 6 p. 299

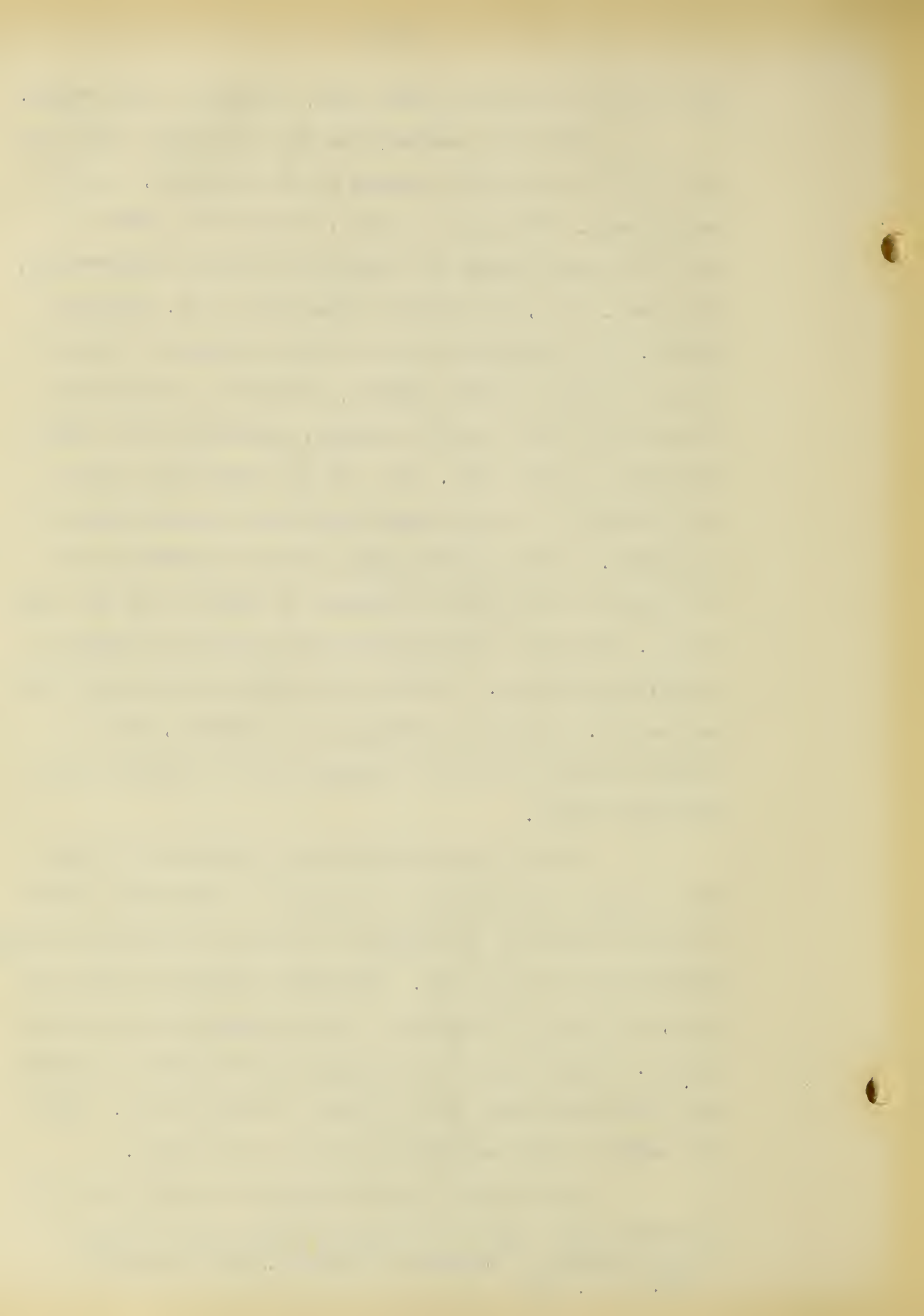
tion of the puppets and with them, returned to the stage.

While the marionettes were acquiring good fortune and fame from the closing of the theatres, an Italian showman, Sebastiano du Scio, aroused the anger of the Protestant clergy by presenting with his marionettes, "The Life, Acts, and Descent into Hell of Dr. Johannes Faust". The production was at once successful with the people but the minister Spener, afraid of the disputes between the people and the clergy, prohibited the representation of this play. (1) It is unusual for such a minor cause as a puppet-show to affect the stability of the State. Today certain plays are not allowed to be presented on the stage of England or America for the same reason. Even the puppet-plays were important enough to receive censorship. It was of no harm to the puppet drama that Dr. Faustus was banished from Berlin, for it spread through the rest of Germany and at Frankfort met Wolfgang Goethe.

In the seventeenth century marionette plays were common; and persons in control of the stage strove to keep themselves independent of men of learning by doing without the written play. Everything connected with the play, the lines, directions, and settings had to be memorized. Young boys were generally apprentices for several years before they were allowed to speak parts. Only the owner of the puppets had a copy of the play.

At the end of the seventeenth century the melodramatic plays given by living and by wooden actors

(1) Yorrick: "Puppets in Germany," The Marionette
Vol. 6 p. 320



odramatic plays given by living and by wooden actors were especially devoted to scenes of martyrdom, slaughter, and battles. It was the puppet who performed the part of the slaughtered and martyred. The repertoire of the seventeenth and eighteenth centuries ranged from myth and history to any event of interest. The death of Charles XII of Sweden in 1780 was dramatized by puppets.

The celebrated Boyle, while living in Rotterdam, put aside his books when he heard the announcement of the puppet show. Lodovico Rotgans went to the "castello" for inspiration before he wrote his poems. Euler, Germany's most famous geometrician, delighted in marionette comedies. Prince Nicholas Joseph von Esterhazy had at his castle a marionette stage.

The leader of Prince Joseph's orchestra in his marionette theatre was Joseph Haydn. For these little actors he composed two symphonies, "The Children's Fair" and "The Toy Symphony". After those he wrote five operas for the marionettes, "Filemon and Baucis" (1773), "Genievre" (1777), "Didone" (1778), "The Vendetta" (no date), and "The Witches Dance" (1778). Another opera, "The Lame Devil", was written earlier for an Italian puppet player. (1)

Goethe (1756-1836) frankly avows his indebtedness to the puppet-stage, from which he derived the original idea of Faust. Yorrick says, "In the immortal pages

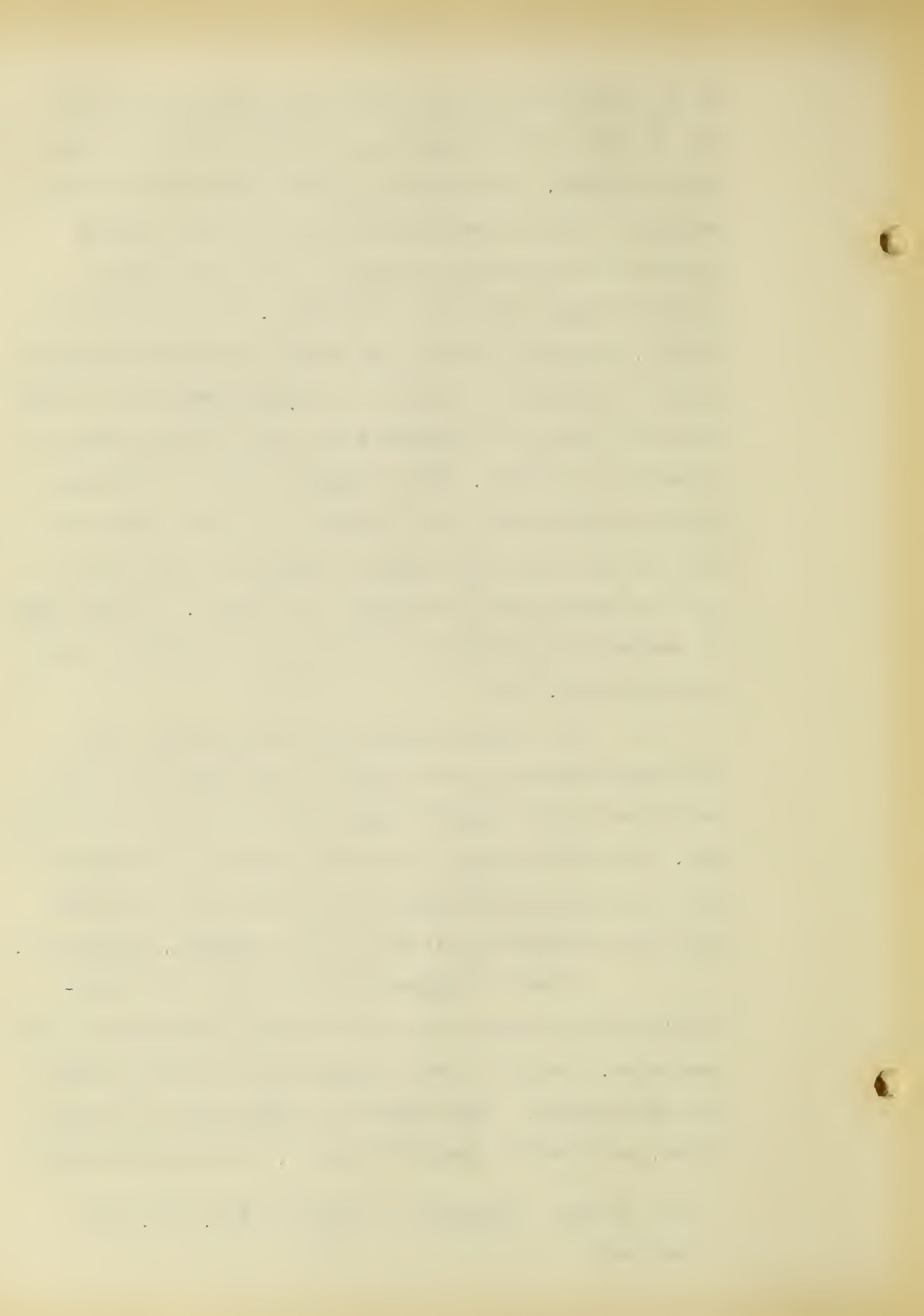
(1) Yorrick: "Puppets in Germany" The Mask Vol. 6 p. 303

