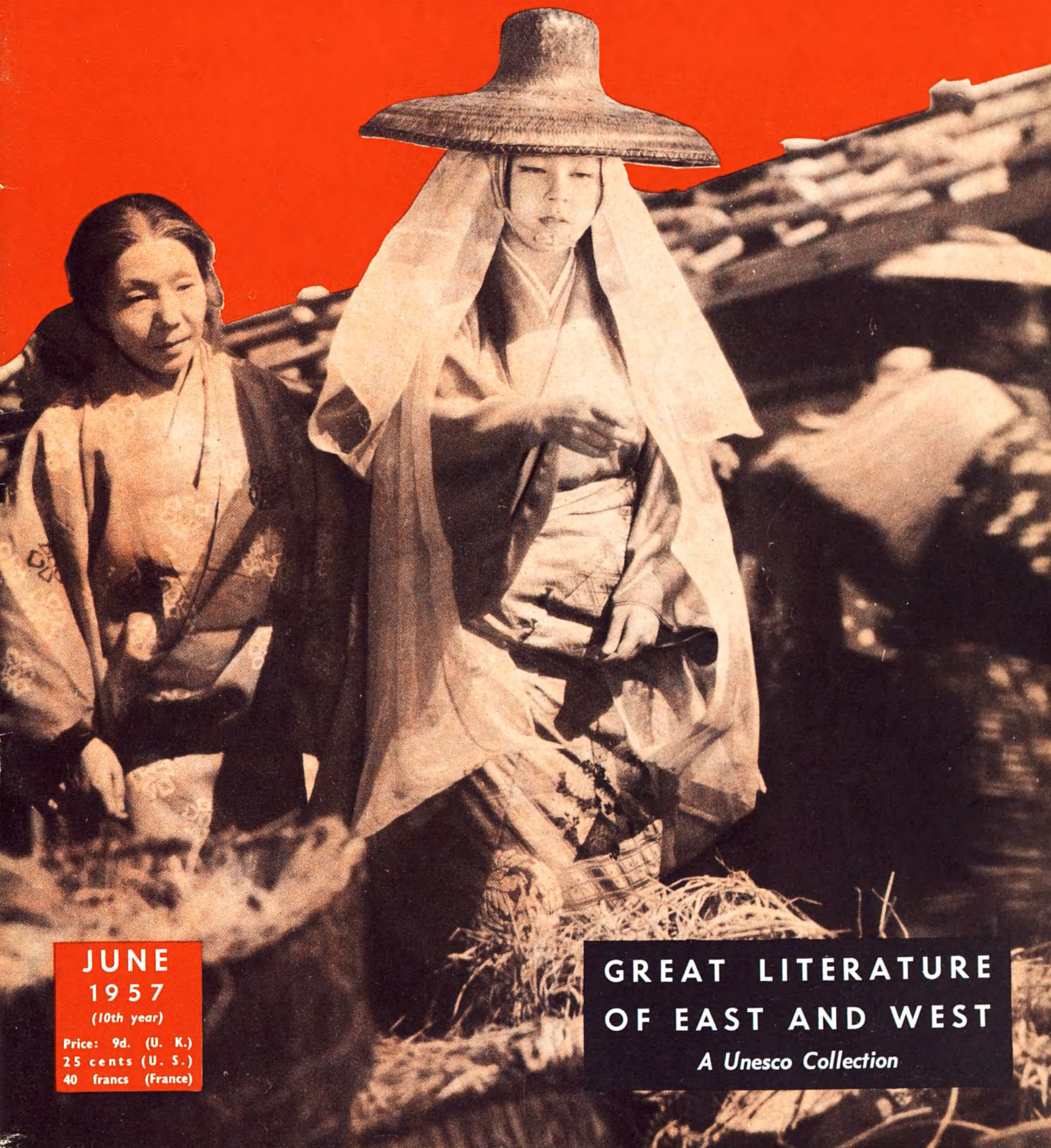


A WINDOW OPEN ON THE WORLD



# Courier



**JUNE**  
**1957**  
(10th year)

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**GREAT LITERATURE  
OF EAST AND WEST**  
*A Unesco Collection*

## THE LODGING-HOUSE KEEPER

To mark the 250th birthday anniversary of Carlo Goldoni—one of the greatest figures in the Italian theatre—Unesco last year published a volume in its collection of translations of Representative Works grouping five of Goldoni's plays translated into French. This prolific playwright produced a total of 212 of which some 40—all comedies—are still staged in Italy. Certain works by this "giant" of the theatre are still numbered in the classical repertoires of other countries. Like all those who have shaken up their field of art or letters, Goldoni is still a controversial figure. He is both the best known and least understood of comedy playwrights in the Italian theatre. Some people accuse him of having given the death blow to the *Commedia dell'Arte*; others (and they are far more numerous) praise him for having restored it to life. *La Locandiera* (The Lodging-House Keeper) is one of his best comedies. It was produced last year (in Italian) on the stage of the Théâtre des Nations in Paris where the leading companies of different countries present the works of great authors, each in their own language. The two scenes from *La Locandiera* shown here were photographed at the Théâtre des Nations in Paris. (See page 28).

Photos © Pic 1956



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No 6

10th YEAR

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An 18th century Japanese classic, *Ugetsu Monogatari* ("Tales of the Rain and the Moon") by Akinari Ueda—now translated into French under Unesco's programme of translations of Representative Works—has also become known outside Japan through the cinema. In this scene from the film based on these stories the Princess Wakasa (a phantom) comes to ensnare the humble potter Genjuro. (See page 18).

"His Symphony is a crass monster, a hideously writhing wounded dragon, that refuses to expire, and though bleeding in the Finale, furiously beats about with its tail erect."

"All impartial musicians and music lovers were in perfect agreement that never was anything as incoherent, shrill, chaotic and ear-splitting produced in music. The most piercing dissonances clash in a really atrocious harmony, and a few puny ideas only increase the disagreeable deafening effect."

Readers of THE UNESCO COURIER will undoubtedly be surprised to learn that the above quotations show how leading critics of the time received Beethoven's Second Symphony and his Overture to Fidelio. Nicolas Slonimsky, the American conductor from whose *Lexicon of Musical Invective* (1) the quotations are taken, states in his preface that "objections levelled at every musical innovator are all derived from the same psychological inhibition which may be described as Non-Acceptance of the Unfamiliar... This phenomenon is revealed in every instance where custom clashes with an alien mode of living or a heterodox mode of thinking... Foreign languages are barbarian, unpronounceable... Unfamiliar customs offend. Gestures have widely divergent social connotations in different lands. A Tibetan sticks out his tongue and hisses when he greets a friend, but such salutation is an insult to an Occidental."

Music is subject to the "Phenomenon of Non-Acceptance of the Unfamiliar" even when, as in the above cases, the unfamiliar is still part of one's own culture and tradition. How much more so is this true when the listener is from a different culture. Mr. Slonimsky, who did not have Asian source material available in compiling his anthology, nevertheless has one quotation to offer, a letter to a New York daily from a Japanese who attended the New York première of Puccini's *Madame Butterfly* in 1907: "Western music is too complicated for a Japanese. Even Caruso's celebrated singing does not appeal very much more than the barking of a dog in faraway woods."

