

Bear in mind also ... that as children only do we laugh,  
and as we travel onward laughter sinks down and  
dies out, like the light of the oil-lit lamp.

Quotation from: Droll Stories. Author: Honoré de Balzac (1799-1850), French journalist and writer. Illustration: Martha Griebler © (1948-2006), Stockerau (Austria). Jester: someone who plays the fool and ridicules others. Usually a hunchback. The jester often holds a fool's bauble in his hand and wears a cap'n'bells on his head. Bells hang from his suit and the floppy peaks of his cap. Many comical main characters from folk puppet theatre wear costumes based on the jester's suit.



## **Dutch Poppenspe(e)lmuseum/Puppetry Museum**

Born in 1945 in The Hague, Otto van der Mieden is a puppeteer, and founder, director and curator of the *Poppenspe(e)lmuseum/Puppetry Museum*. Since 1970 he has been collecting anything and everything to do with international puppetry with great passion: both historical artefacts – such as shadow puppets, paper theatres, wayang figures, hand puppets, rod marionettes, rod puppets, literature and graphics – and contemporary pieces of puppetry art. The collection, which is housed in the Puppetry Museum in Vorchten, has been open to the public since 1984. Vorchten is a little village in the northeast of the province of Gelderland, near the river IJssel. Besides its own ever-changing temporary exhibitions, the Museum also organizes travelling themed exhibitions at home and abroad.

The Puppetry Museum is the only cultural institution in the Netherlands with a puppetry theatre collection that is open to the public. The collection is unique from the point of view of its diversity and international orientation, and it gives a truly representative impression of traditional and contemporary folk puppet theatre.

### **Try-it-yourself: DIY and library**

In the Puppetry Museum, its stately home dates from 1914, visitors are guided playfully through various rooms where they can admire the different exhibitions. Children and adults alike can take an active part in the educational treasure hunt and try-it-yourself game (DIY). They can try out the various puppetry techniques for themselves and become acquainted with the different characters. There are regular puppetry demonstrations, and visitors might be lucky enough to see a performance in the ‘Petit Théâtre’. Unique excerpts from puppet plays by various international puppet theatre performers can be heard and watched on request. It is also possible to browse through the Museum’s extensive archives or to study in the library containing more than eight thousand international titles.

### **Changing exhibitions**

Otto creates a new design for the Museum’s display each year – with the aid of folk puppet theatre expert Hetty Paërl from Amsterdam – so as to bring various moments in time and space, emotions and theatre sensations together in ever-changing ways. By combining widely differing artefacts and activities, he has been able to create unusually atmospheric rooms in which almost anything seems to be possible.

In the Puppetry Museum, just as in Otto’s name – which reads the same backwards or forwards – it makes no difference where you start or finish: the Museum is itself a palindrome. Visitors can lose themselves in a labyrinth full of puppetry glory and fun. All the exhibitions and presentations complement each other, but are equally exciting for themselves. The exhibitions invite visitors to interact with the figures and characters, and to discover what they have to say about historical and contemporary social issues.

### **Trijntje Peterselie’s kitchen and museum shop**

You can take a stroll through the *Poesjenellen cellar*, a cosy reminder of the underground places which form the backdrop to the adventures of the *Poesjenellen* (rod marionettes from Antwerp), or sustain the inner man in the buffet named after the Dutch Judy (*Trijntje Peterselie*). Even the snacks and drinks get in on the act here, taking their names from popular folk puppet theatre characters and attributes such as Katrijn’s coffee, a cafetière Guignol, gallows soup, swazzle candies and Arlecchino’s apple turnovers.

In the museum shop you will find a wide range of postcards, puppetry games, documentation, educational texts, books, puppets and other puppetry requisites.

## **Museum logo with Jan Klaassen and Katrijn**

On the left-hand side of the museum logo you can see Jan Klaassen, the Dutch cousin of Mr Punch: he is wielding a club. On the right you see the cheerful descendant of the Italian Pulcinella, Jan's wife Katrijn (the equivalent of the British Judy). She is waving a carpet beater. She is playfully tugging the letter 'E' out of the name of the museum with a string wrapped around her foot, pretending she is the puppeteer who is holding all the strings. This extra letter 'E' is a play on words in Dutch: combining a play with playing, meaning that this is not only a museum where you can look around, but specifically one where the visitor is himself asked: "Do you want to try it yourself?" The figures in the logo also refer to various other distinctive leading characters from the tragi-comic nineteenth century folk puppet theatre, including the German Kasperl, the French Polichinelle and, of course, the British Mr Punch and his wife Judy. These comic archetypes, with their oh-so-recognizable homely ups and downs, in reality turn a mirror onto their esteemed audience.

## **Internet**

There is a lot more information about the Puppetry Museum to be found on internet. The Museum's website – [www.poppenspelmuseumbibliotheek.nl](http://www.poppenspelmuseumbibliotheek.nl) – is a colourful experience, richly adorned with illustrations and animations. The website contains general information about the museum and also background information on the various themed exhibitions. Most information is available in Dutch, French, German and English.

## **Puppet theatre encyclopedia: website with hyperlinks and puppet theatre alphabet**

The Dutch-language site [www.poppenspel.info](http://www.poppenspel.info) is intended as a source of information for a wide audience. It contains information about the collection, the museum's library and about puppet theatre in general. All the texts, illustrations and films form – as it were – a comprehensive digital puppet theatre encyclopedia.

One important component of the website is a Puppet Theatre Alphabet with nearly five hundred entries. This Dutch-language section contains an explanation of the terms, expressions, puppetry techniques, characteristic folk puppet theatre figures, important people and concepts. All the documents (PDF format) on the website contain hyperlinks. These hyperlinks refer to multi-language publications, a Dutch-language [Poppentheater-abc](#) (ABC of Puppetry), international [YouTube films](#), a wide range of international websites, a Dutch-language [Poppenspe\(e\)l-speur-en-doespel](#) (treasure hunt and try-it-yourself game) and to the Puppetry Museum's bilingual sub-website on [Het Geheugen van Nederland/The Memory of the Netherlands](#).