of his 'Memorie' Wolfgang Goethe relates himself that the greatest of his infantile joys was a little marionette theatre. He managed all his little wooden 'personaggi' himself, presented some of the most popular plays of the time and also some of the most highly praised dramas of classic literature. At the age of twenty, he wrote a comedy for a small marionette theatre called 'Festivals of the Fair of Plunderswellern' in the course of which he criticized his own audiences and exposed their defects. That youthful little 'bagatella' has a particularity that is worthy of note: the conduct of that work and certain episodes of the plot reveal an analogy with the legend of 'Faust'. He also added another composition on the occasion of Princess Amelia's marriage." (1)

The Italian puppets may boast that it was they who developed in the mind of Goethe his first dramatic genius and inspired Haydn for his first musical poems. For Goethe began his early love for the theatre with the Italian marionettes and Haydn's career opened with his composition for the Italian showman, Bernardoni.

It was in Munich at the close of the nineteenth century that the puppets enjoyed indisputable predominance. Here are two theatres built and used solely for marionettes. Herr Schmidt in 1858 began his puppet shows, and when he wished to retire, the city persuaded

(1) Yorrick: "Puppets in Germany" Vol. 6 p. 302



him to continue them. The magistrates built a municipal puppet theatre, which Papa Schmidt was to use. Here until his ninety-fourth year, the old showman furnished countless hours of happiness to the children. Over fifty fairy plays were written for these puppets, of which there were a thousand.

The most famous puppet playhouse is the "Marionette Theatre of Munich Artists" which is operated by a group of artists, writers, and puppeteers. Paul Brann, an author, was its instigator and director. This elaborate little theatre is equipped with all the most modern appliances, including a revolving stage such as was used by Reinhardt, and an intricate lighting system. Because of the excellency of the stage settings and manipulation of the actors, this theatre is a model of modern stage craft.

Dramas of the modern poets as well as the old classic plays and Kasperle comedies are presented in Munich. Brann has added poetic art to the simplicity of the marionette. Since the cultured audiences have seen the poetic possibilities of this type of drama, they have given their patronage. The plays are usually not concerned with every day life but carry the audiences to the land of make believe.

Tragedies of Maeterlinck, dramas by Hofmannstahl, comedies by Arthur Schnitzler, and medieval folk plays of Hans Sachs have been presented; and operettas by Gluck, Offenbach, and Mozart have been attempted.

Herr Brann and his associates, availing themselves of all the decorative fantasy of new stage-craft, are wise enough to recognize the place of their achievements and to keep it in its place of the make-believe.

Anton Aicher became interested in puppets by a jubilee booklet by Herr Schmidt in honor of the fiftieth anniversary of his theatre. Aicher was pleased by the scenes and costumes of Schmidt, but disappointed in the constructions manipulation. After several years of experimentation he made his marionettes supple and manageable. "The marionettes range from eleven to eighteen inches in height. They are fairly light, the weighting of the limbs being just enough to make them drop from raised positions. The size of the head is exaggerated in order to make the puppets expression more visible, hands and feet are for delicacy diminished. Each face that Professor Aicher carves seems to be a portrait." (1)

The widespread interest in marionettes shown by the Germans and other people of central Europe indicates a part of the world-wide revolt against realism. Nowhere has the puppet been revived more enthusiastically than in Germany, Austria, and Czecho-Slovakia. The war, instead of killing him, has made him more popular than ever. The great puppet centers are Munich, Vienna, Baden-Baden, Pilsen, and Prague.

Ivo Puhoney packed his wooden dolls at the be-

(1) McPharlin, Paul: "Anton Aicher's Marionette Theatre in Salzburg" Drama April 1929 p. 204

ginning of the war and left them in Baden-Baden. In 1914 they were taken to Berlin, where they produced "Doctor Sassafres", a puppet play by Poggi. The "Frankfurter Zeitung" described this as an artistic masterpiece. "The drama had a much purer and stronger emotional effect in this symbolic, miniature presentation with its modest and reliable lighting effects than is possible in the hard reality of the larger stage. The circle of the heavenly army shimmering in magic red reminding one of the pious fantasies of Beato Angelico; the voices of the archangels sounding from above; the gleam of white light when the voice of the Lord was heard; the dark chasm leading to the depths of the earth, out of which the wonderful little figure of Mephistopheles appeared and then, blinded by the radiance of Divinity, turned aside and covered himself with his bat's wing: all this provided a pure artistic satisfaction which called forth enthusiastic applause." (1)

In Vienna the most celebrated marionettes are those fashioned by Richard Teschner. They are the most sophisticated of all theatrical dolls, and are the antithesis of the heavy clumsy old-fashioned puppets of the mediaeval period.

These delicate creations were suggested by the Javanese shadows and their thin graceful limbs remind us of the wayangs. Many of Teschner's puppets are nude.

(1) Joseph: "A Book of Marionettes" p. 134-135

Some are fairly realistic; some are fanciful. They have been shown only in private groups.

Czecho-Slovakia has been more hospitable to the puppet since the war. When strict censorship was imposed on the newspapers during the war, the puppet shows, considered unimportant, were used to spread propaganda and maintain the morale of the countrymen. After the war the puppet show became for the people what the moving picture show is for the American. "It is reported that more than fifteen thousand puppet-theatres have been established by the authorities in Czecho-Slovakia since the war, and that they have been prescribed for military units as well as for schools. Certainly as an economical, artistic, and entertaining method of disseminating national ideals and information, the puppet-show has many distinct qualifications. And it belongs fundamentally to the expressionist movement, whether it be a survival of the crude folk-type or a sophisticated modern derivation. In any form it is sufficiently artificial to be ruled out of the theatre of realism." (1)

FRANCE

Before the Gauls were conquered by the Romans, they represented their Druid gods by huge idols which made fearful gestures to terrorize the barbarous worshipers. Even in the fifteenth and sixteenth centuries after Christianity was adopted, the French used the

