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SOCIALIST TRUTH IN CYPRUS

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Ancient cultural traditions of the Albanian people

Archaeological finds in Albania do not remain as simple entries in museum catalogues. They bear testimony to the inexhaustible talent and genius of the Albanian people in the past, and to the existence of national traditions and an original folk culture.

For centuries on end the bourgeois culture denied everything Albanian, blackened the history of Albania and ignored the persistent struggle of the Albanian people for independence and freedom. For centuries on end it has not only denied Albania the right of existence, but also ignored the cultural patrimony of its people. Albania was depicted by bourgeois writers as a nondescript land inhabited by savage tribes.

Under ex-King Zog's regime over a period of 10 years, foreign archaeological expeditions were motivated more by political interests than scientific considerations.

Italian archaeologists were only interested in the ancient Roman monuments on Illyrian soil to prove the magnificence of Rome. They did not even hesitate

from stealing valuable finds for Italian museums, and in their «scientific» essays, they attempted to give their version on «the origin of the Albanian culture». They tried to convince the scientific circles that, regardless of invaluable treasures of an ancient civilisation, that culture had been imported from abroad. Mussolini's official propaganda in particular insisted that the Illyrians were a culturally backward people, that it was the Romans who had civilized Albania, ancient Rome and Venice having been the only source of progress for backward Albania. As a consequence, it was inferred that only fascist Italy was capable of redeeming Albania.

Contrary to these reactionary criteria, today both the construction of a hydro-electric power-station and the excavation of an Illyrian settlement are placed on the same footing, for such finds bear witness to the spiritual values of a people and to their determination to protect their culture and civilisation.

Ancient castles, amphitheatres, and churches, are not only wonderful monuments for tourists, but they also stand as evidence to refute the charges of all invaders who have denied the contribution of the Albanian people to the common cultural treasury of mankind.

Archaeological finds

The archaeological finds, especially those made during the years of the People's Power, bear witness to the ancient cultural traditions of the Albanian people. Their culture is as ancient and rich as their centuries-long history. Highly developed ancient ci-

vilisations have left their imprint on the Albanian soil, too.

Inhabiting the Albanian soil as far back as the paleolithic age, the Albanians have lived through all the great upheavals which swept over the Balkans and Southeastern Europe. The Illyrians attained a high economic and cultural level of development. In those remote times there were numerous thriving towns such as Buthroton, Apollonia, Dyrrachion, and in the interior of the country, Amanthia, Phoenice, etc. Archaeological excavations have brought to light many architectural monuments, buildings, statues, columns and capitals of ancient styles, theatres and stadiums for thousands of spectators, gymnasia, public baths, libraries, etc. A great number of Greek and Roman inscriptions, as well as objects of Illyrian origin have also been unearthed. The latter prove the existence on the Albanian soil of a culture dating further back than Greek and Roman cultures which reveal the influence of the Illyrian culture.

In recent years, besides the discovery of the neolithic settlement of Maliq, two other settlements of the same era have been unearthed in Southeastern Albania. One of them is situated at the village of Tren, on the shores of Small Prespa Lake, and the other in Kamnik of Kolonja. Of particular value is the painted pottery which was traded by the Dassarettes, the Illyrian inhabitants of this region. The more recent excavations at the Kamnik settlement have revealed its close links with the settlement of Maliq. The small town of Lin situated on the western coast of the Ohri Lake belonged to the area inhabited by the Dassarettes. This settlement, set up at the beginning of the first millenium B.C., was inhabited

up until the early Middle Ages. Among the finds excavated in this place are the remarkable mosaic floors, of an early Christian basilica of great artistic value.

Northwest of Pogradec, in the vicinity of the Proptisht village, some remains of another ancient Illyrian settlement can still be traced. Many archaeological objects have been unearthed such as fragments of pottery of various historical periods, bronze objects, fibulae, spearheads, and coins minted during the 3d and 2nd centuries B.C. in Dyrrhachium and Macedonia. Elegant ornaments have also been found here, supporting evidence to an extensive development of handicrafts in this Illyrian settlement. Five tombs have also been discovered, among which the most important and magnificent is the №4 tomb hewn entirely out of rock. Its exterior is adorned by eight Ionic style columns with their capitals still intact. On the right, between the first and the second column, there is a helmet in relief, with an ox's head underneath, and on the left, between the first and the second column, there is a typical Illyrian shield. The name of the town is not yet identified, but it could well be the Illyrian town of Pelion.

In the vicinity of Petrela, a few kilometers south of Tirana, the walls of another as yet unidentified Illyrian town are still extant. Besides the encircling walls of this ancient town, remains of dwelling houses with many rooms, a hearth, a monumental fountain, and many utensils have also been found.

Two towers on the encircling wall, one on the southern side of the town and the other on the northern side, are particularly well preserved.

The southern tower, 58 meters long and 12 me-

ters wide, represents one of the most magnificent constructions preserved intact in this castle. The walls are some 7 meters high with 10 rows of stones, each stone block is 85 centimeters high and 2 meters 30 centimeters long.

The stones have been perfectly laid, and in some cases it is impossible to tell one stone from the next.

Excavations have been underway for some years in the tombs of the district of Kukës (Northeastern Albania), which in ancient times was inhabited by part of the Illyrian tribe of the Dardans. Archaeologists have observed that the tombs of this region do not differ from the other tombs so far discovered in Albania either in the manner of construction, method of burial, or in the objects placed in them. Archaeological data proved the existence of an original Illyrian cultural-ethnic entity, thus refuting the claims of some archaeologists who pretend that the Illyrians were a nation of mixed ethnical composition and various cultures.

The excavations of the ruins of the ancient town of Jerma at Saraniqisht, near Gjirokastra, are of special interest. They have revealed the ancient name of the settlement: Antigonea. Further research in this town which is situated on a double-humped hill, a characteristic of the fortified Illyrian towns, show that during the 4th and 2nd centuries B.C. this Southern Illyrian town had attained a high level of economic, social and cultural development. The area of 45 hectares encompassed by its walls, shows that it was one of the biggest centers of the region.

The mediaeval town of Sarda in the lower valley of the Drin river, east of Shkodra, is also an important archaeological site. Two rows of walls encircling

the town are easily traced, and remains of buildings and monuments destroyed by the Turkish hordes 500 years ago, are also being brought to light. The excavations have unearthed clay vessels, ornaments, work tools and coins.

Next to Maliq, in Tren, archaeological finds proving the autochthony of the Illyrians in the Balkans, have also been discovered. In addition to this material, other data concerning the state of the Illyrians during the first millenium B.C., and specially concerning the Illyrian civic culture as the superstructure of a slave-owning society, are further evidence that the Illyrians were never Romanized, that the Albanians are the descendants of the Illyrians and the oldest recorded inhabitants of their soil.

Celebrities

The Albanian people have made a great contribution to the enrichment of the treasury of world culture through the development of their national culture. Although small in numbers they have had many famous people in the field of arts and culture, science, philosophy and literature.

Under the intolerable conditions of foreign occupation, many of these people, who are now the pride of their countrymen, had been forced to emigrate to foreign lands in order to carry on their activity.

During the early Middle Ages, towns began to rapidly spring up in Albania. It was a time of build-

ing castles, palaces, towers and forts. Thus, Albania became the cradle of famous master builders. Architecture, sculpture and painting flourished.

The fame of the Albanian masters spread beyond the borders of the country. They were invited to every corner of the Balkan Peninsula to build houses, chapels, brigdes and castles.

The names of many early Albanian masters are now forgotten, because the artistic works of those times were not signed. Nevertheless, the names of some who excelled over the others in creating fine works of art, have reached us. Master Progon Zguri, besides many buildings in Macedonia, led the work for the construction of the churches of St. Clement and St. Mary of Ohri in 1295. Master Pjetër Dahni supervised the construction of monumental buildings in Shkodra at the end of the 14th century. The archival documents of that time also record the names of the renowned masters Radovani and Viladanji, who have left magnificent buildings on the Dalmatian coast.

In the 14th century, the architect Miho Tivarasi, and the sculptor Andrea Aleks, distinguished themselves among other celebrated masters.

The data concerning the life and works of Miho Tivarasi is scarce and insufficient to compile even a modest biography, only his origin and his burial place are known to us. But the Dalmatian historians have accepted beyond doubt the Albanian descent of this master.

Miho Tivarasi planned and led the work for the construction of a monastery in Ragusa, which is considered as one of the finest artistic monuments of Dalmatia. The architectural design, the vaults, the

columns of the court, the ornamental motifs of the capitals, etc., blend romanian style with gothic elements. The rectangular court-yard is encircled by a row of colonnades supporting 32 large vaults of exquisite harmony and proportions. Besides the decorations on the console supported cornices and vaults, performed in a style devoid of excessive details, the fantastic figures chiseled in relief on the capitals of the columns, are very striking. The architect has made use of various decorative motifs.

Andrea Aleksi was a great sculptor and architect who left a profusion of valuable works on both coasts of the Adriatic. Many historians and art critics have dealt with the life and work of this Albanian master. He was born in Durrës around 1425 and was brought up at a time when the coastal towns of the Adriatic were flourishing. He was primarily engaged in sculpture and architecture, but may also have practiced painting.

The first known work by Andrea Aleksi is the chapel of St. Catherine at Shibenik (1448). In 1451 he worked at the communal palace of Split and a year later at the basilica of Saint Nicolas at Rab. About the year 1450, he built the baptistery of Zudenik. His more important works such as the exquisite baptistery with its graceful statues and reliefs, are to be found in the town of Trigor. In the same town, he also built a magnificent memorial to Ivan Subotich, an episcopal palace for Torlonia, a gothic-renaissance palace for the humanist Coriolan Cipico, the portico of the town, the sculptures of the St. Sebastian church, and so on. The basilica of Giovanni Orsini stands out among the rest and is considered one of the masterpieces of Dalmatian architecture.

For some years in succession, Andrea Aleksi was the partner of the Italian master Niccolò Fiorentini. Traces of their fruitful partnership are found at Zara where some fine porticoes still exist, and at Tremit where there are some busts, lunettes, reliefs and the festoons on the façade at Santa Maria's church.

The sixty years' activity of Andrea Aleksi show that he was among those characters who do not vanish with the tides of fashion. Five centuries have elapsed since this master embellished Dalmatia and Italy with his masterpieces, but his name has not been forgotten, nor his fame tarnished.

The list of the artists and masters born in Albania at that time is not restricted to the above mentioned names. According to the Dalmatian historian, professor Gelecich, during the 14th century, one single region of Northern Albania boasted of forty painters of considerable talent. «A host of works, to-day regarded as purely Dalmatian», says professor Gelecich, «are the product of Albanian masters.»

All these Albanian artists were born on this soil and trained in the traditions of their homeland. The fact that there were not only one or two, but a great number of them, bears witness to the incontestable truth that, at that time, the country's culture was in full bloom. In the 100-year war (1385-1479) of the Albanian people in defence of their country against the Ottoman hordes, artistic creations of generations were reduced to ashes together with many flourishing towns and settlements.

After the country was invaded by the Ottomans, the greater part of the artists who did not escape to the West were sent to Turkey to reconstruct Constantinople which was badly damaged by war. Among

them was master Christobulo, from the region of Berat, who was later on surnamed Sinan Aga. His name is mentioned in historical records as the master-architect supervising the construction of the Yeni-Valideh-Djami (mosque), and the complex of buildings surrounding it. During this period, parallel with the name of Hoxha Kasem, who together with his assistant and fellow countrymen Meremetçi Mustafa Aga built the magnificent edifice «Valideh Sultanie» by the Galata bridge, also mentioned is: Sedef Qar Mehmeti (Biçakçiu), from Elbasan, who was the architect of the mosque and its beautiful fountain at the Hypodrome (At-mejdan), as well as of many celebrated works in Mecca of Arabia.

Besides the constructions mentioned above, the Albanian masters also turned their hand to hydraulic engineering throughout the Balkans. Prince Dimitri Cantemir of Moldavia writes of them: «It suffices to see the aqueducts of Constantinople to be convinced of their capability».

After the Ottoman invasion, many an illustrious artist left Albania to settle chiefly in Dalmatia and Italy. Three generations of Albanian artists, who descended from them, distinguished themselves during the «golden age» of Vicentian architecture and sculpture. Among them the «Dynasty of the Albanese of Urbino» played an important part in the intellectual, artistic and political life of Italy. This family included such famous architects and sculptors as Francesco Albanese, his son Giovanni and Gerolamo, and his nephew Francesco, who embellished the towns of Vicenza, Padua and Venice.

There are no precise data about the life and work of Francesco Albanese, but his son Giovanni

was born in 1573 and learned the rudiments of art from his father. At first he worked with the famous master Palladio. Giovanni Albanese was well fitted to his task of completing the works of Palladio with exquisite statues which embellished the niches of the Palatine Basilica at the great square which, at the time, was known as *plathea Peroni*, and of the staircase descending to the piazza.

