

prejudiced against this race. Mr. Join-Lambert added, 'This new law may drive Gypsies to delinquency!'

L'Abbé Barthélémy concluded the discussion by saying, 'We must accept the fact that Gypsies are different from us, and be ready to integrate them into our society'.

VI.—SANDRA JAYAT, THE GYPSY POETESS

By DAPHNE MAURICE

SANDRA JAYAT, a very gifted Gypsy, has written three books of very beautiful poems: *Herbes Manouches*, *Lunes Nomades*, and *Moudrair, où va l'amitié?*

Her poems have inspired both painters and musicians. André Maurois, speaking about her, once said, 'Poetess and Gypsy, a wonderful combination!'

I had the privilege of meeting Sandra Jayat in a book shop in Dieppe where she had come to present and autograph her latest book, a book for children which contains two stories, 'Kourako' and 'Les deux lunes de Savyo'. This charming and very pleasant young Manouche Gypsy was very willing to answer my questions and tell me something about her life.

I was astonished to learn that when she arrived in Paris, at the age of 15, she could neither read nor write, nor even speak French. (Yet her poems have an extremely intellectual vocabulary.) She had run away from her family in Italy, because her parents, according to their customs, had arranged a marriage for her and she did not wish to be married.

Sandra Jayat never attended a school, but taught herself to read and write by reading the advertisements in the Paris underground railway.

One of her cousins in Paris was Django Reinhardt, the famous guitarist, and through him she met Jean Cocteau, the writer. Jean Cocteau saw a poem that she had written for Django Reinhardt's son and, impressed by her talent, he introduced her to an editor of the 'Editions La Colombe'

Her first book of poems was published in 1961, when she was 19.

In some of her poems there is a certain nostalgia, and in spite of her success and renown I do not think that Sandra Jayat has found complete happiness. She mixes with all kinds of *gadgé*, but

told me that she does not feel she is one of them. Yet when she is with her own people she no longer feels one of them either. Instead of being proud of her success, her family thinks it is 'shameful to write books', and yet she had wanted so much to be successful in her career, to show people that a Gypsy was capable of writing a book.

Her latest book for children has won a prize for children's literature. These two fantastic tales should be enjoyed by children and adults alike. Children will see that Gypsies live close to nature, and love animals and music. 'Kourako' is the story of a little Gypsy boy 'Yerko', who has heard so much about Kourako and his guitar with the golden strings that he sets out to seek him, all through the forest, up the mountain, and then on to the edge of the sea. All the animals, the birds and even the flowers and trees are his friends; and he seeks information from all of them: 'Choukel' the old dog, 'Amandino' the squirrel, 'Niglo' the hedgehog, 'Ara' the parrot, 'Festo' the bear, 'Popogne' the chamois, and a dolphin and a star-fish, all speak to him. He does not find Kourako, who no longer exists, but after many travels he discovers that he too can play the wonderful melodies that he heard in the forest and on the mountain, and he realizes that he too will one day play a 'guitar with golden strings'; golden strings 'hidden in the perfume of the dew, hidden in the motion of the river, hidden in the song of the birds, hidden in the loftiness of the trees, hidden in the sorrows and joys of his Gypsy brothers and sisters'.

The second tale, 'Savyo's two moons', tells the story of Savyo, a young Gypsy who talks to the moon every evening. His constant companion is his faithful black goat. One day he wished that his goat could talk, but at once changed his mind, saying to him 'Why make speech? So many people don't know how to use words—so often people say just anything or speak without understanding each other, that silence becomes the master of our world. We two, we look at each other, and we understand each other.'

One day, Savyo sees a second moon in the sky, whose face was composed of gold, diamonds, rubies and emeralds, and he ardently desires to approach it. But after an exciting adventure he learns that it is an artificial moon 'made by men to show their power'.

During his adventures he meets a beautiful Gypsy girl and takes her back to his Gypsy village to be his bride. They are welcomed by Yerko with his guitar with the golden strings, and that night they sit by the camp fire and talk to the moon, the real moon.

VII.—YEHUDI MENUHIN AND THE GYPSY VIOLINISTS

By DAPHNE MAURICE

THE first programme in the musical series 'Les Chemins de la Musique' on French television, was entitled: 'Le Phénomène Tzigane' (The Tzigane Phenomenon). This series, featuring Yehudi Menuhin, concerned violin-playing in Eastern Europe.

In this first programme Yehudi Menuhin spoke about Gypsy musicians. He first recalled childhood memories of encounters with Gypsy musicians in Rumania, when he was eleven years old. Then he described some of the Gypsy violins that he had seen, some were very crude but they had to be solid enough to be played on out of doors, in any kind of weather.

Yehudi Menuhin, this world-famous violinist, paid high tribute to the talent of Gypsy violinists. He remembers how much he was impressed in his youth when hearing their playing. 'With their violins', he said, 'they could imitate the sounds of nature, the singing of the birds, and even the sound of the human voice in sobs.'

Most Gypsies cannot read a musical script but, said Mr. Menuhin, their musical improvisations are wonderful. 'We non-Gypsies', he continued, 'have lost the art of improvising, both in music and in our daily lives. The average man nowadays has no time to improvise, he has his work in the office, and his time for sleeping and eating, all in a regular routine. Whereas the Gypsy's life is all improvisation, and he puts this into his music.'

The small Gypsy orchestra, 'l'ensemble Boross Lajos' of Budapest, was also present, and the musical part of this programme was enthralling. Airs were played both by Yehudi Menuhin and the Gypsy orchestra. One specially interesting comparison came when first Yehudi Menuhin played one of Brahms's Hungarian dances in the classical manner, and then the Gypsy violinist,