

# Courier

PUBLICATION OF THE UNITED NATIONS EDUCATIONAL,

UNESCO

SCIENTIFIC AND CULTURAL ORGANIZATION



## ALL WARS ARE FOUGHT AGAINST CHILDREN

**I**T is in the nature of things that children can never win a war—and it is in the nature of things that all wars are waged against children. Some weapons are aimed at them directly—and children lose their lives, their eyesight, their arms and legs and mental faculties, just as if they were soldiers. These are only some of the victims, for, finally, every weapon has the same target. The mere existence of a tank or a gun means there are fewer hoes and scythes and tractors—less food for the children. Even before the guns start firing, the arithmetic of war deprives the children of their natural

providers, the fathers who till the fields, build the homes and get the fuel to keep them warm. When the shooting is over, it is not the dead who count their dead, for it is the children who reckon their losses, and finally pay the tragic reckoning for all the wars.

While all of decent mankind is revolted by war, the road to peace is not yet clearly marked. For stories of some of the means whereby men and women of good will are seeking to chart that road, and a description of some of the obstacles they must overcome, see Pages 5, 6 and 7.



One of the non-governmental organizations helping to give form to Unesco's objectives is the International Theatre Institute (ITI) which works to encourage the setting up of National Theatre Centres in Unesco's Member States. Next month the ITI is holding its Third Annual Congress in Paris in conjunction with a conference and exhibition on theatre architecture in different countries. This photo shows M. René Thomas, secretary of the exhibition (left) and M. Pierre Sourel, a Paris architect, inspecting theatre plans and models for this exhibition.

**W**ITHIN the last century common interests of humanity have led to the formation of more than 1000 international organizations all over the world. Of these over 900 are non-governmental. They include church and professional groups, philosophers and educators, scholars, lawyers, youth and women's organizations.

The United Nations is now working closely with many of these independent groups through its specialized agencies, WHO, FAO and UNESCO. At present 100 independent non-governmental organizations are working under consultative arrangements with Unesco, bringing their specialized work and knowledge to help in the accomplishment of Unesco's programme.

Architecture, women's rights, folk music and philosophy, African affairs and applied psychology—what common ground could there be for such diverse interests as these? The answer is Unesco's objectives :

For instance, Unesco sets out to protect the rights of the author, and at the same time to promote the free circulation of ideas. No author wishes to let his work appear, unprotected, where it may be pirated, rewritten or translated so badly that it no longer bears much resemblance to what he created, and fails to bring him the rewards he deserves.

### Maze of World Copyright

**E**XPERT advice on world copyright problems was necessary for Unesco to turn its resolution into actuality. The International Literary and Artistic Association was founded in France in 1878 under the honorary presidency of a great author, Victor Hugo. This group, with members in Belgium, Denmark, Egypt, France and more than a dozen other countries, working with Unesco, held meetings of its national committees and prepared a report on the extension of world copyright protection for the information of Unesco's member states. Expert opinion and professional ad-

vice were given by the International Confederation of Societies of Authors, and, in the interests of composers of music, by the International Federation of the Phonographic Industry. With this information at its disposal, Unesco is now prepared to hold a world conference on copyright law, to straighten out the maze of international legal difficulties which expose authors to unfair treatment and hinder the free exchange of their work.

Consultative arrangements enable independent organizations to send observers to Unesco General Conferences, to participate in meetings and technical conferences held by Unesco on subjects which interest them. But the most important part of all the work accomplished between Unesco and these non-governmental groups is the attainment of common objectives.

### Women's Access To Education

**F**OR instance, a number of international women's organizations submitted special reports to a Unesco conference studying problems of equal educational opportunities for women. Some of these groups provided resolutions, such as that made by the International Alliance of Women, the International Federation of University Women, and the Open Door International, that Unesco encourage governments to promote the organization of educational and professional guidance for all, without prejudice to women.

Resolutions like these have given the world such advances as woman suffrage. The work of these organizations, done now with Unesco sponsorship, will be extended to countries through their governments, where the fight might have been long and bitter for a non-governmental organization working alone.

One of the first requirements of organizations working on a basis of consultative arrangements with Unesco grants to help them continue their work or carry through specific parts of Unesco's special projects, is that they

## A HUNDRED GROUPS WITH A COMMON AIM

*A NEW feature of Unesco's General Conference in Florence this month will be a meeting for representatives of the 100 international non-governmental organizations whose co-operation with Unesco helps the accomplishment of its programme.*

*How these organizations find in Unesco's aims a common field for their individual resources and knowledge the Courier will describe in a series of special articles, the first of which is published below.*

be truly international in their scope, and that their objectives conform with the general principles in Unesco's Constitution. Thus one of the Commissions of the Inter-Parliamentary Union is working with Unesco on the analysis and improvement of textbooks, which too often in the past have set mistaken grounds for national prejudices.

In some cases, Unesco has promoted the creation of over-all federative bodies, which directly relate the work of independent groups to Unesco's programme. One of these, the International Council of Philosophy and Humanistic Studies was founded in 1949. Some of its member organizations are made up of smaller groups which represent special fields of cultural studies. One of the most representative is the International Academic Union, founded in 1919, with a membership now of 22 countries.

Of what interest is a Dictionary of Terminology of International Law? If we give this a moment's attention — Unesco has given it the encouragement of a grant — its importance becomes apparent. No legal agreement can be reached when jurists of different

nations attach different meanings to the same word in translation. This happened when an important inter-governmental agreement on administration was being drawn up, when the French word *mandat*, meaning a legal contract in which one party is subordinated to the other, was used for the English word *trusteeship*.

### A Living, Working Peace

**T**HE International Federation for the Societies of Classical Studies works towards the accomplishment of a major Unesco project—the translation of great books—by submitting a list of Greek and Latin texts, with existing translations and books about these classics.

The works of these 100 international organizations are as varied and specialized as the forms of human curiosity, thought and work can be. In each case, the very quality of their interest calls for international co-operation, and in Unesco's resolutions, working toward a living, working peace, which is not just an absence of war, they find common ground.

## TRIBUTES TO TWO GREAT INTERNATIONALISTS

### LÉON BLUM



**I**N remembering Léon Blum there is a temptation to accept the surface picture of a politician presented by his thirty years of public life. To do so would be to forget the long years of preparation which preceded it, for Blum was already 47 when first elected to the Chamber of Deputies in 1919.

A brilliant critic and poet, his literary work first brought him notice, and his name, with those of Marcel Proust and André Gide, appeared among the contributors to "Banquet" and "Revue Blanche", two publications in which young men, later to win important places in French literature, first "tried their strength".

After entering the Conseil d'Etat in 1905, Blum pursued a twofold occupation of magistrate and man of letters. At this time a long process of thought and reasoning was leading him to the ideas for which he was to fight hard during the rest of his life.

It was the assassination of Jaures on August 1, 1914 that robbed the French Socialist party of its leader and led Léon Blum to devote himself to carrying on the work of his friend and teacher. From 1919 to 1940, Léon Blum was, both in the French Parliament and in the world, an outstanding representative of Socialist thought and one of the most single-hearted champions of a more just and peaceful society.

### Accusers Became Accused

**W**HEN the Vichy Government brought him to trial on a charge of responsibility for the French reverses, he sought to defend less himself than liberty and democracy. He argued with such force and conviction that his trial became the trial of his accusers and they hastened to suspend it.

Liberated from internment in Germany in 1945 he returned to France and in 1946 he served as President of the First General Conference of Unesco, thus again associating himself with work for peace and co-operation to which his life had been dedicated.

Blum's life was to close with a significant act. Just before he died he set his signature to a telegram appealing for the liberation of a group of political refugees. Thus the end of his own life fell into line with the conclusion of his last book: "When man feels troubled and discouraged, he has only to turn his thoughts to mankind."

### HAROLD LASKI



**F**OR most people Harold Laski will be best remembered for his work as a Professor of Political Science at the University of London, a member of the Labour Party Executive, and the author of brilliant books on democracy and socialism. But by Unesco he will also be remembered as one of the most ardent and valued collaborators in several of its early projects.

In 1947 he was consulted, with other philosophers and sociologists, on the philosophic bases of a Universal Declaration of Human Rights, and his contribution was a brilliant and courageous essay. In it he summed up his views on the world of the future by saying that the Declaration "would have to take account rather of the possibilities struggling to be born than of the traditions dying before our eyes".

Like others he had been struck by the sceptical indifference bred in peoples by a surfeit of hollow formulae and principles betrayed, and so he called for a declaration which would be both bold in its general character and concrete in its detailed conduct.

### Declaration Must Unify

**O**F the division of the modern world he wrote: "Under circumstances such as these, the issue of a Declaration of Rights would be a grave error of judgment unless it set out deliberately to unify, and not to separate men in their different political societies. It must, therefore, emphasize the identities, and not the differences, in the competing social philosophies which now arouse such passionate discussion."

Later he joined the Committees of Experts convened by Unesco to study the question of Human Rights, and he entered into their deliberations with the enthusiasm he brought to everything.

Militant, tenacious and combative he was at all times, but with repeated flashes of transforming humour, and the felicity of expression that was one of his gifts was also a part of his own vivacity. His learning was prodigious and ready to hand, with history particularly the history of thought, at his fingertips to support his views. To it he joined a mercilessly critical spirit; there can rarely have been a man more concerned with the clear definition of terms and their proper use. In a word, he had exactly the qualities needed in a good committee man, and especially the gift of stimulating debate and clarifying the issues.

## Courier

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

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A Question...

"CAN THE BLIND LEAD THE BLIND? SHALL THEY NOT BOTH FALL INTO THE DITCH?" (Luke, vi, 39) This was already an old question in the time of Christ. The answer was obvious. In the time of Bruegel, 1500 years later, the question was still rhetorical, and the answer was the same — unremitting misery, fear and solitude, well illustrated by Bruegel's painting (above) "The Parable of the Blind".

...An Answer!

## WORLD BRAILLE — AN ADVANCE TOWARDS ONE WORLD



LOUIS BRAILLE

There was still no basic change in the lot of the blind, when the great blind Milton wrote angrily, "O dark, dark, dark, amid the blaze of noon, Irrecoverably dark, total eclipse. Without all hope of Day!" (Samson Agonistes.) It remained for Louis Braille, in the 19th Century, to offer the blind something better than the old question, and the old and ugly answer. He gave them the script which bears his name, and opened to them a whole new world of hope and happiness.

tain world uniformity in punctuation signs.

In the World Braille whose creation was recommended, each sign will as far as possible be used for the same or nearly the same sound as in the original Braille, will represent the same letter or will fulfil the same or a similar function. Except where the complexities of ideographic scripts make it impossible, a Braille symbol will be provided for each visual letter, with the understanding that the sound value of the symbol be identical with that of the visual letter of the alphabet of the particular language. The effort will be made to make World Braille a complete tactile representation of visual scripts, and to bring about the maximum degree of consistency among the Braille systems of the various language groups.

The delegates decided that a truly phonetic World Braille was not practicable for general purposes, but recommended that a panel of experts be set up to make suggestions on the possibility of improving the Braille form of the International Phonetic Alphabet. Another panel was recommended to work out an international classification of sounds of letters and tone marks.

