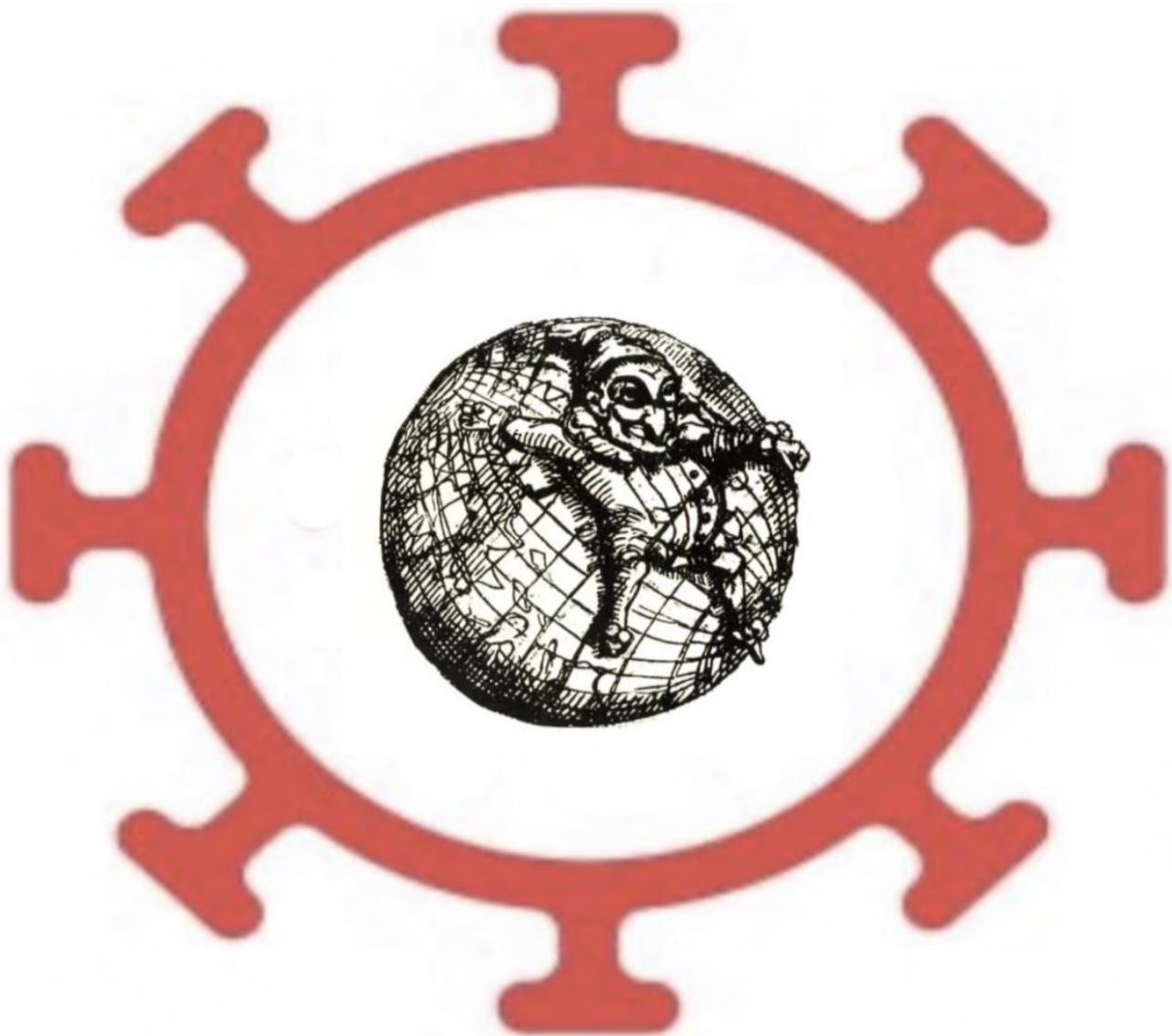




Art, culture, coronavirus, and creativity

If you are unable or not allowed to go outside, why not bring the world of puppet theatre indoors? A real, imaginary yet visible world of puppet theatre. The museum doors may temporarily be closed but we are always open online.



Kunst, cultuur, coronavirus en creativiteit

Als je niet naar buiten kan of mag, dan haal je de poppentheaterwereld toch naar binnen? Een werkelijke en een denkbeeldige, maar toch zichtbare poppentheaterwereld.
Online zijn wij altijd open!



Picture: Poppenspe(e)lmuseum – Puppetry Museum face mask. Project: 'De kus van Katrijn'/'Katrijn's kiss'/'De tût fan Katryntsje'/'Der Schmatz von Gretl'. Concept, idea and photo: museum director, curator and puppeteer Otto van der Mieden. Production: Birgit Tomesen. See: <http://www.poppenspeelmuseumbibliotheek.nl/pdf/Doepak283e.pdf>.

Art, culture, coronavirus, and creativity

If you are unable or not allowed to go outside, why not bring the world of puppet theatre indoors? A real, imaginary yet visible world of puppet theatre. The museum doors may temporarily be closed but we are always open online.



Picture: the traditional Dutch Jan Klaassen puppetry character wondering which way to head.
Signposts with the symbol of the coronavirus pandemic COVID-19. Illustration: Ad Swier.
Concept: Otto van der Mieden.



Picture: Dutch Puppetry Museum Poppenspe(e)lmuseum, a building shrouded in mystery.

Art, culture, coronavirus, and creativity

If you are unable or not allowed to go outside, why not bring the world of puppet theatre indoors? A real, imaginary yet visible world of puppet theatre. The museum doors may temporarily be closed but we are always open online.

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Document: idea, concept, design and text: Otto van der Mieden.
Translation: Fletcher Text and Translation Services.





Picture: Neapolitan Pulcinella holding a mobile phone. Dressed in white clothes and wearing a black mask, Pulcinella is the ancestor of many European clown puppets. See also: <http://www.poppenspelmuseumbibliotheek.nl/pdf/Mobilefirst.pdf> (text in Dutch).



Art, culture, coronavirus, and creativity

If you are unable or not allowed to go outside, why not bring the world of puppet theatre indoors? A real, imaginary yet visible world of puppet theatre. The museum doors may temporarily be closed but we are always open online!

Browsing through the rich puppet theatre heritage collection

When you drive through the picturesque Dutch village of Vorchten in the North-East Veluwe region and turn onto Kerkweg on your way to the IJssel river, you are very likely to pass this little gem unnoticed: a stately farmhouse dating back to 1914 that goes hidden between high trees. And is the last building on the right before reaching the dike. Casual passers-by are usually unaware of the totally different world hidden behind the building's large windows with pictures of traditional puppet theatre scenes, unless they happen to notice the sign with a picture of the traditional Dutch Jan Klaassen and his wife Katrijn (Mr Punch and Judy in England) with the red arrow directly beneath pointing towards the *Poppenspe(e)lmuseum* – Puppetry Museum.



A dash of virtual puppet theatre culture in a digital showcase

Walking between two tall hedges, you have arrived at the museum entrance where you will be given a warm welcome by Otto van der Mieden, puppeteer and director-conservator of the unique Dutch Puppetry Museum, which was founded in 1984. From the hallway you walk straight into the museum rooms, and you simply do not know where to look first. However, you will quickly discover that the museum actually collects anything relating to the cultural-historical heritage of folk and mainstream puppet theatre.

Discover the online treasure trove of international puppet theatre at <http://www.poppenspelmuseumbibliotheek.nl/index.html>.

Things to view and to listen to on a mobile phone or on a PC/laptop

Owing to the government-imposed coronavirus measures (March–April 2020), the Puppetry Museum will be physically closed for an unknown period of time. However, this does not stop us from offering our visitors the opportunity of enjoying a virtual tour of our great museum. From the safety of home, sitting in a reclining chair or at the kitchen table, you can familiarise yourself with the rich puppet theatre culture.

Explore and browse

Browse through and explore our virtual puppet theatre collection without needing to queue up or wait. View our collection at your own pace, anywhere and anytime you like. Have a cup of tea, coffee, or something else, sit back and enjoy yourself.



Jan Klaassen, Pulcinella, putipù and cappuccino: a friction drum and coffee

Feel free to have a cup of coffee with Trijntje Peterselie on your – future – visit to the Puppetry Museum. Trijntje Peterselie is the traditional Dutch Jan Klaassen's pet name for his wife Katrijn, and also the name of the museum's small refreshment buffet. The above photo shows Pulcinella on a cappuccino and an espresso cup, and the name *Castel dell'Ovo* ('Castle of the egg') can be seen under the word *Vesuvio*. The smoking Mount Vesuvius volcano and the bay of Naples is a panoramic backdrop frequently used in Neapolitan street puppet theatre. A pizza is depicted to the right of the word 'Pulcinella'. Pulcinella is playing a *putipù* – a friction drum, which is a musical instrument traditionally used in folk music of Southern Italy, in particular of Naples and surrounding regions. The handle of the spoon shown in the picture is shaped like a red pepper.

Puppet theatre coffee and tea set

Jan Klaassen's head serves as the lid of the coffee and tea pot. One of the mugs has Jan Klaassen's name in braille on it, and two other ones have a tactile side view of his characteristic head.

Online collection and education

Use this paper to acquaint yourself with our varied, international puppet theatre collection through this document. We are offering you a few interesting experiences. Discover the wide range of unique books and highly informative publications. Click below for downloadable DIY activities, such as interesting puppet theatre colouring pictures, and many other things.

See: <http://www.poppenspelmuseumbibliotheek.nl/pdf/Doepak109d.pdf> (small dupák box: do, cut, fold, glue, grasp and admire) and <http://www.poppenspelmuseumbibliotheek.nl/pdf/Doepak196d.pdf> (colouring pictures with six puppet theatre alphabet letters to colour, which together make up the word WELCOME).

International puppet theatre collection: a source of inspiration

The Puppetry Museum has a very extensive and specialised collection: a colourful array of wayang figures, hand puppets, rod marionettes, rod puppets, marionettes, and Jumping Jack puppets, shadow puppet plays, miniature paper theatres, photographs, books, posters, prints, paraphernalia, and bric-a-brac from the wondrous world of puppet theatre.



Specific aspects of puppet, figure and object theatre are being highlighted through several themed exhibitions. The museum also has works on display created by contemporary artists who were inspired by the world of puppet theatre. We also offer informative Puppetry Treasure Hunts (DIY) through the museum, which are great fun for the young and young at heart.

Picture: the traditional Dutch Jan Klaassen on the toilet. Illustration created by the Czech graphic designer Václav Bernard Rykr, Prague (1927-1991). In 1989, he designed this ex libris based on the Puppetry Museum's logo for Otto van der Mieden.