Via the bi-lingual website [www.geheugenvannederland.nl/poppenspel2](http://www.geheugenvannederland.nl/poppenspel2) you can view around four thousand posters, prints and photos all on the subject of puppetry and related arts. Via the website [www.poppenspelmuseum.nl/onderwijs](http://www.poppenspelmuseum.nl/onderwijs) you can follow a Dutch-language puppetry treasure hunt on the subject of folk puppet theatre.

## **Puppetry Museum Pamphlets**

The distinctively styled Puppetry Museum Pamphlets published at irregular intervals by the Puppetry Museum highlight puppetry related subjects of lasting or temporary importance. By means of these pamphlets on internet, the museum publishes information about activities, exhibitions, publications, special events and other issues of interest in and around the museum. A 'Pamphlet' can also be used to provide informative material about an exhibition. Some pamphlets are also available in French, German and English.

## **Doepak (DIY) and Scribblings**

All young visitors who complete a Puppetry Museum treasure hunt receive a Doepak: the Puppetry museum's junior newsletter. Doepak presents some unusual theatre forms, far beyond the confines of our own fantasy! Doepak aims to stimulate the development and creativity of children and other interested parties by bringing them into contact with various art forms in the domain of (folk) puppet theatre, so that they learn to understand and appreciate them better. Doepak consists of a Newsletter and Scribblings, an activity sheet. The newsletter is cheerful, educational, fun and colourful. The Scribblings suggest ideas and opportunities to work with various puppetry forms and techniques.

The name 'Doepak' is the phonetic transcription in Dutch of the Czech word *dupák*. A *dupák* figure moves in jerky movements like a rod marionette, stamping across the puppet theatre stage. Both the Newsletter and the Scribblings ramble through the wondrous world of puppet theatre. Just as a *dupák* becomes taller and shorter during his performance, so the Doepak playfully highlights greater and smaller puppet theatre subjects. Where the *dupák* swings his arms wide as he twirls around, Doepak embraces the international world of puppetry and related arts with its hints and tips, questions and answers, illustrations and DIY activities.

## **Exhibition: Puppetry Pastiche, an imitation**

Under the name "Puppetry Pastiche", we are exhibiting a series of cardboard table-top theatres with scenes which are a pastiche – i.e. an imitation of the style of an artist or a period – of illustrations and photographs from the Dutch Puppetry Museum's collection. In addition to the themes which are highlighted in the pastiche theatres, the exhibition also includes illustrations and photographs.

The idea of the Puppetry Pastiche was born when Museum Director Otto van der Mieden was able to lay his hands on a consignment of undecorated cardboard cut-out theatres. They were scaled-down versions of a low puppet theatre booth. Otto wondered what he might be able to do with them. One possibility was to have them all printed in the same design and then sell them in the museum's gift shop. There had been one printed version included in the package, perhaps that would do as a model? But it was a run-of-the-mill design, and the stagefront had the form of a ridiculous crown, which looked too heavy and was far too ostentatious. The design was not up to the standard of quality which Otto wanted. So he started to play around with the little theatre, to see if he could perhaps use it as a curiosity for the museum. He put a disproportionately large glove puppet – a clown figure dating from the early twentieth century – diagonally across the stage front and made the top of the mini puppet theatre even more absurd by having a modern Jan Klaassen puppet (the principal figure of Dutch folk puppet theatre) sticking out.

The fact that it was so unreal, surreal almost – this combination of such a plain, primitively printed theatre with a fragile puppet from the twentieth century in juxta-position to a twenty-first century plastic Jan Klaassen (Mr Punch) – had an electrifying effect. He would use this unreality as the basis on which to use the mini theatres. He would totally ignore the basic form of the puppet theatres and have them all decorated in a different way. At the back of his mind he already knew which themes he would want to illustrate with his little gem theatres. Various puppetry traditions would be illustrated, among them Chinese shadow puppets, masquerade puppets from Mali, and Neapolitan puppet theatre featuring Pulcinella. This is exactly right for the Museum, as it is always looking for interesting ways to demonstrate to its visitors the richness and variety of folk and mainstream puppet theatre and the associated arts. Vintage and contemporary illustrations, puppets, artefacts and photographs from the collection could all serve as the basis for the design of one of the pastiche theatres.



## **It's all an illusion**

And so the idea of the Puppetry Pastiche was born. Discussions were then held with Hetty Paërl, who would design and create many of the examples. Otto van der Mieden also became inspired, and he set to work as well. The trick would be to imitate a two-dimensional illustration in a three-dimensional theatre. It was decided that the decoration would run through the various walls and panels, the frieze (the upper part of the mini theatre), and the scenery and wings. The reproduction of the illustrations would even go so far as to incorporate any figures of people who were visible in the original picture – be they audience or puppeteers – into the walls or the scenery of the pastiche theatre as well. This was a true challenge to the inventiveness of the designers. After a little while, the designers felt the need to make more use of the space on the stages of the mini theatres, for instance by having expressive figures emanating from the walls as well. This gives the illusion that these figures are stepping into reality; theatre performance of all kinds relies on the indistinct boundary between illusion and reality.

In creating their designs, Hetty Paërl and Otto van der Mieden have applied quite different techniques. In each of her theatres, Hetty has reproduced an illustration, or a combination of illustrations, using acrylics. She has made the expressive figures from papier-mâché or cardboard. Otto, on the other hand, has used digital technology to enlarge prints to the required size, then printed them and used the prints to create a collage in the theatres.

