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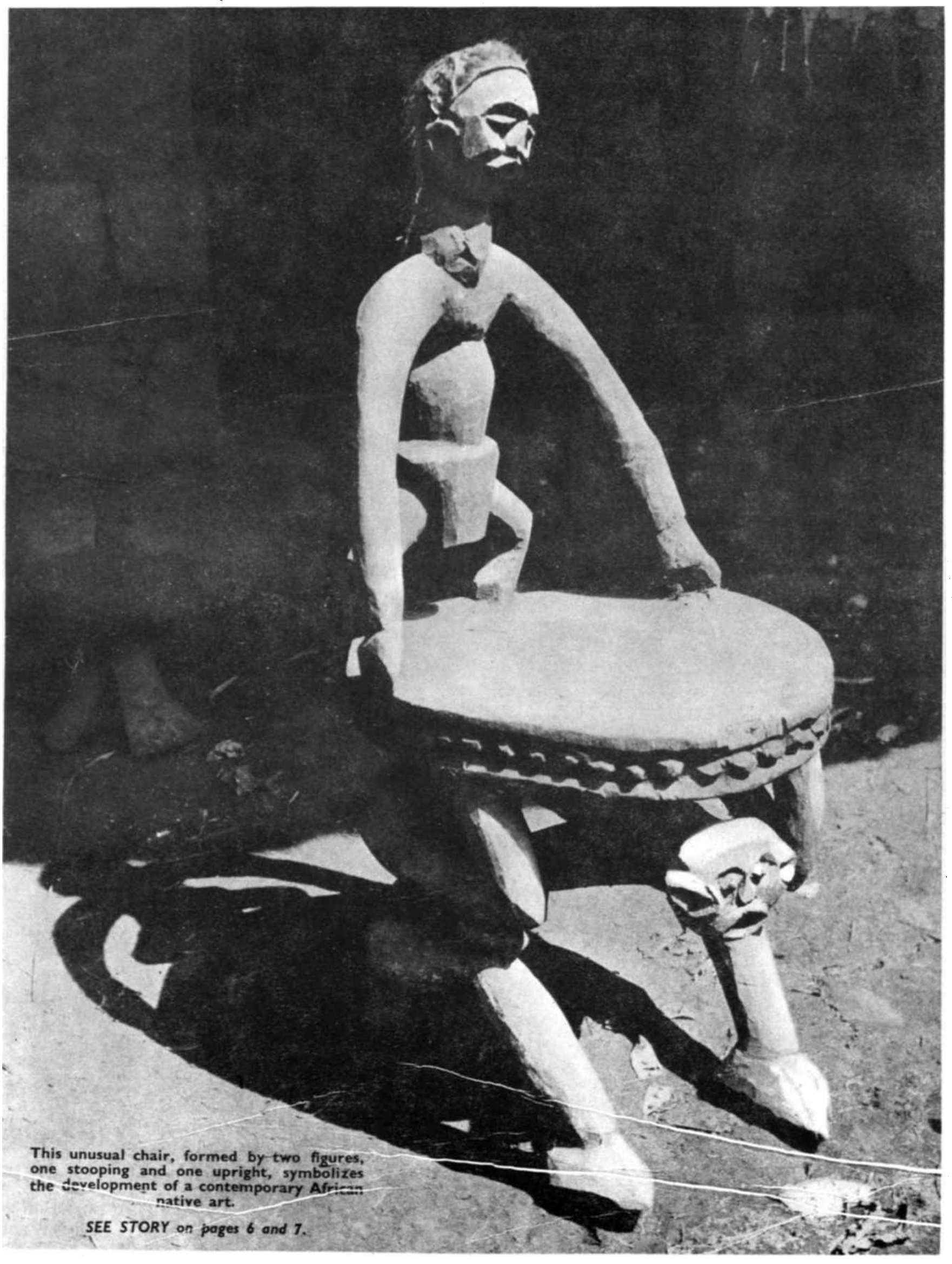

This unusual chair, formed by two figures, one stooping and one upright, symbolizes the development of a contemporary African native art.

SEE STORY on pages 6 and 7.

Courier

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Under the Aegis of Saint Jerome

BECAUSE of his masterly translations of the Bible in the 4th century, St. Jerome is regarded as "The Patron Saint of Translators". Were he alive today, St. Jerome would certainly be interested in another kind of "bible" — one used by the publishers, writers and translators of the 20th century.

Bearing the latin title "Index Translationum", this publication is an International Bibliography of Translations prepared by Unesco. It was actually first published as a quarterly bulletin by the Institute of Intellectual Co-operation from 1932 to 1940, and, after an interruption of ten years, it was revived by Unesco's Department of Cultural Activities.

The first issue in the new series published last year, covered translations made during 1948 in thirty countries, as compared with 14 countries covered by the last pre-war issue of the Index. The second volume which is now available, is even more comprehensive than the first, and shows clearly a general rise in translations as compared with 1948.

Examination of the Index brings out the striking fact that neither the most populated countries nor those with the most highly developed publishing industries produce the greatest number of translations.

It shows that in 1949 Germany took the lead with, 1,290 translations followed by Poland and Italy (937) ; France and Bulgaria (784) and the Netherlands (756). Since the languages of four of these countries are not widely used or spoken outside their borders, these countries would obviously appear to have greater needs for translations of scientific and literary works.

When three or four countries have a common language, however, it would be wasteful of them to undertake separate adaptations of foreign works. How much more efficient it is to share the labour and thereby avoid unnecessary duplication. Unfortunately, this is not always as easy as it may appear. In fact, one work is sometimes translated several times during the same year in the same country! For example, a certain writer translated a work by Bergson, unaware that two other writers in his own country were doing the same thing at the same time. In Italy two Milan publishers simultaneously translated "Three Men in a Boat", and three German versions of a novel by Alphonse Daudet appeared in 1949.

A Linguistic Approach

To look at the problem from another angle, statistics for nations speaking the same language show other inequalities. Compared with 1,730 German translations (Germany, Austria and Switzerland) there were only 980 French translations (France, Switzerland, Canada and Belgium). Then again, English translations (Great Britain, the United States, South Africa and Canada) numbered 854, while in Spanish (Spain, Mexico, Cuba, Argentine, etc.) there were 597.

A grouping of the Scandinavian countries — Denmark, Sweden, Norway, as well as Finland, which publishes a percentage of books in Swedish — shows the number of translations during one year as 1,082.

Of the thousands of translations made each year, by far the most are from American, English and French books. People living in Eastern Europe, however, are offered a larger selection of Russian translations than those in other parts of the world.

Most Translated Authors

"WHICH authors are the most translated ?" This question, which has been asked by most people at one time or another, can be answered by examining the Index. The first impression one gets is that few translations enjoy more success than those of Marx, Engels, Lenin and Stalin, until one remembers that there are some ten Slavonic languages, and that many different dialects are spoken between the Caucasus and Manchuria. On the whole, publishers favour other great writers: Goethe and Balzac led the field in 1949 — the year of their centenaries. In the same year, works by Victor Hugo, Dickens and Tchekov were translated in thirteen languages.

After these writers came a group which included such names as Pearl Buck, Fenimore Cooper, A.J. Cronin, Dostoievsky, Ehrenburg, Kipling, Jack London, Mark Twain, Stendhal, Alexandre Dumas, and Plato whose works were translated in eleven languages in 1949. Almost equally sought after were the works of Alphonse Daudet, Tolstoi, Upton Sinclair, Maupassant, Karel Capek, George Amado, and *ex aequo*, those of Winston Churchill and St. Thomas Aquinas.

Novels Take First Place

OF all translations published, the novel takes first place. The Index shows the choice of literature, in its broadest sense — ranging from philosophy to verse — varies from country to country.

Italy, the United States and France appear to prefer books on history and geography. Hungary and Bulgaria demand works on the social sciences and pedagogy. This is true too for Poland, which shows great interest in philosophical and religious work as well. Russians and Spaniards prefer works on the natural and applied sciences, while books on metaphysics and theology are in the greatest demand in Germany, the Netherlands, Switzerland and Great Britain.

But perhaps the most important help that the Index Translationum can give to publishers and translators is to show — by omission — the large number of important works which still remain to be translated. Editors sometimes ignore a particular work because they feel sure that it has already been translated. Often this is not the case at all and here, the Index stands as a handy guide and indispensable reference book.

The uses that can be made of the Index are unending. It can, for example, provide the basis for research on the translation of book titles, since these are all-important from a sales viewpoint. There is, for example, the case of "Clochemerle", Gabriel Chevalier's semi-classic of Gallic humour, which caricatures life in a French village. In its Italian translation, the title became — "Sins in a Provincial Town".

BRAZIL

Land of Harmony For all Races ?

By

Alfred MÉTRAUX

THE traveller who visits Bahia, the great Brazilian "Negro Metropolis", comes away with two apparently contradictory impressions. On the one hand he is struck by the obvious multiplicity of African survivals which have so deeply marked the life of the city, and on the other, by the small number of really "black" Negroes he meets, even in the most crowded quarters.

While nearly all Bahia's population is "coloured", the inter-marriage between Whites, Indians and Negroes has created an original type which may ultimately develop in this part of the world as a new race.

To anyone familiar with the voodoo cults of Haiti, there is nothing more strange than to witness their Brazilian counterparts. The **orixa** (spirit gods), the rites, the songs are almost the same, and if they differ from those of Haiti, it is only that they have a more distinctly African flavour. For at Bahia, the African coast is distant neither in time nor space. Yet **Babalorixa** (priests), **maes de santo** (priestesses) and **filhas de santo** (servants of the god) are sometimes so light in colour that it is difficult to consider them as Negroes.

It is in this extraordinary mixture that the racial tendencies which have prevailed since colonial times are most clearly seen in Brazil. They are also exemplified by a famous anecdote told by Henry Koster, an English traveller in the 19th century. When he asked one of his friends whether a certain **Capitão-mor** (provincial military governor) was a mulatto or not, he received the following reply: "He was a mulatto once, but now he is not." On being asked to explain this, his friend exclaimed in surprise: "How can a **Capitão-mor** be a mulatto?"

True Heirs Of Portugal

THIS story sums up the essential difference in attitude towards the race problem in Brazil and in some parts of the Anglo-Saxon world. While, in the United States and South Africa, coloured people are classed as Negroes, even if they have only a little negro blood, in Brazil it is a person's social position which counts much more than the colour of his skin. In this respect, the Brazilians are true heirs of the Portuguese who never attached much importance to race and who inter-married freely with all the native peoples they conquered and colonized.

