

The
UNESCO

A WINDOW OPEN ON THE WORLD

Courier

**YOUNG
ARTISTS
IN PARIS**

**APRIL
1958**
(11th year)

Price: 1/-stg. (U. K.)
30 cents (U. S.)
50 francs (France)



Bowater Paper Corporation

A FOREST GOES TO SEA

Airmen flying over the Swedish coastline sometimes see these huge racket-shaped forms in the sea. They are thousands of tree trunks enclosed by a boom, being towed to a pulp mill. Sweden, Finland and Norway were responsible for about 20 per cent of the world's woodpulp output between 1946 and 1955. During this period output of timber from the world's forests showed steady expansion. This was possible because most countries have replaced the past follies of abusing and misusing forests by rational policies. (See page 25.)

CONTENTS

PAGE

- 3 EDITORIAL
- 4 GYPSIES: WANDERERS FOR 2,000 YEARS
By Gerald Barry
- 9 TRANSLATION IN THE MODERN WORLD •
By E. Cary
- 10 WORLD'S MOST TRANSLATED AUTHORS: 1956
- 11 BRIDGES BETWEEN EAST AND WEST
Analysis of "Index Translationum"
By Robert L. Collison
- 14 YOUNG ARTISTS IN PARIS
By Jacques Pinset
- 25 OUR FOREST WEALTH
Its new guardian: The Man With the Axe
By W.H. Owens
- 30 NEW ATLAS OF THE SKIES
A mapping milestone
By A.J. Branston
- 33 LETTERS TO THE EDITOR
- 34 FROM THE UNESCO NEWSROOM



Published monthly by
The United Nations Educational, Scientific and Cultural
Organization

Editorial Offices
Unesco, 19 Avenue Kleber, Paris 16; France

Editor-in-Chief
Sandy Koffler

Associate Editors
English Edition : Ronald Fenton
French Edition : Alexandre Leventis
Spanish Edition : Jorge Carrera Andrade
Russian Edition : Veniamin Matchavariani

Layout & Design
Robert Jacquemin



THE UNESCO COURIER is published monthly (12 issues a year) in English, French, Spanish and Russian. The United States of America edition is distributed by the UNESCO Publications Center, U.S.A. 801 Third Avenue, New York 22, N.Y., Plaza 1-3860. Second-class mail privileges authorized at New York, N.Y. (M.C. 58.1.124 A)

Individual articles and photographs not copyrighted may be reprinted providing the credit line reads "Reprinted from THE UNESCO COURIER plus date of issue", and two voucher copies are sent to the editor. Signed articles reprinted must bear author's name. Unsolicited manuscripts cannot be returned unless accompanied by an international reply coupon covering postage. Signed articles express the opinions of the authors and do not necessarily represent the opinions of UNESCO or those of the editors of THE UNESCO COURIER.

Annual subscription rates: \$3.00 ; 10/- stg. ; 500 French francs or equivalent.

COVER PHOTO



© Paul Almasy

Professional artists are increasing in number. There are said to be 30,000 painters in Paris alone. Theoretically, what distinguishes a professional painter from an amateur is the fact that he makes his living from his paintings. But how many professional painters are there who work steadily for years and yet sell only a few paintings; and sometimes none at all? How do they live? See page 14 for a report on the condition of young artists in Paris today. Cover photo shows students in a Paris academy.

THE more we know of the literature of other people the better we are likely to understand their ways of life. The recognition of this axiom has made the translation of foreign works of literature one of the important features of UNESCO's Major Project for the mutual appreciation of the cultural values of Orient and Occident.

Last month UNESCO's East-West international advisory committee meeting in Paris was able to make public some striking facts concerning the increasing activities of Unesco member states in this domain. A few highlights: The first volume of Shakespeare ever to be translated into Arabic has been published in Cairo. (This is part of a five-year-plan to translate 1,000 books into Arabic at the rate of 200 a year.) The first translation of the *Arabian Nights* directly from the original Arabic into Polish has been completed in Warsaw. The U.S.S.R. has published over eight million copies of works translated from Indian languages, three million from the Arabic and a million from the Persian. The National Academy of Letters of India is translating 100 Western classics into 14 Indian languages. Japan has launched a three-year programme for the translation of important works of Japanese philosophy into Western languages, while Viet-Nam is undertaking the translation of Viet-Nameese classics into English. Spain has announced that it will soon have courses in Arabic language and literature in all of its 13 universities; the French Government has adopted measures for increased emphasis in secondary schools on the Moslem World and the great civilizations of the Orient.

During the International PEN Congress held in Tokyo last September discussion was organized, with the help of UNESCO, on the problem of exchanges and influences between Eastern and Western literatures. The Congress adopted an important resolution on the translation of literary works which called for the raising of the general status of translators and urged that PEN and UNESCO sponsor the training of more Western translators of Eastern literatures. It invited PEN authors of the West to facilitate translations of their works in economically under-developed countries "by agreeing where possible to the payment of purely nominal fees for copyright."

The PEN Congress further considered the encouragement of the publication of translations of important Asian works in Western countries to be "of such immediate necessity" that it suggested that the normal system of reviewing in Western countries was inadequate for these works. It therefore urged all Western PEN Centres to promote a system of pre-reviews in their countries so that where a pre-review was favourable, every periodical or newspaper of standing would give space for a review of the work.

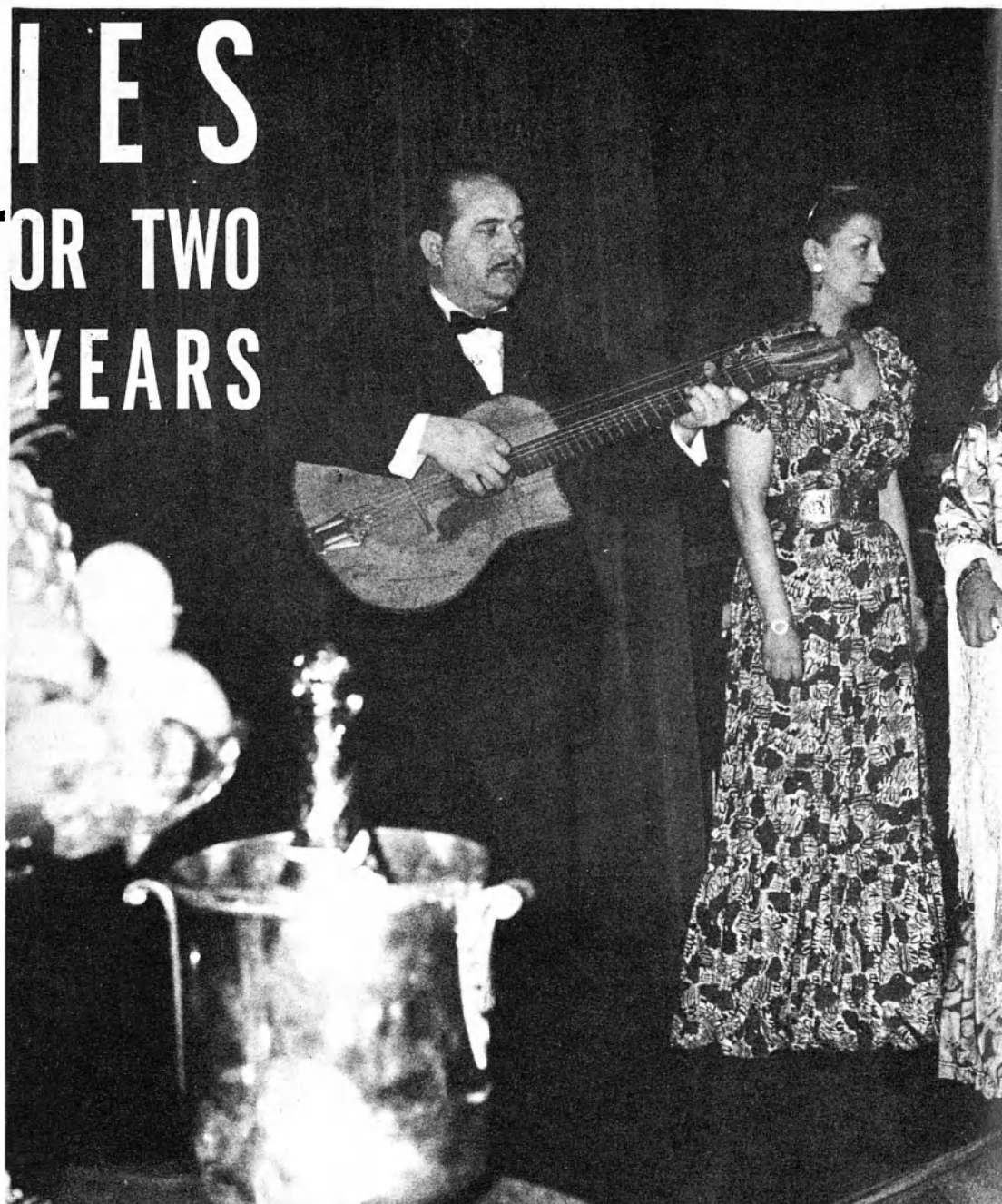
GYPSIES

WANDERERS FOR TWO THOUSAND YEARS

by Gerald Barry

Photos © Paul Almsy

A MYSTERIOUS PEOPLE, untamed and nomadic, the gypsies have wandered to almost every country in the world. Most of those who still lead a wandering life have kept the same physical characteristics as the early tribes—wavy dark hair, large black or brown eyes and dark skin, but the settled tribes have gradually come to look more like the people of countries where they live. It has been said that in music the soul of the gypsy has found its fullest expression. From their ranks, too, have come writers, philosophers, poets, dancers and artists. But for the vast majority the call of the open road is irresistible. Photo, right, shows gypsy entertainers in a cabaret; far right, widow and son (sitting on steps) of Django Rheinhardt, the gypsy guitarist who became one of the greatest names in jazz.



Cn a hot, dusty August day, in the year 1427, a band of extraordinary-looking foreigners was gathered at the Porte d'Orléans, Paris gateway to the pilgrim route of St. James of Compostella, clamouring for admission. The men were slight, agile, tawny types; the women were slim and sinuous. All had shining blue-black hair

and flashing penetrating eyes set deeply in high-cheek-boned faces of dark olive complexion. Against a ringing of bells and a whirring of brightly coloured revolving wooden clappers, they all seemed to be shouting at once in a strange unknown tongue. The leaders were richly dressed in scarlets and crimsons slashed with brilliant emerald greens. Their gloved hands flashed with barbaric jewels. Brocaded cloaks fell from their shoulders which were "decorated all about with great silver buttons."

In a kind of pidgin Latin-French they made themselves understood by the guards. They announced themselves as, The Right Honorable Lord Panuel, Duke of Little Egypt and Thomas, Earl of Little Egypt together with their companions, bodyguard and servants to the number of one hundred and twenty. They carried with them Letters of Credence from His Holiness Pope Martin V, addressed to His Most Christian Majesty Charles VII, King of France.

There was no doubt of the validity of the Fisherman's Seal on the Apostolic document they presented. The guards admitted them to the city and the court. The Gypsies had arrived in Paris.

The story they told the King was one which they recounted during the next ten years in practically every court in Europe. It is known historically, even among the Gypsies themselves, as "The Great Trick". The story ran that when The Holy Family fled to Egypt from the fury of King Herod, they pleaded for shelter and help from the Gypsy tribes. All help was refused for fear of offending the Pharaoh. Whereupon God sent a terrible curse upon the whole of their race and condemned them to wander forever, despised and hated.

They said they had recently been driven out of their country of Little Egypt (it is strange that no-one ever seems to have questioned the existence of this fictitious country) by the Saracens and had roamed through Bohemia and Germany and finally thrown themselves on the mercy of the Pope who had given them absolution and ordered them to do a penance of seven years, visiting all the major shrines in Europe. This penance they were now performing. The King having heard their story could but give them the benefit of the doubt.

They received the "safe-conduct" and the city was opened to them. Alas not for long. Their depredations into the citizens' chicken-coops and general petty thievery soon aroused the wrath of the Parisians. This



was, however, slightly mitigated by the rumour that these strange people possessed wonderful powers of divination. Indeed the Parisians flocked to the Gypsies in such numbers that exactly one month later, the Archbishop of Paris preached a solemn public sermon denouncing "these sorcerers and fortune-tellers", excommunicated the whole band and had them driven from the city. He then thundered a further Edict of Excommunication on all who had consulted them.

The Gypsies fled...for the time being. A few weeks later they turned up in Amiens, where they were given eight golden livres and a safe conduct pass. Three years later, we learn from a document conserved in the *Archivo Historico Provincial* of Huesca, that they were in Spain in considerable numbers and had received a joyous and hospitable welcome with almost undreamt of privileges from the King of Spain.

It is only as the result of very recent scholarship that we know with any certainty who and what these mysterious people are. The Gypsies have always been considered an almost complete ethnic puzzle. They were thought by some to be Egyptians or Bohemians from Central Europe or even a lost tribe of Israel; others thought they were an offshoot of Manichean Persians, in fact everything short of the reality. Yet each story had something of the truth, reflecting the wanderings of these peoples over the last two thousand years.

Recent university expeditions to Karakkorum, a region

lying between the south of the western Himalayas and the western branch of the Kunlun range to the north have established the existence of the fabulous tented empire of Karak-Khitai in India. It has been discovered that scattered Indian tribes still speak an almost identical language to that of the purest Gypsy tribes. It is a Prakritic branch of the Sanskrit tongue and here a fascinating feature forces itself on our attention. At the beginning of the first century A.D., there took place a complete and absolute reformation of the Sanskrit language, yet in the speech of the Gypsies, properly called Romane (from "rom" the name of the whole collective race, which is also the nome simply for "man"), there is no trace of this reform.

It is this, above all, which confirms the scholars in their conclusion, that at the time of the Mongol invasions, this race cut itself off from the rest of the Sanskrit-speaking people and emigrated in two main waves to Persia. They were a low-caste race, but renowned as musicians, mighty trainers of horses and as workers in gold and silver. In Persia they were welcomed at first, particularly as musicians, and were called Luri. Today in Iran they are still known by this name. The length of their stay in Persia seems to have been very considerable, where apart from their musical gifts, their ability to train horses and their skill as metal-workers made them welcome refugees.

Cont'd
on
next page

It is generally agreed that it must have



GYPSIES
(Continued)

HAS THE MODERN WORLD A PLACE FOR THEM?

been during this period that the nature-worship they brought with them from India became transformed by their contact with Manicheanism. This would be the key to much of the incomprehensible duality of their moral and religious attitude today. The Tarot fortune-telling cards which they introduced into Europe in the fourteenth century are full of pictorial Manichean symbolism. It would seem that during this long sojourn in Persia, the race became hardened into five main tribes. In spite of more modern nomenclature, this division has been maintained up to our day.

In the course of time, fresh waves of persecution led to a further mass exodus. Those we now know as the Rom, Manouche and Sintis—the metal-workers, the musicians and straw-weavers, and the trainers of animals—went up through Syria into Armenia. Here they separated. One group went up through the Caucasus into Georgia and Russia. Another wended its way through Anatolia into Turkey where again a further split occurred. A large group pushed northwards into Rumania, Hungary and Bohemia; the second group crossed the sea to Crete and settled in Corfu. According to the contemporary Franciscan chronicler, Simeonis, this latter immigration took place at the beginning of the fourteenth century.

The early Czech *Chronicle of Dalimil*, written in 1360, specifically mentions their strange language and curious begging formula. In Greece they were and are still known as the "Acingani" from which would appear to derive the Italian form of Zingari and the better known Hungarian name of Tzigane. An early Georgian manuscript mentions a strange band of sorcerers called Atsincan, whom the Byzantine emperor Constantine Monomachus (reigning from 1040 to 1055) sent to Constantinople, to destroy the wild animals who were devouring all the game in the Imperial hunting preserves.

About the same time as the first big exodus from Persia, a second group, made up of the tribes who now call themselves Gitans and Kales, went down through Arabia, up along the shores of the Red Sea, through Palestine into Egypt where they remained for a considerable time. Later driven out by Moslem invasions, they crossed through Libya along the North African coast into Spain.

They arrived in England about 1490. One band crossed to Ireland and another headed by John Faw, who also called himself Earl of Little Egypt, was received by King James IV, of Scotland. The King empowered him by Royal Writ, dated 1504, to exercise full authority over all his Gypsy subjects. By the opening of the sixteenth century the Romany race was established in every country in Europe. From 1555 to 1780 a tremendous wave of persecution, branding them as heretics and sorcerers, swept through Christendom. They nevertheless survived with their language, customs, taboos and trades intact. The Emperor Joseph II, abolishing serfdom, gave them freedom to wander wherever they wished, after his mother Maria-Theresa had failed to settle them in villages. In the last century the Emperor Francis Joseph I of Austria, not only entertained them at court but compiled a very complete Gypsy Grammar and spoke Romane fluently.