## **Thirty table-top theatres**

Description of the themes covered in and by the painted and lined cardboard Puppetry Pastiche Theatres.

1. ✦ A ridiculous theatre: a glove puppet in the puppet booth.
2. ✧ Paper theatre: miniature theatre in the nineteenth and twentieth centuries.
3. ✧ Chinese shadow puppets: the “ombres chinoises”.
4. ✧ Javanese Wayang puppets: shadow and rod puppets.
5. ✧ Don Quixote and Master Pedro: the knight and the puppeteer.
6. ✧ Pulcinella's house: “La casa di Pulcinella”.
7. ✧ Vietnamese water marionettes: floating puppets.
8. ✧ Pinocchio: the puppet that turned into a boy.
9. ✧ Puppet theatre from Mali: Sigi, the buffalo.
10. ✦ Puppets on the shelf: the “marionnettes à la planchette” or paddle puppets.
11. ✦ Couch potatoes: show's over, folks.
12. ✦ All the best, wish you were here: postage stamps around the world.
13. ✦ Traditional Dutch puppetry theatre scenes: slapstick with puppets, props and a slide show.
14. ✦ A voluptuous Katrijn (Judy): eroticism in the puppet booth.
15. ✧ Typical rod marionettes from Antwerp: the “Poesjenellen”.
16. ✦ Just pull my strings: Jumping Jacks down through the years.
17. ✦ Pierrot and the death march: the “Marche Funèbre”.
18. ✧ The life of Jan Klaassen: the birth of an old-Dutch puppetry character.
19. ✦ An open book: international literature on the subject of folk and mainstream puppet theatre.
20. ✦ Yummy treats in the puppet booth: farcical figures who enjoy a drink and a tasty snack.
21. ✦ Illusions in and around a table-top theatre: an explanatory overview of the thirty theatres.

22. ✦ Try it out for yourself: we offer our visitors the chance to become acquainted with the various puppetry techniques with the aid of playthings.
23. ✧ Guignol and his dearest Madelon: folk puppet theatre from the French city of Lyon.
24. ✦ Bunraku puppet on a Kakemono: Japanese puppetry.
25. ✦ King Ubu and his thugs: a satire by Alfred Jarry.
26. ✦ Firework Theatre: amusement for a winter's evening.
27. ✧ Karaghiozis: Greek shadow puppets.
28. ✦ Kasperl, club, crocodile: click on [www.poppenspelmuseum.nl](http://www.poppenspelmuseum.nl).
29. ✧ Hännischen: Cologne's typical marionette theatre, yesterday and today.
30. ✦ Keeping the puppets on their toes: a musical soirée.
  - ✧ Design: Hetty Paërl.
  - ✦ Design: Otto van der Mieden.

**Touch screen: a narrative, educational explorative journey. Audio-visual interactive program: information pillar on the subject of puppet, figure and object theatre**

The presentation can be viewed and explored through an interactive display with a touch screen in an information pillar at the Puppetry Museum. This whitewood pillar, the design of which is inspired by an old-Dutch puppet theatre, is fitted with a built-in computer system that plays the program. Jan Klaassen and Katrijn (Punch and Judy in England) encourage users to explore and experience the wide variety of forms that puppet theatre can take by touching the moving teaser that will lead them from one screen to another. The multi-coloured illustrations, which were created by [Elsje Zwart](#), make this narrative explorative tour even more attractive.

See [Doepak no. 198d](#). Touch screen: directions for use, choose and click and [Pamphlet no. 140e](#). Themes.

The texts and pictures are conveniently arranged by subject and placed within the stylised lines of a puppetry stage. Each screen offers a click-on option to the next topic and a larger image. Next, the user can click on a small film about the topic concerned. A more specific choice can be made through the index and with the touch-screen arrow, camera and stop icons. The small films are also presented in an elegant way: at the theatre entrance to a traditional hand puppet theatre. The films contain extracts from performances by the Dutch marionette puppeteer Feike Boschma ('Dancing with my shadow'), the German puppet theatre Radieschenfieber Figurentheater ('Der Barmherzige Samariter', in German), Dutch Omroep Gelderland broadcasting station (a video recording of a visit to the Puppetry Museum), and the Italian puppeteer Gianluca Di Matteo (Pulcinella). In addition, short Dutch animation films are shown that are part of the museum's collection of visual material, including images from a [Poppenspe\(e\)lkwartet](#) (Puppetry Happy Families game) that was created by Hetty Paërl.

**Print version**

The printed version of [Poppenspe\(e\)ltechnieken en -figuren](#) comprises a loose-leaf set of a folder with 57 A-4 format pages printed on one side with Dutch text and illustrations. For additional information, please refer to <http://www.poppenspelmuseumbibliotheek.nl/Techniek.html>.

English information about [Poppenspe\(e\)ltechnieken en -figuren](#) is given in Pamphlet nos. 118d Prints and texts on folk puppet theatre and 118e Bijlage/Appendix (illustratie/illustration).

### **New exhibition: I'm not blind, but my eyes are!**

Mini pop-up project (2018). A look behind the scenes of puppet theatre. A touch-and-feel meeting with international, characteristic puppet theatre figures. With this exhibition we introduces visually impaired people to the magical world of puppetry, by letting them touch and feel puppet theatre figures. Extra information: documentation in braille, in big letter and spoken text, raised prints, films, music and a website.

### **The Memory of the Netherlands**

The Puppetry Museum and The Memory of the Netherlands (Het Geheugen van Nederland) have joined forces. From 2005, an extensive digital puppetry theatre collection can be seen via both [www.geheugenvannederland.nl](http://www.geheugenvannederland.nl) and [www.poppenspelmuseum.nl](http://www.poppenspelmuseum.nl). Two centuries of Dutch and international puppetry traditions are brought to life in countless illustrations and informative texts.