In the Portuguese colonies, and later in the Brazilian Empire, the slaves' lot was usually easier than in the French or English colonies, for religious and legal traditions favoured the slaves and tended to respect their human dignity.

Colour Is No Barrier

AS far back as the 18th century, there were numerous examples of the rapid rise of mulattos and of the important part they played in Brazilian society. They became in fact a kind of middle class between the black slaves and the whites. For although the imperial regime maintained slavery it nevertheless favoured the mulattos and opened up the liberal professions to them. The most intelligent took advantage of this opportunity and won distinction and honour in their careers.

Many are the distinguished Brazilians who were coloured and who elsewhere would have been subjected to all the drawbacks of racial discrimination. This rise of the mulatto to the highest intellectual and political positions continues even today, and if, as it is said, a former Brazilian President, Nilo Peçanha had Negro blood in his veins, then here is an example of a coloured man reaching the very top of the social ladder.

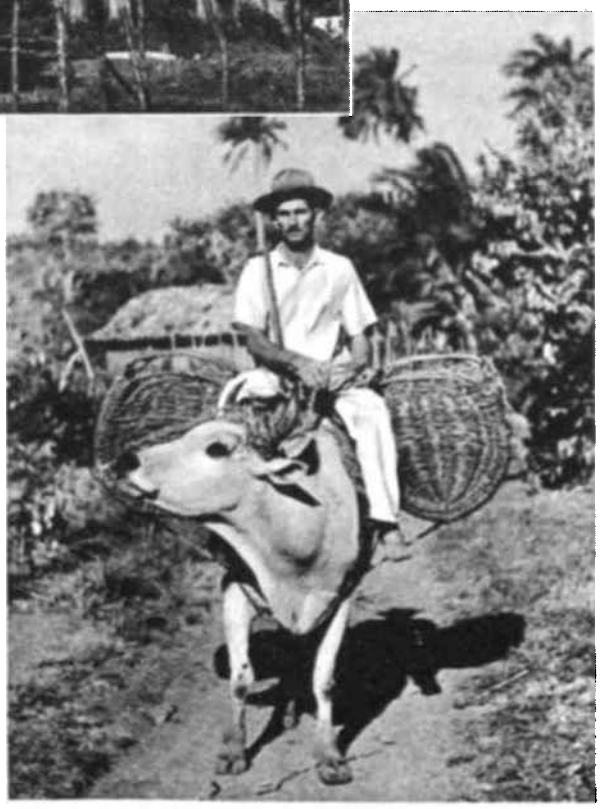
Colour, in Brazil, is not the barrier it is in some parts of the United States. This is proved by the steady absorption of the dark elements by those with lighter skins. As Donald Pierson points out in his book "Negroes in Brazil", the whites absorb the mulattos, and the mulattos absorb the Negroes, and this is recognized and accepted by public opinion.

But it would be misleading to try to paint an over-simplified picture of the race situation in Brazil. Though inter-racial marriages are frequent, they occur between individuals of the same social class and rarely take place between people at the opposite ends of the colour scale.

Meu Negrinho. The phrase **meu negro** (my Negro) spoken in soft tones is a term of endearment in Brazil, used even by whites in speaking to other whites. Occasionally one hears the expression on the lips of a beggar asking alms of a white person and, if he appears well-to-do, of a mulatto as well. Colonial letters often ended with "Your affectionate cousin and very much your Negro".

★ **The Master's Mansion** or **Casa grande** and its adjoining slave quarters of the colonial period played a dominant role in the evolution of Brazilian society. The colour line was rarely drawn. At times the master was a light-skinned mulatto and the slave very often was partly white. Above is an early 19th century Mansion in the State of Bahia, still inhabited today.

★



A typical **cabocio** —or peasant—of northern Brazil, in whose veins runs the blood of three races: Indian, Negro and white.

Good Things That Are Black

BRAZIL, it is true, provides an example of a country where relations between the races are relatively harmonious. It would be an exaggeration, however, to claim that race prejudice is unknown. Some Brazilian writers have expressed racial pessimism with regard to the Negroes. In Brazilian folklore, too, one finds a series of racial proverbs with disparaging undertones. A well known song reveals this latent prejudice :

Negro era o olhar de Maria,
E a barba de Sao José
Só branco nao qué se preto,
Mulato tambem nao qué.

It tells of a Negro who lists all the good things that are black — coffee, the fruit of the jaboticaba tree, Mary's eyes and St Joseph's beard, but who notes, ironically, that "nevertheless, neither the white man nor the mulatto want to be black".

These taunts do not prevent the ordinary people from getting on together in spite of colour differences, but as one examines the higher end of the social scale, the signs of race prejudice become more numerous. They are never expressed cynically, but rest upon tacit conventions — almost "gentlemen's agreements", concluded to the disadvantage of the Negroes.

Another shadow is cast over the traditional picture of racial relations in Brazil by the growth of an unmistakable racialism among the working classes of cities like Sao Paulo or Rio de Janeiro. Its origins are economic, for it expresses the white workers' fear of competition from an unskilled proletariat deserting the countryside to answer the call of an expanding industry.

Confusion Of Class And Colour

APPEARANCES, however, can be deceptive. Statements made in racial terms are often only the expression of a class feeling. Owing to the comparatively recent emancipation of slaves — in 1888 — the coloured people still belong chiefly to the lower classes of urban and rural workers. It is for this reason that the idea of colour is so often associated with the common people in Brazil. Thus a coloured person of small means, lacking refinement (in manners or taste) may have to endure a certain amount of disdain, yet by the same token a rich or educated negro can become "white".

Negroes and mulattos have expressed their bitterness and disappointment in racial terms, but their protests are aimed, in fact, at social not racial inequality. If the coloured man feels disappointed or cheated, it is not so much because he was born black, but because he belongs to a poor class and has been unable to get an education, one of the first steps towards social betterment in Brazil.

Although everything may not be perfect in the matter of Brazilian race relations, the frictions described here are not likely to raise serious problems in the future. Racial prejudice, if it exists at all, is condemned by the country's mores and is considered contrary to the ideals which inspire not only Brazilians but Americans in general. But the force of tradition has made it easier to solve the dilemma in Brazil. The Brazilian intellectuals are proud of the racial democracy which they have brought about, and no candidate for public office today would dare express racial feelings.

A Queen Set The Example

THE Brazilian Government has always opposed racial prejudice and discrimination. Even at the time of the Empire, when slavery still existed, it was considered improper to display such prejudice. The experience of a famous mulatto architect, André Rebouça, illustrates this clearly. He was invited one day to a Court Ball given by King Pedro II, but instead of mingling with the other guests, he remained standing alone near a window in evident embarrassment. The Empress, noticing this, crossed the floor, smiled at him and asked him to dance with her.

It is because of this whole set of circumstances that Unesco recently began a full, on-the-spot study of the various factors — social, economic and anthropological — which condition race relations in Brazil today. The eagerness shown by the Brazilian sociologists working with Unesco to explore all favourable and unfavourable aspects of the question alike, shows the feeling of confidence with which Brazilians everywhere regard the racial situation in their country.

Opening the Door Of Hope For the Blind

by Sir Clutha Mackenzie

Sir Clutha Mackenzie, one of the world's leading blind welfare workers, was totally blinded himself in 1915 during the Gallipoli campaign of World War I while serving with the New Zealand Expeditionary Force. He became one of the first students at St. Dunstan's Hostel for Blinded Soldiers, Sailors and Airmen, founded in London in 1915. Returning to duty, he edited the New Zealanders' Army newspaper in Europe, sometimes acting as his own front-line reporter. When war ended, the field of blind welfare became his life's work. In 1935, he was knighted for his work in New Zealand.

In 1942, at the request of the British War Office, he re-entered the army to take charge of rehabilitating and resettling the war blind of South-eastern Asia.

Sir Clutha, a well-built man of 56, has travelled alone throughout most of the world in 30 years of working in his field. Now Unesco's Consultant on Braille, he has concerned himself during the past two years with the problem of setting up a single international system of Braille symbols for the blind of all nations. In February, Sir Clutha attended an international conference on Braille, held in Beirut under Unesco's auspices, which agreed to a uniform Braille alphabet for 5 million blind persons in India, South-East Asia, the Middle East and Africa. The new alphabet will replace over 20 local Braille scripts now in use in these areas.

CONFIDENCE REGAINED. Three soldiers, blinded during the war, step gaily down the gangplank on their way home. Their smiles express the new confidence they have in life after several months' training in a Blind Rehabilitation Centre.

IN a number of western countries today all normal, healthy blind children, as well as adults who lose their sight, have the opportunity to be trained and educated for a useful job in life. Not only can they have wage-earning occupations but homes and families, sports and hobbies, community interests and responsibilities. To reach this goal has been a long uphill job.

Alas, the countries in which this ideal has been achieved are all too few. About three-quarters of the world's blind live in Asia and Africa where "liberation" has been granted to no more than one per cent. The vast majority still lives by begging in streets, bazaars and outside temples. Many only manage to exist by a traditional family system which makes stronger members of the family responsible for sick, maimed or aged members. But it is a negative existence. Minds and muscles are left to atrophy.

One of the interesting jobs which fell to my lot during World War II was at a rehabilitation centre for war-blinded men of India and south-eastern Asia. There was, for instance, Corporal Bishan Das whom I came across in a hospital ward in Karachi, Pakistan, soon after he was brought back from North Africa. Utterly crumpled, he answered my questions only with sobs. He declared that life was ended for him and that he must accept God's will with submission. Nevertheless, he finally agreed to come to our centre for training. He was the first to complete the eighteen months course. He learned typewriting, Braille reading and writing, rope-making and the weaving of **newar** (a webbing used instead of springs on Indian beds). When finished, he left for his distant home in a high Himalayan valley.

The Blind Scribe

A year later, Bishan Das was back to see us to discuss a business proposition. Prosperous and happy, he had become an important man in his village. His two trades of rope-making and weaving kept him very busy. In addition, he had become the village scribe, writing letters in Roman Hindi on his typewriter. Men sat in groups before his house, smoking and telling yarns, while their business was transacted. His opinions were treated with respect. Now he wanted to harness a vigorous mountain stream which roared past his house and build a flour mill. Would we finance him? We did, and Bishan Das continued to prosper.

There is a bond between fellows like Bishan Das and myself. I had been through it all after being blinded by a shell in Turkey in 1915... When I arrived in an English hospital a few weeks later, Sir Arthur Pearson, the able, blind leader of St. Dunstan's took me in charge. Still in bed, I learned to type. Still in bed, I wrote a press article at his suggestion. A few days later the post brought me an envelope. It contained a copy of a leading London paper which carried my article and—a five-guinea cheque. With such a journalistic beginning, my fears and depression began to vanish. Within a year I was back with the Army, running a newspaper for the New Zealand Expeditionary Force. So I knew how Bishan Das felt when he was wounded. I knew the joy he experienced as he mastered his dark new world by regaining a full place in life.