There is no doubt that a large section of the present-day Japanese public would no longer react in this way to Western music—for the great music of the West is becoming increasingly familiar to the Japanese, hence enjoyable. Unfortunately, there is no doubt too that the greater part of the Western public would still react ungraciously to the sound of Japanese music—and indeed to any Asian music.

The UNESCO General Conference held in New Delhi last year voted that three "Major Projects" be undertaken by the Organization. One of the reports on the conference contains the following statement: "It is probably not too much to say that the project which has caught the imagination of all Member States to the highest degree is the one on 'Mutual Appreciation of Eastern and Western Cultural Values.' While this project is still in its formative and exploratory stages, its potential as a major factor for developing a new sense of community through greater knowledge of and appreciation for each country's culture and civilization was felt to be so important that this could be a project of paramount importance to the whole world."

The new project is to be concerned not only with music, but also with painting, sculpture, architecture, the dance, theatre, philosophy, religion and literature. This activity is of course not entirely new for UNESCO which has been interested in furthering mutual appreciation of the cultures of its Member States in many of these fields ever since UNESCO was founded. The "Major Project", however, will co-ordinate and intensify UNESCO's activities towards this end and attempt to turn them into an achievement of "paramount importance to the whole world."

A number of future issues of THE UNESCO COURIER will be devoted to one or another of the aspects of this project in the years ahead. The present issue, devoted to the UNESCO programme of translations of Representative Works, gives an insight into some of UNESCO's achievements so far in furthering mutual appreciation of the literatures of East and West.

(1) Published by Coleman-Ross Company, Inc. New York 1953.



## A Unesco Collection

# GREAT LITERATURE OF EAST AND WEST

by M. Arrhe

IT is well known that if a man writes a bestseller, he may make a fortune. It is true that the tax office will probably take ninety-percent of that money away from him, but what is left is still not to be looked down on.

What everybody does not know is that if a novel does not happen to turn into a bestseller, then not only may the publisher not break even on his investment, but he may often lose anything between one and ten thousand dollars. Furthermore in countries like the United States, England and France, many leading publishers lose money on as much as fifty-percent of the books they put out—and sometimes more! The publication of novels by young writers, for example, is a tremendous gamble. For every one that becomes a bestseller there will be several dozen that make a small profit or barely break even, and a hundred that sell less than a thousand copies—meaning a loss.

The situation for other types of books varies. Technical books usually have limited but well-defined specialized markets, and their publishers suffer financial loss much less frequently because such books can be priced higher than fiction without discouraging would-be purchasers. A book of poetry that achieves commercial success, however, is rare indeed.

It should not be thought that commercial publishers look at each manuscript purely from the money-making

point of view. Many publishers put out numerous books simply because they believe in their contents and think others should read them too. In some cases the publisher is moved by enlightened self-interest to issue at a loss not only one but as many as five or even more books by a "promising young writer", who, he hopes, will in due time attract public notice and become a commercial success. In other cases a writer has such an obviously unique contribution to make to literature or thought that the publisher will issue his book "for prestige", even though he knows full well that there will not be enough purchasers to cover the cost of publication.

The commercial publisher must obviously limit the number of books he publishes at a loss—and must continuously seek for successes which will offset his losses. If he didn't he wouldn't be able to stay in business.



IT is no wonder, therefore, that publishers are cautious in deciding to publish a work by an author who is unknown to the public, and that they have developed a complicated routine for sorting out the books which they accept from those which they reject. I have purposely avoided saying "sorting out the good





from the bad", because this selection process, stringent though it is, is based on human judgments, and as everyone with experience in the publication field knows (and as the high percentage of losses seems to prove), such judgments are wrong almost as often as they are right. It is the exception rather than the rule that a book is published by the first publisher who reads the manuscript, and there are dozens of cases of books becoming bestsellers and reaching hundreds of thousands of readers in all countries after the manuscript had been refused by ten and even twenty publishers before the persistent author (or his agent) finally got it accepted.

If this is the picture for manuscripts written in the language of the publisher, then how much more difficult must it be to get a book published when it is written in a language which the publisher does not understand.

Let us examine the publisher's selection process in detail. Let us consider what happens to a book by a French author, published in France, which is submitted to a publisher in England or the United States by the author, his publisher or his literary agent, in the hope that the work may one day be made available to the English-speaking world.

The English publisher may be able to read French, but he is a busy man. His firm may receive as many as a thousand manuscripts a year, and publish perhaps twenty-five. The French author's book then must first go to a professional manuscript-reader, just as would the manuscript of any English writer who still had to make a name for himself. If the reader's report is not enthusiastic, that ends the matter as far as that particular publisher is concerned, and the author, after removing the rejection slip, is free to submit his brain child to another publisher.

What if the reader's report is favourable? There is still a long road to climb. The book will almost inevitably be submitted to a second reader, and if his report is also favourable, in most cases to yet a third critic. If all three reports give the book good marks, then it will be discussed by the publisher's editorial board. Various other factors are considered here. Is the subject matter in line with that publisher's general policy (many publishers do have a very definite point of view, as examination of their catalogues will reveal). Does the book contain anything libellous or defamatory? Have any other works on the book's subject matter been published during the last twenty years, and if so, does this work really have a new contribution to make?—And many other questions.

Various specialists on the publisher's staff will be consulted. How much will the book cost to produce? What is the estimate of potential sales? Is it the sort of book that libraries will want to buy? Are there any factors that will make it possible to promote the book easily, to obtain publicity for it without too large expenditure? and so on.

Let us assume that all opinions are favourable. The publisher then sends the author the happy news that the book is accepted, and makes an offer of terms. In due time a contract is signed covering the rights, and another contract is made with a translator. Some months later the translation will be ready, and within a year or eighteen months—barring fires, floods, paper shortages and other cases of *force majeure*—the book will be published.