In the Netherlands, puppet theatre is synonymous with Jan Klaassen. Young or old, every Dutchman will have seen a performance of the clownesque puppet whose preferred method of resolving conflicts is the use of sarcasm or his club, and who is only afraid of one thing: his wife Katrijn. But puppetry is of course far more than just the comedies of old-fashioned puppet theatre. Worldwide, there are dozens of different types of folk puppet theatre and just as many colourful characters. Jan Klaassen and Katrijn's cousins include the English Punch and Judy, for instance. Or Semar, the clown with the large bottom who is so loved in Indonesian wayang puppetry.

The puppetry collection on internet provides a good and comprehensive overview of the wide diversity of puppet and object theatre. You will find illustrations of Japanese Bunraku figures, French marionettes, jumping jacks and penny prints from the nineteenth century. Besides these you will find posters of Dutch puppetry troupes from the second half of the twentieth century, including Jozef van den Berg's Puppet Theatre and Triangel Figure Theatre, illustrations of Dutch puppets which enjoy star status (such as Paulus the Forest Gnome/Paulus de Boskabouter) and fantastic photos by Erwin Olaf and Ed van der Elsen.

The sites also include a Dutch-language Puppet Theatre ABC and a number of essays on various puppetry techniques and the origins of puppetry. So come and take a look at [www.poppenspelmuseum.nl](http://www.poppenspelmuseum.nl) (a four-language website in Dutch, French, German and English) and [www.geheugenvannederland.nl/poppenspel2](http://www.geheugenvannederland.nl/poppenspel2) (a site in Dutch and in English). The site will also include an educational section: a Puppetry Quiz & Game designed for the Arts & Culture curriculum in the first two years of secondary school.

The Memory of the Netherlands is the national digitization programme of the Dutch National Library (*Koninklijke Bibliotheek*). This programme is designed to digitize the often hidden collections of archives, museums and libraries, and so make them accessible. The ultimate aim is to create a national digital image bank of our cultural heritage.



### **Wayang database and thesaurus in pictures and text**

Realisation of a national and international wayang database: a knowledge platform on the subject of wayang from Indonesia. The aim is to create an informative and reliable thesaurus from which museums and other third parties with a wayang-heritage collection may benefit.

### **Wayang categorising and defining pilot project**

In 2011, the Puppetry Museum initiated an ambitious project in cooperation with Hedi Hinzler (expert in the field of the wayang kulit and Indonesia, and former senior lecturer at the Dutch Leiden University, specialised in South- and South-east Asia), several cultural heritage institutions and others: the realisation of a national and international wayang database, a high-quality knowledge platform, and a thesaurus on the subject of wayang from Indonesia. The study and description may become part of an international research programme. The aim is to achieve an informative and reliable basis: a thesaurus from which museums and other third parties with a wayang-heritage collection may benefit.

### **Thesaurus: cooperation with Javanese informants Ki Ledjar Soebroto, Ananto Wicaksono and Balinese institutions**

The illustrated wayang thesaurus will include the following data:

1. Puppet types: wayang kulit, klitik, golek, bèbèr, including the wayang thithi and wayang potehi figures made by Javanese-Chinese in the 19<sup>th</sup> and early 20<sup>th</sup> century;
2. Origin: country, region, creator, name owner/performer, period/date/time recording, etc.;
3. Material types: leather, wood, wood and leather, cardboard, getuk (boiled, mashed cassava/sweet potato), etc.;
4. External characteristics, a list of a figure's components: full and partial head-to-toe pictures/drawings, facial characteristics, hair styles, head covering, jewellery, clothing, etc.;
5. Names, genealogy and terms from Java, Madura, Kalimantan, Surinam, East and West Lombok, North and South Bali, etc.;
6. Languages and dialects: Sudanese, Javanese, Mid-Javanese, East-Javanese, Madurese, and North- and South-Balinese, etc.
7. Photographing: photographs of the wayang figures will be made by the executors of the project or, existing photographs taken by the owners of the collections will be used with their consent.

The wayang thesaurus, which will be developed by Hedi Hinzler, will be published in Dutch and English, accompanied by Javanese and Balinese terms.

After the wayang have been photographed, the data will be put into the data base in the period 2011 to 2018. During this period, and probably also after this period – dalang (puppeteer) and puppet maker Ki Ledjar Soebroto and his grandson and dalang and graphic artist Ananto Wicaksono from Yogyakarta will help categorizing and defining the regional styles and names of the Javanese puppets. The names, local styles, the types of materials (kind of leather, wood, etc.) will be specified as well. This will involve visits to wayang collectors and wayang cultural heritage museums in the Netherlands, Germany, Belgium (Gent), England (British Museum, Victoria & Albert Museum) and elsewhere.

Cooperation with puppet makers and players in North and South Bali and with staff of the Puppetry (Pedalangan) section of the Art Academy (ISI) in Denpasar (Bali) and exchange of information will take place as well to supplement the database.

For more information, see: CV: Ki Ledjar Soebroto, Ananto Wicaksono and Hedi Hinzler, <http://www.poppenspelmuseumbibliotheek.nl/pdf/cvLedjarNanangHedi.pdf>.



A style sheet in Dutch and English and the outline of the wayang thesaurus, plus additional information about the project itself, will be published on [www.poppenspelmuseumbibliotheek.nl](http://www.poppenspelmuseumbibliotheek.nl) in the near future.

See also: <http://www.poppenspelmuseumbibliotheek.nl/Wayangdet.html>.

### **Exhibition: ‘Wayang revolusi. Kunst in dienst van de vrijheid/Art in the service of freedom’**

We would like to draw your attention to a special educational exhibition about the ‘wayang revolusi’, a political adaptation of traditional Indonesian wayang kulit puppet theatre. This exhibition will be on display at the Dutch Puppetry Museum in Vorchten until the end of 2018.

