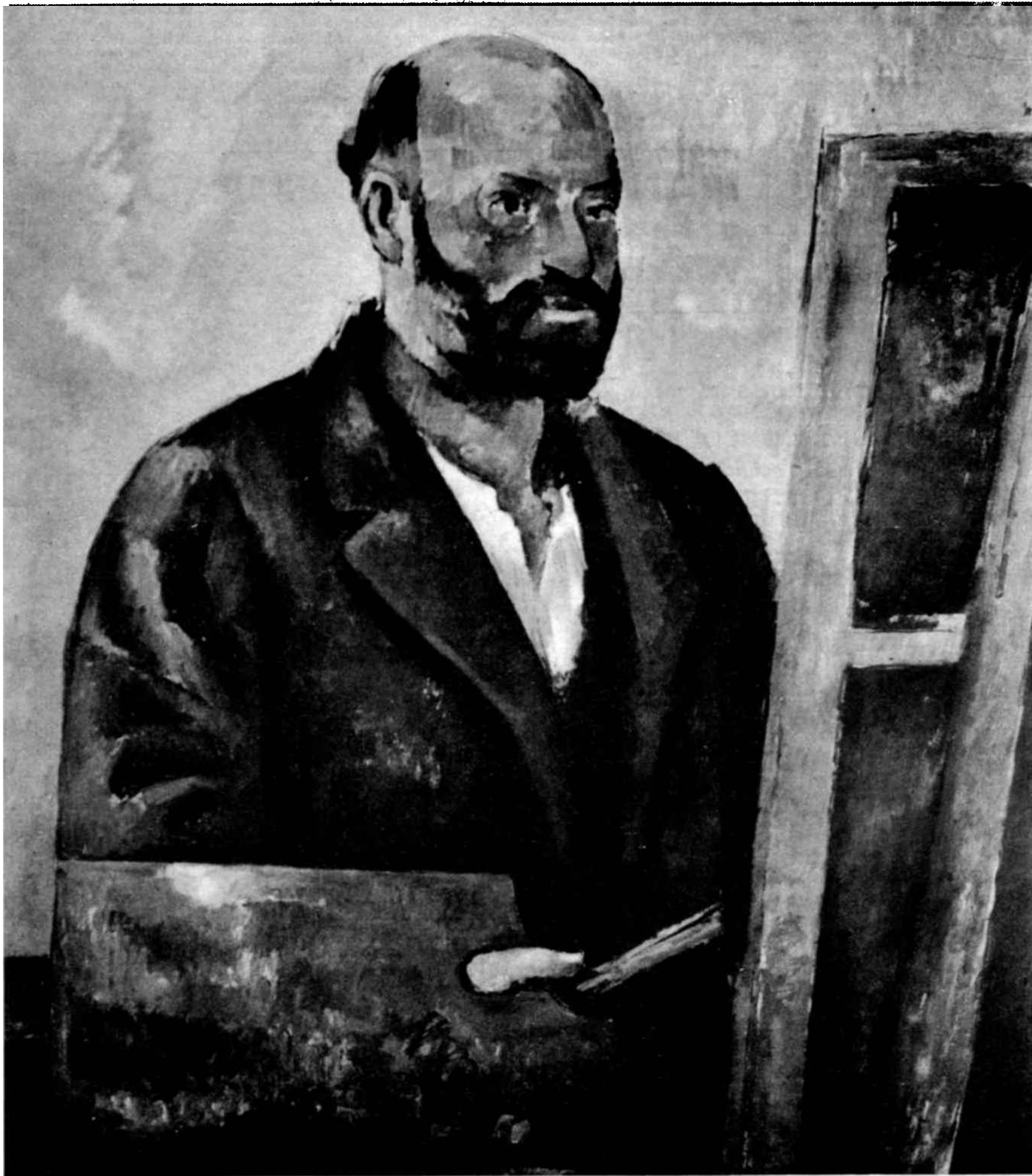


Courier

PUBLICATION OF THE UNITED NATIONS EDUCATIONAL,


UNESCO

SCIENTIFIC AND CULTURAL ORGANIZATION



'In my time, Monsieur, one did not succeed'

OFFICIAL neglect, or positive abuse and persecution, were the lot of such artists as Cézanne, whose self portrait is shown above, and of Monet, Courbet, Renoir, Whistler, Gauguin and Manet. Edgar Degas spoke for them all, when he said bitterly, toward the end his life, "IN MY TIME, MONSIEUR, ONE DID NOT SUCCEED". Cézanne himself had to spend his energy, precious to the world, in attempting to break down barriers of academic hostility which kept his paintings from the public. He denounced "the unfair judgment of men to whom I have not given the authority to judge me". The only reply to this protest made by one of the greatest men in the history of world art, came from a long-forgotten official who told Cézanne that to give public sponsorship to works not acceptable to the academicians would be "inconsistent with the dignity of art". Today, art concerns not only the artist, but all the people. If the artist "does not succeed" — the people do not succeed. Unesco has therefore raised the question with the artists of the world, HOW IS IT IN OUR TIME? For some of their answers, see pages 6 and 7.

UNESCO ACTS TO FREE BOOKS, ART, FILMS FROM CUSTOMS CHARGES

Customs officials will stand aside and the beauty, wisdom and knowledge to be found in books, paintings, sculpture, music and films will pass more freely from the creators to their audience, when the newest Unesco-proposed international agreement is ratified by member states. For example, publications whose price is currently increased by as much as 300 per cent will be stamped "DUTY FREE", as the agreement enters into force. The draft, already approved by delegates from 25 member states in a two-week meeting in Geneva, covers books, newspapers, periodicals and other publications. It also provides exemption for paintings, drawings, sculpture and museum materials.

In a message to the Geneva Conference, M. Torres Bodet, Unesco's Director-General, declared: "No protectionism could be more short sighted than that which 'protects' the minds of people from the ideas and attainments of the rest of the world".

The text of the proposed international agreement on the Importation of Educational Scientific and Cultural material will be submitted for adoption to the General Conference of Unesco to be held in Florence, Italy beginning May 22. If approved, it will take effect thereafter as soon as it has been ratified by 10 nations.

Under the Agreement, approved organizations would be freed from tariff restrictions in importing

films, film-strips, microfilms and recordings of an educational, scientific or cultural character. Newsreels would also be allowed to enter duty-free.

In addition, scientific instruments or apparatus for educational or research purposes, if they are not manufactured in the importing

country and if consigned to approved institutions, would be allowed to move across frontiers without payment of duty.

Among the other provisions of the Draft Agreement is the granting of foreign exchange for the importation of books and publications consigned to public libraries, and publications and other articles for the educational advancement of the blind.

Easier Customs Clearance

Contracting States to the Agreement would also undertake to facilitate the expeditions and safe customs clearance of educational, scientific and cultural materials and to continue their common efforts to promote the free circulation of these materials.

The new Draft Agreement is based on a text suggested by Unesco by the 34 countries participating in the Third Session of the Contracting Parties to the General Agreement on Tariffs and Trade, which met last year at Annecy.

Mr. A. R. Ashford, of the United Kingdom, was Chairman of the 25-nation Unesco Committee, which produced the revised Draft Agreement.

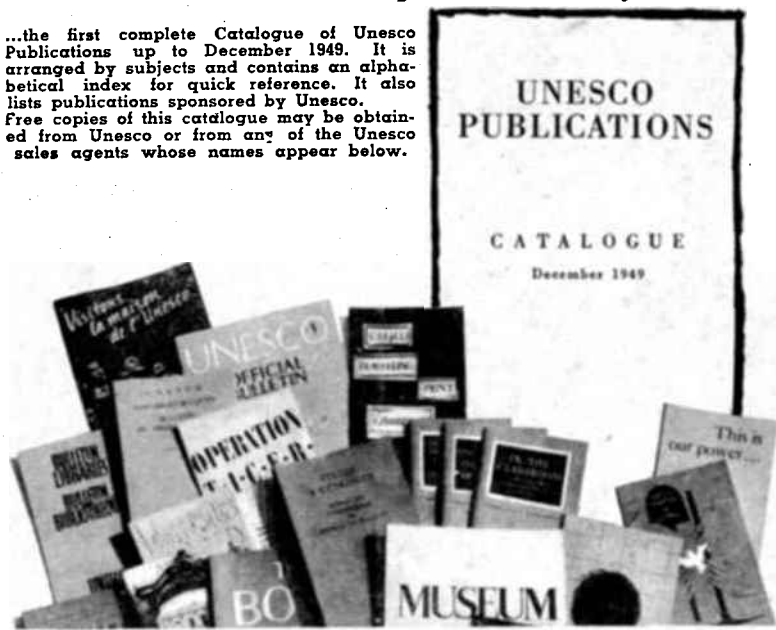
In transmitting the text of the Draft Agreement to M. Jaime Torres Bodet, the Committee expressed the view that, if adopted by the General Conference of Unesco and ratified by Member States, "this Agreement will help substantially to reduce economic barriers hindering the circulation of educational, scientific and cultural materials".

IRAN'S TEACHERS PREPARE a lesson for World Peace



THE UNESCO COURIER
announces the publication of...

...the first complete Catalogue of Unesco Publications up to December 1949. It is arranged by subjects and contains an alphabetical index for quick reference. It also lists publications sponsored by Unesco. Free copies of this catalogue may be obtained from Unesco or from any of the Unesco sales agents whose names appear below.



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Peru: Librería Internacional del Perú, S.A. Girón de la Unión, Lima.

Portugal: Uniao Portuguesa de Imprensa, 198 Rue de S. Bento, 3^o Esq. Lisbon.

Sweden: C.E. Fritzes Kungl. Hovbokhandel, Fredsgatan 2, Stockholm.

United States of America: International Documents Service, Columbia University Press, 2960 Broadway, New York 27, N.Y.

Uruguay: Centro de Cooperación Científica para la América Latina, Unesco, Bulevar Artigas, 1320-24, Montevideo.

A joint campaign by Unesco and the World Federation of United Nations Associations to help the cause of peace by better teaching about the vital importance of the United Nations has been further advanced by a seminar recently held at Teheran, Iran.

Earlier seminars devoted to the same purpose have been held in France, Cuba, Italy and the United Kingdom. Others are to take place soon in Denmark and the Lebanon. The Iran session was arranged especially for secondary school teachers.

M. Jaime Torres Bodet, Director-General of Unesco, sent a message to the Seminar, whose opening and closing sessions were attended by the Prime Minister, the representative of his Majesty the Shah, and members of the government. Five nations —

Afghanistan, India, Iraq, Pakistan and Turkey — sent observers to study possibilities of organizing similar seminars in their own countries. Representatives of the Food and Agriculture Organization (FAO) and International Labour Office (ILO) also attended.

Seminar Learns From Films

ORGANIZED on the initiative of Iran's Association for the United Nations whose honorary president is the Shah of Iran, the seminar was held in co-operation with the Ministry of Education and the Iranian National Commission for Unesco. The work of the 59 teachers who attended the Seminar was directed by Dr. Mehran, president of the UN Association's Cultural Committee, and M. Sadighi, a member of the National Commission for Unesco.

Meetings were held each evening in the great hall of the Archaeological Museum where between two and three hundred people listened to lectures by well-known personalities of the educational world. A film on the United Nations accompanied each lecture. Seminar members then divided into study groups to discuss means of introducing information about the UN into their school programmes.

The Iranian Ministry of Education is publishing in Persian a collection of speeches made during the seminar and a report of the work of the study groups. This means that the teachers of Iran will now have a wide documentation on the United Nations and Unesco in their own language. Their task of helping to carry out Unesco's work for international understanding will thus be greatly aided.



Dr. Matine-Daftary, President of the Iranian Association for the United Nations (above) opens the Teheran Seminar on teaching about the United Nations.

FILMS TEACH

A NEW LESSON AT SHIH TZE HSIANG



children, women and men with sore eyes a simple tale of what they needed to do to be cured and to prevent others from suffering.

Filmstrips on trachoma shown by the mission in the towns and villages have very simple scripts telling, in a way that every villager can grasp, of the dangers of the disease and how these can be avoided. One, for example, tells the story of Wang San, a clever carpenter, who caught trachoma from public towels he used to wipe his face each time he visited a tea house. The towels had been used previously by people suffering from the disease. Wang San neglected his eyes until it was too late to cure him, became blind and so lost his job. Then, because he and his wife used the same towel, she also caught the disease. However, with proper treatment, as the filmstrip illustrates, she was cured.

As the filmstrip ends, the commentator gives some final advice to the audience:

"Friends, please remember: Do not use public towels to wipe your eyes. When your eyes feel wrong do not touch them with your hands, but go to a doctor for treatment. Use your own towel and wash your face with clean water in a clean basin to protect yourself and others from becoming blind."