THE BLIND ARE OF ALL AGES. Here a small boy of four—sightless since birth—learns to "read" the time by means of a specially modelled Braille clock with raised numbers. Often, a Braille watch is the first crack in the opening door of hope for the newly blind.

Devotion Of Father Jackson

FOUR of the other men at our Indian training centre, a Sikh, a Bengali, a Punjabi Mussulman, an English captain, were not only totally blinded but had lost both hands as well. Their lot was a hard one until the British Ministry of Pensions had sent the special fittings they needed for substitute hands. How depressed we were when the first package of the plaster casts of their stumps went astray on its air journey to London!

One of the soldiers, Gulam Qadir, was only 18 and full of ambition. We taught him English and typewriting and prepared him as a public speaker and demonstrator who would arouse the public to a practical interest in the blind. His typewriter, incidentally, was a specially designed machine operated by a key attached to his stump.

In the eastern countries, missionaries often were the pioneers in helping the blind to lead fuller lives. There was Father Jackson, for example, a young blind priest of the Church of England. He went to Burma about 35 years ago and, by a tremendous effort and devotion, he built one of the best organizations in Asia for the education of blind boys and girls and for the practical employment of men and women.

In grilling heat and drenching monsoon— clad in cassock and sandals—he walked the highways and byways of that vast country preaching the gospel and at the same time opening a new and wonderful world for the blind. He died young, working to the last, but not before his zeal left a permanent mark in the field of blind welfare.

Pioneer Asian Schools

MISSIONARIES having shown the way, ruling princes and volunteer philanthropic groups—and even a few governments—set up a number of schools. Such early efforts, however, affected only a small proportion of the afflicted although they vividly illustrated that the blind Chinese, Indian, Persian and Arab are potentially just as active in mind and body as the European blind person.

But schooling alone is not enough. Practical workshops and vocational training for future employment are necessary too. A modern school for the blind, for example, must have special apparatus in addition to more ordinary equipment. Today, I know of at least fifty small pioneer schools in Asia, where the gift of such equipment for teaching the blind would be an untold blessing. Each blind student needs a Braille-writing machine, the rather expensive thick paper on which to write, and a round-pointed stylus. To write, one pierces the sheet from behind—looking-glass fashion—making the combinations of dots for each Braille letter. This is cheap and simple. But it is slow, and the pupil cannot read his work while writing.

Therefore there are typewriter-like machines. With the latest model, the student's written work appears on the upper side of the paper so that he can read and check his script as he works. There are many other ingenious aids including special measures and liquid measuring units and a variety of trade tools. Invaluable is a Braille watch. Not infrequently it is the first crack in the opening door of hope for the newly blind.

I remember, for example, the tragic figure of Rifleman Saw Jacky, a young Burman Karen blinded by a spray of machine-gun fire during the war. For a fortnight after he arrived at the Indian training centre, he would only lie miserably on his bed. He refused food and all attempts to rouse his interest. "If I can't have my eyes back, I only want to die", he repeated. Then, an English officer—armless and blind—gave Jacky a Braille watch. He made him feel his handless arms, and explained that he was luckier. Jacky at least could **feel** the watch even though he couldn't **see** it! The gift of a Braille watch was the first step for Saw Jacky and succeeded in giving him fresh hope and a feeling that all purpose had not departed from his life.

Syria Decrees General Mobilization Of All Civil Servants As Part-Time Teachers

A new kind of revolution is taking place in Syria. Though it affects all levels of national life, the greatest changes are taking place in the cultural field.

It is a bloodless revolution!

While other countries, caught up in a world armaments race, are passing laws for military conscription, Syria has ordered a different kind of mobilization — in the service of education.

In its Constitution, adopted last October, Syria declared its intention of sweeping away all illiteracy within its borders during the next ten years. To-day, from the banks of the Euphrates to the mountains of Lebanon, from the deserts of Central Arabia to the rivers Tigris and Taurus, an energetic campaign is being waged to give men, women and children — city-dwellers, peasants and nomad bedouins — the right of free access to education and culture.

Sufficient funds are being made available to the Ministry of National Education to ensure the success of the campaign, and the introduction of compulsory social service has solved a primary problem, by providing an army of teachers. Every Syrian, man or woman, possessing a school certificate or a diploma for more advanced studies is required, by law, to become a teacher, thus ensuring a permanent teaching staff in each "School for the People".

These "Schools for the People" now being opened throughout the country are cultural centres located in the primary schools. Their purpose is to spread practical, useful knowledge among the people and in particular to wage a campaign against illiteracy.

Schools for nomads

EVERY person holding a school diploma issued during the last ten years must assist in this teaching campaign. Anyone wishing to enter the Civil Service is also obliged to provide his services for three months, and later receives a certificate signed by the headmaster of the school and attested by the provincial Director of Education. In this way, postmasters, court clerks and customs officers, will later have the satisfaction of recalling

by Camille Aboussouan

the time when they took part in this community service.

Educators were faced with difficult problems even with the general mobilization of everyone capable of assisting in the work. How could Syria's nomad tribes, numbering several hundred thousand people, be provided with sufficient schools? How could equipment such as blackboards and maps be continually moved on the backs of camels, as the pupils wandered from pasture-lands to winter quarters? Despite such difficulties, fundamental education has achieved some remarkable results. The present aim is to increase the number of schools with a teaching programme adapted to desert conditions. Instruction on rearing of stock—a daily factor in the life of these tribes—is given special prominence; land cultivation is also taught, for it is hoped to induce the nomads to abandon their wandering life and settle permanently on small farms, gaining their livelihood from agriculture.

Reviving "A Glorious Age"

OTHER schools are being established for small towns and isolated rural populations where pupils receive primary education and are taught trades. Local inhabitants are asked to contribute to the building of schools, and in this connection, a fund-raising experiment has been introduced in the regions around Damascus, the Euphrates and Aleppo.

In these places municipal authorities are imposing a one piastre tax on every kilo of cereals sold at the Corn. Office, on sale of drinks and on radio sets. The proceeds from this indirect taxation are used to benefit the very inhabitants who have paid these taxes. Thus, a café **habitué**, watching a school being built in solid stone or good timber, has the satisfaction of knowing that he has played his part in this work, because he was a good taxpayer... or a good drinker...

An equal drive is being made in the cities: teaching at primary school level and instruction in the trades is preparing youthful citizens for their future callings, thus ensuring an adequate supply of skilled labour.

A real wave of enthusiasm has swept the people of Syria, who see in the opening of the doors to education a chance of reviving once again the glorious age when classical Moslem culture was producing the most significant works in philosophy, the sciences and the arts.

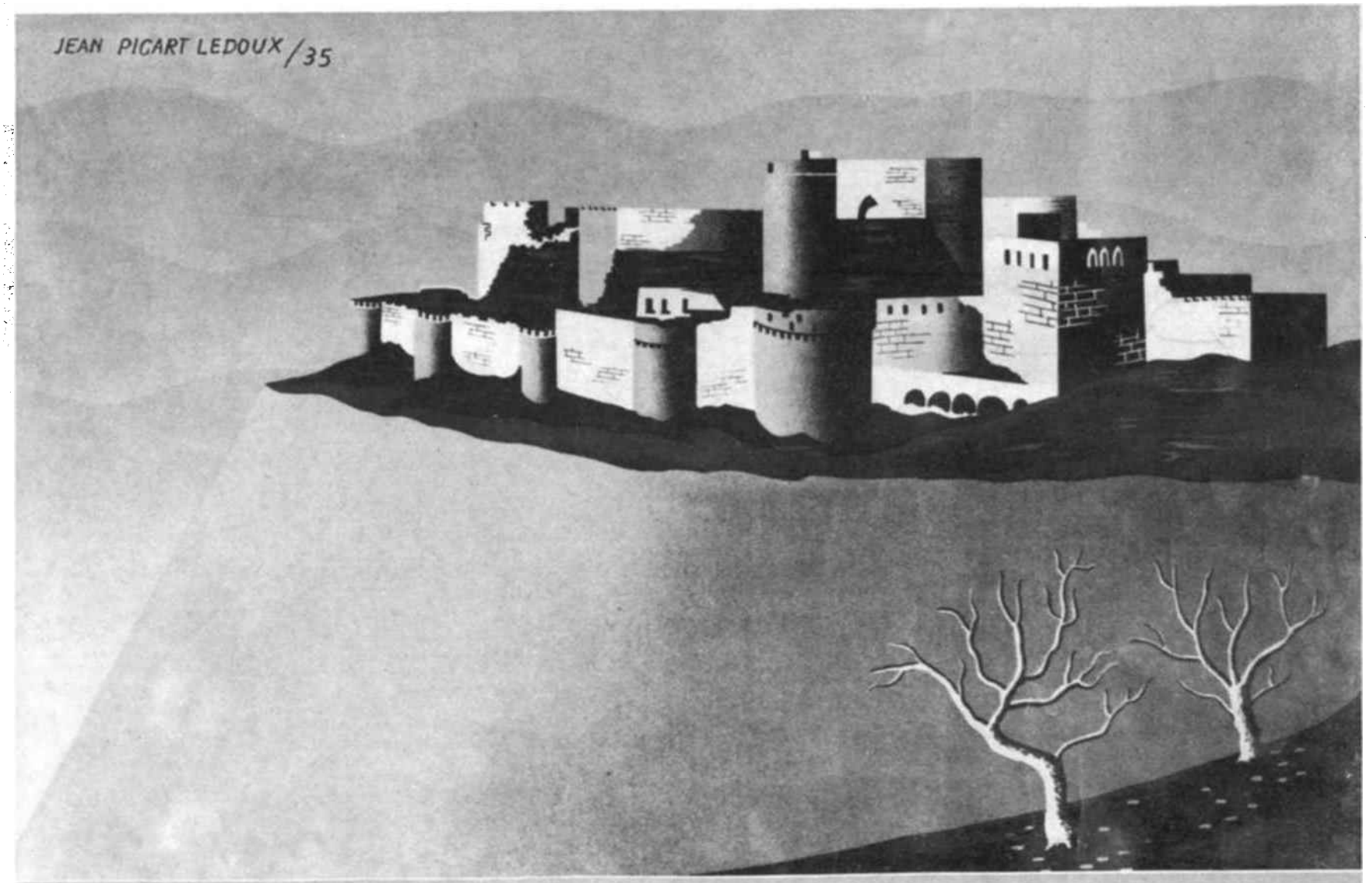
Proud of the Arab heritage

ONE of the impressive results of this cultural revolution is the fact that already, elementary schools have increased in number from 1,070 to 2,000 and secondary schools from 64 to 110. Ten trade training schools and six teachers' colleges have also been opened. But perhaps the most striking transformation is the opening of educational facilities to women. To-day, girls represent one third of the school-going children of Syria and one fifth of the students at Damascus University. In ten years, it is expected, their numbers will equal those of the boys.