(1) Hughes: "The Story of the Theatre" p. 303

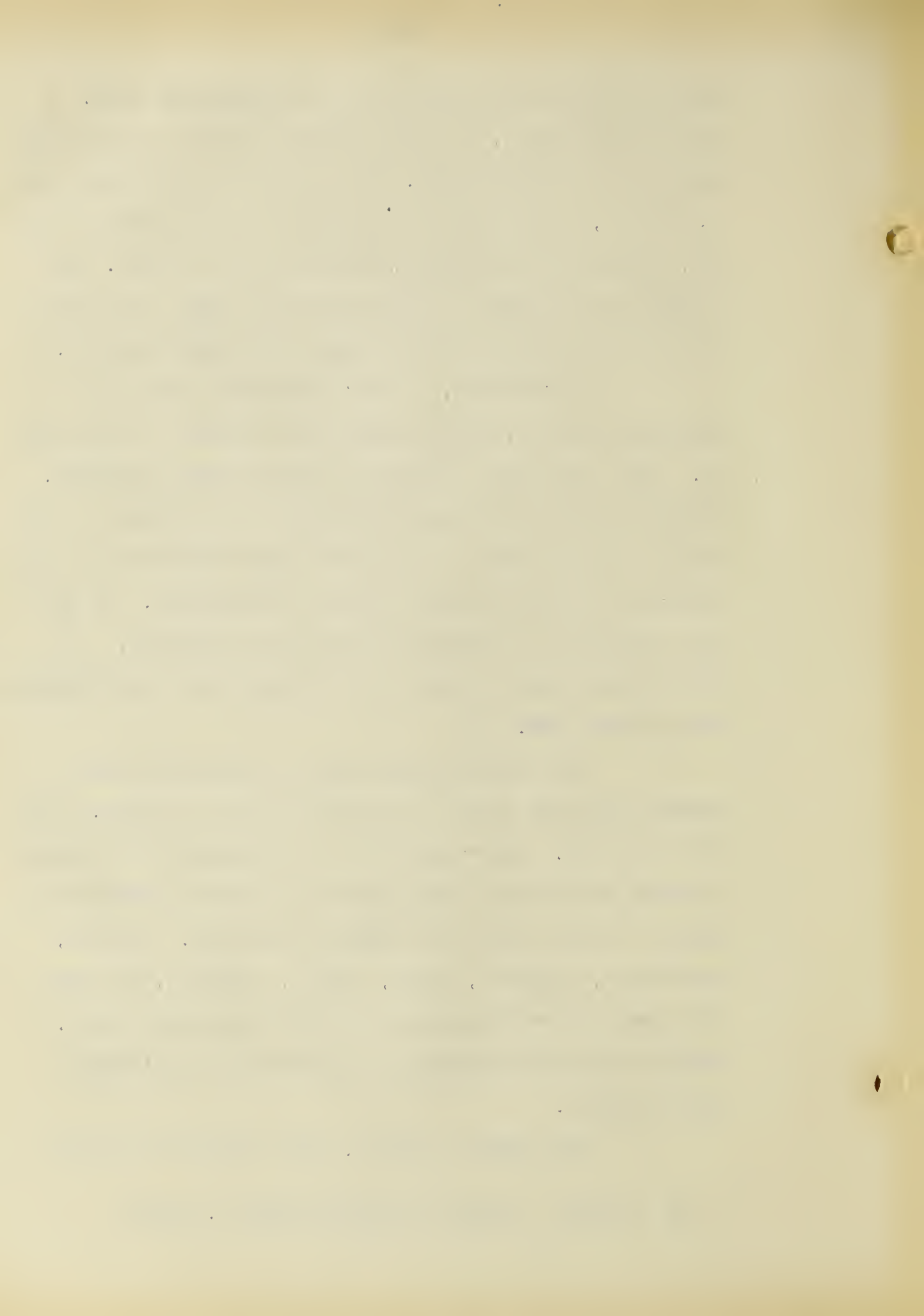
moving idols in the church as the Italians had done. Carried from Italy, a puppet epidemic spread through the Europe of the Middle Ages. Very early in the history of the church, puppets were permitted to perform sacred dramas, legends of the saints, and miracles of faith. The regular drama spread outside the church yard: the puppet show also came to the booths in the market places.

In "Serees", a work published in 1584 by Guillaume Bouchet, French theatrical puppets are mentioned. About 1630 the character of Polichinelle appeared. The marionettes first appeared without the benefit of the clergy from the time of Louis XIV when Brioché set up his booth and extracted teeth between performances. He may have presented the dolls to attract his patients. In 1669 Brioché came to court to entertain the royal Dauphin, son of Louis XIV. (1)

The French puppet-play has attracted great authors who have used it to give free rein to satire and witty epigram. How completely it has mirrored the times is shown by the fact that puppets as well as humans were executed daily during the French Revolution. Scarron, La Bruyère, Lemierre, Gacon, Arnaud, Voltaire, and Anatole France have favourably mentioned the marionettes. Voltaire brought companies of marionettes to his Chateau at Cirey.

From 1888 to 1892 M. Henri Signoret produced

(1) Joseph: "A Book of Marionettes" p. 83-85



certain classic dramas, among them, "The Birds", by Aristophanes, "Abraham" by Hrotswitha, and "The Tempest" by Shakespeare. His theatre originated in a desire by some of the artistic persons to produce the classical drama of all lands. Living actors were disregarded for marionettes. Aided by forty friends, Signoret made a brilliant success of his theatre. (1)

The study of marionettes in France is particularly associated with the upper classes. It is not the common people who devote their talents and time to this art so much as it is men of rank and genius. Gounod wrote "The Funeral March of a Marionette". Charles Magnin, a brilliant member of the Academie Francaise, wrote a detailed history of puppetry.

George Sand gave her first puppet performance at her estate in 1847. Here, in this "Theatre des Amie", she and her son, Maurice, presented shows for thirty years. Her puppets were carved with skill but did not attempt to be realistic. The audience was composed of celebrated persons who were interested in good literature and art. When Maurice Sand died in 1889, this theatre disappeared, but its work had been of sufficient importance to furnish material for a book about it, which was published in 1890. (2)

Anatole France says, "I love the marionettes

(1) Joseph: "A Book of Marionettes" p. 102

(2) Joseph: "A Book of Marionettes" p. 92-94

and those of M. Signoret please me particularly. These marionettes resemble the Egyptian hieroglyphics, that is to say, something mysterious and pure and when they represent a drama of Shakespeare or Aristophanes, I think I see the thoughts of the poet being unrolled in sacred characters upon the walls of the temple--In the meantime I have seen the marionettes of the Rue Vivienne twice and I have enjoyed them very much. I am infinitely thankful to them for having replaced living actors. They are divine, these scrolls of M. Signoret, and worthy of giving form to the dreams of the poet whose mind Plato says, was 'the sanctuary of the Graces'." (1)

Today in Paris in the garden of the Tuleries and the Luxembourg and in the Champs-Elysees, where the children congregate, are roped off spaces provided with chairs, where nurses and children enjoy the antics of Guignol, who is none other than Mr. Punch, masquerading under one of his many aliases. In America and England the "Punch and Judy" show of today has a monotony of program which may account for its waning popularity. This is not the case on the continent. The traditional guignol plays, of which there are a number, have been handed down from generation to generation and some of them have been printed.

The puppets of the guignol theatres are quite simple. Most of them are worked by the fingers under-

(1) Joseph: "A Book of Marionettes" p. 103-105

neath the clothes so that you always see the torso and seldom the legs of the characters. In Paris, the famous guignol theatre is the one of Anatole. Here the children watch with an interest that one almost never sees at the theatre. They and the puppet-master accomplish the real miracle of the theater, the one every director tries to accomplish: the audience takes part in the play.

The marionette Grock does some superbly comical things. But those funny things are not his best and his best are perhaps a little too refined for outright laughter. When he sits down on the piano stool, five feet from the keyboard, and stretches to reach the keys, and finally tries to push the piano over to the stool, you have the sound commonplaces of the clown's work.

The puppeteer is extraordinarily clever. A puppet gendarme can throw his baton in the air and catch it in his arms on the second twist or he may catch four sticks thrown to him by another character. The puppeteers' best effects come from the very poverty of their materials.

Looking at these French guignols one is aware of characters and plots which are centuries old, and of methods which cannot age. The stories are even simpler than fairy tales. Even in their bare bone of skeleton plots are suggested one of the basic methods of the puppeteers; the method of repetition. To misunderstand this is to fail in searching out the secret of some of

our simplest and best comic artists. Everything in the guignols is done over and over again.

The participation of the audience is, of course, the triumph of the puppet-show. It is an expected triumph, essential to the play, for the puppeteer addresses himself directly to the audience and in a sense depends upon its collaboration. It is because the breaking in of the children at the guignols is not an interruption, but a continuation, of the play that the comic theatre becomes actually a ritual, a sort of lay mass: whereas the serious theatre which withdraws from the audience to itself, seems often the ritual of the dead religion of the drama.

ENGLAND

In a study of the history of the drama, miracle plays and moralities occupy an important place. Other forms of entertainment have been associated with them. The puppet play is one of these. E.K. Chambers says: "It has been pointed out, in speaking of the liturgical drama, that the use of puppets to provide a figured representation of the mystery of the Nativity seems to have preceded the use for the same purpose of living and speaking persons, and further, that the puppet-show, in the form of the Christmas crib, has outlived the drama founded upon it, and is still in use in all Catholic countries. An analogous custom is the laying of the crucifix in the sepulchre during the Easter

ceremonies, and there is one English example of a complete performance of a Resurrection play by 'certain smaller puppets, representing, the persons of Christe, the watchmen, Marie, and others! This is described by a seventeenth century writer as taking place at Witnev in Oxfordshire in the daves of ceremonial religion and one of the watchmen, which made a clacking noise, was commonly called Jack Snacker of Wytney.' This points to the use of some simple mechanical device by which motion was imparted to some, at least, of the puppets. A similar contrivance was produced by Bishop Barlow to paint a sermon against idolatry at Paul's Cross in 1547 and was given afterwards to the boys to break into pieces. Gairdner quoting an unnamed chronicler says, 'a picture of the Resurrection of Our Lord made with pieces, which put out his legs of sepulchre, and blessed with his hand and turned his head.'" (1)

The introduction of the Renaissance to England, about 1542, brought new ideas, new men, and new dramatic forms. The first regular theatres were established. Marionette performances varied their plays from the religious to humorous.

It was the Italian who first carried puppet-shows into England. There is an ancient document from the Privy Council to the Lord Mayor of London in 1575 that authorizes, "Italian marionettes to settle in the

(1) Chambers, E.K., "The Mediaeval Stage" Vol.II
p.157-158

city and to carry on their strange motions as in the past and from time immemorial". (1) Before this, the puppets had been used in the church in religious services. From now on they are an important part of the minstrel's repertoire and the entertainment at fairs.