Giovanni sculptured the statues for the Chapel of Rosary at Corona and for the altar of St. Lorenzo's Cathedral, as well as two stone columns with Venetian emblems at the Piazza dei Dogi. Of the numerous constructions planned in Vicenza by Giovanni Albanese, the apse of the Servits and the triumphal arch at the foot of the stairs leading to Mount Berico are worth mentioning. In 1619 he worked in Venice on five statues for the facade of St. Giorgio Maggiore. He has also left many other works.

Gerolamo has also left a multitude of sculptures of mythological and religious character, especially in the palaces of Vicenza, and «Villa Canera» built on the lines of classical temples on a hill in the outskirts of the town. Besides the sculptures, Gerolamo drew the plan for the apse of the «Gonfalone» at the cathedral, where he applied the chisel with great mastery on various decorations.

The inhabitants of Vincenza highly appreciated the work of these illustrious artists and ranked them highly along with Phidias and Polycletus. In their vaults at St. Lorenzo's, where the bodies of the most illustrious inhabitants of the city are buried, there is an inscription: «Ille alter Phidias; his Polycletus erat (he was another Phidias; this was another Polycletus).

Aleks Tarketa, of Albanian origin, is also mentioned in the same pleiad of sculptors. In 1480 he sculptured one of the altars of the cathedral of Milan («Altare albanese»).

In the 16th century the paintings of Francesco Albanese, from the Albanian northern region of Kelmendi, won great renown. He was surnamed «the Anacreon of painting», and his works were displayed in various Italian art galleries.

It was at this time, too, that many Albanian humanists became famous in various fields of literature, science and arts. Marin Barleti, the first known biographer of Scanderbeg, Marin Beçikemi (1468-1526) alias, Marino di Scutari, author of many literary works and orations in Latin and professor of rhetoric and literature in Venice, Brescia, Padua and Ragusa, ranks highest among them. Another famous Albanian, a mathematician and astrologist who distinguished himself in the cultural and political life of Ragusa, was Gjon Gazulli whose name was known throughout Dalmatia, Italy and Hungary. After graduating from the faculty of liberal arts of Padua, Gjon Gazulli sat for his doctorate, and the commission that examined him included two Albanian professors, Gjergj Gaspari and Fra Andrea, both from the city of Durrës. Among the Albanian humanists, Laonik Tomeu (1456-1531), who taught philosophy in Padua, achieved great renown. He has left a series of literary, philosophical, historical and other works which bear evidence to the extent and depth of his knowledge. One of his students was Maksim Artioti, an Albanian scholar of wide learning. After a long stay in different cities and towns of Italy, at the invitation of Ivan the Terrible, he went to Moscow where

he distinguished himself as a publicist, writer, a perfect latinist and hellenist, and a translator of several philosophical and theological treatises.

The Turkish invasion interrupted artistic and cultural development for a long time, but did not succeed in annihilating the creative capacity of the Albanian people. Gradually, the Albanian towns began to revive and gather strength. As early as the 16th century there were signs of a revival of mediaeval art, as is demonstrated, for instance, by the paintings of Onufri, from Elbasan, his son Nikolla and his colleague Johan. Likewise, the paintings by Dhimitri from Lin, Mihal from Jeram (1662) and by Kostandin Shpataraku (1736-1767); those by David Selenica and his partner Kristo (1726), by the brothers Kostandin and Athanas Zografi (1744-1783) and a host of other painters, kept alive a long tradition of mural painting in churches and chapels in their own country and abroad. Sculpture and architecture flourished anew; suffice it to mention the master of the chisel, Andon Korfuzani (1758) and the masters of building Gega and Themeli.

Jan Kukuzeli, the world-renowned master of Byzantine music, through his wide and multifarious activity as a composer, music theoretician and reformer, made a great contribution to the treasury of music and opened new paths for its development. His contemporaries named him «the second source of our music».

Jan Kukuzeli was born in Durrës about 1070-1075. Since childhood he distinguished himself for his rich voice and musical talent and was sent to the school of the Imperial Palace in Constantinople and later on appointed «Master of the Imperial Chapel».

one of the highest ranks in the Byzantine Church, which involved supervising all the musical activity of the Byzantine Empire. The title of master was given to persons who excelled in musical theory and practice and who had composed works of established reputation. It was made possible for Kukuzeli to display his extraordinary talents to such an extent that the Romanian writer Jan Creancu speaks of his art as «A pearl that makes even a heart of stone well up with tears». Nevertheless, Jan Kukuzeli did not tolerate the atmosphere of the Imperial palace for long and stole out to a monastery in Mount Athos of Greece, where he dedicated himself to his creative activity.

The small part of Kukuzeli's heritage which is preserved in the libraries of the East and West bears witness to his polyedric genius.

The majority of the works by Jan Kukuzeli concern theoretical problems. After studying the works of the ancient theoreticians and scholars who had dealt with the laws of acoustics and aesthetics in music, as well as the former systems of musical notation, he invented a new notation, which was named «the Kukuzeli system» and represents the third stage of Byzantine musicography. The new system of musical notation was presented by the author in a treatise with the title: «The First Psalmodic Songs Drafted and Written by Master Jan Kukuzeli».

Jan Kukuzeli was also an outstanding singing teacher. He wrote some didactic works of great importance for the history of music, which made him an authority among the ancient teachers of this art. They were indispensable for the theoretical knowledge of Byzantine music and, therefore, many copies

were distributed to the churches of the East, and later on served as guides in teaching music. Copies of these works still exist in many archives and libraries in Italy, Austria, Germany and other countries.

Another of Jan Kukuzeli's inventions of major importance to Byzantine musical art was his «System of Musical Circles» which represents the various degrees of harmonic relations. But above all he made a name for himself as a composer. Kukuzeli has left a number of inspiring compositions which have been regarded as a model by the later hymn writers and have been sung for some centuries after his death in orthodox monasteries, churches and chapels in various countries. His name is mentioned in the Byzantine annals for the music of the biblical psalm №.117, for the praises №. 148, 149, 150, and other hymns.

Jan Kukuzeli turned his hand to song-writing, too.

His works occupy a place of honour in the history of our art and culture, although due to the political circumstances of those times they were written in a foreign tongue and in a foreign land. The conditions of his life obliged him to write only religious music; beyond it there was no other field for the artists to sublimate their energies. However, by making his contribution to the further development of music, Jan Kukuzeli was progressive in the true sense of the word. He knew how to explore new paths and left a treasure to be exploited by later Byzantine masters of singing.

Sani Frashëri, known as the greatest of the Turcologists, lived and worked during the 19th century. He was born on June 5, 1850 at the village of

Frashër, east of Përmet. He did his first schooling in the Turkish, Arab and Persian languages. In 1871 he graduated from the «Zosimea» gymnasium of Janina, where he acquired broad classical knowledge, studied sciences and learned some ancient and modern tongues: Latin, Greek, Turkish, Arab and Persian.

At the age of 23 he was the director of the «Hadika», a progressive magazine of Istanbul, and of the newspaper «The Interpreter of the East», and wrote two dramas, which had a wide response, especially among the young. In 1875 Sami Frashëri published the «Sabah», which was the first Turkish daily.

He worked intensively, until on June 18, 1904, he was found dead at his desk.

Sami Frashëri wrote many works: political and philosophic treatises, literary and scientific books, school tests, dictionaries, and made many translations.

He wrote six works in the Albanian language. In addition to a manuscript, he wrote forty-five books in Turkish, Arab and Persian and a profusion of articles. He translated six works into Turkish including «A Short History of France» and «Les Misérables» by Victor Hugo.

This ardent patriot was one of the leading ideologues of our National Revival and at the same time he was a promotor of the development of Turkish and Arab culture and science, a novelist and playwright, a publicist and philosopher, a pedagogue and linguist, an encyclopaedist, a writer of popular science and a translator. His first works in the field of Turkish and Arab linguistics were published by the year 1885, the most important of them being the dic-

tionary «Kamusi Turk» which appeared for the first time in 1901.

In the year 1889 he published the first volume of «Kamus-ul Alam», one of the most important works in the Turkish language of the 19th century. «Kamus-ul Alam» (bibliographical-geographical dictionary) was published in six volumes, the last being issued in 1899.

Besides his published novels, Sami is said to have left many manuscripts and studies on literature and science unpublished.

In his works, Sami Frashëri made a distinction between the Turkish invaders and the Turkish people, and none of his numerous books served the interests of the invader. On the contrary, he was continually persecuted by the Turkish authorities for his progressive ideas. In 1874 he was deported to Tripoli. Later, he was under continual police surveillance. After the publication of the book «Albania — what it was, what it is and what it will be» he was kept under house arrest.

Nevertheless, the progressive people of Turkey held this dedicated man in high esteem. Ahmet Ihsan, a Turkish writer of the enlightenment period, in his obituary entitled «An irretrievable loss» described Sami Frashëri as a «great master». «Sami Frashëri», he wrote, «is the only writer, yes, it is true, the only one among the Ottoman writers, whose scientific works astonish us all.»

Among the illustrious Albanians who have contributed to the enrichment of the treasury of world culture with their talent and activity, Alexander Moisi, an artist who won great fame and respect throughout the world, occupied an important place.

Like many of his fellow countrymen, fleeing from Turkish occupation and dire economic straits, his father had emigrated to Trieste. Aleksander Moisi was born there on April 2, 1880. In 1884 the father of the future artist returned to Albania with his family. The young Alexander attended a primary school at Durrës. In 1890 his family again moved to Trieste, then to Gratz in Austria, where Aleksander Moisi graduated from the middle school and for a short time pursued his studies at the Vienna conservatorium.

Alexander Moisi placed his entire life and his entire genius at the service of world art and mankind.

The art of Moisi, one of the giants of world stage, can well be compared to a drama school. His voice was always rich and warm, his expression, his gestures and his mimicry were something his admirers could never forget.

Moisi interpreted heroes of Ibsen, Chekhov, Shaw, Pirandello and other contemporary playwrights.

The role of Hamlet is a monument to the glory of Moisi and the acme of his artistic perfection. Nor was it an easy task when he undertook to play the part of Fedya Protasov from the «Living Corpse» by Leon Tolstoy. He was to play this part some, 1,200 times. Moisi has written: «A part without thunder and lightening, without pompous words and impressive sounds, with only murmurs, not heavy, not oppressive, not erotic, not demoniacal — without maxims and sharp aphorisms — with no other ornament than its magnificent songs, and all this repeated 1,200 times! ... To one million and a half people I was Tol-

stoy's Fedya — from Moscow to New York, from Oslo to Constantinople...».

In the course of fifteen years Moisi, led by Max Reinhard, dominated the Berlin stage, where his genius was demonstrated in all its magnificence.

At the beginning, with his rare talent Moisi stormed the stages of Austria, Czechoslovakia and Germany, and later on, those of Moscow, Leningrad, Budapest, London, Paris, Stockholm, Copenhagen, Bucharest, Milan, Rome, Florence, New York, Chicago, Istanbul, Mexico and many other towns and cities of the world. When performing for German audiences he spoke in the tongue of Goethe, for the Englishman in the tongue of Shakespeare, to the Parisian in the tongue of Molière.

Although he had no single opportunity to display his talent in his homeland, Moisi did not forget Albania. Wherever he was, he spoke with pride of his country. «I don't want to die a German subject», he used to say. He did his best to get Albanian citizenship and finally obtained it in April 1934, one year before his death. In Vienna and Bucharest he frequently met with Albanian emigrants and on such occasions he would clothe himself in black and red, the colors of the Albanian national flag.

Today, the Albanian people cherish the memory of their great artist, Alexander Moisi, with deep love and respect. To perpetuate his memory the Presidium of the People's Assembly of the People's Republic of Albania awarded him posthumously the title of

«Artist of the People», in 1961. The Higher School for Actors in Tirana, the Palace of Culture and the theatre of Durrës are named after Alexander Moisi.

The activity of Aleksander Moisi was highly appreciated by many of the great thinkers and artists of the world. Here are some of their comments:

«Alexander Moisi is Europe's greatest and progressive actor. He is attracted towards our country by the new relations of its socialist society, its literature, its theaters and people's education...»

«The part of Faustus is one of the magnificent creations of Moisi. A great man on the whole, and perhaps the greatest actor of our time, he recites Goethe in a particularly wonderful manner...»

Anatoly Lunacharsky

«Congratulations to Alexander Moisi, to whom the most perfect interpreters of many of my heroes, I am greatly indebted forever. First of all, I greatly regret, dear Moisi, that I failed to personally admire your playing «Henry the IV» in such a way, I am told, as to make your interpretation the finest of this role...»

Luigi Pirandello

«Moisi is an actor of such strong personality as men have ever possessed. He is not

one of those actors whose power lies in their metamorphosis. Quite the contrary, his power lies in the fact that he expresses his own nature in a pure and delicate manner...»