The *Wayang revolusi* shows how Indonesian nationalists used this traditional theatre art form as propaganda in their battle against the oppression of the Dutch rulers. The ‘wayang revolusi’ was created in 1947 as a special adaptation of the popular wayang shadow shows. The main characters are the politicians and military men of the two parties that face each other in the battle for independence, and include the Dutch generals Spoor and Van Mook, the Indonesian president Sukarno and vice-president Mohammed Hatta.

Around a hundred kulit figures are on show in the exhibition, all made by Jogjakarta-based puppeteer (dalang) Ki Ledjar Soebroto. The exhibition also includes other forms of wayang theatre, such as *golek*, *klitik* and *topeng*, as well as related artefacts, accessories, photos, prints, books, batik fabrics, wayang paraphernalia, gamelan instruments and art objects.

### **Semar and Jan Klaassen**

Special attention is given to a poem by Noto Soeroto – the first Javanese poet to be brought into the fold of Dutch literature – about the wise fool and divine jester called Semar. It goes without saying that the traditional Dutch puppet Jan Klaassen will also put in an appearance, this time with a typical Javanese moustache under his hooked nose. Together with his wife, Katrijn, we bid you a warm and hearty welcome.

To mark the 30th anniversary of the Museum – not to mention this particular exhibition – Trijntje Peterselie’s kitchen has proudly added ‘thousand-layer cake’\* (spekkoek, kue), strong, sweet ‘kopi tobruk’\*\* coffee, and Indonesian tea to the regular menu.

\*Thousand-layer cake (also known as lapis legit or kue; called spekkoek in Dutch) is an Indonesian delicacy to be enjoyed with tea or coffee. The name of this sweet and rather heavy cake derives from the many thin, alternately coloured layers which look like a slice of streaky bacon (called spek in Dutch).

\*\*Kopi tubruk is Indonesian coffee that is made by putting a spoonful of finely ground coffee into a glass, together with sugar if required, and pouring on water that has just come to the boil. Stir, then leave to stand for a few minutes.

### **Information about the exhibition in Dutch and English**

See: <http://www.poppenspelmuseumbibliotheek.nl/pdf/persberichtwayangrevolusi.pdf> and <http://www.poppenspelmuseumbibliotheek.nl/pdf/PressreleaseWayangRevolusi.pdf>

See also: <http://www.poppenspelmuseumbibliotheek.nl/pdf/Pamflet143e.pdf> (An exhibition, an educational multimedia presentation, and a series of publications with regard to the project ‘Wayang Revolusi. Art in the service of freedom’).

### **Cultural competence, social cohesion, multimedia presentation and website**

By means of the exhibition and the multimedia presentation, we will be showing examples of how a country’s cultural Identity – and that of Indonesia in particular – is designed and disseminated through the wayang-kulit-revolusi form of theatre, so that other cultures can recognise and respect it. This form of education in the field of the arts and cultural heritage could contribute towards cultural competence and, more specifically, also towards social cohesion.

See also: <http://www.poppenspelmuseumbibliotheek.nl/pdf/Revolusidocumentenexpo.pdf>.

## **Wayang kulit**

Various wayang kulit figures will be exhibited, as well as wayang paraphernalia, ordinary and animation films, and bilingual (Dutch and English), richly illustrated publications. Besides printed publications, a digital version in PDF format is also available on the Puppetry Museum site, as well as films on YouTube and Vimeo. Major components of the exhibition include the encyclopaedic function with regard to the Indonesian fight for independence against the Dutch and information about the various types of wayang. The project also includes an extensive educational programme for children, young people (primary and secondary education level), and adults. Refer to 'Information on the subject of wayang from Indonesia' via <http://www.poppenspelmuseumbibliotheek.nl/Wayang.aspx>.

On 27 December 1949 Indonesia obtained sovereign power. The exhibition presents how the Indonesian nationalists used this traditional wayang art form as a means of propaganda in their fight against the Netherlands. In 1947, Wayang Revolusi originated as a special variant on wayang theatre. In an era that media such as radio and television were not very common, the popular wayang play was the ultimate means for addressing large groups with the message of the revolution. The spectators could easily identify with the recognisable, standard and less standard characters of noble heroes and their evil opponents. Wayang Revolusi's main characters are politicians and servicemen of both parties that were engaged in combat with each other during the fight for independence. Well-known characters include Dutch generals Spoor and Van Mook, the Indonesian President Sukarno and Vice President Mohammed Hatta.

See also: <http://www.poppenspelmuseumbibliotheek.nl/pdf/WayangrevolusiII.pdf>.

## **Dutch Jan Klaassen and Katrijn and the Javanese jester Semar**

The exhibition is based on about twenty kulit characters from the Wayang Revolusi and the Dutch Jan Klaassen and Katrijn (Punch and Judy in England) as wayang kulit puppets (shadow puppet theatre). Of course, the punakawan – comical characters from the wayang stories, such as Nala Gareng, Petruk and the wise fool and divine jester Semar – are also represented. All puppets and characters were specially made for the Puppetry Museum by dalang and puppet maker Ki (lord/master) Ledjar Soebroto. He gave Jan Klaassen, the main character from traditional Dutch puppet theatre, a typical Javanese-style moustache.

See also: <http://www.poppenspelmuseumbibliotheek.nl/pdf/Doepak166d.pdf>.