Obviously as nationalistic segregation hardened in Europe, the Gypsy's complete disregard for frontiers raised almost insoluble political problems. By the early part of the 19th century they had penetrated into North America. An interesting feature of their large settlement in the State of Pennsylvania, is that these people speak the purest of all the Romane dialects of which there are now fourteen. Numerous tribes settled in all the South American republics.

During the last war, more than five hundred thousand of them perished in gas-chambers and concentration camps. Those who escaped often fought with conspicuous bravery and ingenuity with the Allied partisan forces. It is interesting to recall at this point that because of the enemy-occupying forces' almost superstitious dread of these people, they were able to help hundreds of Jewish victims in French concentration camps to escape into

neutral zones, under the clandestine leadership of a brilliant Jesuit priest from Poitiers. For his work in this connexion the Reverend Father Fleury, S.J. was appointed at the end of the war, to be Chaplain-General of all the Gypsies and Nomads of France.

This outstanding and erudite churchman and many of his conferees as well as a growing body of judicial and administrative leaders are rightly concerned about the future of the Gypsies of today. By the very historical circumstances of their survival they are confirmed as a nomadic people. Is there in our modern civilization a place for these people? Since there are between five and six million of them in the world, an answer is required. With understanding and sympathy for their difficulties, acknowledgement of their contribution and needs, there is undoubtedly a solution to their problems. Like the wind that carries the pollen and seeds of strange plants and trees, to give variety and strength to the indigenous flora, so these people have preserved in their racial memory, various forms of behaviour, folk-lore, music and perhaps most important of all, an intuitive sense of the forces of nature that we, in our urban conception of life, are in danger of forgetting and losing.

All great Hungarian musicians have confirmed that the Tzigane though not necessarily contributing an original



© Paul Almasy

WAYFARERS OF THE WORLD, the gypsies can be found on the roads of Europe and Asia and the flames of their campfires light up the night in Africa and in far-off Australia. Those who settled in Pennsylvania in the USA speak the purest of all the Romane dialects. In caravans, on the backs of mules and donkeys (photo, above, was taken in Murcia, Spain) they roam the world's highways and by-ways. But once each year many of them come together at the famous pilgrimage of Stes-Maries-de-la-Mer, in southern France. They come here to pay their respects (opposite page) to the Marys of Bethany, and to St. Sara, the Patron Saint of Gypsies whose shrine is in the local church.



R.T.F., Paris

musical idiom, have nevertheless preserved by their very traditionalism, essential Magyar musical forms which the people themselves had forgotten. In the United States, according to Duke Ellington, Django Rheinhardt, the famous Gypsy guitarist, did more for the universal dissemination of valid Jazz as a musical form than perhaps anyone else. Since the eighteenth century the Gitanos have re-vivified Spanish music and have inspired composers such as de Falla, Albeniz, Granados and Segovia who have taken their places as the geni of Spanish musical culture. This is but one sphere in which they have made useful contributions. The late Tikno Adjams of the University of Louvain was not only a great philosopher of the school of Bergson but a very fine poet, yet he remained always one with his people.

Since 1930 the Soviets have produced a Gypsy newspaper called, not unsurprisingly, *O Nevo Drom* (The New Way) and have discovered many able writers among the nomads. The Gypsy Theatre in Moscow was certainly the most popular form of all entertainments for Muscovites during the war (1). Between the wars, a famous Gypsy School for boys was founded at Uzhord in Ruthenia, conditioned to the particular needs of its pupils and later a similar scheme was put into effect in Kygor in South Moravia. Here a secondary schoolboy has recently written an extremely able history of his people and has since (walking in the footsteps of George Borrow, the first man to translate the Bible into Romane) helped with a new translation of the Bible in the Gypsy tongue.

In France modern sociologists have taken into account the devastating effects of forcing the nomad into an urban sedentary life where he degenerates rapidly into a deplorable type. The Rev. Father Fleury hit on the idea of transforming large motor coaches into travelling schools following in the wake of the caravans, which are now mostly motorized. Certainly without attempting to change the essential pattern of the life of these people, it

(1) Under a decree promulgated by the Praesidium of the Supreme Soviet in October 1956, the last wandering gypsy bands in the Soviet Union are gradually to be settled in places of their choice. Each of the Republics is individually working out the best ways to enable gypsies to take up fixed occupations.

should be possible with an intelligent grasp of their problems to find young educationalists who are willing to travel and adopt the principles of modern educational psychology to their different needs.

Living and working with them, deeprooted prejudices fall quickly away. Too often the petty dishonesty, the lack of hygiene is conducted by the long-standing effects of oppression. A small example of the attitude towards hygiene can be taken from the above-mentioned travelling school. Freed for once from oppressive laws and able to camp freely by river or lakeside or even village pumps, the youngsters with no compulsion would stop, strip and bathe every day regardless of the temperature. Considering their ages ranged from 13 to 18 they were at least as hygienically-minded as the inmates of similar age in many "prep-schools" on either side of the Atlantic.

Those who would like to see firsthand as many of the varied aspects of the Gypsy tribes as possible cannot do better, if in Europe, than visit the annual re-union of the Romany from all over the world, which takes place once a year between May 24 and 26, in the wild Camargue country in Southern France. A few miles only from Arles, the famous Pilgrimage of the Stes.-Maries-de-la-Mer is marked by great devotion. Here they all arrive to pay their respects to the Marys of Bethany and to St. Sara, the Patron Saint of the Gypsies, who has her shrine in the curious and mysterious mithraic crypt of the ancient Romanesque church. Here you will meet them all: Circus millionaires and lawyers, poets, artists and artisans, musicians and dancers, be they Rom or Manouche, Sinti, Gitan or Kale with all their differences and all their similarities. They come from every part of the globe, from across the Atlantic or from Eastern Europe for here cross the Gypsy caravan routes of the world. Here too you will meet a new generation of the young, who deprived of their traditional trade as horse-dealers have become automobile mechanics of no mean ability.

This is the great gathering of the "Rom", a people who are vital, sometimes unthinkingly cruel, great lovers of children, too often light-fingered by lack of education but impulsive and capable of tremendous devotion to their friends be they *gageo* (white men) or not. It is a friendship worth the patience and effort of winning.

GYPSY CHILDREN, in the city of Granada, Spain, have special educational facilities in the Sacromonte Settlement Area in which they live. In the school—modern in conception and methods—attended by gypsy children most lessons are given outdoors. Geography classes, for example, are held in front of a giant (45 feet square) concrete relief map of Spain. Right, learning the alphabet, young pupils begin by forming the letters with their fingers.

© Paul Almasy



SCHOOLS FOR GYPSIES

ENGLAND. — Assimilation in State and Church Primary Schools since 1908. Some absenteeism especially in the Spring. Small percentage continue to secondary schools.

FRANCE. — Small mobile school experiment under Church auspices. No formal State educational facilities exist as yet.

SPAIN. — Special educational facilities provided in the Sacromonte Settlement Area, under the jurisdiction of the Governor of Granada.

U.S.S.R. — Special Gypsy Schools adapted to particular needs already exist in large urban centres. Widespread effort in rural areas being made, with mobile instructors. Elementary teaching is given in both Romane and Russian. Classes in Technical schools are also adapted to their particular aptitudes.

MOROCCO. — Nomad Mobile schools have been organized under the direction of a religious order, with centre in Casablanca.

GERMANY. — Attempted assimilation in State Schools has been made. The problem is at present under government scrutiny.

SWEDEN. — In 1954, the Swedish Government appointed a Gypsy Commission. The investigation embraced practically the entire Swedish Gypsy population. Existing experiment with Mobile Schools found not entirely satisfactory. It is now proposed to maintain Mobile Schools during the

summer, and during the winter months to assimilate the Gypsy children in ordinary State Schools, but to create special classes such as exist for foreigners. It is proposed to maintain a Permanent Consultant on Gypsy Affairs under the Social Welfare Board.

FINLAND. — In 1954, there were 3,569 Gypsies in Finland. The Social Research Bureau of the Ministry for Social Affairs found that one-fifth of the total population had gone to Primary Schools while one-quarter had been to school for some time, but later had given up attendance. It was found that one-third of the adult Gypsies were illiterate and more than half the rest could not write. Urgent consideration is now being given to implement the recommendations of the Bureau.



THESE countries have been drawn at random, showing a growing interest in the problems involved in providing necessary education for the children of the Rom. There is a general realization among nearly all governments that this is one of the many educational challenges which must be met. Social workers who have already been appointed by their governments to tackle the difficulties involved, have found their work rewarding and satisfying.

Among the many who have devoted untiring efforts on behalf of these peoples, are numbered the names of Walter Starkie of Trinity College, Dublin, and for many

years head of the British Institute in Madrid; the Abbé Fleury, S.J. of Poitiers; the Abbé Barthélémy of Verdun, who has the advantage of a perfect knowledge of Romane; C.H. Tellhagen of the Nordiska Museum of Stockholm, Ivar Lo-Johansson, one of Sweden's most popular writers—to mention just a few.

All are agreed on one point: that even when the Gypsy children attend the normal State Schools it is absolutely essential to make provision for their special needs. There must be a wider disciplinary tolerance and relaxation of strict time-tables to avoid any sense of confinement. This is particularly true of the Primary Grades. If this is done it should then be possible to assimilate the age groups 10 to 15 into the normal classes.

A serious suggestion comes from a French writer on Gypsy lore, Jean-Louis Febvre. He proposes that social workers on Gypsy problems from all countries should take advantage of the yearly gathering of the Rom at Stes-Maries-de-la-Mer to discuss with the Elders of all the different tribes, these pertinent questions which require so urgent an answer. It has happened before in history, this calling together of an immense Romani Kriss or Court of Gypsies. Their Elders are often very wise in the ways of the different tribes and as M. Febvre says in his book, *Les Fils du vent* (1) "their help would undoubtedly be of the greatest assistance to all."

(1) "*Les Fils du Vent*" (*The Children of the Wind*) published by "La Toison d'Or", Paris.

Translation in the Modern World

by E. Cary

“FOR the past two hundred years, the civilized world has been wasting a vast amount of energy in diligently translating books published in one language into all the others.”

This flat statement made by an eminent Sinologist and translator, Georges Margouilles, reflects one attitude to a characteristic problem of our times. What is the place of translation in the modern world?

The latest volume of UNESCO's *Index Translationum* lists 27,617 works translated throughout the world in 1956 (see pp. 11 and 35). The data in the *Index* cover only 52 countries out of the hundred or so usually found in an atlas, and in some cases, even these data are very incomplete.

What is published represents only a very small part of the translation work which is going on all the time in the modern world. Technical translations although at least as numerous as literary translations, only occasionally make their appearance in print in bookshops. Technical translators work on articles from periodicals, patents, instruction books, catalogues and photostats, and the results of their labours are often transmitted confidentially, in the form of microfilms or typewritten documents, by information centres or private offices. And this takes no account of the daily work accomplished by anonymous commercial translators, civil servants, countless bilingual secretaries and others.



THE Yearbook of International Organizations for 1954, for example, listed 1,138 international organizations, societies, associations, unions, and federations. Here again, the Yearbook really covers only part of the world and even in this part many societies take no steps to publicize their work.

The organizations listed publish hundreds of periodicals, generally bilingual or multilingual. During 1954, they held over a thousand congresses, conferences, symposia, seminars and other meetings, each usually requiring the services of bilingual minute writers, translators, and interpreters. At a recent International Labour Conference, held in Geneva, there were no less than 72 interpreters.

No reliable figures regarding the translation of the dialogue of sound films are available. However, it has been established, for example, that 5,600 films were provided with subtitles and 3,000 were dubbed in France between 1946 and 1952. A report published by UNESCO shows that the proportion of foreign films exhibited in Italy, Spain, Sweden, Turkey, Brazil and the Federal Republic of

Germany is still larger than in France. In a country like the Soviet Union, even national films are automatically dubbed in the principal languages of the Union—Ukrainian, Byelorussian, Georgian, Armenian, Kirghiz, Tadzhik, etc. and *vice versa*. As for the United Nations, it has its own film studio, and there are for example, 18 different language versions of the Organization's film, "Defence of Peace."



HERE, we have referred only to the best-known spheres of translation, but there is no branch of human activity today in which it can be claimed that translation is not necessary. In buying and selling, building machinery or tackling scientific problems, the services of translators are indispensable. In the space of twenty-five years, the number of books translated has doubled in France and quadrupled in Czechoslovakia. There are now three times as many foreign plays acted in Paris as there were a quarter of a century ago. At that time, dubbing had only just been invented. Fifty years ago, only a few international conferences were held every year and they did not use interpreters. Traditional diplomacy has given place to that extraordinary new phenomenon known as "international life," which sweeps into its orbit ministers and scientists, industrialists and artists; and this young Titan, of incalculable strength, babbles in every tongue.

For this is another major aspect of the problem.

Until the Renaissance, Europe had lived in the illusion that there was a universal language, of which all others were more or less fortuitous corruption. In the eighteenth century, the Abbé Gêdoyn, a translator and member of the *Académie française*, was still stating firmly that: "to translate is to put a classical writer—Greek or Latin—into a vernacular language."

With the Renaissance, these "vernacular" languages began to come into their own, but the great movement which was to follow was not foreseen at that time. Very soon, links had to be established, not only between such languages and Latin, but also among those languages themselves. People were quick to realize too, that vast cultural resources, no less rich and no less ancient, existed outside the Greek and Latin spheres. In India alone, there are over one hundred languages and dialects, and each of six of those languages is spoken by more than twenty million people. The Bible has been translated, in whole or in part, into 1,353 languages by the Bible Society alone, without counting translations made by other bodies.

Today, the man in the street is beginning to recognize that different languages are a feature of life and that, taken all round, one is probably as good as another. This is indicative of a very profound change and an overthrow of habits which go back to the beginning of time. In all civilizations, the use of a certain language has been one of the first distinguishing signs of humanity. A Slav is a man who has the gift of *slovo*, or speech, a foreigner being "dumb." To the ancient Chinese, to speak a foreign language was to be doomed to the subhuman fate of a Barbarian.

This recognition of the linguistic diversity of the human race is probably more significant than is yet generally realized. Suspicion and superstitious fear of everything foreign may henceforth give place to a will to achieve that international understanding, so essential to mankind in a world in which technology has suddenly given it power on a planetary scale. Having for thousands of years stood slightly aside from man's everyday concerns, the translator suddenly finds himself at the very heart of man's problems and among the most important architects of this new world without barriers which is taking shape before our eyes. After being considered as odd or exceptional, he is now admitted to the ranks of those whose services are deemed indispensable and sought daily.

So far we have spoken only of translation in terms of space, but our languages are also growing old. Rabelais is already being translated into modern French and the *Ballad of the Band of Igor* into modern Russian. The time will come when similar translations will have to be made of Sartre and Gorki, Faulkner and Selma Lagerlöf...



THESE then are the facts—or some of them.

Is there any reason here to talk of waste and squandering of time and effort? Are we to look back regretfully to the age of barriers, or to hope for complete linguistic uniformity at some future date?

Immobility may have its attractions and static periods may sometimes have had much to recommend them, but the contemporary world—like life itself—is on the move, and all movement entails expenditure of energy. Translation is one form of this general movement and has become necessary to modern life, lending speed and flexibility to its tempo.

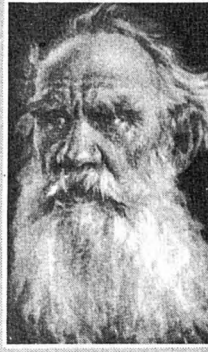
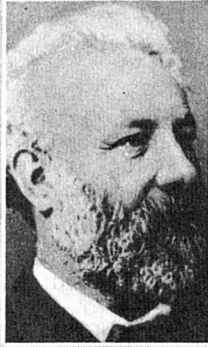
Although the constantly increasing number of translations costs

Cont'd
on
next page



VLADIMIR
LENIN

JULES
VERNE



LEO
TOLSTOY

MAXIM
GORKI



WILLIAM
SHAKESPEARE

MICKEY
SPILLANE



ANTON
CHEKOV

KARL
MARX



WORLD'

(Number of translatio

AUTHORS	No. of translations published in 1956
LENIN, V.I.	331
VERNE, J.	143
TOLSTOY, L.N.	134
GORKI, M.	107
SPILLANE, M.	104
THE BIBLE	99
SHAKESPEARE, W.	89
CHEKOV, A.P.	84
MARX, K.	81
LONDON, J.	77

Translation in the modern world (Continued)

society an enormous amount of effort, it is certainly not expended in vain. Translation, far from diminishing the efficiency of the activities which it serves, on the contrary increases it tenfold. Printing, too, calls for mental and physical effort, but it is thanks to this invention that each book is read in thousands of copies and that thousands of books are written where only one would have been written before. Translation plays its part in this attempt to popularize all knowledge. As Ernest Renan said: a book which is not translated is only half published.