Hugo von Hofmannsthal

«...A southerner, always a southerner, he brings the sun of his country everywhere... He wants all the people around him to be gay, impassioned and ready to flare up... in discussions, everlasting discussions, on ideas, politics, attitudes... That is why one learns something new from the essence of the truth of the world when in his company...»

Stephan Zweig

«...Like me, he too, has had to breast through so many difficulties. But one should admire the energy of Moisi. He knows what it costs to persevere under such circumstances.

My partnership with Moisi, especially when working under the direction of Reinhard for the parts of «Henry IV», «Emilia Galotti» and «Don Carlos», is one of my best reminiscences. He was an extraordinary actor.»

Albert Baserman

When a man is dragged to the theatre, he usually arrives late and is not likely to be

attentive to what is said on the stage by Hamlet, but hardly a minute has passed, no more than twenty words are said, and he is impressed, he feels the tears on his cheeks: this is the wonderful effect of the spell of art cast by the archsorcerer of sorcerers, the poet and the pupil of Shakespeare — Aleksander Moisi. I have never seen the part of Hamlet played so marvellously, I have never seen Moisi ever play so well. Hamlet is written for Moisi, and Moisi, Moisi alone, is born to play Hamlet...

Max Brod

A distinguished authority in arts and science, a contributor in the treasure house of world culture, Fan Stiliano Noli was born on the 6th of January 1882 at the Qyteza (Ibrik-Tepe) village of Hadrianopole. After graduating from the elementary school of his native place and, later on, from the higher school of the town, he made an attempt to pursue studies at the faculty of philosophy in the University of Athens, where he succeeded to enrol but had to soon give it up owing to economic difficulties. His studies interrupted, he sojourned in Greece, Turkey and Egypt working as a tram conductor, copyist, prompter at theaters. In 1903 he worked as teacher in Egypt where he formed his first links with the patriotic movement of Albanian emigrants. In 1906 he went to the United States and was an active patriot among the emigrants. Still in the United States he graduated from the faculty of history at the University of Har-

ward in 1912. After the proclamation of the independence of the country he was engaged far and wide in activity for the defence of the interests of his country: in London speaking about the destiny of Albania, in Sofia and Bucharest where Albanian communities were busily campaigning for the defence of their country and at the Peace Conference in Paris as a member of the Albanian delegation.

In 1912 Fan S. Noli returned to his country and took an active part in its political life. He is the central figure of the democratic-bourgeois revolution of June 1924. After the suppression of the revolution by the internal reaction aided militarily by international reaction, he was compelled to take the road of emigration where he pursued his unyielding struggle for a democratic, free and independent Albania.

In 1927 Fan S. Noli visited, for the first time, the Soviet Union, invited to participate in the celebrations of the decade of the Great October Socialist Revolution, where he attended the Congress of the Friends of the Soviet Union as a «member of the delegation of the oppressed peoples of the Balkans» and as a «friend of the Soviet Union». His speech at the Congress was full of enthusiasm for the political regime and the economic system of the country of the Soviets. After 1930, withdrawn from active political life, he returned to the United States, where he devoted himself mainly to historic and musical studies. At the age of 52 he graduated from the University of New England. He died on the 13th of March 1965.

Noli was a great master of the word. His short poems remain patriotic hymns of the democratic mo-

vement in Albania. His ardent speeches display a profound and broad culture, a rare eloquence and subtlety of style, and possess figures of speech which frequently attain great heights of poetic creation.

His speech as prime minister and first delegate of Albania to the Assembly of the League of Nations which was to decide on the destiny of world peace filled the Albanians with pride and attracted the attention of the world press, which wrote of it as «the most sensational and, no doubt, the most picturesque speech» (New York Times), «infiniment spirituel» (Gazette de Lausanne), «the Gospel of world brotherhood» (another foreign newspaper), etc.

Fan S. Noli was equally great both in original works and in translations. He, as an Albanian writer says, made Don Quixote dream in Albanian, Othello furious in Albanian, Omar Khayyam jeer and laugh in Albanian... With this he proved that the Albanian language is able to render all nuances of human thought. After 1912 he translated parts from the works of the Norwegian author, Henric Ibsen, comedies by Molière, short stories by Stendhal, plays from Shakespeare, Longfellow's «Scanderbeg», poems by Edgar Allan Poe, Blasco Ibanez's novel «The Hut» which he skillfully adapted to represent the situation then prevailing in Albania. During the 1930's, Noli translated masterpieces from Ibsen, Shakespeare, Cervantes, etc. These works, were of great educational importance for their progressive ideas and for the fact that the time and the situation in Albanian were ripe for the reception of such masterpieces.

In order to understand the magnificence of Noli's translations we quote here the words of Dr. Norbert Jokl, then professor of philology at the Univer-

sity of Vienna: «The translation of the Rubaiyyat into Albanian by Fan Noli is the best made so far amongst the other translations into the European languages, with the exception, perhaps, of that made by Edward Fitzgerald». And Dr. A. Rappaport, an Austrian diplomat and student of Oriental studies, said: «It is hard to believe, in my opinion, that the Rubaiyyat in Persian could stand higher than the Albanian version rendered by Fan Noli into Albanian».

Noli's activity in literary criticism occupies an important place at home and abroad. His «Introductions» to the translations were in fact original criticism of the work translated and have always attracted the attention and interest of great critics. His introductions have frequently become objects of dispute and various contradictory interpretations. Such are his introductions to «Othello» and «Hamlet», his assessment of Cervantes «Don Quixote», etc.

Noli also remains a talented historian. In 1921 he published «The History of George Castrioti Scanderbeg». To the history of Scanderbeg, in which he saw the history of the Albanian people, he devoted new studies until in 1947 he published a second version — a work of rigorous scientific criteria. This work is a profound analysis of the economic and social conditions of those times. The national hero is presented, in the light of newly discovered documents, as a true leader of, and closely connected with, the masses. When studying the period of the struggle for freedom of the peoples in Southeastern Europe during the 15th century, one cannot ignore the conclusions reached by Noli on this subject.

Finally, we cannot leave aside his musical acti-

vity. Noli began his musical work at the age of fifty. In 1936 he graduated from the conservatorium with the symphonic poem «Scanderbeg», the «Albanian Rhapsodies» and «Gaspar the Poor». He had previously composed some other pieces of a religious character such as: Hymns For Mixed Choir — Boston 1936, Eastern Orthodox Hymnal For Mixed Choir — Boston 1951, Byzantine Hymnal — Boston 1959, On the Coasts of Babylon.

The symphonic poem «Scanderbeg» based on Henry Longfellow's long poem of the same title, is profound, moving, and dramatic. It is a work of fine taste and deep sensitivity blending together several themes in rich orchestral combinations and variations.

In 1947, Noli published in Boston the monography entitled: «Beethoven and the French revolution», bringing new arguments and facts about Beethoven's with the French revolution, and the influence of the progressive ideas on the creative work of the composer. With his monography of 120 pages, written on a sound dialectic basis, Fan Noli ranked amongst the most famous musicologists.

Here are some comments of authorities in the world of arts and culture on Fan Noli's monography:

George Bernard Shaw: «This is the product of a firstclass critic. I read it through with great attention and extraordinary satisfaction, being myself, by profession, a connoisseur of music, a critic, artist, and philosopher.»

Jean Sibelius: «I read the book with great interest. I believed I knew everything about Beethoven, but in your book I found so many new things for me.»

Ernest Newman, biographer of Wagner: «...Wal-

ter Pater himself might have found it difficult to express it better than you.»

Thomas Mann: «I read your book through with great interest and amazement. It is a real contribution to the literature about Beethoven.»

J. Duane Squires, President of the Department of Social Studies of the Coby College: «I rejoice greatly at the publication of your monography, for my profession is modern history. No doubt, you have accomplished a great work, and all students of the French revolution will be thankful to you.»

Professor Kenneth Conrad of Harvard University: «I've just finished reading your interesting book and I'm spellbound by the manner you have chosen to present this difficult problem as well as by your ability to reproduce him so live, with all his strength and sufferings, from the dry accounts of texts and the embellishments of biographers.»

Professor Geneva Drinkwater of Vassar College: «I am terribly impressed by the great volume of research work you've had to do before writing this small volume. People who have never turned their hand at such work can hardly guess the amount of toil and hours needed for these pages. You have read with great patience numerous volumes in German with the aim of saving Beethoven from the good intentions of his admirers and the villany of his detractors.»

Fan S. Noli, through his long activity as a statesman, historian, poet composer, and musicologist, occupied a special place among the celebrated figures of Albanian culture, arts and history. Furthermore, he remains one of the Albanian classics, whose works, after laying the foundations of their national cul-

tures go beyond the confines of their homeland and render a modest, but valuable contribution to the treasury of world culture.

* * *

In these last few pages only some of the Albanian humanists and artists who excelled in the fields of arts and sciences have been mentioned. This list is short, but it suffices to show the contribution small Albania has made to the national and international treasury of culture and arts throughout history.

Monuments of culture

In 1965 the coastal town of Durrës named its newly-built palace of culture after Alexandër Moisi.

While the foundations were being dug the remains of an ancient building came to light. This discovery — a thermal bath — has been carefully preserved. A stairway in the new palace of culture leads down to the remains of public baths pertaining to the first centuries of our era.

Such cases are not rare. They prove that an ancient and rich civilization had once developed and prospered on Albanian soil. Taking into account the surface of the land (28,750 square kilometers), Albania is one of the richest countries of Europe in monuments of culture. There are 8 important towns of antiquity, 75 castles, hundreds of dwelling houses, bridges and other constructions of great artistic value

which constitute a rich fund of archaeological, architectural and historic monuments. They are a living testimony to the creative work of the Albanian people and their contribution to the treasury of world culture. These irreplaceable treasures — works of many generations — are a mosaic of the history, culture and art of the Albanian people. Many foreigners, scholars and tourists, who have become acquainted with the historical monuments of Albania, have called it «a first-hand tourist garden». No doubt the Illyrian settlements which are spread everywhere throughout the country occupy the first place among the monuments of culture. They are encircled by thick walls built of big unhewn stones fitted together without mortar. All these settlements dominate strategic points over plains and valleys. With the economic development and consolidation of Illyria, the settlements gained in strength and were encircled by walls of hewn stone with gates and towers.

Of special interest are such renowned centers of ancient civilization as Dyrrachium (Durrës), Buthrotton (Butrint), Apollonia (Pojan of Fier), Lissus (Lezha) where important monuments of architecture, sculptures, and mosaics, are still preserved. Today one can still see part of the former high walls encircling the ancient towns, gates which represent fine specimens of architectural art, remains of public and private buildings, temples, theatres, stadiums, baths, dwelling houses, sculptures, reliefs and inscriptions, polychromic mosaics, coins of ancient towns, objects of Illyrian craftsmanship, weapons and ornaments for women, etc.

The great archaeological center of Butrint harbours a masterpiece of early Christian architecture

— a baptistry built during the 6th century with columns taken from ancient temples. The baptistry has a floor of colored mosaic and sixteen granite columns forming two concentric circles on which the roof rests.

A marble head of Apollo — a genuine masterpiece of art — was discovered in Butrint in 1928. The ex-King Zog, a real tyrant, made a present of it to the fascist hierarchs of Italy. Today this sculpture is displayed in an Italian museum.

During the years of the People's Power, besides other objects, 29 sculptures of special interest for the study of the art of sculpture in the 2nd and 3d century of our era, have been unearthed in Apollonia.

Many mosaics have also come to light during recent archaeological excavations. Among them, the mosaics of Butrint, Pojan and Durrës, deserve special mention.

The most important mosaic is in Durrës. This mosaic depicts a woman's face on a background of flowers. Made of stone cubes not exceeding one centimeter in diameter, it is set on a layer of mortar about six centimeters thick. The stones are white, black, red, orange and of other colors. The woman's face is about three times life-size and is executed with consummate skill. The plait of her hair is particularly striking with areas of light shades in clear contrast with her vividly coloured hair-pins. The face is framed by two branches which form a background of flowers and leaves, each one different from the other. The execution of this mosaic is of rare perfection.

Besides the monuments of classical culture and ancient forts and castles, there are also numerous churches remarkable both for their architecture and

their wall paintings. The icons of the Byzantine and post-Byzantine period, which have been studied by Albanian and foreign scholars, deserve special attention, many of them going beyond the limits of national cultural values. The frescoes of the great Albanian painter of the 16th century Onufri, and of his son Nikolla, are preserved in the churches of central Albania. The frescoes of David Selenica, another famous Albanian painter of the 18th century, are also found in Albania.

Another important group of monuments are dwelling houses, such as those of the towns and of the countryside, among which the «turret» type, a dwelling fortress found exclusively in Northern Albania, deserves special mention. The dwelling houses in Berat and Gjirokastra are peculiar to those towns only and show a unique architectonic evolution.

Albanian material culture, more than anywhere else, has suffered irreparable damage over the centuries; even when it had succeeded in withstanding foreign invasions, it could do but little against the elements of nature, the decay of time and ignorance, the antipopular regime showing no concern or interest in these treasures. Cultural objects were left to the mercy of fate or were given as concessions to the imperialist states.