Next morning Dr Nutting, Dr Chiang and Nurse Hsiung set to work. The impromptu theatre of the previous night became a medical consulting room. And here sitting at three tables they reaped the harvest of the seeds of knowledge that the filmstrips had sown. All morning, they greeted townsfolk and farmers, examining their eyes, giving them treatment, registering their cases. Most of those who came had sore eyes. In the afternoon 232 children from the school were examined. Only 26 per cent had trachoma and three-fourths of the cases were mild; but the fifteen had ones proved to the doctors that there would be much blindness in Shih Tze Hsiang unless the

Unesco team could get into the homes and show the need for clean habits.

While the doctors were at work, a loud speaker set up near them explained what was going on, told men and women who had not seen the filmstrips the night before why the examinations and treatments were important. Posters were also put up on walls of streets far from the old temple square, but the strongest appeal was the fact and the sight of the doctors carrying out their mission of teaching and helping in front of the unseeing eyes of the old temple gods.

Rice field cinema

In the evening of their second day at Shih Tze Hsiang, the Unesco health educators went with their school-theatre equipment to another primary school two and a half miles away. This was in the courtyard of the home of the local representative of the Chinese Mass Education Movement. But the courtyard was too small for the 550 persons who wanted to see the filmstrips, so the screen was set up in a recently harvested rice field by the side of the road.

Although there was a drizzle of rain the next day, farmers on their way to the Pi Shan market stopped to have their eyes examined at the open-air clinic which had been as usual set up. Of the 87 children in the school 39 had trachoma. Before the team from Pehpei left Shih Tze Hsiang another programme of filmstrips was given and again more than 1000 persons watched, listened and learned.

The results of visits to test the effectiveness of the materials produced by the Unesco project team have been so successful that it has been decided to continue the work, which should have ended in 1949, until the middle of 1950. When it finally ends, a report will be published and samples of the materials made available to the governments of Unesco's Member States.

"THE TEACHER'S WORDS"

Extracts from a film strip, produced by Unesco's Fundamental Education Audio-Visual Project in China. It is one of those being used to warn people against the dangers of trachoma and to show them how to protect themselves against this disease of the eyes.

1. Carrying a load of firewood, Chang Ta is walking past the village school, when he trips over a stone. The teachers and students hear his cry of pain and come outside to see what has happened.

2. Chang Ta explains that he cannot see very well because of the illness that has attacked his eyes. All he can do to make a living is collect and sell firewood.

3. Sending one of his pupils to help Chang Ta home, the teacher calls the rest into the class room and explains the cause of Chang's illness.

4. Chang Ta, he says, caught trachoma because he was careless. He did not treat it quickly and so will soon become blind.

5. There are four precautions, he explains, that one should take to avoid catching the disease.

6. Don't use a towel after someone else has used it. He may have had trachoma and you may catch it from the towel.

7. Do not, for example, wipe your face with a towel provided in a public place such as an eating house.

8. Use only clean water to wash your face and never wash in water that someone else has used.

9. Always see the wash-basin is clean because "the trachoma poison sometimes sticks on the sides".

10. Never rub your eyes with your hands. If they are dirty you may easily get trachoma.

11. If you are careless and get the disease you will not only suffer from the pain but also financially in paying for treatment. And you may be unable to work.

12. The teacher repeats the lesson he has taught his pupils and adds: "Practice these four health habits and you will not catch trachoma."

It was market day when they arrived in Shih Tze Hsiang, a woman and three men in a car. Most of the children were off the streets, shouting their lessons in the school as their fathers and great grandfathers had done in their day. Everyone stopped whatever he was doing to look. It wasn't every day in a provincial town of Szechuan, far in the interior of China, that four strangers arrived, and in a car loaded with strange wheels and boxes.

The four who arrived in Shih Tze Hsiang on market day were from Unesco's Fundamental Education Audio-Visual Project at Pehpei, about 40 miles north of Chungking, from a very different kind of school to the one in the old temple where the young children were learning their lessons. The woman in the car was Dr Clara Nutting, medical supervisor of the mission, and the men were Hugh Hubbard, Unesco's Regional Representative in China, and two members of the Pehpei Mission, Wang Te-wei and Fan Wei-Ch'uan.

As they drove along the streets they looked and finally found a place to set up an impromptu outdoor film theatre which would also be the school for a lesson so many of the people of the town and countryside needed to learn — how to recognize, to prevent and take care of the illness of the eyes called trachoma. Trachoma is one of the most widespread diseases in China, whose people call it "Sha Yen" (sand eye) because the pain it causes makes its victims feel as if grains of sand have got into their red-rimmed watering eyes.

Putting over health lessons

But this is only one of China's health problems. Large numbers of the people must be shown the need for small-pox vaccination, the use of D.D.T., the importance of safe drinking water and the vital roles of proper sanitation and protective medicine in the fight for health.

All these aims are included in the project at Pehpei, where film strips, posters, pamphlets and other audio-visual materials for fundamental education are prepared and later tested during visits to towns and villages in Szechuan Province.

The visit of Dr. Nutting, Hugh Hubbard and their assistants to Shih Tze Hsiang was typical of many others which have enabled them to find out the most effective ways of "putting over" the health lessons, lessons which will later be used on a growing scale elsewhere in China, and by educators in other parts of the world.

A few hours after their arrival in the town, the members of the Pehpei Mission were unpacking their equipment. By now they had the help of two members of the Chinese Mass Education Movement, Dr. Chiang and Nurse Hsiung — field soldiers in the war of modern science against the old plagues of endemic and epidemic illness in the Chinese countryside.

Children stood around, watching with delight as out of the car came a generator, a transformer, a gramophone and equipment for filmstrip projection. Some of the children, and the grown-ups who watched from further away, didn't see as well as they should have; they had trachoma.

Story of Wang San

Finally everything was ready. About 1000 townspeople and farmers, young and old, were in the impromptu theatre in front of the ancient temple whose stone steps made an excellent gallery. Hubbard, Wang and Fan Wei-ch'uan put on the show. First there was Chinese music. Then an educational filmstrip about the Pehpei mission's fight against trachoma was shown. The film brought to many



1950 UNESCO 衛生日曆



健康祝頌

製編處事辦培北織組化文學科育教國合聯

"Best wishes for good health" says this Chinese Calendar for 1950, prepared by Unesco's Fundamental Education Audio-Visual Project at Pehpei. But as good health stems from habits rather than hopes, the Calendar illustrates some of the do's and don'ts which can make every Chinese village "a healthy village".

YOUTH HAS A PLAN AND A STAKE IN BUILDING

A NEW WORLD



Children in widely different parts of the world, from Australia, Belgium, India, Denmark, South Africa, Switzerland, Mexico, Scotland and Ireland, have won opportunities to travel abroad, attend conferences on world affairs, acquire further education, or purchase books and other educational material, according to their choice.

They have won these prizes by expressing themselves either in writing or design on the theme **Together We Build a New World** in an essay and poster competition organized by Unesco among young people in the schools of its member states. An international panel of six judges awarded the prizes.

In the Essay competition for 15 to 18 year old students, first prize of \$250 went to Simone Février, Ecole Moyenne de l'Etat pour filles, Fontaine-l'Évêque, Belgium, and second prize of \$200 to Damaris Kaye Russell, The Women's College, University of Sydney, Newton N. S. W., Australia.

For the same age group in the poster competition, André Baud, Ecole des Arts Industriels, Geneva, Switzerland, won \$250. His first-prize winning entry is shown on left. A Belgian student, Georgette Pélerin, Section d'Athénée de l'Etat, Binche, received \$200 for second prize.

The second group was for younger children from 12 to 15 years of age. The first prize of \$150 for the best essay in this group was won by Millicent Chalmers, Hornsby Girls' High School, Australia, and the second prize went to Narisumulu Poobathie, Clairwood Indian Senior Boys' School, Durban, Natal, South Africa.

The poster shown on right won first prize of \$150 in this same age group for Francine Jacobs, Lycée Royal de Molenbeek, Molenbeek-Saint-Jean, Belgium, the second prize of \$100 going to Alicia Pacheco Echevarria, Secundaria Diurna Numero Dos, Mexico, D. F.

Awards of \$50 each went to 16 other runners-up in the competition.



ON BEHALF OF 7,000,000 BLIND...

UNESCO EXPERTS PAY TRIBUTE TO LOUIS BRAILLE

Millions of blind persons are today able to "see" because Louis Braille, a young Frenchman and himself blind from the age of three, evolved a method of raised character writing which more than any other step has helped to free the sightless from their prison of perpetual darkness.

The debt owed to Louis Braille by the world's 7,000,000 blind persons was expressed on their behalf last month by a group of men and women who met at Unesco House in Paris for the International Braille Conference. Using the Braille system as a basis for their work, the delegates began to discuss on March 20th how best to work out a single unified system of writing for the blind men and women in all parts of the globe.

But before these discussions began the 21 delegates—more than half of whom were blind themselves—spontaneously agreed to conclude their work by a visit to Coupvray, the little town in the Seine-et-Marne Department where Louis Braille was born in 1809.

Their symbolic pilgrimage was intended both as a tribute to Braille, liberator of the blind, and Braille as a man of exceptional courage

who refused to accept the often helpless and hopeless life led by most blind persons of his time.

Jungle of World Languages

When he was ten, Braille began studies at the Institution Nationale des Jeunes Aveugles in Paris. An ardent musician, he learned to play the organ and became organist at a Paris church. It was when he was a professor at the Institution that he undertook the task of evolving a system of writing for the blind, using as his starting point, the work already done in the same field by Captain Charles Barbier, a young cavalry officer.

In 1829, Braille published the system of writing which since then has brought new hope and a new life to millions of handicapped men and women who have been taught to "see" with their fingertips. Five years later he presented developments of his method, but it was not until two years after his death

M. Jaime Torres Bodet, Director-General of Unesco, speaking to the International Meeting on Braille Uniformity, at Unesco House, on March 20th :

"There is something deeply moving about this ingenious script, those raised dots on the paper by which the world's thought is brought to the fingertips of the blind. Some civilizations seem inaccessible to others simply because of their peculiar alphabets, but the blind, at least, have a chance of overcoming such barriers."

in 1852 that the method was generally accepted.

In 1878 the International Conference of Workers for the Blind met in Paris and adopted the policy of using Braille and its adaptations as a basis for efforts to bring writing for the blind in all the world's linguistic areas into a workable relationship.

In the present jungle of world languages, with their multiplicity of scripts and alphabets, the experts are seeking the most practical possible approach to uniformity in writing for the blind. By so doing, the blind will, to some extent at least, have taken a step beyond their sighted brothers and sisters.

EXECUTIVE BOARD REVIEWS UNESCO WORK PLAN FOR 1951

As this issue of the Courier went to press a special session of Unesco's Executive Board began an overall review of Unesco's 1951 programme, prepared by the Board at its session in February for presentation to the General Conference in Florence, next month.

This programme follows a new pattern, outlined by the Unesco General Conference in Paris last Autumn. A "basic programme" defines the main lines of Unesco's work for several years; a statement of methods describes the means Unesco can use to implement its programme and a series of resolutions defines in detail the activities to be undertaken in 1951. The extension of sections of the programme to Germany and Japan in 1951 is also outlined.

The 1951 programme was designed by the Board to be carried out on a budget of \$8,000,000—the same figure as for 1950. Although the Board approved the programme for submission to the Florence Conference at its February meeting, it also decided to hold a special session in March to make any final adjustments. (A report of this meeting will be given in the next issue of the Courier).

During its earlier meeting, the Board also completed arrangements for the Florence Conference. It decided to extend invitations to the Conference to observers of the occupying authorities in the Eastern and Western Zones of Germany, accompanied, if they wish, by experts of Germany nationality.

It also approved a credit of \$40,000 to allow Unesco to maintain until the end of 1950, its assistance to refugee children in the Middle East. Other programme activities discussed by the Board included the sending of a mission of experts to Ecuador to advise on fundamental education experiments in the areas recently devastated by an earthquake. Finally it decided to recommend to the General Conference the admission to Unesco of three countries, the United States of Indonesia, the Republic of Korea and the Hashemite Kingdom of the Jordan which recently applied to join the organization.



UNESCO HUMAN RIGHTS EXHIBITION OPENS IN HAITI

This year, Port-au-Prince, capital of the Republic of Haiti, is celebrating its bicentenary with an international exhibition in which Unesco is participating. To present the story of Human Rights to the people of Haiti, Unesco shipped exhibits to Port-au-Prince which were a reproduction of the Human Rights Exhibition it organized in Paris, last year. (For more details see the February issue of the "Courier", Volume III, No. 1.). The photo below was taken outside the Unesco pavilion at the official inauguration of the International Exhibition at Port-au-Prince in February. It shows, M. Dumarsais Estimé, President of the Republic of Haiti, accompanied by Madame Estimé, cutting the ribbon at the entrance to the Unesco pavilion.