Cultural whiff: corona-related toilet-paper hype

Shopping trolleys chockablock full of food and other products, empty shelves, and endless queues of people waiting to pay in supermarkets. Both in the Netherlands and abroad, people started panic buying throughout the coronavirus pandemic. But why did everybody make a run on toilet paper? When we notice that toilet paper is running out of stock, we fear that we will be left with nothing. And that is how this turns into a hype with everybody stocking up on toilet paper. In a way, this whole fuss about toilet paper actually makes sense, cleaning oneself and observing hygiene is high on people's priority list. The supermarkets ask people to use their common sense and shop sensibly because there is still enough for everyone. This is obvious ... in the colourful ex libris picture, Václav Rykr depicted the Jan Klaassen figure on the toilet, which – for some – is the ideal place to take a whiff of culture and to read a book.

Puppetry Museum – Poppenspe(e)lmuseum

It is ever so quiet in the Puppetry museum, although dozens of friendly, curious eyes are staring at you from all over the place. Secured from the outside world, the colourful puppet population in this international puppet theatre enclave depends on the silent majority, which can only speak when the equally colourful puppeteer highlights one of the puppets and brings it to life.



Photo: museum director Otto van der Mieden sporting a *Poppenspe(e)lmuseum* – Puppetry Museum face mask. Design: Roos Mol. Detail of the poster: *Les Comédiens de bois de Jacques Chesnais*. Design: Paul Colin – Paris (1945).

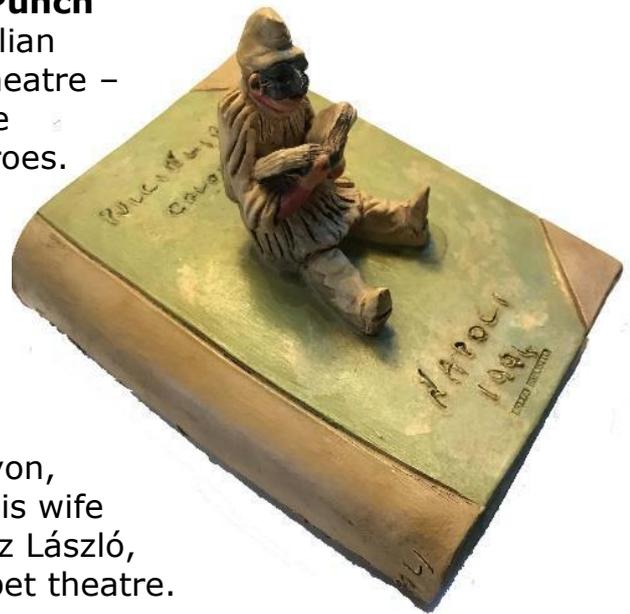
A look behind the scenes of puppet theatre: a tangible introduction

Several multimedia presentations allow the curious visitor – both the ones actually present when the museum is open and the current virtual ones – to bring to life the vast collection of puppet theatre figures. Furthermore, the museum has also developed an exhibition with tactile and scented objects for the visually impaired and other interested parties. Dutch Omroep Gelderland broadcasting station covered this unique exhibition in one of its programmes.

See: <http://www.poppenspelmuseumbibliotheek.nl/gld.html> (a film in Dutch about the 'Een kijkje in de poppenkast' exhibition – 'A look behind the scenes of puppet theatre') and http://www.poppenspelmuseumbibliotheek.nl/expo_en.html (video about pop-up exhibition – narrated in Dutch with English subtitles).

Pulcinella, Polichinelle, Petrushka, and Mr Punch

European puppet theatre originated from the Italian *commedia dell'arte* – a form of folk and street theatre – with the jocular, comical Pulcinella character, the sixteenth-century forefather of many puppet heroes. Entirely dressed in white and his face covered with a black half mask, this Neapolitan clown stands out with his protruding, beak-shaped nose. Not only the mischievous Jan Klaassen character and his sharp-tongued wife Katrijn from traditional Dutch puppet theatre descend from and are related to Pulcinella, but also the French Polichinelle, Guignol and Gnafron from Lyon, the German Kasperl, the English Mr Punch and his wife Judy, the Russian Petrushka, the Hungarian Vitéz László, and many other characters from traditional puppet theatre.

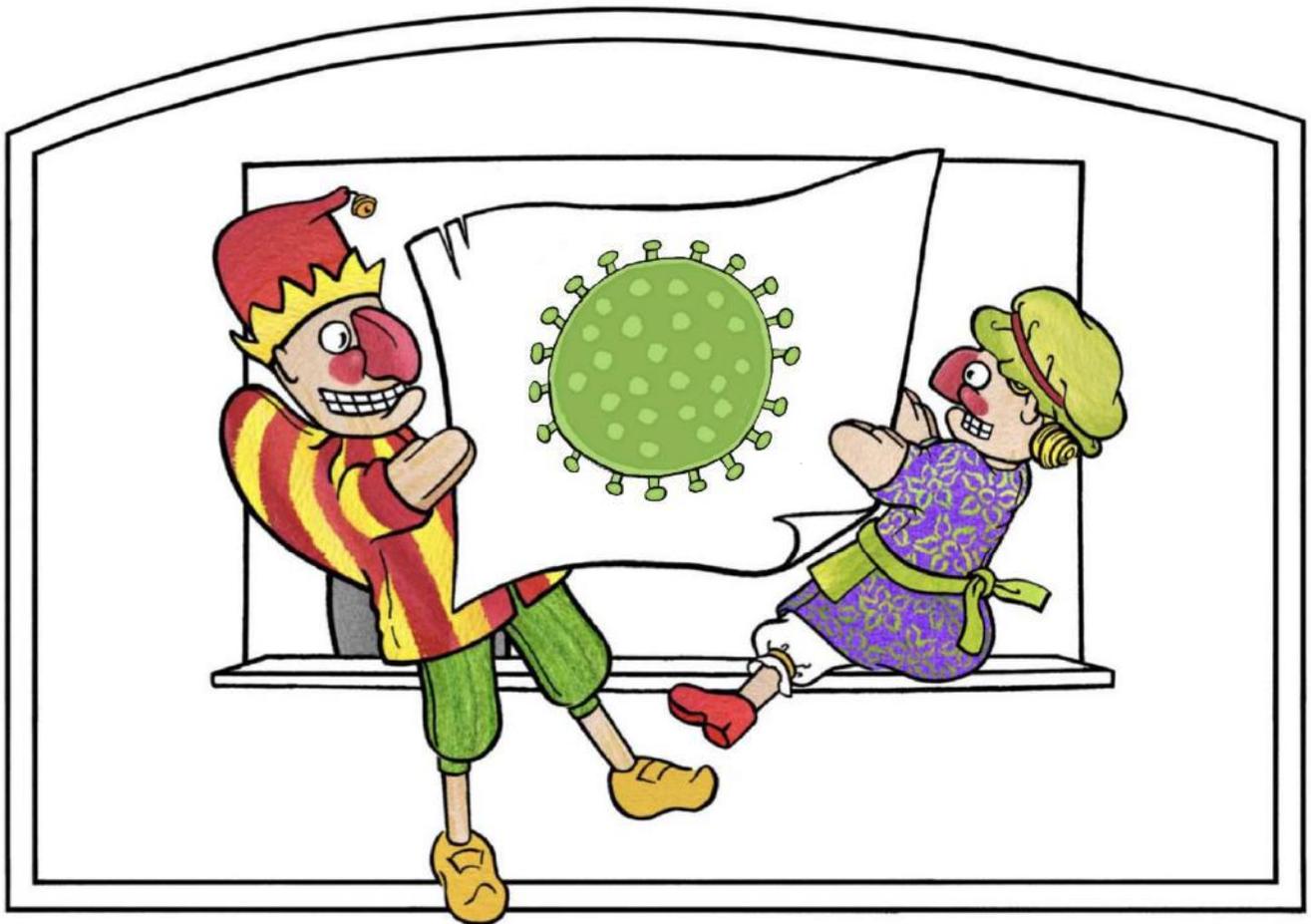


See, among others: <http://www.poppenspelmuseumbibliotheek.nl/blinden/hoofdstuk2b.pdf> (a variety of puppet theatre figures). Picture: ceramic book with a reading Pulcinella. Creator: Lello Esposito – Naples (1984).

Spiritual father



From his early childhood, Otto van der Mieden (The Hague, 1945) has been captivated by puppet theatre. At the age of ten, he performed *Hoe Jan Klaassen de zieke koning beter maakte* – a puppetry story about how Jan Klaassen cured the king – by the Dutch teacher and author Leonard Roggeveen (1898–1959). Around the age of 25, Otto decided to follow his heart and to become a professional puppeteer, which was fifty years ago in March 2020. Travelling the world, he collected all kinds of everything relating to puppet theatre. The Dutch *Handboek voor de poppenspeler* by Wim Meilink (1908–1971) marked the start of a vast collection of books, prints, photographs, posters, and puppet theatre figures, which expanded significantly with new acquisitions and gifts over the past decades.



Picture: Jan Klaassen and Katrijn with the symbol of the coronavirus pandemic – COVID-19.
Illustration: Elsje Zwart. Concept and idea: Otto van der Mieden.

Visual artists, authors, and puppeteers

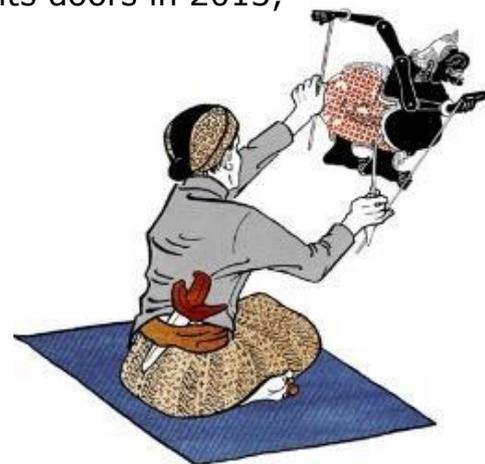
Via the Royal Netherlands Library, the foreign book titles that were part of the collection of co-puppeteer Felicia van Deth (1931-2015) were given a new, happy home in the Puppetry Museum. The same applies to the puppets of, for example, Poppentheater Pandora by Elsje Zwart (Haarlem), the figures from Poppentheater Merlijn in Haarlem by Rien Baartmans (1937-1993) – well-known from the adventures of *Rikkie en Slingertje het aapje* – the story about a little boy and his cheeky monkey, and many creations by Jean Dulieu (1921-2006 – known for his *Paulus de Boskabouter* stories (a popular newspaper comic strip about a wood gnome, which inspired a series of children's novels, a radio series and a television puppet series).

Themed exhibitions, graphic works, photographs, and wayang

The museum collection also includes graphic works by several Dutch artists such as Peter Vos (1935-2010) and Dirkje Kuik (1929-2008), drawings by the Austrian Martha Griebler (1948-2006) and her son, and photographs by Teun Hocks, Erwin Olaf, Anton Corbijn, and Ed van der Elsken (1925-1990). Indonesian wayang kulit figures by Ledjar Soebroto (1938-2017) from Yogyakarta as well as the wayang collection and the gamelan instruments of the former Nusantara museum in Delft, which closed its doors in 2013, form part of the collection, too.