The law «On The Protection Of Monuments Of Culture And Nature», issued after the liberation of the country, put an end once and for all to the damage and plunder of monuments, and declared them the property of the whole people. By special decisions of the Council of Ministers, the towns of Berat and Gjirokastra, the subsoil of Durrës and its older sections, as well as the old market of Kruja, were decla-

red museum-towns. These, and other state decisions of a similar nature, make up the juridical basis on which rests the whole work for the preservation of monuments.

«The Institute of Monuments of Culture» was created for their protection, conservation, and restoration. It has carried on an extensive activity to prevent the monuments from being defiled, to discover and to put under protection unknown monuments, laying the basis for a scientific discipline previously unknown in Albania. As a result, a great number of monuments damaged during the centuries have been saved from complete demolition.

During recent years, restorations have been carried out on the nymphaeum of Apollonia and on the ancient church of Lezha. Progress has also been made in restoring architectonic ensembles: the quarters of «Kala» and «Mangalem» at the museum-town of Berat, the bazaar and the castle and the museum-town of Gjirokastra, and the bazaar of Kruja have been restored to their former state.

From among the churches, about 250 of the greatest historic and artistic value were selected and preserved. The greater part of these are connected with important historic events.

The popular masses have been educated to take care of and protect this property which belongs to them.

A few words on Albanian folklore

«Albania is presented, the curtain goes up, the wonder is being repeated... A powerful chorus, a skill-

ful orchestra, magnificent folk dances executed with talent and wonderful finesse... excellent dancers and colorful costumes... Here is the laureate of 1970». This is how «La Dépêche» describes the first performance of the Tirana Ensemble of Folk Songs and Dances at the Dijon International Festival last autumn. «The Albanian dancers have remarkable control of their movements despite their heavy woollen costumes. Their folk dances are executed with such pride and vitality that it makes one dizzy to watch them. They are as light as air, nevertheless the ground shakes under their frenzied steps. The drums beat, the sounds of harmonicas, clarinets, fifes and violins fill the air. Girls with deep black eyes and glossy costumes and men clad in «tirq» of white felt display the rustic and popular joys of valiant Albania with their hands and their incredible nimblefootedness, in perfect harmony with the rhythm.»

At the Dijon Festival the Albanian Ensemble won the place of honor among 30 folklore ensemble from many countries of Europe, Asia and Latin America, and was awarded the «Medallion for 1970». This is not Albanian folklore's first success in the international arena. The performances of the Ensemble and other folklore groups at international festivals of various Balkan countries have aroused great interest. They have displayed the great art of the Albanian people, their poetry, melody, dances and instruments, and have always drawn an enthusiastic attendance. Melodies and dances of every kind, formerly known only locally, broke out like a torrent during the years of the People's Power, proving the Albanian people to be the bearer of an ancient and inexhaustible treasury of folklore which is enriched with every passing day.

Albanian folklore has always attracted the attention of scholars. In the 19th century, foreign specialists made some studies on Albanian folklore mainly for linguistic purposes. The ballad of Garantine was a source of inspiration to the German poet Bürger, while Paul Lafargue made it the object of a sociological study. Karl Marx, who was a lover of folk songs, in 1839 included some Albanian folk songs among others from the Balkans in his album for his wife Jenny.

Albania is an inexhaustible treasury of folk songs. In the course of centuries, the Albanian people have created an original music, remarkable for its intonations, for its fine melodies, and its freshness and rare grace. Folk songs are the history of the Albanian people set to music. Epic songs were sung by our ancestors as a call to arms, and they are still sung today by the highlanders of Northern Albania. In the North songs are usually monodic, while in the South they are polyphonic: of two, three or even four voices. Albanian polyphony is more compact, more varied and more developed than the polyphonies of other peoples.

Bridal songs both in the North and the South are distinguished from other songs by their gay intonations, their lyricism and optimism. Albanian folk songs comprise lyrical, erotic, ritual, allegorical and other songs. People have sung with inspiration to chaste and sincere love.

Albanian folk dances, too, have many forms full of vitality and dynamism. They express the courage, the determination and the unbreakable spirit of the Albanian people. The Hungarian Albanologue, Thal-

loczy, writes in one of his studies that «the Illyrians used to dance with unsheathed swords».

Through the centuries the Albanian people have developed a host of simple and complex dances reflecting their aspirations and abilities, their temperament, constancy and optimism. The dances are closely connected with their life, laws and customs, with their work and efforts, joys and sorrows.

The grace of Albanian folk dances won the admiration of great artists and writers, among whom Lord Byron, who left in «Childe Harold» a picturesque description of the Albanian Palikars dance.

Folk dances vary from place to place, according to the type, form of execution and origin. Every region, even every village, has its characteristic dances. It often happens that, even in one region, the same dance might be executed in two or three different ways. The characteristics of the dances of each region vary according to the dialects and folklore.

But in spite of their great variety, the dances of the various Albanian regions have common elements which derive from common tradition.

In the past men danced apart from women, mixed dances were very rare, even within the tribe. Hence the existing differences between men's and women's dances; which although they may have the same structure, differ in style. Generally women's dances are smoother, lighter, more reserved and graceful. Men's dances are more impetuous and dynamic with much leaping and jumping.

As regards the difference according to generations, there are dances for both old and young people, and there are even dances for children. In the re-

gion of Labëria there are dances for old women and young brides which are performed in a halfcircle to the accompaniment of polyphonic songs.

As to the participants, «single» dances are performed by the town's women of Northern Albania and Kossova. «double» dances are performed from the Northern Highlands down to Berat, Myzeqe plain and the whole of Eastern Albania, and there are also «triple» dances, usually mixed, that is, performed by two women and a man, or vice-versa.

The most simple form of folk dance is performed in a straight line, but there are also dances in curving and winding lines, dances with two lines of dancers facing one another which are executed to the accompaniment of songs, and dances which are performed in circles — the most common and widespread type in all regions of the country as well as among Albanians abroad.

The Albanian people have shown their creative genius in the field of popular instruments, too. Even though Albania is a small country, all sorts of musical instruments can be found: idiophones, airophones, membranophones, and cordonophones. Some of them, such as drums, produce sounds from skin vibrations, pipes and bagpipes, from wind vibrations; and instruments such as the «çifteli» and «lahuta», from string vibrations. These instruments, too, express the courage and temperament of the Albanian people.

Most widespread is the flute — a tubular wind instrument, about 40 centimeters long with holes. The bagpipe — a wind instrument consisting of a leather bag, a valve-stopped tube and three or four pipes — produces sounds of different tones. The «çif-

teli» is another important two-string instrument found mainly among the highlanders of the North, where every family is bound to have one.

Albanian vocal folklore, including ceremonies of birth, marriage and death, is another aspect of the cultural heritage.

Folklore material has been collected for a long time, but the systematic gathering of the treasure of popular culture began only after the liberation of the country. The scientific workers of the Institute of Folklore deal specifically with this task. But, as the folklore is the common property of the entire people, finding, recording and collecting the wealth of the people's culture would not be possible without a wide network of collaborators of various professions, especially teachers. The collection and study of popular creations is conducted in an organized way and according to well-studied plans. The archives of the Institute of Folklore have been greatly enriched by such contributions. The Institute has a collection of more than ten million verses, 7-8 thousand pages of prose, about 40 thousand proverbs and 12 thousand riddles and puzzles and about 10 thousand recordings of monophonic and polyphonic music, instrumental and dancing melodies. From this wealth of material 45 volumes with about 12 thousand pages have been published.

The systematic and scientific publication of the thesaurus of Albanian folklore began in 1961. This encyclopaedia of people's vocal literature is divided into four sections: popular prose, legendary epic, historical epic and lyric verses. The three-volume series «Early Collectors of Albanian Folklore (1635-1912)» deserves special mention. The four-volume series

«Popular Prose» and the series «Legendary Epics» are also valuable publications. In addition to anthologies and the above mentioned publications, there have also been published volumes dedicated to specific themes which aim at educating the working people in the virtues of their forefathers.

With the creation of the Institute of Folklore, attention was focussed on musical and choreographic publications, too. Up until now they have aimed at presenting a summary of some genres and kinds of wealth of the Albanian folklore. Two volumes: «Dances from the Region of Luma» and «Folk Dances» were published during the 1961-1965 period.

The Albanian folklorists have also made a valuable contribution to the study of Balkan folklore in general. The activity of our Institute of Folklore has aroused special interest in scientific circles of the world, especially in the Balkan countries, and its publications have been warmly received. The high scientific level of the Albanian folklorists has won them the respect of progressive scholars everywhere, and this was specially demonstrated at the 2nd Congress of Balkan Studies held in Athens.

Ethnographic treasure

The Albanian people are the owners of an invaluable ethnographic treasure. Their folk costumes of fine craftsmanship, silken embroideries, carpets and rugs decorated with national motives, their highly artistic filigree and pyrographic objects, their interesting architecture and room decorations, carved doors, window frames, wardrobes, tables and mantelpieces,

bear witness to an ancient culture, original talent and artistic spirit cultivated and preserved for generations.

Of all the other artistic forms, applied arts were the most developed among the Albanian people. Their artistic taste displays itself in every object of everyday use, in garments and footwear, tools, and household utensils.

Albanian popular art is rich and various. Every region, every village, has its own peculiarities. Parallel with Albanian national features there are also elements of the culture of the neighbouring peoples with whom the Albanian people have been in contact for centuries.

Weaving can indeed be called a popular craft in Albania. Albanian women are able to turn out highly sophisticated designs from their looms.

The costumes of Tropoja, Elbasan, Devoll and Dropull, the carpets of Kukës and Labëria, the bags of Zadrime are evidence of the ancient tradition of the art of weaving in Albania. Knitting is known both in the North and the South of the country, and the inhabitants of central Albania are no less skilled in his art. Among the knitting patterns the most widespread is something akin to laces with popular motifs, It is used in the Malësia e Madhe for men's and women's sweaters and especially for stockings.

The cloth for the national costumes, flax or wool, is woven on handlooms and then embroidered by hand. In the North and the South, carpets, thick blankets and fine cloth for women, are woven on looms which are also used to make felt bags, «bruce» (shepherd's overcoats) and so on.

The carpets of Korça and other southern regions, as well as those produced in the North, are remarkable for their combination of motifs and colors. The carpeting trade and needlework are ancient traditions which are now preserved and further developed by the master tradesmen of the people.

The national costumes are of great value in proving the high cultural level and the fine artistic taste of the Albanian people. Each region has its own style of dress and sometimes even the people of the same village are clad differently from one another. Clothes differ in the material used, in the pattern, decorations, colours and their combination.

Women's costumes are more varied and more highly decorated than men's. Collars, sleeves, and hems are embroidered with silk or cotton threads of various colors, with black and red predominating.

A «xhupe» or «cibun» of felt, decked with red or other colored lace is worn over the blouse. An apron is worn over the «xhupe» and is so finely embroidered that it is certainly one of the most artistic handworked articles produced by Albanian women. The aprons of the regions of Shpati, Dumre, Myzeqe, and Fushë-Kruja are by far the most beautiful.

Another article of clothing is the kerchief. Its size differs; for example, the kerchiefs of Myzeqe are very large, while those of Zadrima are smaller and finer and worn coiled about the head.

Like all the Balkan peoples, the Albanians wear moccasins. They vary according to each region. They are light and comfortable, being very appropriate for wear in the mountainous zones of the country; often they are adorned and elegantly laced with strips of hide or with multi-colored string.

Since ancient times the Albanian people have developed the processing of metals by hammering, smelting, and chiseling. Hammering and smelting are among the ancient techniques used in the period when metal was first introduced. Many articles of Illyrian culture such as belt-buckles, metal cases, etc., were made of forged metal. Such side-arms as yatagans, swords, etc., were made later on after the perfection of this same method. Smelting was also known to the Illyrians. Many objects, ranging from weapons to women's ornaments, were made by this method which is still in use. The silversmiths of Elbasan, Berat, and Gjirokastra made weapons and various other objects by casting.

The silversmiths of the South are famous not only for making weapons but also for their various sorts of plates, buttons, earrings, bracelets and many other ornaments for national costumes.

Cooper-working, another ancient tradition, is very widespread. Excavation made in the tombs of Illyrian settlements have unearthed more than forty kinds of fibulae, besides laces, diadems bracelets and bronze battle armour.

With the lapse of time the range of copper and bronze utensils was greatly increased.

Ornaments with geometrical designs and, occasionally, floral and arboreal motifs, were chiefly used to decorate objects.

Decorations were also applied to big trays (which rest on wood props and serve as tables), smaller trays, coffee and water jugs, as well as to the borders of metal plates.