### ANNUAL TRIBUTE TO LOUIS BRAILLE

DESPITE the recommendation to form a World Braille Council, the Conference voted that "it is still of paramount importance that Unesco should continue to play a vital role in the Braille problem in view of its educational and cultural commitments" and that "a liaison should be maintained permanently with Unesco". In expressing its deep appreciation to Unesco, the Conference asked that the General Conference of Unesco to be held in Florence in May should make provision during the remainder of 1950 and in 1951 for the technical completion of the task it has so effectively undertaken. These plans include the holding of regional conferences for areas using the Arabic script, for Spanish and Portuguese speaking areas, and for the languages of eastern Asia.

In tribute to Louis Braille, the Conference recommended that workers for the blind in all parts of the world observe his birthday as an annual holiday, and that a world commemoration be arranged for the centenary of Braille's death, in 1952.

spokesmen for various groups of Braille readers who, because of conflicting methods in adapting Braille in the past, would now have to sacrifice what they had learned—over periods of many years—and begin all over again. One example was S.T. Dajani, principal of the Alaiya School for the Blind, Ramallah, Hashemite Jordan, who volunteered to scrap twelve years of hard work in order to help world unity. Another example was C.K.

Dassanaik, principal of the School for the Blind, Mount Lavinia, Ceylon, who made a similar offer.

### TRADITIONS TAKE SECOND PLACE

ONE of the achievements of the conference was an agreement by representatives of the various forms of the Perso-Arabic languages spoken in Hashemite Jordan, Egypt, Iraq, Persia, Pakistan and Malaya to recommend to all countries in their linguistic group that Braille writing in the future be read from left to right, instead of from right to left as in the usual visual script for many centuries. A spokesman for modern Hebrew, Dr. Michael Geffner, of the Jewish Braille Institute of America, concurred in the change. Other formidable obstacles arising from Braille codes built of traditional practices in visual scripts tied to historical religious and sentimental backgrounds also were overcome.

Another achievement was an agreement to begin the formulation of a uniform Chinese Braille based on Mandarin, but retaining a considerable degree of sound relationship with traditional Braille. There are four main spoken forms of Chinese, of which the Pekin Braille code has 408 characters; while Union Mandarin has only 54 characters.

In addition, it was agreed to recommend that mathematical and chemical symbols should be represented with greater uniformity throughout the world; that the degree of uniformity already existing in musical notation should be extended; and that efforts should be made to restore and main-



Helen Keller, the American blind deaf-mute, depending only upon the sense of touch, using Braille as a powerful tool, has become one of the world's outstanding persons. She spoke to delegates to the International Braille Conference at Unesco House in English — but can also express herself in French, German, Italian and Spanish.

BLIND men and women who read with their fingertips scores of different languages in all parts of the earth are closer than seeing readers to a goal of extraordinary value for international understanding — a single script for the whole world. This is the result of agreements reached at a ten-day meeting in Unesco House, Paris, of the International Braille Conference attended by delegates representing most of the world's principal language areas.

More than half of the participants in the proceedings were blind themselves. They came from countries as far apart as Brazil and India, from Pakistan, China, Egypt, Ceylon, England, Greece, the United States. For the first time in Unesco's history, a Japanese took part in the gathering as an official member of an agency working under the auspices of the organization, and also for the first time representatives of Hashemite Jordan and the Federation of Malaya were present in official capacities.

The delegates decided that it was not only feasible but both desirable and practicable to create a broadly uniform Braille system for all languages and scripts. This is to be called World Braille and will be based upon the original system of raised-character writing for the blind developed by the Frenchman Louis Braille, himself blind, more than a century ago. The establishment of a World Braille Council to maintain uniformity in the future and to work out technical details in specialized fields of Braille was strongly recommended.

### A NEW ERA FOR THE BLIND

THE achievements of the meeting constituted an important milestone in the history of Braille because they permit further practical and concrete measures to establish the greatest degree of uniformity in a single system of writing for the blind. The delegates, who included Brailleists, linguists, phoneticians, blind educationists, and representatives of Braille printing houses, agreed that the results of their talks were not only extraordinarily satisfactory but better than the most glowing optimist could have expected.

Dr. Helen Keller, world-famous American blind deaf-mute, in whose honour a special session of the Conference was held, told the delegates that through their work a new era for the blind was beginning, for, she said, they were "lifting the blind throughout the world from age-long darkness into the light of culture and knowledge". Through them and through Unesco's activities on behalf of the blind, she added, "the voice of the blind is being heard in words that are to be put into concrete assistance throughout a world of good will".

To reach agreement, the delegates had to obtain the co-operation of

### AN INTERNATIONAL TRIBUTE TO LOUIS BRAILLE



At the close of the International Braille Conference in Paris, on March 29th, delegates visited the little town of Coupvray, where Louis Braille was born and where he is buried. Standing at his graveside, these men and women, many of them blind, paid tribute to the man who evolved the method of raised character writing that bears his name. Representing the world's principal language areas, the delegates expressed by their gesture, the debt owed to Louis Braille and those who adapted his system to the world's languages by countless sightless persons who as a result have been able to live fuller and more useful lives.



WOMAN WITH THE AMPHORA (Church of the Holy Apostles, Petch monastery). — A Serbian artist of the early 13th Century painted this fresco. He attempted to solve a 3 dimensional geometrical problem in terms of 2 dimensional art. Contemporary cubists set the same problem and solved it in a manner which is strangely similar to the technique of the 13th Century artist.

IT is 80 years since Japanese paintings were first exhibited in European museums and art galleries and some 30 years since the Negro art of Africa first became widely known in Europe through the same means. Probably as important in its own way as these two earlier events was the exhibition of Yugoslav Mediaeval Art held at the Palais de Chaillot in Paris last month.

Although not likely to bring about a revolution in art, these treasures of mediaeval Yugoslavia lifted the curtain hiding a fascinating civilization, which since the eleventh century has produced a great number of masterpieces hitherto insufficiently appreciated.

Most critics and archaeologists, loath to leave the well-trodden highways of art history, have neglected these works of art, and they have thus remained practically unknown to the general public who, for the last twenty years have learned to familiarize themselves more with primitive cave paintings than with mediaeval frescos.

In Yugoslavia, however, such frescos now receive their full share of appreciation, and the reproductions brought to Paris through the "Association Française d'Action Artistique" and a Yugoslav organizing committee explain why.

These striking reproductions demonstrate the vitality of Yugoslav art, which, influenced by two often very different worlds, has evolved original and individual forms.

What is the reason for the

striking originality of these paintings? Even allowing for the influence, both technical and intellectual, of Byzantium and Ravenna and, perhaps, of Hellenic survivals, one has only to look at the Descent from the Cross in the Monastery of Miliceva and especially the extraordinary Sopotchani Dormition, to realize that those influences alone cannot explain the essence of this art.

#### THE "SCHISM IN ART"

THE fact is that the same circumstances which from the twelfth to the fourteenth century made it possible for the southern Slavs to retain their ecclesiastical and political independence; also account for the free flowering of their art. This sudden upsurge of a form of painting, which included psychological portraiture and showed the utmost daring in the use of colour, has been called the "schism in art".

There is in fact a great difference between the art of Rome or Byzantium and this

Opening a closed book of highly original art, a Paris exhibition presents...

## ART TREASURES OF MEDIAEVAL YUGOSLAVIA

realistic drawing of the features, sometimes carried to caricature, the almost impressionistic touches, with the flat and heavy painting of the hair and deliberate distortion of the limbs.

It is easy to see why different schools of archaeology have often advanced conflicting theories to explain the originality of this painting. The same applies, however, to Yugoslav architecture and sculpture, represented in the Paris exhibition by some very beautiful casts.

It is understandable too that at one time at least, this sculpture and architecture were regarded simply as offshoots of the basilicas of Lombardy.

But architecture and sculpture do not develop for eight centuries without being decisively influenced by men — in this case by the Slav carvers and masons.

In this art the decorative themes in particular seem to be entirely original, as if the southern Slavs had found their most individual form of expression in the carving of doorways and capitals and in the famous "trellis-work" of friezes and tympana.

When they adopted Christianity, they kept their own language, songs and customs, and they also preserved their forms of ornamentation; the designs with which the stones of their buildings are so profusely carved — transposed perhaps from more primitive work in wood — are closely akin to those still found in Serbian lace-work, pottery and textiles.

One of the strangest, even disturbing things revealed by the Paris exhibition is Bogomile sculpture.

More than thirty thousand examples of this sculpture —

carved monoliths, pillars, stelae and sarcophagi — are found in the mountain burial places of Bosnia and Herzegovina. In the thirteenth and fourteenth centuries — until the Turkish occupation — a persecuted people raised these monuments of their faith. Their part of the country was one of the last strongholds of a little known religion in which, from the Nile to the Altai mountains, and from the Black Sea to the mouth of the Rhine, Manichaeism and Gnosticism, with an admixture of Christianity, were combined with the older tribal myths of the converts.

#### MYSTERIOUS SYMBOLS

CUT off in their natural stronghold, the Bogomiles and Patarini escaped the bloodbath in which their kinsfolk, the Cathari of Languedoc, perished. These bas-reliefs, in which "old Slav" themes are associated with mysterious symbols, are all that remain of their civilization and tenets.

In one instance, a knight is shown stretched bareheaded on the Cross. More often, clad in armour, the dead man is depicted with his right hand raised, disproportionate in size and surmounted by a sun and with a bow and arrow carved at his left.

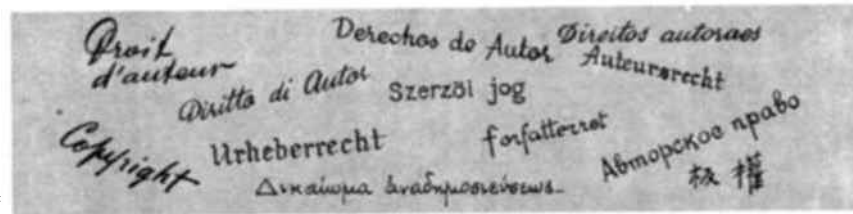
Tournaments and battles, hunting scene, stylized pictures of the Kolo, national dance of Yugoslavia, horses and stags reminiscent of the primitive magical cave paintings, all bear witness to the fertile tenacity of a people who loved and clung to their past, their native soil and their church.

To appreciate the significance of the exhibition one has only to remember that Europe has had to wait five hundred years before discovering this highly original art; that it became familiar with the sculpture of Easter Island before it first saw that of Bosnia, and that about 1900, critics used to treat the Yugoslav frescos as clumsy imitations of Italian painting and spoke of the Bogomile monuments as the crude products of a barbarian imagination.

While the authors of the Exhibition catalogue write that their national art is "becoming a cultural legacy enjoyed by all Yugoslavs", their work itself proves that this newly revealed art is also destined to enrich and inspire many other countries.



Accompanied by H.E. Marko Ristic, Yugoslav Ambassador in Paris (on left), M. Jaime Torres Bodet, Unesco's Director-General, examines one of the sculpture exhibits at the Yugoslav Mediaeval Art Exhibition in Paris, which he visited on April 27th.



## ★ THE RIGHT TO WRITE AND THE RIGHT TO READ ★

by William Gaddis

"BOOKS", wrote Henry David Thoreau, "are the treasured wealth of the world, the fit inheritance of generations and nations". To-day almost a century after Thoreau wrote these words, most members of the world's family of nations have still been unable to claim their rightful share of this international heritage. Many countries, old in civilization but young in independence, are cut off from the books which are as vital to their social and economic development as technological advice and equipment.