"William Shakespeare and some of his predecessors, wrote especially for marionettes both dramas and comedies, which developed and perfected later on, passed into the accepted repertory of the greater theatres. The comedy 'Every Man out of his Humor' was originally composed by Ben Jonson for a small marionette theatre and evidence is not wanting to show that the first representation of 'Julius Caesar' took place in a puppet show near the Tower of London. Robert Greene wrote for them his two celebrated mysteries, 'Man's Wit' and 'The Dialogue of Dives'." (2)

These plays were not only growing in popularity but they became so well established that we can find reference to them in most of the writers. Ben Jonson in "Bartholomew Fair" has a puppet-showman, Lanthorn Leatherhead, give in his booth a story of Hero and Leander, Damon and Pythias. "O, the motions that I, Lanthorn Leatherhead, have given light to in my time, since my master Pod died! Jerusalem was a stately thing, and so was Nineveh, and the city of Norwich and London and Go-

(1) Yorrick: "Puppets of England" The Mask 1913 p.205
(2) Yorrick: "Puppets of England" The Mask Vol.VI
p. 207

morrah, with the rising of the prentices and pulling down the bawdy-houses there upon Shrove-Tuesday; but the Gunpowder Plot, that was a get-penny! I have presented that to an eighteen or twenty pence audience nine times in an afternoon."

In one of his comedies, Jonson enumerates the pastimes of the ladies of the gentry: one of these was going to a marionette show every day. "Drolleries" by Dekker was written for them. Jasper Mayne in "The City March" recalled the mania of the London women for attending puppet-plays. Samuel Pepys writes, "To Bartholomew Fair to walk up and down, and there, among other things found my Lady Castlemaine, at a puppet-play and the street full of people waiting for her to come out."

Yorrick lists some of the puppet-shows which were popular at that time:

"Man's Wit"

"The Dialogue of Dives"

"The Prodigal Son"

"The Resurrection of our Saviour," a sacred drama, presented at Whitney in the county of Oxford by the clergy of the parish.

"Babylon"

"Jonah and the Whale"

"Sodom and Gomorrah"

"The Destruction of Jerusalem"

"The City of Nineven"

"Rome and London"

"The Destruction of Norwich"

"The Massacre of Paris with the
Death of the Duke of Guise"

"Gunpowder Plot"

At least fifteen of Shakespeare's plays mention puppets. Autolycus in "The Winter's Tale" in his various ways of making a living "compassed a motion of the Prodigal Son". "Hamlet" contains the lines, "I could interpret between you and your love, if I could see the puppets dallying." In The Taming of the Shrew one of the chief characters wants to marry a rich heiress. Grumio suggests that he should marry an oglet-baby, an old trot without a tooth in her head, or even a puppet. Prospero in The Tempest invokes the evil spirits. They are called mystic creatures, ambiguous beings, demi-puppets. The most frequent references to puppets are found in Antony and Cleopatra (Act 5, Scene 2), Midsummer Night's Dream (Act 3, Scene 2), Romeo and Juliet (Act 3, Scene 5), King Lear (Act 3, Scene 2), and Twelfth Night (Act 4, Scene 2).

Biblical plays, legends from national ballads, and Punch and Judy shows had their share on the program of these light theatres which were carried from parish to parish.

The closing of the theatres in 1642 was a hard blow for them, but not for the marionettes. Since they

were excluded from this edict, it remained for them to carry the weight of all the drama. From Italy and France came puppet showmen: the dramatists devoted their interests to puppet shows: the actors themselves found here a place for their talents. The little puppets trudge patiently along, then when disaster comes they step in and carry on the drama, until the regular actors can again take part. Always they have been this understudy who is important but does not receive publicity and fame. The author does not intend to infer that they are as valuable as the living actor, but he does insist that they have ever been a potent factor in developing the drama.

Punchinello, later called Punch, from the time of his arrival from Italy during the reign of the Stuarts, until the revolution of 1688 played inconspicuous parts in semi-profane or semi-religious entertainments. Now the merry Punch changed into a wicked and heretical person. The unbelievable adventures of Mr. Punch and his wife were portrayed in a sort of epic puppet play. It became typical of England to have the story of Punch and Judy given at all fairs and street gatherings. These unwritten folk plays, for they were of the people, were as important to the drama as were the ballads to poetry.

The serio-comic drama of "Punch and Judy" was attributed to an Italian dramatist, Silvio Florillo. The earliest notice of Punch in England is in 1666 in the overseers' books of St. Martin's in the Fields: "Rec. of

Punchinello, ye Italian popet player, for his booth at Charing Cross." (1) A Bartholomew Fair play bill for 1761 is as follows:--"At Crawley's Booth, over against the Crown Tavern in Smithfield, during the time of Bartholomew Fair, will be presented a little opera, called the 'Old Creation of the World', yet newly received: with the addition of 'Noah's Flood'; also several fountains playing water during the time of the play. The last scene does present Noah and his family coming out of the ark, with all the beasts two by two, and all the fowls of the air seen in a prospect sitting upon trees: likewise over the ark is seen the sun rising in a most glorious manner. Moreover, a multitude of angels will be seen in a double rank, which presents a double prospect, one for the sun, the other for a palace, where will be seen six angels ringing of bells. Likewise machines descending from above, double, with Dives rising out of hell, and Lazarus seen in Abraham's bosom, besides several figures dancing jiggs to the admiration of the spectators: with the merry conceits of Squire Punch and Sir John Spendall." (2) This play was received so enthusiastically that it was necessary to repeat it for fifty-two consecutive nights.

In his notes on Punch and Judy, Professor J. R. Taylor of Boston University writes, "This popularity seems to have reached its height in the time of Queen

(1) Frost: The Old Showmen and the Old London Fairs
p. 28-30

(2) Same book, p. 84

Anne. The present form of the Punch and Judy show in England is very much shortened from the earlier performances. In earlier days frequent allusions were made in the performance to public events of the time. The form of the play as presented in different parts of England varies greatly." (1)

"Under the reign of Punchinello, that is to say from the year 1688 down to our time, English marionettes lived through a period of such striking glory that never again can anything of the kind be looked for, The most renowned poets wrote dramas and comedies for the new puppet shows, while the oldest critics devoted their chief pages to puppet literature and to mechanical theatres." (2) When we think of the enormous field of English literature and the relatively small part that puppet-plays occupy, it seems that Yorrick has become over-enthusiastic about his subject.

Until this time the marionettes had been very simple, but now attention was directed to their construction. They were made from wood, ingeniously carved, and made to perform the most complicated movements. Although they were improved they never reached the degree of artistic perfection that those of the Orient attained.

The puppet-shows of the Fairs were not confined to the audiences that gathered here. Famous per-

(1) Taylor, J. R.: Class Notes at Boston University on Marionettes

(2) Yorrick: "Puppets of England," The Mask, Vol. VI p.210

sons flocked to Mr. Powell's shows instead of attending the regular drama in Drury Lane or the newly introduced opera. We wonder at the naivete of the cultured audience who were so easily amused by these simple plays, beginning with the Garden of Eden and continuing the Biblical story which was enlivened by the dancing of Punch and Judy. "It was such diversions as these that amused the quality of Anne and George the First, and emptied the patent theatres; puppet-plays founded upon such themes as Dick Whittington, Dr. Faustus, Mother Goose, "together with the pleasant and comical humours of Valentine, Nicolini, and the tuneful warbling pig of the Italian race," as one of Mr. Powell's handbills recites. Penkethman and Mrs. Saraband, Crawley and Flockman were all managers who kept alight the sacred fire of the puppet-show until near the end of the century and the marionettes of our own time are thus only a revival." (1)

This Mr. Powell became a serious menace to the churches. His show, installed opposite the Cathedral of St. Paul, was more alluring than the church and it was to his show the people went instead of the religious services. His performance began at the same hour as the church service so he used the ringing of the church bell as a summons to his entertainment. The sexton's letter of remonstrance is preserved by the "Spectator" (no.XVI): "Sir,--I have been for twenty years undersexton of this

(1) Boulton: "The Amusements of Old London" Vol.2, p.225

parish of St. Paul's convent Garden, and have not missed tolling them to prayers six times in all those years; which office I have performed to my great satisfaction, until this fortnight past, during which time I find my congregation taking the warning of my bell, morning and evening, to go to a puppet-show set forth by one Powell. I desire you would lay this before the world, that I may not be made such a tool for the picture, and that Punchinello may choose hours less canonical. As things are now, Mr. Powell has a full congregation, while we have a very thin house."

In number 277 of Addison's journal is shown another use of the puppet play. Every month at Powell's theatre a female marionette displayed the latest fashions from Paris. Such an attraction naturally caused the women to flock to this show. Fielding presented one of his plays with a complete cast of puppets at the Haymarket. Charlotte Clark, Colley Cibber, and the old buffoon Russell erected mechanical theatres and presented puppet-plays at Tennis Court, in Brewer Street, and at Southwark Fair.