Nor is this all: by establishing contacts, translation greatly enriches all forms of culture. Literature, philosophy and science are able to draw upon resources beyond national boundaries, which they could not find within the confines of any one country.

And it is no exaggeration to say that such comparison with the achievements of other countries enables any healthy and vigorous culture to discover its own originality and to find itself. All our literatures began with translations. On reading the *Défense et Illustration de la Langue française*, the first impression is that it is a treatise on translation.

In his talks with Eckermann, Goethe foresaw and welcomed the advent of a universal literature. The twentieth century has indeed put the stamp of unity on this world of ours; it has made men aware of their interdependence on a world-wide scale. This in no way implies a fusion of individual means of expression or any sort of levelling down. Never before, perhaps, have national feeling and the desire for cultural individuality been so strong in all continents. Analysing the fact that "consciousness is beginning to be planetary," such a man as Thornton Wilder has said that he regards this as a further extension of human consciousness. Henceforth, to quote his own words, "new is the response provoked in the writer in relation to his own language and his own environment."

Translation has become a human activity of basic importance. The translator, formerly unappreciated, has left his ivory tower to come down into the market place, into the workrooms and shops, into the councils of the great and the games of the children. He is the tireless builder of bridges at the very heart of a universe which has adopted the motto of the sage of Weimar: "What matters is to travel."

BABEL

International Journal of Translation published by the International Federation of Translators with Unesco's assistance.

From the special issue appearing in April, and devoted to Translation in Asia:

- Joseph NEEDHAM... Translation of Old Chinese Scientific and Technical Texts.
- Prabhakar MACHWE... The Problem of Translation between Hindi and other Indian languages.
- A.L. GARDNER.... Organisation of the Translating Service of INSDOC (Indian National Scientific Documentation Centre).
- Mikio HIRAMATSU... Present Status of Japanese Translators.
- Boonla KUNJARA... Problems of Translation in Thailand.
- U San HTWAR The Burma Translation Society; its Activities and its Problems.
- Prabhakar MACHWE... The Translation Programme of Sahitya Akademi (India).
- M. SPITZER Hebrew Translation in Israel.

BABEL can be obtained from Unesco's national distributors (see page 33) and from BABEL-VERLAG, Bonn (Germany), Hausdorffstrasse.

S MOST TRANSLATED AUTHORS IN 1956

ns per country. Based on Unesco's 'Index Translationum', 9th edition. See page 35)

Argentina	Australia	Austria	Brazil	Bulgaria	Czechoslovakia	Denmark	Ethiopia	Finland	France	Germany	Greece	Hungary	India	Israel	Italy	Japan	Monaco	Netherlands	Norway	Poland	Portugal	Rumania	Spain	Sweden	Switzerland	Turkey	United Kingdom	United States	U.S.S.R.	Yugoslavia
				7	10				7	2	3				5	9		1	1	6		18		1					(257)	4
		1			8	3		2		1		5	1	13	29	1		6		2		4	(31)	3		1	4	5	13	10
				4	4	2			4	7	1	4	17	7	2	12		3	1	5	3	2	7		4	3		5	(36)	1
			1	1	7				3	4	3	5	7	4	1	6		1		5		10							(47)	2
						1		2							1	5		2						4		(89)				
	8		2		2		15		12	(28)			5	2	3	1		11	1				4	1	1			11	1	
		2	(10)	1	2	1	2	1	1	4	1	4	3	7	9	3		4		7	5	4	4	1	1	3			7	2
			1	1	2				7	6	1	2	4	2	2	(16)	1	3	1	2	1	1		2	1	3		5	(16)	4
				2	6				3	1	3	2	1	5	6	9		3		3		5					1		(26)	5
2		1		2	3	2				3		2	1	4	4	2			(18)	4				2	1	5			6	14

BRIDGES BETWEEN EAST & WEST

An analysis of 'Index Translationum'

by Robert L. Collison

It is very tempting to regard the *Index Translationum* solely as a bibliography: it is arranged as one, and the majority of its users have an overwhelmingly bibliographical interest in its contents. Reference librarians are well accustomed to handing the *Index* to readers who wish to check whether a certain book has been translated, and frequently make use of it themselves for discovering such details as original titles. For these purposes the *Index* is an admirable tool and, as its long file increases year by year, it will very soon cover the whole world. There would thus appear little point in singling it out from the many other excellent international bibliographies which are now in being.

To make no more use of the *Index Translationum* than one would of a bibliography of iodine, of gerontology or of genealogy, would however be to ignore completely its value as a significant human document in the increasingly important matter of the effective communication of ideas. The history of translation has never been adequately written: it may indeed be an impossible task, for who can assess the degree of impact of an idea, who can trace accurately a curve denoting the decline in that impact according to the length of delay which it undergoes? Such ideas arise as one glances through the columns of the *Index*, for there is much evidence that very few books achieve speedy translation.

Even more important is the fact that while some fortunate works are translated into several languages immediately, their language-field may still be somewhat limited geographically. Thus, the *Index Translationum*, 1953, shows that Alain Bombard's *Naufragé Volontaire* appeared within a year also in Danish, Dutch, English, German, Finnish, Italian, Norwegian, Spanish and Swedish—a considerable achievement until one considers that no Asian or East European language is included in this list. One can then make an analysis of the exchange of culture between Asia and the Western world during the same year. But as it is compiled from the *Index Translationum*, it is not complete since some countries are not represented. Yet it does give a fair picture of the present state of affairs and there is no reason to believe that the analysis of other years would reveal any important differences.

The analysis shows that books were translated into Asian languages from Polish, Russian, German, Norwegian, Ancient Greek, French, Italian and English, for the countries of Cambodia, Ceylon, Egypt, India and Indonesia. (Japan, with its 1,299 translations, has been omitted, since its statistics would unduly distort the picture given by the remainder of the countries.) It will be noted that among the languages missing

Cont'd
on
next page

A Mountain of Obstacles: Legal, Financial, Linguistic

from this list there are both Spanish and Portuguese, languages which embrace not only the Iberian peninsula but also the whole of Latin America. This means Asia will remain almost completely unfamiliar with the works of important contemporary South American novelists, such as Gabriel Casaccia of Paraguay, the Colombian Eduardo Caballero Caldeón, and the chief of Brazil's modern literary movement Mário de Andrade (1893-1945).

Nor is this to say that the Western world is much better off concerning Latin-American literature. Few people in Europe are familiar with Argentine's outstanding writer Victoria Ocampo and her works of literary criticism on Dante, Keyserling, Virginia Woolf, etc. Admittedly poetry makes special demands on the ability of the translator, but this should not excuse the neglect, outside the Spanish-speaking world, of eminent writers like Jorge Carrera Andrade of Quito, Jose Luis Cano from Andalusia, or Venezuela's Miguel Otero Silva.

The position is even worse as far as Asian languages are concerned. The analysis shows that in the exchange of ideas the West is the gainer, since the number of Asian works translated is large and also covers many countries. But an examination of the type of books translated reveals very unequal treatment. While there is a tendency to translate the older works, and those of such outstanding writers as Sri Aurobindo, Das Gupta, Tagore, Gandhi, Nehru, etc., there are large fields quite untouched; thus, such Telugu poets as Viresalingam, Guruzada, Nanduri and Devulapalli, are known only to Western specialists. The poems of Kuo Mo-jo, now President of the Chinese Academy of Sciences, along with the novels of Pa Chin, Mao Tun and China's leading woman writer Ting Ling, remain mostly in their original language, and the West has not been able to read *The White-haired Woman* (a play co-operatively written by members of the Lu Hsun Academy at Yen-an), or Taghi Maddarasi's *Jecholiah and her Loneliness* which was recently published in Teheran.

Robert Musil, long neglected in his native Austria and in Germany, wrote *Der Mann ohne Eigenschaften* in 1930—the English edition of this great novel did not begin to appear until 1953, and, although the translation was warmly welcomed and had a kind of literary success, its impact was hardly that of C. K. Scott Moncrieff's translation of Proust which reached English-speaking readers very soon after the publication of the original volumes. Henri Alain-Fournier's *Le Grand Meaulnes* waited 16 years before an English translation was published, and its effect cannot therefore be compared to that of Kafka's works which were available in other languages very early. This state of affairs continues.



NOR is such a position restricted solely to literature: in the field of art, the works of Emile Mâle and Henri Focillon are largely unknown to those who cannot read French. Take for instance, Focillon's remarkable *L'An mille* (Paris, Colin, 1952) which summarizes with all the vigour of an outstanding scholar the state of the world in the apocalyptic year A.D. 1,000: even to mediaevalists, outside of France, this book is mostly unknown. Similarly, in the more practical fields of industry and trade, such works as Marc Rosenberg's *Geschichte der Goldschmiedekunst auf technischer Grundlage* (Frankfurt, Keller and Baer, 1910-22, 4 parts), Marcel Huet's *Traité de pisciculture* (2nd ed. Brussels, La Vie Rustique, 1953) and Lucien Neipp's *Les Machines à imprimer depuis Gutenberg* (Paris, Club Bibliophile de France, 1951), remain in their original languages—publishers who have been approached claim that there is not the public for such works to make translations a commercial proposition.

The barriers which face the translator are in any case real and discouraging. In the first place he must satisfy himself that no translation of the book he has in mind has already been made—a point on which the *Index Translationum* provides good guidance. Then he must obtain translation rights: the words *Tous droits de repro-*

duction et de traduction même partielle formellement réservés stare at him from the back of each title-page, and the concession he seeks is by no means easily obtained if he is a newcomer to the work. For months, perhaps years, he must maintain himself while he makes his translation. As his only intellectual reward his name may appear on the title-page, and even then the reviewers' disagreement with minor points of interpretation may suffice to condemn his whole effort.

The legal position and the problem of payment for translation rights may partly explain why the lists of translations into Asian languages include so little contemporary material. For instance, in Indonesia in 1952 translations were made of Fenimore Cooper's *Last of the Mohicans*, Dumas' *La Dame aux camélias*, Gogol's *Taras Bulba*, Kipling's *Elephant Boy*, the *Adventures* of Baron Münchhausen, Twain's *Huckleberry Finn*, and three plays of Shakespeare. The only well-known modern works were Dale Carnegie's *How to win friends and influence people*, Stephen Vincent Benét's *The Devil and Daniel Webster*, and Dorothy Parker's *The Big Blonde*.



THUS the *Index Translationum* in recent years has listed little copyright material and few scientific or technical works for Asian countries. While not denying that the selection of non-copyright classics is a wise move for any publisher who is building up his list of steady sellers, the present outlook for the contemporary creative writer is not bright. Assuming that in any one country perhaps only five works of international importance are issued in any single year, it is reasonable to try to ensure for those works a world audience as speedily as possible. Between those works and their potential readers in other countries and continents lie various barriers—legal, financial, linguistic. None of these is insuperable, given a modicum of goodwill and continuing international co-operation. By means of mutual agreements for the exchange of literary property, the legal and financial barriers could be swept away at least for those countries which lack large reserves of foreign currency.

The linguistic barrier is however far more substantial. In the first place translators are not plentiful in any country, and they face many problems. F. A. Rush gives some idea of the difficulties which exist concerning dictionaries ("Dictionaries and the translator", *International PEN bulletin of selected books*, March 1955, pp.7-10), pointing out that most dictionaries continue to perpetuate a false idea of translation. Brenno Silveira in his brief but masterly *A Arte de traduzir* (Sao Paulo, Edições Melhoramentos, 1954) emphasizes the differing claims of free and literal translation. Other difficulties are speed in the case of topical works, and inadequate payment. All these difficulties affect Asian and Western translators alike, though the larger potential audiences in many Western languages tends to make translation in the West slightly easier.

To the individual translator one or more of these difficulties may be insuperable. One solution is pointed to in the entry for Burma in the *Index Translationum*. Each year the *Index* lists a number of translations done by the Burma Translation Society. This is an idea which could be adapted to suit the needs of many countries, and provide parts for different categories of people. Critics could join in the work of selecting the right books to be translated, business men organize negotiations over copyright and publication details, language experts divide the field according to their various skills, while well-informed amateurs might share the work of proof-reading, publicity and marketing.

The exchange of literary output between East and West remains quite inadequate, slow and uncertain. A more intensive study of each other's publications and improved international co-operation over translation could, however, help the reader of the future to become aware of intellectual advances without the long delays to which the world is now accustomed.

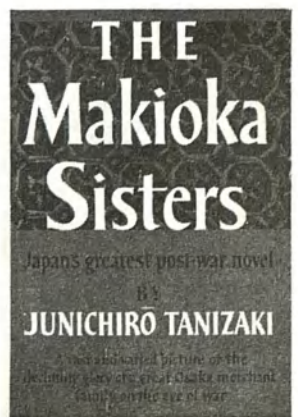


TREASURES THAT MARCO POLO LEFT BEHIND

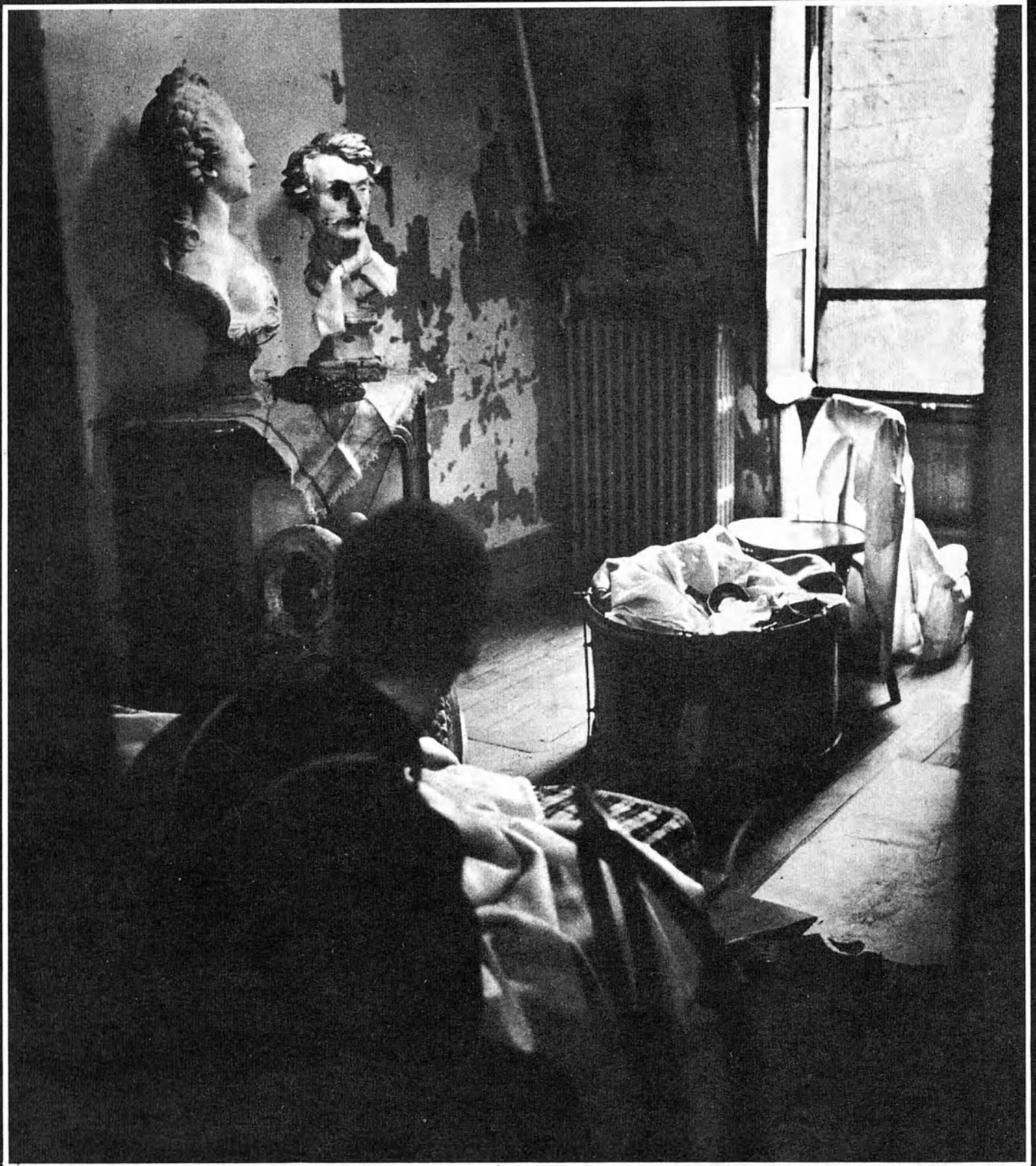
IT was in the thirteenth century that the Polo family, Nicolo, his brother Maffeo and his son Marco, travelled overland across Asia to Bokhara, to Kashgar, across the Gobi desert and on to the court of the Grand Khan near Peking, farther east than any previous European. Their quest was for the material wealth of the Orient, its rich carpets and silks and spices. ~

Far greater treasures did not reach the West for many centuries—the literary and spiritual wealth of Asia. It was not until the nineteenth century that scholars turned their attention to the great literary and religious classics of the East, and not until the past few years has there been much progress in making them accessible to the general reader. This is one of the main objectives of UNESCO's "Translation of Representative Works" programme. As part of this undertaking, UNESCO has sponsored numerous translations from Arabic, Persian, Chinese, Japanese and the languages of India, Pakistan and Ceylon, and has stimulated and supported the efforts of publishers interested in such translations.