Textiles excluded, popular art found no better material than wood, which is commonly used in

dwelling houses, in churches (ceilings, walls, iconostases, etc.), in vessels and utensils, worktools etc. The artistic spirit of the Albanian has found expression in every object of everyday use: spoons and plates, distaffs and pipes, «lahutas» and bride's dowry boxes, cradles and handlooms etc. Even in the wood-working handicrafts the ornaments follow the same pattern as the embroidery on national costumes. Traces of our ancient culture are most vividly preserved in the ordinary objects produced by the people's artists, shepherds or masters of wood-carving in villages.

The Dibra masters won a name for themselves throughout the eastern part of the Balkan peninsula down to the shores of Asia Minor, whereas the masters of the southeastern part of the country were renowned in the south of the Balkans. Their works are distinguished for their style and combination of designs. The Dibra masters frequently employed floral motifs, whereas the latter combined floral zoomorphic motifs. In general, the motifs of woodcarving are related to work, production and life.

The tradition of the Albanian people in wood-working was not restricted to the limits of the household economy but reached a professional level, by producing objects of a wider range. In those regions where the conditions were favorable for the development of this art, various schools of woodcarving were created, among which the most important were those of Dibra, Berat and southeastern Albania. These schools reached the height of their development during the 17th and 18th centuries when the Albanian masters attained a rare perfection of artistic skill which spread beyond the confines of

the country. The 19th century marked the decline of this art.

The artists from Dibra and Çermenika decorated their rooms and houses solely with pine-wood carvings. The schools of Berat and Shpirag are distinguished for their carvings in specific types of wood, especially elm.

Wood carving underwent a new stage of development after the liberation of the country.

Albanian popular architecture is also of special interest. Albanian dwelling houses vary greatly from one region to another.

The «towers», which began to appear in the Albanian countryside with the feudal system, are particularly interesting. Formerly the «tower» was spread throughout the country, whereas today it is only found as a remnant of the past in the highland regions of Northern Albania.

The «towers» are built of huge stone blocks; their walls are one to one and a half metres thick and served to protect the residents from outside attacks.

Of great variation and interest are the town dwelling houses, of which those of Shkodra, Gjirokastra, Tirana and Berat deserve special attention.

Albanian ethnographic materials are of great scientific and artistic value. The Albanian people stand out among the neighboring peoples as a separate ethnical entity, not only due to their language and anthropological features, but also because of their ethnographical traditions.

The Albanian patriots, such as the ancient writers and students of the Albanian language of the 16th century Budi, Bogdani and Bardhi, the Albanians in

foreign lands, and especially the patriots of the National Revival, showed great interest in national ethnography. The latter carried out fruitful work for the study of national culture during the 19th century. But, in spite of their good intentions, being forced to work under difficult conditions, pursued and persecuted by the foreign invaders, their work is of a fragmentary character and does not live up to the professional standards of ethnography.

Only after liberation, did the collection and study of ethnographical materials assume their proper importance and were raised to a scientific level. The sector of ethnography, created for the first time in 1947, has expanded alongside the extension of its activity.

Today, the sector of ethnography possesses 22,240 records of which 8,440 are photographs, negatives and diapositives; of which 600 are maps and various sketches, whereas 13,200 are material objects. These objects of ethnographic collections come from more than 300 centers and date back chiefly to the last two centuries (the 19th and 20th centuries). They faithfully represent the mode of life of the Albanian people before liberation. Together, with the materials of the past there is also a rich collection of contemporary material.

Our ethnographers have also studied the traditional pursuits, especially agriculture and live-stock breeding, of many regions. The dwelling houses of towns and villages, as well as many local costumes have been made objects of study in a series of publications. Special attention has been paid to social, cultural and artistic values. The materials collected with so much love and care, after publication, are

put at the service of the broad masses of the people who can, in this way, get to know the great artistic treasury created and developed by the Albanian people which, in the past had never been properly evaluated.

The deepening of the struggle against the backward customs and viewpoints which humiliate women, against religion and religious superstitions, against the patriarchal mode of life, etc., placed new tasks before Albanian ethnography: to discover the roots of these customs impeding social development and to fight against the basis of their reactionary idealistic philosophy. At present, the Albanian ethnographers aim at directly contributing to the solution of these problems for the further development and deepening of the ideological and cultural revolution in Albania.

The ethnographic studies, part of which has been carried out on comparative Balkan basis, indicate that, in spite of the great variety observed in traditional Albanian culture, in all the settlements of the Albanians there is an ethnical unity formed since ancient times. This is apparent not only in the material culture, such as in national costumes, popular architecture, household vessels and utensils, etc., but also in the social and cultural life of the people, such as in the right of the canon, in the customs and habits of family life, etc. in which common traditions are observed.

An important role in the collection and preservation of this ethnographic treasury is played by the Tirana Ethnographic Museum set up since 1948 as well as by the local museums in the districts, towns and even many villages of the country. The Tirana Eth-

nographic Museum has become a school of culture for the broad masses of the people. It is visited by many young men and young women, who acquire concrete and living knowledge of the past of their people and their material culture, as well as by various groups of workers of arts and culture who find inspiration in the artistic traditions of their people. Foreigners also show great interest when visiting this museum.

The activity of our ethnographic museum extends beyond the limits of the country. During the years of its existence it has organized many ethnographic exhibitions abroad. Through these exhibitions, many visitors have been able to acquaint themselves with the artistic traditions of the Albanian people.

Road of development of Albanian literature

«The General of the Dead Army», by the young Albanian writer Ismail Kadare, was published in Paris on the eve of the 25th anniversary of the Liberation of Albania. The Albin Michel Publishing House wrote upon this occasion that the «publication of this novel reveals a young Albanian literature, almost unknown abroad, which, for the first time, places its author on a enviable rank in the plane of international literature». The wellknown French publicist Robert Escarpit stresses in the preface to the novel: «Ismail Kadare offers a novel of world stature to the French readers».

The warm reception of the novel «The General of the Dead Army» by European readers is an as-

sertion of the Albanian literature in its development along the lines of socialist realism.

Albanian literature is quite young. It had its beginnings with the publication of the first book in the Albanian language, the «Meshari» («The Missal») by Gjon Buzuku in 1555. During the period under the Ottoman yoke, the struggle to regain freedom was powerfully supported by the self-sacrificing work of the Albanian people to keep alive their mother tongue and to preserve their national art and culture. An important role in this direction was played by the writers and poets, who, through their works, have rendered a great help, not only for the enrichment of the national culture, but also for the awakening of the national consciousness for the mobilization of the people in the struggle against the absolute power of the military-feudal order of the Sultans. One of the most brilliant periods of its history is that of «The National Revival», which covers the second half of the last century and the beginning of this century. During this period, many celebrated writers and poets emerged who created valuable works by linking their creative activity with the problems of the time. Such were the writers and poets: Naim Frashëri, Andon Zako Çajupi, Sami Frashëri, Kostandin Kristoforidhi, Vaso Pasha, Filip Shiroka, Mihal Grameno, Foqion Postoli and others who were the forerunners of the present Albanian literature.

After the proclamation of independence (1912), a new period began for the Albanian literature, namely, that of critical realism. The most illustrious writers of that time were: Ndre Mjeda, Fan Noli, Millosh Gjergj Nikolla (Migjeni) and Aleksandër Drenova (Asdreni). These men of letters denounced the feu-

dal-bourgeois order which oppressed every progressive feeling that existed in Albania.

The present Albanian literature was born and developed alongside the great economic, political and social transformations of the last three decades. The value of this literature lies in its connection with the interests of the people, in the fact that it expresses their interests and fights for their cause. It has endeavoured to portray the variety of themes offered by socialist reality while evoking the different stages of the struggle of the Albanian people from a Marxist-Leninist viewpoint. Dhimitër Shuteriqi, Shevqet Musaraj, Llazar Siliqi, Sterio Spase, Petro Marko, Andrea Varfi, Kolë Jakova, Ismail Kadare, Jakov Xoxa and Dritëro Agolli are the main representatives of our literature of socialist realism.

The revolutionary spirit of the Albanian people, their struggle against imperialism and revisionism, their national pride and the lofty principles of proletarian internationalism determine the creative activity of the Albanian writers.

In their work, they have always used the method of socialist realism as a guiding compass, which, contrary to the claims made by bourgeois literary critics, does not restrict their creativeness by ready-made formulae, but in fact gives wide scope to the all round development of the writers' individual style.

A literature and art of socialist realism has been created in Albania which truthfully reflects objective reality and has become a powerful weapon for the tempering of the new man and for the revolutionization of his consciousness. It is a deeply popular literature which is not directed to a selected stratum, which is not destined «to the happy few» but to the masses, becoming a powerful cog in the great machine of the revolution.

An important national feature of Albanian literature is the active part it plays in the life of the people. It educates and inspires the readers to become conscientious builders of socialism and valiant fighters for the defence of its achievements. And this is expressed in the fact that it carries out this task through vividness of colors and richness of style. Mediative and «objective» coldness is not typical of Albanian poetry and prose. They are passionate, lyrical and rich in contrasts and figures, which are taken from the thick of life.

Styles and manners of writing may vary with the different writers, and this is understandable and only natural. The common principles of socialism do not impede, but, on the contrary, give the writers real possibilities, by serving the people, to develop their individual artistic language, to assert their own personality.

Literature reveals the poetry of life, however simple, the seemingly trivial drama of life. But, in general, our finest literary works which have found success with most readers are characterized by dramatic moments, acute conflicts, struggle of opposites. This is linked with the stage which our country is passing through, the intensifying of the revolution

and the struggle against everything obsolete, for the triumph of the new.

These features are observed in the works of Ismail Kadare, Jakov Xoxa, Petro Marko, Dritëro Agolli, and many other writers.

Close links with folklore are also typical for many works of Albanian literature. The question here is not to imitate and remain on the level of the folklore, but to master and use it as an inexhaustible source of inspiration.

The young Albanian literature is part of the world progressive literature. It renders its contribution to the treasury of world culture by marching along its own way, that of its national tradition.

Books — our constant companions

Books have become inseparable friends of the broad masses. They are to be found in the hands of people everywhere; in factories, plants, agricultural cooperatives, in town and countryside. Unlike the past, books are now sold at low prices and printed in great numbers. But the important thing is that they express the feelings and aspirations of the people.

Within the first thirteen years alone of the People's Power, as many books were published as there had been published in four centuries, i.e., from the publication of the first book in the Albanian language up to liberation (1555-1944). Every year six hundred and fifty titles are published in Albanian.

The publication of books has increased 37 times in comparison with the pre-war pe-

riod. From 183,000 books published in 1938, in 1968 this figure reached 6,780,000. There are now 3,5 books published per head of population yearly, a figure which exceeds the world average.

Expansion of the network of public libraries

Years	1938	1950	1960	1970
Public libraries	5	12	16	38
Books in thousands	25	202	736	1,758

Radical changes have also taken place in the content of publications. At present, the publications in Albania are of a wider range and aim at satisfying the needs of people of all categories and ages. Books are no longer, as in the past, a means of profit for bosses of printing presses and publishers, but powerful levers to raise the educational and cultural level of the working people.

Immediately after the liberation of the country, special care was shown for the publication of political and ideological literature. Now, the selected works of Karl Marx, Frederick Engels and the complete works by Lenin and Stalin have been translated and published in Albanian. The «History of the Party of Labor of Albania» came out in 1969 and the works by Comrade Enver Hoxha are being continually published.

Historical publications occupy an important place. They are aimed at throwing further light into the past of the Albanian people. Among the publications

of major importance, one can mention «The History of Albania», «The History of Albanian Literature» as well as other important studies on particular periods of the history of the Albanian people and, especially, dealing with the period of Scanderbeg. Besides these, tens of booklets on the most important figures of national history as well as many memoirs by participants in the National-liberation War are being continually published.

Millions of copies of fiction by hundreds of Albanian and foreign writers are being published.

Great achievements have also been made in the field of children's literature. A great number of original works by Albanian writers suited for various ages of children, as well as works by the great masters of various countries have been published in the years of the People's Power. Nowadays, our little readers can read in their mother tongue works by Hans Christian Andersen, the Grimm Brothers, Tolstoy, Gaydar, Jules Verne, Alexandre Dumas and many other celebrated writers.

The large-scale publication of technical-scientific books responding especially to the demands of cadres and specialists, was begun in recent years. Such books also serve the workers and peasants involved in the high tide of the technical and scientific revolution.

Sexist, pornographic, idealistic and reactionary literature, as is to be found in many countries of the world, has no place in Albanian publications, for it is a source of degeneration and immorality, stirring up crime and pandering to the lowest instincts.

All these facts show that Albania, once a country of almost general illiteracy where books were considered as rare objects of luxury, today has placed itself among the most rapidly advancing countries in the field of book publishing. If we take into account the increasing progress Albania is making in this field, it will not be long before it has gained a place of honour in the world of book publishing.