Yorrick says that Milton drew the theme for his immortal poem from the puppet play "Paradise Lost", and that the play "The Libertine Destroyed" provided Byron with the idea of "Don Juan". (1) If these plays were the inspiration for other writings, that is well;

(1) Yorrick: The Puppets of England The Mask V.16 p. 210

but their chief value was in carrying on the work of the drama.

Regular drama has ever been a means of presenting the current social problems, of arousing public sentiment, and of attacking well known figures. In the nineteenth century marionettes did their share of this through caricatures of such men as Fox and Lord Nelson. Yorrick relates a tirade against an agitator, Richard Liglrie or Tim as he is called. "'Thou thinkest thyself, Tim, to be the scourge and scarecrow of the Tories. Thou art, on the contrary, their delight and their cuckoo--Thou has a passion, and I know it; oh, Tim, thou goest too often to the puppets. Thou art well aware of the uneasiness of the spectators when Punchinello remains long absent from the scene: and also with the delight and merriment that are manifested when he shows the point of his nose on the front--Let Punch but make his gallinaceous voice heard--oh, what joy, what impatience for his appearance. Every minute seems to be a century.

"And then Punchinello comes in and seats himself on the knees of the Queen of Sheba. The Duke of Loraine makes a fine show of drawing his sword from its scabbard. Punch laughs, shouts, gets away, gesticulates and pours out upon everyone a deluge of insolences--They trample upon him, but he remains stolid and becomes more unconcerned and more impertinent than ever--There is not

a single puppet of honest wood, who would not rejoice to see him hanged, provided that he might be the hangman--

"And there are times, Tim, philosophers, preaching that the world is a great castle of puppets, where the greatest unbreeched ruffians often assume and play the part of Punchinello. Here in Dublin, in this marionette theatre, which they call a city, thou dear Tim, art Punchinello. Thou sowest dissension and discord everywhere, and thou seekest to drive thy sister marionettes out of doors--Thou art the pest of the party, dear Tim and all despise thee, dear, and hate thee,--but to thee nothing matters, it helps to amuse the spectators and make them laugh." (1)

The puppet renaissance that has begun in Munich, Florence, Brussels, and Rome has also found a place in England. There is nothing striking in this revival of marionettes in the Great Britain: the marionettes are quietly doing their tasks of entertaining the cultured, the populace, and the children. It may seem strange that such an imaginative pastime, one so delicate and tender, should find support in the northern races which are known for their sobriety and calmness. Yet the marionettes here have a history from ancient times to the present, which has been as vital a part of the drama as has that of Florence, Milan, and Rome. If we are to believe in the survival of the fittest, then we must have faith in

(1) Yorrick: "Puppets of England" The Mask Vol.VI
p.214-215

the marionettes.

The most interesting exponent of the marionette in England is Gordon Craig. In 1907 he banished the actor from his theory. He is extremely radical, but this seems to be the only attitude to take if the actors are to realize that at present they are failing. Craig says that those who do not believe with him are only those who worship the personalities of the stage. Their favourites would not be lost for people who have talent will express it and be famous in any calling.

In his famous essay, "The Actor and The Uber-Marionette", he writes--"'The artist', says Flaubert, 'should be in his work like God in Creation, invisible and all-powerful; he should be felt everywhere and seen nowhere. Art should be raised above personal affection and nervous susceptibility. It is time to give it the perfection of the physical sciences by means of a pitiless method.'

"Charles Lamb says, 'To see Lear acted,--to see an old man tottering about with a stick, turned out of doors by his daughters on a rainy night, has nothing in it but what is painful and disgusting. The contemptible machinery by which they mimic the storm which he goes out in, is not more adequate to represent the honor of the real elements than any actor can be to represent Lear. They might more easily propose to impersonate the Satan of Milton upon a stage, or one of Michael Angelo's terrible figures--Lear is essentially impossible to be

represented on the stage.'

"These writers express the same idea: That it is bad art, or no art, to make so personal, so emotional an appeal that the beholder forgets the thing itself while swamped by the personality, the emotion of its maker.

"Eleanor Duse has said, 'To save the theatre, the theatre must be destroyed, the actors and actresses must all die of the plague. They poison the air, they make art impossible.'

"Napoleon is reported to have said, 'In life there is much that is unworthy which in art should be omitted; much of doubt and vacillation; and all should disappear in the representation of the hero. We should see him as a statue in which the weakness and tremors of the flesh are no longer perceptible.'" (1)

Craig would escape from this debased realism by the uber-marionette--a puppet more graceful than we can conceive of, through which the mind of the artist may be expressed. To him, the body of man is useless material for art and as long as the theatre uses man, that long will its development be hindered. The actor is too human, too emotional, too variable to be used in art, for art is not accident. Man cannot be depended upon and so the director should devote his energies to someone who is entirely obedient. Mr. Craig has made a violent assertion when he says that acting is not art,

(1) Craig: "The Actor and the Uber-Marionette"
The Mask Vol.I March 1908 p. 9-10

but it is not this theory which interests us; we would know more about his efforts to break away from realism by means of the puppet.

Craig's chief aim is the awakening of the imagination. For this a puppet is better than the human actor because it is not governed by emotion and chance. The theatre is the only art whose effects are the result of random inspiration. With the puppet on the stage, this variation of mood and personality of the actor would disappear. The marionette is the true art material for he alone can serve the artist-director faithfully. He has no temperament, is tireless and unchanging.

The chief significance of Craig lies in his stimulation of our thoughts. If the marionette never reaches the importance of the actor, it has at least been a valuable lesson to the actor. From the marionette, the actor can derive valuable lessons--he learns he must become less a man and more of a marionette. Craig has been forced to exaggerate, for that is the only way to disturb the apathy of the theatre. He has made us realize the dominance of the theatre by human personality--a dominance that to him is vulgar, vain, inartistic.

There is an acute dissatisfaction with realism in drama and the marionette is the one avenue of escape. On the stage, realism is an impossibility. The scenes are of canvas and paint to suggest actual life, and in front of these walk real figures which are merely a sug-

gestion of actual beings. This mixture of actuality and imitation creates confusion of the real and unreal. It is to avoid this contradictory aspect of the theatre, this confusion of actuality and unreality, that Craig suggests the marionette.

He writes about the marionette: "He will wait anywhere for any length of time--hidden in a box--in a cellar--or even in a century. But he will wait--and when he is brought forward and is made to feel at home he will still wait: then he waits upon you and all of us like a true servant.

"There is only one actor--nay, one man--who has the soul of the dramatic poet and who has ever served as true and loyal interpreter of the poet. This is the marionette--and what other virtues can I name besides these two of silence and obedience. I think they are enough.

"For his chief virtue springs out of these. Because of these he has been able to avoid that appalling crime of exhausting the stock-born of wood, of ivory, of metal or what you will, he is content to obey his nature--then Nature. He does not pretend to be flesh and blood. Others can be as great as he true, he always leaves much to be desired--a great being therefore--greater than Wagner and the other celebrated men who leave nothing we long to have any longer." (1)

(1) Craig, Gordon: The Theatre Advancing p. 281.

IV

UNITED STATES

A new nation has no traditions. Our few centuries of existence have not been devoted to carrying on old customs, but in choosing those of other lands which we wish to adopt. The puppet is not native. We have no background of our own. Marionette art in America is a transplantation. We have imported him from England and the continent. But why? Is he necessary in our drama? Would it have been the same without him? He has not had the chance to mean to us what he does to those countries who have known him since the beginning of their drama. In the past in America, the marionette has been inactive--he has been waiting. We are beginning to realize what it had done for other countries and what it can do for us.