This page is framed by the Buddhist motif used on the cover of the series of UNESCO-sponsored translations published in France by Gallimard under the title of "*Connaissance de l'Orient*" ("Knowledge of the Orient"). Also shown here is the cover of the American edition of the UNESCO-endorsed translation from the Japanese of "The Makioka Sisters". This important novel by Junichiro Tanizaki is being published simultaneously in four different countries (Knopf, U.S.A., McClelland and Stewart, Canada; Secker and Warburg, England; Tuttle, Japan).



YOUNG ARTISTS



IN PARIS

by Professor Jacques Pinset

MACHINES, technology and clock-regulated working hours have invaded our world but they have not diminished the prestige of the artist in modern society. They seem in fact to have achieved just the contrary. An explanation for the mounting prestige of the artist today was recently voiced by a sculptor in Paris. "Most people," he said, "now go through life doing pretty much the same thing day after day and their existence can be compared to the humdrum recitation of a lesson learned at school. We artists are privileged people. All our lives we are engaged in doing something new and different. We live by creating."

There is no denying that creative art appeals to the popular imagination today as much as ever it did before. But it is a pity that so many people, including art lovers, continue to cling to the old romantic stereotype of the artist as a person living either a life of glory or a life of misery, but never anything in between.

The paintings of Van Gogh and Toulouse-Lautrec are unquestionably admired for their intrinsic merits. But is it idle to wonder whether their works would arouse as much interest and enthusiasm with the vast general public if Van Gogh, for example, had died peacefully in his bed instead of tragically by his own hand, and if Toulouse-Lautrec had been a tall, well-built man of sober habits? According to the stereotype, the artist is a lonely figure rejected by society, and is at one and the same time a pariah and a god. Poverty, alcoholism and near madness (sometimes total insanity) are directly responsible for the masterpieces the artist produces and lead him to a death which is seen as a triumphant and highly original exit from our world.

If this conception of the artist is accepted it would seem pointless and even improper to discuss the living conditions of painters and sculptors. Yet who can seriously accept such a picture of the artist today? The average artist's life is, in fact, humbler, simpler and more taken up with day-to-day cares.

We have tried to give an account of this, the real life of the artist, against the background of Paris in 1957, especially the Paris of the Left Bank, ready as always, to recognize talent from every corner of the world, but with no time for those who lack purpose or for failures. Purely aesthetic problems have been left aside for they do not enter into the scope or purpose of this inquiry. An artist does not change from representational to abstract art, or *vice versa*, solely with an eye to material gain, or if he does, it is because his talent and vocation are so slight that his interest is centered exclusively on "market fluctuations". We had many long and friendly talks with artists and during the course of them we met very few who were not sufficiently devoted to their work to refuse to make any serious concessions.

The first surprising thing one discovers about the world of artists is the ease with which one has access to it. Even the most famous academies and studios give visitors a cordial welcome. Though we met some of the best-known contemporary painters and sculptors, we concentrated our attention on the younger artists whose problems, hopes and ambitions form the central theme of this inquiry.

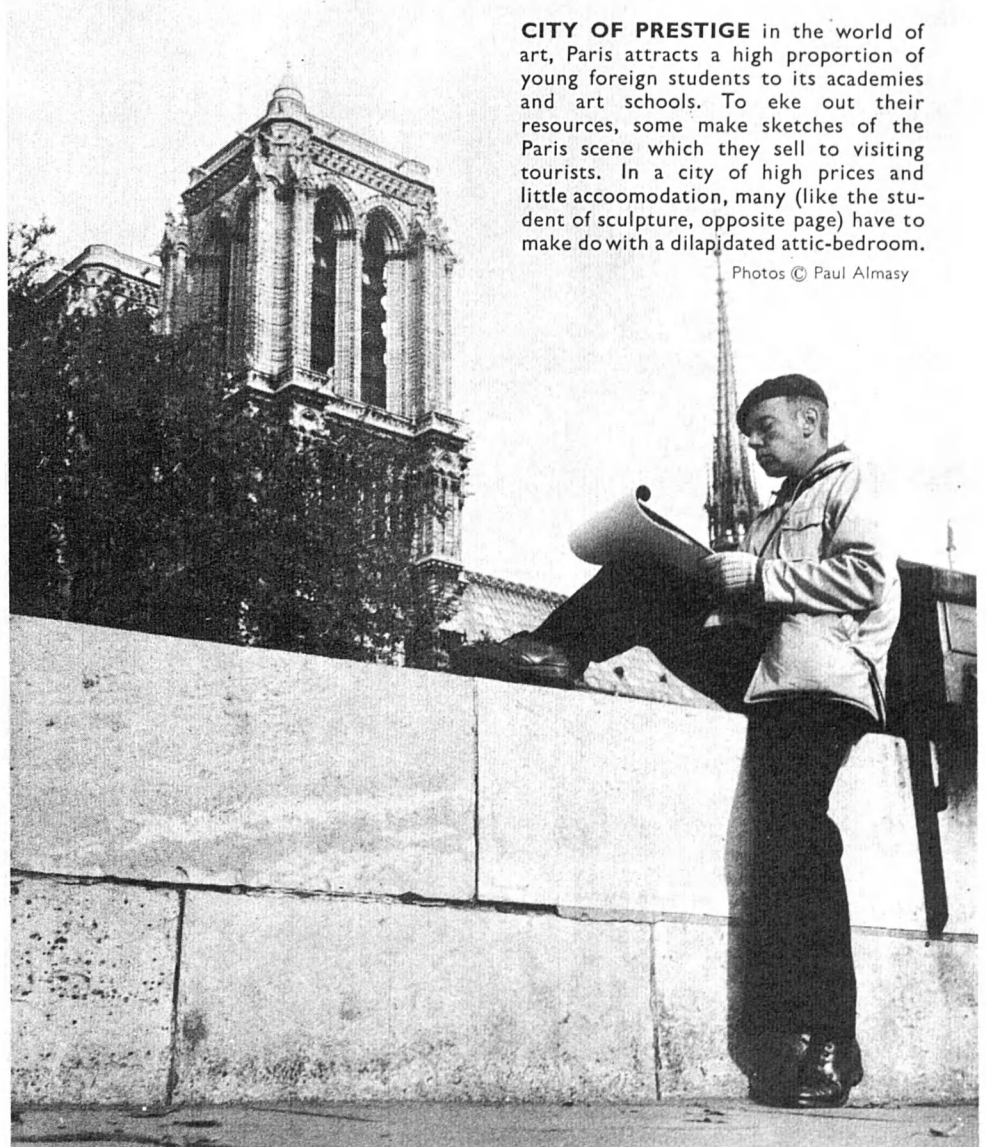
What do we mean by the "young

artist?" One academy teacher gave the following terse definition: "A painter is young at 60, if he has not yet made his name". There are many artists whose talent develops late and others who, undaunted by constant failure, nevertheless persevere. One woman pupil, full of enthusiasm, admitted to being ninety-one.

The Annual Exhibition of Paintings by Young Artists (*Salon annuel de la Jeune Peinture*) used to accept only works by people under thirty years of age. In 1956, that age-limit was raised to thirty-five, and it may perhaps soon be raised to forty. Many of our interviews suggested the likelihood of this development.

It is impossible to say exactly how many painters and sculptors there are, for these are not organized professions. As a frame-maker said to us, with a sigh of relief: "They escape the clutches of the statisticians". In theory, a professional artist lives by his painting—that is what distinguishes him from the amateur. But many professionals sell very little or nothing at all for years on end. Estimates by painters and sculptors themselves about the number of their fellow-artists vary greatly. One will tell you that there are scarcely more than a thousand professional artists in the Paris area but in any case, no one places the total number of painters in Paris at more than 30,000, and there appears to be only twice that number in the whole of France, counting both professionals and amateurs. Whether that is a high figure compared with other European countries and the world in general is difficult to say. What is certain, however, is that there are far fewer sculptors: in the whole country, perhaps two thousand

Cont'd
on
next page



CITY OF PRESTIGE in the world of art, Paris attracts a high proportion of young foreign students to its academies and art schools. To eke out their resources, some make sketches of the Paris scene which they sell to visiting tourists. In a city of high prices and little accommodation, many (like the student of sculpture, opposite page) have to make do with a dilapidated attic-bedroom.

Photos © Paul Almasy

'La Vie de Bohème' — A thing of the past

and, in the capital itself, only a few hundred.

Painters are increasing in number; sculptors are becoming fewer. This again is easily accounted for: sculptors' materials are very costly and for their work they need large studios, and if the sculptors wish to execute large-sized works, these should be on the ground floor. Again, sculpture is difficult to sell. It is probably easier to find a market for statuettes, but then there is the problem of protecting them against copying. In the world today, growing importance is attached to what can be seen and less and less to what can be touched. Painting is not out of its element in an essentially two-dimensional world, whereas sculpture is to a greater extent.

Young French artists come from all over the country to work in Paris. The South seems to contribute a larger contingent judging by many of the voices we heard with the sing-song accents of Languedoc or Provence! It could hardly have been by chance that during three months we met hardly any young artists from Northern France.

Paris is above all cosmopolitan, and foreigners often make up between a third and a half of academy students. The length of their stay in Paris varies greatly; some settle there for good, while others—the majority—only remain for a few months. The English-speaking

world, and particularly America, has been well represented since the last war. Young Americans have developed a taste for France, thanks to the generous fellowships granted by their Government to veterans. Many Spaniards found refuge in France after the Civil War and some of them have become naturalized. Today young artists continue to come from Spain. Paris has always attracted people from the East, and especially from the Far East, and its popularity is also still as great as ever among the Germans, the Scandinavians and France's Benelux neighbours. As varied as the representation in this Parisian Tower of Babel are the financial resources of its inhabitants. Some enjoy comfortable maintenance grants; others are hard up and, like those of their French companions in similar circumstances, make both ends meet as best they can.

Even Parisians, convinced as they are of the perennial charm and greatness of their city, marvel at the extraordinary and universal prestige which it enjoys. Success in Paris ensures world-wide recognition, and many foreign artists find it worth while to visit or revisit it, simply to exhibit their works. Rich foreign buyers—especially Americans and South Americans—or their agents do the round of the exhibitions.

In the past Montparnasse vied with Montmartre for



ARTISTS' CLUB, the Foyer des Artistes, in the Montparnasse area of Paris provides artists and students with low-priced meals and serves them as a meeting place where they can discuss their work. The

Foyer was founded by a well-known local man, Marc Vaux, and is run privately by a committee. The value of its work is recognized by the artists of Paris, and this year, 73 well-known painters have donated

the honour of being the most flourishing artists' quarter of Paris. They still hold the same enchantment for the French; many would like to live there, but that is a dream beyond the reach of many a purse. Here, most of them feel at home, chatting on the café terraces or taking their meals in the small restaurants frequented by a regular clientele. Here, too, good painting materials are easily accessible. In Montparnasse there are plenty of shops selling artists' materials, paints, canvases, etc, and there is no lack of art galleries.

Nevertheless, young artists from abroad are quite often disappointed. They have so often heard their elders singing the praises of these Bohemian neighbourhoods where credit is easy to come by, that they are often cruelly disillusioned when they find themselves facing the harsh realities of a Paris which no longer knows the carefree days of the past.

We found a certain similarity in the social background of painters and sculptors; practically none belong to the working classes and very few are of peasant origin. On the contrary, all sections of the middle class produce their artists, from the industrialist's wife, who finds pleasure in painting or does it simply to pass the time, to, for example, the son of an industrial draughtsman who is often a bit of a puzzle to his family.

But how their educational levels vary! Although some of the artists we met in academies and studios were Sorbonne graduates or former students of schools of fine arts or of decorative art, others had never gone beyond a rather sketchy primary education. However, all painters and sculptors, without exception, are keenly interested

in literature and other arts which they realize, to a greater or lesser degree, are akin to their own work. A young painter who left school at an early age, told us that his favourite pastime was going to the Comédie-Française. We know him well enough to be sure that this was no mere intellectual snobbery; intellectuals and authors enjoy amazing prestige—as much as great actors—among these young artists.

A great deal of variation can be seen in the means of subsistence, and consequently the social status, of young painters and sculptors who have not yet met with success.

Parents who are more or less well-off encourage their children's vocation, even if they have no understanding of modern art or are fully aware of the hazards of such a career. They may continue their financial support for years. Yet it is more common for a family to lose interest at a fairly early stage, or to show downright hostility. The arguments put forward are generally hackneyed: painting and sculpture do not provide a living, are scarcely compatible with middle class morality, threaten mental stability (in point of fact, statistics show that there is a high percentage of neurotics among painters) and, above all, are useless to society. If the clash becomes sharper, the young man with monied parents finds himself in exactly the same situation as a companion with a humbler background.

Painter by day: porter by night

Most young artists in Paris have also to look to other fields in order to earn a living. Some prefer to take up an entirely different occupation; young men, for instance, can be seen at night working at *Les Halles* (the Central Paris Market), while girls may look after children. Others seek work more closely related to their chosen profession, for example, doing sketches for restaurants and night-clubs or window-dressing for shops or large stores. Others again work as drawing teachers for a few hours each day. Their main idea, of course, is to keep as much time as possible for their own creative work. Many young writers today are also going through the same difficulties.

To achieve success while still very young is very exceptional. Is it even desirable? Painters—and sculptors even more so—believe that their art requires maturity and full development of the personality, and they readily endorse the view that "Genius is but an infinite capacity for taking pains".

While lack of security and erratic meals do not unduly depress young people of twenty, anxiety to make a decent living begins to worry those who have reached thirty. Driven by want, those without a very strong vocation very often abandon their art at that age, when absolute values seem less important—particularly as the second occupation is likely to be more remunerative.

It is also between twenty and thirty that the problem of marriage arises for artists, as it does for most other people. Although there are always some bachelors ready to emphasize the disadvantages of a home-life—it intrudes on working time, especially if a child is born too soon—the artists whom we interviewed repeatedly stressed how important a happy married life is to mental stability and conscientious work.

Here was a subject on which we particularly felt we should have the views of women painters, who, at least in the academies, are almost as numerous as the men. For women, marriage implies far greater changes in their way of life and far more serious hindrances to the continuation of their creative work. A 22-year old girl from Luxembourg told us: "It is very difficult to continue painting if one marries, unless of course one marries a painter", and this seems to be a general opinion among her sister artists. Without wishing to lay down any general rule, it must be admitted that a woman painter or sculptor who marries and has children is obliged to relinquish many, if not all, of her ambitions, if only because of the cramped quarters in which she has to



Photos © Paul Almasy

works whose sale will provide it with funds. The feeling of unity among painters is coming, more and more, to resemble the collective spirit of workers' trade unions. They no longer hold aloof from society.

Cont'd
on
page 20



YOUNG
ARTISTS
(Continued)

Adventure into art

There are several choices before the young artist seeking to develop his skill and knowledge. He can study and work on his own, visit a private art teacher, enrol in the official school, the *Ecole des Beaux Arts*, or attend one of the many academies and art schools. Left, a class in one of the oldest and best known of the Paris art schools, *La Grande Chaumière* which, for 1,000 francs a week, offers artists a daily session with a model. Below, students in the engraving and lithography class at the *Ecole des Beaux Arts* gather round Professor Jandon while he analyses and criticises their work.

Photos © Paul Almsy





'OUTDOOR ART GALLERIES', like this exhibition on the Boulevard St. Michel, Latin Quarter, Paris, are often used by artists to display their works to the public. It is every painter's dream to show his works in a private gallery, but the cost of renting one is often beyond his means.

live—even when her home is something better than an attic room on the sixth floor.

To marry an unknown painter or sculptor is a proof of courage looked at from the viewpoint of material advantages; it means taking a gamble where the chances of an easy, comfortable life are slight. In addition, the "creator" may lose himself in work for hours, days or even weeks. We have, nevertheless, met successful couples. In one case, for example, the wife continues with her sculpture and looks after the children, while the husband works at painting and also at engraving which sells very well.

In order to become known, a painter can, of course, rely on luck, on connexions he may have, or he may get help from friends who are already well-established. Picture dealers, on the look out for works, may sometimes decide to buy one or several or even an artists' entire output. These dealers know exactly what their customers want and at the same time they influence these tastes with skill. There are some in Paris who search for works by young painters and dispatch them all over the world. One artist in his thirties and already on the road to success, told us that he had sold three of his works in one week for 360,000 francs, all of them to customers in America. The Benelux and Swiss markets also offer good outlets, but French customers are less numerous. The realistic outlook of certain artists in business dealings would surprise those who insist that artists always live with their heads in the clouds.