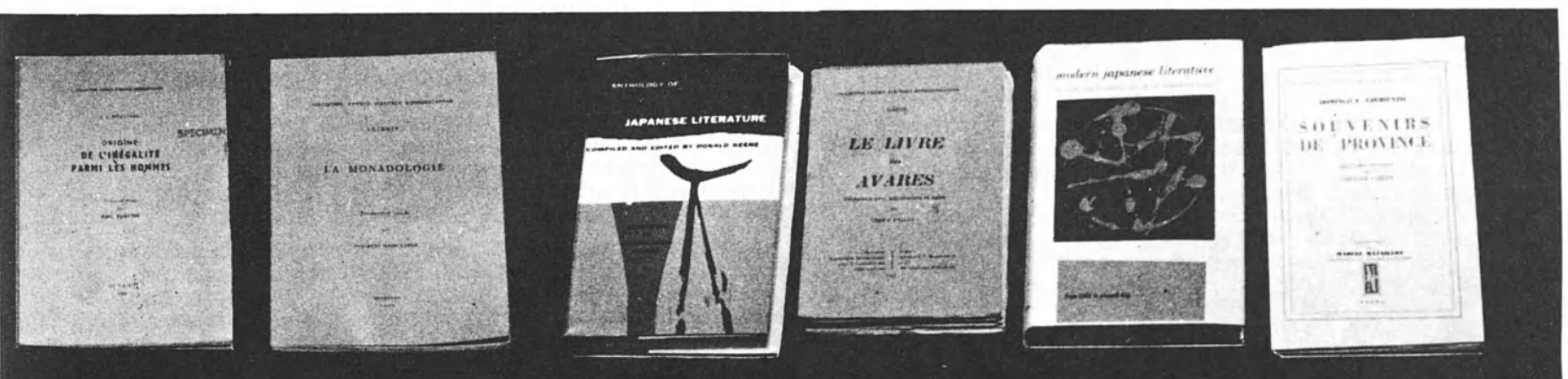


**W**E have been assuming that our English publisher was able to read French, and that after the book had obtained three excellent reports, he had himself read it (or at least a few chapters, if he was as busy as some publishers are). Let us suppose that he was not able to read French and now, with the translation before him, he really sees the book for the first time, and he finds to his dismay that it is not at all what the three favorable reports had led him to expect! It may seem incredible that a manuscript that has gone through so many trials—and for which the publisher may have made a sizeable payment of advance royalties, not to mention the translator's fees—may be rejected at this point. Nevertheless dozens of publishers' projects are abandoned each year under similar circumstances.

If so many obstacles stand in the way of publication of a French work in English, then how much more difficult is it for a book originally written in Urdu, Punjabi, Thai, Korean, Arabic, Norwegian, or Portuguese...

How many publishers in England or the United States (or France, or Germany, or any of the other big book-publishing countries, for that matter) have three professional readers of Punjabi to report on manuscripts in this language? Or even one such reader? Obviously very few indeed. Unesco's annual publication, *Index Translationum* shows that of the 21,667 translations

Cont'd  
on  
next page



# GREAT LITERATURE OF EAST AND WEST (Continued)

published throughout the world in 1954, 7,498 were from English, 3,874 from Russian, 2,870 from French—and none from Punjabi.

And yet, as is true of many of the languages of India, and indeed of many of the world's so-called "languages of little diffusion", the Punjabi tongue has a literature which can add enrichment to the world's common fund of culture and thus merits translation into the more widely-spoken languages (1).

Obviously, if the literary riches of the "languages of little diffusion" are ever to be made known to the world at large, then new channels must be found other than the usual ones of commercial publication.

There is, of course, a certain type of publisher who comes in where the commercial house fears to tread—publishing houses supported by organizations which will risk putting out books that merit publication, but which, according to the experts, will probably not sell enough copies to cover the expenses of a minimum printing.

Outstanding in this field are the university presses and the government presses. UNESCO, in its translations' programme, acts, to some extent, like an international university press.

One of the tasks of UNESCO, within the framework of the Organization's larger aim of helping to make the culture of its various Member States better known in all other countries, is to attempt to break through the "translation curtain" which makes the literature of so many countries almost entirely unknown outside their national boundaries.

As part of this undertaking, known as the "Translation of Representative Works Programme", UNESCO is conducting a project for the translation into English and French of books originally written not only in Punjabi, but in many other "languages of little diffusion" as well. This translations' programme which was originally set up as the result of a recommendation made by the General Assembly of the United Nations in December 1946, has been part of UNESCO's programme since 1948. It covers not only translations into English and French, but also "counterpart programmes" of translations of Western classics into certain Asian languages. At first the programme was confined to translations from and into Arabic. UNESCO and the Lebanese Government agreed upon the establishment, at Beirut, of an "International Commission for the Translation of Great Books", to assume direct responsibility for the translation of Arabic works into English and French, and also of Western works into Arabic.

In later years succeeding General Conferences of UNESCO's Member States voted to extend the translations' project to other languages. In 1949 a Latin-American collection was set up; under this project UNESCO is responsible for the translation of works from Spanish and Portuguese into French, and the Organization of American States handles a parallel series of translations into English.

A year later the programme was enlarged to include translations from the Italian and Persian, and also, under an agreement with the University of Teheran, translations into Persian from Western languages. Then, in 1952, UNESCO's General Conference decided to extend the field so as to include works from the languages of Asia. Finally, UNESCO's General Conference, which met in New Delhi in 1956, approved the addition of a series of translations of

classics from the little known linguistic regions of the Union of Soviet Socialist Republics, and another series of anthologies of the written and oral literatures of Africa.

In carrying out the translations' programme, UNESCO is limited both by its budget and by the scarcity of competent translators. Certain countries, however, particularly desirous of aiding UNESCO in its task, help to defray the cost of translating and publishing their literary masterpieces. Several learned institutions, moreover, provide UNESCO with the assistance of distinguished specialists.

The works to be translated are not chosen arbitrarily; the National Commission for UNESCO, or some other competent body in a country, is first asked to supply a list of the works most representative of the national literature. These lists are then examined and supplemented by a committee of experts appointed by the International Council for Philosophy and Humanistic Studies. This same committee has the task of recommending qualified translators and revisers—each translation is revised, so as to guarantee its absolute accuracy and literary quality.

So far, translations into English and French of works from twenty-two different literatures have been published or are in preparation. Translations into Arabic and Persian have been published or are in preparation from five Western tongues. In addition a single translation

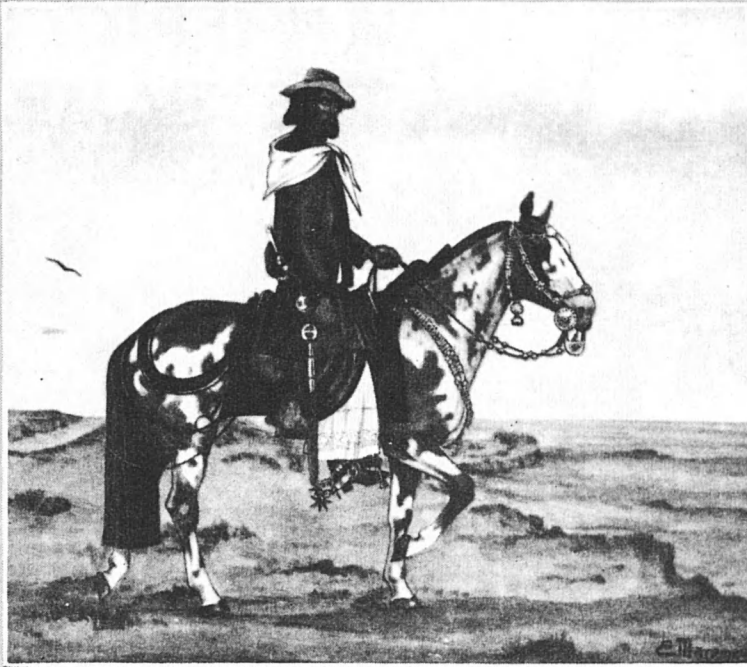


from the Arabic has been published in Spanish. A complete list of the works translated so far in the "UNESCO Programme," or in preparation, will be found on page 22.

The programme described above is concerned exclusively with books by writers no longer living. The 1952 General Conference of UNESCO's Member States voted that a further programme be undertaken for making better known the works of contemporary writers working in languages that are little spoken outside of their national areas. A programme was developed in co-operation with the International P.E.N. Club, which had showed its interest in this field by holding a symposium on "The Literature of Peoples whose Language Restricts Wide Recognition" during the course of its XXVth International Congress, held in Dublin in 1953. Each year the International P.E.N. Club calls upon its member clubs to recommend works by contemporary authors that merit international renown, and then submits brief synopses of these works to UNESCO, which makes the final choice.

