

Some 200 Die From Alcohol Poisoning

CHAPEL HILL—During 1970 some 200 persons in North Carolina died as a result of alcohol poisoning, according to figures released today by Dr. Page Hudson, the state's chief medical examiner here.

"We're not talking about contaminated liquor," Dr. Hudson said. "We're talking about death as a result of one great bout with drinking... too much liquor at one time."

"Here in North Carolina we are recording an uncommonly high number of such deaths. The number is running five to twenty times higher than the rest of the nation, depending upon which state you compare with."

"During 1970 we recorded 93 such deaths through November, and only about half of North Carolina's counties have medical examiners (medical doctors) who report these findings."

The other counties in the state have coroners.

"Alcohol is the most common fatally poisonous drug in North Carolina," Dr. Hudson said.

On North Carolina's highways alcohol was related to 75 per cent of all fatalities in single-car crashes, year-end figures show.

Dr. Arthur McBay, chief toxicologist for the medical ex-

aminer's office, said that of the 234 operators killed during the year in single car crashes, 143 (61 per cent) were under the influence of alcohol, 26 (11 per cent) had been drinking, and 65 (28 percent) were sober.

Dr. McBay explained that his toxicology laboratory analyzed the bloods of 455 automobile drivers and pedestrians killed on North Carolina highways during 1970 (December estimated).

Of the 143 persons killed in multiple-vehicle crashes, 49 (34 per cent) were under the influence, 16 (11 per cent) had been drinking and 78 (55 per cent) were sober.

A startling 69 per cent of those pedestrians (over age 15) killed during the year, according to McBay's statistics, were either under the influence of alcohol or had been drinking.

He said that the blood of the 88 pedestrians examined by his office showed that 57 (65 per cent) were under the influence, four (four per cent) had been drinking and 27 (31 per cent) were sober.

Touching a pig on New Year's Eve is good luck in Hungary where Budapest restaurant parties sometimes turn into a wild scrabble when a live pig is turned loose at midnight.



Art, Too, Shows 'Illumination' To Light Up Christmas Scene

By ANNA MANG

Illumination. The very word seems to belong to Christmas, the season of light. Like the star that guided the wise men, Christmas illuminates the spirit of man.

In an artistic sense, illumination has another meaning that is also linked to Christmas: The decoration of books and manuscripts with colorful illustrations, initial letters and borders, "lit" by gold or, occasionally, silver.

Like all the arts, the ancient art of illumination was often employed by man in his efforts to capture some portion of the wonder of Christmas, to retell and to picture the story of the Nativity and related events.

"The Annunciation," "The Nativity," "The Adoration of the Magi," "The Flight into Egypt" — these and other scenes from the well-loved Christmas story appear again and again in the hand-lettered, individually-illustrated books known as illuminated manuscripts.

When It Began

In the early Christian era, illuminated manuscripts were generally the products of monasteries and cathedral schools. The first examples of illumination appeared, however, centuries before the birth of Christ.

The Egyptian "Books of the Dead," manuscripts intended for tomb burial to serve as guides for the deceased in the afterworld, offer examples of gold-lit vignettes dating back to 1350 B.C.

These "books," written on papyrus scrolls, envisioned afterlife as a continuation of life on earth. People and animals were pictured, along with decorative lettering showing swirls of gold and sometimes silver.

To Spread Learning

The coming of Christian-

ity brought a continuing concern with religious subjects as the text for illumina-

ated manuscripts. Monasteries of Egypt and Syria were early dedicated to the creation of art, the development of crafts, the spread of learning.

In the Western world, these aims gained impetus with the founding of the Benedictine monasteries in the sixth century A.D. Artists and craftsmen worked devotedly to preserve sacred texts through their hand-copied, hand-illustrated, elaborately-bound vellum manuscripts.

From time to time, secular texts — scientific treatises, for example — were also copied and illustrated.

How It Grew

Just as the celebration of Christmas gathered together many customs and rituals of earlier holidays, so too the monastery artists drew upon techniques evolved by pre-Christian craftsmen.

Influence of classic Greek and Roman style is evident in the early illuminated manuscripts of the Christian era. This gradually gave way to the decorative, abstract Byzantine style.

With the approach of the Renaissance, more natural, realistic techniques came into use, in illumination as in other forms of art.

Treasured Today

In the preparation of illuminated manuscripts, a master artist often set the style for copyists and assistants to follow, since even the decoration of an initial letter could be a major project.

A single letter might occupy an entire page, and a complete scene or miniature painting might be contained within the boundaries of, for instance, an initial "C" or "D."

Some manuscripts, in fact, represent the work not only of more than one artist but of more than one generation of artists.

Today, illuminated manuscripts are treasures of libraries and museums, and rightly so, for throughout a thousand years of Christian history, the art of illumination brought an extra dimension of beauty to manuscripts that are, in themselves, precious works of art.

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