All artists make use of the open exhibitions ("salons") to bring their works before the public, but without being over-optimistic about the results. Among dozens or even hundreds of works, it can hardly be hoped that one or two paintings will attract notice. The position allotted to the works is all important, because the effect produced by a picture depends so much on the light. But much depends too on the visual fatigue of the visitor, who will really only see about a dozen out of a hundred works; it is then that the influence of a patron can work wonders.

But, in fact, no more favouritism exists here than in other spheres.

It is every painter's dream to be able to show his works

in a private gallery. But the cost of hiring premises is generally over 100,000 francs (£85) for a fortnight, and of course, it is more than this for the largest and best known galleries. In addition, the picture-dealer will take 20% to 30% on any sale. Painters often think these charges exorbitant, but it must be admitted that intermediaries run risks. We met a former painter who runs a small, attractively arranged, gallery where works can be shown free of charge. This, of course, is a real godsend.

Lean years for the young sculptor

A PAINTER enjoys security, at least from year to year, when he is bound by a contract with a picture-dealer. It starts with a small contract, and then, if both sides are satisfied, the amount is increased. A thirty-five-year-old painter told us about his contract, which, subject to the production of an average of three pictures a month, brings him in an income of 100,000 francs—a sum which will soon be doubled.

Yet this system also has its disadvantages. Is not the painter likely to become the dealer's employee, turning out works to order? And may not the dealer oblige the artist to increase his output to satisfy the customers? If abstract works sell better, the artist has to give up representational painting. Some artists therefore prefer to put up with difficult conditions for a few years rather than be bound by a contract while still quite young. After the age of thirty, a painter is far less liable to be influenced, because he has mastered his craft. At this stage, a contract gives him a chance to work in peace, without jeopardizing his integrity as an artist.

A young sculptor has greater difficulties to overcome, since it will be many years before he can hope to make a living by his work. All those galleries dealing exclusively in sculpture are in difficulties or have closed down, and it is quite exceptional for a dealer to offer a contract to a sculptor. While there is an astonishing amount of speculation in paintings, there is no competition among private buyers for bronze or marble. Recently, at the Charpentier Gallery, a Vlaminck painting



Photos © Paul Almasy

IN CREATIVE ACTION, sculptor has a male model, of whom there are only a few in Paris, posing for him. Sculptors are also fewer today—there are only a few hundred in the capital and perhaps 2,000 throughout France. Materials are costly, and just now there is little demand for sculpture.

was sold for 1,500,000 francs, while a Maillol sculpture only just fetched 300,000 francs.

A sculptor may receive a commission from a local authority—a municipal monument, for instance. He benefits mainly in this case from the law which stipulates that one per cent of the cost of any public building shall be allocated to the work of sculptors.

General conditions, which are not very propitious for sculptors, explain why they also turn to the more profitable art of painting, whereas well-known painters often try their hand at sculpture fairly late in life.

A young artist cannot avoid quite high professional expenses. Only rarely is painting or sculpture done without a model. The cheapest solution is, of course, found in the academies, which for a small fee provide the artist with models. But he is not free to choose all the poses that he might like to study. If he has the means, therefore, he employs a model in his own studio—when he is lucky enough to have one. The average charge for three hours is 1,000 francs (just under £1). It is not too difficult to find models in Paris, but professional models are fast disappearing. We met a male model, who told us proudly that he had only three or four professional rivals in the whole of Paris.

The material with which an artist has to equip himself tends to become increasingly expensive as he grows more proficient in his craft. Raw materials have been affected by the general rise in prices. A cotton canvas costs 650 francs (about 10/-) a metre. A linen canvas, of far better quality, may cost as much as 2,000 francs (nearly £2). We have ourselves seen young painters in the academies painting on anything they could find. Any old thing will do as a palette. Tubes of paint of standard size cost anything from 80 to 900 francs (1/6 to 17/-) each. Rich cadmium colours are very popular but, owing to the needs of the electronic and nuclear industries, cadmium has become scarce and therefore expensive.

Generally speaking, a young artist rarely spends more than 10,000 francs a month on his materials. If he becomes known, his expenses increase and may come to more than 50,000 francs a month.

Talking with painters, we were surprised to discover how little most of them knew about the chemistry of colours. Our impression was confirmed by shopkeepers and art teachers, the pessimists explaining that young painters, out for quick success, attach no importance to the lasting quality of their works. The optimists simply say that a painter cannot be a chemist too and should therefore trust his usual supplier.

Not enough studios for everyone

THE housing shortage, more than any other difficulty, hits young painters and sculptors very hard. For them, a studio with a wide view, light, and space is not a luxury but a professional necessity. Despite the efforts of various committees, the generally sympathetic attitude of the Municipality of Paris, and the goodwill of the public authorities, there are countless young artists in Paris without a studio. To buy one in the centre of the capital, at Montparnasse for instance, is naturally beyond the means of a beginner with no private income. The average price even of something quite modest is 2 or 3 million francs.

Those who have been renting studios for some years are the best off in this respect. In one artists' colony, the rent is not more than 25,000 francs (£25) a year, but what discomfort, to say the least: no running water, erratic heating, a leaking roof and cracked walls. These studios, known to be unhealthy, are to be knocked down by an estate agency which plans to build flats on the site. Where and how can the present occupants be rehoused? Rents today, if one happens to find a studio, are as high as 40,000 francs a month in one street in the Montparnasse district!

Painters and sculptors who are obliged to live in a hotel, a furnished room or an attic, can no longer hope to live on credit for weeks or months, as artists were once able to do in the years preceding the great slump of 1930. In the world today, people have scant admiration for the Bohemian life. In restaurants, the artist pays his bill like everyone else. If he is not a student, or

Cont'd
on
page 24

SECOND STRINGS TO THEIR BOWS...



PAINTER-MUSICIAN, Robert Abadie is equally at home with violin bow and paint brush. Like many artists he has "a second string to his bow"—he gives music lessons and directs a small orchestra. To make ends meet, younger artists resort to all kinds of part-time jobs.



SCULPTOR-SHOPKEEPER Henri Colomb. His works include a large monument to French Resistance Fighters killed during the war, which was commissioned by the Government. To supplement his income from art he also has a bookselling and stationery shop.



ARTIST-MILLINER, Jean Louis Vergne makes a speciality of landscape painting, also designs hats in a small workroom which he inherited from his father. Many artists turn to work in which they can apply artistic talent—interior decorating, teaching, window-dressing.

Photos © Paul Alm asy



Leo Markus

PARIS IS RECOGNIZED at the capital of the world of art. That is why successful foreign artists consider it important to exhibit their works there. The majority of artists who come to study only remain for a few months, and few actually settle. One who has done so is Reginald Weston, (above) a Londoner, who, though he has been painting since he was a child, has never had any formal art training. A former waiter, sailor and journalist, Weston became a professional painter when he arrived in Paris in 1947. Since then he has employed a new art technique: mural decorations on laminated plastic. The artist paints directly on to a sheet of paper which is subjected to high pressure and becomes part of the plastic.



COURTYARD CONCERT

in the snow is given at Montmartre by brass band of art student musicians—heavily disguised in bowler hats. Founded by a Montmartre painter, Gen-Paul, the band is a regular feature of art-studio parties, and near Christmas time it makes the rounds of this Paris “village,” raising money for charities. The romantic stereotype of the artist as a Bohemian character no longer fits in with the life of the average artist today. But if the modern young artist is perhaps more reflective than his predecessors he has not on this account lost anything of their gaiety and their good humour.

© Paul Almasy

is no longer a student, he can count only on a few hostels, which are almost always, private benevolent institutions. In any case, the artist no longer tries to appear as a figure apart. Eccentric clothing is no longer the fashion. In the streets or in cafés, it may be possible to recognize painters and sculptors by a particular style, a free and easy manner or a certain unconventionality, but they are generally dressed like everyone else.

The attitude of young artists today is in fact more positive than that of the previous generation. They talk readily about social security, from which they would like to benefit, and about the comfort and healthy conditions at which they are aiming. They are capable of tackling technical problems, such as the building of a studio or the planning of an artists' colony. They are competent in defending their rights and those of their squatter friends, and can carry on a well-informed discussion about the clauses of a contract. They are very eager for material success, which is more attractive to them than the romantic picture of poverty-stricken genius resorting to the bottle.

Their psychological and mental balance is a matter of concern to them and they fully realize that alcohol and drugs are not necessary to the development of their art. There are definite reasons for their anxiety and nervous tension. Probably their difficulties are not much greater

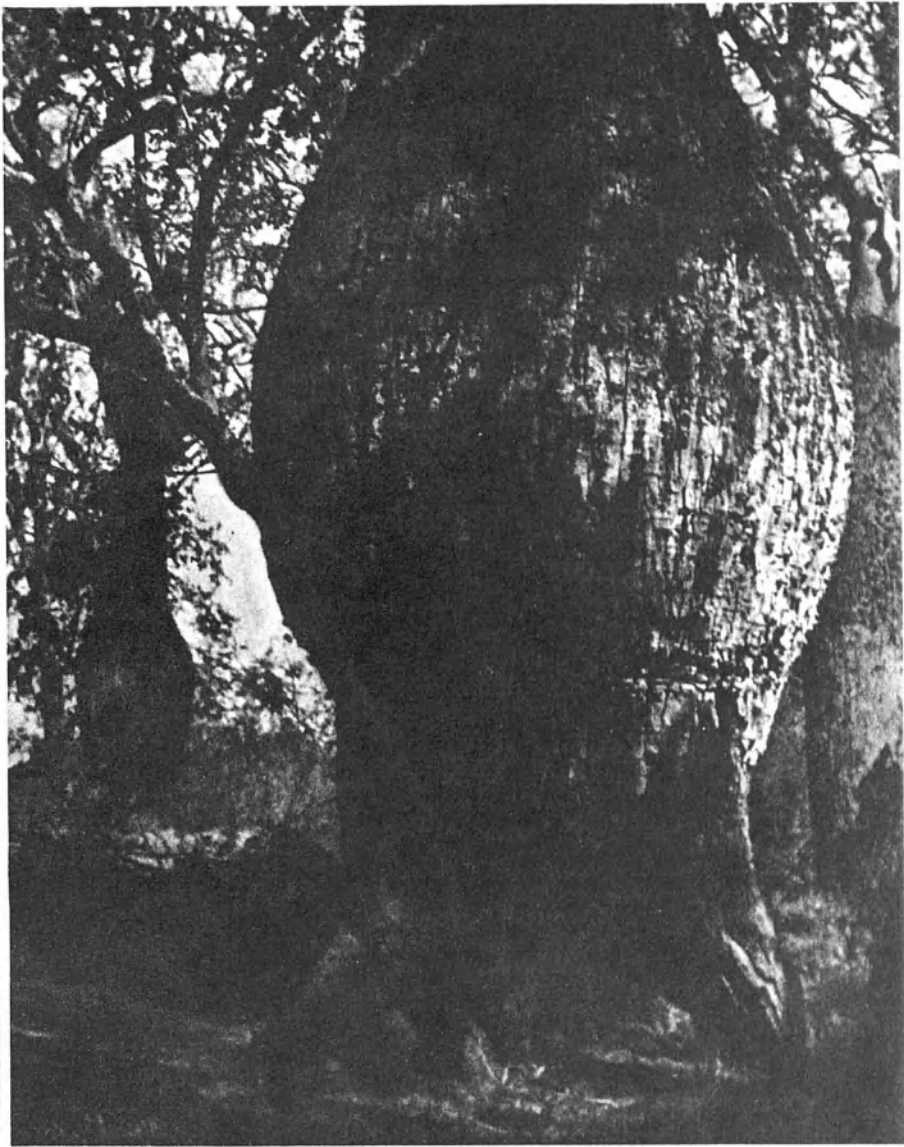
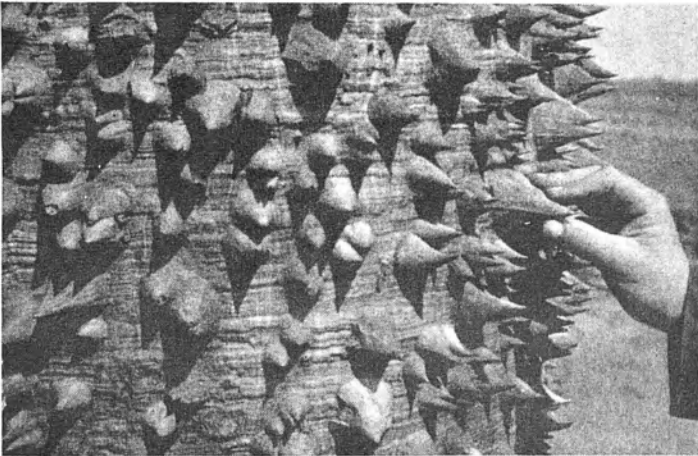
than those of their predecessors—for never has there been such a demand for paintings as today (for once, speculation has had a salutary effect!)—since they know that they have a good chance of making a living by their art at the age of about thirty-five, providing that they work hard. But they are more alive to the difficulties than artists used to be, precisely because they feel that theirs is a real career and because they wish to have the rights and responsibilities of citizenship.

The feeling of unity among painters is coming, more and more, to resemble the collective spirit of workers' trade unions. The modern artist, who is more serious-minded than his predecessors, is far less addicted to rowdiness; his spare time is devoted more often to cultural pursuits than to roistering. But precisely because he no longer holds aloof from society, he is subject to social pressures and to the idea of social standing. He wants to succeed, but fortunately without losing all his good humour and gaiety; he is often more reflective than his predecessors and sometimes suffers from loneliness.

In short, the young artist, whether he be a bachelor or a married man with a family, unknown or already enjoying a reputation, has definitely adopted a more bourgeois way of life, and ambitions and reactions which conform to it. Nor does he seem to have escaped the general process which is “uniformizing” men almost everywhere.

OUR FOREST WEALTH

Guarded Today
By the Man
With the Axe



DROPSICAL-LOOKING native tree of Argentina (above, right) is the paloborracho whose bulging trunk is closely studded with thorns (left). Advent of European civilization in Argentina created a remarkable change in the country's flora which now includes useful trees and plants from every part of the world, including, for example, the Australian eucalyptus, planted in many places and thriving on the pampa. Photos of the paloborracho tree are taken from *Velké Vody Iguazu* ("The Big Waters of Iguazu"), a book for children by Jiri Hanzelka and Miroslav Zikmund, published in Prague.

by W. H. Owens

FORESTS are one of the world's most valuable primary resources. Apart from the important raw materials obtained from them, well distributed woodlands are essential to agriculture. They protect crop lands by giving shelter, conserving the soil and its fertility, regulating the climate and water supply, and controlling rivers and streams. Wherever trees have vanished from the scene the soil has been badly impoverished and, in due time, desert has replaced fertile lands.

The forests of North America, which are today exploited on a considerable scale for timber and pulpwood, are even more important for the role they play in controlling the great watersheds of that continent. There, as in the U.S.S.R., new forests are being established not primarily for timber production but as a protective measure, to increase fertility and assist agriculture on the adjacent lands.

In past centuries man has recklessly felled the forests, or allowed them to be destroyed in other ways, without thought of replanting them. Trees once grew so abundantly over the earth's surface that it might well have seemed as if they were inexhaustible. But most of Europe's primary forests have disappeared, and the only forests still left virtually untouched in the Northern Hemisphere are the vast stands in Siberia which are remote from land communications or the sea.

History can provide many examples of the disastrous results of forest clearance. The Sahara and other deserts of North Africa and the Near East were once upon a time well forested, green and fertile. Of the once-famous cedars of Lebanon few are left today. The sal forest along the Jumna River of Northern India where, as history records, the Emperor Baber hunted jungle beasts some four centuries ago, has completely disappeared leaving waterless ravines in its place. Destruction of forest cover in the Himalayas produced its ill effects hundreds of miles away.

Today only about one-fifth of the whole land area of Asia is forest, compared with one-third or more in North America and the U.S.S.R. and only slightly less in Europe and Africa. Moreover, Asia's forests are very unevenly distributed, a fact which has contributed to the low living standards of its peoples. While Far Eastern lands are generally well endowed with forest, there are large areas in the Near East, in China and parts of India and Pakistan where there is little or no tree growth at all.

Within the last century nations have come to realise the folly of abusing and misusing the forests. More timber is being felled over the world than ever before, but most countries now have rational forest policies with the two-fold aim of increasing

Cont'd
on
next page

FOREST WEALTH

(Continued)

the yield per acre of forest produce while at the same time preserving determined areas of protective woodland.

This is achieved mainly in two ways; by the regeneration of existing forests and by the planting of new ones usually with faster-growing softwoods that yield the most useful timber in good quantity. The overall aim must be to achieve a just balance of the use of land for forestry and for agriculture and building development. Provided they are managed with skill and knowledge and over-cutting is avoided, forests can play their dual roles in perpetuity.