On the ground floor, one of the rooms is dedicated to Indonesian wayang theatre. The *Wayang revolusi. Kunst in dienst van de vrijheid* – 'Art in the service of freedom' exhibition – highlights Indonesian puppetry as a means of propaganda during the 1940s.

See: <http://www.poppenspelmuseumbibliotheek.nl/pdf/WayangrevolusiDIY.pdf> (DIY wayang quiz) and http://www.poppenspelmuseumbibliotheek.nl/blinden/hoofdstuk_22b.pdf (wayang kulit). Picture: Indonesian dalang – puppeteer – with Semar, wayang kulit figure. Illustration: Elsje Zwart.



The walls of the *poesjenellenkelder* – which refers to the name of marionette theatre in an Antwerp cellar – are covered with a fine collection of *centsprenten* (full-size prints named after the price – one cent – that was paid for it), and illumination art prints.

Inspired by a walking stick with Pulcinella's characteristic head, Otto created *Een kijkje in de poppenkast* ('A look behind the scenes of puppet theatre'), an exhibition for the blind and partially sighted, which can be seen in one of the other rooms. As a result, two unexpected, sensory dimensions were added to the predominantly visual and auditory puppet theatre: visitors are encouraged to – even must – touch everything, and they can even explore the exhibition with their noses.

See, among others: <http://www.poppenspelmuseumbibliotheek.nl/pdf/ninepictures.pdf> (tactile pictures: Pulcinella, Jan Klaassen, Crocodile, Buffoon, Monkey, Barrel organ and Mouth 'De kus'/'The kiss'/'De tút'/'Der Schmatz', with text in combined script – braille and synchronously running plain text/printed letter, and <http://www.poppenspelmuseumbibliotheek.nl/pdf/Doepak281e.pdf> (colouring picture with Jan Klaassen and the crocodile).

Play-look-feel-smell-read-and-listen books in four different languages

Within this framework, the play-look-feel-smell-read-and-listen book on puppet theatre was created in different languages, entitled: *De kus van Katrijn* (Dutch), *De tút fan Katryntsje* (Frisian), *Katrijn's kiss* (English), and *Der Schmatz von Gretl* (German). These three-dimensional books made of felt and a variety of other materials contain short stories in combined script: braille and synchronously running plain text/printed letter. The audio books – with recorded texts – can be listened to in four languages, and, in addition to a volume button and an applause button, contain music clips from *La musica notturna delle strade di Madrid* – Night Music of the Streets of Madrid (*Minuetto dei Ciechi* – 'The Minuet of the Blind Beggars') by the Italian composer Luigi Boccherini (1780). Blind people who physically visit the museum are given a pretty – red-coloured – tactile cardboard mouth/kiss with a text in large-font format and braille.

See, among others: http://www.poppenspelmuseumbibliotheek.nl/boek_en.html (film 'Katrijn's kiss', tactile audio book) and <http://poppenspelmuseumbibliotheek.nl/pdf/Doepak279e.pdf> (article about two tactile mouths).





Picture: international puppetry-related literature. Figures: the traditional Dutch Jan Klaassen puppetry character (hand puppet), a wayang golek figure (rod puppet, Java – Indonesia), and Guignol (hand puppet, Lyon – France).

Puppetry Museum library

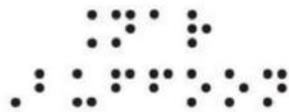
The extensive and exhaustive collection of the Puppetry Museum's international library includes over 9,000 book titles. Highly recommended are the large-font format, braille and listen books for the visually impaired entitled *Het gezicht van Jan Klaassen* (Jan Klaassen's face) – who is laughing his head off – as well as *Een kijkje in de poppenkast* / 'A look behind the scenes of puppet theatre'. The printed versions also contain several highly tactile, multicoloured puppet theatre pictures.

See: <http://www.poppenspelmuseumbibliotheek.nl/pdf/Alookbehindpuppettheatre.pdf> (document with text in large-font format) and <http://www.poppenspelmuseumbibliotheek.nl/pdf/visuallyimpaired.pdf> (project information).



The visual Dutch essay *De Pop ontpopt* [...] by author/visual artist William Brakman (1922-2008) has been published in combined script (braille and large-font format). The same applies to an interesting publication – issued on a special occasion – with a quote from a poem by Simon Vinkenoog (1928-2009), and a highly tactile, stylised line drawing in relief on swell-touch paper: a graphic reproduction of an added photograph of a jester from the 'Blacks' (1990) series of photographs by the well-known Dutch photographer Erwin Olaf.

See: <http://www.poppenspelmuseumbibliotheek.nl/pdf/Depopontpopt.pdf> (in Dutch) and <http://www.poppenspelmuseumbibliotheek.nl/pdf/Pamflet160e.pdf> (A silenced buffoon).



Nar Buffoon

Picture: stylised line drawing in relief for a tactile document with braille and large-font format/plain text on swell-touch paper. Graphic reproduction of a photograph from the 'Blacks' (1990) series of photographs by Dutch photographer Erwin Olaf. Illustration 'Silenced buffoon': Elsje Zwart. Concept: Otto van der Mieden. See also: page 45.

A colourful procession of books

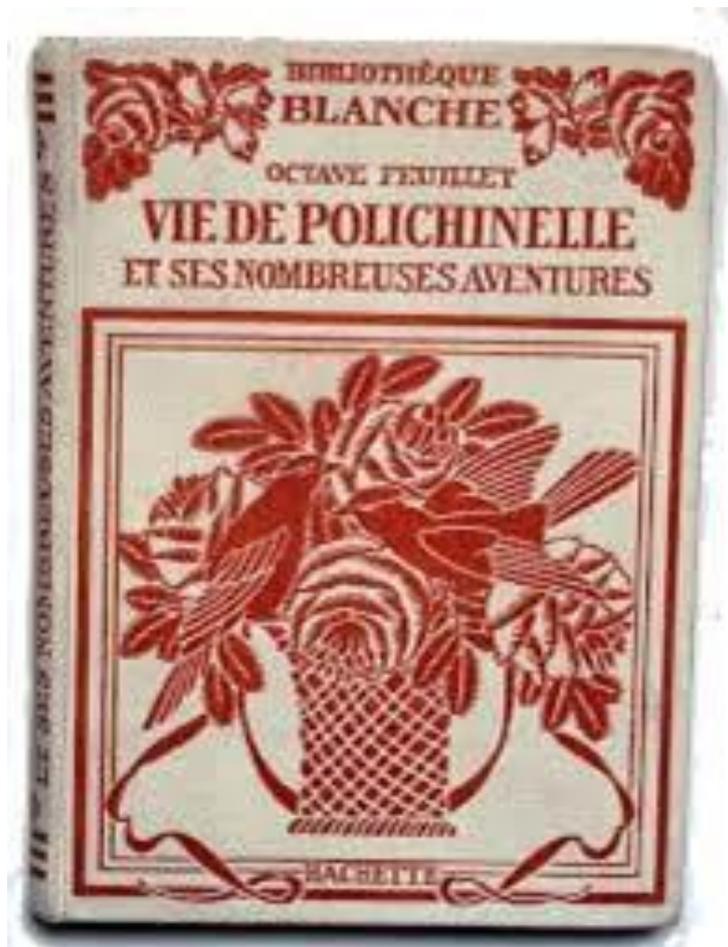
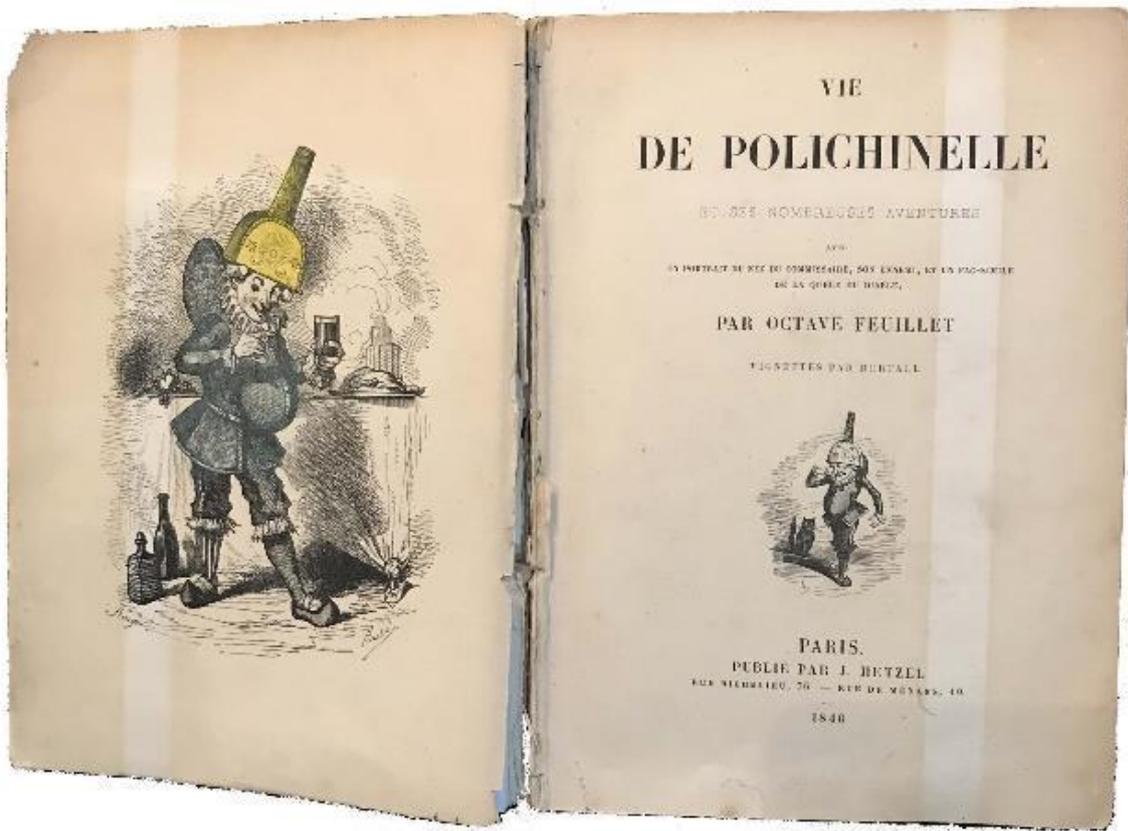
Next, the focus is on a colourful array of books that highlight a wide range of aspects of puppet theatre, such as *Scènes de Polichinelle*, published in 1989 and not much larger than a postcard. This little gem has 96 pages with attractive etchings of summer fairs, such as a puppet theatre show, a shadow puppet performance, and a showman performing with his peep-show box.