One of the best measures of Syria's effort is the share Education receives of the country's budget. This is 20 % for 1951; it will be increased to 25 % in future years.

The paramount role of education was laid down in Syria's Constitution in these words: "It should aim at the training of a generation with strength of mind and body, believing in God, virtuous, proud of the Arab heritage, possessing an adequate intellectual background, conscious of its duties and its rights, zealous for the public welfare, imbued with a spirit of solidarity and brotherhood."

These words are to-day becoming a living reality. Damascus, capital of the Ommeaydes; Damascus, whose three hundred mosques with their blue minarets dominate the most ancient city in the world, is the heart of a powerful cultural revival which is preparing a country rich in tradition to fulfil its role in the present and future life of the world community.



Arab States Preserving Crusaders' Strongholds

The chroniclers of the Middle Ages might well have scoffed had they been told that one day, the governments of the Arab States would be allocating part of their budgets for the restoration and upkeep of the castles of the Crusaders. Yet this is exactly what is taking place today in the Middle East, where the Departments of Antiquities in Beirut and Damascus are preparing their summer schedules of restoration and repair. Despite the passing of centuries, these castles still appear to the traveller of today to look down with undiminished majesty. The Syrian and Lebanese Governments do not intend that they should fall completely into decay and they therefore devote a part of the funds they make available annually for work in the rich archaeological field they have inherited, to this work of restoration. An outstanding example of the architecture of the Crusades is the famed Krak des Chevaliers, near the high road from Tripoli to Homs which is in an excellent state of preservation. This year, it will continue to receive its annual allocation from Syrian antiquity funds. A beginning has also been made on a £20,000 rebuilding scheme for Beaufort, whose imposing 12th century mass dominates the pass from Damascus to Sidon. At Sidon, the Chateau de Mer, now lies with seven or eight arches of its bridge at the mercy of the sea. An effort is being made to salvage and rebuild at a cost of £8,000. Four months work will be put in this year. Further up the blue coast, at Gebail—ancient Byblos—restoration work was carried out last year on the Port Tower. Attention is now to be given to the cathedral. Elsewhere along the old Phoenician coast and inland, where Crusaders' fortresses and outposts have weathered six centuries, lesser restoration projects are in hand. The work of preservation is unfortunately limited by economic conditions in these two Middle East countries where the field of antiquities is extremely vast, and the attempts that are being made to preserve these monuments of Christian zeal are therefore well in keeping with the legends of Saracen chivalry towards the Crusaders who built these strongholds.

THE LESSON OF ABOSSOLO SIMION, African Craftsman and Artist — CULTURE LIVES THROU

A MAN, A PANTHER, A WOMAN, AN ELEPHANT. No thought of precedence entered the mind of the man who carved this pole. He was guided solely by considerations of aesthetiicism and nature.

TWO BAMILEKE GIRLS whose skulls have been deformed by the use of massage, as is the local custom, until the bones finally hardened.

AFRICAN cultural problems have a special interest for Unesco in connection with its efforts to help all countries develop their cultures according to their traditions and characteristics. To this end, Unesco has worked in close collaboration with the International African Institute since 1949 and through grants made to this Institute, has enabled ethnologists to carry out important research in this field.

Thanks to Unesco's help, the Institute has published an African analytical bulletin and several sociological works and is today organizing an international mission of ethnologists.

Unesco has itself made available two fellowships to young African scholars and has organized a committee of experts to discuss the preservation of popular arts.

Many of this committee's recommendations related to Africa and stressed, above all, the need for a spirit of understanding for peoples and a respect for local cultures. Such recommendations, which are in accord with the general principles guiding Unesco, find a confirmation in the story of Abossolo Simion, an African craftsman, which is told in the reportage on this page.

By Georges FRADIER

DURING the past thirty years, arts in Africa have ceased to be regarded with a certain disdain rather as if they were barbaric curiosities. Such arts have inspired European painters; they have helped Matisse and later Picasso to "reduce nature to its geometrical elements."

But while artists (rather than the general public) appreciate the aesthetic value of the statuettes, masks and ritual objects donated by travellers to museums or sold to art dealers, even these artists are unable to explain the meaning or significance of such objects. Their appreciation is related solely to the immediate visual or emotional impression; as to the intrinsic value and symbolism of these art forms to the African craftsmen, explanations are usually left to ethnologists.

Yet this is a vitally important aspect of such art. The marvellous sculpture of the entrance to Chartres Cathedral, for example, evokes admiration. But at the same time, such work conveys the religious fervour that inspired the artist to fashion these virgins, angels and kings. The 12th century artist actually carved or painted a virgin and not just a statue or a stained glass window.

The same is true of African artists, say the ethnologists, who thus give a timely reminder that there can be no true understanding of the art of these peoples without a knowledge of their social, technical and religious background. The significant fact that emerges from such a study is that this art, when it is really authentic, is always a sacred one. Before these ancestral effigies, funeral masks and sacrificial instruments which other peoples examine with mere curiosity, the black peoples show a reverence which, while it may sometimes be aesthetic, is always religious.

A Threat To Negro Art

TODAY, the beliefs, customs and social structures which, during many centuries have given rise to these creative forms, are greatly altered or are even being destroyed. New religions (Shamanism, Islam, Christianity), and new institutions —those of colonial or protectorate powers— are rapidly spreading right to the heart of the African continent. Whether these changes should be extolled or deplored, the fact remains that they appear to have had a most disastrous influence on traditional arts. To quote Marcel Griaule, the French ethnologist : *"Everywhere that the institutions of the Negro peoples come in contact with new cults or administrative measures, art either is transformed or disappears."*

This conclusion, however, sufficient though it may be for the ethnologist, far from satisfies the Africans or the artists who have wholeheartedly accepted, in their definition of art, the works of the Sudan and the Congo. When the myths which bind together his universe lose their power, will the Negro become incapable of aesthetic creative work? Is it not possible for him to evolve, since "evolution" seems inescapable, without abandoning the art forms inherited through tradition, but which at the same time, are the expression of his oneness with his society, his world, or, in a word, his culture?

Perhaps the most adequate reply to this question is provided by the experience of a young French teacher, M. Raymond Lecoq, who, arriving in Africa five years ago, was obliged to solve, on a small scale, a practical problem which today confronts all people who, thirty years ago, were still regarded as "primitive."

No Right To Teach Drawing

IN 1945, when M. Lecoq was sent to the Cameroons, instructional centres existed at Douala and Ebelowa for training masons, carpenters, joiners, basket-makers and railwaymen, as well as for a group of youths whose role was apparently to perpetuate the "popular arts."

At Ebelowa, a craftsmen's co-operative served more than a hundred workers, apprentices and pupils, and M. Lecoq was appointed by this co-operative to take charge of one of its schools. At the same time, he was asked to work on a plan for the organization of craftsmen's centres for all the Cameroons.

He found himself in the midst of an enthusiastic crowd of young men who, throughout the day in the sculpture class, devoted their efforts to making poor imitations of European, Moroccan and Chinese curios and trinkets. Having visited the Colonial Museum and the Museum of Man in Paris, and having studied specialised reviews on African art, M. Lecoq felt he understood the subject. He had, therefore, hoped for something different from what he found at Ebelowa.

His mission, it seemed to him, would be unproductive if the craftsmen entrusted to his care, had lost their inherent capacity of perception and feeling and their creative ability and if they were to be henceforth in the tow of bazaar vendors and manufacturers of decorative articles. Then he had the idea of asking his native pupils for a design on a free subject and this test, he relates, revealed *"two things: Firstly, out of the hundred designs submitted, there were about twenty which, uninfluenced by pictures in books, showed a rich depth of feeling and inspiration and the vision of the "primitive" artist, who, ignoring ordinary laws of perspective, depicts by the simplest means, superimposing thoughts and pictures and accentuating the most characteristic details.*

"Secondly, I had no right to teach them to draw; my Western knowledge, I felt, must not impose itself on their sincerity and their native power of observation."

THE CHIEF'S SEAT: a panther, coloured in red och and white pearls on the

THE CHIEF'S THRONE is also decorated with pearls. One figure supports the seat, the other forms the back.

BLUE BATIK ROBES, a panther skin encircled by feathers, a pearl decorated hood, a cone-shaped head-dress covered with small figures, a whip, a horse's tail and a monkey-skin sleeve — these are some features of the native dance used as art motifs by Abossolo Simion.

UGH EXCHANGE - NOT BY FORCED LOANS

hre, ultramarine and black and white, with large blue e nose and forehead.

A HARLEQUIN which would not seem out of place at a Picasso exhibition. Only the panther recalls its African origin.

RESPECT DUE TO STATUES OF ANCESTORS was shown by the artist who carved these figures: (from left to right), the present chief, his father and his grandfather. These figures, placed against a wall at the entrance to the chief's hut, retain an air of dignity and serenity despite exposure to the elements.

"Stay Away From School!"

ENCOURAGED by the results of his experiment, Lecoq then asked his pupils to make either a clay model or a piece of sculpture based on a scene in their everyday life. This test gave final proof: about half-a-dozen statuettes revealed the touch of true artists. One craftsman was especially gifted and this man was to be of the greatest assistance to the French instructor in his work. He was not only a talented sculptor, but a creative artist who followed the traditions and aesthetic ideals of his people.

This craftsman and artist, Abossolo Simon, ran the risk, despite his talent, of suffering the fate of his comrades and of sinking, consciously or not, into unfruitful imitation. Seeing the influence the school had on his pupil, the teacher advised him not to come any more, to work at home and just to show the work he had done at the end of each month. The result was unbelievably successful. Abossolo set up a studio with six apprentices and his work, sometimes drawing inspiration from local life, sometimes from mythology, was astounding.

Two years later, the work produced by the co-operative at Ebelowa was almost entirely patterned on models provided by Abssolo who changed his designs as often as possible to discourage standardized production and keep constantly alive the artistic value of the craftsmen's work.