What stands between these people and the books which will help them catch up with the scientific, social and cultural progress of other countries? Apart from the barrier of different languages, most of the reasons stem from economic causes. Among these are copyright laws.

Just how copyright laws can create barriers between people and knowledge was shown recently in a report from one

of Unesco's Member States, newly independent. Like many under-developed countries, this young nation suffers from a scarcity of national literature. Unlike the peoples of Europe, whose national cultures have been inspired and enriched by centuries of each other's work, its people have seen few translations from other languages. To-day, badly in need of the creative work of other nations, they are being handicapped through the complications of international copyright law.

#### Rights of Three Groups

SIMPLE to state, the problem is difficult to resolve. The rights of three groups must be balanced. The author must be protected, the publisher who produces and distributes his work, and the public. The public deserves the unimpeded circulation of

original work. The publisher must be paid for his work in bringing it to the public. And the author, besides being paid for his work, must have the right to approve its distribution in the form in which his creative genius led him to make it. When the French Copyright Law of 1793 was passed, the author's right was called "the most sacred, the most unassailable, and the most personal of all forms of property".

In Europe the right of the author has always been regarded as a natural right, while in America it is acquired somewhat like a patent on an invention. A book in France is automatically copyrighted when it is published, but in the United States for instance the author must go through legal formalities, or lose his copyright. In many countries motion pictures, radio and television programmes which publicize original work are not

yet subject to copyright law. Some countries, where the benefits of science and culture are most needed, have no special copyright laws at all.

#### Equal Protection For All

EFFORTS have been made at international co-operation in this maze of legal differences. The Berne Convention of 1886 is an active agency in promoting copyright agreements among most European countries, members of the British Commonwealth and Brazil. Seven inter-American conferences have been held, but the conventions that came out of them have not been far-reaching. Most of Africa is outside international agreements.

Experts, called together by Unesco from all parts of the world, have recommended drafting a new convention

which as many nations as possible will be able to ratify without infringement upon their own laws. The main point would be that each nation agree to give to any author, regardless of his nationality, the same protection that they give their own authors.

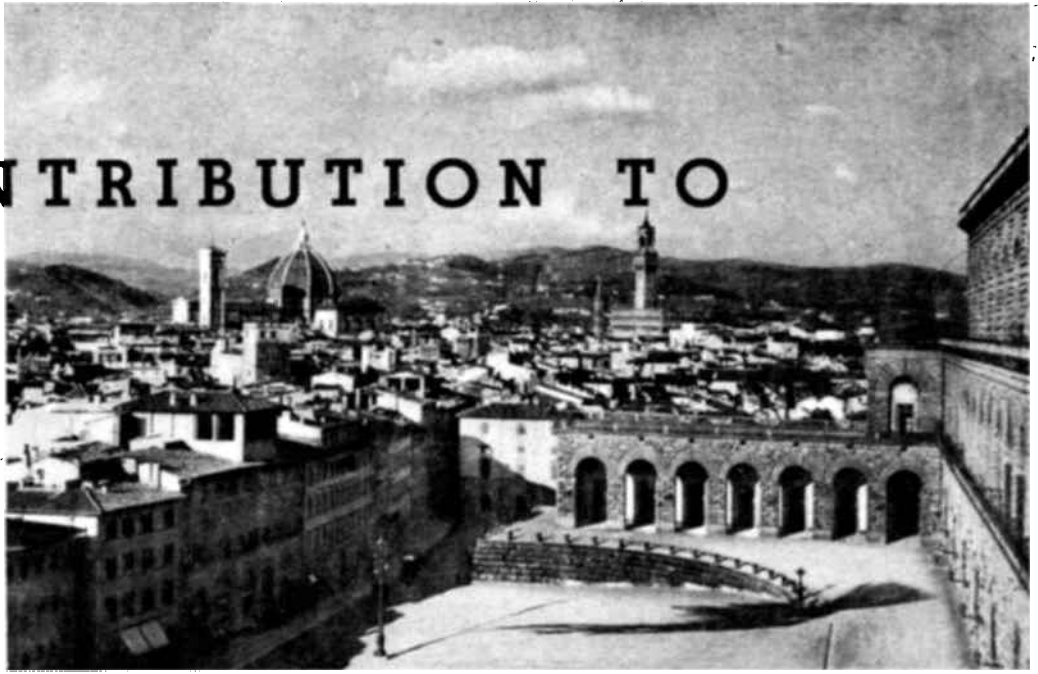
The Copyright Division of Unesco's Department of Cultural Activities has analyzed the copyright laws of more than sixty countries, and classified them according to countries, subjects and dates. The subjects have been catalogued and exhaustive reports have been prepared, to give legal experts a world copyright picture easily and quickly. In October, Unesco hopes to convene a new Committee of Experts in Washington to recommend further action on international copyright law. It will be an important part in Unesco's over-all effort to break down more of the barriers in men's minds which make impossible the understanding necessary for peace.

## Major Discussion Proposed for Florence Conference

# UNESCO'S CONTRIBUTION TO UNITED NATIONS PEACE MISSION

"IT REMAINS TO DETERMINE THE COURSE OF OUR ACTIVITY IN RELATION TO PEACE, THE SUPREME OBJECTIVE AND MAIN JUSTIFICATION OF UNESCO."

M. Jaime Torres Bodet, Director General of Unesco, at the 20th Session of Unesco's Executive Board.



A general view of Florence, where the Fifth Session of Unesco's General Conference will open on May 22nd. In the background (centre) is the Palazzo Vecchio, where plenary sessions of the Conference will be held.

In three weeks time over 1000 men and women — delegates, official observers, members of Unesco's Secretariat and journalists — will be gathered in Florence, Italy, for the opening of the Fifth Session of Unesco's General Conference.

Meeting from May 22 to June 17 at plenary sessions in the renaissance setting of the Palazzo Vecchio and at committee gatherings in the 15th century Pitti Palace, delegates will consider how Unesco can best carry out its work as the world organization for education, science and culture.

One question standing out above all others in the minds of the delegates will be that posed by Unesco's Executive Board at a recent meeting: what action can Unesco take, apart from that already proposed in its 1951 programme resolutions, to contribute vigorously, in the present as well as in the future, to the United Nations Mission of peace.

This question was raised at the Executive Board meeting by M. Jaime Torres Bodet, Unesco's Director-General. "There are turning points in the lives of institutions just

as there are in those of individuals", he said. "I believe that the next session of the General Conference will represent such a turning point for Unesco, at once for reasons connected with the internal structure of the Organization and for reasons external to it.

### Peace Today Or A Future Peace?

"THE difficulties and the dangers overshadowing the world have become so pressing", M. Torres Bodet pointed out, "that it is now essential for Unesco to shoulder the responsibilities imposed upon it by its Constitution, as a part of the machinery of the United Nations and Specialized Agencies, in the promotion of peace.

"What exactly are those responsibilities? How can we carry them out? And with what peace are we concerned — peace today or peace for a more or less distant future? These supremely important questions cannot be evaded", said the Director-General.

"Impelled alike by the process of its own development and the condition of the world, Unesco can and must subject its methods and aims to a thorough and critical examination. I am

convinced that the fundamental object of the next session of the General Conference should be to carry out such an examination", he added.

To carry out its tasks Unesco follows a programme planned at three levels: information and exchange of documentation and news; research, investigation and enquiry aimed at helping men and women to contribute actively to mankind's progress; and action, either by Unesco directly, or at its instigation, to assist all countries to contribute, through culture, education and science, to peace.

As there are some tasks which Unesco cannot undertake immediately because of lack of funds, but which it cannot renounce, a Basic Programme, covering a number of years, has been prepared and this, together with a detailed annual programme outlining the part that can be carried out in each financial year, will be presented to the Florence Conference.

Programme activities proposed for 1951 require a budget of \$ 8,150,000 — an increase of \$ 150,000 over the 1950 budget.

How close a co-operation between Unesco's Member States and its Secretariat is required to carry out such a programme was recently emphasised by M. Torres Bodet. "Only through the will and acts of Member States can Unesco fulfil its true purpose —

THE GENERAL CONFERENCE IS THE SOVEREIGN ASSEMBLY OF UNESCO. IN WHICH THE DELEGATES OF MEMBER STATES MEET ONCE A YEAR. ALL LEGISLATIVE AUTHORITY IS VESTED IN IT. AND IT APPOINTS THOSE WHO ARE TO EXERCISE EXECUTIVE POWER. IT LAYS DOWN THE ORGANIZATION'S PROGRAMME. VOTES ITS BUDGET. PASSES JUDGMENT ON ITS ACTIVITIES. ADMITS NEW MEMBERS AND DECIDES ALL OTHER QUESTIONS OF IMPORTANCE; AND IT IS AT ITS SESSIONS THAT THE MEMBER STATES — FIFTY-FIVE IN NUMBER TODAY, AND SOON PERHAPS TO BE FIFTY-EIGHT — IN VIRTUE OF THEIR SIGNATURES TO THE CONSTITUTION DELIBERATE WITHOUT RESTRICTION AND COMMIT THEMSELVES MORALLY TO RESPECT THE DECISIONS ARRIVED AT.

as a network of mutual services, the value of which is self evident, as a collective force working for the transformation of the world," he stated. "The Secretariat, no matter how zealous, cannot make up for any apathy on the part of Member States, for it can do no more than serve their will — the motive power for all its work."

Proposals to define clearly both the tasks of the Secretariat and those of Member States and a recommendation that the latter should provide their Unesco National Commissions with adequate permanent secretariats will be submitted to the Conference. Other resolutions call on Member States to co-operate with one another in joint action for Unesco aims, and suggest that greater use be made of international conventions involving the use of education, science and culture for progressive and peaceful ends.

### Creative Genius Of Florentine Masters

CO-OPERATION will also be the keynote of a series of special meetings held in connection with the Conference. One of these will group representatives from National Commissions for Unesco and the second, representatives from the 100 non-governmental organizations having consultative status with the Organization.

Unesco's present membership — 55 nations — is likely to be increased during the Conference, following its consideration of membership applications from Korea the United States of Indonesia and the Hashemite Kingdom of Jordan.

Meeting in surroundings which proclaim the creative genius of the Florentine masters, delegates will study Unesco's plan for the preparation of a scientific and cultural history of mankind. And, it is fitting that in the city of men like Leonardo da Vinci, Michelangelo, Botticelli, Masaccio and Donatello, they should be called on to consider ways of improving the material and moral freedom of creative artists.

Among the other important questions on the Conference agenda are whether final steps should be taken for the preparation of a Universal Convention on Copyright, on the possibility of founding an international institute of the press, on the work already done towards evolving a uniform Braille script for the blind and on Unesco's part in the United Nations Technical Assistance Programme.

During the Conference, the Italian Government will sponsor a large-scale programme of cultural events in Florence, including exhibitions and lectures. The Florence Festival of Music and Opera, which co-incides with Unesco's Conference is to include a Theatre Festival, from May 25th to June 13th, at which Italian, British and French companies will perform.

## ITALY, HOST TO UNESCO'S CONFERENCE, WELCOMES M. TORRES BODET

ITALY, where preparations are being completed for the opening of the Fifth Session of Unesco's General Conference in Florence, on May 22nd, gave a warm welcome to M. Jaime Torres Bodet, Unesco's Director-General, during his short visit there, last month.