See: <http://www.poppenspelmuseumbibliotheek.nl/pdf/Pamflet61.pdf> (in Dutch), <http://www.poppenspelmuseumbibliotheek.nl/pdf/Pamflet61bijlage.pdf>, and *Scènes de Polichinelle*.



Also noteworthy to mention is *La vie de Polichinelle* by Octave Feuillet (1821-1890), which was published in Dutch under the title *Het leven van Polichinel*, and as *Pulcinella* in Italian.





OCTAVE FEUILLET

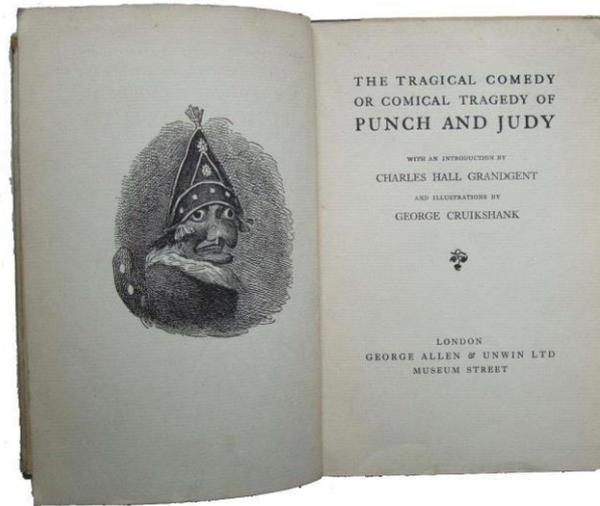
PULCINELLA



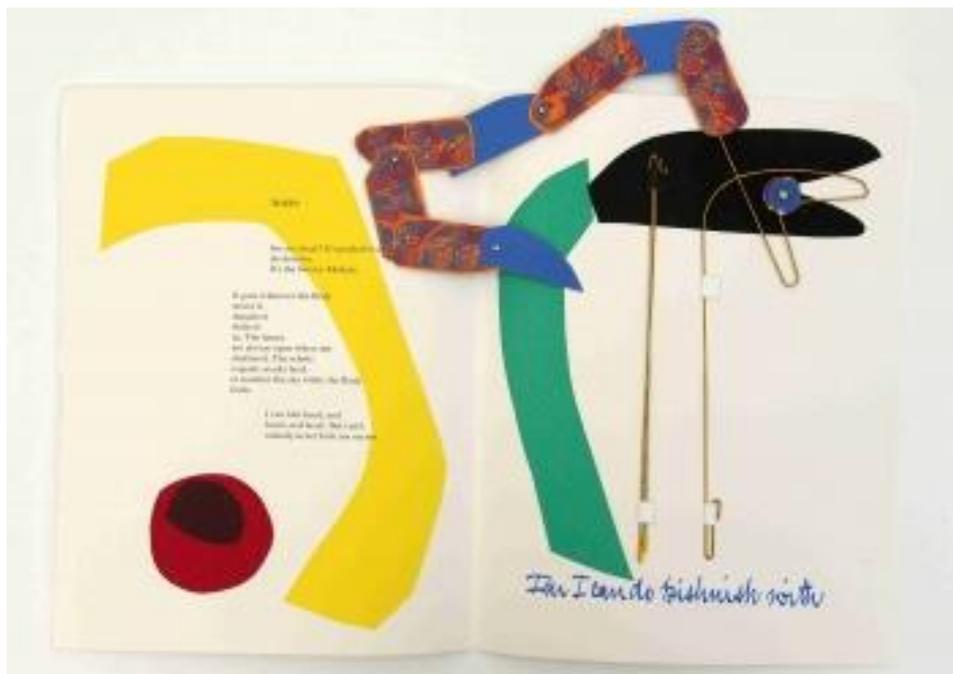
VIGLONCO

Comic books and artists' books

The first edition of a comic book before the term was coined, is the graphic novel entitled 'The Tragical Comedy or Comical Tragedy of Punch and Judy' – containing 24 illustrations by George Cruikshank (George Routledge and Sons – London, ca. 1900) – which was published in 1860 and has been frequently reprinted, translated and retranslated.



Furthermore, the artist's book 'The Tragical Comedy or Comical Tragedy of Punch and Judy' is also based on this graphic novel. Roy Fisher and Ronald King created both 'The left-handed Punch', comprising ten unbound loose sections in a paper cover (Circle Press – London, 1986), and 'Anansi Company' – fifteen colourful unbound sections with thirteen screen printed removable wire and card puppets. All loosely inserted into a card wraparound and held in large colour-blocked solander box (Circle Press – London, 1986).



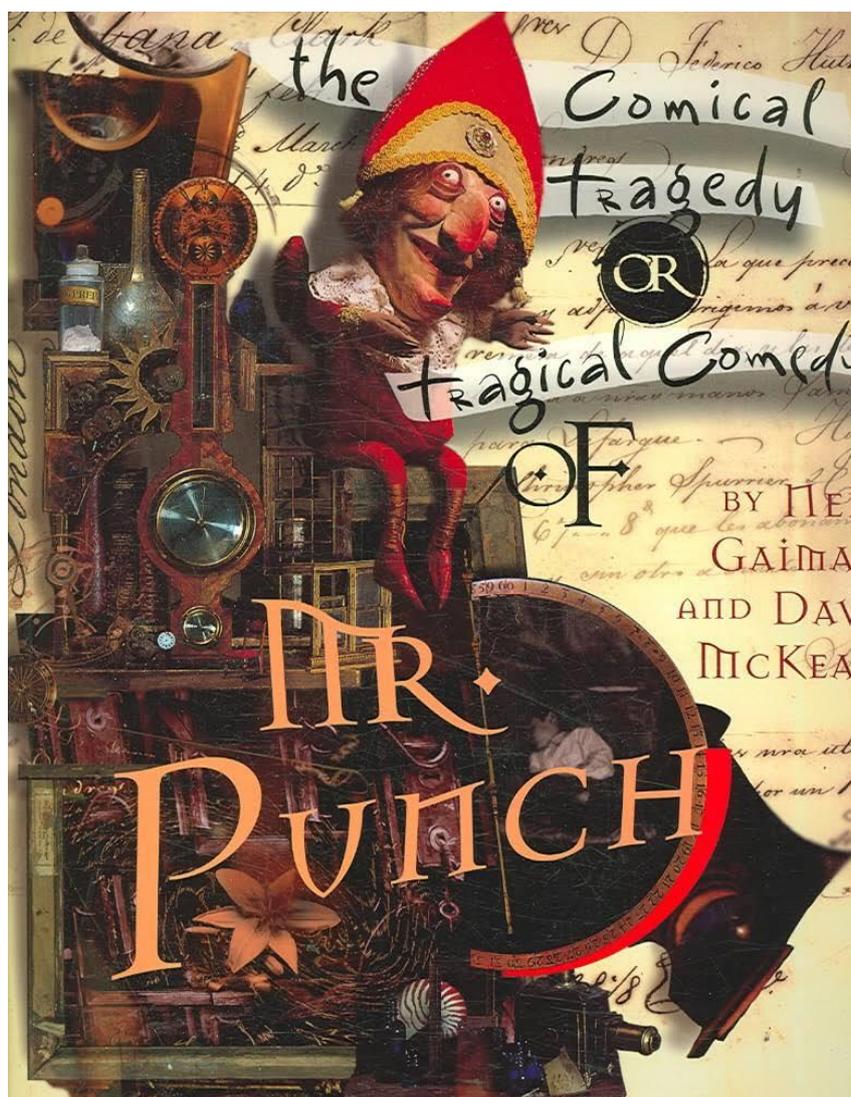
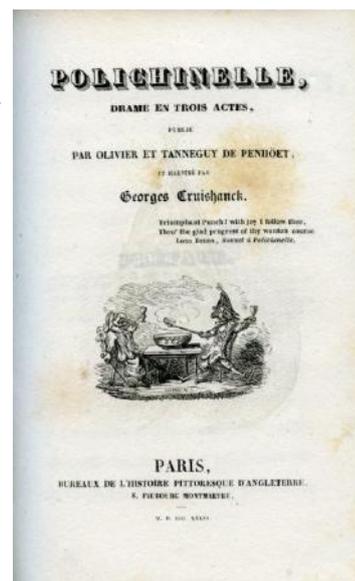
Picture: a page from 'Anansi Company'.



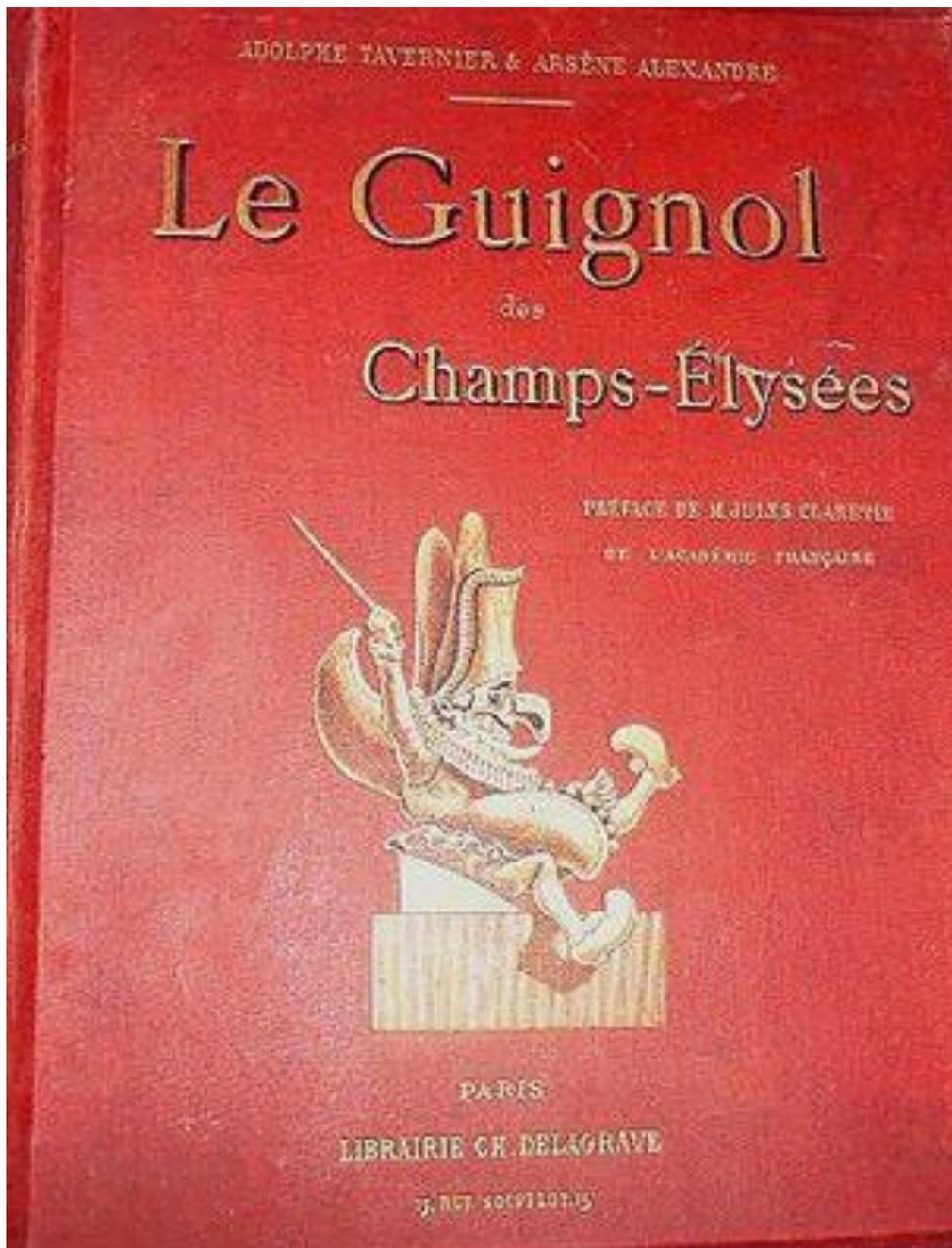
Picture: a page from 'The left-handed Punch'.