Furniture, statues, portraits, stylised animals—his sculptures perhaps are no longer endowed with the spiritual power of a religion which impregnated the whole life of the ancestors of Abossolo. But the forms are at least derived from elaborate designs which date back many centuries to the borders of the forest and the banks of the Niger; there is the same simplicity, the same vision, often the same techniques and, in the words of the French teacher *"the same impression of power and things eternal."*

No Need To Pass The Torch

THIS is the lesson to be learned from the story of Abossolo Simion. His art is no longer a social function. It no longer embodies a tradition, a custom, a faith; his talent was, in a sense, available, and he could have debased it by working for commercial interests. Or again, under the influence of a European teacher, he could have become just another sculptor, without roots, orthodox and mediocre. But he was fortunate enough to meet an instructor with sufficient judgment and experience to encourage him, to free him from any sense of inferiority and allow him, in fact, to become a fine native sculptor, not only for his own development but for the cultural enrichment of his compatriots.

The story seems simple enough, but its full portent cannot be overstressed at a time when the economic development of Africa is going to require great perception by educators, if they are to safeguard the creative talent of those peoples whom they are trying to help.

Culture lives through exchange and not by forced loans. Recently, a "colonial" magazine made the following statement: *"Since the evolution of the native races includes the teaching of history, geography, Latin, the sciences etc...: why should not the standard measures for depicting the human form be instilled at the same time, thus passing on the torch which our artists went as far back as Greece and Ancient Rome to rekindle?"*

If such pretensions were to carry the day, both the native races and civilization would be the losers. The words of the young French teacher have a truer ring: *"I'm convinced,"* he says, *"that an artist with the courage to forget his Western culture, and prepared to study the art forms of the country where he is called upon to guide and direct native craftsmen, can and should safeguard the natural artistic perceptions of the Africans, for such peoples are too apt sometimes to imitate us in a superficial fashion, even while we are seeking among them our lost youth."*

DANCE TOM-TOM. Caryatids support the body of the drum which is decorated with serpents, chameleons and small reclining figures.

San Marcos de Lima: "Dean of American Universities" *Four Centuries of Uninterrupted Teaching*

by José de Benito

IN 1551, the Peruvian City of the Kings (which to-day we call Lima) was a newly-built town on the banks of the Rimac where, some 15 years before, it had been founded by Francisco Pizarro. Its shape gave it the "chessboard" appearance of a Roman garrison town, with nine streets running lengthwise crossed at right angles by thirteen others. From a distance —a certain Fray Reginaldo de Lizarrago noted— its springing vines and many groves of fruit-trees made it look more like a forest than a town.

Another old writer, Cieza de Leon, described its broad plaza and narrow streets, its substantial —sometimes elegant— houses with towers and walled gardens standing four to the block. In reality, however, many of the 458 homes projected still remained to be built and of those completed the majority had only mud walls and roofs of matting. The only exceptions were the churches and convents constructed by the religious orders; their architecture reflected both the wealth of the new-found countries and the faith of the missionaries.

Such, then, was the city which had petitioned Emperor Charles V for a university where the local "Creoles" could prepare themselves for the liberal professions. The decree issued in Valladolid on 12 May 1551 conferred on the new institution certain of the privileges of the ancient and famous university of Salamanca, founded in 1220, with its 6,000 students and 60 professorial Chairs.

A long tradition already marked the university life of Spain. By the thirteenth century no less than eleven laws — the *Partidas* of Alfonso the Wise — covered almost every aspect of university life: courses of study, student associations, competitions for nomination of professors and even the location of bookshops near the universities.

Within a few years after its foundation, the new University in America had established Chairs not only of Law, Medicine, Arts, Astronomy, Theology and Canon Law, but also of the Quechua language.

The general atmosphere of the colony in those days, however, was not an easy one for a university. The early history of the University of San Marcos reflects not only the quarrels between Pizarro and Almagro and the suspicions of the newly converted or as yet unconquered natives, but the ambitions of the different religious orders to increase their own influence. The Dominicans, in whose convent the university had been set up, tried to monopolize the teaching posts and to exclude lay teachers and members of other religious orders.

Seeking A Home

A number of stinging incidents, however, quickly convinced the Viceroy of Toledo of the need for making the university independent of the religious orders. And on 30 December 1571 a decree obtained from King Philip II, formally ordered the removal of the university from the Dominican House in Lima.

It made two moves, first, to a building near the church of San Marcelo and then to a permanent home in the "House of Refuge for the Mestizo Daughters of the Conquistadors" dedicated to St. John of Penitence. The new site, chosen by the Viceroy himself, with the advice of the Rector, doctors and other persons "zealous for the public welfare" closely followed one of the ancient Laws of Castille calling for buildings "with access to the country and the public squares to enable students to meet together, discuss their studies and refresh their minds."

LIMA'S HANDSOME PLAZA: Four hundred years ago, Cieza de Leon, a Spanish writer, described the "substantial, sometimes elegant houses with towers and walled gardens" of the newly-founded city of Lima.

"Out of the Hat"

THE Patron Saint of the university, strangely, was determined by chance. As an absolute majority of university officials could not be secured for any proposal, the names of a number of saints and evangelists were literally "put into the hat". The name drawn out was that of St. Mark the Evangelist. To-day, after four centuries of uninterrupted teaching, the university is still known by his name throughout the world.

As early as 1577 there were sixteen professorial Chairs and in the same year the first native-born graduate, Dr. Jean Valvoa, began lecturing on "The Language of the Indians".

By 1588, the university had gained such prestige, that the King issued a decree granting all graduates —bachelors, *licenciados* and doctors—"the same liberties and franchises throughout the West Indies as are enjoyed in this realm (Spain) by graduates of the University of Salamanca, including immunity from taxation".

Zealous in maintaining its independence, the University of San Marcos has always defended its freedom and safeguarded the high intellectual standards of its teaching staff. Senior professorial posts are still filled by public competition and the President of the University is chosen independently by free elections.

Like every other ancient institution it has known days of glory and of difficulty, days of bitterness as when fire ravaged its splendid library, and hours of solemn thankfulness like those through which it will live as it commemorates this year its birth four hundred years ago. Because of its antiquity and its continuous service to learning, it has now the title of "Dean of the Universities of the Americas".

AN ANCIENT FOUNTAIN in the city of Lima recalls the days when "its springing vines and many groves of fruit trees made it look more like a forest than a town."

It happened in April

Jean-Baptiste de la Salle

The man who was to become known as the forerunner of modern teaching was born at Rheims on the 30th April, 1651. Canon and Doctor of Theology, nothing seemed to him so important as the education of the poorest children. When, aged 30, he formed a group of teachers, whom he named "Brothers of Christian Schools", he ordered that all lectures ni his schools, should be given in French instead of Latin: this daring innovation caused a clash with the ecclesiastical authorities. But La Salle was undaunted and introduced further innovations: group teaching, object lessons, the "Socratic" method of discussion to replace dreary lectures.

In 1684 he opened a seminary to train competent teachers for the villages and hamlets; it was the first school of its kind in Europe. Fifteen years later, he established at Paris "public lectures on science ,art and religion", undoubtedly the beginning of the first popular university. The day after his death, his ex-pupils began extolling the saintliness of their master. In 1900, the Pope gave his official sanction to their act.

Luther Burbank

A book written in a quiet poetic style, was published thirty years ago to show "How plants are trained to work for man." The author has long been acclaimed. Hugo de Vries dubbed him "the gardening genius". Since 1875 the book's author, Luther Burbank had been continually experimenting with plants in his Californian garden. He had studied thousands of species and given to the world hundreds of new varieties: fruit, flowers and vegetables came out of his garden-laboratories, every year producing richer and finer specimens.

He had never allowed his long experience and his strange gifts for research to be used in the service of a theory. Official science scoffed at his objections to the Mendelian doctrine of heredity. His work had led Burbank to believe very strongly in the hereditary of acquired characteristics and in the constantly changing nature of the species. Scientists, at least, never charged him with heresy, though many laymen accused him of subversive atheism.

But Burbank, a staunch defender, at that time, of Charles Darwin, remained unperturbed. As a young man, he had said: "I shall be content, if, because of me, there shall be better fruits and fairer flowers."

Otterino Respighi,

who died 15 years ago on April 18, 1936, was not perhaps the best-known of Italian composers at the beginning of the twentieth century which also knew Puccini and the "véristes". Although a "modern", he wrote works which were quickly appreciated by the general public.

Today the critics, while praising his "Fountains of Rome", the Trittice Botticelliano and the Lauda per la Nativita del Signore, find it difficult to put their fingers on the art of this great musician from Bologna. Even a knowledge of the influences he underwent in his musical career, explains little about his style, — even the fact that he was a pupil of Rimsky-Korsakov at St. Petersburg in 1901. But there is general agreement on some of his masterly qualities: his sense of form, elegance, the sureness of his orchestration. Recently, an Italian critic, speaking of Respighi, said: "His hedonism sets limits on his genius, but when the composer took care to keep within these limits, he wrote works which posterity will always remember."

Cosmic Bullets Reveal Secrets Of Our Planet And Universe

A VIVID PICTURE OF A NEW COMET photographed by an 18-inch camera with a 5-minute exposure at California's Mount Palomar Observatory. The short streaks of light are stars, for the comet moves quickly and it is that which was followed.

90 MINUTES IN THE LIFE OF THE STARS: Above is shown the result of a simple photographic experiment. On a clear, moonless night, a camera was aimed at the Pole Star and the shutter was left open for one and a half hours. The result is shown above, each star having described its track in the form of an arc. The Pole Star is responsible for the thick track a little above the centre of the photograph. As the earth rotates on its own axis, all the stars seem to rotate around the Celestial Pole. In the foreground is the outline of an astronomical dome with its shutters open and interior illuminated.

By Maurice GOLDSMITH

RADIO waves from the great Nebula of Andromeda have recently been received on earth. This is a scientific fact of the greatest importance in the centuries' long story of man's attempt to understand his universe.

Yet, the facts about this impressive piece of research work and an explanation of its significance have not yet appeared generally in the Press. On the other hand, many newspapers were recently responsible for a great public disservice when, with scare headlines, they declared that an unknown body in outer space was approaching the earth at great speed — and that there was danger of a collision.

Any science writer, had he been consulted, would have described this story as "bunkum". He might instead have suggested that the Press tell the story of how two British radio astronomers, using the world's largest radio telescope, found, a few months ago, that Andromeda was "broadcasting" on a wavelength of 1.89 metres.

Radio astronomy, a new branch of science, although it dates back 20 years, is opening up a new "window" in the earth's atmosphere for us.

Until recently, astronomy was a visual science, with observations made by the naked eye and the telescope. The new "window" is provided by the radio waves which find their way to the earth. (See Unesco Courier, March 1951.)