On his arrival in Rome, M. Torres Bodet was received by H.E. Signor de Gasperi, the Prime Minister; H.E. Count Sforza, Minister for Foreign Affairs, and H.E. Signor Gonnella, Minister for Education. The same day, M. Torres Bodet discussed problems concerning the Florence Conference with the authorities. On Monday, April 17th, he held a press conference at which he described the aims and activities of Unesco.

While in Rome, Unesco's Director-General was received in audience by Pope Pious XII.

Addressing the recently formed Italian National Commission for Unesco, in the impressive setting of the Palazzo di Venezia, M. Torres Bodet told its members that Unesco had a major part to play in every problem of our age.

### Dante's Noble Words

"OUR cause is that of every man on earth," he said. "And that cause was described more than six centuries ago by one of your own outstanding thinkers in ringing words as fresh and true today as when they were first uttered:

"There is one activity proper to the human race as a whole which is the destiny of all men however many they may be, but to which no single man, family, village, city or nation can attain alone. The nature of that activity becomes clear when we consider the quality most characteristic of humanity, namely the power of knowing, the intelligence.



During his recent visit to Italy, M. Jaime Torres Bodet, Unesco's Director-General, broadcast from Rome on the aims and programme of Unesco. This photo shows him (left) replying to the questions of a radio journalist. Translated into 22 languages, his interview was broadcast in many other countries.

"As such a power cannot attain its full stature in any single man or group, it is necessary that the human species should consist of many units. Given, then, that humanity is designed by nature to develop the total power of the intellect... a first requirement is that mankind should live in the tranquillity of true peace that it may the more freely and easily devote itself to its appointed work. The conclusion is that universal peace is the greatest of all the good things which make up our felicity."

"Never", said M. Torres Bodet, "has the connection between peace and culture of the mind been stressed more strongly than in Dante Alighieri's noble words. And so we find that in the very dawn of Italian poetry and political thought, Unesco's path is mapped.

### Greatest History Lesson

"LEST we should misunderstand this aspect of the problems of today," he continued "we should, however, add that, though peace is necessary for the development of the mind, a humanistic training of the mind is today

just as necessary for the strengthening of international peace.

"If peace is necessary for culture, culture is also necessary for peace — and that, gentlemen, is the greatest lesson that history should teach us and it is also the ideal of Unesco."

After leaving Rome, the Director-General travelled to Florence where he was able to inspect the section of the Pitti Palace to be used by Unesco's Secretariat during the Conference, and the magnificent hall of the Palazzo Vecchio, in which the plenary sessions will be held.

At Milan, which he visited before returning to Paris, M. Torres Bodet was the guest of honour at a reception given by Count Stefano Jacini, a member of Unesco's Executive Board and leader of the Italian delegation to the last two Sessions of the General Conference. Throughout his Italian journey, M. Torres Bodet was accompanied by H.E. Signor Mameli, Director-General of Cultural Affairs at the Italian Foreign Office, and by Signor Alberto de Clementi, Italian delegate to Unesco.

# "THEY DON'T DO IT OUR WAY"



M. Jaime Torres Bodet, Director-General of Unesco

"LEADERS OF WORLD ORGANIZATIONS MUST OVERCOME INVISIBLE OBSTACLES IN THEIR WORK FOR PEACE"



Mr. Trygve Lie, Secretary General of the United Nations

HOW can it possibly be that there is talk of war and the threat of war, when all the peoples of the world want peace? Never before has the primordial horror of war appeared in an uglier shape. Yet — never before has man had, within the reach of his arm, greater power for the achievement of a better, happier and nobler life. Why, then, is there need to "work" for peace—to "fight" for peace?

To "save succeeding generations from the scourge of war", the peoples of the earth entrusted their dream of peace to the United Nations and its related agencies. These agencies, by practical daily work, are striving to build a more secure society. One of them, UNESCO, especially concerned with eradicating the ignorance, fear, suspicion and hostility which permit war and accompany war, is opening the Fifth Session of its General Conference in Florence, Italy, this month. The General Conference has been asked urgently by its Executive Board to consider action designed "to enable UNESCO, as an organization of states, to contribute vigorously, in the present as well as in the future, to the United Nations mission of peace".

One of the known obstacles to peace is the actual lack of comprehension between peoples and between their spokesmen, which are described in the article on this page. "They Don't Do It Our Way" was written for UNESCO by Dr. Ina Telberg, employed during 1947 and 1948 as simultaneous interpreter for the United Nations. Dr. Telberg, sociologist and anthropologist, has lived and worked in the United States, the Soviet Union, India and France.

"WHAT the Distinguished Lady Representative has just suggested proves that women can be more than decorative—they can also be useful."

With this jovial remark, a United States Delegate looked at his Soviet Colleague in the Population Commission of the United Nations and awaited a smile of response. None came. The Russian sat stiff and unsmiling. In Russia there are no jokes about women drivers or women delegates, so beloved by the Americans. The Russian conception of courtesy, therefore, forbade the Soviet Delegate to do anything but freeze into a silent disapproval. The well-meaning American attempt to find common ground by means of a joke thus increased, rather than decreased, the psychological distance between the two delegations.

The foregoing instance of a difference in the sense of humour illustrates one of the aspects involved in the problem of cross-cultural understanding, which is today preoccupying social scientists and which may well affect every individual's day-by-day life. What the social scientists mean by culture is not the arts of a nation, in the sense of painting, sculpture, or poetry, but the totality of the patterns of thinking and acting transmitted through generations from father to son, and absorbed, with deviations and in varying degrees, by all participants in the life of the nation.

So deeply rooted is our cultural heritage that we are rarely conscious of it. To us, it is the "human" way of behaving, the "natural", the proper and the expected. Any other behaviour we are apt to consider "difficult", "peculiar", "unreasonable", or "unpredictable". To social anthropologists, however, each culture has its own inner consistency, its own inherent order, which makes it, in a lesser or greater measure, workable, predictable, and comprehensible.

## One Man's Meal...

ONE of the most deeply rooted, and largely unconscious, features of any culture is what the psychologists call the time perspective. Within the United Nations, at least three different time perspectives operate.

"Gentlemen, it is time for lunch, we must adjourn", announces the Anglo-Saxon chairman, in the unabashed belief that having three meals a day at regular hours is the proper way for mankind to exist.

"But why? We haven't finished what we were doing", replies — in a puzzled manner that grows rapidly more impa-

tient — an Eastern European Delegate, in whose country people eat when the inclination moves them and every family follows its own individual timetable.

"Why, indeed?" placidly inquires the Far Eastern representative, hailing from a country where life and time are conceived as a continuous stream, with no man being indispensable, with no life-process needing to be interrupted for any human being, and where members of electoral bodies walk in and out of the room quietly, getting a bite to eat when necessary, talking to a friend when pleasant; but where meetings, theatre performances, and other arranged affairs last without interruption for hours on end, while individuals come and go, are replaced by others, meditate or participate as the occasion requires, without undue strain, stress, or nervous tension.

As one or the other group persists in its own conception of the time perspective, as the Anglo-Saxons demand that the duration of meetings and conferences be fixed in advance and that meals be taken regularly at fixed hours, and as the Russians sit irritated and the Latins puzzled and the Secretariat frantic — as this condition continues, mutual friction grows, murmurs of "unreasonableness" are heard around the room; and, when the issue under discussion is an important one, overt accusations are hurled across the room of "insincerity", "lack of a serious approach to the problem", and even "sabotage".

## Irony Or Poetry

ANOTHER frequent source of irritation, rooted deeply in the cultural differences among nations, is the length and the style of oration.

The Latins are usually accused of unnecessary length and of equally unnecessary flights of poetic fancy. The Russians are disliked both for the length of their speeches and for the irony and sarcasm of the speeches' content. The utilization of irony in political speeches is a long-standing tradition of public oratory in Russia. It has nothing to do

that many of my friends in America and England were listening. In a few minutes, however, I lost every trace of self-consciousness as Mr. Vishinsky's Russian carried me away by its sheer beauty, force, and richness of expression. Latin quotations, Russian proverbs, even Shakespearian poetry, were utilized for the purposes of his attack on the British and the American positions.

Next day I was startled by the press reactions. I myself even received some fan mail: a couple of letters that denounced me as a Communist for having interpreted the speech with such fervor, and another one that praised me for same. I realized then how unnecessarily vitriolic, aggressive, and offensive the address was when translated: in fact, how ill-adapted was the Russian oratorical style to delivery in a foreign tongue. It was not the language itself,



however, that was the obstacle. It was the tradition behind the language; what I have since learned to call *speech etiquette*.

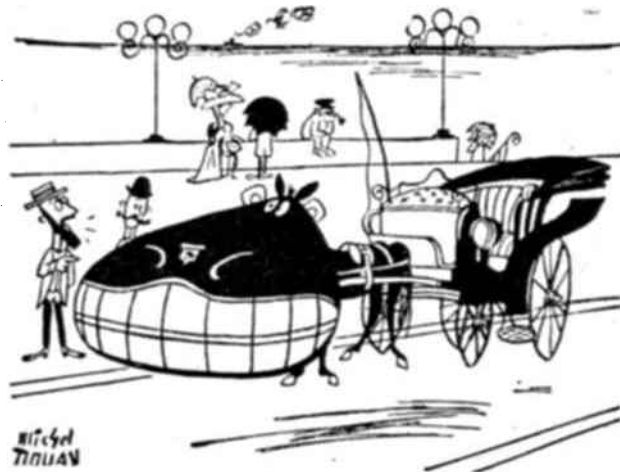
## Settling A "Grave" Issue

THE Latins, on the other hand, far from employing sarcasm, prefer to sprinkle their speeches with a liberal amount of poetic imagery, metaphorical expressions, and literary allusions.

During the General Assembly meet-

## THE WORLD LAUGHS AT DIFFERENCES

### PARIS



INVASION. — "Another American automobile." (Carrefour.)

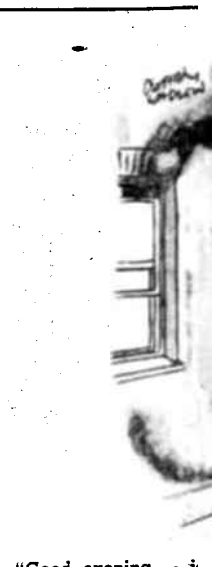


"I don't think she is..."

### MOSCOW



"Sorry I'm late. I thought I'd been invited to a conference." (Krokodil.)



"Good evening — is..."



(FROM "RACES OF MANKIND" BY RUTH BENEDICT AND GENE WELT FISH.)

EVEN DIFFERENCES IN HUMOUR CAN SOMETIMES INCREASE RATHER THAN DECREASE THE UNDERSTANDING BETWEEN PEOPLE FROM DIFFERENT COUNTRIES

# How World Co-operation may be balked by Cross-Cultural Misunderstandings

by  
Ina TELBERG

ings in Paris, a Latin-American delegate pleaded for the inclusion of the phrase, "from the cradle to the grave", in the Article of the Declaration of Human Rights dealing with social security. He wanted to insure that a worker, or, rather, a citizen, should be covered by measures of social protection in just that manner: from the cradle to the grave. He meant precisely, literally, what he said.