So far the translation of seven works has been undertaken under this part of the UNESCO translations programme—one each from Dutch, Greek, Japanese, Norwegian and Persian into French, and one each from Japanese and Swedish into English. It is expected that one work in Turkish and five in various Asian languages will be chosen for translation during the next two years.

(1) See on page 15, "Sacred Writings of a Warrior Race", an article on the *Adi Granth*, the Psalms of the Sikhs, which UNESCO is now having translated from the Punjabi.



# MARTIN FIERRO

## -An epic of the pampas

by Dominique Lacroix

Illustrations by Eleodoro E. Marengo. Painting, left, is taken from *Fausto* by Estanislao del Campo, published by Editorial Peuser, Buenos Aires. Those below are from *Equitacion Gaucha* by Justo P. Saenz, also published by Editorial Peuser, Buenos Aires.

FOR those who are unacquainted with Argentina, or with Hernandez's poem *Martin Fierro* (1), which has been published in French by UNESCO, the mark of the gaucho is his lasso. But this is a mistake. The inseparable companion of the Pampas horseman is his guitar.

When Martin Fierro took his guitar to sing of his misfortunes, everyone in the *campo* understood him. In fact, his forceful protests were so close to life that, in seven years, 30,000 copies of the book were bought by the humble folk of Argentina. Yet forty years went by before the educated élite of the country decided to recognize Hernandez as one of its greatest poets.

José Hernandez, born in 1834 at the family *estancia* some miles from Buenos Aires, led a gaucho's life from his earliest youth. He learnt to ride, to herd cattle, to drive back the raiding Indians. He wore the broad-brimmed hat, the fringed trousers and

the *poncho*, which is used as a blanket at night. He was an expert with the lasso, the *bolas* and the fighting knife, as well as in the art of drawing music from the guitar; he also became a journalist whose pen was to be reckoned with in the political struggles that followed the fall of the dictator, Juan Manuel Rosas in 1852. During his period of exile resulting from the defeat of his party, he decided to make a public protest against the hard life that was then the gauchos' lot. And so he published the first part of *Martin Fierro* in 1872, followed seven years later by *The Return of Martin Fierro*.

For the first time in the history of Spanish-speaking America, a poet was taking up the defence of a class which, already exploited, was threatened with extermination by the immigration policy of the successors of Rosas. Yet the gaucho had not always been a social pariah. Before and even during the Rosas dictatorship, he was a free man, who spent his life alone with his horse, in the midst of his herds, and whose code was a simple one: each man his own defender.

When the enemies of the Dictator came to power and put into effect their programme of modernization, including the development of agriculture through immigration, at the expense of stock-raising, this produced a radical change in the status of the gaucho. Too poor to buy land for himself, he wandered from village to village, and a law against vagrants made him a perpetual delinquent.

The gaucho soon became the victim of despotism: sheriffs, judges, officers of the militia, all went out of their way to persecute, rob and imprison this incorrigible lover of freedom, or else send him to the frontier.

Hernandez was the first writer to denounce the scandal of these so-called "frontier contingents". The

system was to send all suspect persons or those whose affairs were not properly in order to fight against the Indians. These wretched creatures went into battle armed with sticks and if they ran away, they naturally became "deserters" and were treated as such.

José Hernandez was determined that the whole question should at least be brought

to light. He created the character of Martin Fierro one of the *payadores* who go from village to village, like mediaeval troubadours, telling the stories dear to the heart of the gaucho. Martin Fierro tells the story of his life simply and straight-forwardly. He begins by introducing himself and goes on to evoke the happy life that once was the gaucho's:

"Twas long ago that with wife and [sons, And cattle a goodly batch, I rode my horse among the best;"] and then what followed:

"But into the army I [was pressed, And when I came back, [of all I owned, There was only walls and [thatch."]

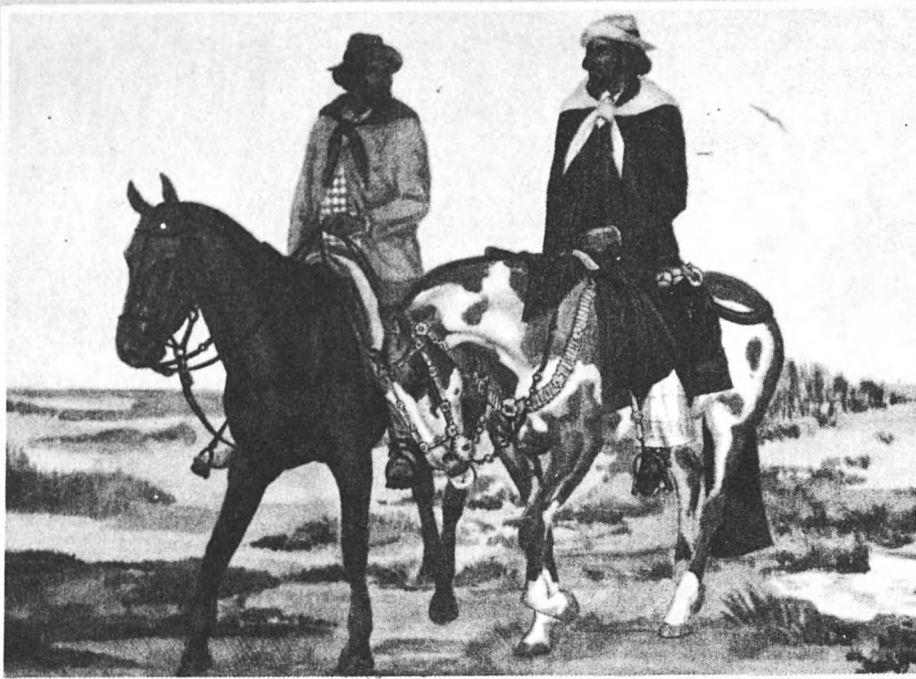
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(1) José Hernandez. *Gaucho, Martin Fierro*: adapted from the Spanish and rendered into English verse by Walter Owen. New York, Farrar et Rinehart Inc. 1936.

# AN EPIC OF THE PAMPAS

(Continued)



Illustration, top, right, is by E. Castells Capurro and taken from Santos Vega, by Hilario Ascasubi, published by Editorial Peuser, Buenos Aires. The rest are by E. Marengo, taken from Fausto.

Life at the frontier meant blows,  
hard labour, privation:

"...the Colonel sent us to work on  
[his farms,"

"And the filthy state we soon were  
[in,

Was horrible to see;  
For pity's sake one's heart might  
[break,"

Martin Fierro escaped and made his  
way home, to find that his wife had  
gone off with another man:

"And my wife—alas! What good  
[are tears;

She is lost to me forever.  
They said with some hawk she flew  
[away,

That had hung round there for  
[many a day;

No doubt she did it to get the bread  
That I wasn't there to give her."