Our nearest neighbouring universe is the Great Nebula of Andromeda. In magnitude, in number of stars, and in structure it is similar to our own galaxy. The more we learn about it, the more we shall know about ourselves. **In fact, when we look at Andromeda we are looking out into space and back into time, for it is about 800,000 light years away — which means we see it not as it is now, but as it was before our ancestors were men.**

What Happens in Space

WE have learned a great deal about our planetary system since the day three and a half centuries ago when Galileo, applying his eye to the first optical telescope devised by himself, began to see in the heavens the proofs of the Copernican theory — a theory that was to make a tremendous revolution in the thinking of mankind. We know now that we live on one of the smallest satellites of a dwarf star in a local system of one of millions of Milky Ways.

Our scientists seek every opportunity to find out what is happening in interplanetary space. That is why great interest was shown in the report of the recent discovery in the barren lands of Ungava, in Canada's Northern Quebec, of the biggest meteorite crater in the world. From a study of this, and the region above the earth's surface whence it came, we shall obtain more information of the kind that will eventually help us to travel in outer space.

A crater helps us to find out what is happening in outer space, because it is blasted out of the hard earth by a meteorite, which is a cosmic "bullet" come to earth. Those cosmic bullets that do not fall on land are known as meteors. They can be seen on any clear, moonless night darting across the sky as flashes of light.

The only living persons known to have seen a meteorite hit the earth are the inhabitants of the Siberian village of Novopokrovka, a few hundred miles from Vladivostok. It was at 10.35 in the morning, almost four years ago, when "startled by a brilliant flash like a bolt of lightning from the sky, children from the local village school hurried out of doors. Against the blue of the sky they saw a ball of light as brilliant as the sun and about the size of the full moon. It travelled across the sky towards the south, shedding showers of sparks and carrying in its immediate wake a brightly coloured track which quickly turned into a thick black trail. Within four or five seconds, the object had disappeared in the general direction of the Sikhotaalin Mountains of Eastern Siberia". (This is the description given by Dr. Otto Struve, Professor of Astronomy in the University of California, in the "Scientific American" for June, 1950.)

A scientific expedition from Moscow investigated the region where the meteorite had fallen and found a series of more than 100 holes, some of them 30 to 40 feet deep, and as wide as 75 feet at the top. All around there was tremendous destruction caused by the "rain of iron". The ground was strewn with pieces of meteoritic iron — some weighed several hundreds of pounds; others were specks. The meteorite originally must have weighed about 1,000 tons and had a diameter of some 30 feet.

Meteors Can Help Man

VISIBLE meteors are related to comets and to the cosmic dust clouds of the Milky Way. A meteor makes bright flashes because of the speed at which it travels. When it enters our upper air it may be moving about 25 miles a second. The further it falls, the more resistant the air becomes and the meteor is slowed down by the atmospheric friction.

The study of this slowing-down of meteors has become of importance in recent years with the development of new techniques (the radio astronomer has made some interesting studies into meteors). It has been possible, for example, to get an idea of the temperature of the upper air. It has been discovered that it is much hotter 40 miles up than at the earth's surface — a surprising fact in view of the sub-zero temperatures in the stratosphere.

As Dr. Harlow Shaply, Director of the Harvard College Observatory, has said: "Precise information on this region of the atmosphere is exactly what we need for the development of high altitude, jet-propelled airplanes, as well as for the rocket ships of the near future."

Is not this whole story more exciting than the nonsensical fabrications that are sometimes published, and which horrify readers, who are unaware of the limitations of science and the significance of its routine discoveries?

THIS CRATER was blasted out of the earth in Arizona by a meteorite which fell in prehistoric times. This single huge hole in the ground is about a mile across and several hundred feet deep.

The Hazards of Technical Translation

The Riddle Of The Spade

WHEN is a spade not a spade? The answer depends on the language in which you describe this most primitive of implements.

This was demonstrated by the late Ernest Slater, in an introduction to one of the best-known engineering dictionaries in existence.

He wrote: "Take the very best English-Spanish or English-Portuguese dictionary, find the equivalent therein of the English 'spade'. There are many parts of Southern Europe and South America where, if you speak of a 'spade' the farmer will think of a hoe; he speaks to you of a 'hoe' and you think he is referring to a 'spade'.

"The only way to avoid it is not to call it a spade but to call it a shovel. This is inexact, for the English shovel is thinner, wider, and has curved-up edges; it is a dished spade, not the cutting spade that you would think of. Nevertheless, there are parts of Spain, Portugal, Brazil, Peru and Chile where 'shovel' is the best that can be done in the way of commonly understood words.

"Now this simply arises from a difference in practice. The Englishman wears a thick sole on his shoe and he uses his foot to his spade. But in the districts referred to, the labourer wears hempen sandals (alpargatas) or even goes barefooted. The blade of the spade is almost always turned at right-angles to the haft; it becomes a hoe. The labourer raises it, brings it down with a dexterous cut (often cornerwise), and then drags it towards him..."

What Slater wrote about the spade applies equally to other objects and expressions which, if incorrectly rendered, may cause wastage and losses in international trade and create barriers to international understanding.

Here then is a serious problem. It is one considered by Dr. J. E. Holmstrom, of Unesco, in his "Report on Interlingual Scientific and Technical Dictionaries" (available through the Unesco Sales Agents in English and French editions at the price of 25 cents, 1s.6d., 75 French francs).

The Report discusses the rationale of technical translating, the need for dictionaries relating to specialized subjects, and the means whereby existing deficiencies may be remedied by enlisting the co-operation of international technical organizations.

These proposals are timely because there is now general agreement that technical terms should be clearly defined and their equivalents in different languages standardized. Scientific exchange and the passing on of knowledge is handicapped unless words can be used as tools of precision.

This situation, dangerous enough within one language, becomes formidably so when other languages are involved, for it is rare for a word in one language to mean exactly the same, and to carry precisely the same implications as the words of another equated to it in dictionaries.

Many dictionaries are out of print and most vary at random in their arrangement, convenience of use, quality and up-to-dateness as well as in the languages and scope of subject matter to which they relate. A separate bibliography accompanying the Unesco Report (priced at 65 cents, 4s., 200 French francs) classifies no less than 1,044 special dictionaries under 224 subject heads and in 45 languages.

Unesco, the refore, is hoping to play a part in evolving improved and more economical techniques both for compiling and printing technical dictionaries with a view to recommending them to international scientific unions and other suitable bodies which need them. M.G.

BRITISH, FRENCH AND AMERICAN WORKERS shown above at an evening party while attending workers' education school of the French Trade Union Federation (Force Ouvrière) at St. Malo, France.

BRITISH WORKERS AND FAMILIES leave Westminster pier, London, for summer day cruise along Thames. It is estimated that 150,000,000 workers all over the world now receive holidays with pay every year.

A Unesco Report on Workers Abroad

Taking Travel Out of the Luxury Bracket

FIFTY years ago, if a traveller wanted to buy a sleeping-car ticket on a European railway, he was told he could only ride first-class. Since there was no market for any cheaper tickets, there were none on sale.

To-day, travel is coming out of the luxury bracket. Organized tours, family rates on railways, summer colonies... they all have contributed to bring travel abroad which, after all, is the only first-hand lesson available in international understanding, within the reach of more and more persons.

The largest group of potential travellers is composed of the world's working population. To-day, in more and more countries, holidays with pay have become an accepted part of the economy.

A recent survey made by M. Arthur Haulot for the International Union of Official Tourist Organizations showed that an estimated 150,000,000 workers throughout the world received holidays with pay every year.

Translated into personal terms, this means that 150,000,000 workers and their families every year ask themselves the same question : "Where shall we go ?"

It is not an easy question to answer. Despite efforts made at bringing down the cost of travel, it is still a heavy burden for most persons dependent upon salaries. (In one European country alone, it is estimated that 40 per cent of workers enjoying holidays with pay never leave home.)

Unesco and the International Labour Organization (ILO) have been working on the problem for the past year. The result is a book, called *"Workers Abroad"*, which is scheduled to be published this month as a supplement to Unesco's annually-issued handbook on international fellowships and scholarships, entitled "Study Abroad".

FRENCH WORKERS EDUCATION TEAM recently completed a six-week study of trade union methods in the United States. Above, bus returning team to Paris. Boys met father at airport, so got free ride back to town.

"Stronger International Links"

THE objective of the volume is described in a foreward written by M. Jaime Torres Bodet, Unesco's Director General, in which he declares :

" *'Workers Abroad'* is issued as a service to manual and non-manual workers in Unesco's Member States and to their voluntary organizations with the aim of stimulating and extending the various types of educational activity designed to break through national cultural frontiers by bringing together people from different countries who do the same job".

M. Torres Bodet also pays tribute to the pioneering efforts made by labour organizations in showing their members how other people live and work. He points out that :

"Dating from the turn of the century, the international links between workers' organizations have become immeasurably stronger, and have been accompanied by increased attention to the educational and cultural needs of workers..."

"Workers Abroad" presents a picture of international travel opportunities for workers from several points of view. For the year 1951, it lists international study tours and group travel, international summer schools and seminars, scholarships available to workers, and, finally, programmes designed to encourage the international movement of trainees.

Unesco's Exchange of Persons Service, which helped compile the pamphlet in co-operation with the ILO, points out in *"Workers Abroad"* that this first effort is not a complete survey. It is confined mainly to workers' travel opportunities offered in European countries and the United States.

It shows that 103 organizations in thirteen countries offer workers' scholarships of varying durations. At the same time, seventy-two organizations in eleven nations will be conducting group study tours this year.

Learning Each Others Ways

IN the book, Unesco points out that opportunities for employment interchange, although the most difficult to realize, are the best way in which workers from different countries can learn to understand each other. Under this system, for example, textile workers in the north of France and in Britain's Midlands might visit each others' countries and, by working beside their opposite numbers in the other country, learn something of their lives.

The principal obstacles to this form of travel, lie in administrative complications, such as labour permits, and in material problems, such as wage differentials and payments to dependents who remain at home.

The financial picture presented in *Workers Abroad* also shows need of improvement. In most cases of short-term exchange, the cost of the trip is the responsibility of the individual worker.

There are happy exceptions. One of these was a three-week tour of the United States organized in 1950 by thirty-one Swedish newspapers and *Folket i Bild*, a magazine, in which the sponsoring organization paid all expenses.