Other interesting publications include *Polichinelle, drame en trois actes*, with a text by Olivier and Tanneguy de Penhöt (Bureaux de l'histoire pittoresque d'Angleterre – Paris, 1836), and *Polichinell: Dramatisches Feen-Mährchen für kleine und große artige Kinder* by J.P. Lyser (Paul Neff – Stuttgart, 1840), both of which contain original woodcuts by Georges Cruikshanks.

'The Comical Tragedy or Tragical Comedy of Mr. Punch', written by Neil Gaiman with illustrations in comic strip format by Dave McKean (VG Graphics – London, 1994), is a fine example of a picture story.

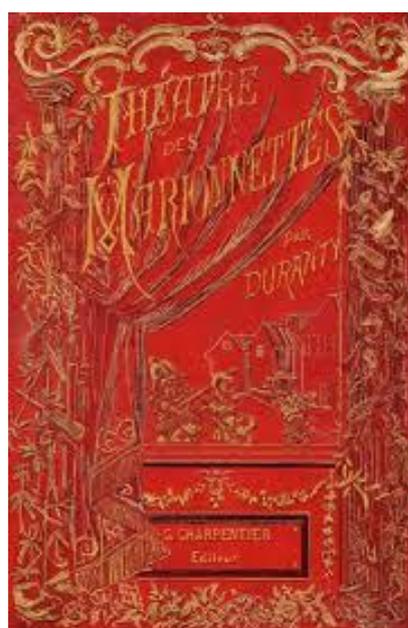
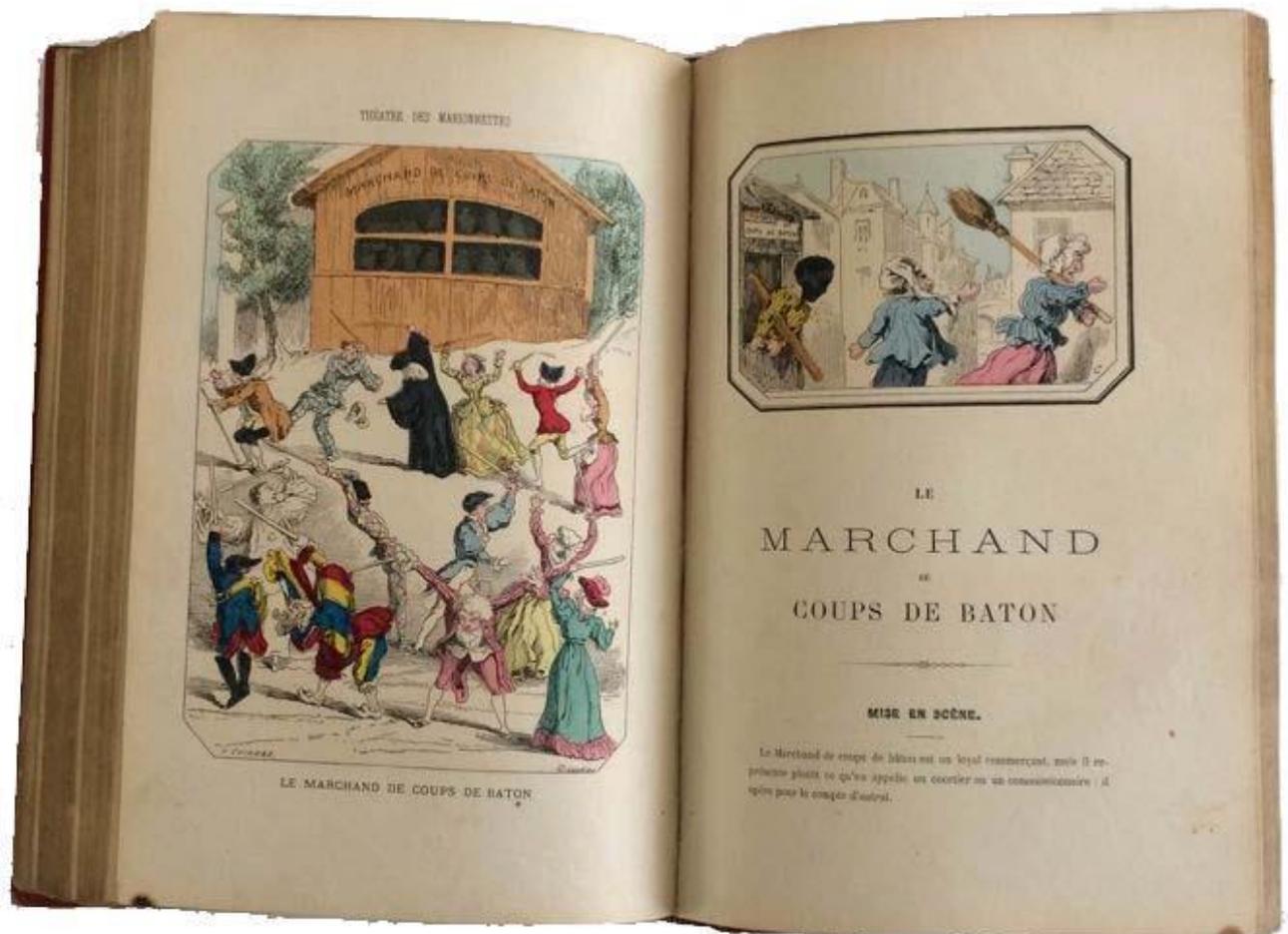


The Puppetry Museum's logo was inspired by the gold-stamped illustration of Guignol on the red linen binding of *Le Guignol des Champs-Élysées* by Adolphe Tavernier and Arsène Alexandre (Delagrave – Paris, ca. 1889).



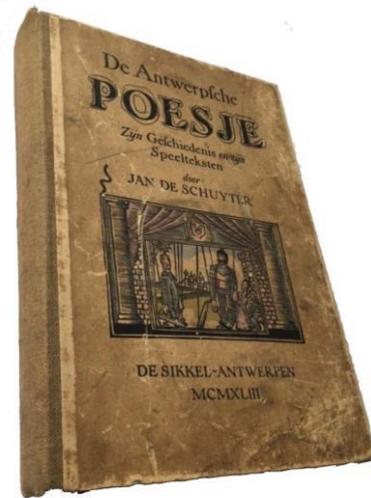
Pictures: book cover *Le Guignol des Champs-Élysées*. Illustrations: Jean Geoffroy; Logo Poppenspe(e)lmuseum – Puppetry Museum. Figures: Jan Klaassen and his wife Katrijn. Jan Klaassen – the leading figure in the old-Dutch puppet theatre – is someone who should actually not be taken seriously. This buffoon is not afraid of anybody, except his wife Katrijn. They threaten and attack each other with a carpet beater and a club. Concept logo museum: Ad Swier and Otto van der Mieden (1984).

Edmond Duranty's *Théâtre des marionnettes* (Charpentier – Paris, 1880) has a pretty binding with golden print and contains coloured prints of traditional puppet theatre scenes.



Ubu à l'Anvers by Jan Ceuleers and Hans Willemse (Rossaert – Antwerp, 1997) is a satire on Alfred Jarry's *Ubu Roi*, a Flemish adaptation for theatre with rod puppets used as actors. The book's shape is defined by the outer contours of Jarry's well-known drawing of *Ubu Roi* with his coiled intestines depicted on the front cover.

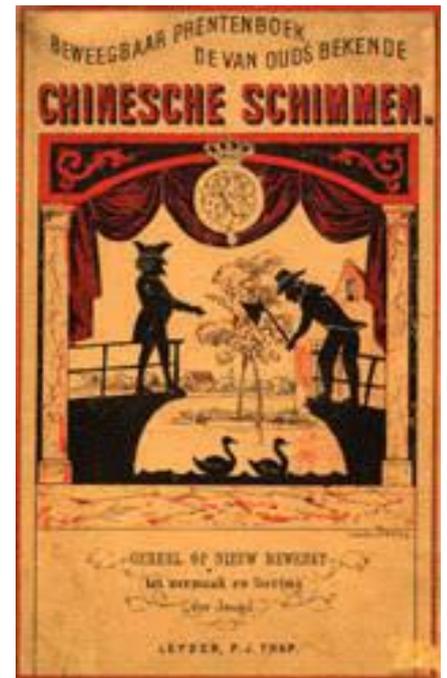
De Antwerpsche poesje. Zijn geschiedenis en zijn speeltteksten (De Sikkel – Antwerp, 1943) by Jan De Schuyter is a well-known book about Flemish rod puppet theatre. It contains theatre texts about the so-called *Poesjenellen* (the name of the rod puppets) in the Antwerp dialect.