Theatrical groups

Among the numerous archeological sites unearthed in Albania, a prominent place is occupied by edifices for public spectacles. A fine theatre has been unearthed in the ancient town of Buthroton. With its 19 rows of seats, with its orchestra pit and its stage, this edifice stands in harmonious architectonic unity with the hillside where it was set up. The small theatre of the town of Orychon was also situated at the foot of a hill. It was a theatre for drama performances, but it was also used as a circus for gladiator fights. Another kind of theatre has been discovered in Apollonia, a covered odeon — an edifice for musical performances. The foundations of an ancient theater have also been excavated in the Illyrian town of Bylis.

Thus, these finds indicate that theatre life in our country dates back to ancient times, one could safely say, to the 4th century B.C.

Games of theatrical character, with some kind of

sketchy plots and fabulous heroes, and improvised monologues and dialogues with typical gestures, mimics, costumes, etc., are also found in Albanian folklore. Some of these games are likely to be of very ancient origin such as for example the «Scattered Muttons» which is played in the Malësi e Madhe of Shkodra on the basis of an old phallic cult, which, as is known, was also celebrated among the villages of ancient Greece since the 6th century B.C. during the festivities to the honor of Dionyses, the god of wineyards. Theatrical games which immortalized the heroic deeds of the Albanian knights and their victories over their enemies were part of the life of the Albanian people up to the 15th century.

During the period of Ottoman rule, theatre life, just as every other cultural activity, was almost extinguished. Only during the second half of the 19th century were some theatre performances organized.

But it is only in the years of the People's Power that stage art assumed a rapid development. Far back at the time of the National-liberation War, the freedom-fighters in prisons, towns, hamlets and in the units of the National-liberation Army were engaged in illegal theatre performances. These performances of the partisan players who held rifle in one hand and the text of plays in the other, rendered a great assistance to the political enlightenment and mobilization of the masses in the struggle for the liberation of the country. The People's Theatre was created on this basis on May 24, 1944.

The partisan theatre brought a new hero onto the stage: the man from the bosom of the people, a man forgotten, oppressed, and scorned, who, having grasped the rifle and grown conscious of the great power

of the people, had now decided to be the master of his own destiny.

The people's theatre, which was born neither in gaudy halls, nor as a result of some theatre school or method, but was the direct heir of the partisan theatre, reflected in a more elevated artistic form the epoch born from the storm of the people's revolution. A hero was presented on the stage, embodying the finest qualities of the liberated people who relied on their own forces. The young Albanian drama raised the heroic deeds of the Albanian people to a pedestal. Like the partizan theatres of former times which were a source of inspiration to the partisan fighters after bitter encounters with the enemy, the present theatre is a platform of communication with the people inspired by the revolutionary experiences of the time. Keeping close to everyday life, inspiring itself by the living example of the workers and peasants and basing its artistic activity on ever deeper Albanian experiences, the theatre has assumed new features in its content and form, becoming more accessible to the broad masses of the people and more genuinely Albanian.

The repertoire of the Albanian theatre is mainly made up of plays written by contemporary Albanian playwrights who reflect different problems from the historical past of the Albanian people, from the liberation struggle against the nazifascist invaders and from everyday life.

Having ideological problems at the center of its attention, just as the other genres of literature, the theatre aims at reflecting the development of present day Albanian society. The plays by Kolë Jakova, Loni Papa, Dritëro Agoli, Mimika Luca, Spiro Çomo-

ra, Qamil Buxheli, Zisa Cikuli, Naum Prifti, Ferdinand Radi and Fadil Kraja are a living testimony to the progress of our dramaturgy.

Three principal stages can be distinguished in the development of contemporary Albanian theatre. The first stage includes plays which reflect the great social reforms of the people's revolution such as the land reform and the sweeping socialist nationalizations carried out by the state. Such an example is the play «Our Land» by Kolë Jakova representing the bitter class struggle going on in Albania at that time. In this play family conflicts are subject to social conflicts, their solutions being intertwined.

These plays, parallel with the moral and political decay of the feudal-bourgeoisie, represent at the same time its economic destruction.

The second stage in the development of our theatre is related to the new economic and social conditions, which emerged in Albanian during the 60's and which brought to the fore the ethical-moral problems preoccupying the working people and, especially, the youth.

The plays of this period reflect the moral problems in the field of non-antagonistic contradictions among the people. This tendency to reflect life in depth further consolidated the realistic trend in Albanian drama. These plays emphasized the question of correctly solving the social contradictions.

The third stage is connected with the important measures for the further revolutionization of life in the whole country. The great transformations taking place in social life influence the world outlook of the people and revolutionize their thinking and activity.

All these gave a fresh impulse to the develop-

ment of drama. The plays written in recent years mark a big step forward in their content and in their artistic form. The positive characters prevail in these plays. And they are not fictitious characters, but the products of the socialist reality at this revolutionary stage. The struggle for the emancipation of woman brought on the stage live images of women and girls drawn from real life.

Professional artistic institutions

Years	1950	1960	1965	1970
Number of professional artistic institution	4	18	24	25
Seats	1,332	4,614	7,321	8,045
Spectators in thousands	138	931	1,204	1,354

Over these last years, besides other problems, an important place is taken by the representation of the relations between the individual and the collective where the role of the masses in the education and transformation of man is stressed, the individual not being negated but, on the contrary being more highly appreciated when his activity conforms with the interests of the collective, of society. The plays «The Second Face (Dritëro Agolli), «Men On The Rocks» (Kadri Piro), «Comrades» (Befator Koze-li), deal with the contradictions existing in the relations between the collective and the individual and

the means for their solution. The introduction of this new element into Albanian drama is conditioned by the important role the collective plays in our society.

The plays that have been put on the stage in these recent years bear witness to the rise of the creative talents of the Albanian actors, producers and stage designers. The fact that such spectacles of world-wide fame as Shakespeare's «Othello», Schiller's «Intrigue and Love», «Gogol's «The Inspector General», Molière's «Le Bourgeois gentilhomme» etc., have been presented, speaks of the high level of development of the Albanian theatre.

Through its performances the Albanian theatre serves the political and aesthetical education of the broad working masses.

Besides the «People's Theatre» in Tirana, a broad network of professional artistic institutions of different kinds has been set up in all the major centres of the country.

At the same time, thousands of amateur artistic groups have been set up in work centres, villages, schools and army units.

Cinematography

The national cinematography was created in Albania after the liberation of the country. In spite of the existing difficulties, especially owing to the lack of experience and of the necessary cadres, a cinematographic enterprises was set up as early as 1947. Relying mainly on their own forces, the cinematographic workers with every passing year not only

increased the quantity of films, but at the same time progressed from shooting documentary and newsreels to feature films. The documentaries «Eagles' Dance», «Revival», «Tempering», «Sword in Hand», «The town of 1,000 Windows», «At the Service of Health», «The Nr.542 Oilwell», «Migjeni», «Gjirokastra», «Among Fishermen», «For the Improvement of Live-stock» and «Speaking Silence» and other films of particular ideo-political values have been watched with delight by Albanian and foreign cinema-goers.

A series of feature films such as «Special Mission», «The Commisar of Light», «Triumph over Death», «Our Land», «The Early Years», «Echo on the Shore», «Open Horizons», «The Eighth in Bronze», «Old Wounds», «Guerrilla Unit» and «Traces», which were recently on show, had a warm reception by the Albanian working masses.

Development of cinematography

Years	1938	1950	1960	1970
Stationary cinemas	17	35	72	93
Seats	4,800	13,500	19,084	23,730 (a)
Spectators in thousands	561	2,535	7,767	8,413

(a) the cinemas run by the trade unions are not included here.

Albanian cinematography, as a genre of the new popular art, relies on the principles of socialist realism and the Marxist-Leninist aesthetics. It represents the daily life of the people, their struggle for liberation and for the defence of the country, their construction work, the struggle between the old and the new concepts and the revolutionary transformations so common in the life of the country. The products of the «New Albania» Film-Studio reflect the heroic life of the Albanian people, their rich traditions and customs, their aspirations and desires, the historic reality through which they have passed up to the liberation of the country and through which they are passing at present in the construction of socialism. The heroes of the films have always been the ordinary people, workers, peasants, soldiers, and intellectuals.

Although the youngest in Europe, the Albanian cinematography managed to present itself with dignity in many film festivals, and some of its films were honored with awards.

The film has become a powerful means of educating and entertaining the working people. From 12 small cinemas functioning before liberation, today the country boasts of hundreds of cinemas, portable cinematographic installations showing films everyday in towns, work centers and in the most remote villages of the country.

The decadent trends, the blatant eroticism, the cult of murder and violence, characteristic of many countries, are alien to the cinematographic art in Albania.

Revival of arts

In 1945- only one year after the liberation of the country, the first national exhibition of figurative art was opened in Tirana. Portraits, landscapes, sketches and some compositions of a small size, the works of 22 painters and sculptors, were displayed. This was how the annual national arts exhibition began. They represent the development of the figurative art, as an inseparable part of the development of the entire new culture. Since then, the number of painters and sculptors has steadily increased, various genres of figurative art were exercised, large-size compositions were tried with success and monumental paintings and sculptures were displayed in squares, parks and historical places all over the country. Local, individual, retrospective exhibitions were organized throughout the country alongside the national exhibitions. Beginning from a single exhibition opened in 1945, during the period from 1967 to 1968, 61 exhibitions were opened in towns and even in agricultural cooperatives. From 22 painters that exhibited the works in 1945, the national exhibition of 1969, displayed 160 pieces selected from the works of 110 painters both professional and amateur, without counting the various exhibitions of the works by our painters and sculptors in foreign countries, where they have aroused great interest because of their serious and militant themes, of their sound content and their artistic accomplishment.

Thus were our figurative arts revived and developed. It is common knowledge that during the period of the Ottoman rule the Islamic doctrine prohibited the representation of the human face on canvas. This

explains the decline of our figurative art during the prolonged Turkish occupation period. Even during the reign of King Zog it did not meet with any kind of support from the side of that obscurantist regime. A new page was turned in the years of the People's Power when favourable conditions for the development of figurative art were created.

Nowadays a great number of painters have asserted their artistic and creative ability. In their wake follows a whole armada of amateur artists, who also make their contribution to the new socialist art. The best works by our artists serve as powerful means for the revolutionary education of the working masses, for the tempering of the new man. The artists have, first of all, tried to reflect it in all its complexity.

Earnest efforts have been exerted in the last two decades to grasp the heroic spirit of the socialist epoch in general and the heroic spirit of the individual in particular. This trait is to be found in many a work such as, for example, «Skroskë 1944», «The Heroes of Vig», «December 1967», «The Partisans of the Revenge Battalion», «Installers», etc. This heroic spirit is expressed with powerful realism in the portraits of positive heroes or in the tableaus of construction work and heroic deeds, in paintings and sculptures of various genres. The whole range of Albanian life comes to the fore through these positive heroes. The problems dealt with in all these works of art, creatively reflect the colorful Albanian life.

The Albanian painters are inspired by the life, work and the thoughts of working people in present-day Albania. The great compositions, frequently of monumental character, such as the «Workers», by

Wilson Kilica, and the «Technical-scientific Revolution» by Çlirim Ceka, represent in vivid colors typical workers taken in particular moments of their life in factories and plants. The life of the workers was dealt with more intensely during the 50-ies. Although few in numbers and somewhat unaccomplished in artistic execution, the works of that time preserve their value, because they witness the first step of our artists on the road of representing the reality according to the principles and the method of socialist realism, of their coming closer to the vivid life of work. These works, representing the life and activity of the broad masses of the people, are one of the positive trends of our painting in the 50-ies.

The worker was more extensively portrayed and more deeply studied in the painting of the 60-ies. The painters themselves, having accumulated an experience of some ten years, attained a higher degree of ideological and professional maturity in presenting the phenomena of reality. The treatment of themes linked with the working class became multifarious through the enlivenment of different genres.

The portraying of the worker followed a definite line of development. At first, only workers' portraits were created. But during the second half of the 60-ies the representation of the workers in close connection with their work surroundings was also treated. But the portrait of the worker was more completely revealed in the genre of composition, which now prevails in this branch of painting. This is due to the closer ties between the painters and everyday life, their deeper cognition of the socialist transformations of the country and to their ideo-professional rise.

Our painters have recently tried to treat the theme of the working class on a monumental plan. Monumental features dominate in such works as «We Learn and Work» by Çlirim Ceka, «The Woman of our Time» by B. Dule, «Masters of the Country» by Spiro Kristo, etc., with the principal idea expressed through a clear and concise artistic style.

The life of the socialist village occupies an important place in Albanian art. Beginning from the 50-ies, the treatment of the theme of the countryside is assuming new features dictated in conformity with the historical development. The peasant reality itself, with the great revolutionary transformations in the various fields of life, inspired the artists to devote greater attention to the reflection of the positive hero. But only in the 60-ies did the theme of the countryside acquire new and valuable qualities. It developed both in its artistic form and ideological content. In this period, the efforts were mainly aimed at singling out the new elements brought about by the socialist transformation of the countryside in the life, work and minds of the people, the increasingly growing role of the common people as participants in the construction of the new life. After 1966 the mass undertakings of the peasantry became the main theme of our painters reflecting the life of the countryside. Depending on his talent and artistic individuality, in the portraits of people each artist seeks to reveal the features of the new socialist peasant.