Many Far East countries have well-established and well-organized forest services. In India and Pakistan, for example, these were set up in the latter part of the last century, and though the march of the desert has been halted, a vast amount needs to be done in those countries before the wasted forests can be anything like restored. Since the war a Near East Forestry Commission has been brought into being by the Food and Agriculture Organization of the United Nations (FAO) to work out policies for, and discuss the problems involved in, establishing new plantations and ensuring their protection in that tree-starved region of the world.

If forests are to be developed and utilized to the best advantage in the future, it is necessary to obtain a reasonably accurate and comprehensive knowledge of their resources and how they change according to growth and fellings. Although the forests have had a tremendous influence upon the development of civilization, surprisingly little has been known in detail of their resources up to now. Forest inventories have been purely local.

The first inventory of the world's forests was undertaken in 1947-48 by FAO, which asked all member countries to supply their most recent available data. Realising the need to repeat such an enquiry at intervals, the Sixth Session of the FAO Conference, in 1951, recommended that the Organization should, every five years, collect and publish all the available information on world forests. Accordingly, a second and much fuller inventory was made in 1953, and the third is now in preparation (1). The 1953 inventory gives the most detailed picture of the extent of the world's forests ever published, though, inevitably, it is still a long way from what is desired. It represents a progress report on the advances in forest consciousness, forest management and forest statistics.

Nearly 30 per cent of the world's land surface is covered by forest, though less than one-third of this is

being exploited. Present consumption of coniferous or softwood timber roughly balances the net growth. But in the case of the broadleaved or hardwood trees only about 75 per cent of the net annual growth is felled, due largely to the fact that many species in the tropical and sub-tropical forests are not marketed. The 1953 inventory showed that the world's forests are, in the words of that report, "theoretically capable of furnishing a plentiful flow of forest products for a world population much higher than that of today."

Nevertheless, timber supply problems arise in various countries because, as we have seen, forests are not evenly distributed and, secondly, underdeveloped lands, such as Africa or Latin-America, have not so far had the means to exploit their great forest wealth. Good progress is being made with this last problem, though it is obvious that its solution must take time.

Meanwhile Africa imports timber from the better managed forests of Europe even though Europe actually has far less forest per head of population than Africa. In North America the great progress with forest road building and up-to-date logging methods has considerably enlarged the area of exploitable forest, while the countries of Latin-America lag well behind. In Peru, for example, it is cheaper to import Douglas fir all the way from the Pacific coast of the U.S. and Canada than commercial hardwoods from the much nearer Amazon and Orinoco valleys.

The great bulk of all the timber used nowadays is softwood (for newsprint, carpentry, etc.), the product of the evergreen coniferous forests which represent just over one half of the world's exploited forests. Such forests stretch in a broad belt right across the Northern Hemisphere, from the U.S.S.R. (containing more than half of all the coniferous stands), across Scandinavia, the Baltic countries, Scotland and, beyond the Atlantic Ocean, across Canada to the Rockies and then along the Pacific coast from Alaska south to

California. Within this great belt are more than 90 per cent of the world's softwood growth.

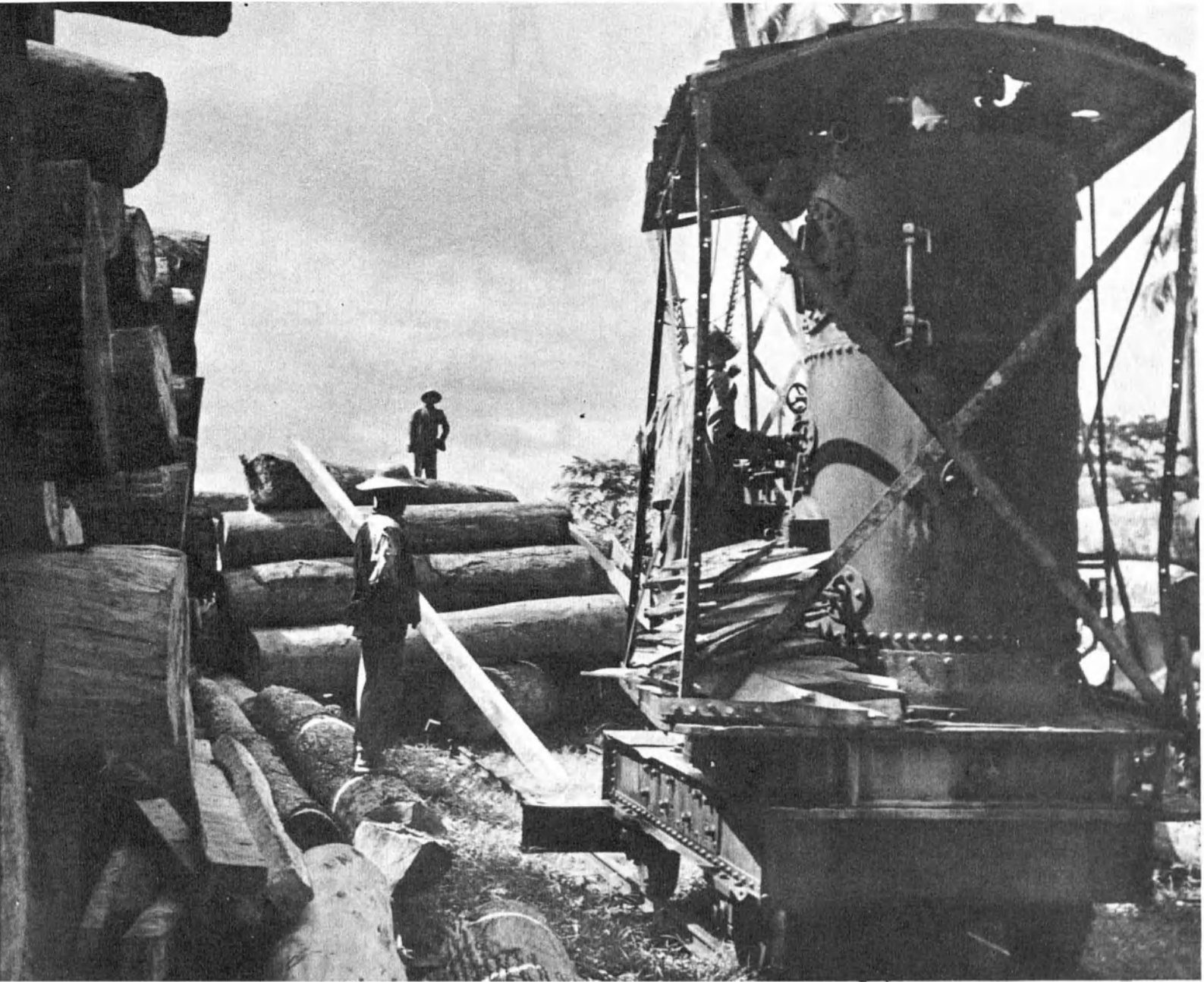
The wider distribution of coniferous forests over the world is needed to solve problems of timber supplies in the future. This is already being done as, for example, by the introduction on a large scale of North American and European species into the Southern Hemisphere which is so poorly endowed with native softwoods. One species in particular, the Insignis Pine, whose natural distribution is confined to the limited area of the Monterey Peninsula in California, has been most successfully introduced into Australia, New Zealand and



Official Soviet photo

INCREASING MECHANIZATION is the keynote of U.S.S.R.'s lumber industry. Logging operations have been 90 per cent mechanized over the past decade or so. Here a special auto-loader transports a load of planks to waiting trucks at a sawmill. Other specially designed trucks and transport vehicles nowadays carry finished planks to railway stations and canal docks.

(1) As this issue goes to press the FAO has just published "World Forest Products Statistics, A Ten-Year Summary, 1946-1955." See opposite page.



UNATIONS

UNTAPPED WOOD RESERVES. The Amazon Basin covers one-third of Brazil yet barely supports one twentieth of the population. Future development of this area must include scientific exploitation of its rich forests. If properly developed the forests of Latin America could contribute greatly to the world timber output. Above, at a sawmill on an Amazon tributary a crane stacks logs which have been brought from the river.

A TEN-YEAR PICTURE OF WORLD'S TIMBER OUTPUT

OUTPUT of timber from the world's forests showed steady expansion in the 10-year period 1946-1955, FAO has just revealed. Except for a slight decline between the years 1951 and 1953, the total timber harvest increased throughout the post-war decade, with a particularly rapid rate of growth in the U.S.S.R. the Pacific area and Asia.

These developments are highlighted in a new FAO publication, *World Forest Products Statistics, A Ten-Year Summary, 1946-1955*, which gives figures on timber removals, production of forest products and world trade from more than 150 countries and territories. It is considered the most complete and authoritative report yet published for the post-war period in the field of forest product statistics.

Some highlights from the report:

Plywood, the increasingly versatile building material, had a phenomenal expansion in production, from just over three million cubic metres at the beginning of the period to almost 11 million cubic metres at the end (leading producing countries

in 1955 were the United States, the Soviet Union, Canada, Japan and the Federal Republic of Germany).

The woodpulp industry was dominated by North America and the three Northern European countries: Finland, Norway and Sweden. North America produced 70 percent of the total world volume in 1946, with a decline to 60 percent in 1955. Rapidly increasing woodpulp production was reported from Africa, Asia and the Pacific area.

In newsprint production, North America and Europe continued to lead all other regions, but the rate of development in the Pacific Area and in Asia was outstanding. Canada was the leading newsprint-exporting country with 79 percent of total world shipments in 1955.

About 91 percent of the 1955 production of paperboard came from North America and Europe, and these two regions were the leading producers throughout the decade. The fastest rate of growth in production was reported from Asia, followed by the U.S.S.R., but largest increase in volume of output—5.2 million tons—was in North America.



South Africa. In each case the Insignis Pine has done better in its adopted territories than in its native environment.

An outstandingly successful softwood planting programme was undertaken in New Zealand between the World Wars, when nearly half a million acres of exotic conifers were planted mainly on the formerly bare volcanic plains in the centre of the North Island. Those vast unproductive plains were once a challenge in such a well-cultivated country as New Zealand. The success with which her forestry pioneers met that challenge is evident today in the 200,000 acre Kaingaroa State Forest—the largest man-made forest on earth which gave birth to a great new pulp and paper-making industry.

Climate and soil conditions in New Zealand proved extremely favourable to the rapid growth of commercial softwoods. While a variety of conifer species from Europe and North America went towards the creation of the new forests, the most successful of them all was the Insignis Pine. This one species now covers more than 60 per cent of the total acreage of New Zealand's softwood plantations.

Scientific research, like scientific management, plays a key role in modern forestry practice. Pre-planting experiments with soils and seeds in the forest nurseries make certain that only the types of trees best suited to local conditions are selected for new plantations. Sample plot work is vital to the successful establishment of new plantations with fast-growing conifers of high timber yield. Even these trees take a good many years to reach maturity so the forester must gain advance knowledge of the kind of stock and cultivation methods that will achieve the best results. Extensive research is undertaken also to combat timber pests and diseases, to develop better methods of fire control in the woods, and to determine the commercial properties of unmarketed timbers.

The changeover from manual to mechanical methods of logging, together with the construction of better access and transport roads, is reflected in the progress of opening

up new forest areas in many countries. In the five years between the first and second FAO inventories, the accessible forest area in Ghana, Nigeria and Thailand, for example, was increased by one-fifth; in Austria, British Honduras and Greece it was up by about one-tenth. In the U.S.S.R. logging operations have been 90 per cent mechanized over the past decade or so, and it is estimated that more than half the huge forest area of the Soviet Union is now accessible and can be economically exploited.

In a Far East country such as Malaya, where the forests are a repository of great material wealth, a major obstacle to development has been the lack of roads. This made the removal of felled timber from some of the best areas a difficult and costly operation. The Malayan Forest Department, like similar forest services in many parts of the world today, therefore has built up an effective mechanized road-making unit which now operates widely over the Peninsula.

The exploitation of Latin-America's rich forest resources requires the development of road and rail communications and the introduction of modern logging and milling techniques. This, in turn, calls for trained forest workers and managers. Progress has certainly been made in recent years to establish forestry as a progressive economic activity in Latin-America. There, as in other underdeveloped regions, the U.S. Technical Assistance Programme is co-operating with the United Nations development programme. A definite step forward was taken in 1948 when a Latin-American Forestry Commission was set up. Schools of forestry have also been established at universities in Chile and Venezuela.

In the years ahead the enormous wealth of the forests in South America will surely not only be utilized to meet the timber requirements of that continent, but will contribute generously to the needs of distant and populous lands which are deprived of such valuable resources. No other region in the world offers such unlimited opportunities for forest development in the remainder of this century.

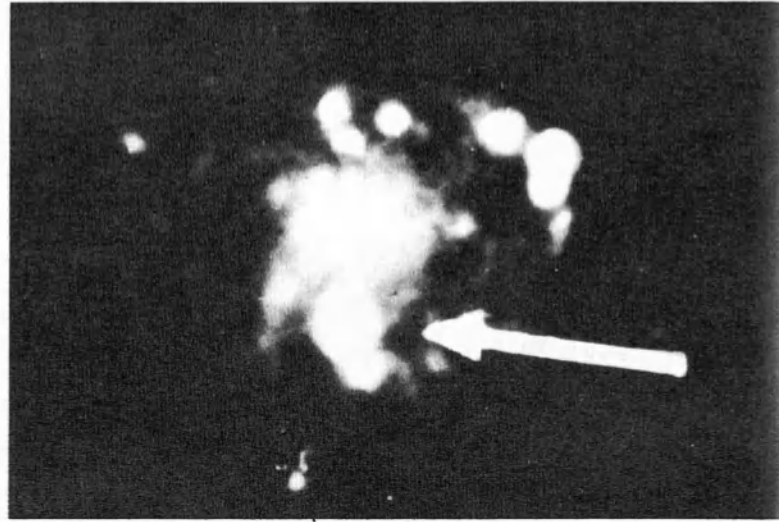
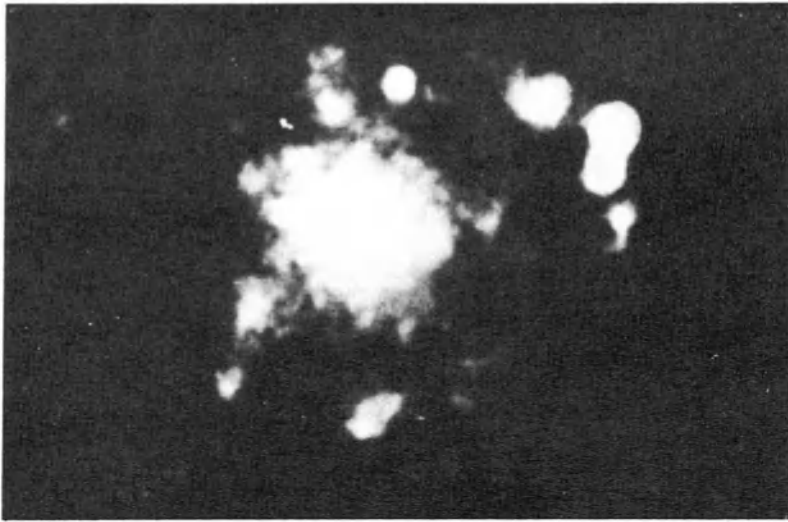


Official Soviet photo



British Official photos, Crown Copyright Reserved.

TIMBER HARVEST, increasing in all parts of the world, reflects transformations that have come in the exploitation of "green gold." Change-over to mechanical methods of logging and construction of roads giving access to forests have led to opening up of new areas. More than half the huge forest area of the Soviet Union is now accessible and can be economically exploited. Top photo, logs from the Carpathian forests of the Ukraine awaiting transport by rail. Much of the wood is beech, greatly in demand for the manufacture of furniture. Scientific research, like scientific management, plays a key role in modern forest practices. Above, left, pine seedlings from the Phillipines and British Honduras are grown under glass in tests by Malayan Forest Research Institute, to determine whether this species can be propagated in Malaya. In Institute's Wood Technological Section, a botanist, (above, right) compares specimens of foliage. Something like 2,000 different species of forest trees have been identified in Malaya.



Mapping Milestone

THE NEW ATLAS OF THE SKIES

by A. J. Branston

THE 'BIG SCHMIDT' TELESCOPE (left) was used by scientists at Mount Palomar Observatory, U.S.A., to map the universe. This remarkable camera can reach out some 600 million light-years into space to take photographs of a hitherto unknown sharpness and clarity. Top photos, an exploding star or nova caught by the Sky Survey flares in space. These stars suddenly and inexplicably explode and swiftly burn themselves out amid a brightness estimated to be millions of times greater than that which emanates from the sun.

USIS Photos



Observatories all over the world astronomers are examining excitedly the "pages" of a new sky atlas such as the world has never seen before—a superb map of the heavens which is already revealing secrets of the universe. Undertaken by the National Geographic Society (U.S.A.) and the California Institute of Technology, the atlas is the first section of a giant map of the universe, the result of some seven years of intensive work.