His children had had to take work  
as peons:

"But how could they work?—the  
[featherless chicks,  
Thrown out too soon from the nest,"

And as for his home:

"Only a few bare poles were left,  
And the thatch and nothing more;"

Martin Fierro, who had "started soft", then decided to be "as mad as a mountain cat". Roving from village to village, he drank too much one evening and, at a dance, he killed a Negro (this is what the gaucho calls having an accident). A little later, a gaucho provoked him with allusions about his wife, and Martin Fierro had a second "accident". That time he was pursued by the police, who attacked him by night. There were ten of them against him, and he put up such a splendid fight that Sergeant Cruz, one of the police, went over to his side and helped him to get rid of his attackers.

It is now the turn of Cruz to take the guitar and tell the story of his life—an equally unhappy one. From now on Cruz and Fierro are friends. They decide to flee and join the Indians as there is no longer a place for them in their own country.

At this point the first book of *Martin Fierro* comes to an end. The second part, which Hernandez wrote seven years later, shows the hero returning from the desert and telling of the Indians whom he now knows so well. Here too, Hernandez is the first Latin American author to describe the Indians without false exoticism or emotional bias.

After great suffering, the death of Cruz from smallpox, and finally a terrific struggle to wrest a Christian captive from the clutches of the Indian who is torturing her, Martin Fierro escapes with the unfortunate woman and returns home where he







finds his own two sons and Cruz's son.

This time it is the three young men who take up the guitar one after the other and tell their story, whose successive stages may be briefly summed up: poverty, injustice, oppression, unhappy love, imprisonment and finally the frontier contingent.

But in the café where they are thus telling in song the story of their lives, there is a Negro, who, in the tradition of the country, challenges Martin Fierro to a *payada de contrapunto*. This is a kind of singing match in which the adversaries seek to outwit one another with riddles. At the end of this match Martin Fierro gives in to the superior skill of his opponent, who then makes himself known as the brother of the Negro killed many years before at the dance. Martin Fierro, with the wisdom of age and bitter experience, refuses to fight him and leaves with the three young men,

to whom he gives the following good advice:

"If your friend's in need, be his  
[friend in deed,  
Never leave him in the lurch;  
But don't ask him for what you lack,  
Or load your troubles on his back."  
"Even infidels will treat you well  
If you give every man his due."

Filial affection, modesty, respect for age, brotherly help, the forgiveness of injuries, the abhorrence of crime and of strong drink, and true love between man and wife, are all dealt with in a series of judicious statements, delivered in simple sentences that have the force of proverbs.

Then Martin Fierro concludes with a plea for the gaucho, followed by these moving lines:

"And if life fails me, this I know,  
When the news of my death is  
[spread,

The roaming gaucho, far away  
In the desert lands, will be sad that  
[day,  
And a sudden ache in his heart will  
[wake,  
When he knows that I am dead.  
For I've told in these songs of my  
[brothers' wrongs,  
Their pains and their misery."

He had spoken true; his "brother gauchos" adopted Martin Fierro immediately and the book became their Bible. The following list of goods ordered by a village store-keeper is typical: "12 gross matches, 1 barrel beer, 12 copies Martin Fierro".

Epic, lyric, dramatic and satiric elements, steeped in an atmosphere of noble sadness, are constantly mingled in *Martin Fierro*, and for the reader of this poem, the gaucho, unconscious victim of a civilization which, having no use for him, drove him to desperation, is an unforgettable figure.





**MASTER OF THE HORSE,  
THE HERD, THE GUITAR**

After the gaucho of yesterday, so stirringly described in *Martin Fierro*, here is the gaucho of today, the *paisano*. An intrepid horseman, he continues to display his mastery in taming wild horses and matching his strength against the young cattle he herds. One of his favourite distractions is to sing the *cielitos*, the traditional gaucho songs, accompanying himself on the guitar. Today the gaucho is not to the same extent the "King of the Pampas" he was a century ago, but the part he has played in putting Argentina to the forefront of Latin American nations has been recognized.

Photos © Almasy 1957





# THE WISDOM OF AL-GAHIZ CROSSES THE FRONTIER

by Georges Fradier

**M**ANY an author has won fame in his own country and, long after his death, his books continue to be admired and to give pleasure—but only to the relatively few who happen to know the same language. To the rest of the world he is unknown and will probably remain so.

And then suddenly comes a change. Someone decides to translate him into a language understood by perhaps 50 or 100 million people. Our author, long dead, takes wings. He finds a welcome among strangers. To them he brings new treasure, something of the wit, wisdom and poetry of his own folk and times.

This does not happen as often as might be imagined, but it has now happened to a rare man of letters who died eleven centuries ago. The name of Abu Uthman 'Amr Ibn Bahr Al-Gahiz was unknown outside the Moslem world (except to a few orientalist) until his *Book of Misers* was translated into French by Charles Pellat and published in the Unesco Collection of Representative Works.

Al-Gahiz was born in 776 or 777 A.D. at Basra, then a flourishing city, traversed by countless canals, thronged with merchants, singers and grammarians, the gateway to the East



Nature study  
and theology,  
poetry and  
geography:  
all was grist  
to his mill

and a centre of Mesopotamian trade with India and China. Its inhabitants were notorious for their sharp wit and difficult character.

But Al-Gahiz seems to have inherited only their intellectual capacities. Tactful and polite, he knew that a man of culture deserves a quiet life, one that neither requires him to stake his all upon reputation, nor makes excessive calls for self-denial.

Though he was a contemporary of Charlemagne, his career in the craft of letters was like that of any talented, ambitious young man in 17th century Europe. Success meant living in the capital and finding a patron there. For an author who wished to live by his pen, there was no alternative but to offer a few dedications in return for gifts and a pension.

Al-Gahiz, therefore, dedicated a book to the Caliph—and became a success in Baghdad. But his success owed nothing to sycophancy. There are no fulsome praises in his book, which is about the thorniest and most controversial problems of those times, the political and religious system of the Cali-

phate. It does not take sides, but gives an unruffled account of the most divergent trends of opinion.

All subjects came naturally to his pen: theology, natural history, poetry, geography. Neither palace revolutions nor revolts disturbed his output. The Vizir fell into disgrace, the Caliph died. Their rivals and successors were equally friendly to Al-Gahiz, who grew old wisely and only retired from the Court when compelled to do so by a stroke and rheumatism.

Al-Gahiz' *Book of Beasts* and Abu-Hanifa's *Botany* are among the first works devoted to the study of nature. The *Book of Beasts* contains many quotations from Aristotle, though Greek influences are not otherwise particularly conspicuous. There are also passages from the poets, used—as in all mediaeval treatises—"to point a moral and adorn a tale".

But our author has set down some observations of his own as well. His object is to prove the unity of nature, to show how, in the eyes of a sage, all things in nature are of equal value. He had an odd predilection for insects—and the *Book of Beasts* foreshadows certain modern theories concerning the evolution and adaptation of species.

Al-Gahiz, however, was not a scientist, nor a specialist in any particular subject. He wrote books on *Corn and the Palm-tree*, on *Metals*, on *Whites and Negroes*, though not as one versed in the science of husbandry, or of metal, or of mankind. His aim was to give a stimulus to such studies—and pleasure to the reader. Even when he wrote about theology, elegance of style did not desert him: he eschewed speculative theories in favour of historical fact and personal experience.