The examples of travel opportunities cited are indicative of a healthy trend. Take the case of the study tours organized by the Association Touristique des Cheminots (Railwaymen's Tourist Association) in Paris. This year, the association has organized fifteen tours for railwaymen from France, Switzerland, Tunisia, Luxembourg, Austria and Finland. The tours will take them just about anywhere from Scandinavia to North Africa.

In Belgium, the International Art Weeks Federation, has worked out a plan for ten-day tours to Austria, Belgium, Denmark, France, Italy, the Netherlands and Switzerland.

Similar examples can be found in *Workers Abroad* for all the countries listed. The Workers Travel Association in London has announced five eight-day tours of London, including visits to factories, and to a workers' rehabilitation centre for Norwegian factory workers. In the Netherlands, the *Volkshogeschool Brabantsee* at Vught has announced a waterborne educational tour for Belgian, German and Dutch workers.

Workers "Entente Cordiale"

A section on international summer schools shows an equal variety of opportunity. At Elsinore in Denmark, the International People's College is offering its traditional low-cost courses through August and September in such subjects as modern languages, international relations, and social legislations. The *Force Ouvriere*, one of the three major French trade union federations, has organized a summer school in England in conjunction with the British National Council of Labour Colleges, and, in turn, it will run its own summer school in France for members of Belgian trade unions.

One chapter of the book is devoted to an ILO survey made of agreements now in existence to permit the international exchange of trainees. These agreements, some drawn up by governments and others by private organizations, aim at extending the possibilities for young workers in industry, commerce and agriculture to work side by side with their fellow workers in other countries.

Once published, *Workers Abroad* will be sent without charge to some 2.000 organizations such as trade unions, co-operatives, workers' travel and workers' educational organizations and other groups conducting workers' educational programmes in Unesco's member States.

This edition will be printed in English and French with an abridged version in Spanish as very little information was received about workers' travel opportunities in Latin American countries. A special edition will also be published in German.

Workers Abroad represents a natural extension of Unesco's efforts to reduce the barriers now blocking the free movement of peoples. It is being published to provide workers' organizations with another tool in their continual campaign to pull down these barriers — a campaign which has been carried on by most of these organizations since their foundation.

Amateur Theatre Today — Promise For Tomorrow

By Léon CHANCEREL

Director and Founder of the Dramatic Centre of Paris

FEWER young people are going to the theatre today to see either conventional, experimental or *avant-garde* plays. This is a fact—at least in Europe. Does it mean that present-day youth has lost interest in the drama? In my opinion, no, for never have they shown more curiosity or more enthusiasm for dramatic art. But nowadays young people want the theatre to offer more and mean more to them. Their demands therefore are more exacting, and little by little they are forming their own opinions and judgments—in short, rediscovering the theatre for themselves. They are adopting new doctrines, new ethical and aesthetic standards inspired by the ideas and examples of such men as Constantin Stanislavski, Appia, Fuchs, Gordon Craig, Granville Barker or Jacques Copeau.

Perhaps the clearest, most significant evidence of this curiosity and enthusiasm by young people is to be found in the non-professional theatre—in schools and universities, youth associations, industrial or agricultural centres, workers groups or in the Army and Navy.

It is in these amateur groups, drawn together by the same artistic and human motives that I see the promise of a rebirth of the true spirit of the theatre. It is here that we can discover the really "popular" theatre-in-the-making, free of commercialism, which Jacques Copeau has so ably defined in his latest work, *Le Théâtre populaire.*

The "Mother-Cell" of Drama

WHAT, we may ask, do these enthusiastic young people hope to get from the theatre? Their studies, their trades and professions allow them very little leisure time, yet they come together, form little troupes and produce their plays even under the most trying material circumstances. Why do they forego their free time at the end of a full day's work, and without thought of financial profit, accept the rigours of the stage—with its demands on nerve and muscle control, diction development, and the concentration and effort needed to translate the words of a tragedy or comedy into the appropriate scenic gesture?

Why? Because, deep down within themselves, they feel a certain yearning, revolt, agitation, which they wish to express in the form of characters. And through their self-expression they attempt to present a true personification of their feelings to those about them—not to mere spectators but to companions (and companions who lack their gift or talent for the stage).

Some begin at the beginning by forming a *Chorus.* For they see in the contemporary tragic or comic *Chorus,* which is an adaptation not an aping of the Greeks, the embryo or "mother-cell" of all dramatic expression reduced to its basic essence and purpose. True, the results are often unskilful, but who could fail to perceive, beneath these unpolished and sometimes faltering efforts, the hope and faith of our generation in the ideals of beauty, justice and the sublime?

Amazing Mediaeval Revivals

LAST spring, in Paris, I personally witnessed a moving example of this kind during the final stages of a competitive examination for young theatre companies (*Jeunes Compagnies*), organized by the French Government at the *Théâtre de l'Atelier.* About a dozen boys and girls, all members of the Association of Youth Hostels, were present. Their "team" had worked together for several years inspired by the principles and techniques of the Copeau school. As I heard them speak their lines, sing and act out the hopes of the community which they felt they represented, I asked myself: "How can these young people be helped to find equilibrium, contentment and peace of mind? How can we use our more mature experience to assist them without distorting or falsifying the fresh originality of their youth? How to help them "find themselves" and better themselves?"

I recall another case, this time in a school in Paris—the Lycée Louis le Grand—formerly the *Collège de Clermont* where Molière once studied the classics, learned to appreciate Plautus and Terence and was taught music and dancing. There I watched advanced students bring to life forgotten works by Schiller and Marlowe and attempt a performance of *Britannicus.* Their productions were staged with such intelligence and warmth and even technical competence, that they would have won the praise of professional actors had any been present to see this unpretentious student performance.

And to whom do we owe the amazing classical and mediaeval revivals of the *Oresteia, The Miracle of Théophilus, The Passion of Greban,* and the troubadour romance of *Aucassin and Nicolette?* To the students of the Sorbonne.

Workers of the French National Railways have set up a theatre in one of the railway stations in Paris, and the critics have been unanimous in praising the productions of these amateurs as among the most remarkable of the Parisian theatre season.

THESE FOUR MASKS and expressive hands aptly symbolize the spirit of the theatre and convey the sincerity of these young players presenting Arthur Rimbaud's "A Season in Hell", at a **Concours des Jeunes Compagnies** (Young Peoples' Theatre Competition) in Paris.

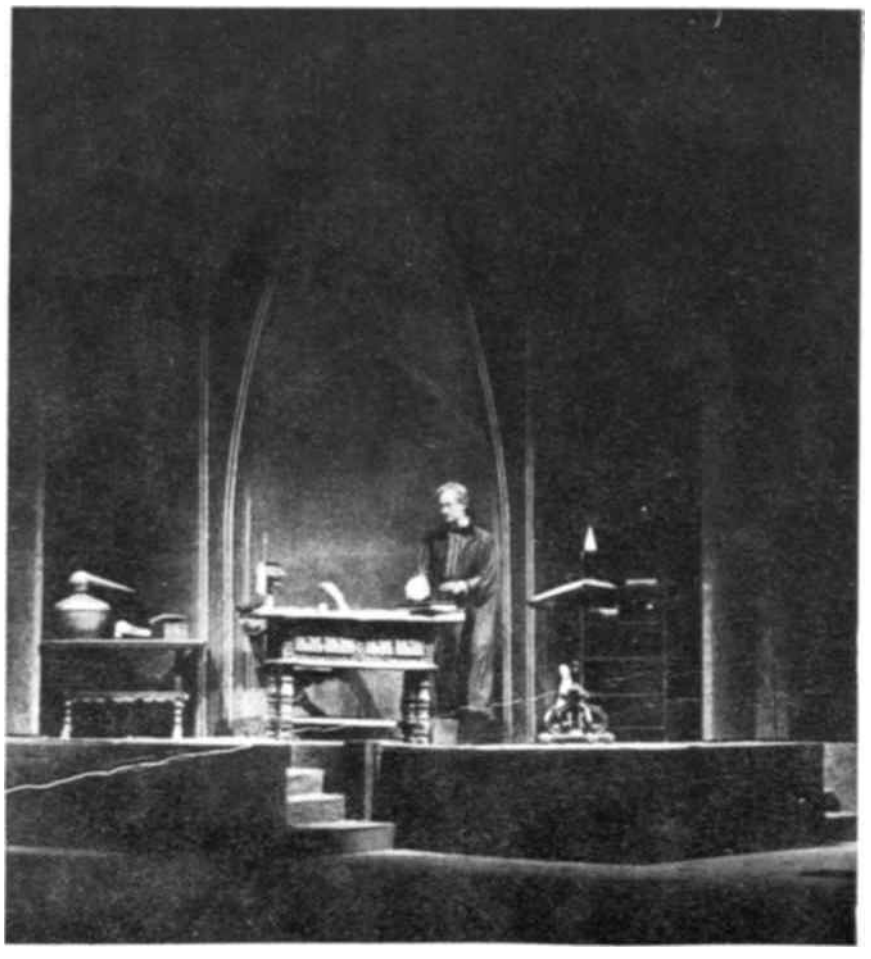
A New American Theatre

WHAT I have said about the enthusiasm for the stage by non-professionals in France, is equally true of other countries. Armand Salacrou, for example, recently declared that in his opinion a new American theatre would one day emerge from the college campus and its dramatic organizations.

In England, where even the Old Vic has a school open to future professional and non-professional actors, amateur theatre groups are very active. Their importance has been recognized by the British Drama League which encourages amateurs and professionals alike to meet in the interest of the theatre instead of regarding each other with suspicion as so often happens elsewhere.

Not long ago, in Italy, I saw the great effort being made by university and amateur troupes in Rome, Padua, Florence and Todi; and one gets the same impression in Brazil, Switzerland, Belgium and Luxembourg. In fact, all over the world, interest in dramatic art is awakening and young people are organizing new theatre groups.

How then can we help these young people? The answer, I think, is clear. If we really want to work and prepare for the theatre of tomorrow, we must not only look to the polished productions of the recognized leaders of the stage today; we must also turn our gaze beyond—and search out the small, non-professional troupes. For here unpublicized talent and creative ability still lie hidden away and need the understanding, encouragement and support that official and private educational organizations can provide to stimulate their growth and fullest development.



NON-PROFESSIONAL THEATRE in the USA is one of most active in the world today. Above, a scene from Gœthe's **Faust,** staged by students of the University of California at Los Angeles who produce 10 major plays and hundreds of one-act plays each year.

Working For a World Theatre

WHEN the International Theatre Institute (ITI), set up under Unesco's sponsorship, held its first Congress at Prague in 1948, it comprised a headquarters in Paris and eight national centres.

Today, the number of these centres is more than three times that figure. Next month, for example, representatives of 26 centres are due to attend the Institute's 4th Congress to be held in Oslo from May 31 to June 8.