A ROYAL VISITOR TO UNESCO HOUSE



FOLLOWING a visit to Unesco House, His Majesty Mohamed Zaher Shah, King of Afghanistan, (seen above, left, with M. Torres Bodet, Unesco's Director-General) recorded a message which was later broadcast in Europe and the Middle East. In his message, the King said :

"...All proposed efforts to raise the material conditions of life will never of themselves guarantee peace if certain psychological and spiritual aspects which often determine the behaviour of peoples are not also taken into account."

"As sovereign of a Moslem state, imbued with the spirit of Islam, which places spiritual life above worldly matters, I deeply appreciate the noble task which Unesco has set itself..."

"My country, a meeting place of the greatest cultures of antiquity

which later gave way to the civilization of Islam, is ready to welcome the activities of Unesco towards the realization of its high ideals."

"Unesco's task is immense. It demands long and continuous effort. Hasty judgments on quick results would be misleading."

"In the very interests of mankind and of peace, it is the duty of all governments to support the activities of this Organization. My government will spare no effort to achieve this end..."

TECHNICAL ASSISTANCE : A TWO-WAY TRAFFIC

by
Pearl S. Buck



WE are today approaching the dawn of a worldwide renaissance. Never before in history has the whole world, at one time, come within the range of such potentiality. Throughout centuries there have been interchange and mutual stimulation between sections, regional responses which brought Chinese ideas as well as goods to Greece, and Greek ideals and art to China. The similarity between the philosophies of a Jewish Jesus and a Chinese Confucius are not accidental. Greece had her day in India, and Persia made the amalgam

But today is unique. Perhaps any age seems unique to those who live in it, and yet I think that we who live now have a peculiar right to use the word.

Never before has the earth been a whole, as it is today, nor has it appeared so to as many people. Slowly everywhere men and women, often unwillingly it is true, are coming to understand that peoples cannot be free of one another.

This understanding is the basis of what has come to be called the "technical assistance programme" of the



"Reluctantly even the prosperous are beginning to understand that 'backward peoples' must be educated, the underdeveloped areas developed... Once begun, we may trust to the peoples, however backward they may be considered, to shape the process as it goes on, and in that shaping we shall all be modified."

United Nations and such Specialized Agencies as the Food and Agricultural Organization, the World Health Organization and the United Nations Educational, Scientific and Cultural Organization. Sooner or later, depending upon economic pressure from peoples, the world will function as one.

Reluctantly even the prosperous are beginning to understand that "backward peoples" must be educated, the undeveloped areas developed, if not for their own sake then for the sake of those who wish to maintain their present standards of living. Countries such as the United States, which produce more than their people can buy, at least at present prices, must be able to sell to outside peoples, and those peoples must be educated to the point of wanting the new goods and developed to the degree of being able to buy them. Crudely put, this is the vague idea behind much of the planning today.

Greater Western Change

ONCE begun, we may trust to the peoples, however backward they may be considered, to shape the process as it goes on, and in that shaping we shall all be modified. It will be impossible to have the Chinese peasant educated without his also educating us. The Chinese have educated more people than have ever educated them. India has already shown the unconquerable independence of her mind and spirit.

In the contact that is now inevitable between the peoples of Occident and Orient the greatest change will come in the Occident. It will not be so visible, at first, as the change in the Orient. A refrigerator is a monstrosity visible thing, but the change in a man's attitude toward life is far more important and powerful.

Nearly everyone recognizes that in all countries there are spots of modern

civilization, individuals of profound culture. There is no lack of admiration for these, no unwillingness to grant their superiority. In the average American, for example, there is today a humility almost touching toward such figures as Gandhi and Nehru.

Humility and wistfulness promptly disappear, however, when we contemplate the hut of the Indian peasant, the dusty village home of the Chinese. One reason why we are sometimes unable to grasp the greatness of the saint or sage is that we can consider the instruments of his life absurd. When Gandhi drank goats' milk and ate boiled spinach and a handful of beans, few of us understood or believed that he really preferred to do this, and that to him it was a better way of life than roasted meats upon a silver spread table.

The Worldly Wise Folk

WE must not think that the people sometimes spoken of as "backward" consider themselves so for one moment. The Chinese, while pleased to observe western machines, will be discriminating in his choice and use of them and will not permit irrelevant gadgets to complicate his life. Having achieved the height of sophistication, which is the ultimate in simplicity, it is not likely that the ancient peoples of the East will allow their ordered lives to become confused by machinery not adapted to their needs.

The backward peoples are, in fact, not backward at all. Being old, they are clever and intelligent and worldly wise folk, whether or not they read and write.

Literacy has not been a necessity for developing the mind, among most of the earth's peoples. The mind develops itself, if it is there.

I believe in universal literacy and consider it the primary duty of such bodies as UNESCO to bring it about, for only when the world's peoples are all literate can there be world communication through literature and news.

Universal literacy is essential for peace and understanding. To the individual mind it adds resources, but it is not an essential. Some of the wisest and most sophisticated minds I have known belonged to persons who could not read and write and were far less backward actually than I was myself.

Peace and Better Roads

IT is a widespread myth that the chief problem of the Chinese people is hunger. This is not true. The primary need is not for food, but first for peace and then for better roads. China has or can have plenty of food. She has the richest soil in the world, generally speaking. Anyone who lived in China before the last war must have been impressed daily with the wonder and variety of the food markets.

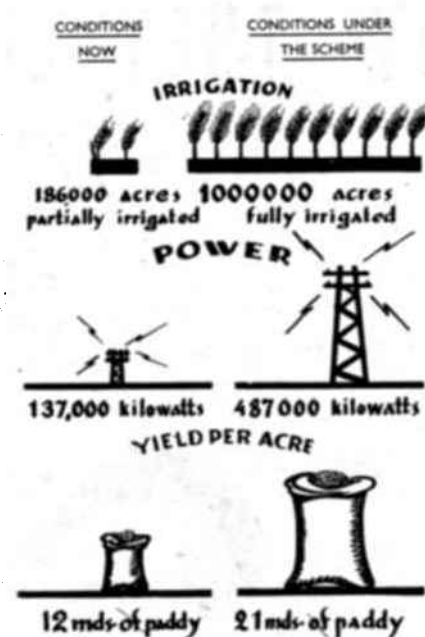


"China lacks good roads." "In India vast areas are dry and useless for lack of water." These then are two priority needs that technical assistance must help to satisfy. Already a start has been made by Asiatic countries on the "self-help" basis. Here, a party of surveyors is mapping out the area of a projected dam on the Konar River, India.

China is a land rich in food and the Chinese are generous feeders. Their famines have always come not from an actual shortage of food but from disasters such as flood, drought, or war. Communications are so poor that food cannot be supplied from another region quickly enough or easily enough to mend local damage. It was actually cheaper, in the last famine in which I took part in relieving, to ship grain across the Pacific Ocean from the United States than it was to carry it on donkey and man back from another province three hundred miles away, where there was plenty of food for sale.

China needs roads. A network of good motor roads and the vehicles to use on them in addition to a few vital railways and airlines would solve her food problems. Her agriculture is

THE DAMODAR VALLEY PROJECT



India has planned and is putting into effect a project to control the Damodar river and its tributaries and to use them to irrigate lands, exploit minerals, work factories and turn the valley into a prosperous land. The figures above illustrate the improvement in irrigation, power and food production that can be expected under this scheme of technical development.

highly developed. Modern agriculture has not much to teach the Chinese farmer, beyond some methods in seed selection and insect and disease control.

Nor is land distribution a primary problem in China. In spite of much talk to the contrary, comparatively little of China's land is in the hands of big owners. The average farm is small and intensely cultivated. The lesson we must learn is that the Chinese are not backward at all.

India is very different indeed from China. There the agriculture is really undeveloped, and the soil has not been made to adapt itself to the difficult climatic conditions. I shall never forget my dismay once when visiting India in February to discover that in spite of heat, in which crops could certainly grow and mature, vast areas were dry and useless, supporting not even the bone-thin cattle that

"Buddha's Penance", a sculpture of the Gandhara school in India, which mingled Indian and Graeco-Roman Art in the service of the Buddhist faith. "We do not understand that one reason why we are unable to grasp the greatness of the saint or sage is that we consider the instruments of his life absurd", says Pearl Buck.

wandered upon their surfaces. Water was the lack. Yet to-day there need not be lack of water anywhere. Science can and should work to produce water from reservoirs and seas, and deep wells can be driven by cooperative means.

Need to Serve Mankind

PRIMARY in the Eastern countries, too, and especially in China, is the need for the development of a spirit of service to mankind, which will provide satisfaction sufficient for educated young men and women to be willing to undergo the isolation of living in country places. In addition to the skills taught in great modern medical centres, where every facility has been developed, we need even more the greater skills which can teach a graduate of such a centre how to use what he knows in an Indian or Javanese village, where he must fashion his own tools and build his own hospital.

And will there not be more people than the earth can support? This is said often and much discussed, but actually it is the master myth of our times. Robert Owen, the great English industrialist, said in his book, *A New View of Society*, published in 1812, "The fear of any evil to rise from an excess of population until such time as the whole earth shall become a cultivated garden, will, on due and accurate investigation, prove a mere phantom of the imagination, calculated solely to keep the worker in unnecessary ignorance, vice and crime. ... It is the artificial law of supply and demand, arising from the principal of individual gain in opposition to the wellbeing of society, which has hitherto compelled population to press on subsistence."

Truer words were never spoken, truer to-day than then. A small but honest group of scientists today are struggling to make themselves heard in corroboration of what Robert Owen said more than a hundred years ago. They are telling us that the earth is not overpopulated, that far more food can be grown on the land, that the sea is a vast storehouse of food scarcely touched, that science has only just begun to produce food.

Great Unused Lands

ALL large countries, including the United States, have great unused territories, not to speak of the areas which are carelessly and wickedly farmed. South America is scarcely touched agriculturally. It is said that Brazil alone, if adequately farmed, could feed the world. Even in China there are lands which could be used for food and are idle. In India, as I have said, the land is producing a minimum of what it could. The same is true of Australia.

While I do not believe that there are any backward peoples, I know that there are great undeveloped areas in our world. The emphasis needs to be put upon the development of these areas, physically in communications, food and public health; mentally in literacy and cultural interchange, and spiritually in mutual understanding and willingness to sacrifice. I know, too, that there is the means for this development, and it is simple in action. This is the purpose and meaning of "technical assistance".

The United Nations and its agencies can direct the development of food and plenty, with young men at their command. Of public health we know well enough how to drive major diseases from the globe. James Yen in China has devised and proved a simple means to literacy, and others have done as much in other countries. We are ready to march forward, as soon as, in the words of Robert Owen, "the artificial law of supply and demand, arising from the principal of individual gain in opposition to the wellbeing of society", allows it.

"The twentieth century cares relatively little for the creators of those same works of art"

At various times, every country has been the scene of fierce controversy over the freedom of creative artists and the difficulties they meet in their work. To ascertain what measure of freedom exists for artists today, Unesco sent a detailed questionnaire to writers, painters, dancers, musicians, actors, sculptors, and scenario writers living in its Member States.

The replies it received were later used as the basis for studies and discussions by a committee of experts which met in Unesco House, last February. This committee had as its members, M. Castrol Leal, Mexican Delegate to Unesco (chairman), George Auric, the French composer, Gino Severini, the Italian painter and critic, Philip James, of the Arts Council of Great Britain, Krishna Hebbler, the Indian poet and Frederik Prokosh, the American writer.

After discussing the replies to the questionnaire, some of which are included in the articles on this page, these experts framed a series of recommendations for improving the material and moral freedom of artists and a draft Artists' Charter, for submission to Unesco's General Conference which meets in Florence next month.

Wherever it has been necessary to designate or identify a country, it must be understood that the artists concerned are speaking of their own countries. These statements do not imply that the artist is less free in these countries than in others. What is important is that some, perhaps even most of the comments may apply to the country in which you are reading this story.

ARTISTS — HOW THEY LIVE IS NOBODY'S BUSINESS

It is normal and expected for a work of art, whether picture, symphony, poem, statue, novel or medal, to find recognition and honour. In speeches and press it is hailed, along with "culture", as an expression of the soul of a nation, as a justification for man's sojourn on the earth.

So far so good. But the twentieth century cares relatively little for the creators of those same works of art to which, singly or as a whole, we attach such importance. The interest and concern that are lavished on art are denied to the artist. There are, it is true, a few painters or writers who, in later life, find themselves in easier circumstances—a tardy reward for their years of struggle.

Financial recognition comes much more easily to music-hall singers and film actors. But those whose work will go to enrich the museums and libraries of tomorrow are lucky if they escape the sneers of their contemporaries. How they live is nobody's business, to use a popular phrase.