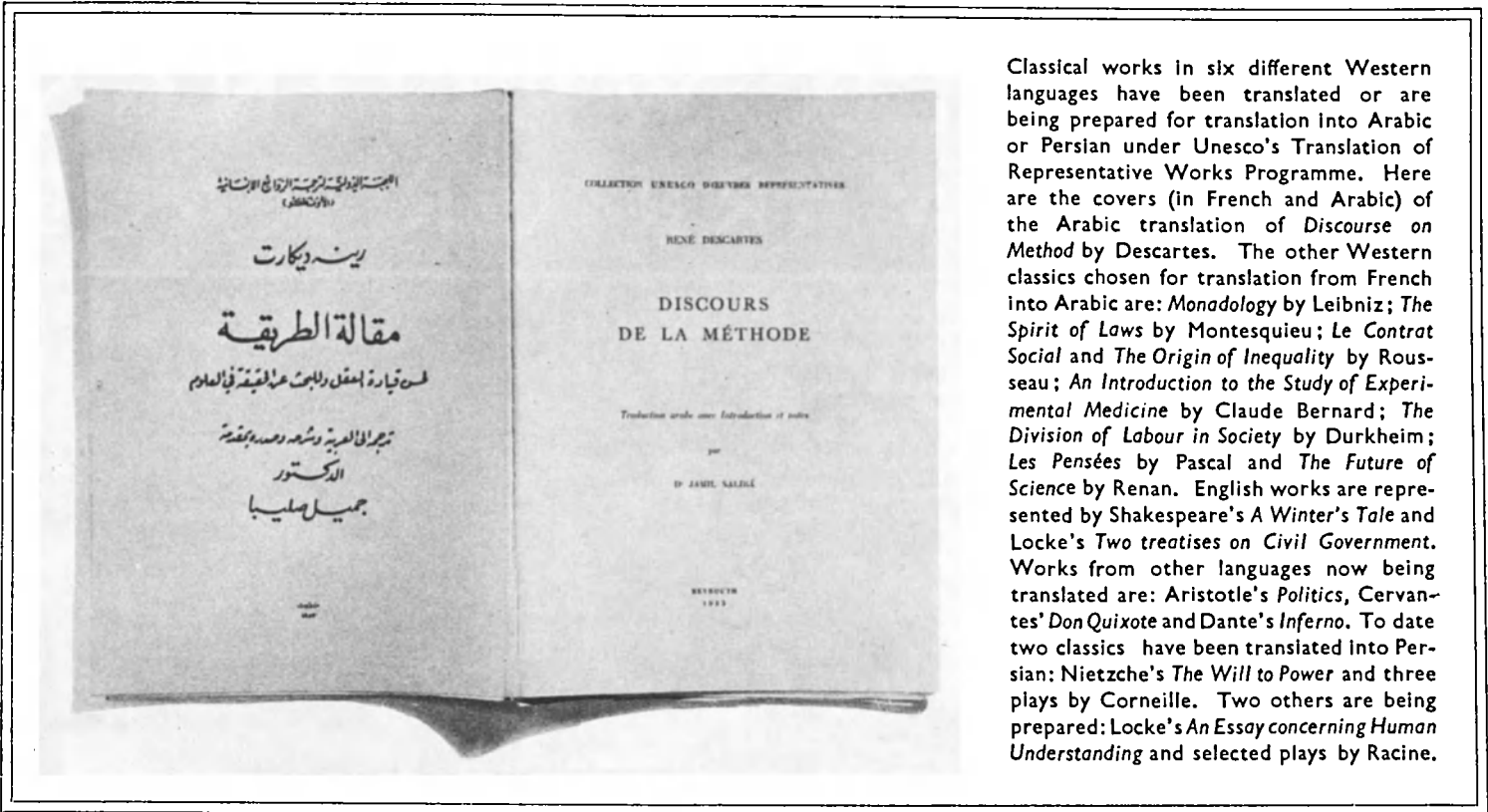
The *Book of Misers*, for instance, is not an essay on avarice, but a collection of anecdotes, recollections, apt quotations and original ideas, the whole apparently flung together haphazardly. It is the *obiter dicta* of a sage with a smile on his lips and a fluent pen, who has ceased to have much faith in teaching, and refers to it only with a touch of humour.

"In this book", he writes, "shalt thou find three things—original arguments, subtle artifices, amusing tales. Therein mayst thou draw, according to the mood, matter for laughter and distraction, if grave things weary thee."

And thereupon he launches out—he has always a weakness for digressions—upon an enchanting apology for mirth. But he closes in dignified fashion:

"Laughter and jesting have their measure and golden mean. That boundary passed, we fall into frivolity; but short of it, then we are found wanting in the scales."





Classical works in six different Western languages have been translated or are being prepared for translation into Arabic or Persian under Unesco's Translation of Representative Works Programme. Here are the covers (in French and Arabic) of the Arabic translation of *Discourse on Method* by Descartes. The other Western classics chosen for translation from French into Arabic are: *Monadology* by Leibniz; *The Spirit of Laws* by Montesquieu; *Le Contrat Social* and *The Origin of Inequality* by Rousseau; *An Introduction to the Study of Experimental Medicine* by Claude Bernard; *The Division of Labour in Society* by Durkheim; *Les Pensées* by Pascal and *The Future of Science* by Renan. English works are represented by Shakespeare's *A Winter's Tale* and Locke's *Two treatises on Civil Government*. Works from other languages now being translated are: Aristotle's *Politics*, Cervantes' *Don Quixote* and Dante's *Inferno*. To date two classics have been translated into Persian: Nietzsche's *The Will to Power* and three plays by Corneille. Two others are being prepared: Locke's *An Essay concerning Human Understanding* and selected plays by Racine.

The main pleasure in this book for us today lies in the picture it paints of mice and men. Few are the historical documents so close to life and the stuff of things. The *Book of Misers* throws a dazzling light on Mesopotamian society in the ninth century. It describes its customs, fashions, culture, folklore, money troubles, police, trade, the funny stories men told each other and what they ate—in fact, the whole tale of daily life, which is ignored by schoolroom history.

Our author did not think of depicting only misers in this



Wheat red as  
the beaks of  
nightingales;  
dates soft as  
the throats  
of lizards

work, and when he comes to them, he supplies us with an essay on manners. And strange birds they are, his misers. Their vice is usually kept for the dinner-table, like the one who rationed his guests' helpings, but loaded them with gold and jewels!

We have a glimpse of a brilliant civilization, though one not far removed from the austere living of the nomadic tribes who gave it birth, and still imbued with the poetry wherewith the men of the desert transmuted their poverty into gold. Listen to a Bedouin describing his meal:

"They brought us wheat red as nightingales' beaks, and we kneaded bread, which we threw upon the fire; the embers tumbled out as the belly tumbles over the belt.

"We then made of it a pottage that went around in the melted fat as the hyena goes around in the sandhills.

"Then they brought us dates like the throats of lizards, so soft that the teeth sank into them."

Al-Gahiz had too much learning and too keen a sense of humour to compose this prose poem himself, but he must have felt happy as he copied it out. Through it we catch a glimpse of one who was always good company, a man of insatiable curiosity, not very deep, but always on the watch for "wise saws and modern instances" wherewith to make his meaning clear and help the mutual understanding of peoples.