"Such phrases have no place in a serious document", pronounced a Western European delegate.

"But the Declaration should be beau-



tifully worded", argued another Latin delegate.

"It's a legal document — not a poem", muttered a Benelux member.

A member of the United States Delegation whispered darkly into a neighbor's ear:

"Why not 'from womb to tomb'? At least it rhymes!"

Before the final text of the Article was settled upon, several other poetical versions were suggested. Some others, quite unprintable, shortly made the rounds of the corridors outside the conference rooms.

## WHAT THINGS

NEW YORK



... begins to grasp Sartre." (New Yorker.)

LONDON



... this 24 Merton Street?" (London Opinion.)

PLEASE THE PSYCHOLOGICAL DISTANCE ES.

## Latin-American Way

THIS difference in both the styles of oratory and the time concept was once forcefully brought to the attention of the Assembly at the meeting of the Social Committee in Paris. There, a Cuban delegate, tired of constant interruptions from the Chairman of the speeches of his Latin-American colleagues, pleaded that:

"Not being all Nordics and Anglo-Saxons, we cannot fit into the pattern of brevity, terseness, and conciseness which you demand of us, Mr. Chairman. Such patterns befit the Northerners, but we like an orator to be imaginative, emotional, moving... From our point of view we are not deviating from the substance of the matter, as it is our way of dealing with the matter."

English-language speeches, conversely, fall flat on both the Slav and the Latin ear. English understatements — and almost all English language speeches are understatements from the Slav and the Latin points of view — need to be interpreted with particular skill into Spanish and Russian, if they are to be convincing. Rendered into Russian, they particularly lack emphasis, although there are some notable exceptions.

It is, for instance, impossible for any of Sir Carl Berendson's remarks to lack emphasis. It is equally impossible for Mrs. Vijaya Lakshmi Pandit of India to be either misunderstood or unappreciated when she speaks in English and is simultaneously interpreted into Spanish, French, Russian, and Chinese. These rare combinations in the same speaker, however, of Latin fire, Russian irony, and Anglo-Saxon precision are exceptions to the rule.

## Hospitality May Cause Hostility

STILL another aspect of the problem of cross-cultural understanding which looms large on the international scene lies in the differing concepts of hospitality. When a social anthropologist enters a new area his first project usually consists in familiarizing himself with the hospitality patterns prevailing within the group he has come to study. The understanding of such patterns provides him with a key to social intercourse. In the United Nations, differing concepts of hospitality as between the East and the West have been noted by this observer as contributing to increasing coolness between Delegations, and even as being subject to sinister interpretations.

I remember the party at which this was first brought home to me. It was an afternoon when the American Delegation was host to other Delegations, and the cocktail lounge was filling rapidly as meeting after meeting was breaking up. The bar was crowded with trays of hors d'œuvres, ice-bowls, and bottles. The Delegates were jostling one another, pushing jovially, shouting their orders at the servers. The Russians stood stiffly, not touching either food or drink. I tried to get one of the Soviet Delegates a glass of vodka, but he clutched my sleeve in an agony of embarrassment.

"No, no, you mustn't. How can you?... It is not polite..."

No Russian will take drink or food offered by others unless he is repeatedly



and urgently pressed to do so, by his hosts. This, like the demands of platform eloquence, has nothing to do with the Soviets. This is a matter of the Russian "culture", the code of behavior that is part of the total pattern of living, and has been for ages past. To disregard it, in the giving and receiving of hospitality, is a sign of immodesty, forwardness, rudeness, and, in general, extremely bad manners. The Russians left this party early; as inter-cultural hospitality, it was not a success.

This strict code has its other side also: just as the guest can take refreshments only from his host, so the host must offer his hospitality repeatedly before it is accepted. The casual patterns of American hospitality, administered with jovial good humor, have no counterpart in Russia. There, the first offer of food or drink is merely perfunctory; it is only when the second, third, fourth, and fifth come that the Russian knows he is welcomed. This phase of Russian culture has on occasion been satirized by various Russian writers, the most noted example being Krylev's "Demian's Fish-chowder". In that story, the guest is pressed to eat and drink to the point where in desperation he grabs his hat and flees. I have also heard repeated complaints and even sinister interpretations of this Russian custom, from American visitors to Russia. A number of diplomatic memoirs mention that Russians press food and drink on their guests while eating sparingly, and drinking even less, themselves. That, of course, is quite true. But hospitality offered in the casual Western manner can only mean a studied insult to a Russian.

## The Origin Of Man

LIFE itself is prized differently in different cultures. To die of a peaceful old age is the ideal life pattern in some parts of the world. Death for a country or an ideal is the desirable social behavior in others. Nowhere have these differences been made so manifest as in the drafting of the Declaration of Human Rights.

"Man is of divine origin, endowed by nature with reason and conscience", argued several Latin-American delegates.

"All life is of divine origin, not only human life", a representative of a Buddhist state murmured gently. "Is it not vanity to attribute divine origin to human life alone?"

"Man is not divine. He is rooted in the very land he tills, in the soil that

bred him", once stated an Eastern European Delegate from a preponderantly agricultural area. The Soviets suggested tactfully that science had reservations on the whole subject. The Anglo-Saxon bloc, evidently not quite definite on the subject of human divinity, kept still.

## Confusion Over China

HUMOUR relief is not infrequently provided by the very cultural differences that are usually so productive of misunderstandings.

On one occasion, a misunderstanding was particularly startling:

"Gentlemen, gentlemen, let us not act in this matter like an elephant in a china shop!"

As this remark was being rendered from the Russian into English, a language in which the Chinese Delegate was following proceedings, he promptly raised his hand.

"Mr. Chairman, I should like the Soviet Delegate to explain just what China has to do with his objections".

"Mr. Chairman, I said nothing whatever about China. The Chinese Delegate must have misunderstood".

"Mr. Chairman, I distinctly heard my country mentioned. I request an explanation".

To the social scientist, misunderstandings such as those cited here are less humorous ones than they are tragic and deplorable. In a world already strained with conflicting economic interests and political ambitions, misunderstandings based on cross-cultural ignorance can scarcely be excused. The social sciences of today — social psychology, cultural anthropology, sociology — provide tools for interpreting and gauging human behavior, regardless of how alien a culture may be. During the war, these tools were used, many with quite startling success, in psychological warfare. They can be used for peace as well.



Anyone can learn any language, but international understanding requires more than a mere knowledge of tongues. ("FROM PEOPLES OF THE EARTH" BY EDWIN R. EMBREE.)

**R**itchie Calder, Science Editor of the London News Chronicle, recently returned from a personal survey, carried out in collaboration with the Natural Sciences Department of Unesco, of the work going on to reclaim the deserts of North Africa and the Middle East for human use.

In its last two issues, the "Courier" reprinted some of the articles written by him during his 15,500 mile journey, which were distributed to newspapers throughout the world.

On this page is reprinted the last of the "Men Against the Desert" articles in which Ritchie Calder, cabling from Cyprus, sketches some impressions of his eleven weeks tour against the background of an island where men are winning the battle against the desert.

**I**N Libya an Eighth Army veteran who had stayed behind to wage war against the desert itself suggested to me that in order to study desert problems schoolchildren should construct sandtables—model terrain like those used by the Army when planning operations.

Fans could act as prevailing winds (reproducing wind erosion and advancing dunes overwhelming oases), water trickles could show wadi erosion, and matchsticks form windbreaks, etc.

On a larger scale Cyprus could be my sandtable. An island half the size of Wales, it provides in miniature not only desert conditions but what can be done about them.

That is why from next month a soil-conservation conference will be held by all Middle East countries to discuss and see how deserts can be arrested.

On my journey I have seen two categories of desert—climatic and man-made. The climatic desert is found where rainfall is too low to sustain vegetation. Even that is not hopeless when you remember Saharan scientists saying "We are walking on water."

Underground lakes and underground rivers are awaiting tapping. "Microclimate"—dew precipitation—is not properly understood and not exploited.

Remember the dew-mounds, heaps of pebbles which sustained civilization centuries ago in barren sun-scorched Negev, where there is less than four inches of annual rain. No, no, climatic deserts are not hopeless.

### Ten Men Who Believe

**B**UT the immediate challenge is that of the man-made desert. What man has done man can by brains and sweat undo.

One moonlight night on a desert plateau above the Kasserine Gap, Charles Sausmagne, Tunisian Inspector-General, a veteran Man Against the Desert, said to me:

"Tell me that there are ten men in the world who believe the desert can be made to bear fruit and will redeem the stupidities of mankind, and I will die happy."

Now I can give him not ten but hundreds—men and women whom I know by name slaving sacrificially in the desert.



One country where important victories have been won by men over the desert is Palestine. Hard work by the desert "soldiers"—colonists like this Jewish shepherd (above)—has transformed former arid ground into flourishing fruit groves and lush grazing ground.

## MEN AGAINST THE DESERT



## POSTSCRIPT TO A MISSION

By Ritchie CALDER

Science Editor, London News Chronicle



★ The immediate challenge is that of the man-made desert. What man has done, man can by brains and sweat undo. Efficient damming controls water-flow, makes navigation easier and saves valuable land for cultivation. But this is a rare example. Only too often rivers are allowed to go as they please, erode fertile land, rise in flood and cut communications.  
(Photos: Indian Air Survey and Transport Ltd.)

They not only believe, but are doing, acting not only in faith and knowledge, but from results.

From here in a forest look-out post, pinnacled 2,000 ft., I see below my "sandtable". Cyprus is not arid but the wet season rains are a curse as well as a blessing. The unchecked run-off scours the mountains leaving naked rock, rips great gullies in her fertile soil and flushes silt into the Mediterranean.

A grilling summer sun scorches the island and burns the sand to dust. Man's wantonness through the centuries has aided the process of turning this rich island to desert.

But in the last twenty years man has begun to make amends. Forest experts, soil conservators, water engineers and the British administration are carrying out in concentrated form measures I have seen put into action at various points throughout the journey.

From the pinnacle I see grim reminders: Bald mountains, deep scars, gully erosion. But I see also green hope—cropped plains watered by the harnessed wadis, groves of olives, carobs and vines. The panorama is of fields contour-ploughed on the slopes to check soil sluicing, and terraces like great window-boxes on the steeper hillsides.

The marching dunes are now manacled by binding vegetation. But most significant are the infant forests on the ranges below me. Bare five years ago, ravaged by fuel-gatherers and goats.

Wood was the only fuel for the islanders. Limekilns, looking from the pinnacle like young volcanoes, were stoked with trees until the law made oilfiring compulsory.

### Nature Reasserts Herself

**U**NPLANTED, self-generating—nature is reasserting herself. The cypresses of Cyprus are being reborn. The deserts are

blossoming here because Cyprus has checked wandering men, wandering goats, wandering sand and wandering winds.

All through the deserts of North Africa and the Middle East I have seen men triumphing against the desert. I have learned countless lessons and found abundant hope.

Eagerly, scientists are grappling with the desert. They have welcomed Unesco's proposed international co-operation and exchange and Unesco's campaign to remind the world of the forgotten Men against the Desert.