Official opinion has another name for that indifference: it calls it "freedom". Artists are absolutely free to write, paint, sculpt or compose; but the poems are not sold, the pictures are not shown, and where are the statues? The painter has no studio, the composer and the poet cannot pay (as pay they must) to have their works printed. They cannot pay their rent, either. Is that what freedom means?

"BETTER TO STOP WORKING"

Such freedom is, to say the least, somewhat abstract, and we should hesitate to dwell on its theoretical nature—sometimes so tragic—but for solemn assurances by people who say that "poverty is a good school" and "genius will out". Here are some of the views expressed by artists in answer to Unesco's enquiry.

A poet says: "I write what I like, but have to pay all publishing expenses out of my own pocket."

A painter: "I am given no encouragement, either private or official. My sole inspiration is my own wretchedness."

A writer: "In my country many writers are living in dire poverty whilst publishers and booksellers grow fat on the proceeds of their works."

One grievance is common to them all: "Our profits are minute, and we are taxed as though they were huge and regular, on the ground that we are exercising a liberal profession."

Even those authors that seem most successful, whose books are published in large numbers, would therefore support Henri Troyat's statement: "The incidence of taxation is appalling. Once you reach a certain figure, it is better to stop working."

Jean Cocteau admits: "We are ground under taxation, to the point of discouragement." The engraver Jean Chièze says: "The artist is forced by taxation to stop his output at a certain point"; and Glenway Wescott: "The present system of taxation is unfair to writers; it puts obstacles in the way both of their artistic development and of their integrity."

"BREAD AND BUTTER JOBS"

Advice often given to writers and artists is: "Why don't you earn your living some other way and pursue your art in your spare time, free from financial worries?"

Some artists have already done so, and a few of them are pleased with their choice. Pierre Hamp, who published a large number of volumes on "La Peine des Hommes" (The Tribulations of Mankind) depicts himself as a former pastrycook's assistant, deputy station-master, factory inspector and civil engineer, and declares: "The writer must subject his vocation and his personality to his ideal and sacrifice all else to the attainment of that ideal."

To the majority of artists, however, a "bread and butter job" is a slavery that robs them of opportunities for the prolonged reflection and careful attention to detail required by any work of art. "You cannot write a symphony in your spare time", says a young musician; and many an artist will find his own case reflected in the following lines by a French writer:

"For twenty years I have followed a profession, and I realize that the exercise of another profession is the greatest obstacle to creative writing. But to give up that second profession may mean starvation."



Modigliani, who with such painters as Utrillo, Derain, Vlaminck and Picasso "renewed" painting at the start of this century, once sold his canvases in the cafes of Paris — for one franc each. He died at the age of 34, and with his death came wide public recognition. Even at his funeral collectors approached his friends, offering high prices for his paintings.

tion, for society takes no interest in the fate of artists. Well, I have given up my second profession; I have begun my real life work at the age of 40; and I shall try not to starve." (Maurice Toesca.)

FREEDOM TO WORK

To be free is to have full freedom of action. To the writer and the artist, this means conditions that will make it possible—in the physical sense, to begin with—for him to create the work that he has resolved to bring to completion. Thus a French writer, André Dhôtel writes:

"Obstacles seem to be put in the way of the very exercise of thought. Time in which to work is not recognized as a normal requirement. The need to exercise a second profession makes it impossible to embark on a task of any length; whilst the lack both of time and of means prevents an adequate storing up of knowledge. Where such freedom obtains, there is no place for study."

And this is what two Indian painters say: "Brushes, paints an canvas are very expensive. I am often unable to buy them." (Mahitosh Biswas.) "We have no gallery." (Azurat Ullah Khan.)

Then, an American composer, Arne Oldberg: "I would have to spend a thousand dollars on getting my symphony performed."

There is no end to the cases that might be quoted, but they all fit in with the remark of one sculptor, who has to work for a firm of monumental masons in order to keep his family: "If I were less tired in the evening, I should be free to do my own work; and if I had some money left at the end of the month, I should be free to buy some marble."



If he managed to get the marble in spite of all and finally made a statue, would that work of his hands be free?

Hardly more so than he is, it seems.

CURTAIN OF OFFICIALDOM

Writers, painters and musicians are unanimous on this point: both usage and laws are a hindrance to the circulation of works of the mind. A curtain of officialdom in many countries—chaotic laws on copyright, customs barriers, sales at a loss owing to the greed of certain persons involved, mysterious administrative complications—seems to cut off the artist from the public that he once hoped to reach.

An Israeli novelist, Zalman Schneour, complains of "customs and financial regulations under which books are treated as ordinary goods and subjected to clearing and quota restrictions". A Swiss painter,

the disposal of painters, sculptors and engravers.

"Should aid for writers come from the State?" asks Henri Pourrat. "It should come rather from an independent body, concerned exclusively with thought, art and freedom. Surely some better organization of the book trade could be tried?"

Accommodation problems are common to all branches of art. One writer may say that she needs nothing but "a table, at pencil and some paper", while others complain that they have nowhere to put their books. Sculptors and painters are particularly hard hit; they search in vain for studios; both in America and Europe owners are accused of letting their studios to "any one but artists". But who is going to build?

Many poets, painters or musicians like the Swiss violinist Paul Druey hope that our present-day world may be brought to

THE ARTIST AND

Pietro Cuieva, says: "The problems raised by customs regulations make it more and more difficult to hold exhibitions abroad."

The suggestions put forward by artists for remedying the situation are indeed surprisingly similar. Only a few are diffident, like the American W. H. Auden, who says: "I imagine that no one is going to pay any attention to what artists say." Some propose positive measures, and, if these should appear to some as beyond the realm of possibility, they quote instances from both the present and the past.

They demand, for example, that young artists should receive more effective help than scanty fellowships or arbitrary rewards. Musicians should be given grants to enable them to have their works printed and performed at concerts; and exhibition halls should be placed free of charge at

acknowledge that "art is necessary to public life, and the artist should be considered as a defender of civilization".

They therefore ask that the State should help the artist to obtain his instruments of work, and enable him to exercise his art. As in the Middle Ages, their thoughts turn to the municipalities, of which many have indeed revived excellent traditions:

"The town of Zurich has made a rule that 25 per cent of the cost of constructing new public buildings (administrations, schools, hospitals, swimming-baths, etc.) shall be earmarked for the visual arts, i.e. for orders for mural paintings, stained-glass windows, mosaics and sculptures." Zurich is fortunately not the only town to give proof of such a generous spirit, and it is to be hoped that the practice will become general in many countries.

TWO INTERNATIONAL PROBLEMS

The reform of copyright and the abolition of customs barriers are international problems. "Unesco can give valuable help in connection with the problem of copyright", writes Harrison Kerr, professor of composition in Oklahoma. "I am convinced that if Unesco can get all countries to accept universal copyright legislation, it will have done a great work..."

Unesco has already gone to work on this problem. Ever since its establishment, it has been examining the copyright law of various countries, and is preparing an international convention under which the interests of artists and writers will at least be reasonably protected.

Moreover, negotiations are well advanced for ensuring the free movement from country to country of books, works of art, films, gramophone records and, generally speaking, any objects that can be considered as cultural. These negotiations have resulted in the drafting of an international agreement.

When this has been signed by a sufficient number of governments, artists will discover, to their astonishment, that their works can travel without payment of the exorbitant customs duties that are the subject of such bitter complaint today.

These measures, alone, cannot of course completely remedy the situation of the artist. But they will help enormously to make the freedom of the artist more real, more effective. As a result, he will be able, to quote one sculptor, "to talk without laughing of that freedom that costs us so much..."



'1894 EXHIBITION-1st PRIZE'

Official taste in the latter part of the 19th century preferred this kind of art to the work of the Impressionists.

art to which it attaches such importance”

TO FREE ART, FIRST FREE MENS' MINDS

ARE there one or more censorship controls in your country and what form do they take?”

This question has been put by Unesco to the writers and artists of five continents. Censorship is an awesome word, carrying our minds back to half-forgotten stories of historical struggles for freedom of thought and expression.

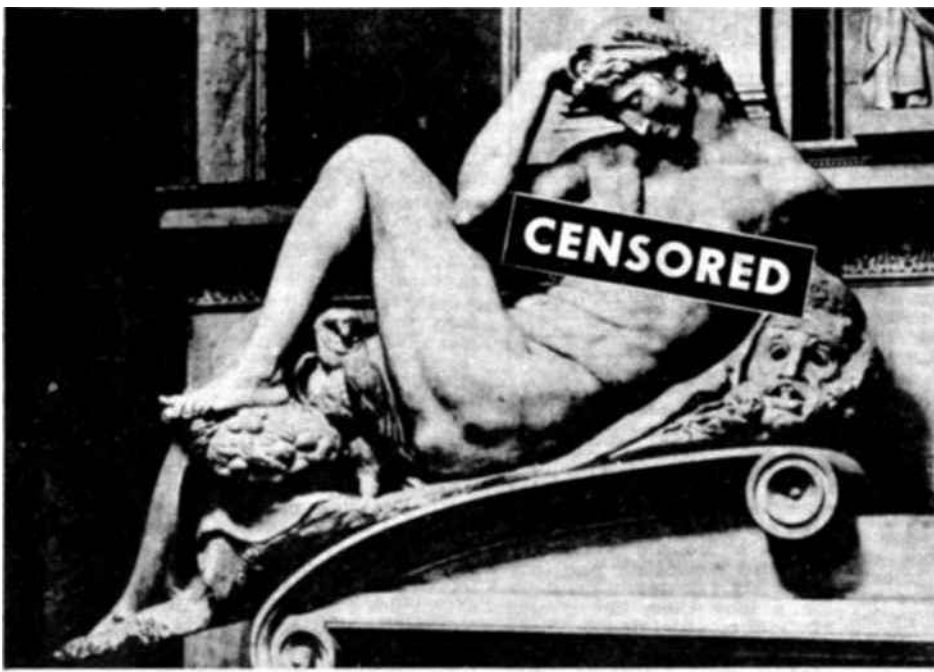
It will always be branded with the stigma of governmental tyranny, religious intolerance, militarism and the social imperatives. Men who live for art, whose one aim is frankness and independence, are bound to find censorship a galling encroachment of authority on the freedom of the mind.

Yet it would be idle to attempt an analysis of this problem solely on the replies to the Unesco questionnaire. Some authors who volunteer detailed information on the circulation of their works, unfair taxation or the lack of

game, landscape artists no doubt enjoy the utmost freedom of expression. They may in all sincerity imagine that under a different government they would still paint nothing but landscapes.



Cervantes lived most of his life in extreme poverty. And it was in prison (above) where he was sent for debt, that the already famous but impecunious author wrote part of Don Quixote. The story is told of two young Frenchmen, who at that time met the Bishop of Toledo and asked how Cervantes was faring. On being told of his misfortunes one Frenchman remarked that a man of such talents deserved better treatment. The other, however, intervened. "He needs to live under difficult conditions in order to produce such masterpieces," he said. The only person never to be consulted on this question was, naturally, Cervantes himself.



But we are concerned with peacetime democratic government.

"Our government is above reproach so far as censorship is concerned"; reported one lady — the author of books which attack no prevalently accepted attitudes, and which have therefore been immune from attacks by those possessing such attitudes.

State's Undoubted Right

YET all States reserve an unchallengeable right — sometimes expressly mentioned in their Constitution — to impose silence on all who abuse the freedom of speech (though the exact meaning of "abuse" is not always defined).

Thus, the United Kingdom Arts Council, reports that, in Great Britain, "the Lord Chamberlain has unlimited powers of censorship in the theatre, both as to the script and to the presentation". But in every country, there is some such control of public morals, normally exercised without any strong protest.

Most writers and artists of every nationality are fully aware of the barriers society places in the way of their freedom. R. Ulises Pelaez, a Bolivian author, speaks of political censorship in the following terms: "There are unacknowledged forms of censorship — religious, social, patriotic and military and, above all, that dictated by economic interests".

Hundreds of his fellow writers tell the same story, and here are some of their remarks, which the Courier is quoting.

From one country a painter reports: "The Rector of the University, who

controls the exhibition halls, has banned the exhibition of both nude and semi-nude figures... When I have written articles on raising the standard of art and have shown reproductions of Picasso, Matisse, Jankl, Adler, etc., I have had letters protesting that I am corrupting the youth..."

A compatriot of his tells Unesco: "In writing stories, the natives of my country must only appear as servants and cannot have individual lives, families, etc. They cannot have parts in plays".

The reader's prejudices naturally are commonly stimulated by those of the shopkeeper: "A great number of booksellers", reports a famous author, "refuse to sell my works, not so much on account of their contents as because of my social and political background".

Individuals react in endless different ways to the same situations. According to Dos Passos: "There's a certain intermittent censorship — grounds of 'decency', which is often a prevailing censorship of the fads and fashions of the moment. On the whole, there is less censorship in the USA at the moment than is normal in human societies".