The *Book of Misers* was one of a series of essays on society, others include: *Of Thieves*, *Of Young Lovers*, *Of Schoolmasters*, *Of Singers*. The essay on Women is crammed with sex psychology and, in another series, our author pleads for equality among the three races that then made up the Moslem world—the Arabs, the Persians and the Turks.

All Basra mourned him when he died at the ripe old age of 91. They mourned him as an admirable writer, but above all, as a lovable man. It is a pity we have no portrait of him. He was, it seems, extremely ugly, with big bulging eyes, and that is the meaning of his nickname, Al-Gahiz. It is, too, the reason why the Caliph Al-Mutawakkil felt unable to make him tutor to his sons.

But we are reminded of Socrates; his ugliness must have been offset by his smile and his intelligence, and it must have been forgotten in the enchantment of his speech. Maybe he would not have stuffed his pupils with strategy and the Law of the Koran. He would have taught them to cultivate an

open and inquisitive mind, tolerance, a taste for friendship, respect for their mother tongue, the whole seasoned with a pinch of scepticism, for he would certainly have imparted all he had to give.

It would perhaps be fantastical to see in him an early Francis Bacon. In any case the sons of the Caliph are to be pitied for what they missed.



# SACRED WRITINGS OF A WARRIOR RACE



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IN THE GOLDEN TEMPLE of Amritsar, a holy place of the Sikhs in the Punjab, a follower of the faith says his prayers. In foreground are two temple musicians. Sikh sacred writings, the *Granth*, are set to musical measure.

by  
**Khushwant Singh**

PEOPLE have the habit of labelling everything these days. When such labels are attached to races or peoples, instead of being a convenient means of identification, they often give a very one-sided and inaccurate description.

One of the victims of this label habit are the Sikhs, who are known only as a martial race. People get a mild surprise when they hear of an eminent Sikh scientist, surgeon or engineer, or that the Sikhs have produced a body of religious literature which is amongst the best in India.

The world knows something of the Sanskrit classics because it was ready to believe that the Hindus were capable of doing something in the realm of literature and philosophy. But Sikh prowess on the field of battle prejudiced all chances of their being taken seriously in the field of learning.

This state of neglect continued until 1954 when UNESCO undertook to translate selections from the Sikh sacred writings, the *Granth*, for the benefit of the English-speaking world. The decision came as the culmination of a long period of agitation and pressure on the Government of India by groups representing six million Sikhs.

### Reading marathon : 5,000 verses in 48 hours

THE compilation of the *Granth* was largely the work of Arjun (1563-1606), the fifth of the ten Sikh Gurus or Teacher-Prophets. He collected the writings of the four preceding Gurus and the writings of Hindu and Muslim Divines from all over India. A few additions were made to the *Granth* by Arjun's successors and finally, the tenth Guru, Govind (1666-1708) pronounced that after him there would be no more Gurus, and that the *Granth* was to be regarded as the living symbol of all ten Prophets.

Today the *Granth* is the object of worship in all Sikh homes and temples. It is usually draped in richly embroidered cloth and worshippers have to approach it barefooted and with their heads covered. They make obeisance by rubbing their foreheads on the ground before it and place offerings of money, flowers or food on the cloth draping it.

The *Granth* forms an integral part of Sikh life. Passages from it are read every day and, on special occasions, it is read non-stop from cover to cover by a relay of worshippers. (It takes two days and nights to recite its 5,000 verses.) It is used in naming children, for baptisms, for weddings and funerals. It is an essential part of the Sikh creed which involves an affirmation of belief in the ten Gurus and the *Granth*.

### Oil lamps & incense for sky, stars & winds

A PART from the sanctity accorded to it by more than six million people, there are other things which make the *Granth* a very remarkable piece of work. It is perhaps the only scripture in the world which could be described as truly secular in the sense that it does not propagate the tenets of any one creed. It contains the writings of all religious groups in India at the time and of all castes including the so-called "untouchable." It is in the nature of an anthology of religious poetry representing the blending of Hinduism and Islam. This makes it a unique historical document as well. It has preserved the writings of mediaeval saints, some of which describe events of the time, such as conquests, social conditions and religious controversies.

The *Granth* has also saved the traditional forms of Indian music from corruption. Its 5,000 verses are set

to measure—according to 31 ragas or modes—of Indian music, for all the hymns of the *Granth* are meant to be sung and professional singers render them today as they were rendered 300 years ago. Above all, it is the poetry of the *Granth* which has aided its popularity amongst the Sikhs and millions of others in Northern India.

Poetry loses much of its charm in translation—particularly the oriental where alliteration and onomatopoeia are liberally employed to create a music by the jingling of words. Besides, oriental symbolism is so different that those not familiar with it rarely get the spontaneous thrill which goes with its appreciation. A few samples, however, may give a glimmer of the original.

Nanak (1469-1539) was not only the founder of the Sikh religion, he was also a prolific versifier. Amongst popular pieces of his is one composed in a Hindu temple when a salver full of small oil lamps and incense (representing the sky, stars and winds) was being waved in front of an idol before it was laid to rest. He wrote:

"The firmament is Thy salver  
The sun and moon Thy lamps,  
The galaxy of stars  
Are as pearls scattered.  
The woods of sandal are Thine incense,  
The forest Thy flowers,  
But what worship is this  
O Destroyer of Fear?"

Nanak's most celebrated composition is *Japji* now the morning prayer of the Sikhs. In this he has also propounded his philosophy and, in the last few verses, let himself go in a frenzy of religious ecstasy:

"Were I given a hundred thousand tongues instead of one,  
And the hundred thousand multiplied twenty-fold,  
A hundred thousand times would I say, and say again.  
The Lord of all the world is one,  
That is the path that leads,  
These the steps that mount,  
Ascend thus to the Lord's mansion  
And with Him be joined in unison.  
The sound of the songs of heaven thrills  
The like of us who crawl, but desire to fly,  
O Nanak, His grace alone it is that fulfils,  
The rest mere prattle, and a lie.  
Ye have no power to speak or in silence listen,  
To grant or give away,  
Ye have no power to live or die.  
Ye have no power to acquire wealth and dominion,  
To compel the mind to thought or reason,  
To escape the world and fly.  
He who hath the pride of power, let him try and see.  
O Nanak, before the Lord there is no low or high degree."

Nanak was a staunch believer in the "middle path" and severely criticized penance and seclusion practised by ascetics:

"Religion lieth not in the patched coat the yogi wears,  
Not in the staff he bears,  
Nor in the ashes on his body.  
Religion lieth not in rings in the ears,  
Not in a shaven head,  
Nor in the blowing of the conch shell.  
If thou must the path of true religion see  
Amongst the world's impurities, be of impurities free."