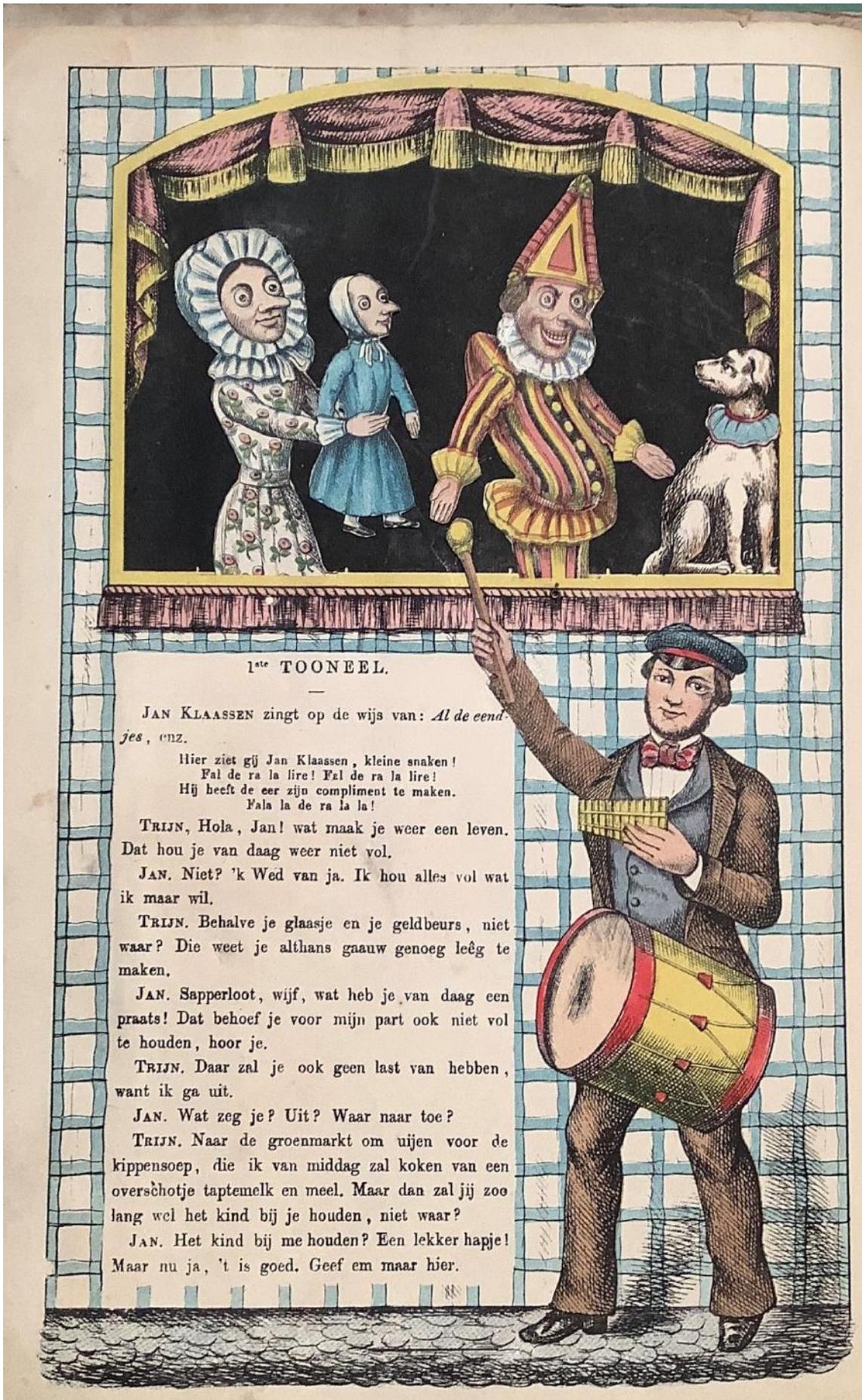


Children's books and picture books

Today commonly known as a pop-up book, the movable picture book *De van ouds bekende Chinesche schimmen* is a Dutch adaptation by P.J. Trap (ca. 1865), which also contains *De gebroken brug* – a translation of *Le pont cassé*, the game that brought fame to the Parisian shadow performer François Dominique Séraphin. The refrain of this game's melody is known as the Dutch children's song *Alle eendjes zwemmen in het water*.

From shadow play we quickly move on to a few other moveable picture books, including 'Dean's moveable book of the Royal Punch & Judy as played before the Queen at Windsor Castle & The Crystal Palace' (Dean – London, ca. 1800), and *De poppenkast, beweegbaar prentenboek* (H. Nijgh – Rotterdam, The Netherlands, ca. 1800).





1^{ste} TOONEEL.

JAN KLAASSEN zingt op de wijs van: *Al de eendjes*, enz.

Hier ziet gij Jan Klaassen, kleine snaken!
Fal de ra la lire! Fal de ra la lire!
Hij heeft de eer zijn compliment te maken.
Fala la de ra la la!

TRIJN, Hola, Jan! wat maak je weer een leven.
Dat hou je van daag weer niet vol.

JAN. Niet? 'k Wed van ja. Ik hou alles vol wat ik maar wil.

TRIJN. Behalve je glaasje en je geldbeurs, niet waar? Die weet je althans gaauw genoeg leëg te maken.

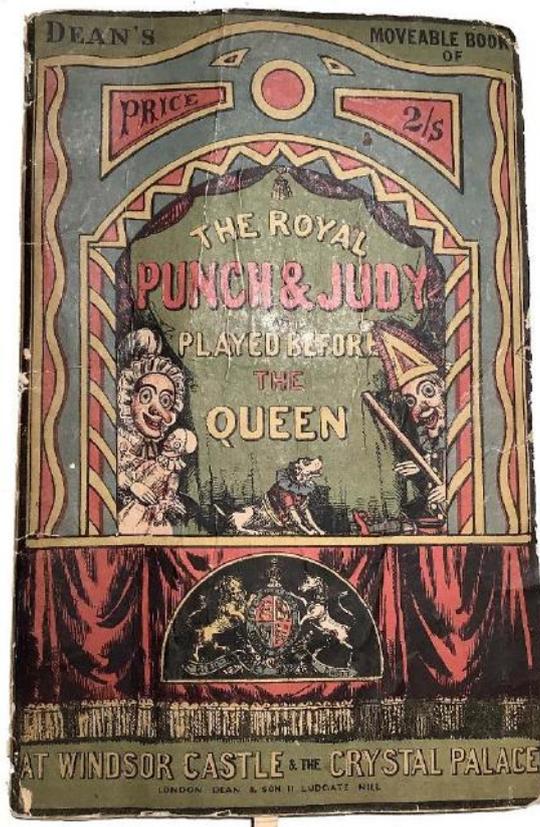
JAN. Sapperloot, wijf, wat heb je van daag een praafts! Dat behoef je voor mijn part ook niet vol te houden, hoor je.

TRIJN. Daar zal je ook geen last van hebben, want ik ga uit.

JAN. Wat zeg je? Uit? Waar naar toe?

TRIJN. Naar de groenmarkt om uijen voor de kippensoep, die ik van middag zal koken van een overschotje taptemelk en meel. Maar dan zal jij zoolang wel het kind bij je houden, niet waar?

JAN. Het kind bij me houden? Een lekker hapje! Maar nu ja, 't is goed. Geef em maar hier.





The charming *Het leven van Jan Klaassen verteld aan de Nederlandse jeugd* by teacher Jan Schenkman from Amsterdam (G. Theod. Bom – Amsterdam, 1859) is the story of the mischievous Dutch Jan Klaassen character 'with his sizeable nose and hunched back'. When Jan Klaassen reaches adulthood, he becomes a soldier, a tightrope walker, and a sailor. After a mutiny, he ends up in Africa, prevents a monarch from being murdered, before he returns home to marry Katrijn. The book comprises 22 pages lithographed on one side and all in colour, and a cardboard binding with a lithographed frontispiece – an illustration on one of a book's first pages, usually opposite the title page. On this page, Jan Klaassen is depicted with a big potbelly and a hunchback, wearing a colourful suit and a tricorn – a pointed hat – on his head. In this way, he really resembles the French Polichinelle. Katrijn is wearing a characteristic mob cap.

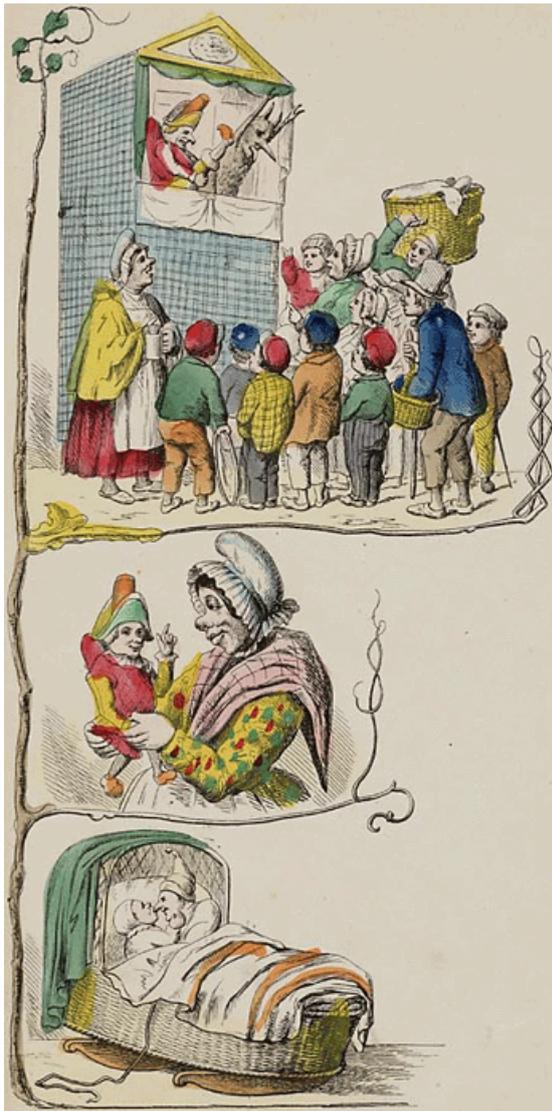
See: https://dbnl.org/tekst/sche039leve02_01/sche039leve02_01_0001.php (*Het leven van Jan Klaassen*, in Dutch).

Inspired by Schenkman's story, Hetty Paërl created *De levensloop van Jan Klaassen: een beeldgeschiedenis*. She drew the ups and downs of Jan Klaassen as a child, and as a trumpeter in the army of Stadtholder William III of the Netherlands, Prince of Orange. After the death of the Prince in 1650, Jan Klaassen becomes a tightrope walker, a sailor, and a puppeteer. Throughout their married life, Jan and his wife Katrijn constantly hit and insult each other, and they kick their offspring out of the door. When Death comes on stage, Jan chases him away. The comic strip can be obtained from the Puppetry Museum Gift Shop under the title *Doepak No. 30a-d* (text available in Dutch, French, English, and German).

See among others: <http://www.poppenspelmuseumbibliotheek.nl/Pdf/Doepak30d.pdf> (The life story of Jan Klaassen, a comic strip in pictures).

In *Jan Klaassen kijk uit!*, a children's book for the education sector by A.M. Koppejan and Anne de Vries (Dijkstra – Zeist, The Netherlands, 1950), Jan Klaassen teaches school-age children the traffic rules.





Pictures: illustrations from *Het leven van Jan Klaassen*, and the Puppetry Happy Families game – *Poppenspe(e)lkwartet*.



Picture: a hand puppet resembling the bespectacled museum director Otto van der Mieden.
Production: Gilbert Pavaly/Ateyer de Guignol – Lyon (ca.1980).

Elsje Zwart has created several tactile illustrations of characteristic puppetry figures for *Een kijkje in de poppenkast* / 'A look behind the scenes of puppet theatre', including puppet theatre scenes with Jan Klaassen wielding a club, a snapping crocodile, a masked Pulcinella, and many other puppetry characters.