It was in 1949 that astronomers at Palomar Observatory (operated by the California Institute of Technology) began work on this Sky Survey—the most ambitious project of its kind ever undertaken—which, if successful, would answer problems and mysteries of the universe transcending anything man has ever imagined.

Intriguingly, the results of this intensive study are already posing new queries, while the answers to others seem tantalisingly close. "We regard the Sky Atlas as a mapping milestone", stated Dr. John Oliver La Gorce, president of the National Geographic Society. "It will yield inestimable advances in astronomical knowledge."

Among the famous astronomers who have worked on the atlas are Dr. Albert H. Wilson, formerly of Mount Palomar and now Director of the Lowell Observatory at Flagstaff, Arizona; Dr. Lyman J. Briggs, Chairman of the research committee of the National Geographic Society; and Dr. Ira S. Bowen, Director of Palomar and Mount Wilson Observatories.

Portrait of creation by a telescopic 'eye'

ABOVE all else one special piece of optical equipment—the "Big Schmidt" telescope—has brought reality to the astronomers' dreams by making it possible to photograph the heavens to a hitherto unprecedented depth in space—600 million light years. In reality Big Schmidt is a huge camera, named after its designer Dr. Bernhard Schmidt, a German optical specialist. It has a wide-aperture lens measuring 48-inches across and a reflecting mirror of 72-inches. It is a superb camera, penetrating with high fidelity ten times deeper into the heavens and covering a space volume a thousand times greater than any ever touched in previous attempts to chart the skies photographically. These qualities enable it to take pictures of hitherto unknown sharpness and clarity at enormous distances. A "light-year" is the distance light travels in one year—roughly six million million miles. The Big Schmidt can reach out some 600 million light-years to obtain its pictures.

Yet, originally, this wonderful telescope was not designed specifically as a "camera" but rather as a "scouting instrument" for the mighty 200-inch Hale telescope at Palomar Observatory. But in the Sky Survey it was soon found that the 48-inch Big Schmidt was of paramount importance. With its wide-angle reflector, its telescopic "eye" recorded on supersensitive film all visible objects in great cone-shaped slices of space, reaching out to an average distance of 2,000 billion billion miles. It accomplished in a few years a task for which the "mightier" 200-inch Hale telescope would have needed 10,000 years or so, though the latter "sees" about three times as far.

Exploding stars far brighter than the sun

YET the Hale is vital too, for when the Big Schmidt discovers some unusual phenomena they are studied intensively by the Hale telescope. The immense scope of the work may be better visualized when it is known that the new sky atlas will keep astronomers all over the world busy studying the results for an estimated 50 to 100 years.

The work undertaken with the aid of the Big Schmidt would have been completed sooner but for the limitations imposed by weather conditions. It is, naturally, impossible to photograph the skies on overcast or moonlit nights, or when there is a good deal of cloud interference. When conditions are suitable the Big Schmidt goes into action, but even then it is possible to obtain (usually) only four matching pairs of red and blue photographic plates a night.

Each section of the sky is photographed on 14-inch photographic plates through red and blue filters. For a blue exposure about 30 minutes are needed, for a red approximately an hour. This "double" exposure reveals more clearly the colour, temperature and brilliance of distant stars, and moreover will enable astronomers to learn more about the "novae" and "supernovae"—those stars that suddenly and inexplicably explode and swiftly burn themselves out amid a brightness estimated to be millions of times greater than that of the sun.

In all, nearly three-quarters of the sky visible from Palomar have been photographed and recorded.

What mysteries and secrets of the universe will this new atlas help our astronomers to solve? It is difficult to say, of course, but among mysteries which have long excited the earth's astronomers are these:

How old are the stars? Are they ageless, or are some continually being born while others die?

How old is the universe—and how big?

Do celestial systems hurtling outward eventually reach the speed of light and disappear from view for ever?

Does space curve somewhere out on the edge of the vast stretches of the universe—or is it boundless?

What is the power which operates the universe?

What causes those gigantic explosions that astronomers have seen from time to time both in the Milky Way and in the nebulae millions of miles further into space?

What is the true source of cosmic rays?

How many suns are there in the heavens? One expert put forward the theory that all the grains of sand on every beach in the world would not equal the number of suns in the heavens!

Almost from the beginning of the survey astounding discoveries have been made. In 1950, for instance, the discovery of two new dwarf stellar systems in the Constellation of Leo was announced. The importance of a discovery of this nature is best understood by an astronomer, but in simplest terms such a find will (it is expected) help to throw new light on the stability and perhaps even the evolution of nebulae (cloud-like clusters of far-distant stars). Up to this time, the smallest known galaxies were estimated to possess a diameter of about 3,000 light-years; the smaller of the new discoveries is estimated to have a diameter of only 1,500 light-years, which suggests that perhaps even smaller stellar systems exist.

Galaxies two billion light-years away

THEN, in 1951, came the announcement of a much more startling discovery, namely, that there are at least 800 (later amended to over 1,000) clusters of nebulae in the heavens, as compared with the twenty known prior to the survey. These clusters are great masses of stars and gas, some as far as 350 million light-years away, which are dotted about space. The existence of most of them was only suspected until revealed by the survey.

But the most revolutionary discovery of all was made by Dr. Walter Baade, early in 1953. Working at Palomar, Dr. Baade found that, contrary to scientific belief, all stellar systems beyond the earth's own galaxy (the Milky Way) are twice as far away as previously believed. The most distant galaxies visible through the 200-inch Hale telescope, Dr. Baade discovered, are two billion light-years away, and not one billion as hitherto thought.

Cont'd
on
next page

THE NEW ATLAS OF THE SKIES

(Continued)

What is the significance of this discovery? The observable universe has a volume eight times as great as believed, while its age is put at four billion years rather than two billion. In turn this means that the Sky Survey is exploring a volume of space eight times greater than planned!

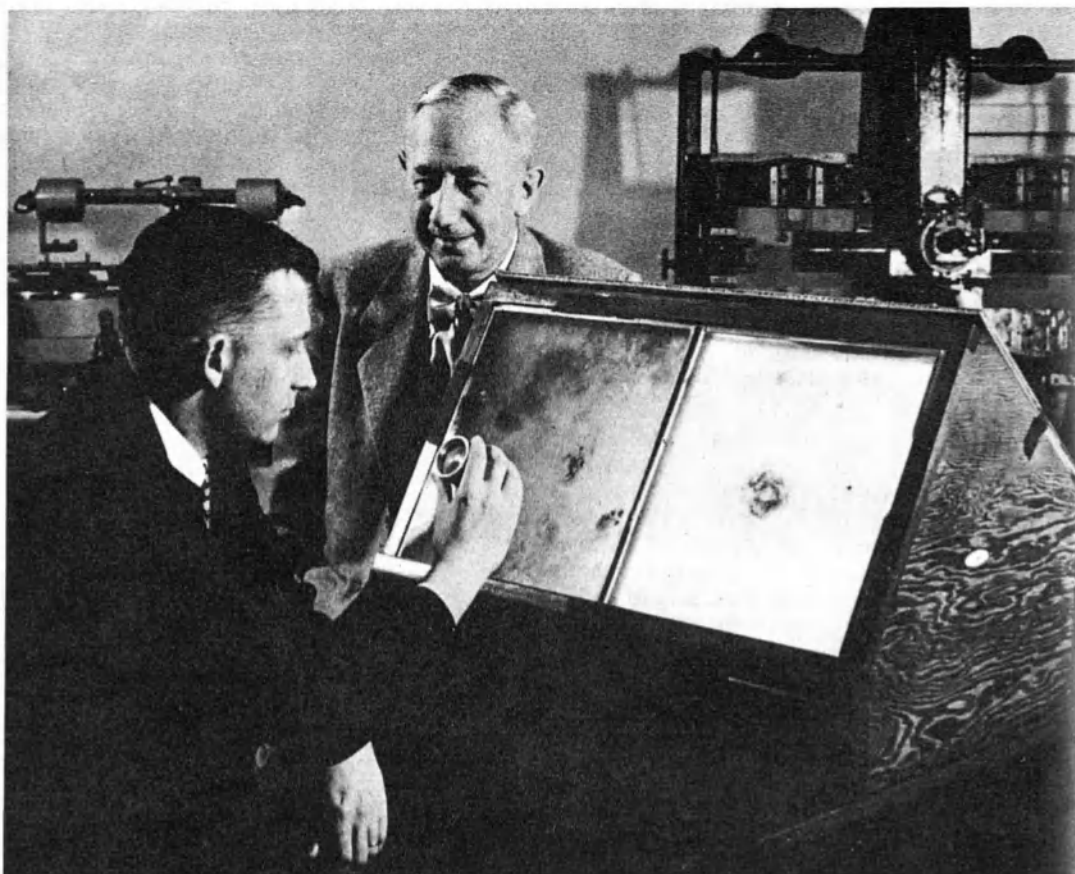
Many other discoveries have been, and will continue to be, made. New aggregations of stars and systems of stars, nebulae like the Milky Way, are almost a daily discovery. Of the Milky Way itself much new information has been added. In shape it is now seen as a great flat wheel of stars, slowly spinning in space, with "arms" of stars, gas and dust spiralling off its rim.

Vast dust clouds afloat in the Milky Way

DR. BAADE believes stars may be separated into two classes, of which one class (which he calls Population I) is being found in the regions of vast dust clouds floating in the Milky Way. The other class (Population II) is, he says, concentrated heavily in the hub of the galaxy's giant wheel, and probably consists of old, stable suns, while those of the first class are comparatively young. In all, millions of new stars in the Milky Way—estimated at about 200,000,000,000—have already been revealed by the sky atlas.

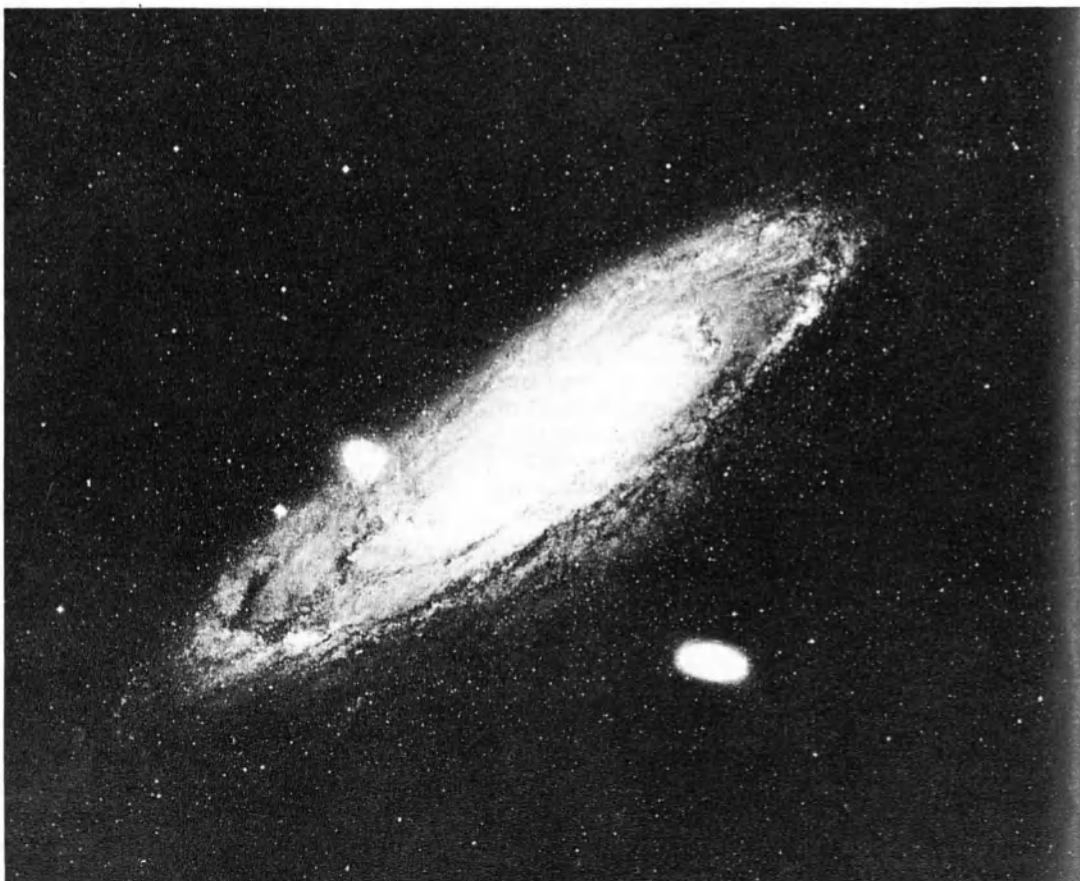
The foregoing is but a microscopic fragment of new knowledge about the universe which the sky atlas has already revealed. Equivalent in size to about 20 very fat volumes, the completed sky atlas will comprise 1,758 photomaps. The first section of the atlas is in the form of 14-inch unbound prints, totalling about 200 sky charts. Overall cost of one printing and handling only, and omitting all other expenses involved, will be about £712 (\$2,000) per copy—clearly one of the most expensive atlases ever produced. By 1959, it is planned, all sections of the atlas will have been printed and despatched to the hundred or so observatories which have ordered it.

With its aid, perhaps we shall learn how large creation really is. We may even learn whether the universe is of uniform structure, and whether it had a definite beginning in space and time? Perhaps, also, we may discover whether the universe will end one day, or simply go on extending outward endlessly into space.



USIS

REVOLUTIONARY DISCOVERIES were made with the Big Schmidt telescope during the Sky Survey. One scientist, Dr. Walter Baade, found that contrary to previous scientific belief, all stellar systems beyond the earth's own galaxy (The Milky Way) are twice as far away as previously believed. Above, Dr. Baade examines negatives taken by the Big Schmidt. With him is Dr. Albert G. Wilson, formerly of Palomar and now Director of the Lowell Observatory, at Flagstaff, Arizona.



USIS

ANDROMEDA NEBULA, photographed with the Schmidt telescope, is a great spiral nebula and one of the nearest neighbours in space to the earth's galaxy. Even so it is barely visible to the naked eye, being some 820,000 light-years from the earth. It is a giant among galaxies and contains stars, dust, gas clouds and numerous star clusters. The two diffused spots, one above the centre of the spiral (round) and one below (elongated) are companions of the Andromeda Nebula.

Letters to the Editor

A PLEA FOR THE GOAT

Sir,

In your January 1958 issue (Man Against Nature)—a very interesting number, by the way—was a most surprising article. All those preceding it deal with the protection of animals threatened with extinction and aim to show the value of creating reserves to protect animals, certain of which are sometimes to be feared. The article I am referring to ("The Gentle Little Goat") seems to have no connexion with the rest.

In it we read of the extensive damage caused by goats, but on the contrary very little is said about the animal's economic value in poverty-stricken regions. You give many examples of birds, reptiles, etc. which have no apparent usefulness, but which in fact do good indirectly. I feel the goat should be included among them.

Don't let us remove the goat from our planet and thus add it to the ever-growing list of animal fossils. Let us also remember that despite the damage it does, the goat also contributes a great deal to Nature. You have only to follow a herd of goats along the mountain trails in order to realize this.

P. Vialla
Aureilhan, France

Ed. note: In reply to this correspondent, M. Raymond Furon, author of the article on goats, writes: It is gratifying to discover that out of many thousands of readers, only one protested against my indictment of the goat for the devastation it causes. The International Union for the Conservation of Nature and Natural Resources (in whose work I take an active part) strives to protect animals which are either useful or rare, but

never to bring about an increase in the number of harmful animals. I am aware of the dangers inherent in changing the balance of Nature, but I don't think it is dangerous to destroy Tse-tse flies or mosquito carriers of epidemic diseases. I know it is said, that sleeping sickness, malaria and yellow fever play a beneficent role by keeping down the size of populations which are poor and unable to produce enough food for themselves, but even so, I consider that Tse-tse flies and mosquitoes are harmful and should be destroyed.

You talk to me of goats; let me counter with rabbits. The rabbit is a delightful animal and I myself have never killed a single one. But it is equally true that this is an animal to be feared and that the benefits of the epidemics of myxomatosis have been hailed with satisfaction by agronomists and forest experts throughout the world. The rabbit is a harmful animal and its relatively complete disappearance is simply a source of annoyance for some hunters and cartridge manufacturers.

I know quite well that poor countries use the goat for its milk and its skin, but I deplore the fact that its presence is tolerated in precisely these poverty-stricken countries because the damage it causes by far exceeds the resources it provides. The disappearance of vegetation and the erosion of the soil which inevitably follows are mortal dangers for peoples who are incapable of comprehending the present situation and still less of foreseeing that of tomorrow.

The goat is not a useful animal, not even a "neutral" one; it is a very harmful beast. Undeniable proof has come from studies in islands which were once covered by forests and arable land, but which are now bare and deserted solely through the depredations of goats. If

you are the owner of a goat, my dear sir, make sure it can't get loose.