Glenway Wescott, on the other hand, holds that in the same country "there are various groups organized to oppose and persecute writers for any real boldness in this field (subject matter, sexual behaviour)".

Very Essence of Folly

THE film world, the meeting ground of art and industry, appears to be a special disappointment to artists who stand for independence and aesthetic values. Maxence Van der Meersh, author of the novel "Corps et Ames", protests that "film companies utterly ignore the moral right of authors to control film adaptations of their works".

For centuries ignorance and bigotry have tried to stifle genius and despite the consolatory praise that is lavished on the dead, their methods have often succeeded. Yet, to make assurance doubly sure, the censors also resort to ridicule. If we cannot refuse to see and hear, we can at least laugh at what we do not understand.

This is the very essence of folly. Painters, sculptors, writers and composers all agree on this aspect of censorship, pointing to complacent ignorance as the one eternal enemy. A painter writes: "The greatest disadvantage here is the general lack of cultural awareness and appreciation of any form of art".

Another painter says: "Many people... believe that the real 'national' art of this country is the art of sunlit landscapes and that any art referring to human problems is unhealthy". Similar warnings are issued by artists of every country.

Must educators be expected to free men's minds unaided? Does such freedom mean merely the removal of those traditional evils: intolerance, prejudice and ignorance? Or is there yet another obstacle to intellectual and aesthetic freedom — the uncertainty of peace?

"Present conditions are not all that matter", says René Barjavel, a French writer. "We also have to reckon with the future."

D HIS FREEDOM

professional unions, are silent on the subject of censorship, or merely voice vague misgivings. This might be explained by some apprehension of becoming unconscious victims, or else, maybe, a reaction against the unexpected bluntness of the questionnaire!

Obviously, the effects of censorship vary with the poet and the painter, the novelist and the architect, the young beginner and the acclaimed master. Even under the most harsh re-

But we must look deeper into the special meaning censorship has for those who close their eyes to the complications of what they generously call politics: to them censorship means no more than attacks on journalists and pamphleteers, which they quite naturally feel have nothing to do with them. Admittedly, if censorship were confined to wartime safeguards of public morale and patriotism, there would be no grounds for complaint.



Honoré Daumier (1808-1879), one of whose lithographs is shown above, was a giant among those artists who have known how to instill both authenticity and striking humanity into their works. Oil painter, water colourist, draughtsman, sculptor and lithographer, he was obliged to use up in pot-boiling, an energy he would have preferred to use in a more individual realization of his artist's desires.



When he died in 1901, Henri de Toulouse-Lautrec left a large number of drawings, 350 lithographs of amazing quality and over 500 paintings. But, as this Paris theatre programme for 1893 shows, the initials "TL" frequently appeared on posters and other commercial publicity materials.



ARAB HOSPITALITY. "We went down into the reception cave, carpeted with rich rugs, on which we sat cross-legged. And by the light of acetylene flares, in a long-drawn-out, speechless ceremony we drank tea."

MEN AGAINST THE DESERT

By Ritchie Calder
Science Editor of the London
News Chronicle

Ritchie Calder, Science Editor of the London News Chronicle, working in collaboration with the Natural Sciences Department of Unesco, is making a personal survey of the work going on to reclaim the deserts of North Africa and the Middle East for human use. He is not only carrying out an important investigation, but a unique educational and reportorial task of explaining to the men and women of many countries what can be done to make the deserts useful so that they will agree to support and help carry out the necessary measures.

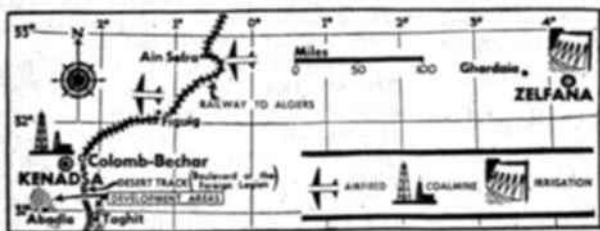
The series of articles Ritchie Calder is writing for his newspaper is being distributed to newspapers throughout the world by Unesco and the information he gathers is being used in the preparation of textbooks and filmstrips for schools. The results of his studies will be widely used in school courses in England dealing with history, scripture, economics, geography and current affairs.

Last month, the Unesco Courier published three reports from the Algerian Sahara where the survey began. On this page are reprinted the next three stories in the "Men Against the Desert" series, in which Ritchie Calder deals with other aspects of the struggle against this classic desert of all deserts, and reports on what is being done to reclaim the wastelands of Tunisia.



THEY HOPE TO HARNESS THE SUN

KENADSA COALMINE LAT. 31° 30' N. LONG. 0° 25' W.



WOMEN, camels and donkeys are the beasts of burden of the Sahara. And one enduring memory I shall have will be a caravan of women, with camel-loads of wood on their shoulders, filing over the dunes in the heat of noon.

Another will be an Arab in his burnous on a nickel plated bicycle cycling to work in a coal mine in the Sahara.

These two impressions are not unconnected and have an important bearing on my inquiry into what can be done to arrest the advance of the desert and restore cultivation.

As we know with shivering certainty the Sahara can be excruciatingly cold and, apart from keeping warm at nights, the nomads have to find fuel for their cooking. Wood is scarce.

These women, about twenty of them, were nearly forty miles from their oases. In search of fuel, they will trek for a week across the desert. When they find it, they hack the trees and destroy them; and with their destruction the desert wins another victory. The patch of soil breaks up into drifting sand which in turn may bury another fertile plot.

So fuel for the desert is a necessity only less important than water.

And here, west of Colomb Bechar, is a coal mine in the midst of the desert. It employs 4,500 miners and produces 30,000 tons of coal a month. It is not a pit. The coal is mined by galleries driven into the decline of the seam from the outcrop on a hillside. Absenteeism must be quite a problem because the Arab miners are still nomads who, when the floods come in the oueds (intermittent rivers), trek back to their valleys and plough and sow their paternal lands.

The seam at Kanadsa is only 16 inches thick and the coal is inferior, but it serves for the power-station which heats and lights Colomb Bechar, is used in the cement works, and hauls the desert train. There is also an export trade to Spain, a thousand miles away across the Atlas.

But another much bigger seam, both in extent and in thickness and much better in quality, has just been discovered about 40 miles farther into the desert to the south. These

are reminders of the vast primeval forests which once covered this area.

Wallace says that there is oil in the desert. And Wallace ought to know. He is one of the modern "men against the desert". This geologist from Oklahoma, six and a half feet tall, with buffalo shoulders and a plaid shirt, has spent two and a half years roaming the Sahara with an Italian, a Swiss, an Englishman and a Scotsman, in two trucks and a jeep (12 broken springs a month) looking for oil for an American oil company.

Solar "Atomic Pile"

HIS pet subject is not oil but solar energy. Harnessing the sun may seem an eccentric idea under the clouds of Britain, but out here every scientist (including Wallace, who is a very good one) is obsessed by it.

If one suggests that maybe one day atomic piles will provide the Sahara with its energy, they point to the sun and say: "That's our atomic pile. If the physicists would work on that instead of bombs, give us a reasonably efficient solar engine, and tell us how plants store the sun's energy so that we can have solar batteries for the hours of darkness, we could harvest the Sahara."

They could stop the destruction of soil-binding vegetation as fuel and have power to bore and to pump water for irrigation. Because everywhere they tell me "We are walking on water". At Zelfana (Lat. 32° 20' N., Long. 4° 25' E.), there is a new oasis supplied from a well nearly 4,000 feet deep. But its importance is much more local. It proves the existence of a vast underground lake, which stretches from the Atlas far into the Sahara and east to Gabes, on the coast of Tunisia.

This "Albienne Layer" as a source of water has been the speculation and dream of geologists for over half a century. Many attempts have been made to tap it and to prove its extent, but they all failed until the water gushed from Zelfana.

Boring to such depths needs energy, and oil for the drillers is expensive in the Sahara. Maybe the sun could be used to do the boring.

THE UNDERGROUND RESERVOIR OF THE SAHARA

THE holy man of the marsh sent a turbaned negro barefoot to intercept our convoy and to summon us to his cave.

"Summon" does not convey the sociable invitation to drink ceremonial green tea, but it had the weight of a command for the engineers who are planning to remove the marsh from underneath his feet. For the marabout (Muslim saint) of Ain Skhouna has mystical sanctions over the people of an area as large as Belgium and to offend him might be serious. So we headed the jeeps across the marsh to the mound - near - the - hot - spring (which is what "ain skhouna" means) and were received by the white-robed marabout surrounded by his brotherhood.

Then he led us to his marabout (which is the name for the holy place as well as the holy person). The hut of sun-baked, whitened bricks seemed too small to receive us, but this was only the vestibule of a network of caves. We went down into the reception cave, carpeted with rich rugs, on which we sat cross-legged. And by the light of acetylene flares, in a long-drawn out, speechless ceremony we drank tea.

All this took place in a great swamp—Chott ech Chergui or Southern Marsh which is cradled between the Tell-Atlas and the Saharan-Atlas and is the site of one of the world's most imaginative and ambitious projects. It will cost at least £120,000,000.

Into this basin, a fifth of the size of France, 2,500 feet above sea level, drains or seeps the seasonal rains which deluge the two mountain systems. During the few brief spasms in the wet season (as I have seen) the Chott is a

AIN SKHOUNA
LAT. 34° 30' N. LONG. 1° E.



shallow sea. Within a few days, the sea has vanished and there remains a treacherous, salty crust. What happens to the 14,000 million cubic yards of water which pours down on this catchment area?

It is a problem which has intrigued geologists and hydrologists (water scientists) for a long time, but it was M. Gautier, chief of the Scientific Bureau of the Algerian Service of Colonisation and Hydraulics, who suggested the answer which may make Chott ech Chergui one of the wonders of the world. This "man against the desert" made his observations by air. He decided that the Chott was a great evaporation pan which not only "steamed off" the surface rain (which is useless anyway because it is salted by the soil) but sucked up and evaporated water from the deep artesian layers.

NATURE'S WATER TANK

THE sun began to make sense. Allowing for the immediate loss through evaporation in the mountains and for the tiny fraction of water yielded up in the wide-

ly-scattered wells of the Chott basin (like the Hot Spring itself), there must be underground a vast reservoir replenished annually by over 1,000 million cubic yards of water. And most of that must evaporate through the Chott.

The water is there and the first charge will be to spread man-made wells over the desolate steppe where 20,000 nomads drive their flocks and camel herds across the sparse pastures of desert weeds to natural wells over days' marches apart. It will mean better vegetation, trees for shade and better animals. It will mean new oases on the High Plateau.

But that is not the most ambitious scheme. It is proposed to shift the water of the Chott to the rich but thirsty fertile coastal plains beyond the Atlas. At first it will be by pumping the water through concrete channels and tunnels through the mountains for fifty miles to the River Taht, on which a barrage is already being erected to distribute this constant water supply to the coastal belt. But the second phase to be attempted later, is even more ambitious.

It will dispense with pumping and, instead, will tunnel under the mountains and under the Chott itself and will draw the water, before it evaporates, from the underground reservoir.

The drop from the level of the Chott to the coastal plains will mean a terrific head of water which will supply as much electricity as Algeria at present uses. It will bring into rich, constant cultivation 250,000 acres of good land and in addition slake the thirst of the barren plateau.

All by stopping the desert from perspiring!



MODERN TROGLODYTES IN THE "LOST LANDS"

M. Tixeront, the chief engineer of the waterfinding service, to tell me that this is a man-created wilderness. The evidence of its past productivity is there in abundance.

But I saw some of the worst erosion I have met on this trip. Great gullies and collapsing hillsides scarred a desolation which had once carried the trees and herbage to tame the rains and knit the soil.

MAN-MADE WILDERNESS

WE came to Kasserine by way of Sbeitla and Kairouan. Sbeitla was the ancient Sufetula. Gregory, the viceroy at Carthage of the Byzantine Emperor, declared himself Emperor of Africa and discreetly retired to the hinterland to build his own capital. Sbeitla includes in its vast ruins, preserved by the sands of centuries, pillars from Roman Carthage.

These ruins tell eloquently the tragedy of the Lost Lands. The Byzantines, threatened by the Berbers (who killed Gregory) and they, bet in turn by the Arabs, turned their homes into fortified granaries with blind outside walls and entered only by a ladder. The land became only furtively

cultivated and declined into wilderness, ranged by foraging nomads.

That is what schemes like Kasserine are designed to redress. It was begun after the Spanish Civil War as relief work for three thousand refugee Republicans. They started the work on a barrage to divert the waters of the Dherb into channels where they could be best used to irrigate the land.

As living quarters the Spaniards dug themselves spacious caves and became modern troglodytes. It is disconcerting to look up at an engineering feat like the suspension bridge which carries the conduit across the gorge and find a family of well-dressed cave-dwellers peering at you out of a hole in the cliff-face.