See: <http://www.poppenspelmuseumbibliotheek.nl/pdf/Doepak268e.pdf> (traditional puppetry scenes and puppets).

In addition to early twentieth-century Dutch children's and picture books with Jan Klaassen, his German cousin also comes by in *Das wahrhaftige Kasperltheater* by Carl Reinhardt (Braun & Schneider – Munich, 1924).

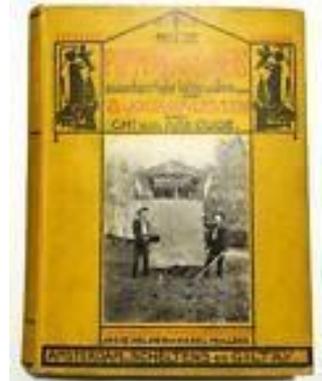


In 1990, Hetty Paërl created a Puppetry Happy Families game – *Poppenspe(e)lkwartet* in cooperation with Otto van der Mieden. Some of its pictures were inspired by authentic puppets, performance scenes, theatres, sceneries, and posters. The Happy Families game – a set of 64 cards and instructions (in Dutch) – provides insight into the wide variety of forms which folk puppet theatre from Europe and Asia can take.

See: <http://www.poppenspelmuseumbibliotheek.nl/pdf/Pamflet13.pdf> (*Poppenspe(e)lkwartet* – Puppetry Happy Families game, text in Dutch).

Adventures

Met de poppenkast op reis (Scheltens & Giltay – Amsterdam, 1910) is an entertaining book about the adventures and fates of three journalists by Chris van Abkoude (1880-1960), who became famous with his books about the mischievous *Pietje Bell* and about the homeless little boy *Kruimeltje*, which he wrote at the beginning of the last century. The Puppetry Museum has several original hand puppets in its collection used by van Abkoude for his puppet theatre performances.



De Wonderbare avonturen van ridder Don Quichot van Mancha en zijn schildknaap Sancho-Pansa by Miguel de Cervantes Saavedra, with hand-coloured lithographs of drawings by J.W.A. Hilverdink (G. Theod. Bom – Amsterdam, ca. 1865) contains a scene of the master and his servant visiting an inn, where they attend a rod puppet theatre performance about the kidnapping of Charlemagne's daughter. Don Quichotte gets so carried away by the performance that he gets up and attacks the puppets.



In *De wonderbaarlijke waar gebeurde ontsnapping van de heer P.*, Mr P. – as a marionette on a string – tries to break free and escape from his own control bar. It is a performance text by Alain Teister (1932-1979) based on a cartoon by Peter Vos from 1967, which was used for the figure and rod puppet show of the same name that Otto van der Mieden and Damiet van Dalsum presented during the theatre season of 1977-1978. In 2015, bibliophilic publishers 'Stichting De Roos' issued a numbered bibliophile edition of it.

See: <http://www.poppenspelmuseumbibliotheek.nl/pdf/DeheerPspeeltekst.pdf> (performance text in Dutch) and <http://www.poppenspelmuseumbibliotheek.nl/pdf/DeheerPaankondiging.pdf> (text in Dutch and English, with pictures).



Wayang puppetry

Puppet theatre is not restricted to Europe, which is evident from *Begdja het Gamelan Jongetje*, a book by Jaap Kunst with illustrations by Sjuwke Brinkgreve (N.V. Moderne Boekhandel Indonesië – Batavia, 1951).

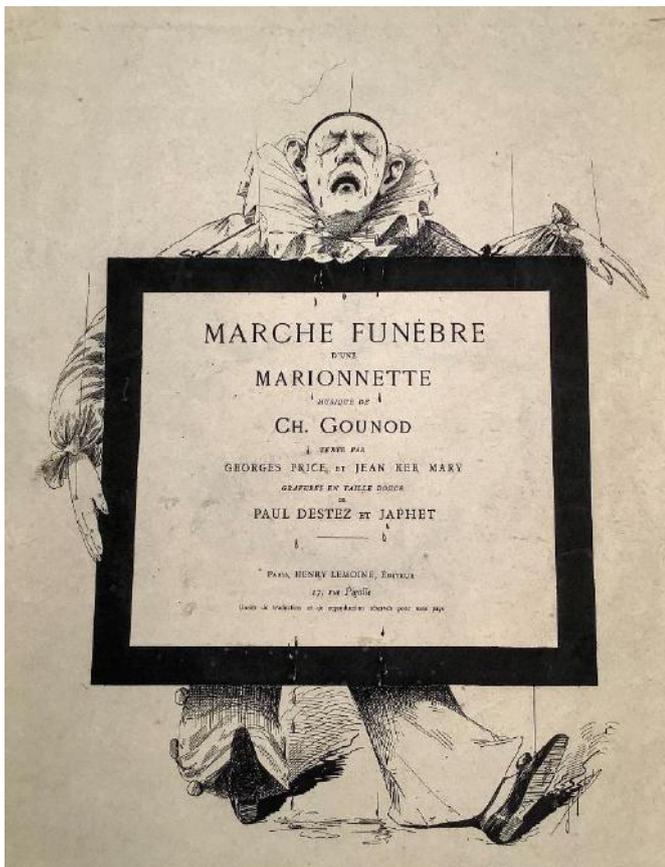
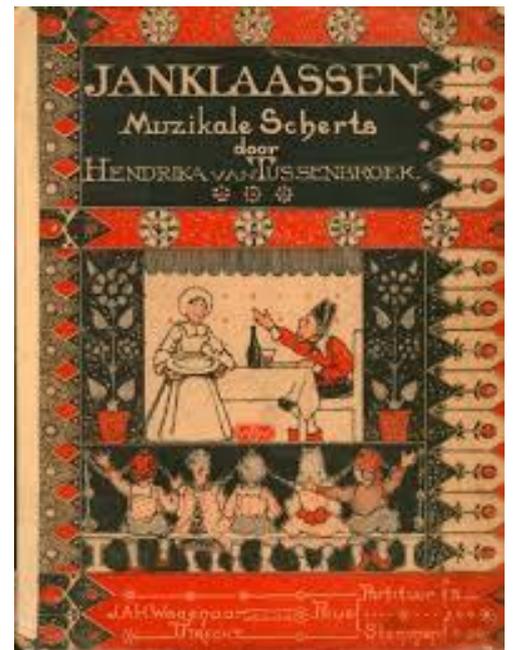


Dahra Bharata, Deel 1: Wajang poerwa, a publication about classical Javanese theatre and wayang puppetry by J. Kats, was published by the Commissie voor de Volkslectuur in Weltevreden (a suburb of Batavia inhabited by Europeans during colonial times) in 1923. The museum even owns an edition of *Babadipun Pandawa* – a collection of leading characters from the *Wajang Poerwa* – in Javanese writing from 1919.

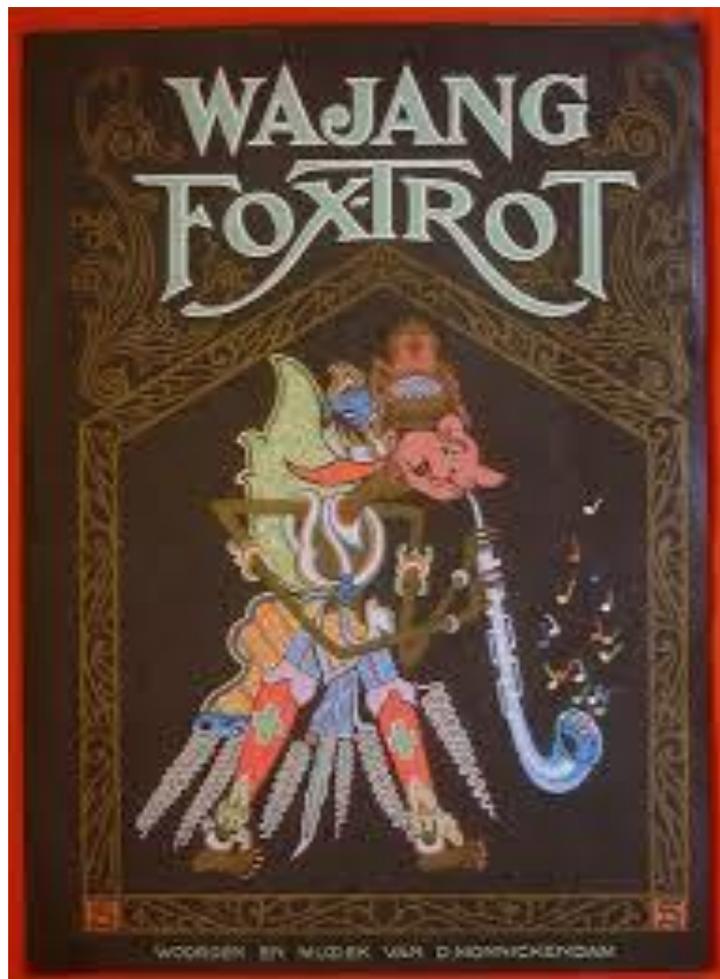


Music

In addition to books, the museum collection also comprises magazines with pictures from puppet theatre as well as sheet music, such as the musical score of *Marche funèbre d'une marionnette*, a composition for piano by Ch. Gounod (H. Lemoine – Paris, ca. 1900), and *Jan Klaassen. Muzikale Scherts*, and the song book *Chineesche schimmen. Liedjes met vertooningen* by Hendrika van Tussenbroek, published by J.A.H. Wagenaar – Utrecht, ca. 1910.



Wajang Fox-Trot, Wajang I love you, a music album with music and lyrics by David Monnickendam (ca. 1946) has a charming coloured and lithographed front cover.



Dupák

As a bonus – when the imaginary, dazzling information has settled – we are presenting a *dupák*, a characteristic Czech and Slovakian trick puppet that moves just like a rod puppet, jumping and stamping across a tiny puppet stage. In 1992, the Puppetry Museum commissioned the Slovakian rod marionette puppeteer Anton Anderle (1944-2008) to create a *dupák* that should resemble the traditional Dutch Jan Klaassen.

Jan Klaassen

This characteristic leading figure from the old-Dutch puppet theatre is easily recognised in the comical face of the 'Jan Klaassen *dupák*'. Jan Klaassen is a hunchback and chicken-breasted, has a hooked red nose and a pointed chin, big eyes, and a very broad, grinning mouth. He is wearing a jolly costume under his white collar, and his dark-red suit is decorated with golden trims. Wooden hands protrude from the puffed, white and red sleeves, and he is wearing clogs. Jan has a pointed hat on his wooden head with a little bell that leans forwards.



The rod on which the *dupák* hangs passes through the head and the fabric body, and is fixed to the wooden hip. The hole in the puppet's head is slightly larger than the thickness of the rod, so that the head slides up and down easily. A cord is attached to each side of the head. The cords go upwards and are fixed to a wooden control bar. By moving this control bar up and down, the body stretches and shrinks. The puppet appears to squat down and then spring back up.