### A JOURNEY ENDS — ITS LESSONS CONTINUE

**T**HERE was a crowd of school boys waiting to welcome Ritchie Calder at Croydon Airport, London, when he landed there on the 30th March after his 2 months long desert journey. Pupils of 15000 English schools, and millions of readers in 28 countries have followed his 15,500 mile trek from Beni Abbes in Algeria, along the North African coastline to Egypt, Baghdad and Teheran, to the new Israel, and finally to Cyprus.

Man's fight against the desert in the vast water-starved areas of North Africa and the Near East was the theme of his message. His running commentaries from science outposts and field-stations captured the imagination of readers of some 40 publications in many countries which published the Calder desert story. Sixteen thousand letters, mainly from school boys, testify to the interest this project has already aroused.

The "Men Against the Desert" project was something more than an important journalistic reportage; it also introduced a novel aspect in modern journalism—its direct utilization in schools and adult education classes.

It was a co-operative enterprise, for whose success, Unesco, the United Kingdom National Commission, the British Ministry of Education, the London News Chronicle and many other publications—including esperantist—have made important contributions.

Now the desert traveller is home again, but the material he and his photographer collected has as yet, been far from fully utilized. Filmstrips to teach geography, history, classics, and religious history will be made in co-operation with the English National Committee for Visual Aids in Education.

Further articles will be written and lectures given on the subject, and there is material enough for a book on the desert journey.

The Calder reportage, undertaken on the initiative of Unesco, shows how journalists can serve Unesco's aims—by making man's fight against a hostile environment known and understood, by showing how modern science serves man in popularising the theme of "Food and People", and explaining how other people live.

Above all, the "Men Against the Desert" articles are testimony of the every-day drama and heroism which accompany man's progress—often slow and painful—through education science and culture.





Montevideo's "Science and Modern Man" Museum is to be installed in the city's magnificent Palacio Municipal (City Hall). Intended as a centre for the popularization of science in Uruguay, the museum will be housed in the wing shown on the right of the architect's drawing (above).

## URUGUAY IS BUILDING NEWEST LATIN AMERICAN SCIENCE MUSEUM

**M**ONTEVIDEO, capital city of Uruguay, already noted for its great modern hospital and its schools of engineering and architecture, is soon to have one of the most modern science museums in Latin America. With the general theme of "Science and Modern Man", this new museum, to be housed in the magnificent Palacio Municipal, will be the country's centre for the popularization of science.

The idea for this modern museum of science was conceived in talks between members of Montevideo's Municipal Commission of Culture and Dr. A. Establier, Head of Unesco's Field Science Office for Latin America. Through Unesco's Division for the Popularization of Science, technical assistance was given on all aspects of planning. Mr W. Stephen Thomas, Director of the Rochester Museum of Natural History, at the request of Unesco, acted as consultant.

★ ★ ★

### THE LESSON BECAME A CRUSADE

**I**N a certain United States city hygienic conditions in a number of public eating places were unsatisfactory. Each day newspapers published articles and letters on the need for a "clean-up". Finally, however, it was the students of a class in 9th year Health Biology who went into action and brought about a great improvement in the standard of sanitation.

How these students did it as a regular part of their school activity is told by John S. Richardson in a report specially written for Unesco's Division for the Dissemination of Science (Introduction of Experimental Science in the Elementary and Secondary Schools of the United States. UNESCO/NS/PSI/9).

"The newspaper accounts", writes Mr. Richardson, "were brought to class each day and analyzed for facts and assumptions. Finally the class accepted and defined three or four of the most significant problems. These problems dealt with the cleanliness of hamburger shops, soda tountains and the like.

"In the process of discussion, the students had to arrive at definitions as to what constitutes cleanliness. They decided that the one way to get information was by observation and experiment. Sterile culture plates were made, and then students set out to expose the culture plates to the air in the eating places.

#### EVIDENCE BY FLASHLIGHT

**P**ERMISSION was obtained from attendants to expose the cloths with which they wiped the counters. The cleanliness of the attendants' clothing as well as their hands and finger nails was noted. The students checked the state of floors, and took cultures of dishes that had been washed. Two boys even went to a popular hamburger shop after closing hours and obtained a flashlight picture through the window of food on the counter inside.

"Cultures were properly grown and compared with control cultures. The students asked that a bacteriologist from the county health department come to the class and examine their evidence and help them identify some of the bacteria on the plates. They made pure cultures of some of the bacterial strains,

strained them and identified some of the more common types.

"Many periods were spent in recording, organizing and interpreting the evidence. Reports were formulated and criticized in class and conclusions relating to the stated problems were drawn.

#### CLEAN UP OR CLOSE UP

**P**ERHAPS the most interesting and significant outcome occurred when the class decided without the knowledge of the teacher to take some action. This action took the form of letters written to local papers, all of which were published, and others were written to places that had been found to be unsanitary, threatening boycott unless certain practices of good sanitation, which were set forth in the letter, were instituted.

"The result was a very sharp and observable clean-up of almost all of the local hamburger and soda places which were frequented by the students."

This Report is the first in a series intended to stimulate discussion on the responsible and difficult task of "teaching for thinking". One of the best ways of doing this seems to be to make the pupils actively acquainted with the scientific approach to things.

A second report, "The Teaching of Science in Elementary and Secondary Schools in Switzerland" (UNESCO/NS PSI/10.) is also available on request to Unesco.

One important reason for spreading the scientific way of thinking in the modern world is to ensure a rational approach to social problems. A science museum is an instrument whereby this kind of general knowledge about science can be diffused.

#### See and Understand

**M**R. STEPHEN THOMAS, writing about the importance of such institutions, said: "Museums are not merely places for preservation of specimens, and thus static and inert, they are active and alive. They exhibit material in an attractive and lively manner, and at the same time carry on extensive educational programmes.

"Because such museums

teach through visual education — use of objects in three dimensions — they can reach all classes of people. However, the important thing is that the exhibits convey ideas and thus serve in the interpretation of facts and principles which are found most difficult to convey through the written word. One has to see to understand. Museums of science of this type, designed for and supported by the community, will soon become among the most important institutions of civilized peoples".

In this museum self-operating exhibits consisting of animated panel displays will present highlights of the physical sciences under such titles as "The Sun, Source of All Power", "What is Matter?" and "The Water Cycle".

A series of small models, similar to those in The Franklin Institute in Philadelphia, demonstrating magnets, conductors, pendulums, etc., which can be operated by the visitor, will show some of the natural laws of physics. From this point displays will demonstrate the relationship of mathematics to other sciences; potential and kinetic energy; primitive tools and mechanisms, and finally, modern mechanisms as applications of simple machines.

One section with the theme "Man Controls His Environ-

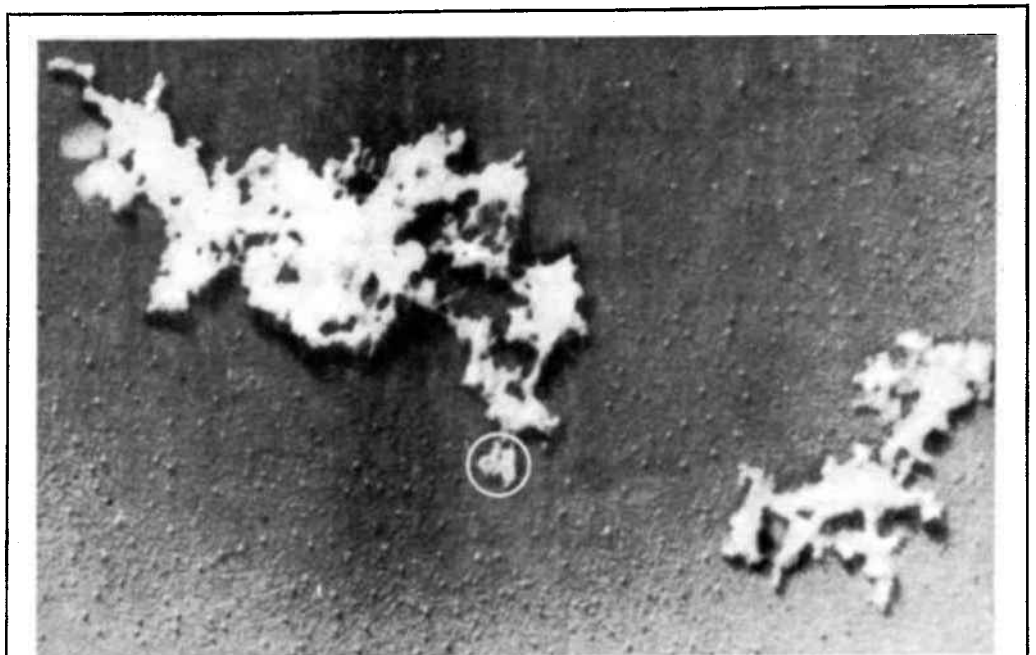
ment", will reveal the changes man has made in nature through such applied sciences as electricity, optics, photography and atomic energy. Modern industry in Uruguay will be represented by scale models of national refrigerator plants, oil refineries and hydroelectric power systems.

#### Nature On Display

**A** SECOND division of the museum will depict nature and natural principles with special emphasis on Uruguay. Here will be demonstrated growth in plants and animals, reproduction and race preservation, and the distribution of living things. To illustrate the latter, a series of habitat groups or small dioramas will show Uruguayan plant and animal life in such biological zones as sea-coast, open forest and grasslands.

Climaxing these exhibits in an adjacent hall will be a section on the biology of man. Here will be displayed models showing the functions of the human body as well as food, human diseases and a series of special exhibits on the cultural progress of man.

This museum is a tribute to the enlightened Uruguayan attitude towards science and constitutes an example of how Unesco helps to translate ideas into realities.



THE CAUSE OF FOOT AND MOUTH DISEASE

This photo, exclusive to Unesco and supplied by the University of Lyons, France, is dramatic proof of what modern science can achieve in the fight against disease. After five months of intensive work, scientists at the French Institute of Foot and Mouth Disease, in Lyons, isolated and photographed for the first time this virus, the micro-organism responsible for the disease which each year causes immense losses to the world's livestock supplies. Viruses are responsible for such diseases as small-pox, yellow fever, poliomyelitis, influenza and the common cold. The foot and mouth disease virus, however, is the smallest that scientists have ever had to deal with. It has a diameter of about 20 to 30 millionths of a micron, a micron being one thousandth of a millimetre. Compared with it, the viruses of influenza and fowl pest are about ten times bigger. To discover it the French scientists used the electron-microscope, and in the above photograph the virus is enlarged 42,000 times. In the circle appear at least ten of the virus of Foot and Mouth Disease.

## TWO NEW UNESCO SCIENCE SERVICES

**U**NESCO'S Division for the Popularization of Science (Natural Sciences Department) has obtained the rights for the distribution of articles appearing in the British science journal "DISCOVERY".

These are to be distributed on an exclusive basis, for a preliminary test period, to science magazines in other parts of the world. Science journals interested in this

service are requested to write for information to UNESCO.

An arrangement has also been made with Cornell University, waiving fees on the Cornell Rural School Leaflet which, through UNESCO, can be made available in any country.

These leaflets are world-famous for the simple and intimate manner in which they enable science to be taught, often with the sole use of everyday objects.



# THE ART FILM IN ITALY

Thus, in a second type of documentary, works of art were compared with the actual landscapes that inspired them. A typical film of this kind was the fine documentary on the work of the 18th Century Italian engraver Piranesi, produced over 15 years ago.