## **Exhibition with turning panels and films**

By means of turning panels the kulit puppets on exhibition can be viewed both in real – in colour – and as shadows. In addition to the figures created by Ledjar Soebroto, a work by visual artist Mella Jaarsma (Yogyakarta) is exhibited, as well as various other kulit characters and forms of wayang theatre (golek, klitik, topeng) and their related artefacts (objects, attributes, photographs, prints, books, batiks, gamelan instruments, and paraphernalia from the museum collection). In addition, video recordings of wayang kulit performances can be seen. In a computer animation film produced by Ananto Wicaksono, wayang puppets can be seen fighting for independence. The film shows how Indonesian people nowadays look at the central figures of the historic events that led to their country's sovereignty. Ananto (Nanang) is Ledjar Soebroto's grandson.

See also: <http://www.poppenspelmuseumbibliotheek.nl/pdf/wayangmultimedia.pdf>.

### **New picture: museum logo with Jan Klaassen and Semar**

Museum logo: on the left-hand side of the museum logo Jan Klaassen – the main character from **traditional Dutch puppet theatre** – can be seen wielding a club. On the right of this jolly descendant of the Italian **Pulcinella**, Semar – the cheerful jester of Indonesian Wayang theatre – is depicted. With a string attached to his hand, he is playfully tugging at the letter ‘E’ in the museum logo, pretending to be the puppeteer who is ‘pulling the strings’. This extra letter ‘E’ is based on Dutch wordplay. The noun play (*spel*) is combined with the verb playing (*speel*), which means that this is not only a museum where you can look around, but, in particular, a place where visitors are often asked: ‘Would you like to try it yourself?’ (DIY); Wayang kulit figure: Jan Klaassen, collection Poppenspe(e)lmuseum/Puppetry Museum. Creator of the puppet: Ledjar Soebroto.

For more information about wayang, see: **Poppenspe(e)lmuseumpamflet nr. 143e** (Dutch and English text).

### **Theater Instituut Nederland (TIN)**

The vast theatre collection held by the *Theater Instituut Nederland*, which closed its doors at the end of 2012, has been transferred to the University of Amsterdam (UvA). This means that a collection\* of immense cultural and historical value for the Netherlands has been saved and will be preserved for the future. The online **theaterencyclopedie** will remain accessible for educational and research purposes.

\* Shadow puppets, paper theatres, wayang figures, hand puppets, rod marionettes, rod puppets: collection of Guido van Deth.  
See: <http://www.theaterinstituut.nl/#tin-na-bijna-80jaar?cache>.

### **Stichting Contact Theatercollecties (SCTC)**

The *Stichting Contact Theatercollecties* was founded in 1973 with the aim of improving the exchange of knowledge and experience between cultural heritage institutions and educational institutions with theatre collections in the Netherlands. Participants: theatre schools, the universities of Amsterdam, Utrecht and Leiden, and library organisations specialised in the field of theatre, puppetry, mime and dance. This cooperative venture has resulted in a Dutch theatre thesaurus, among other things.

### **Puppetry Museum information and address**

Otto van der Mieden – Director-Curator, Poppenspe(e)lmuseum/Puppetry Museum.

Kerkweg 38, 8193 KL Vorchten NL

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Information: +31(0)578 - 63 13 29

E-mail: [info@poppenspelmuseum.nl](mailto:info@poppenspelmuseum.nl) or

<http://www.poppenspelmuseumbibliotheek.nl/MailForm.html>.

Website: <http://www.poppenspelmuseumbibliotheek.nl/index.html>

See also: <http://www.poppenspelmuseumbibliotheek.nl/pdf/Pamflet01d.pdf>

Opening days and times Poppenspe(e)lmuseum/Puppetry Museum:

Wednesday, Saturday and Sunday from 12 noon to 5 p.m.

Advance booking is required.



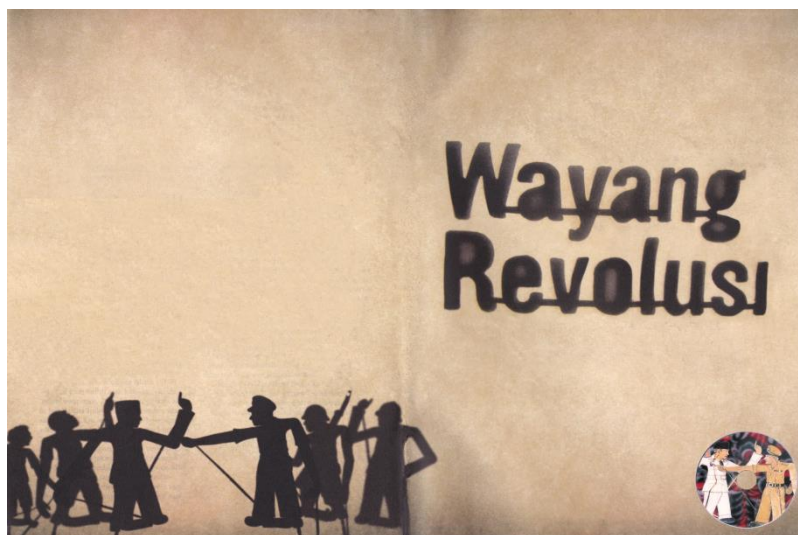
Illustrations



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## Pictures

[1, 2] Still ‘Wayang Revolusi 1948-1949 – Agresi Militer Belanda 2’ (animation film). Production: Ananto Wicaksono. Figures: Rakyat (figure of the people), guerilla fighter, Soekarno (first president of the Republic of Indonesia), General Spoor (commander of the Royal Netherlands East Indies Army – KNIL), commander Van Langen and Governor-General Van Mook; [3] Semar with a dalang during a wayang kulit performance. Illustration: Elsje Zwart ©; [4] Door tag depicting President Sukarno; [5] A jumping dupák. Illustration: Hetty Paërl ©, Amsterdam (1993). Based on a dupák by Anton Anderle (1944-2008), Banská Bystrica/Slovakia (1991); [6] DVD: President Sukarno and General Spoor. The red, white and blue circle symbolises the Dutch tricolor, and the colours red and white the Indonesian flag. Creator of the wayang kulit figures: Ki Ledjar Soebroto (Yogyakarta).