See: <http://www.poppenspelmuseumbibliotheek.nl/pdf/Pamflet130d.pdf> (document about Anton Anderle).
Picture: *Dupák*. Illustration: Hetty Paërl (ca. 1992).

Hugs and applause

Just as a *dupák* becomes taller and shorter during his performance, the Puppetry Museum playfully highlights greater and smaller puppet theatre subjects. Where the *dupák* flings his arms wide, the museum in the Dutch village of Vorchten embraces the international puppet, figure and object theatre through its Puppetry Museum Information Centre, its library, its website, and its museum shop, the temporary exhibitions, some one hundred documents, about one thousand pictures, and a wide range of educational activities for people of all ages. Applause! And, of course, we hope to welcome you in person in the near future.

Extra pictures



Picture on the front cover of this document: the symbol of the coronavirus pandemic and a globe with Mr Punch. Adapted illustration from 'Punch magazine'. Artist: George Cruikshank (ca. 1900). Concept: Otto van der Mieden.

Picture: Jan Klaassen's/Mr Punch's head with a *Poppenspe(e)lmuseum* – Puppetry Museum face mask, and a pointed hat with a little bell on his head. Hand puppet created by: Gilbert Pavaly/Ateyer de Guignol – Lyon (ca.1980). Face mask design: Roos Mol.



Poster: *Les Comédiens de bois de Jacques Chesnais*. Design: Paul Colin – Paris (1945).



Picture: 'Silenced buffoon'. Photo: Erwin Olaf. One of the photographs from the 'Blacks' series (1990).
Collection: Poppenspe(e)lmuseum.



Picture: Jan Klaassen (*dupák*). Illustration: Hetty Paërl (ca. 1992). Source of inspiration: rod marionette figure made by Anton Anderle. Collection: Poppenspe(e)lmuseum – Puppetry Museum.

Friends of the Dutch Puppetry Museum

Support and follow the developments of puppetry and expressive theatre by becoming a friend and donor of the Poppenspe(e)lmuseum [Puppetry Museum], and receive information about the museum's activities.

Why become a friend?

1. Stay informed and take part in our educational and cultural programmes: exhibitions, tours, performances, publications, and special meetings.
2. Receive our bilingual, richly illustrated *Puppetry Museum Newsletters/ Poppenspe(e)lmuseumnieuwsbrieven* with hyperlinks to documents, acquired puppet theatre artefacts, current themed exhibitions, presentations, demonstrations, and other museum- and theatre-related activities.
3. Gain free access to the museum and to the Puppetry Museum Information Centre (library and archives).
4. Contributions to the Puppetry Museum in the form of an annual donation are essential to ensure the continued existence of the museum.
5. Become a Friend of the Puppetry Museum for only **€ 65** a year (of course, you are more than welcome to donate more). After the first payment had been received, you will be sent a beautiful puppet theatre poster.



Please transfer your donation to bank account number BIC: INGBNL2a. IBAN: NL63 INGB 0009065864 in the name of Stichting Het Poppenspe(e)lmuseum, Vorchten, the Netherlands.

The Dutch Tax Authorities have designated the Stichting Het Poppenspe(e)lmuseum foundation as a Public Benefit Organisation [*Algemeen Nut Beogende Instelling*, abbreviated to ANBI]. As a result of this ANBI status, donations to the foundation may be tax deductible [please consult the tax authorities in your own country].

Thank you for your intended support. Please become a Friend and start supporting us today. For more information, please refer to the Contact form at: <http://www.poppenspelmuseumbibliotheek.nl/MailForm.html>.

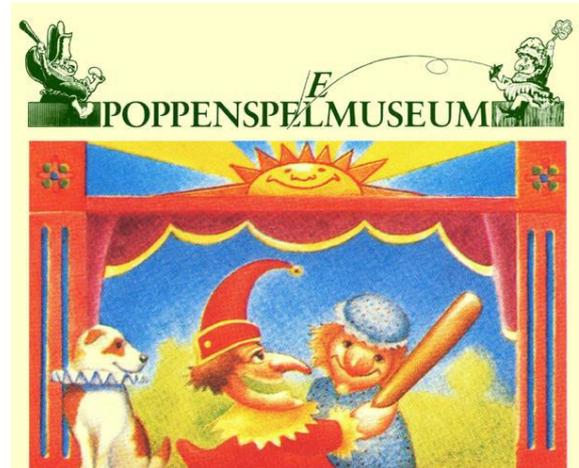
Picture: Polichinelle, the traditional French puppet theatre character, wearing a hat and swinging a bat. The hand puppet has a high hump, a huge pot belly and the bearded, bespectacled face of Puppetry Museum director and curator, and puppeteer Otto van der Mieden. Illustration: Elsje Zwart. For more information, see also: <http://www.poppenspelmuseumbibliotheek.nl/Pdf/Vriendenfriends.pdf>.



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info@poppenspelmuseum.nl <http://www.poppenspelmuseumbibliotheek.nl/MailForm.html>
www.poppenspelmuseum.nl www.geheugenvannederland.nl/poppenspel2
<http://poppenspelmuseumbibliotheek.nl/Blinden.html>

Museum details, opening times and address

Mr Punch, Judy and all their friends will be staying with us again this year in between their other engagements. The illustrious Punch family and others of their circle look upon the museum as their Dutch country estate. Judy sometimes calls it 'Punch's annex'. And Punch, in a stage whisper, calls it 'Judy's hovel'. But nonetheless they are as proud as punch (forgive the pun) of the 'leisure palace' close to the banks of the river IJssel between Deventer and Zwolle. Wijhe is on the opposite side of the river if you need to look it up on a map. We can rightfully speak of a miraculous fata morgana museum, surrounded with mist, cornfields, windmills and molehills.



Colourful, characteristic rooms

In colourful, characteristic rooms and display cabinets we have a display of unusual (photographic) work by contemporary artists. There are surprising, cheerful rooms and a fascinating cellar full of mini-displays about various aspects of puppet theatre. Embark on a voyage of discovery, a return to childhood innocence; come and enjoy yourself.

Opening days and times

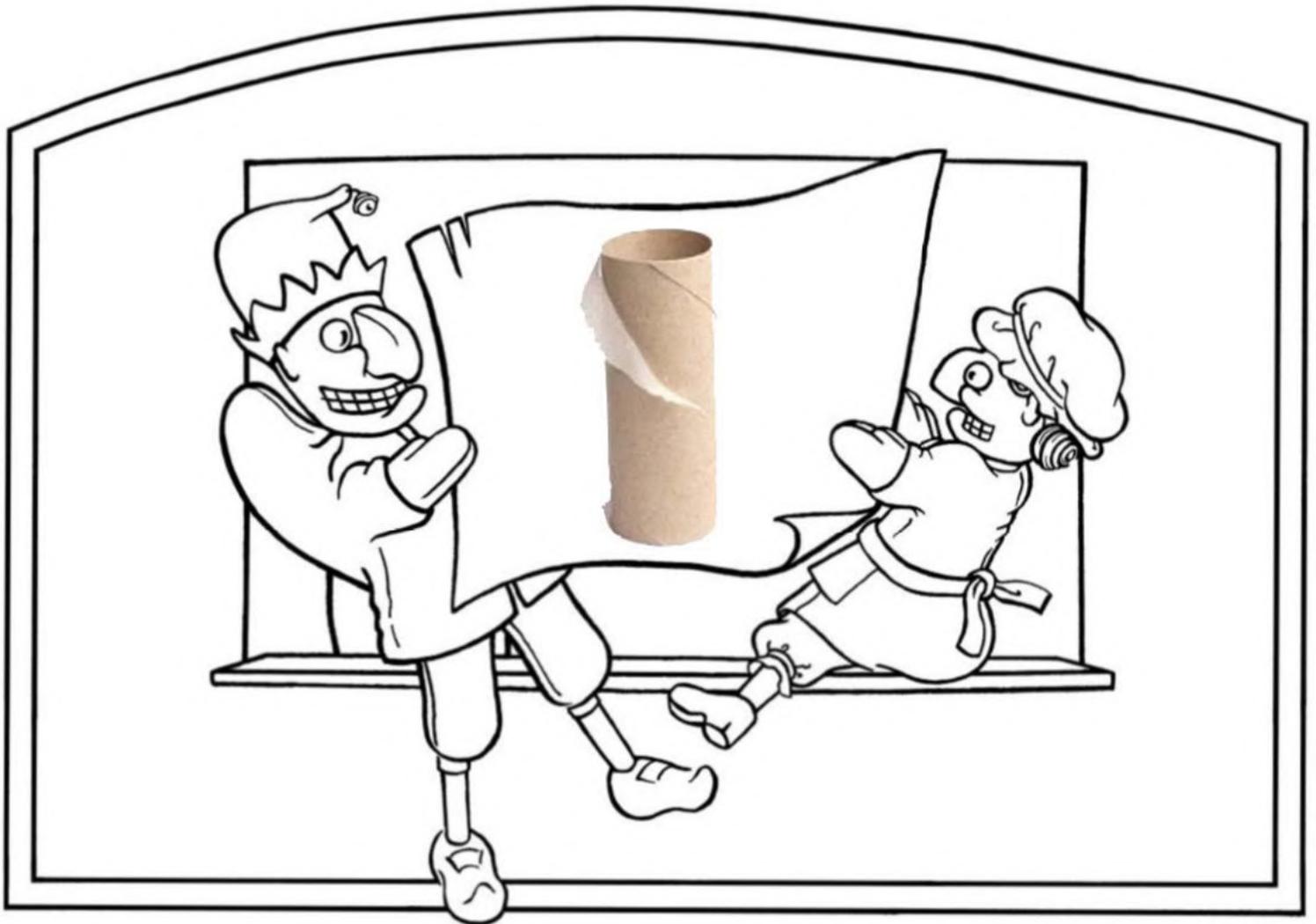
The museum is open on Wednesday, Saturday and Sunday from 12 noon to 5 p.m. Advance booking is required. Opening days and times can be extended on request.

Address

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Picture: puppet booth with Mr Punch and his club, his wife Judy and Toby the dog.

To view this document online, please refer to: <http://www.poppenspelmuseumbibliotheek.nl/pdf/coronalibrarytour.pdf>
and <http://www.poppenspelmuseumbibliotheek.nl/Pdf/corona.pdf> (document in Dutch).



Picture: empty toilet paper roll. Jan Klaassen and Katrijn with one of people's crazy reactions to the coronavirus pandemic. Stressful situation: the Centers for Disease Control and Prevention (CDC) announced that COVID-19, a disease caused by the coronavirus known as SARS-CoV-2 (2020), had been found in toilet paper. Toilet paper rolls has become the most demanded product of the COVID-19 pandemic, and sometimes is referred to as 'white gold'. Illustration: Elsje Zwart. Concept and idea: Otto van der Mieden. See also: page 4.



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