## An Interpretative School

THE second technique is obviously a marked improvement on the first. Greater life is infused into the film by this alternation between the work of art and the source of its actual inspiration. Some idea of movement — though of the simplest kind — is also introduced, and the canons of cinema art are thus more faithfully observed than in the case of mere inert photography.

In 1940, however, two young pro-

ducers, Emmer and Gras, struck out along completely new lines by treating the picture not as an indivisible whole, but as an object whose qualities can be brought out brilliantly by the film through skilful cutting. In earlier types of documentary art film, the commentary was of no artistic value, while the musical accompaniment was meaningless, bearing no aesthetic relationship to the subject treated.

Each of Emmer's films (Botticelli, Giotto, Beato, Angelico, Carpaccio, Bosch) has music specially composed for it, whilst the commentary is usually spoken by artists, who bring to the task their imagination and special knowledge.

This new development has spread abroad, and in France, England and America, many producers now use Emmer's methods for documentaries on paintings. This is a triumph of film technique and one of the most interesting contemporary experiments in the interpretation of one art in terms of another.

THE BIRTH OF A WORK OF ART AND HOW IT TAKES FORM IN THE ARTIST'S IMAGINATION ARE CLEARLY REVEALED IN THE ITALIAN ART FILM BASED ON "THE DEPOSITION" BY RAPHAEL. This painting,

(left) with Raphael's pen drawing of the same subject (right) was chosen by the Studio Italiano di Storia dell'Arte, in Florence, for its initial production. The first part of the film, in which the history of the painting is narrated, is an attempt to show it is possible to suggestively reconstruct an historic evolution in visual terms. The painting is analysed in a series of ingenious shots which reproduce for the spectator the complex visual operations which were involved in its creation.



TODAY more people than ever before are learning both to enjoy and understand art, thanks to the cinema. The recent rapid and widely international development of art films was demonstrated last February, for example, at the Second International Congress of Art Films in Brussels. Delegates were able to see and judge over 40 films produced in 15 countries since 1948.

Although the production of art films in many of these countries is a comparatively new development, it dates back in Italy to the 1920's when the producer Bragaglia made a documentary on the Etruscan city of Tarquinia.

Most of the early films, however, were intended to serve educational purposes; they were not conceived by artists and made no claim to being artistic productions.

Among the first Italian efforts was a series of films which brought to the screen the works of such celebrated Italian masters as Titian, Tintoretto and Paolo Uccello.

## A "Dead-End" Technique

THIS was an "art album" approach to the production of art films which told no "story" and thus constituted a kind of "dead-end" with little prospect of development. The real future lay in films having an aesthetic appeal of their own, in addition to presenting a succession of photographs of paintings, statues and monuments.



HOW AN ART FILM IS MADE. This photo shows the shooting of "The World of the Greeks" by the Italian producers Cesare Ardolino and Gian-Luigi Polidoro. The equipment, known as a "boom", on which the camera is mounted provides greater mobility in taking film shots, and was being used here for the first time in the production of this type of art film in Italy.

## UNESCO

★ Unesco's Film Division is preparing, in collaboration with the World Health Organization, an international catalogue of films dealing with the physical and mental well-being of children.

The catalogue, to be issued this month, will comprise some 800 titles, with technical details and a summary of each film.

★ The Belgian producer, Henri Storck has been asked by the Technical Facilities Division of Unesco's Mass Communications Department to carry out an international survey on the production and use of films for children.

## AUSTRIA

★ In Austria, a film is being prepared on the life of Freud, whose studies and discoveries laid the foundation of medical psychology.

## BELGIUM

★ Using as his subject the adventures of a famous series of paintings by the Van Eyck brothers, "L'Agneau mystique", Andre Cauvin is making a film entitled "Un chef-d'œuvre retrouvé" (Recovery of a Masterpiece). The paintings, from the

Church of St. Bavo in Ghent, have twice been the object of thefts. Once a verger at the Church stole one of the panels, and during the last war the Germans removed the whole set, which was later recovered by Allied troops from its hiding place in a salt mine. Cauvin previously made a film on the same paintings, but of a strictly documentary type.

## CANADA

★ The Canadian National Film Board production, "The World

## Film News in Brief

is our Town", a film on Human Rights — has just been released for general distribution in all Canadian cinemas.

## EGYPT

★ Aldo Salvi and the Ahrum Studio have made a documentary on the Monasteries of Mount Sinai, with commentaries in several languages.

## FRANCE

★ French painting from Renoir to Picasso is the subject of a film now being completed in France by Paul Haesaerts, the co-producer of the famous art film "Rubens".

★ Having finished a film on "Utrillo", Pierre Gaspard-Huit has begun work on a documentary with "Verlaine" as its subject.

Twenty-two films on painting are at present being produced in France.

★ The pupils of the IDHEC (Institut des Hautes Etudes Cinématographiques) have made a 20-minute film for the French National Institute of Security, showing typical security measures observed by workers. Its title is: "On te garde, garde-toi" (You are being protected, protect yourself).

## INDIA

★ Producers, distributors and exhibitors have formed an Indian Film Federation.

## POLAND

★ Poland is now producing its own sound projectors for 16 mm. films.

## UNITED STATES OF AMERICA

★ Hollywood film circles favour the setting up of a special committee to co-operate with the United States National Commission for Unesco, in the attainment of the Organization's aims.

★ A 30-minute film entitled "Challenge: Science against Cancer" has had its première in New York. This film was planned jointly by the Canadian National Film Board and the

Medical Film Institute of the American Association of Medical Colleges.

## URUGUAY

★ Enrico Gras, who worked with Luciano Emmer on the production of such famous art films as "Il dramma di Cristo", "La Leggenda di S. Orsola", "Romantici a Venezia", and "Storia del Paradiso Terrestre", has emigrated to South America, and has just completed a documentary in Uruguay.

## PROBLEMS OF THE MODERN THEATRE discussed in German stage review

AFTER an interval of five years, the "Review of Theatre Technique" (Die Bühnentechnische Rundschau) a two-monthly periodical, has now resumed publication in Berlin.

It contains articles and illustrations on all technical aspects and problems of the modern theatre, from new production techniques and stage-management to lighting, as well as discussions of fundamental conceptions of the role of the theatre.

The review is mainly concerned with the development of an unadulterated style of theatrical production in which engineers, painters, architects and actors combine efforts to stage drama as one integrated work of art in the fullest sense of the term.

Contributors to the first new issue include André Boll, the famous French theatre specialist who analyses problems of theatrical production and stage-style against the background of the modern French theatre.

The editor, Walter Unruh, is currently collecting material on theatre reconstruction, architecture and techniques in Germany for incorporation in a Theatre Exhibition to be held in Paris next month in connection with the Third Congress of the Unesco-sponsored International Theatre Institute. Later in the year it is planned to show this exhibition in other countries.

# For Ram Chandra "ABSTRACTS" are practical



Education  
Clearing  
House

**EACH ONE TEACH ONE.** — In India, as in those other countries where the problem of illiteracy is greatest, there is a shortage of trained teachers. Fortunately, every one who has already received some instruction can help others to learn reading and writing. This photo from the Central Provinces of India shows a Hindu lad sharing his knowledge with some Muslim friends.



**I**N the little town of Adilabad in rural India, a teacher, aided by Unesco, is guiding both a seven-year-old boy and his 35-year-old father along the road of reading and writing which leads to more active, more creative and happier lives.

Little Ram Chandra was eager from the very beginning, but his father had been apathetic. "Why", he asked "should a poor and ignorant man learn to read about the great world outside this valley? Why should he puzzle his tired brain over the poetry of a man named Tagore? What good is all this to me — and what good will it be to my son?"

But the teacher persuaded the father that there are good reasons for both of them to learn to read and write. Soon, father and son will learn from books the cause of the "strange" illness which frequently hits their family. They will know that dysentery is caused by polluted water from the old well on the North Road, or carried by swarms of flies in their house. And they will learn that it may be checked, even in Adilabad.

Ram and his father are being taught to read and write so that they may improve their lives with such facts, and others — how to build a chimney and fireplace with mud, why their courtyard space should be planted with vegetables, and how reasonable it is to learn handicraft and practical trades.

## Bugs On Paper

**R**AM'S teacher wants literacy to bring the world's experience about prenatal care and baby health into the home of Ram's father and mother. Many other useful, definite objectives for the people of Adilabad loom before this teacher as he labours to eliminate illiteracy. Naturally, he also wishes to bring cultural enjoyment to Ram and his father, including the poetry of Tagore. But first things first.

Similar objectives are before teachers in Southern Italy, Indonesia, Tunisia, Chile and among Eskimos in Greenland — wherever there is a person working to help another comprehend the "bugs on paper". These "whys" of literacy work depend largely upon the "how" it may be accomplished. The tools are important, shaping human lives. The published "tools" of the world-wide literacy programme are varied and they issue forth in a flood of matter in many languages.

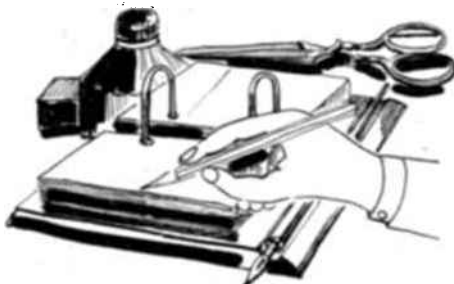
The Secretariat of Public Education in Mexico City issues a book of 112 pages which is a "primer" for literacy teachers of modest education. A London publisher prints a series of booklets as follow-up reading for the newly literate. The Northern Rhodesia Publicity Office makes a film-strip available showing the "each one teach one" system of helping people learn to read and write. And it goes on for

hundreds of pages, the roster of the materials which can be obtained by teachers.

## Briefing By Unesco

**B**UT where is this list, and how does one come by it if one is a teacher in Adilabad or the mountains of Chile? The teacher of Ram Chandra provides the answer. He studies each month a folio of 12 pages or more which is published by Unesco, at Unesco House, in Paris, under the title, "Fundamental Education Abstracts." He is "briefed" in this folio on the late publishing and film-making developments in the field of fundamental education, just as doctors are kept informed of scientific developments through the printed abstracts which circulate throughout the world.

Thumbing through one of these folios, one finds that a report has been published "On the Development of Broadcasting to Africans in Central Africa." The actual schedule of one week's programmes is included, along with an analysis of difficulties and progress. This is a technique which can be useful in many rural areas where the village gathers about one



## ★ The First Children's Republic in the United States of America

"Founded by William R. George near New York, this Republic comprises 247 acres of ground and about 10 houses... It has a flag, a national anthem and a national festival; its citizens' ages range from 6 to 18. Most of them come from the poor districts of New York and were pickpockets or horse thieves before becoming free citizens of the Republic. But at Freetown they have neither the desire nor the time to steal; all their energies are taken up with the administration of the Republic." This was how the Paris newspaper "Le Temps" described this Children's Republic — the first in the U.S. — in its issue of May 3, 1900.

## Joseph Louis Gay-Lussac

Although Joseph Louis Gay-Lussac was born the son of poor peasants and was obliged to teach himself mathematics, his life was marked by an impressive series of discoveries. Gay-Lussac was one of the first great figures in modern science, in both physics and chemistry, and we owe to him the first statement of the law of combination of gases; the discovery of boron and boric acid, cyanogen and prussic acid, and the invention of the siphon barometer. When he died, on 9 May 1850, this great French scientist had confirmed the union of physics and chemistry.