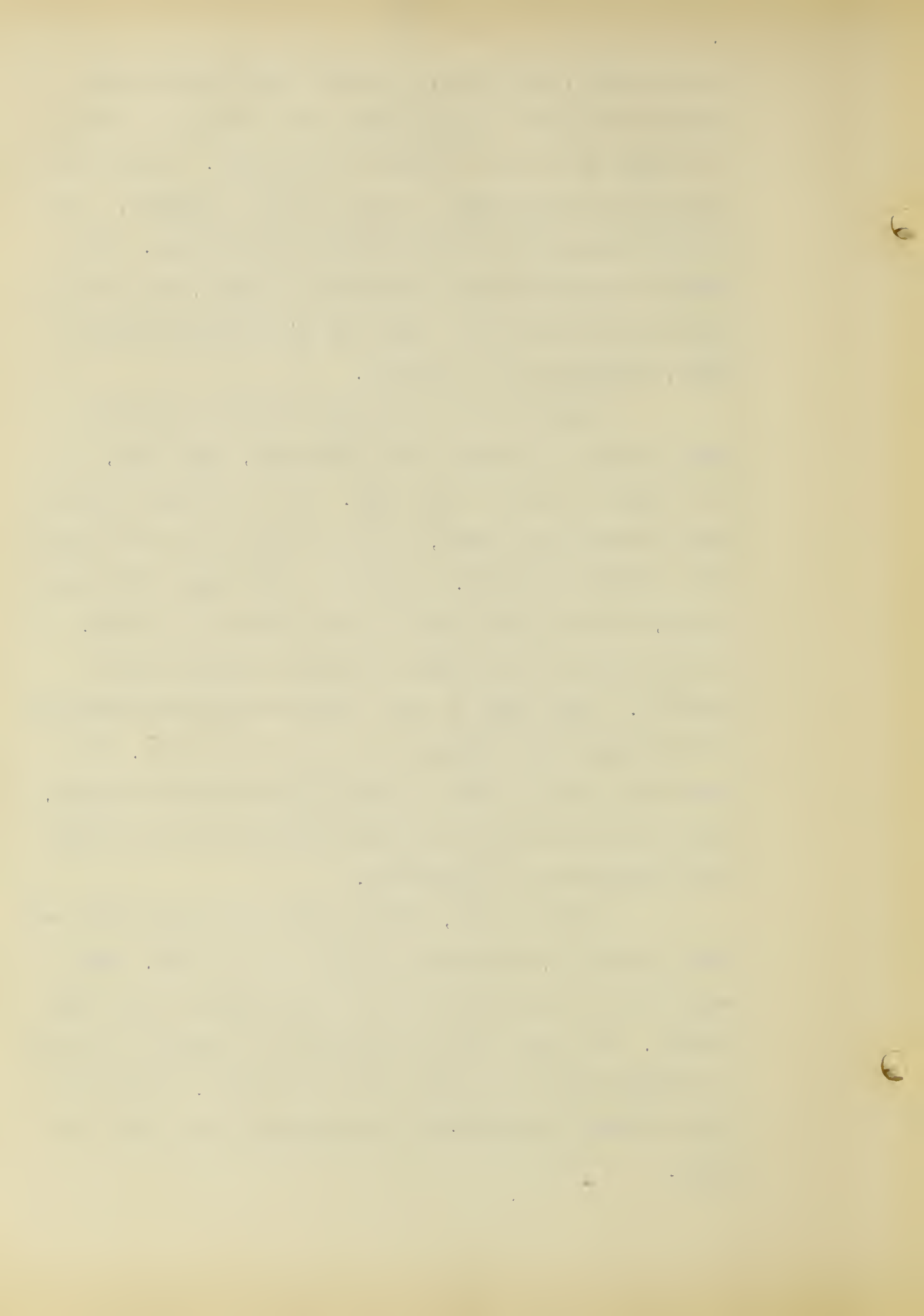
There is no attempt at an absolutely realistic portrayal of human beings by these puppets; each life-like detail added is another absurdity. For the marionette can accomplish much that the living actor cannot. The dolls can perform easily what is difficult to man, and with difficulty they do what men find most natural. With entire ease the puppet may leap three times its own height in the air. Just because it is a doll, the marionette can become a superman.

The needs of the new schools--expressionism,

the grotesque, modernism,--brought with them new and sometimes fantastic conceptions. One idea was to make the author as nearly anonymous as possible. To make the presentation independent of the personal equation, there has been suggestion of abolishing living actors. This thought has been of more influence on drama, but the marionette has been of more value in presenting fantastic plays, especially for children.

Marionettes in the United States:--people think of the illustrator and cartoonist, Tony Sarg, for he is known everywhere for them. He is much more conservative than Gordon Craig, for he realizes that the marionette field is limited. It is for plays that actors cannot do, that he wants these little imitations of men. In "The Rose and the Ring" the butler changes into a doorknob. Such plays as this, those dealing with fairies and grotesques are admirably done by marionettes. The consequence of his hobby is the Sarg marionette theatre, which has perpetuated an old and delightful art for the rising generation of Americans.

Boswell says, "In the last few years there has been a renewal of this art in China and in Java. Sarg wants to adopt this art of the drawing-room to the large theatre. The dolls can be manipulated to appear any size by working them near or far from the screen. There is a great revival of marionette entertainments all over the world.

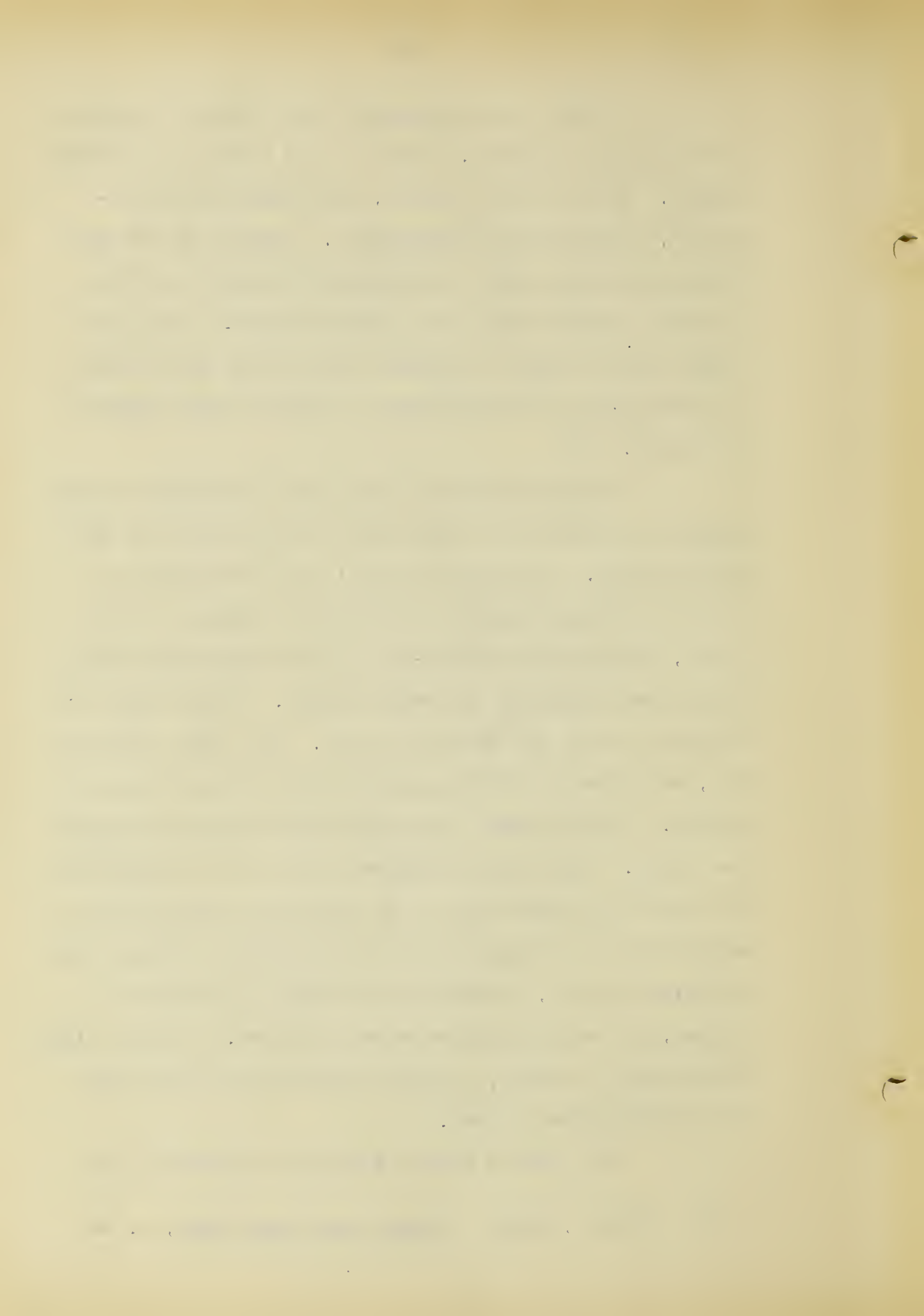


"There are at present five schools of marionettes in this country. They are all run by intelligent people. One of them, that is, the schools of marionettes, is at Columbia University. Several of the producers of revues have put marionette numbers in their programs because there is a public demand. The interesting part is that a stronger interest in the revival of marionettes is being shown in America than anywhere in Europe." (1)

Sarg especially likes plays which make people believe in fairies and those that are not found on the spoken stage. He thinks it fun to have children see fairies fluttering about in beautiful, gleaming gauze robes, admonishing peasant-folk about things which will bring them happiness and good fortune. Fairy tales are difficult to do but worth the work. When Sarg first began, he had one cast of puppeteers and another cast of actors. Now the same cast pulls the strings and speaks the lines. These men and women stand on the platform at the top of the back-drop or on the floor backstage and must be able to manipulate more than twenty strings with no false motions, untangle them readily if there is a mishap, and bridge gaps between lost cues. For the plays Sarg gives in public, a stage proportional to fit two-foot marionettes is used.