All branches of the theatre will be represented at the Congress by authors, producers, actors, designers and stagehands, as well as by members of the non-professional stage.

While working to improve theatre techniques, the ITI also strives to "bring peoples of the world together on the spiritual level through the medium of the theatre". This aim finds one means of expression through the Institute's illustrated review, "World Theatre", which is published in English and French.

Another ITI effort with the same objective is the granting of study and travel scholarships to young theatre people. Recently, for example, young student-producers from Belgium, Austria and Italy were able to study theatre techniques in England, while their English counterparts were visiting Denmark, France, or the United States.

Under the Institute's sponsorship, many countries are this year organizing a series of productions with a strongly international tone. In the United States alone, amateur and professional groups have given more than 500 presentations, with special emphasis on plays of European origin. Norway, Holland, Great Britain, Switzerland and Mexico are planning similar activities.

Such efforts help to highlight the theatre's important educational role and the influence it has always had on adults. But, looking to the future, the ITI sees another urgent task — that of educating children and youth through the same medium. This question is included in a work plan prepared by the ITI Secretary-General, M. André Josset, for discussion at the Oslo Congress.

Courier

Benjamin Constant

Fighter For Freedom, Defender Of The Press

"Blow, blow, you will never put it out."
(A 19th Century caricature depicting forces working against the freedom of the press).

By Jean Bloch-Michel

Benjamin Constant.
(Crayon portrait by Eugene Devéria.)

Scientific and cultural progress has always been made along the road of freedom of thought. Similarly, the path leading to real democracy based on mutual understanding among men and peoples depends in its essence on free availability of information and the freedom of the press.

It was in this spirit that the United Nations Commission on Freedom of Information met at Lake Success in January and February this year. Representatives of fifteen countries: Saudi Arabia, Cuba, Ecuador, Egypt, France, Great Britain, India, the Lebanon, Mexico, the Netherlands, Pakistan, the Philippines, the United States, the U.S.S.R. and Yugoslavia, drew up a convention which will be submitted to member states of the United Nations and forwarded to the Economic and Social Council for adoption at its session in July.

The article below recalls the inspiring struggle waged more than a century ago by a champion of freedom of the press, the French thinker, Benjamin Constant.

★

"I SHALL find my life only within myself" wrote Benjamin Constant in his personal diary during March 1805. Nine years later, however, on 7 July 1814, he wrote: "I must become something!" Constant, a dreamer who wished to become a man of action, was perpetually torn between a taste for working in seclusion, and an urge to be famous. Based on such inconsistency, his life was inevitably chaotic. But under this façade of inconsistency, behind a series of apparent recantations, the life, which he found "only within himself", nevertheless produced a profound unity in the ideals of Benjamin Constant.

Under the Directoire he publicly and enthusiastically affirmed his regard for freedom. But, when the First Consul created the Tribunate to maintain his authoritarian regime, Benjamin Constant demanded and then obtained a place in it. An act of self-betrayal? In his first speech before this assembly he attacked Bonaparte's policy so violently that he was not only forced to quit the Tribunate, but obliged to leave France and follow Germaine de Stael into exile.

When Napoleon returned to France in 1815, Benjamin Constant in a celebrated article, which, unfortunately for him, his contemporaries did not forget, loudly proclaimed that he would not serve "the tyrant". But, when he was summoned by the Emperor to the Tuileries a few days later he agreed to draft the "Acte Additionnel" (a supplementary act to the Empire Constitution, introducing certain reforms). Another act of self-betrayal? Constant did not think so and seized, what he described in his journal of 30 March, 1815, as "a chance for freedom". And at the end of the "Hundred Days", he wrote with bitterness: "The wretches! They served him with enthusiasm when he was crushing freedom. When he establishes it, they abandon him."

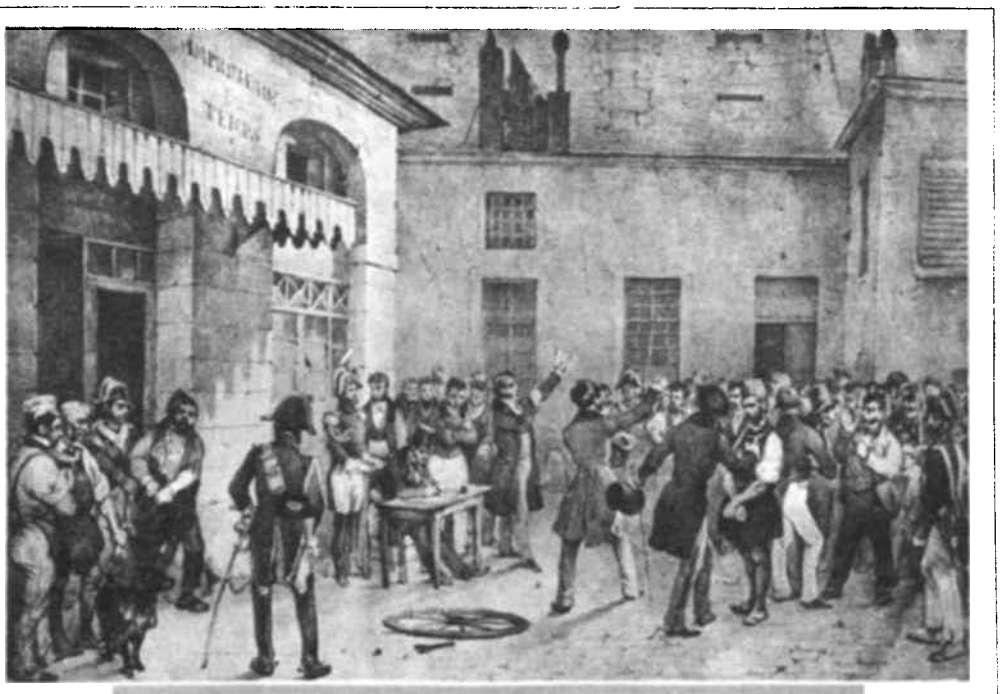
A Partisan Of All Freedoms

WE cannot judge such behaviour according to today's standards created by a century of parliamentary democracy. In the time of Constant, one served a master or a policy. To a French royalist it was of little interest that the Emperor ruled in a manner resembling that of Louis XIV. He had usurped the throne, and between him and his subjects the bonds of hereditary dependence inherited from the feudal system no longer existed. If, on the other hand, one served a policy, it made little difference which regime applied it. This attitude was illustrated by the case of Talleyrand; other less brilliant figures also adopted it.

Benjamin Constant appears to have been strongly influenced by the doctrines of Bentham, especially the one which taught that regimes and constitutions are only empty frames. According to Bentham a monarchy can be liberal, a democracy despotic; all efforts towards freedom must be made within the framework of the state, and without consideration of the kind of constitution. These were the ideas that guided Benjamin Constant during his whole life. He was a liberal, a partisan of all freedoms, and his most consistent struggle was for the freedom of the press.

In 1819, he managed to get himself elected as Deputy for the Sarthe Departement, and undertook to carry on his fight in parliament. For a long time, he had been "someone". Now, he had finally become "something".

At that time, there were not many clear-cut ideas on the subject of press freedom. The opinions of those favourable to complete freedom "had disappeared", wrote Pasquier in his memoirs, "during the long silence imposed by the imperial regime, and discussions concerned little more than the extent by which repressive measures would be increased." There were demands that these should be extreme. "It is in the nature of man to be dependent", said Duplessis de Grenedan, adding, "freedom is not the goal of government." "Wherever the press is free", said Fontanes, the former Grand Master of the Imperial University, "I will never look upon myself as free."



The seizure of the Paris "Temps" printing works in 1830, which caused a demonstration of public disapproval that helped to bring about the triumph of ideals fought for by Benjamin Constant.

The Press Must Be A Common Possession

BENJAMIN CONSTANT strongly opposed such attitudes. On 14 April, 1819, when he spoke for the first time to the Assembly, it was to defend in forthright fashion the right of the press to express itself freely. On 1 and 5 May of the same year, he demanded that Parliament reject the law of "security", under which anyone printing a newspaper was obliged to make a preliminary payment and give certain guarantees. "It has been established", he declared, "that the press is a weapon and as thus it must remain a common possession. The common law demands that anyone who misuses a weapon to commit a crime or offence, be punished, but the common law does not ask anyone to give a guarantee that he will not misuse it."

In spite of his opposition, the law establishing "security" and restraining press freedom was approved. The following year, Benjamin Constant again took up the cudgels when he spoke on the penalties contemplated for "contempt of State religion". He demonstrated the difficulty in discriminating between contempt and simple criticism of certain bodies or ecclesiastical institutions. Speaking of the Jesuits, he said: "If the statements he once made against these associations were written by Pascal today, he would undoubtedly be condemned under the terms of this law."

Every year, when the budget was being voted, or press laws were being renewed or altered, he returned to the attack. Not only did he speak in parliament, but he asked the public to judge his cause, by publishing his work "The freedom of booklets, political pamphlets and newspapers considered from the government's viewpoint."

During his long and assiduous efforts, he made many statements expressing the basis of his ideals: For instance, on March 7, 1820, he said: "I have always looked with envy upon those friends of freedom, who, when a revolutionary struggle began, were the first to succumb. Their fate prevented them from witnessing more frightful events."

"Neither Executioners Nor Victims"

BENJAMIN CONSTANT was not a revolutionary. All attacks on freedom, no matter what the principle motivating them, horrified him. And if he denied other political parties the right to oppress anyone, he also denied such rights to his own with the same vigour. "We struggle against all censorship", he declared at the tribune on 7 July, 1821; "not like greedy pretenders who destroy what they cannot seize, but as men who will neither tolerate nor employ means of oppression; as men who desire for others, as for themselves, freedom, security, justice..."

In these words, Benjamin Constant defined, not so much a political attitude, as a moral position. Circumstances may change, society may take on another appearance, economies, frontiers, modes of life, civilizations may alter, but the words of Benjamin Constant will never be denied. The defenders of liberty will always be those who wish "neither to tolerate nor employ means of oppression", who refuse to become either executioners or victims.

On the 10 December, 1830, at the age of 63, Benjamin Constant died. Some days earlier, he had accomplished the last act of his parliamentary career. This had begun on 14 April, 1819, when he made a speech on the freedom of the press. It ended after he presented a draft bill, later rejected, on the freedom of the printers' trade.

All the honours refused to him during his life-time were rendered him after death. His coffin was carried to the Père Lachaise Cemetery in Paris, escorted by the national guard, and followed by ministers, members of Parliament and a huge crowd.