The best features of pre-liberation sculpture are evident in the present Albanian sculpture, but they are, naturally, seen and developed from a new angle, for our new times have enriched and elevated the

notion of love of country and its popular character to a higher stage.

Qualitative changes directly connected with the new interpretation of the phenomena are also observed among those sculptors whose creative activity extends both prior to and after the liberation of the country. The sculptor Odhise Paskali goes further with his busts; after studying the Albanian type, he embodies in his works the best properties of the true fighters of the revolution (especially in the bust of Vojo Kushi). Likewise, in his work, Janaq Paço goes beyond the classical treatment on form: in the bust of the communist militant Qemal Stafa, he strives to express the rich inner life of this revolutionary.

The Albanian sculpture everyday assumes new features which are displayed not only in the prevalence of contemporary themes and problems, but also in the degree of artistic accomplishment, in the new spirit which is purifying our art from the archaic methods and styles. It is becoming increasingly varied, and the artists individual styles are gaining in strength and independence. The creative activity of the Albanian sculptors is proving that socialist realism as a method positively influences the enrichment of the medium of expression. A host of sculptors with their own different styles emerged in this period.

The present Albanian sculpture develops in special conditions and along unbeaten paths with a new content, for the realistic representation of life and of the revolution. The originality of compositions, the expressiveness of drawing, the clear plasticity of forms and dynamics, have become the main features

of our new art, together with the profound monumental tendency dictated by the depth of meaning, the weight of thought and intensity of emotions it communicates.

The aim of reflecting reality brought more freshness, frankness and truthfulness to the sculptural creations while, the tendency of treating the problems of the present led to the bold and successful development of the more important genres.

Decadent trends and various isms in vogue in many countries of the world are alien to Albanian figurative arts. This ensures them broad prospects of development and further success with the public.

Albanological science — achievements and perspectives

Before the liberation of the country the centers of Albanological sciences were situated abroad. This reflected the country's low scientific level due to the exploitation, of the ruling class.

Today, however, the center of Albanological sciences has been transferred to the People's Republic of Albania, and great achievements have been attained in this field; they are undergoing a comprehensive development and are becoming a motive force for the construction of socialism in Albania.

Albanian scholars have carried out extensive and fruitful work to throw light into the ancient traditions and to assess the cultural values of the past in compliance with the demands and the needs of the present, reviewing with a critical eye and generali-

zing the results achieved by former local and foreign Albanologists. But the principal aspect of the activity of the Albanian scholars in the field of Albanology has been the solution of a series of general theoretical and practical problems, which emerged from the task of shaping a new culture. The school system reform, the creation of the higher education system and other measures of the new order within the framework of the cultural revolution, called for the scientific review of the central questions of Albanian history, of the Albanian language, literature, archeology, ethnography, folklore, etc. Relying on rich documentary material the Albanian students arrived at a new Marxist solution to the fundamental problems of the centuries-long history of the Albanian people and their culture, refuted the distortions and fabrication of some foreign scientists, proved in a convincing way and through new arguments the autochthony of the Albanian people as direct descendants of the ancient Illyrian population, the relatively high level, the originality and richness of their spiritual and material culture, brought out their national features, shed light upon the creative capacity and the role of the Albanian people as an active and positive factor in the history of the Balkans and Europe. These important results have found expression in the «History of Albania», the «History of Albanian Literature», in the studies on the history of the Albanian language and in those carried on in the various fields of Albanology.

The Albanian literary science was created and has attained remarkable results in the years of the People's Power. Beginning from a very poor and scanty scientific heritage, mainly summed up in some

school text-books, chrestomathy and superficial essays or studies which were based on idealistic concepts, the new science of literature was based on the new methodological basis of the Marxist-Leninist philosophy.

In deciding the stand to be maintained towards the cultural heritage of the past and, in a special manner, towards the traditions in the field of literature, Albanian science proceeded from a correct Marxist understanding of the literary and cultural heritage and assisted to distinguish the progressive and democratic elements to be exploited for the construction of the new Albanian culture.

The results attained in the study of the ancient Albanian literature and of the literature of the National Revival period, were generalized in the «History of Albanian Literature», which is one of the most important works of a historical-literary character written by the new Albanian scientists.

The progressive literature of the 1912-1939 period, which had been deliberately ignored by the former regimes, was also made an object of study. The ideological and artistic values of this literature, its character, its social roots as a literature of the movement of the democratic strata against the landowner bourgeois order were brought into light. The students also pointed out that this progressive literature was developed in bitter struggle against bourgeois, clerical and catholic literature, which were the expressions of the reactionary ideas of apoliticism and bourgeois opportunism, of religious obscurantism and fanaticism.

The efforts of studying the Albanian literature

of socialist realism, which emerged during the years of the National-liberation War and has attained today the stage of its general artistic maturity, open a new page in the history of the Albanian literary science.

Important achievements have also been attained in the field of Albanian lexicography. In the past, the bourgeois ideologists preached that the Albanian language was poor in vocabulary which allegedly was based mainly on other languages and incapable of serving a higher culture. They have tried to employ this falsehood in support of their policy aimed at ignoring the rich heritage of the Albanian people and at sanctioning their rule in Albania. On this basis, they went so far as to negate even the autochthony of the Albanians in their own country. Therefore, after liberation the science of language had not only to describe in a scientific manner the lexical system of the Albanian tongue and to clarify the road of its historical development, but also to confront and refute a series of alien and anti-scientific viewpoints.

The starting-point of Albanian lexicography is recognized in the 1635 Latin-Albanian Dictionary of Frang Bardhi. Then comes a series of other dictionaries, mainly bilingual, published or in manuscripts (about sixty).

The work carried out by the men of the Revival period to bring to light the thesaurus of the Albanian tongue, to defend, enrich, purify and perfect it, was the first step of the Albanian lexicography. This was the first indispensable premise to pass, later on, to the theoretical study of lexicography. But even after the proclamation of independence (1912), a systematic study of the Albanian language was still impossible.

The foreign Albanologues, proceeding from the requirements of comparative linguistics, have examined the problems of lexicology and semantics almost always from the historical viewpoint. Consequently, their studies present deficiencies and omissions some of which are of principled importance. Their main attention was concentrated on the study of words and of the external historical ties of the Albanian with the other Indo-European languages, without regarding the lexic of the Albanian tongue as a system with its own rules and regulations.

Therefore, we can say that the genuine science of the Albanian language was born only after the liberation of the country. With the setting up of higher educational and scientific institutions, of a special sector for lexicology and lexicography, and with the spreading of science among the masses, the conditions were ripe for the unification and the concentrations of the scientific efforts of the country.

A series of dictionaries were published in Albanian after liberation, and a series of studies was made about the principal problems of the theory of lexicography, such as literary language and literary norms to be abided by in the compilation of an explanatory dictionary of the Albanian tongue; the problems of dialectology, of the stand towards loaned and dialectic words, and phraseology were also debated. The fundamental principles were formulated for the compilation of an explanatory dictionary of the modern Albanian language, of an etymological dictionary, of terminological dictionaries, which were to respond to the development in the various spheres of life. All these questions were debated in articles, at scientific sessions and conferences. Thus, the lexicographic

practice was supplied with its scientific theoretical basis, the Albanian lexicographic theory being developed to a mature level. In the years of the People's Power, the Albanian lexicography, for the first time in its history, was complete with its material basis: the archives of the Albanian lexic, with about two-million file-cards. This is an invaluable treasure on which all the future dictionaries, and lexicological and lexicographical studies will be based. It is being enriched by a wide circle of part-time workers with words and expressions coming from the people, from the folklore, from existing dictionaries and the literature published from the Revival period up to the present day.

As a result of this work it was made possible to publish the comprehensive «Dictionary of the Albanian language», which opened a new epoch for Albanian lexicography.

The growth in the scientific ranks is also a testimony of the rapid development of Albanology. Teams of specialists trained in all fields of Albanological study were organized within a relatively short period of time. In the years of the People's Power, owing to the fruitful scientific work of the Albanian Albanologists, Albanological sciences have attained a high level of development and rendering a valuable contribution to the field of Balkanology.

Today, important transformations have been brought about in the range of scientific problems, which are being closely connected with the central problems and the actual needs of the ideological struggle to promote socialist revolution. The party spirit has been further deepened and the struggle against reactionary and clerical concepts, against ma-

nifestations of bourgeois objectivism, various idealistic schools and revisionist science has been strengthened, the struggle for the persistent application of the Marxist-Leninist methodology has been raised to a higher stage.

Today, the Albanian Albanologists have set to work to further elaborate some cardinal questions of the ethnical and political-social history, of the Albanian people, of their language, literature, and of folklore.

The third volume of the «History of Albania» is being prepared. This volume will cover the period of socialist construction. Special attention is also being paid to the Albanian anti-imperialist and democratic movement of the 20th century, to the problem of the formation and development of the Albanian nation, as well as to the evolution of the Albanian national movement.

Another problem of major importance is that of the origin of the Albanians, under the general title «The Illyrians and the origin of the Albanians»; in March 1969 a scientific session was held in which the Albanian scholars were able to prove the presence of the Illyrian element in Albanian since the Bronze Age, thus opening the path for a new explanation of the origin of the Illyrians, of the development of their material, spiritual, and social culture, of its continuity in the Albanian culture of the early Middle Ages and, closely connected with it, of the formation of the Albanian nation.

Special attention is being attached to the study of social problems. As far as this goes, in the field of ethnography, research work is aimed at giving

effective assistance to the deepening of the ideological and cultural revolution unfolding in Albania.

In the field of language, the fundamental problem is contemporary literary language. The principal works that will represent the grammatical structure and the lexicon of the contemporary Albanian are, the Grammar of Contemporary Literary Albanian Language and the Dictionary of Contemporary Albanian Language. The Grammar of Contemporary Literary Albanian Language is the first important work which will reflect the state of the literary language in the present phase of its development. It is composed of three parts: phonetics, morphology and syntax, totalling some 900 pages. The Dictionary of Contemporary Albanian Language will be an up to date explanatory dictionary of normative and informative character. It will have about 60.000 entries and will be published in several volumes.

Besides these important scientific problems, the students of the Albanological sciences are rendering a valuable contribution to the revolutionization of the school system, reviewing the fundamental text-books concerning subjects of Albanology, such as «The History of Albania», «The Lexicology of Contemporary Albanian Language», «The Albanian Dialectology», «Albanian Archaeology», «Albanian Ethnography», «Historical Morphology», «Historical Phonetics» etc.

Culture — property of the whole people

Before liberation, the cultural institutions in Albania could be safely counted on one's fingers. The

whole country possessed only a few cinemas, two museums, and five public libraries; theatres, opera and variety play-houses, circus and hearths of culture were totally lacking. But even those few existing institutions were frequented by a very limited circle of people.

An extensive and unique system of cultural-artistic and cultural-educational institutions have been set up in the years of the People's Power. In 1969, the number of cinemas, without counting here the cinemas of the trade unions and those of the agricultural cooperatives, was 5,5 times as many as in 1939 that of public libraries 7.6 times, whereas that of museums and museum-houses had increased 45 times. For the first time, a network of artistic professional institutions such as theatres, both dramatic and puppet, the opera house, the circus, the variety play house, etc. were created. The number of these institutions in 1969 in comparison with 1950 increased 5 times. Now there is a cultural institution for every 968 inhabitants in Albania.

Today, Albania publishes 3.5 times as many papers and 2.5 times as many magazines with a total circulation of 20 and 6 times that of 1938 respectively, these being distributed to the most remote areas of the country.

Increase of the number of museums and museum-houses

1938	1950	1960	1965	1970
2	9	25	39	91

But the importance of these cultural institutions does not so much rest with the extension of their network as with the facilitating conditions created for the masses of the people to master arts and culture. Thus, for example, the books of the public libraries, whose number has increased 70 times in comparison with the pre-war period, without including here the numerous libraries opened at every enterprise, school and institution, are at the disposal of every citizen free of charge and without any limitations.

In order to make the repertoires of artistic professional institutions known to the working masses, the artistic collectives, including the opera and ballet, organize tours of towns, villages, factories and plants, military units, hospitals, schools, etc. On the other hand, in order to create the possibility for all the working people to follow the cultural life of the country, the People's Power has set token prices for tickets. Cinema tickets cost 1,5 to 2 leks, and for organized groups they cost only 50 qindarka (1 lek = 100 qindarka), whereas ticket prices for professional artistic institutions, including the opera house do not exceed 2-5 leks.

As a result, the number of cinema-goers has increased 18 times in comparison with the pre-war period, whereas the audiences of professional artistic institutions have increased 10 times in comparison with 1950.

After the liberation of the country, new types of cultural institution were created such as palaces,

homes and hearths of culture which engage in political and cultural work with the masses of working people. In 1969 there were 472 palaces 1,430 homes and hearths of culture throughout the country and thousands of «red stands» set up at work-sites.