## José Santos Chocano

This Peruvian poet, born in Lima on 14 May 1875, was one of the first to sing of the natural beauties of America. "Walt Whitman has the North", he used to say, "but the South is mine". For his first volume of poems which showed

radio to listen to the world.

And there is another study of work among 250 illiterates of Rome. "Self-government within the group of youths, and extensive use of the library are marked features."

Unesco includes general publications which are useful after literacy is achieved. Among these are pamphlets giving clear directions on how the people of a village can save their soil from erosion. Another is titled, "Improving Our Community Homes". There are lists of textbooks, and instructions for making educational films. Of equal significance are lists of works on community responsibilities and the international aspects of modern citizenship. In each case the source, price and ordering arrangements are given, as well as a brief summary of the subject.

## To Live Fuller Lives

"**A**BSTRACTS" are printed in English, Spanish and French. They are distributed to libraries, teacher-training institutions, field missions in fundamental education, and other key locations throughout the world where the data are of maxi-

mum, immediate value. There, teachers and field workers consult "abstracts" and order the books, pamphlets, films or other materials essential for their programmes, or for furthering their own technical knowledge.

A small staff of experts in Unesco prepares materials, advises on language problems and serves as a world clearing-house for fundamental education. They also publish four times a year a Bulletin in which typically successful programmes are analyzed and illustrated as examples. In one recent Bulletin, a 13-page article by a British administrative officer described literacy, health, agricultural and construction work among Nigerian tribes. Others dealt with Indian, Egyptian, Chinese and Latin-American programmes in fundamental education.

Unesco staff people also prepare audio-visual devices and exhibits for special field tours to demonstrate modern methods for speedier teaching. All these services are organized to aid the teacher and field worker "to help men, and women to live fuller lives in adjustment with their changing environment, to develop the best elements in their own cultures, to enable them to take their place in the modern world, and to live together in peace."

## ★ It happened in May...

"**I**T 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 May, fifth month of the Gregorian calendar.

the influence of socialism, he was sent to prison. Later on, freed from connections with any party or school, he tried to bring together Spain and America in his work; he felt, he said, at once "Indian and Spaniard, conquistador and sun-worshipper".

## Fridtjof Nansen

Nansen's exploits as an athlete and a Polar explorer would alone have won him fame, and the popularity of skiing and winter sports in general is largely due to him. He was, however, above all, deeply devoted to the cause of justice and peace. In 1912 he worked for the repatriation of prisoners of war, but three years later he failed to persuade the League of Nations to aid in famine relief in Russia. He therefore set to work with the help of the Red Cross and with what government assistance he could get. By employing all those who were ready to assist, without distinction of creed or party, he succeeded in saving the lives of one and a half million people. Awarded the Nobel peace prize in 1923, and presented with the equivalent of its value by a Danish publisher, Nansen spent this money on founding model farms in Russia. He was Norwegian delegate at Geneva; and later Ambassador in London. He died on 13 May 1930.

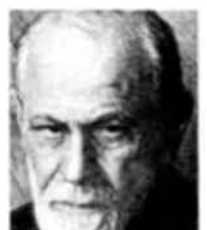


## Robert Koch

A Prussian village doctor, Robert Koch, studied the anthrax bacillus, following Pasteur's methods, and was the first to give a full account of that disease. In 1882 he announced to the Berlin Physiological Association his discovery of the bacillus of tuberculosis, thus returning to the traditional view of the Hypocratic school on the contagious nature of the illness (Koch, who pursued research untiringly, died 40 years ago, on 27 May 1910, on his return from a scientific expedition to the Indian Archipelago and equatorial Africa.

## The Interpretation of Dreams

Fifty years ago in Vienna, Sigmund Freud published "Die Traumdeutung" — the interpretation of dreams. This Austrian professor was taking a bold step in re-discovering in the depths of the sub-conscious, the psychological shocks experienced in early childhood. Freud stressed the importance of sexuality and drew attention to the nervous disorders caused by its repression. Since then his discoveries and conclusions have exercised a continuing influence on psychiatry, anthropology, sociology and education, and have influenced a whole generation of the world's artists and writers.





# ITALY REBUILDS HER ART

by Mario ROSSI

THE traveller in Italy to-day often finds it difficult to believe that five years ago a devastating war wrought desolation and ruin in its slow progress from Sicily to the Alps.

Bridges have been rebuilt; roads cleared of wreckage; churches repaired; great works of art restored; entire villages which were levelled by German demolition or Allied bombing have sprung up again. In a collective effort the Italians have laboured to rebuild their country and its art treasures.

It has been a difficult job, complicated by the fact that many of the casualties of war were magnificent monuments of the past. Some of these were lost for ever — the Abbey of Monte Cassino, the Santa Trinita bridge, the mediaeval palaces near the Ponte Vecchio in Florence. But others, less badly damaged, are being restored with a competence that does great credit to Italian ingenuity.

Restoration work was undertaken immediately after the war under the direction of Professor Ranuccio Bianchi-Bandinelli, Director General of the Division of Fine Arts in the Ministry of Education.

Everything possible has been done to save as much of the original monuments or paintings as possible. Even small fragments are returned to the place where they originally belonged. Columns too badly shattered to hold the weight of a roof are reinforced with concrete, or with other devices of modern architecture, rather than replaced. Paintings, blown into torn fragments, are being restored to resemble as much as possible the originals; whenever a part is missing its outline is indicated by dotted lines.

## No "Counterfeiting" Allowed

NO attempt is made to repaint or to hide the damage or the work of restoration. Professor Bianchi-Bandinelli has too great a love for antiquities to allow what he considers counterfeiting. When a small part of an ancient edifice has to be reconstructed, and the new is hardly distinguishable from the original, the date of restoration is engraved on every new stone.

Of all Italian cities, Naples has done the most, in proportion to the damage suffered, to reorganize its great collections of antiquities and art. Reconstruction has already been largely completed on the Church of San Martino, the Floridiana, and the National and Pompeian Museums. Especially arduous has been the task of restoring such beautiful landmarks as the cupola of the Gerolomini, the chapel of Sant'Anna dei Lombardi and the crumbled columns of the House of the Faun and the House of Edipo Rufo in Pompeii.

But by far the most difficult task has been the repairing of the terrible destruction wrought upon Naples' Royal Palace, one of the most sumptuous in Europe. To-day the palace is once more almost in its pre-war condition, and the enormous salons have again been furnished as they were during the 122 years of foreign occupation. The taste and mood of the Spanish and French queens has been recaptured and reproduced with exquisite sensitivity.

Florence is also making good progress in the reconstruction of its destroyed



The competence with which partially war damaged buildings are being restored does great credit to Italian ingenuity. At Bolzano, for example, where the cathedral roof (above) suffered severe damage, the architects and experts charged with its reconstruction were faced with the problem of building material shortages, especially wood, when they began their work. As the photo (right) shows, they overcame this by replacing the ancient wooden beams with reinforced concrete.

art monuments. The blueprints for a new bridge of Santa Trinita await only the approval of the Ministry of Public Works. The quarters along the Arno demolished by the Germans before their retreat are quickly rising, and they faithfully reproduce the original. The Uffizi Gallery, where many of the Renaissance's most revered masterpieces are exhibited, has been completely repaired.

A share of the credit for this quick revival must go to the Allied Armies, which co-operated with the Italians in making possible the immediate repair and restoration of works of art. A great part of the preliminary work was done through the Monuments, Fine Arts and Archives Branch of the



In Italy, art restoration has been brought to its highest level of skill and has become a task of the most modern kind of precise science combined with the old intuitive artisanship. Work being carried out today (above) in the Uffizi Palace, Florence, is in the hands of men who are probably the best scientists of their kind in the world.



During the fighting in and around Florence many of the city's finest buildings, including the Uffizi Palace, home of a priceless collection of artistic treasures, were badly damaged. Today, experts are working in the celebrated restoration laboratory at the Uffizi on the delicate task of repairing the damage done to paintings and statues.

Allied Control Commission. This branch, in turn, was aided by a special committee for the protection of works of art in war zones, created under the auspices of the American Council of Learned Societies, which for about two years had prepared lists of monuments that ran the risk of being damaged. They were marked with red circles on special maps distributed to Allied Airmen.

The Allied Armies were particularly helpful to the Italians in connection with the recovery of art treasures stolen by the Germans and taken out of Italy. The Germans at first exported only works of art "bought" from private owners or antiquarians. But, after the armistice between Italy and the Allies in September 1943, they systematically removed works belonging to public collections, under the pretence of safeguarding them.



## Exodus of Art Treasures

AT the start of the war according to a booklet written by the present Minister of Education, Guido Gonella — the art works of Naples' National Museum and of the Gallery (Pinacoteca) were carried, together with other treasures of great value belonging to churches, to three depots far from any likely military objective: the Abbey of Cava dei Tirreni, the Convent of Mercogliano and the Abbey of Monte Cassino. In order to convert the hill of Monte Cassino into a fortress, the Germans later emptied that enormous store house and moved its contents north. The task was done by the German Service for the Protection of Works of Art (Kunstschutz), which never tolerated any interference by Italians.

Before reaching the North, these art-objects were trucked from city to city, loaded and unloaded. Many suffered severe damage. A part of them was seized by paratroopers of the Goering Division and secretly sent to Berlin, as a tribute to their Marshall. The remainder was stored at the Palazzo Venezia, Mussolini's former residence in Rome.

Immediately after the liberation of Rome, a check with the Neapolitan

Museums revealed the tremendous artistic and intrinsic value of the stolen property. The Danae of Titian was missing, as were such masterpieces as the Parable of the Blind Men by Pieter Breughel, the Courtesan Antea by Parmigianino, the Apollo Citaredo, one of the most beautiful statues uncovered at Pompeii, together with the rich collection of Pompeian jewellery. Meanwhile, in Berlin, exhibitions and celebrations had been organized to welcome the arrival of Titian's Danae.

## Works of Art Come Home

WHEN the mass-bombing of Berlin began, the stolen Italian art treasures were sent to one of the Alt-Aussée salt mines near Salzburg. The order was given in March 1945, and the transfer was made by truck, in two stages because of the heavy snow. The statues were badly crated. The paintings had no protection whatsoever. It has now been revealed that Italian intelligence officers, acting under specific orders, secretly followed the convoy to its destination, and subsequently turned in a full report to their government. This information was later relayed to the Allied authorities.

After the occupation of Western Austria by the American Army, the depot was taken over by officers of the Army's Fine Arts Service and, later on, the works of art were transferred to Munich and housed in the former headquarters of the Nazi Party.

Many art treasures stolen from Florence's galleries were similarly recovered. The Germans had stolen 58 crates containing statues in marble and bronze, among them masterpieces by Donatello and Michelangelo, plus 26 crates of Greek sculpture. They had also carried off 291 paintings, some of which were by Titian, Botticelli, Raffaello, and Murillo, together with about 25 crates of smaller paintings. These were eventually found, reasonably intact, by Allied Forces in north Italy and returned to their rightful owners.

In spite of past achievements, much remains still to be done.

Plans drawn up by the Division of Fine Arts of Italy's Education Ministry reflect Italy's determination to restore or repair all destructions wrought by the war.