Picture (new museum logo): on the left-hand side of the museum logo Jan Klaassen – Mr Punch’s Dutch cousin – can be seen wielding a club. On the right of this jolly descendant of the Italian *Pulcinella*, Semar – the cheerful jester of Indonesian Wayang theatre – is depicted. With a string attached to his hand, he is playfully tugging at the letter ‘E’ in the museum name, pretending to be the puppeteer who is ‘pulling the strings’. This extra letter ‘E’ is based on Dutch wordplay. The noun play (*spel*) is combined with the verb playing (*speel*), which means that this is not only a museum where you can look around, but, in particular, a place where visitors are often asked: ‘Would you like to try it yourself?’ (DIY). The Jan Klaassen figure in the logo also refers to various other, distinctive leading characters from tragicomic, nineteenth-century folk and mainstream puppet theatre, including the German *Kasperl*, the French *Polichinelle* and, of course, the British *Mr Punch*. These comic archetypes, with their oh-so-recognisable domestic ups and downs, in reality turn a mirror onto their esteemed audience.



7.

[7] Picture: Jan Klaassen/Mr Punch with Otto van der Mieden – Director-Curator Poppenspe(e)lmuseum/Puppetry Museum – and Pastiche theatres.





"HALLO JONGENS EN MEISJES, WETEN JULLIE WEL WIE IK BEN?"  
OFWEL:  
"JEZUS, 30 JAAR ALI!"

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VOOR OTTO.

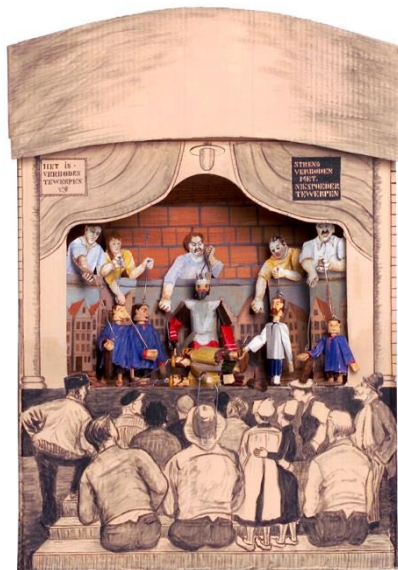
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[8] Picture: Hello boys and girls. Do you know who I am?  
Gift of Hinderik de Groot, Purmerend. Hinderik Scan 2015. C-Print.





9.



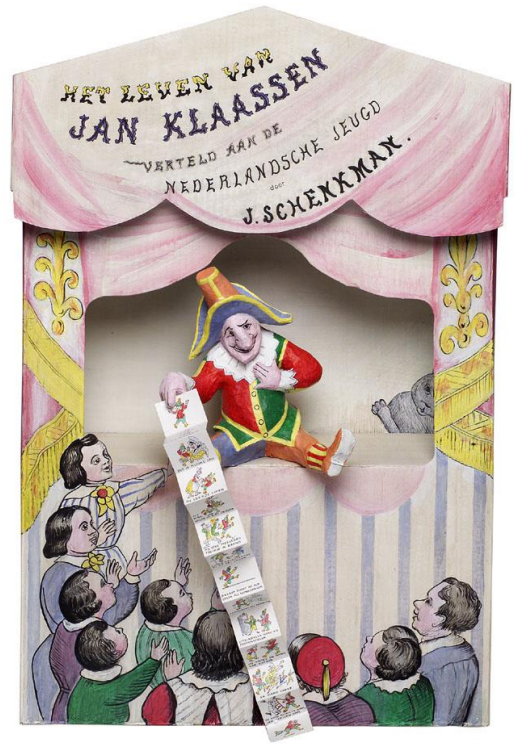
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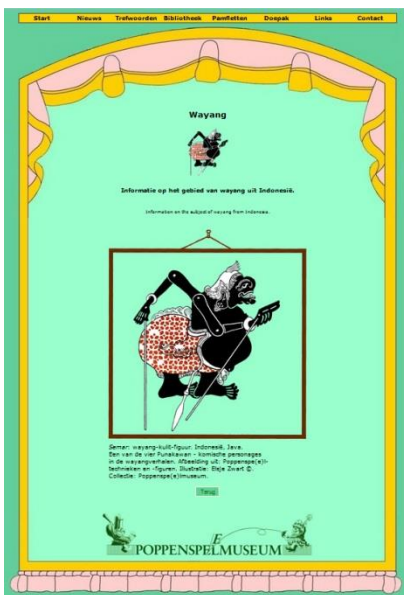


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### Pictures

- [9] Collection of international works from Puppetry Museum Library, with the traditional Dutch Jan Klaassen, the French Guignol and a wayang golek figure.
- [10] Pastiche theatre featuring 'The Poesjenellen'. Design: Hetty Paërl ©, Amsterdam (2004).
- [11] Placemat showing international puppet theatre characters tucking in to a feast. Illustrations: Hetty Paërl © (1992).
- [12] Mr Punch, Judy, the baby, and Toby the dog. Characters from English folk puppet theatre. England (circa 1950).
- [13] Pastiche theatre 'The life of Jan Klaassen'. Original idea from a book illustration by J. Schenkman (1860). Design: Hetty Paërl © (2003).
- [14] Pulcinella and the egg. Ceramic. Produced by: Lello Esposito ©, Naples (1993).
- [15] Poppenspe(e)lpastichetheater/Table-top theatre Nr./No. 4. Javanese Wayang puppets: shadow and rod puppets. Concept: Hetty Paërl © (2011).
- [16] Screen print of website page with the old-Dutch Jan Klaassen, his wife Katrijn, the Constable and many others. See: <http://www.poppenspelmuseum.nl/index2.html>.
- [17] Screen print of website page with the Javanese jester Semar (wayang kulit): <http://www.poppenspelmuseumbibliotheek.nl/Wayang.aspx>.
- [18] Screen print of website page with Jan Klaassen: <http://www.poppenspelmuseumbibliotheek.nl/index.html>.
- [19] Exhibition Puppetry Museum: 'Wayang revolusi. Art in the service of freedom'. Wayang kulit puppets: Ki Ledjar Soebroto © (2008). Photo: Haye Bijlstra © (2015).