Expansion of the network of homes and hearths of culture

Years	1950	1960	1965	1970
Homes of culture of which:				
Rural homes of culture	11	164	367	472
Hearths of culture	—	135	337	432
	127	1,058	1,195	1,430

This broad network of cultural and educational institutions which engage thousands of workers in cultural work everyday, is one of the most important means of the ideological and cultural revolution. In these institutions the working people can read, listen to concerts, engage in discussions and attend lectures, take part in the various circles for the development of their talents, visit exhibitions and are encouraged to lead a cultured life. Halls and qualified instructors and other means are placed at their disposal.

Pioneer palaces and homes with numerous study circles, sports grounds and cinemas are set up in all

towns for the education and the development of the children's talents. Various study circles have been set up in all schools throughout the country, ranging from elementary to high schools.

Enterprises and economic and cultural institutions in town or countryside, in schools or army units, have an organized network of circles of Marxist-Leninist education, for the propagation of innovations in production and technology, of atheistic-scientific ideas, as well as of hygiene and sanitation measures.

The popular character of culture in the People's Republic of Albania also finds expression in the profound ideological content of the culture, in its revolutionary spirit reflecting the interest and desires of the broad masses, their selfless efforts for the construction of the new life. A revolutionary spirit runs through the entire artistic activity of the country, ranging from the performances by amateurs to the spectacles by professional troupes, from the books for children to the organs of the press in the district.

The popular character of art in Albania is also reflected in the background of the great army of Albanian artists, in their way of life. They are the sons and daughters of the people, the sons of peasants and workers to whom the People's Power have given the possibility of developing their talents. Therefore, they spare nothing to serve their own people.

Chasing after personal glory and leading a luxurious life detached from the people are alien to our men of letters and art. They have merged with the people, live and work among them. They, like the whole people's intelligentsia, take part in direct production work so as to study the life and difficulties of the working people from close quarters, thus esta-

blishing closer ties with them and being inspired by the daily heroism around them. Albanian writers and artists time and again leave their offices and studies and go to work and live for some years in the villages where they can find the source of inspiration for true to life creations.

For the discovery and the encouragement of new talent in all fields of literature and art, festivals and competitions are organized with the participation of numerous amateur groups from enterprises, schools, agricultural cooperatives, military units, etc.

The works of art and culture are broadly discussed by the masses in the press, in the meetings of the artists and writers with workers, peasants, students, etc. By now it has become a habit of the spectators to express their opinion and assess the value of the performance after it has finished. New literary works are discussed by the public and the authors themselves at organized meetings.

All these measures have made it possible for art and culture in the People's Republic of Albania to become the property of the masses and to serve their ideological and aesthetic education, thus directly speeding up socialist construction in Albania.

A few words on the development of music

The Albanians are optimistic people. The great wealth of folklore witnesses that they have always

sung their songs in times of peace and in times of war, at marriage and birth celebrations. They never wept for heroes who fell in battles, but immortalized them through their rhapsodies. Nevertheless, in the past, musical art was not developed, as a result of the obscurantist stand of the anti-popular regimes. Suffice it to mention that many talented people, such as the famous singer Tefta Tashko Koço, etc. had been forced to make their debut on foreign stages.

The Albanian musical art, in the true sense of the word, was born in the mountains together with the flames of the liberation war. To the melodies that descended from the mountains with the partisans, were added the songs to the new life, the songs of work and joy. New talents developed and the ranks of composers increased. They wrote not only songs, romances, rhapsodies, and ballads, but also oratorios, cantatas, and musical tableaux which had never been attempted by our composers before. The Albanian operetta was born, followed by the opera and ballet. On the stage and in concert halls, overtures, concerts for piano, violin, flute, etc. were played. Albanian chamber music, suites, and symphonies were created.

One of the first major works of Albanian music is the operetta «Dawn» by Kristo Kono who also composed the vocal-symphonic poem «Borova's Heroes». Later on the oratorio by Kostandin Trako and the first symphony by Çesk Zadeja were produced.

In 1954 the first Albanian opera was put on stage: «Mrika» by Prenk Jakova. It was followed in 1960 by the opera «Spring» by Tish Daia. In 1963 the premiere of the first national ballet «Halili and Hajria» by Tish Daia was performed. «Belina» by Çesk

Zadeja, «The Partisan» by Kozma Lara, and «The Highland Lass» by Nikolla Zoraqi soon followed.

In 1968, on the 500 anniversary of the death of the National Hero Gjergj Kastrioti Scanderbeg, the opera «Scanderbeg» by Prenk Jakova was staged.

Thus, from the cultural vacuum we inherited from the past, today we count more than 1,000 songs, 7 operas, 10 operettas and musical comedies, without mentioning here the operettas for children, 4 ballets, the concerts of the May Decades, the song festivals in the radio, symphonic concerts, etc. Therefore, today it can be said that the Albanians have their own music not only because the music is of Albanian composers, but also because it is deeply rooted in actual Albanian life which is reflected according to the laws of the true art of the proletariat, the method of socialist realism.

Radio and television

In the years of the people's power, radio broadcasting has been widely extended. At present in Albania there are 28 radio stations, compared with only one in 1938. The total power of the radio stations is about 650 times as much as that of the pre-war period. This has strengthened the work of the radio and enabled the Albanian nation to make itself heard throughout the world.

With the electric network set up throughout the country, the wireless has become an indispensable object in the home of every Albanian family. The number of wireless sets in the town and countryside has grown by 66 times in comparison with 1938.

The main broadcasting station is Radio Tirana. Thirty-four per cent of its program are made up of reports, interviews, news bulletins and commentaries on home and international affairs.

The principal characters of the microphone are the workers, who speak of their successes, experiences, opinions and problems. These spoken programs alone, without mentioning the musical ones, engage about 4,000-5,000 people every month. In this manner the radio and television have become real schools, centers of distribution of progressive technical, scientific, cultural and artistic thought.

An important part in the radio programs is occupied by music: operas, classical and contemporary music from almost all the countries of the world. Special importance has been attached to the promotion of Albanian folk music and the works of Albanian composers over the radio waves.

Radio Tirana broadcasts also regular daily programs in 17 languages for foreign listeners.

The programs of Radio Tirana for the world can be heard at the following times and wavelengths:

Language	Time (GMT)	Meterband
1. Albanian	00.00-01.00	31;41;49
	02.00-02.30	31;41;49
	10.30-11.00	25;31
	12.30-13.00	25;31
	06.00-06.30	42;49
	13.30-14.00	42;49
	18.00-19.00	42;49

Language	Time (GMT)	Meterband
2. Arabic	03.30-04.00	31;42;247
	04.30-05.00	31;42;247
	06.00-06.30	31;42
	15.30-16.00	31;42
	17.00-17.30	31;42
	19.00-19.30	31;42;247
	20.00-20.30	25;42

Language	Time (GMT)	Meterband
3. Bulgarian	03.00-03.30	42;276
	04.00-04.30	42;49;221
	12.00-12.30	42;247
	14.00-14.30	42;49
	15.30-16.00	42;49;247
	17.00-17.30	42;49;247
	19.00-19.30	42;49
	21.00-21.30	42;49

Language	Time (GMT)	Meterband
4. Czech	06.00-06.30	41;50;215
	07.00-07.30	41;50
	12.30-13.00	32;41
	14.00-14.30	32;41
	16.00-16.30	32;41
	19.00-19.30	41;50;215
	21.00-21.30	41;50
	22.30-23.00	41;215

Language	Time (GMT)	Meterband
5. English	00.00-00.30 (*)	31;42
	01.30-02.00 (*)	41;49
	02.30-03.00 (*)	41;49
	03.30-04.00 (*)	41;49
	11.00-11.30 (*)	25;31
	06.30-07.00	31;42
	16.30-17.00	31;42
	18.30-19.00	31;42
	20.30-21.00	31;42;215
	22.00-22.30	31;42
	07.00-07.30 (*****)	25;31

Language	Time (GMT)	Meterband
	09.30-10.00 (****)	25;31
	14.00-14.30 (****)	25;31
	04.30-05.00 (***)	31;41
	15.30-16.00 (***)	25;31
	17.30-18.00 (***)	31;42
	19.30-20.00 (***)	31;42

(*) = to N. America; (***) = to Africa; (****) to Asia and Australia.

Language	Time (GMT)	Meterband
6. French	05.00-05.30	31;42
	15.00-15.30	31;42
	16.00-16.30	31;42
	18.00-18.30	31;42
	20.00-20.30	31;42
	21.00-21.30	31;42;215
	22.30-23.00	31;41

Language	Time (GMT)	Meterband
7. German	05.00-05.30	50;41;215
	12.00-12.30	32;41
	13.30-14.00	32;41
	15.00-15.30	32;41
	17.00-17.30	32;41
	18.00-18.30	50;41
	20.30-21.00	50;41
	22.00-22.30	50;41;215

Language	Time (GMT)	Meterband
8. Greek	04.30-05.00	42;49;221
	13.00-13.30	31;42;49;247
	14.30-15.00	42;49;247
	16.30-17.00	42;247
	19.30-20.00	42;49;247

Language	Time (GMT)	Meterband
9. Hungarian	06.30-07.00	41;50;215
	13.00-13.30	32;41
	15.30-16.00	32;41

Language	Time (GMT)	Meterband
	17.30-18.00	41;50
	20.00-20.30	41;50
	22.00-22.30	41;275
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10. Indonesian	11.00-11.30	31;41
	12.00-12.30	25;31
	13.00-13.30	25;31
	14.30-15.00	25;31
	06.30-07.00	42;49
	18.30-19.00	42;49
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11. Italian	05.30-06.00	42;49;247
	11.30-12.00	42;247
	15.00-15.30	42;247
	11.30-12.00	42;247
	15.00-15.30	42;247
	18.00-18.30	42;49;247
	20.30-21.00	42;49
	21.30-22.00	42;49
	22.30-23.00	42;275
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12. Polish	05.30-06.00	50;41;215
	07.30-8.00	41;
	14.30-15.00	32;41
	16.30-17.00	32;41
	18.30-19.00	50;41
	19.30-20.00	50;41;215
	21.30-22.00	50;41;215
	22.30-23.00	50;41
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13. Portuguese	07.00-07.30	31;49
	21.30-22.00	31;49
	23.00-00.00	31;42
	01.00-02.00	31;42
	10.00-10.30	25;31

Language	Time (GMT)	Meterband
14. Rumanian	04.00-04.30	31;42
	13.30-14.00	31;215
	14.30-15.00	31;42
	17.00-17.30	31;42;215
	19.00-19.30	31;42
	21.30-22.00	31;42
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15. Russian	00.30-01.00	31;42;49
	02.00-02.30	31;42
	03.00-03.30	31;42;49;215
	04.00-04.30	31;42;49;215
	11.30-12.00	25;31
	12.30-13.00	25;31
	13.30-14.00	19;25;31;42
	15.00-15.30	19;25;31;49
	16.30-17.00	19;25;31;42
	17.30-18.00	19;25;31;42;215
	18.30-19.00	19;25;31;42;215
	19.30-20.00	19;25;31;42
	20.30-21.00	19;25;31;42
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16. Serbo-Croat	05.00-05.30	42;49;247
	12.30-13.00	42;247
	14.00-14.30	42;49;247
	17.30-18.00	42;49
	20.00-20.30	42;247
	22.00-22.30	42;49
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17. Spanish	05.30-06.00	31;42
	18.00-18.30	25;31;215
	21.00-21.30	31;42
	23.00-23.30	31;215
	23.30-00.00 (Lat. Am.)	31;41;49
	01.00-01.30	31;41;49
	02.30-03.00	31;41;49
	11.30-12.00	25;31
	16.00-16.30	25;31

Television sets are also being introduced into homes, clubs of enterprises and agricultural cooperatives. T.V. has become a real school, through which the broad masses of viewers learn and are educated. To serve this end a number of programs are prepared for people of different categories: workers, agricultural workers, students, women, youth and children.

In the T.V. programs, keeping pace with the constantly changing conditions of life, political, economic, cultural and artistic programs, news and interviews, feature films, documentaries and daily newsreels are included.

Programs may either be broadcast live from the T.V. center or recorded on videotape. The new T.V. center in Tirana is equipped with the most modern means of audiovisual processing. The principal sectors of this center are: studios, technical chambers, auxiliary technical sections, rehearsal halls, sections for 16 mm films, as well as offices for editors and other services. One of the four T.V. studios allows 50-60 people to rehearse at the same time for different programs. Their insulation and acoustics are perfect. A fully automatic system makes possible the utilization of the best lighting effects.

All studios are equipped with three T.V. cameras each, working simultaneously on the same stage from different angles and at various distances, enabling the director to choose from his commanding panel the best image and let it appear on the screen for the T.V. viewers.

The transmitting station set up on Mount Dajti is connected with other relay stations covering the entire country.