He used to hope a permanent marionette the-

(1) Boswell, Young: People You Should Know, p. 34



atre could be established for children. This was impossible as the children could go only on Saturdays. In many cities, however, marionettes are officially used in the schools. The stages are simply made. The front, built of plaster-board, is tall enough for the children to stand behind, and the theatre itself is of two boxes, one for each scene in a two-act play, clamped to the plaster-board with spring clothes-pins. The puppets are often made of cardboard and kept between the leaves of a magazine when not in use. In fitting the stage and making the marionettes the children get practice in the art of designing and, in giving plays, in reading.

Mr. Sarg presented Ali Baba and the Forty Thieves because its folks were a finely dressed lot and there were elephants, camels, dogs, sheep, singing palm-trees, an Oriental dancer and a juggler. Then there were the thieves, who were different in their characteristics. He wanted to show this characterization with marionettes. The Oriental dancer was the most complicated figure that has been used on the marionette stage.

When Sarg began to develop the marionette seriously, one of the first things he did was to invent a controller, because he had so many strings on a single puppet that it was impossible for one man to control them with his fingers alone. The controller made it possible for his dolls to smile, to laugh, to move their eyes and their mouths, to play musical instruments and

even to smoke pipes.

In an astonishing number of schools, Serg says, foreign languages are being taught by allowing the pupils to present French, Spanish, and German marionette plays. He has spent much time in making a theatre of such proportions that it can be easily operated by children. The marionettes are especially made in Italy. Serg believes that marionettes teach children to be self-controlled and patient, besides encouraging original ideas. (1)

Mr. Ralph Block, critic of the New York Tribune, found Mr. Serg's show quite upsetting, for it 'makes you wonder at what it does to the honorable art of acting', he wrote. He saw the 'oldest plaything in the world', the acting doll, doing all the things that living people spend their best energies trying to do on the stage, and doing it so much better, so much more richly and effectively, and with such simple economy of expression as to throw down the last hedge of privilege that has fenced the human actor's sacred person.

"Indeed, the best part of the whole thing, that which pushes the bright spirit straight through the curtains and wins the audience from the first, is the spontaneous quality of it, the freshness, the sincerity, the uncommercialism--it is that which brings out the sweet tinkle of children's voices and children's laughter all over the audience, that calls forth the chuckle

(1) Ladies' Home Journal How to make and operate a marionette theatre, Tony Serg Dec. 1927, pp. 16-17

of the old at some memory of other days and other plays, that links players and puppets and people in one harmonious whole." (1)

Sarg's puppet shows are much more complicated than the usual performances. He clearly shows the actor that if he does not improve, there is another actor waiting to take his place. Simplicity has taken possession of the playwright and the scenery, but not the actor. For a long time actors have had the theory that it was their duty to do a great deal of acting. The marionette, valuable for satiric and imaginative plays, is also a service because it does not amplify any portrait. It only gives you the suggestion. The Rose and the Ring is more impressive with its characters that are suggestive than it would be if it had real actors.

There is an Italian in New York, Remo Bufano, who is eager to transplant the spirit of the marionette to this country. He has the hope of making the theatre of the Richmond Hill Settlement House the centre of Italian drama in the United States. It will do more than amuse the children and give them a play outlet: it will be the home of the Commedia dell' Arte. The Italian need no longer lead his traditions and folk spirit on the continent.

"We seek to transplant the spirit of the Italian stage. It will do people good to see something less sophisticated than the movies," says Master Bufano.

(1) Literary Digest: Dolls Knocking at the Actors' Door, May 17, 1919, pp. 30-31.

"Commedia dell' Arte at root means play, play by actors and antiphonal play by the audience, and if Richmond Hill makes people go to the play-house to see plays our drama will be less artificial and fuller of glamor and poetry.

"The wires and sticks, arms--even the faces of the marionette movers are all plain to the audience. That's part of the show--no deception here. The ends are left raw so that the audience can use its imagination to weave a dream. This art is too simple not to be deep: and here is the true, the only school for dramatists. Else how explain the everlasting charm of the puppet-show?" (1)

The New York Tuberculosis Association felt that the films they had on hand on the subject were too much like propaganda. The marionette was called upon to deliver their message in his pleasing way. Bufano produced a marionette show, "The Hungry Dragon", which had the customary moral of good health. This was photographed and shown in the schools. It would have been too expensive to carry the show itself around from school to school. This method of presenting a story proved more successful than any the association had tried. Such educative purposes open a delightful and interesting field for the marionettes.

The American, movie-wise and weary, gets something from these shows that savors of an older civ-

(1) Whipple, Lawrence: "Italy sends us marionettes" The Survey, Apr. 1 '27, pp. 43-44

ilization. They need this folk-born Commedia dell'Arte spirit, but unless the Italians give it to them they will have to remain satisfied with the movies.

From coast to coast the revival of marionettes has been going on. California, theatrically inclined, does not boast of a Tony Sarg or a Remo Bufano, but it does have capable exponents of marionettes. George Kegg, an artist of San Francisco, designs the scenes and carves the dolls: Mrs. Mable Kegg dresses these figures, and Mrs. Fanny Engle dramatizes the story, directs the production, and trains the puppet-masters. These Kegg-Goldsmith marionettes began in 1920 and have been in demand since that time. They present Cinderella, The Nightingale, and other fairy stories. A professor of German in Stanford University said that these puppets were better than those that he had seen abroad. Kegg has used his skill to give personality to each one of his characters. (1)

Other puppet activities in San Francisco center about the puppet theatre which the artist, Blanding Sloan, has set up. The Emperor Jones, Hamlet, and Macbeth have been presented here. Another company performing on the coast and in San Francisco, is that of Perry Dillev, which has been in operation since 1922.

Another use for puppet-shows has been found by the Children's Bureau of Philadelphia. They realize the direct appeal of these shows, and, during the first

(1) H. Sibley: "Marionettes, the Ever Popular Puppet-show", Sunset Nov. 1928 pp. 28-29

week of the Welfare Federation's drive for funds, shows were presented twice a day in the window of a department-store. The puppets were designed, carved, and dressed to represent the members of needy families before and after receiving the Bureau's service, and those who individually helped in these services--doctor, nurse, and visitor. The stories of the two shows, told in verse, were shown in a frame below the puppet-stage and each performance was seen by as many people who could crowd themselves in front of the store-window. This application of one of the oldest forms of entertainment to social work seemed to make a wider appeal than any window-display hitherto made in connection with the Federation's campaigns.

Teachers and leaders are beginning to realize how very effectively stories may be told to children by marionettes. The Children's Department of the Forbes Library in Northampton, Massachusetts used marionette plays at the story-hour period and when they were given the room would not accommodate all of the children. (1) The author saw an overcrowded room of eager children listen to Jean Mardin's presentation of Master Skylark at the Boston Public Library. This educative purpose of marionettes is so interesting that the children assimilate the 'lesson' without realizing it.

"Today school commissions in this new republic

(1) Boynton, M. L.: Marionettes for the Story-hour
The Library Journal, pp. 429-430

have discovered the pedagogical possibilities of puppet-shows and are trying to substitute puppet-shows for moving pictures. Puppet-shows are rapidly making their way in the American educational world. Professor Dondos' marionettes are being utilized by the state board of health in Kentucky for health propaganda. The Sage Foundation is using a Punch and Judy show in its prophylactic work abroad. Our American theatres are beginning to devote serious attention to marionettes. As far as we know the first professional performance in America was by Ellen Van Volkenburg, a native of Michigan." (1)

The schools offer the most fertile field for marionette work, and in return for the general benefits of appreciation and understanding, he will repay with the immediate and priceless gift of self-expression--a quality lacking in the production of the educational system as it now is. Public and private schools have taken up marionette art as a regular feature of their curricula. Art, kindergarten, public, and private schools all find different values in them. In every school of the theatre there should be a course in the work of marionettes, for proficiency in this technique is instrumental in dispelling self-consciousness which is so commonly found in the beginners on the legitimate stage. The ability to lose one's self in the personality of a marionette forms a splendid ground work for ac-

(1) Taylor, J. R.: Class Notes at Boston University on Marionettes.

tual stage parts later. In Shakespeare's day, and even in some Oriental countries, actors were not accepted on the high-class professional stage until they had mastered the art of puppet acting.

The art of the marionette achieves results, but like any other art that is valuable, it is not an easy one. Manipulation of the puppets is in itself a highly specialized art and requires six months of intensive practice for even plausible results. It takes years to achieve the ability to put on such a performance as we see in our best marionette shows. The puppeteers, as a rule, are drawn from the ranks of stage players, who must be equipped with a generous measure of versatility as well as supple bodies and nimble fingers. Voices can be toned down to the peculiar limitations of this art only after many long rehearsals and much private practice. Amateur performances, like those of the regular drama, are much simpler and can be done effectively, but they lack the polish and finesse of the regular puppet shows.