Only about 50 Spanish families remain but the work the refugees started is beginning to blossom in the desert in which they settled.

Looking down on Kasserine in the moonlight, M. Saumagne said to me: "Tell me that there are ten men in the world who believe that the desert can be made to bear fruit and redeem the stupidities of mankind, and I shall die happy."



KASSERINE (Tunisia)

KASSERINE was a battlefield. It still is. During the war, this was the scene of disaster both for the Allies and for the Germans.

Today, a new battle is being waged; massive machines trundle across the valley. Men dig in and shots are fired. Searchlights play in the African darkness. But the only adversary is the desert itself.

Kasserine stands strategically at the end of a pass which is a junction in the mountains, giving access north and south, east and west, but it is also a centre of the Lost Lands.

The Lost Lands are what I have been investigating in Tunisia. These lands are not true desert. Tunisia is not arid. Its coastal belt shares the Mediterranean rainfall and the hinterland is by and large semi-arid, with limited and intermittent rains.

It does not need M. Saumagne, the Tunisian Inspector-General, with his lifetime study of past civilizations, nor

MEN WHO FIGHT FOR WORLD'S RIGHT TO HEALTH

THE observance of a World Health Day on April 7 is not for the specialists alone. Its main purpose is to bring home to everybody, sane and sick, layman and professional, the direct bearing of health on other main problems of our time, and the inter-dependence of health conditions in all parts of the world.

The World Health Organization exists to drive home this lesson. UNESCO collaborates in this task through its Natural Sciences, Mass Communications and Education Departments.

Some months ago UNESCO, for example, was responsible for the world distribution of a series of 15 articles on cancer today, written for the New York Herald Tribune by Lester Grant, who was later awarded the Peabody Prize for the best science journalism in 1949. These articles were distributed free to leading publications in all Member States.



THERE will be speeches—and stories in the papers—and there will be public ceremonials, and the giving of medals and prizes; there will be lectures in the schoolrooms and dramatic programmes on the radio—to help celebrate World Health Day, April 7. Some of the best celebrations, however, will be on the sports fields of the world, where young people play soccer, pelota, cricket, baseball, hockey, tennis, basketball, throw javelins, run and jump.

They will celebrate in this way because they are alive. (Many of them wouldn't be, save for the great international flow of medical knowledge during the past few years—even during the past few weeks or days). Fewer of them are disfigured; fewer are blind, than would have been the case even several years ago. A relatively small number of them have had small-pox.

Only 200 years ago small-pox attacked more than 80 per cent of mankind, and disfigured, crippled, blinded or killed one person in every four in every nation. Today this disease is fully under control in the more advanced countries. There are still, however, many unvaccinated persons throughout the world.

In 1946-7 there was an epidemic of small-pox in Rangoon with a death rate of 30 per cent, and in Hong Kong at the same time 530 people died out of 820 who went sick. The main centres of infection are in the less developed areas of the world.



It has been estimated that each year malaria causes the deaths of 3,000,000 people. To attack this problem on a world scale, the World Health Organization has organized joint campaigns with the governments of many countries. In this photo Greek peasant women watch as a team sprays their house with D.D.T. Experts from W.H.O. supervising this work during the recent fighting in Greece had a significant experience in a lonely farmhouse one night. They opened the door to find some partisans pointing rifles at them. The doctors feared the worst until the partisans explained that they wanted their "hide-outs" sprayed with D.D.T.

But while victory has been won over smallpox, there remain other diseases which take their toll of mankind — as smallpox once did — in terms of millions of lives. Tuberculosis, for example still kills between 3 and 5 million people each year.

In India alone, in 1944, nearly 2 million deaths were caused by malaria.

Disease knows no frontiers, and we must therefore fight it wherever it appears. The peoples of the world recognize this and that is why the World Health Organization (WHO) came into being.

Nils Blaedel, science editor of the Copenhagen newspaper "Politiken" recently went to WHO headquarters in Geneva. Here, in his own words, is a glimpse of what he found :

"Working in the Palais des Nations in Geneva is a group of practical people who believe they can help bring peace to this troubled world. They are working to liberate hundreds of millions from sickness and to

make them active world citizens. Their task, on a score of fronts, is to fight disease—the mental and physical enemy of man.

"These men and women are members of the World Health Organization, whose member states have united in accepting the definition of health as a state of complete physical, mental and social well-being. For them, health is a positive thing—not merely the absence of disease and infirmity.

"The WHO was born in 1948. Since then it has fought for the attainment by all peoples of the highest possible level of health, in the belief that their health is decisive for world peace.

"Is this merely an empty phrase, an international cliché?

"MAN HIMSELF IS GREATEST CHALLENGE"

Dr. G. Brock Chisholm, the Canadian psychiatrist responsible for the health of the Canadian army during the last war and now Director General of WHO, has an answer to this question.

"If we utilize the knowledge we have today, he says, 'this ought not to be merely a phrase, but the facts at the root of the problem are disagreeable ones. Today, the greatest challenge to humanity is man himself. Throughout human history men have been fighting wars. Yet we must not accept this as the nature of things.

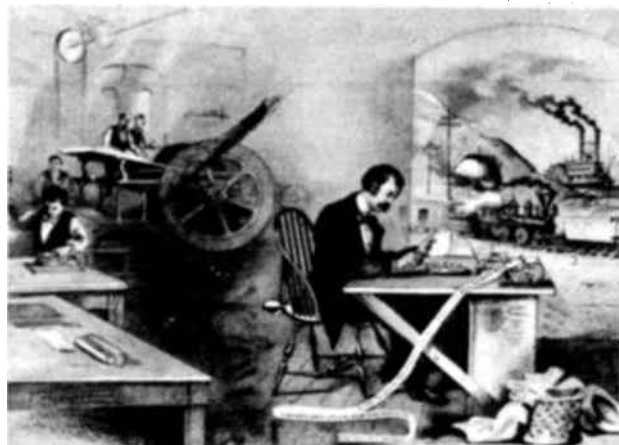
"Other expressions of human nature have undergone basic changes. Why then cannot this? We may not be able to completely change human nature, but



Dr. BROCK CHISHOLM (Canada), Director-General of the World Health Organization.

we can modify it in the right direction. The responsibility for trying to safe-guard the human race against itself rests with science. Together with other sciences, psychiatry must try to shape another future for humanity. The WHO will try to stimulate this tremendously important task.

"But mental health is only one half of the world problem. We have experts combatting avoidable diseases which every year claim hundreds of millions of victims, whose sufferings prevent them from co-operating as active world citizens. We co-operate with our sister organization, Unesco, in this international peace work. Half the people in the world are illiterate, and in underdeveloped areas where campaigns against disease are carried on Unesco and WHO are fighting together for a new and better civilization'".



★
This engraving, published in 1874, shows four inventions — the power-driven printing press, the telegraph, the railway locomotive and the steamship — which made their impact on men's way of life during the 19th century. Today, at the mid point in the 20th century, the speed with which scientific developments are changing our lives is measured in terms of jet engines and atomic energy.
★

SCIENCE AND MAN : 1950

JULIUS CAESAR could send a letter just as swiftly as Napoleon could. As late as 1834, Sir Robert Peel, called post haste from Rome to London by a Cabinet crisis, took 13 days for the journey—precisely the time allowed for a Roman official 18 hundred years ago. Today, anyone can travel between these two capital cities in two days by rail and cross-channel steamer, in six hours or less by airplane.

This is an example of the way in which the application of scientific knowledge is changing our lives.

Harvard's Professor Kirtley F. Mather, President-elect of the American Association for the Advancement of Science, discusses some aspects of the international and social implications of science in a report specially written for Unesco's Division for the Popularization of Science.

Vividly he shows, for example, how science accelerates the rate of change:

PEOPLES ARE CLOSER

"**T**ODAY, everybody is aware of change. The contrast between the ways of living at this mid point of the twentieth century and at its beginning is vividly recorded in the mind of every elderly person and reported in vigorous words to every youngster.

"Responsible for this is the application of scientific research to everyday life. But this is by no means as well understood and as widely known as it should be."

The new technology of travel, transport

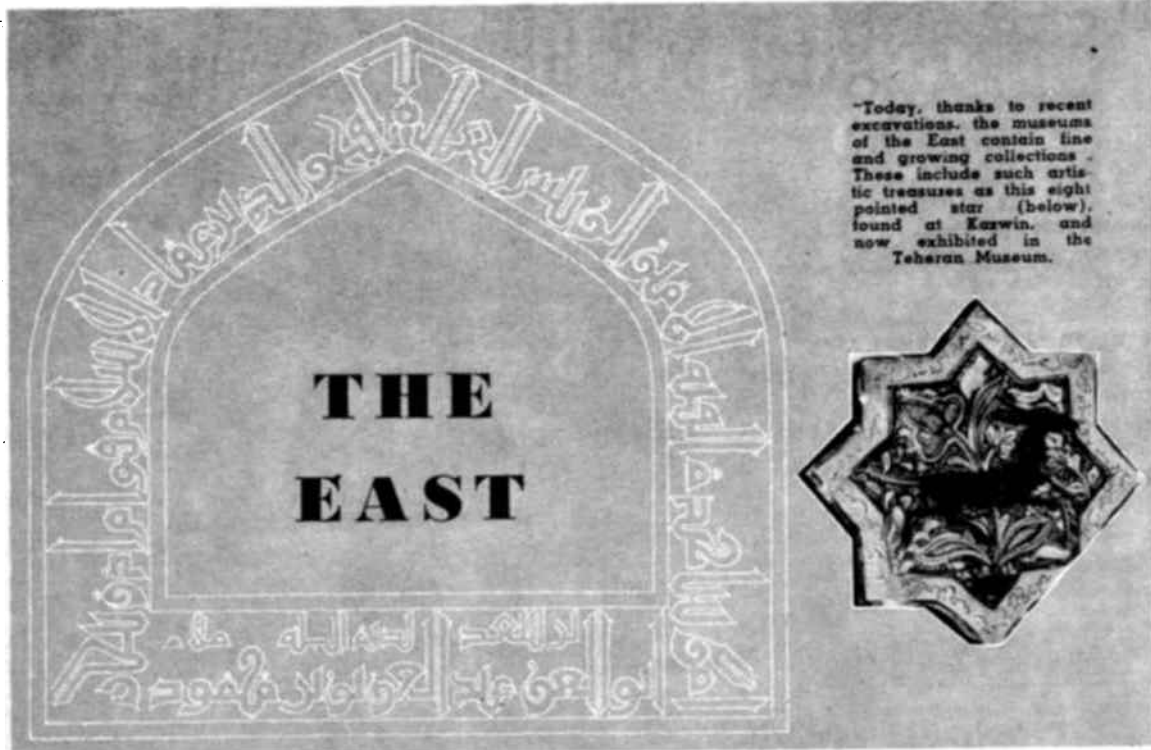
and communication has resulted in the peoples of the world being brought closer together—in technological terms. This has, however, led to an increased dependence upon the natural resources of the earth.

"BACK TO HORSE AND BUGGY WAYS"

PROFESSOR Mather shows how, as people have taken advantage of the contribution of science and technology to human comfort and efficiency, there has been an increase in energy requirements. We are now dependent upon coal, petroleum, natural gas and water power. "Cut off the supply of mineral fuels, and most of us would have to revert promptly to the horse and buggy ways of a century ago", he says. With the increased dependence of man upon the earth's mineral and agricultural resources, there has been a tremendous increase in population.

"It is against the background of facts such as these that the social implications of science must be examined", says Professor Mather. "Especially in this time of rapid and drastic change, it is imperative that men of intelligence and goodwill give careful consideration to the social trends resulting in whole or in part from the impact of science. It would appear that in the long history of geologic life development, man is the first creature possessing the ability to determine his own destiny." M. G.

Copies of this stimulating and timely report (UNESCO/NS/SIS/5) and others in the same series may be obtained on application to Unesco House.



"Today, thanks to recent excavations, the museums of the East contain fine and growing collections. These include such artistic treasures as this eight-pointed star (below), found at Kuzwin, and now exhibited in the Teheran Museum."

THE EAST

RECLAIMS ITS CULTURAL HERITAGE

FOR thousands of years, men strove to mould the face of Asia and, later, the shores of the Mediterranean. From Sumer to Islam, from Egypt to Byzantium, succeeding civilizations destroyed or mingled with one another, each leaving behind some trace of its passage. Temples, towns, palaces, records and pottery, statues and paintings, accumulated like great alluvial deposits.

It was only about three hundred years ago that artists and, later, scientists began to delve among the ruins. They came from the Netherlands, France, Italy, England, Germany, Poland or Russia and, later on, from America, each expedition vying with the others in knowledge and resource. In this "scramble for discoveries" archaeologists set out to explore history in the same way as pioneers opened up Africa or the Far West of the United States.