Sir,

Regarding the article, "The Gentle Little Goat", I should like to tell you that you may add Yugoslavia to the list of countries which have outlawed this animal. The decision to exterminate the goats was taken in 1947 and was put into effect during the next two years. It has already produced remarkable results. In the mountainous parts of Montenegro, Macedonia and in Dalmatia, many areas which were once almost stripped bare are now covered with luxuriant vegetation.

M. Kalanovic
Belgrade, Yugoslavia

Sir,

I consider that the keeping of goats among flocks of sheep should be forbidden in the Mediterranean area. You may, by the way, be interested to know that colonies of beavers still live in the lower Rhone Valley, on the banks of the river and along certain of its tributaries such as the Ceze and the Tave.

Maurice Faure
Laudun, France

Sir,

Congratulations on your recent issue (January 1958) on The Protection of Nature. Like many other people, we try, in a small way, to inculcate this idea in the minds of the young people who belong to our centre. However we should like to do more and we wonder whether any organization could help us through the loan of films, exhibits and other means of information.

M. Teulon, Maison des Jeunes
et de la Culture, Lézignan-Corbières,
Aude, France.

WHERE TO SUBSCRIBE

Unesco's national distributors from whom the English, French, Spanish and Russian editions of the UNESCO COURIER can be obtained are listed below.

AFGHANISTAN. — Panuzai, Press Department, Royal Afghan Ministry of Education, Kabul.

AUSTRALIA. — Melbourne University Press, 369 Lonsdale Street, Melbourne, C.1, Victoria. 13/-.

AUSTRIA. — Verlag Georg Fromme & C., Spengergasse 39, Vienna V. sch. 37.50.

BELGIUM. — Louis de Lannoy, 15 rue du Tilleul, Genval (Brabant), fr.b. 100.

CANADA. — University of Toronto Press, Baldwin House, 33 St. Georges Street, Toronto 5.

CHINA. — World Book Co. Ltd., 99 Chungking South Rd., Section I, Taipei, Taiwan (Formosa).

CUBA. — Libreria Economica, Calle O'Reilly 505, Havana.

DENMARK. — Ejnar Munksgaard Ltd., 6 Nørregade, Copenhagen K. D.kr. 12.

FINLAND. — Akateeminen Kirjakauppa, 2 Keskuskatu, Helsinki. F.m.k. 540

FRANCE. — Unesco Sales Section, 19 Avenue Kléber, Paris, 16^e. C.C.P. 12598-48, Unesco Bookshop, Paris.

GERMANY. — R. Oldenbourg K.G., Unesco-Vertrieb für Deutschland, Rosenheimerstrasse 145, Munich 8. DM. 6.

GREECE. — Librairie H. Kauffmann, 28 rue du Stade, Athens.

HONG-KONG. — Swindon Book Co., 25, Nathan Road, Kowloon.

INDIA. — Orient Longmans Private Ltd. Indian Mercantile Chamber, Nicol Road, Bombay 1; 17 Chittaranjan Avenue, Calcutta 13; Gunfoundry Road, Hyderabad, 1; 36a, Mount Road, Madras 2; Kanson House, 24/1 Asaf Ali Road, P. O. Box 386, New Delhi, 1; Sub-Depots: Oxford Book & Stationery Co., Scindia House, New Delhi; Raikamal Publications Ltd., Himalaya House, Hornby Road, Bombay 1. Rs. 6.70.

INDONESIA. — G.C.T. Van Dorp & Co., Djalan Nusantara 22, Pnströmmel 85, Djakarta.

IRAN. — Iranian National Commission for Unesco, Avenue du Musée, Teheran.

IRAQ. — Mackenzie's Bookshop, Baghdad.

ISRAEL. — Blumstein's Bookstores Ltd., P. O. B. 4154, Tel-Aviv. I. L. 4.

ITALY. — Libreria Commissionaria Sansoni, Via Gino Capponi 26, Casella Postale 552, Florence. lire 960.

JAMAICA. — Sangster's Book Room, 99 Harbour Street, Kingston. Knox Educational Services, Spaldings.

JAPAN. — Maruzen Co. Ltd., 6 Tori-Nichome, Nihonbashi, P.O. Box 605 Tokyo Central, Tokyo. Yen 500.

KOREA. — Korean National Commission for Unesco, Ministry of Education, Seoul.

MALAYAN FEDERATION AND SINGAPORE. — Peter Chong & Co., Post Office Box 135, Singapore.

MALTA. — Sapienza's Library, 26 Kingsway, Valetta.

NETHERLANDS. — N.V. Martinus Nijhoff, Lange Voorhout, 9, The Hague. fl. 6.

NEW ZEALAND. — Unesco Publications Centre, 100 Hackthorne Road, Christchurch.

NIGERIA. — C.M.S. Bookshop, P.O. Box 174, Lagos.

NORWAY. — A.S. Bokhjornet, Stortingsplads 7, Oslo. N. kr. 10.

PAKISTAN. — Ferozsons: 60 The Mall, Lahore; Bunder Road, Karachi and 35 The Mall, Peshawar. rs.6.

PHILIPPINES. — Philippine Education Co. Inc., 1104 Castillejos, Quiapo, P.O. Box 620, Manila.

REPUBLIC OF IRELAND. — The National Press, 16 South Frederick St., Dublin.

SWEDEN. — A/B C.E. Fritzes, Kungl. Hovbokhandel, Fredsgaten 2, Stockholm 16. Sw.kr. 7.50.

SWITZERLAND. — Europa Verlag, 5 Rämistrasse, Zurich. Payot, 40 rue du Marché, Geneva. frs.S. 6.50.

TANGIER. — Paul Fekete, 2 rue Cook, Tangier.

THAILAND. — Suksapan Panit, Mansion 9, Rajdamnern Avenue, Bangkok.

UNION OF BURMA. — S.P.C.K. (Burma) 549, Merchant Street, P.O. Box 222, Rangoon.

UNION OF SOUTH AFRICA. — Van Schaik's Bookstore, Libri Building, Church Street, P.O. Box 724, Pretoria.

UNITED KINGDOM. — H.M. Stationery Office, P.O. Box 569, London, S.E.1.

UNITED STATES. — Unesco Publications Center, 801 Third Avenue, New York, 22, N.Y.

U. S. S. R. — Mezhdunarodnaja Kniga, Moscow. G-200.

YUGOSLAVIA. — Jugoslovenska Knjiga Terazije 27/11, Belgrade.

From the Unesco Newsroom...

ALLIANCE AGAINST PESTS: Twenty-three countries now belong to the European and Mediterranean Organization for the Protection of Plants, which works to save food crops from the ravages of insect and animal pests. Enemy N° 1 is still the Colorado beetle, the destroyer of potato crops, and another battle is being waged against a species of louse which attacks fruit trees. The Organization's principal target in 1958, however, is the rat.

WORLD WEATHER ROUND-UP: Weather observations made during the first half of the International Geophysical Year are now being received, sifted and classified at the special report centre set up in Geneva by the World Meteorological Organization. Some 2,000 land stations, including robot observation posts parachuted into remote areas, are gathering information. Weather reports made during the entire I.G.Y. programme will be published on some 18,500 microcards, fitting into 16 drawers of standard size card catalogue cabinets.

HARNESSING THE WIND: Wind measuring gauges are being planted in fifteen sites in Uruguay to determine the most suitable places for setting up wind-driven electric power plants. Sites were chosen by British scientist Edward W. Golding, one of the world's leading windpower authorities, who was sent by UNESCO to advise the Uruguayan Government on plans to harness the wind. Most power supplies in Uruguay's cattle country today come from Diesel generators—expensive because of fuel transport costs. Introducing windmill generators would bring down power costs and leave the Diesels to take over on windless days.

7,500 BOOKS A MINUTE: A total of 1,100,000,000 volumes was published during 1957 in the Soviet Union in the 85 languages used within its borders. This represents an output of 7,500 books a minute. Most widely-read foreign authors in the U.S.S.R. are French writers, with Victor Hugo and Jules Verne topping the list. Favourite American writers with Russian readers are Jack London, O'Henry, Theodore Dreiser and Mark Twain. Most popular British authors are Dickens, H.G.Wells, Daniel Defoe, Swift, Galsworthy and Shakespeare.

UNDERWATER FARMING: Mass production of a new artificial food from chlorella, an alga that grows in ponds, has been started by the Japan Chlorella Research Institute in Tokyo. Chlorella is highly nutritious and cheap to produce. The cells exist in any pond in large quantities and

their growth by division into small cells is extremely rapid. Able to use more light energy than crops occupying the same area, chlorella is at the mercy of the weather only as regards light.

MORE EQUALITY FOR MORE: Progress is being made in many parts of the world to ensure that men and women doing work of equal value shall receive equal pay, reports the International Labour Organization (ILO). In New Zealand, for example, the gap between respective wage rates is "steadily closing". In Japan, women workers in the Tokyo Police Board's traffic section have similar pay and promotion to men employees. Noting that discrimination still exists, the ILO report says where improvements have taken place they have come from government action, supported by employers, trade unions and women's organizations.

ASIA IN THE LIMELIGHT: Plays about Asia or written by Asians were in the limelight in the United States last month—officially designated as International Theatre Month. The U.S. National Commission for UNESCO, the American Educational Theatre Association and the National Theatre Arts Council chose Asia as the theme in connexion with UNESCO's Major Project to develop better mutual appreciation of the cultural values of East and West.

'JAMBOREE - ON - THE - AIR': Boy scouts all over the world will take part in a "Jamboree-on-the-Air" on May 10 and 11. Radio amateurs of the Scout Movement are invited to make contact with each other on amateur wavebands from midnight on Friday, May 9 to midnight on Sunday, May 11 (local times). The idea for the radio "Jamboree" follows the success of the amateur shortwave radio station set up at the Jubilee Jamboree in the United Kingdom last year when contact was made with over 80 countries.

THEATRE OF THE NATIONS: On March 25 the curtain went up at the Sarah Bernhardt Theatre in Paris on The Theatre of the Nations. This year's four-month international season promises to be one of the most important so far, with dramatic, operatic and ballet groups from 19 countries offering the public a choice of 40 different productions. The programme is divided into three main cycles: dramatic performances to be inaugurated by the National Theatre of Athens with four classical Greek tragedies; a ballet cycle headed by the American Ballet Theatre of New York; and an operatic cycle introduced by the Berlin State Opera.

GLOBAL WAR ON MALARIA: Over \$17 million are going to be spent on the World Health Organization's campaign for malaria eradication throughout the world this year compared with \$8 million in 1957. Of this total, nearly \$8 million will come from UNICEF funds and over \$5 million from the special WHO Malaria Fund. In the global attack on malaria, nine countries with a total population of 231 million have succeeded in wiping out the disease almost completely. In large areas of seven other lands (population 43 million) eradication is well advanced and operations are under way in another 44 countries, with a total of 302 million inhabitants.

STUDY TOUR FOR STEELMEN: Rumanian workers from metallurgical industries visited France last month under a Unesco travel grant scheme for workers' exchanges, to study and compare operations in French installations and learn something of the everyday lives of France's workers. Besides looking around foundries and electrical machinery works, the party visited a technical training centre, was shown safety measures in metal working plants and visited a workers' rest house and an adult education centre.

SUBSCRIPTION

Subscribe to THE UNESCO COURIER today

Fill in this subscription blank and mail it with your cheque or money order to our local agent in your country listed on page 33

Please enter my subscription for THE UNESCO COURIER

One year \$3.00; 10/-stg.; 500 French francs Cheque/Money Order enclosed

Two years \$5.50; £1 stg.; 1,000 French francs Please bill me

Name.....

Address.....

City.....

Country.....

Profession.....

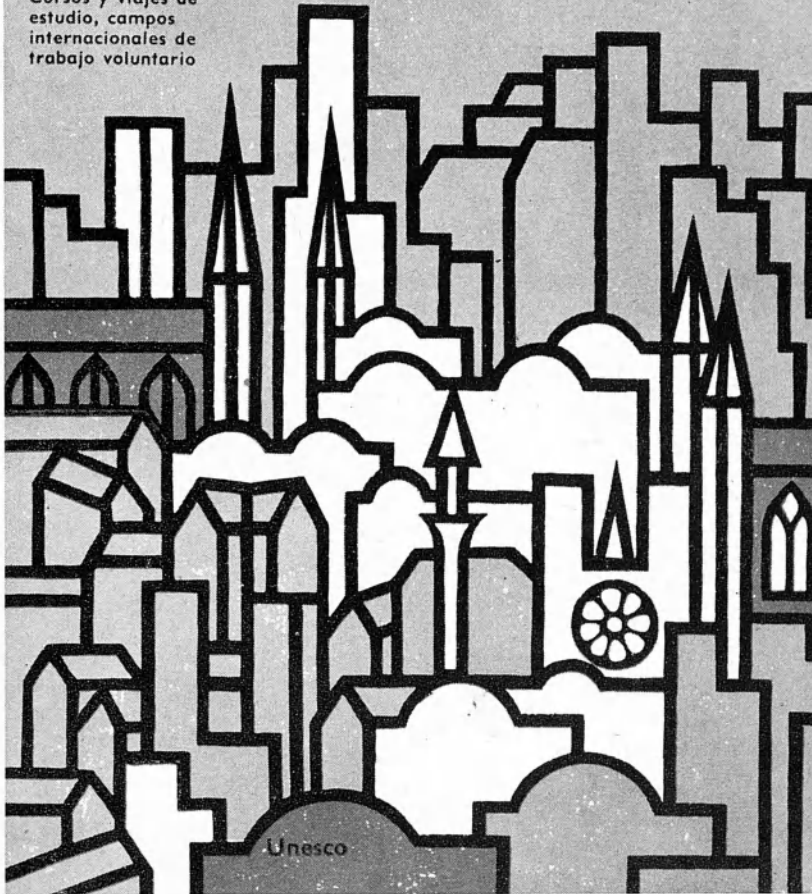
Vol. X 1958

Vacations Abroad Vacances à l'étranger Vacaciones en el extranjero

Courses
Study Tours
Work Camps

Cours et
voyages d'études,
chantiers internationaux

Cursos y viajes de
estudio, campos
internacionales de
trabajo voluntario



Courses, Study Tours, Work Camps

The 1958 edition of UNESCO'S annual handbook *Vacations Abroad* is now available. It gives details in English, French and Spanish of more than 920 summer courses, study tours, work camps, youth and student centres, hostels and holiday camps, which will be of interest to persons wishing to combine educational experience with travel abroad during their vacations in 1958. These activities take place in 50 countries in Europe, Asia, Africa and America. There is also a section on vacation scholarships open to participants in summer schools.

Vacations Abroad can be obtained from the UNESCO national distributors listed on page 33. Price: \$1; 5/- (stg.); 300 fr.

World view of translations

The publication of 27,617 translations of books in 52 countries is recorded in the new annual edition of *Index Translationum* just issued by UNESCO. In its 1958 and ninth edition, this authoritative reference work again affords a world-wide view of the extent and variety of inter-lingual diffusion of books. Most of the translations listed were published during 1956, and the total exceeds that of the previous edition which was 24,274.

A convenient table gives the figures by subject-category and by country. This shows that more than half of the translations—14,692—were in the literature classification. The second highest group figure is the 3,211 for law, social science and education; the third for history, geography and biography, with applied sciences in fourth place.

(For details of world's ten most translated authors, see page 10).

The greatest number of translations per country recorded in the book is 4,648 published in the U.S.S.R., including a great number in the different languages of the country. Germany is second, with 2,152. Other big translators are Italy (1,428), France (1,399), Czechoslovakia (1,386), Turkey (1,365), and Japan (1,336).

In 694 pages, *Index Translationum* presents the result of intensive work by bibliographers and librarians of many countries in such scope that it lists translations in 195 languages, ranging from Abkhaz, the language of the Soviet Republic on the Black Sea, to Zulu.

Index Translationum. 9th edition. Unesco, Paris.
PRICE Paper : \$ 16.00 ; 80/-stg. ; 4,800 fr.
Cloth : \$ 18.00 ; 90/-stg. ; 5,400 fr.

Index translationum

RÉPERTOIRE INTERNATIONAL
DES TRADUCTIONS
INTERNATIONAL BIBLIOGRAPHY
OF TRANSLATIONS

9

UNESCO
PARIS 1958



© Paul Almasy

GYPSY SCHOOL ON WHEELS

To provide education for nomadic groups such as gypsies involves special problems. When the children can attend normal State schools provision must be made for their particular needs, including, for example, a wider disciplinary tolerance and the relaxation of strict time-tables to avoid any sense of confinement. When the children are on the move all year round, schools must travel with the caravans. Public authorities and private organizations in numerous countries are now tackling these problems. Caravan classroom, above, is installed on a camping site near Paris where gypsies spend the winter. (See p. 4)