Every country and century has its particular method of operating these shows. In the United States the puppets are suspended from devices called controllers, by strong black fish-line strings. The main controller is a short bar, and sometimes a sort of wooden cross which supports waist, head, and arms. The feet of the puppet are weighted so that they will come down readily

and cause brisk action when stamping the feet, as in anger or the motion of running. One of the most difficult motions to imitate is that of walking. The most subtle movements are required to animate the marionettes in a life-like manner; the merest fraction of an inch pull on a string may mar an otherwise perfect performance.

It is true that the puppets have personality-- that is, they reflect the individuality of the puppeteer controlling them from the bridge above. The puppeteers manipulate the strings as they lean over the rail and send their voices down the slender threads. The latter are scarcely visible to the audience against the backdrop of black velvet.

That puppetry is still close to the hearts of the people is indicated by the most common puppet plays presented in America. The fairy tales lead and the work of the unknown authors is more popular than the signed play. Popular plays are: Jack and the Beanstalk; Goldilocks and the Three Bears; Cinderella; Hansel and Gretel; Red Riding Hood; The Three Wishes; Aladdin and the Wonderful Lamp; The Birthday of Infanta; The King of the Golden River; The Night Before Christmas; Sleeping Beauty; Treasure Island; Ali Baba and the Forty Thieves; The Butterfly that Stamped; The Dark Forest; Don Juan; Doctor Faust; Don Quixote; The Emperor Jones; Gareth and Lynette; Hamlet; Huckleberry Finn; Ivanhoe; The Land of the Man in the Moon; The

Melon Thief: The Pie and the Tart: Puss in Boots; Robin Hood; Rip Van Winkle; Snow White; and There was an Old Woman. It can be readily seen that these plays can be better handled on the puppet-stage than on the legitimate stage because of the unreal qualities of them. It would be difficult to put on a play like the Three Bears, for instance.

Unquestionably the field of marionettes will be tremendously developed in the immediate future, inspired by increasingly popular enthusiasm. There are at least sixteen professional marionette companies in the United States. The achievements in the mechanical side of the art are far in advance of anything that has been accomplished in the past, and certainly the emotional element has reached a very high plane. In the United States the marionette show has always been in good repute. Instead of being a simple form of entertainment, it has the reputation of belonging to those who appreciate good art.

V

CONCLUSION

The marionette has had a long history: he has been found in the tomb of Tutankhamen; he was popular in Athens and in Rome. The puppet belongs to the present and to the past. Punchinello and his comrades still disport themselves in the restaurants of Italy where there are two hundred permanent puppet theatres and twice as many traveling puppet shows. the favorite plays of which are such old tales as the deeds of Charlemagne and his warriors. One cycle of these tales may last as long as two months. Paris still has its puppet theatres on the side streets. Clunn Lewis delighted modern England with his puppets. German children have always known and loved them. In the Greek colony in Chicago one finds the little puppets entertaining guests in the coffee-houses with Turkish shadow plays. From foreigners San Francisco acquired a naive puppet theatre. New York City has many puppet theatres in its Italian quarter. Gordon Craig had a puppet theatre along with his other theatre in Florence. Dora Nussey had a puppet theatre in London and Margaret Bully had one in Liverpool. The Petit Theatre in Brussels realized the dream of men like Louis Picard and Thomas Braun. It is the Germans who manipulate these little men with the greatest skill.

The modern movement which favors the puppet is the revolt against the temperament of the actor, who

all too often subordinates the part to his personality. Silence and obedience are the puppet's traditions. He serves the author: not himself.

By presenting historical plays, fairy tales, myths and legends, these puppets add children to their audiences. Today our children must learn to know art, music and drama. We cannot expect them to enjoy the plays produced on the legitimate stage. The plots and conversation of many plays do not even appeal to adults. On the so-called legitimate stage one is at a loss to understand what most of the 'heaviness' is about. One must fear to take a child to such a production. Picture shows do not materially aid a child's dramatic instinct. Good drama may be presented to them in the medium of the marionette show. Then they can see good drama and at the same time have the fun watching 'the dolls talk'. In this modern world of ours, our imaginations languish. Puppets transport us to fairyland for a little while and we fight real dragons, talk to real kings, and marry real princesses. We are taken from the hurry of life to the sweet adventure of all the old friends from the fairy books.

"There is a very general tendency in this country to adapt for school use, all things that are of educational value. The puppet play, it is true, could be brought to school. While we would scarcely advocate its introduction as mere entertainment, doubtless some subjects could be varified and made more interesting by

means of marionettes. For the large number of children who never get beyond the grades, the deepening of impressions, in literature and in history, would be of special value as also for older children the writing of dialogues and declaiming, and the art of fashioning puppets, costumes, scenery and properties and in acting as operator and showman. But better yet, put little puppet theatres into settlements and playgrounds, into the boys' clubs and social centers and into the small parks and recreation places. Let us have, too, the larger sort of booth or "chatelet", such as may be found for the season in fair and exhibition grounds abroad. If less complete, they have at least the advantage in warm weather, of being out of doors. Give fairy tales and comedies and open up for children a land of wonder and delight. Finally, create a marionette theatre run on high and artistic principles, even as Papa Schmidt's has been: and make it in the end a civic institution." (1)

Whether the few American theatres that stand for artistic drama will adapt the puppet plays remains to be seen, but it is certain that our children love them. They have always been a delight to the artists of the world. Goethe often gave puppet shows for his friends. The list of English and European dramatists who have written puppet plays is long. Ben Jonson gives us an entertaining account of a puppet play in his "Bartholomew Fair". Heyden composed some of his best music for the court puppet-show. Gautier and Stevenson loved them and Maeter-

(1) Curtis: Dramatic Instinct in Education, pp. 194-195

linck has written a volume entitled Drames pour Marionnettes. The puppet is assured of an audience of children and artists forever.

Is it not interesting that this decade, which has brought upon us so much that is unpleasant, should also bring about the revival which represents the child-heart of the race and must inevitably appeal to those who have retained the simplicity? "The world is too much with us". Surely it is good to lose for an hour or two the trials and tribulations which beset us. We can do that in the puppet show. Escape from realism is the thing to be desired in this most realistic age.

VI

EPILOGUE

The puppet-show: plaything of kings and of beggars: joy of the Ancients and the Moderns: love of children of all places in all times: the puppet-show is in town.

The little men do so much more than they did for the Pharaohs and they have changed, too. Well, why shouldn't they? The people they amuse have changed.

We shall go to see the little fellows strut about and do their work, of which they never seem to tire.

There he is: yes, I can see it now: he is a highly trained actor. He has had the best dramatic coaching available for the past three thousand years. The things he does are really good, too. He seems to realize that some things simply are not the best type of production and he avoids them. His experience has taught him that. You see, he does not want to offend the little children who always come to see him.

His temperament is a thing that is nothing but a thing to admire. He knows his part and he plays it as he is told. He does his work well and in return he is well cared for in all ways.

He speaks all languages and is not too proud to play in the queerest of places.

Let us go to see the puppet-show. Yes, we can

take the children without question. They will enjoy it and we need have no fear that the little men will offend. They play the best and at all times try to raise the standard of their profession. They are real artists. How I welcome the sound, "the puppet-show is in town."

VII SUMMARY

Evidence in Asiatic history shows that puppets preceded the regular drama. The fundamental comic character of all plays may have had its origin from the puppet, Viduska. They gypsies in their wanderings have carried puppet-shows to many parts of the globe. The present day puppets of India are beautiful mechanisms and can be made to go through intricate movements.

In Japan, living actors consider the manners of the puppets worthy of imitation. One of Japan's greatest writers, Chikamatsu Monzayemon, devoted his time to writing puppet-plays. Realistic settings and stage machinery were inspired by the puppets. The decline in interest in the doll drama which took place in the nineteenth century is over, and again puppets are an essential part of the drama. China, too, boasts of puppet-plays as old as the country itself.

Shadow puppets were first used in Java for ancestor worship. Persia does not admire this form of entertainment as she once did. Today it is only the wandering showman who plays to entertain the children, that has his following. Turkish puppet-plays, obscene and filled with broad jokes, are a striking contrast to the beautiful religious performances presented by the Japanese puppets.

Europe has always led Asia in all forms of drama. The puppet-show, a recognized part of entertain-

ment in ancient Greece, Italy, and Sicily soon with the other arts spread through Germany, Spain, France, and England.

Some of the European admirers of puppets are Sand, Duse, Goethe, Mascagni, Shaw, and especially Gordon Craig. It is Craig who wishes to substitute the marionette for the living actor because of the absolute control he exercises over his facial expressions.

The United States did not have a popular folk drama to preserve by puppet-shows: but she felt the need of them for imagination and children's plays. Tony Sarg, noted cartoonist, takes plays that are difficult to present with living actors and transforms them into puppet-shows.

In the West as well as the East there is a revival in marionettes. California has puppet theatres where such plays as Cinderella, The Emperor Jones, and Hamlet have been presented. For fantastic scenes, the puppet-show has the advantage over the legitimate stage. The marionette field is a promising one and with time and attention will develop into a vital part of our educative system.

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