They brought to the East their insatiable scientific curiosity, their historical sense, and their constantly improving technical resources. Ranging from the work of Champollion to that of Arthur Evans, from the Luxor excavations to those at Persepolis, expeditions — famous and obscure — transformed the study of archaeology, enriched the world's knowledge of its past, and brought to life long dead civilizations.

The removal of the treasures they found saved many of them from destruction, but, in the excitement of their discoveries and their anxiety to learn from their finds, few of the scholars had thought seriously of how to demonstrate their value or to teach how they might be preserved.

Apart from their aesthetic qualities, these archaeological treasures meant little more to the uninitiated than a date or a mysterious name on a map. Thus there was a danger that the net result of some discoveries would

be a tragic loss for the artistic heritage of the East, with no real gain for the world as a whole.

A Universal Message

TODAY that danger has passed. Modern museums enable us to follow the development and inter-relations of bygone civilizations. The archaeologist's message is a universal one, and the results of his studies are available to all. Moreover, the peoples of the near East many of whom have only recently regained their independence, have realized the great cultural value of the treasures hidden in their cities and villages, their mountains and deserts. And they are more than interested in this wealth of history; they have taken it into their care.

Foreign missions, whose technical and financial assistance is still required, are now collaborating with local authorities. A clear picture of this radical change in attitude has been reported by M. van der Haagen, Head of Unesco's Museums and Historical Monuments Division, following a trip he made recently to Turkey, Persia, Lebanon and Syria.

"In most of these countries", he writes, "there are local specialists, many of whom have been trained in Europe and the United States of America. Everywhere, one finds officials in charge of antiquities who are enthusiastic and energetic..."

As for the museums, "with the exception of that in Istanbul, they have all been established in recent years. Previously, a country's treasures went abroad, but today these museums, thanks to recent excavation, contain fine and growing collections. Finds which can be moved are fairly divided, so that both the country of origin and that of the excavators gain from each discovery".

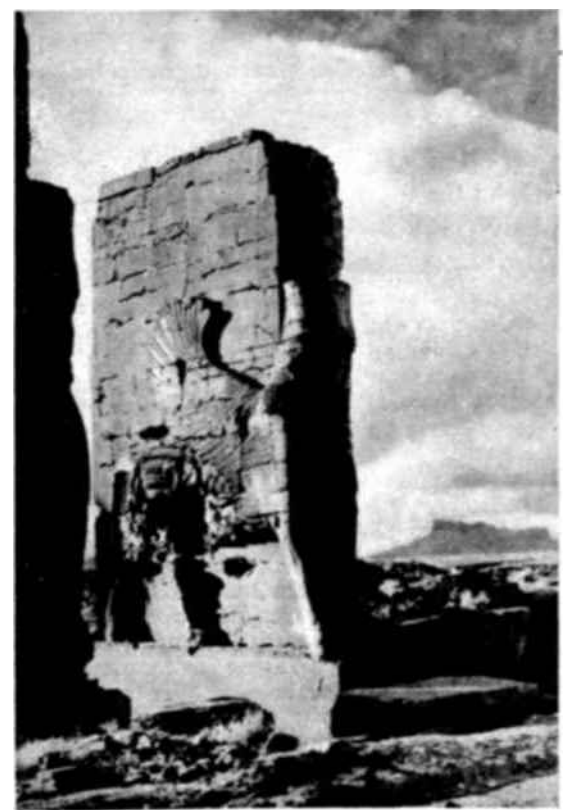
The palaces of Ispahan and the mosques of Ispahan are regaining their ancient splendour. Syrian frescoes are being restored to their original beauty. The bas-reliefs found in Persepolis will be preserved on their original sites. In the museum at Baghdad, the remains of a 7,000 year-old civilization can now be studied by school-children. As Education advances, the peoples of the East are themselves bringing to light their cultural heritage.

There is, however, a big task ahead. The excavation, strengthening, restoration and safeguarding of such finds are extremely costly. Archaeologists often work in isolation, museums are short of money and there are still too few technicians. International co-operation, however, can provide the help, which is needed, reports M. van der Haagen.

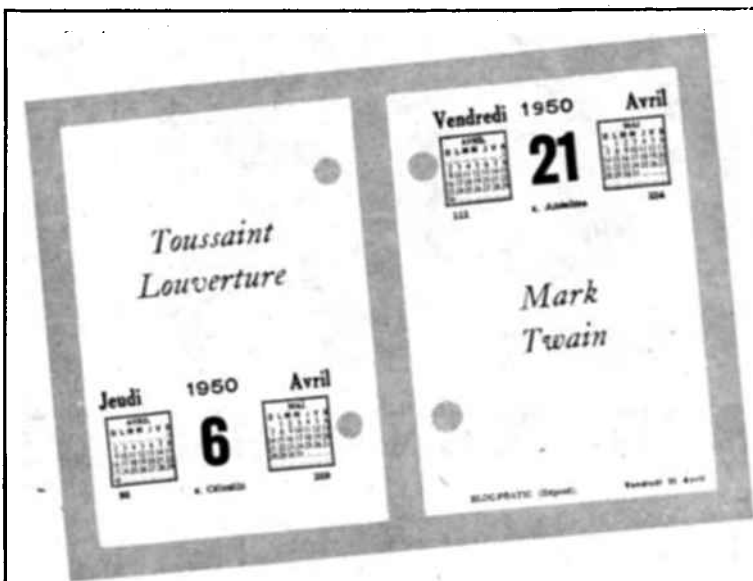
By awarding study fellowships to young archaeologists from the Near East Unesco has already given a lead in such collaboration. More opportunities of this sort must be provided, as they can be, by the generosity of the wealthier nations, all of whom owe some debt to those lands which were once "the cradle of Western civilization".



Fifty years ago, Pierre Loti, the French writer exclaimed "what a dismal ruin" as he stood before the Madrase Mader E Shah (above) in Ispahan. Were he alive today Loti might fail to recognize the same building. Thanks to patient work this mosque school now looks exactly as it did when built in the 11th century.



These guardian winged bulls at the gate of Xerxes in Persepolis have watched men as well as the elements destroy this ancient Persian City. But today, men are guarding the remains of Persepolis and a museum has been set up on the city's site to receive treasures brought to light by new excavations.



IT HAPPENED IN APRIL...

"It was just a year ago to day... It was ten years ago... This is our Golden Jubilee... This is the centenary... Just about a thousand years ago..."

The birthdays of a child, events in the lives of individual men and women, commemoration of the births and deaths of men and women who have lit torches along the road of history, red-letter days marking the advance of mankind — these are dates traditionally noted in the arbitrary system of reckoning which we call the calendar.

Not forgetting the unknown and unsung persons and events, perhaps of equal greatness, making no claim at completeness, here are some noteworthy dates in April, fourth month of the Gregorian calendar.

APRIL 6th TOUSSAINT LOUVERTURE

On April 6th 1850, public enthusiasm was stirred by Lamartine's drama recalling the victories and the death of a forgotten hero: Toussaint Louverture, liberator of Haiti. Toussaint Breda who was born in San Domingo in 1743, won his nickname « l'ouverture » (the opening) when he broke through the enemy's ranks during the war of independence. As an ally of the French Republic he fought the English and the Spaniards. Napoleon, however, considered this Negro governor of Haiti to be too independent, and sent armies to fight him. Toussaint Louverture was captured and died in prison but he had not struggled in vain:

APRIL 12th MAIZE AND THE MAYAS

Every year, on the evening of April 12th, astronomer priests gathered round the twelfth stele on the eastern bank of the Copan river in Honduras to watch the sun go down behind the opposite bank. Runners went forth to inform the Indians that the Gods had decreed for the morrow the burning of the maize fields. For twenty-five centuries the peasants of Central America have grown maize according to the same ritual methods: burning, planting, bending the stalks, and garnering. The Mayas had no beasts of burden and no metal tools; their

potters had no wheels neither had their vehicles. Yet they built some of the finest architecture in America; made roads—produced incomparable sculptors, ceramists, weavers and above all painters and jewellers who rival those of China and the Italian Renaissance. They invented writing in America and excelled in the fields of astronomy, arithmetic, chronology and history.

APRIL 14th THE UNIVERSAL EXHIBITION OF 1900

Forty nations took part in this exhibition in Paris. They were represented by their artists, traders, ambassadors and their dancers and by reproductions of their historic monuments. There were 83,047 exhibitors, not counting employees. In six months, forty million people visited the exhibition.

Inaugurating the exhibition on April 14th, President Loubet said:

"I am convinced that, due to the strength of certain noble and generous thoughts which have resounded through the past hundred years, the twentieth century will shine with more brotherhood and less misery; and that soon perhaps we shall reach an important stage in the slow evolution of man towards humanity and of work toward well being."

APRIL 21st. MARK TWAIN

"Mark Twain!" (two fathoms) sang out the boatmen taking soundings along the Mississippi. Samuel Langhorne Clemens, who had been a river pilot, adopted these two words as a pen-name. "The Adventures of Huckleberry Finn" were to make him one of the best known and best loved humorists in the world. When he died forty years ago on April 21st 1910 he was already considered as the official bard of hale and hearty nineteenth century America.

APRIL 23rd. WORDSWORTH

On April 23rd 1850, William Wordsworth died near the shores of the Westmoreland lake which his poems had made famous throughout the world. He had fulfilled the promises of his talent and died at a great age honoured by his countrymen. His whole work, from the Lyrical Ballades, which he wrote with Coleridge, to the world-famed Prelude represents one of the greatest ventures of all time in spiritual poetry.

PURPOSE and SCOPE of ART FILMS

TODAY the cinema is bringing art within easy reach of millions of people in much the same way that radio has for music. Films on art are not a new innovation, but until about ten years ago most of them were of the documentary type intended to "cultivate" the spectator.

Then, producers in a number of countries, especially those in Belgium and Italy began to use new techniques which enabled even people without an expert knowledge of art to "look inside" the art being filmed where before they had only looked at it mechanically.

Evidence of the rapid and widely international development of such techniques was given two years ago when many of these new art films were screened at the first International Congress of Art Films in Paris.

Even greater progress has been made in the last two years, and when a Second International Congress met in Brussels a few weeks ago, its delegates — producers, art historians, critics and museum curators — were able to see and judge over 40 films produced since 1948.

To serve or use art

ONE of the most important tasks of the recent Brussels Congress was to define the scope and purpose of films on art. Some delegates maintained that films should serve the cause of art by strictly didactic means; others argued that it was quite permissible for producers to give a personal interpretation of art to use it to serve new ends.

Most art films produced to date have dealt with painting, sculpture and engraving — in short, the visual arts. The Congress agreed, however, that there was no reason why the scope of films on art should not be extended to include music, dancing or even poetry. This was reflected in the final definition of art films which the Congress declared were those "contributing to the knowledge, study or disse-

mination of all branches of art".

Firstly, there are films which contribute to a knowledge of art such as documentary films for the general public; for example the French film "Cesaree" showing the remains of a Roman city in North Africa.

Then there are those which assist the study of art and which may be linked with art history or criticism. An excellent example of this group is the Belgian film "Rubens" made by Paul Haesaerts and Henri Storck.

Finally, there are those films whose function is to disseminate art, and this category includes all films which, while based on a work of art, give a free, imaginative interpretation of it. In "L'Evangile de la Pierre", for example, André Bureau relates the life of Christ through the medium of sculptures in different cathedrals.

Films, however, should not

One of the most important results of the Brussels Congress was the setting up of the Council of the International Federation of Art Films. This Council was asked to consider, in consultation with the International Federation of Film Archives, the setting up of a central reference film library. It was also asked to study means of promoting the production, sale and distribution of art films.

Between their meetings, delegates to the Congress were shown films from 15 countries. The following short descriptions of some of these give an idea of the wide field covered by producers of art films.

Sagas in stone

IN "L'Esperienza del Cubismo" (Italy), Geo. Taparelli skillfully analyses Cubist principles. For each picture, the spectators are shown first the whole, and then the various elements from real life that were transposed to make up the work of art. The Cubist painter regards perspective as a mere convention and seeks to create a new life or rather a new object.

"Saga in Stone" (India) presents a splendid gallery of sculptures. Although the film might be criticized on the grounds of technical defects, the material treated is so rich that such drawbacks can be readily overlooked.

Switzerland brings a workmanlike contribution with Giuseppe Delogu and Max Haufler's film: "Rhapsodie vénitienne", sketching the history of the City of the Doges, while "Romantici a Venezia" (Italy) is a tour de force in virtuosity in the best Luciano Emmer tradition. He shows us Byron, George Sand, Bizet, Wagner and d'Annunzio among their old haunts — the palaces and canals of Venice.

Dr. Carl Lamb of Munich has produced a delightful short film: "Jeux de Porcelaine", based on Bustelli's statuettes.

A film which has already met with much success is "Le Paradis Perdu" (Italy) in which Luciano Emmer reproduces the many fascinating details of Hieronymus Bosch's famous painting "The Garden of Delights".