20.

[20] Picture: old-Dutch Jan Klaassen. Creator of the wayang kulit figure: Ki Ledjar Soebroto (Yogyakarta, 2011).



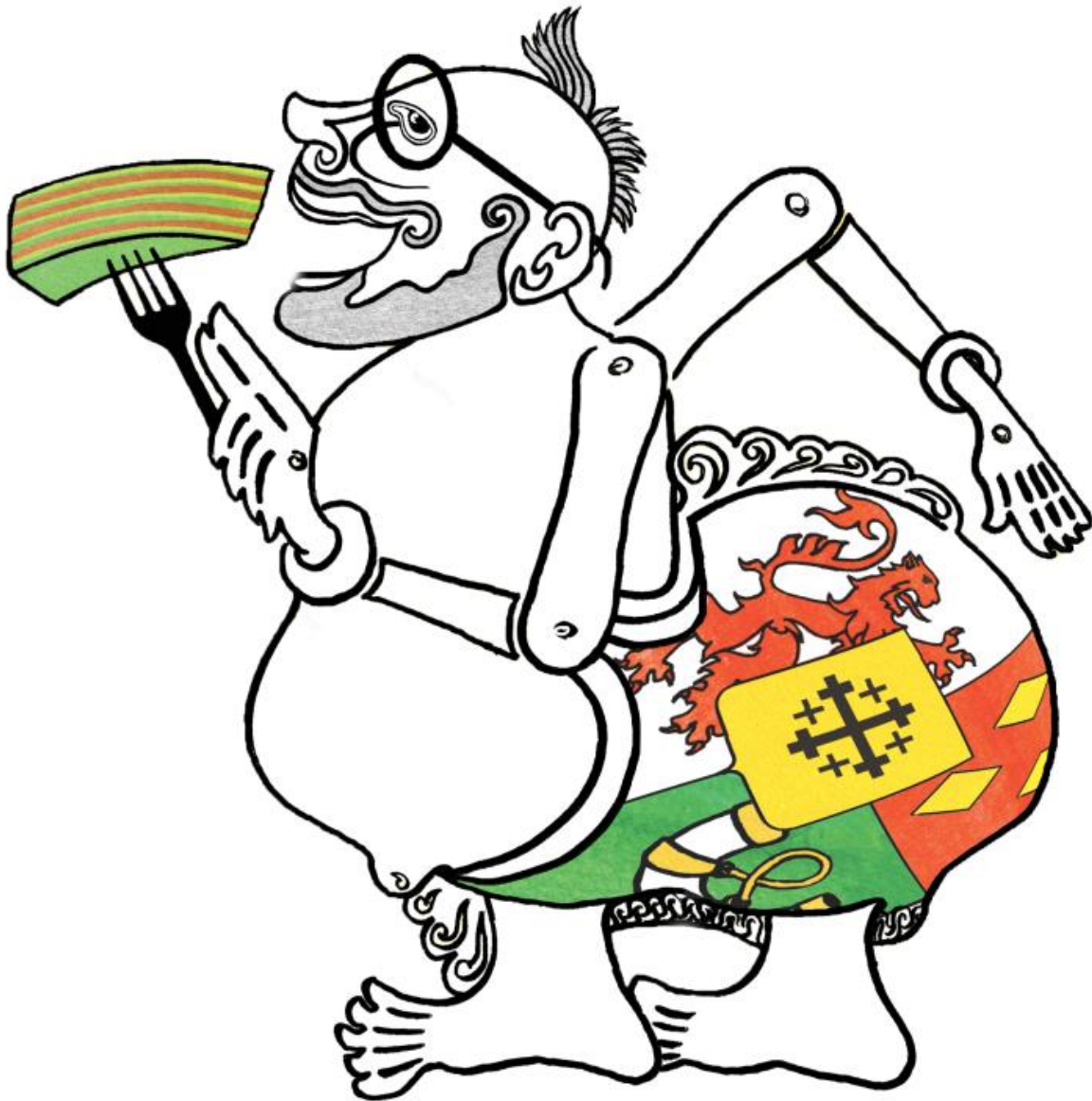
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[21] Picture: puppetry scène with glove puppets. From left to right: a devil with a white cane in his hands. Jan Klaassen's wife Katrijn stands next to him. The Grim Reaper is a rod puppet. The General stands in the centre of the stage. The old-Dutch Jan Klaassen is situated to the right of the entrance. He is also wearing dark glasses because he is visually impaired. Just like his wife Katrijn, he has clogs on his feet, while his little legs are dangling over the edge of the puppet theatre stage. Their chubby little baby is popping out of a tiny cloud. Illustration: Elsje Zwart © (2017).

[22] Picture: Guignol with long braided hair wearing dark glasses. Instead of wielding his usual club, Guignol is now holding a white cane (Lyon). Illustration: Elsje Zwart © (2017).



[23] Picture: wayang kulit. The Indonesian clown Semar, while munching away on kwee lapis, with Otto van der Mieden's (Puppetry Museum director and curator) face. Semar wears a batik sarong (wraparound skirt) depicting the coat of arms of the Van der Mieden family. Illustration: Elsje Zwart © (2015).

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