Dürer's engravings form the basis of the British film, "THE APOCALYPSE OR THE REVELATION OF ST. JOHN", in which Casparius has attempted a symphonic treatment of the subject. This engraving shows St. John being tortured with boiling oil — a treatment from which he emerged unscathed.

be divided into water-tight compartments and any film based on one or more works of art may be regarded as an art film in so far as it develops aesthetic taste.



To make his "IMAGES MEDIEVALES" William Novik used 14th and 15th century miniatures like the one above from the Bibliothèque Nationale in Paris. The effect he has achieved in this technicolour film is heightened by the accompanying music composed by Guy-Bernard Delapierre in the style of the period.

"Victoria and Albert Museum", another English film dealt with the sculptures in that institution. The purpose of this decidedly didactic work is to teach spectators how to get more from visits to museums.

A charming 16 mm. kodachrome was sent from Canada. In "Loon's Necklace", the producer, Radford Crawley, relates an old Indian folk legend, illustrated by sculptured masks preserved in the National Museum of Ottawa.

In "Les Gisants" (France), Jean-François Noël takes us to the Gothic churches where lie the kings and queens, the constables and prelates, their hands folded, in the fixity of marble. This is a sort of philosophic poem declaimed by Pierre Fresnay with fiery eloquence.

Temptation through fear

The "diabolic figures" of Brueghel, Bosch, Grünewald and others are depicted by Carlo Castellani Gattinara and Enrico Fulchignoni in their "Demoniaci nell'Arte" (Italy), the leit-motiv of which is Temptation through Fear.

Dekenkeleire's "Les Métiers d'Art de Flandre et de Wallo-

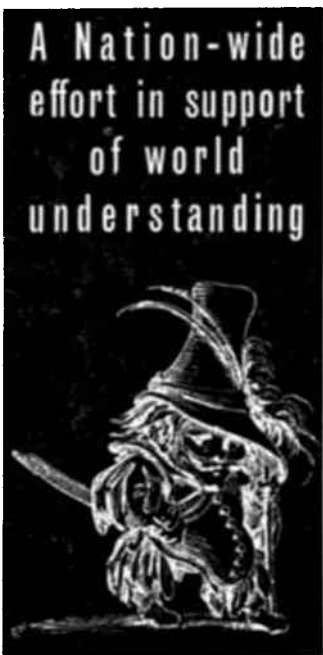
nie" (Belgium) depicting the achievements of art craftsmen, is a glorification of work as the maker of beauty. The beginning and end of the film are in gevalour and throw valuable light on this new colour process.

Poland has produced a highly interesting documentary on the ancient lake city of "Biskupin", where relics of the bronze age have been discovered. The producer, Stefanowski, may be congratulated on a flawless piece of work.

"Shadow Play", produced in the United States, is a sensitive treatment of the Chinese Shadow Plays which for centuries remained so popular in the Celestial Empire.

The exhibition ended with an Italian film, "The Birth of Romance Art" and "La Vie douloureuse d'Utrillo". The latter combines both the techniques of a documentary and a feature film. It is acted by professionals, except for the last part, in which the master, in his mellow old age, appears in person.

Such films showed that producers are seriously facing their two-fold task of providing an instrument for research and a means of spreading culture.



U. S. STAGE GROUPS OBSERVE INTERNATIONAL THEATRE MONTH

demy in co-operation with the U.S. National Commission for Unesco, gave new and striking proof that the theatre is a living force for helping to promote understanding through international cultural exchange.

The idea of a month devoted to plays contributing to international understanding was first suggested at last year's U.S. National Conference on Unesco. Planning is well-advanced for a world-wide observance next year of an International Theatre Month under the sponsorship of the International Theatre Institute (ITI) and Unesco.

Meanwhile, several countries are already planning to hold an International Theatre Week later this year. In France, this will take place in June to coincide with the holding in Paris of the third ITI Congress. Holland, Switzerland and other ITI member countries also plan to include theatre weeks in existing art and music festivals.

Last month's celebration in America had a brilliant and symbolic start in New York with the world premiere of a ballet with an international flavour.

SYMBOLIC BALLET OPENING

THIS new ballet, "Illuminations", based on songs by the French poet Arthur Rimbaud was performed by the New York City Ballet Company. Three Englishmen had co-operated in its creation and presentation — Frederick Ashton, the choreographer, Benjamin Britten, the composer, and Cecil Beaton, who designed the sets.

Such major productions formed only a part of the total showings in 45 states plus Alaska, Hawaii, the Panama Canal Zone, Canada and Japan. These were presented by resident and travelling companies, community theatres and more than 120 university, college, high school and children's theatres.

In Dallas, Texas, theatre audiences saw the American

premiere of "High Swing", the first post-war comedy to come to the United States from Germany, written by Margo Jones and translated by the English playwright, Ashley Dukes.

At Vassar College, students presented for the first time in the United States Giraudoux's "Electre".

Original plays, pageants, ballets and radio and television shows had been written by American and foreign authors especially for the national celebration. Each participating group made its own choice of the subject and form for its presentation before its local audience.

PROBLEMS OF UNUTO

"HOME is to-morrow", a drama hitherto unproduced in America, by the British author and playwright, J.B. Priestley, was presented in California, Indiana, South Carolina and Chicago. This play deals with the problems of an imaginary United Nations trusteeship



committee, UNUTO (United Nations Under-developed Territories Organization).

It was J.B. Priestley who, summing up the work of the I.T.I., once said: "A well written play may do more than fifty speeches by well meaning politicians. A world in which an International Theatre Institute is securely established is a far safer and more civilized world than one in which the art of drama is imprisoned between high national barriers."

Last month's celebration which enabled audiences from Alaska to the Panama Canal to see performances ranging from ancient Greek tragedy to modern Shavian humour was an outstanding effort to help break down barriers against international cultural exchange and world understanding.

NEARLY 400 theatre groups throughout the United States, ranging from big Broadway companies in New York to small community and school troupes in 45 states, staged plays in March in observance of International Theatre Month. The celebration, sponsored by the American National Theatre and Aca-



NEARLY 2 500 YEARS AGO

CONFUCIUS 'the most sagely ancient teacher' PLANNED A WORLD COMMONWEALTH

The following article on Confucius has been condensed from one written by Dr. Cheng Chi-Pao, of Unesco's Education Department.

IN the course of history few men have continued down the centuries to exercise a profound influence on the thoughts and actions of many millions of people. One man who has done so for more than 20 centuries is Confucius, the great Chinese sage, the 2500th

"Seek the truth and do not compromise."

anniversary of whose birth is being celebrated this year.

Confucius, whose teaching has dominated the intellectual, political and social life of China for more than 2000 years, was born in 550 B.C. in the ancient State of Lu — now a part of Shantung province — and died in 478 B.C. Historians differ in their calculation as to the exact date of his birth, but officially, the Chinese Government fixed August 27 for its commemoration.

There was nothing spectacular about the career of this political thinker, social theorist and teacher. He did not attempt to originate a new philosophy, much less a new religion, but merely tried to transmit to future generations the virtues and wisdom inherited from the past.

While much of the external in Confucianism has been swept away there still remain in the thought and action of China's people many of its hidden influences. In fact, so striking is the identification between Confucius and his people that it is difficult to mention any special tenet of his without at once recognizing it as one of the characteristics of the people.

The basis of Confucianism rests mainly on three great books all of which were written or edited by his disciples. To these, *The Great Learning*, *The Doctrine of the Golden Mean* and the *Confucian Analects*, must be added a fourth book, the work of Mencius, who lived one hundred years after Confucius and was one of the chief expounders of Confucian philosophy.

The first of these books, *The Great Learning*, which embodies psychology, education, science and political philosophy, was the work of Tsang Sin, one of the most profound of Confucius' disciples.

It begins with the development of

"The noble man is moderate in his words but ardent in his action"

personal mind and virtues, through the cultivation of man's social relations and ends with training for government leading to the final achievement of the ideal of a world commonwealth.

Holding that the moral development of one's own person is the root of all achievements, *The Great Learning* states: "It is only when the goal to be attained is known that the aim is fixed... only when the aim is fixed that a calm and steady state of mind can be achieved... only when a calm and steady state of mind has been achieved that the mind can be at ease... only when the mind is at ease that one is able to ponder with care... only when one is

CONFUCIUS AS A CHINESE ARTIST SAW HIM



Portrait of the Chinese Sage by Wu Tao-Tze, a famous artist of the Tang Dynasty (A.D. 618-907). This portrait is typical of those representing Confucius as a kindhearted old gentleman.

able to ponder with care that one will be able to reach the goal."

The Doctrine of the Golden Mean, a great book on the exposition of the "natural way" was written by Confucius' grandson, Tze-sze, and can be summed up in one phrase: "In everything, the Golden Mean is the best."

Confucius himself said: "What Heaven ordains is called Nature. What conforms to Nature is called the Natural Way. What regulates Nature is called Instruction." Man's duty he held was to discover the way of nature and thus avoid being swayed by doctrines and dogmas. In this way would he accord with the natural motion of the universe and be able to live in serenity.

Confucianism is not a religion. Confucius believed that man's attitude towards the Supreme Being should be one of deep reverence, but he was not interested in such problems as the soul or the nature of God. Speculation about such matters was to him a waste of time. "We do not know life, why should we bother ourselves about death? We have not learned to serve men; how can we serve God?" Nevertheless, he was undoubtedly a religious man. To establish the Kingdom of God, he considered that the right relationship should first be established among men.

Confucius emphasized particularly the development of personal virtues.

CONFUCIUS AS SEEN BY THE EUROPEANS

This picture of Confucius is taken from "Confucius Sinarum Philosophus".



(Confucius, the Philosopher of the Chinese), published in Paris (1687). Some of the earliest translations of the Confucian writings were published in this book.

He believed that the nature of man is essentially good, but that contact with the everyday world often brings about its degeneration. The well-being of society depends on the right relations of men.

He said: "Only he who has the spirit of goodness within him is really able either to love or to hate." "The wise man regards the moral worth of a man, a fool only his position; a wise man expects justice, a fool, favour."

"I shall not be grieved that other men do not know me, but I shall be grieved that I do not know other men." When the right relation among men is established, it is easy to achieve a harmonious family, a peaceful state, and eventually a world commonwealth.

This is the picture Confucius had in mind: "When the Great Principle (an ideal social order) prevails, the world is like one home common to all; men of virtue and merit are to be elected to be rulers; sincerity and amity pervade all dealings between man and man; people shall love not only their own parents and own children, but also those

in politics. Not satisfied with existing conditions, he held up as a pattern for his and succeeding generations the model of a Golden Age. Looking into the past he idealized the ancient states. "Devote yourself patiently to the theory and conscientiously to the practice of government", he said. "Without the confidence of the people, no government can stand very long. Government is good when it makes happy those who live under it and attracts those who live far away."

Confucius was a great teacher—an educator in the modern sense of the word. He gave us principles of education which are as sound today as they were in his time. Students, he maintained, should be both diffusers of knowledge and discoverers of new truth. "Learning without thinking is useless and thinking without learning is dangerous", he said. "Know what you know and know that you do not know what you do not know for that is the characteristic of one who knows" Demanding earnestness and sincerity from his pupils, he said, "I explain nothing to him who is not earnest, nor help anyone

"What you do not wish to be done to yourself, do not do to others."

of others; the aged, the young, the helpless widows and widowers, the orphans, the destitute, the incapacitated and the sick shall be well provided and looked after, while the well bodied shall exert themselves in their aid... thus

not anxious to express himself. When I have demonstrated one angle and he cannot bring me the other three, I do not repeat my lesson."

Confucian philosophy is essentially the study of how men can best be helped to live together in harmony. Confucius sought to "create a completely homogeneous community by the unification of men's minds, a community in which there would be general and spontaneous agreement as regards the objects considered worthy of desire and in which the careless, the selfish and the anti-social would be subdued by the transforming influences of example and exhortation". This is what the world needs today and about which it can learn much from Confucius.

Voltaire told of a philosopher friend who kept in his study a single portrait—that of Confucius under which was inscribed the following lines:

"Without Assumption he explored the mind. Unveiled the light of reason to mankind Spoke as a Sage and never as a Seer, Yet, strange, to say, his Country held [him dear.]"



The Temple of Confucius at his birthplace, K'uh fow, in Shantung Province. Confucius is buried outside the city and before his tomb, a large and lofty mound, is a marble statue bearing the inscription of the title given him under the Sung dynasty: "The most sagely ancient Teacher: the all-accomplished, all-informed King."

there will be no cause for, conspiracy, robbery, theft, or rebellion, and no need to bolt one's outside door. This is a true commonwealth."

But it is on the practical side of life that Confucius has made the real contribution not only to China, but also to the entire world, both in the past and for the future.

Living in a time of great political confusion, he was primarily interested

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