Guru Govind, who turned the Sikhs from a pacifist to a militarist sect, composed verses in three languages, Punjabi, Sanskrit and Persian. His writings form a separate collection by themselves. His militant conception of God is revealed in these stirring lines in Sanskrit:

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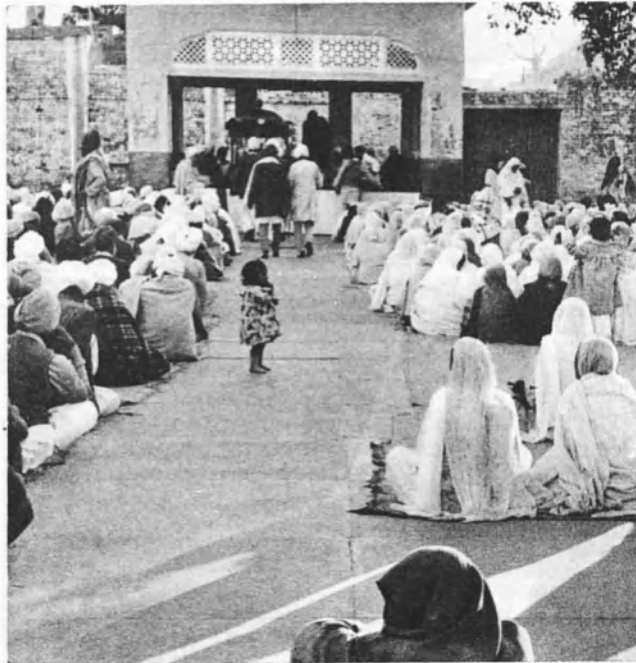
## SACRED WRITINGS (Continued)

"Eternal God, Thou art our shield,  
The dagger, knife, the sword we wield.  
To us protector there is given  
The timeless, deathless, Lord of Heaven,  
To us all-steel's unvanquished might.  
To us all-time's resistless flight,  
But chiefly Thou, protector brave,  
All-steel, wilt Thine own servant save."

The translation of the *Granth* is a truly monumental task. The language in which it is written is mostly old Punjabi which is not readily understood. It is not arranged in chronological or alphabetical order, nor strictly logical as a book propounding a thesis. The division, as already explained, is according to the ragas of Indian music. Moreover, in the old, authentic copies, all the words in a line are strung together as beads in a rosary, and it is frequently difficult to tell whether there is one word or two. There are consequently several interpretations of each text. Several attempts have already been made to translate the *Granth*, but no one has hitherto succeeded in combining accuracy with poetic excellence.

This is the task the Sikhs expect UNESCO to accomplish and the translation committee set up by the Indian Academy of Letters, at the Organization's behest, includes scholars of the highest repute who have agreed to work without remuneration or recognition. The outstanding figure in the translation committee is the 84-year-old poet and Divine, Bhai Vir Singh, who lives a life of scholarly seclusion in the foothills of the Himalayas. Working with him are two well-known theologians, Jodh Singh and Harkishan Singh, and a younger man, Dr. Trilochan Singh, who has made a name for himself by his translations.

When the initial translation is completed it will be submitted for English stylistic revision to the well-known Scottish poet G.S. Fraser and to the author of the present article. Its publication will make it possible for English-speaking readers to know something of one of the masterpieces of the world's religious literature.



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**SIKH CONGREGATION** (women on the right and men on the left) listens to reading of the *Granth*, the collection of sacred Sikh writings, by a priest (in background surrounded by other priests and musicians) in the Golden Temple of Amritsar. This temple is situated in the middle of the artificial lake constructed in 1581 by Ram Das, the fourth spiritual leader of the Sikhs who gave it the name of *Amrita Saras* ("fount of immortality"). Each year enormous numbers of pilgrims go there.





ANYWHERE else but in India, where present history is boundlessly rich in the unexpected, it would be unbelievable to imagine that the father of modern prose in the Tamil language is... an 18th Century Italian priest.

Costanzo Giuseppe Beschi was born in 1680 near Mantua and educated in Rome where his aptitude for languages and his interest in India soon destined him for missionary work. He became a member of the Society of Jesus in 1698 and, ten years later, landed in Goa. There he learned Indian languages and he was trained in his duties before being sent to the Madura Mission.

The Madura Mission had been the subject of bitter debate in the hierarchy of the Church for nearly a century, for Roberto de Nobili, an Italian-born noble, a relative of two popes and a nephew of a cardinal, had established this mission on rather unorthodox lines. He claimed to be a Brahmin from Rome, where Brahma the God of Creation had appeared to the Pope, chief of the Roman Brahmins, to order the sending of missionaries to work in the Tamil country and save the high caste Brahmins. Two native Brahmins were won over by him, taught him his Tamil and Hindu manners and presented him to the Queen Regent of Madura. He was received as a Brahmin and allowed to preach.

De Nobili took the Indian name of Tatwa Bodhaka Swamiyar—the Teacher who Teaches the Truth—and darkened his skin. Clad in robes of ochre, he wore sandalwood ash on his forehead in true Hindu tradition and wound the sacred thread of the Brahmins around his chest. He was full of missionary zeal and he spoke the Tamil language fluently. Though he converted hundreds of high-caste Hindus to Christianity, the Church protested against his “going native”. But he persisted and Rome finally recognized his orthodoxy. He died in South India in 1648 at the age of 76, honoured and revered as a saint.

Sixty years later, the newly-arrived Beschi decided to follow in his footsteps. In Goa, he learned the Tamil language and developed a passion for it which was to become overriding in his later life. When he arrived in Madura in 1714, he studied further under a great teacher, Supradipakkavirayar.

Beschi, too, determinedly followed in the path of his predecessor, but he was never reprimanded. He was respected greatly by the Indians of Madura, both as a spiritual leader and as a man of the world. Beschi, at one time, served as minister to Chundah Saheb at Trichy—the Chundah Saheb whom the French had named Nawab of Arcot in their struggle against the British for control of South India. Beschi had to flee Trichy in 1740 when the Maharattahs defeated Chundah Saheb, but he enjoyed until his death a 12,000 rupee annual income from the four villages given to him by this prince.

But his honours did not stop there. Chundah Saheb gave him the name of a Moslem saint, Ismatti Sanyasi, and accorded him all the privileges of a noble of his court. Beschi was even presented with the ivory palanquin of Chundah Saheb's grandfather.

Beschi lived like a Hindu religious leader. Everyone respected him as a Sanyasi of the higher caste, and few, if any, knew him as a foreigner during his lifetime. His skill in languages was phenomenal. In addition to Italian, his mother tongue, he acquired Hebrew, Greek, Latin, Portuguese, Spanish and French. In India had learned Sanskrit, Tamil, Telugu, Hindustani and Persian, the last two being the court languages of Chundah Saheb, Tamil and Telugu being the spoken languages of the land of his missionary activity. In all of them he was equally at home, fluent and scholarly.

Supradipakkavirayar, who taught Beschi the intricacies of Tamil grammar, also gave him a love of literature and a mastery of the written and the spoken tongues. Beschi's work in Tamil prose and verse proves he knew Tamil forms of literature perfectly.

“In 1724”, writes a modern historian of Tamil literature, “there

appeared Beschi's great work *Thembavani*, a work of considerable merit in verse vying with the five epics of yore. It is in thirty cantos, relating the incidents—historical and traditional—connected with the Old and New Testaments. In beauty of diction, in sweep of imagination, and in intensity of religious faith, it is usually compared with the Ramayana.”

In honour of the Madonna, Beschi wrote three long poems in traditional Tamil form which are listed even today in Tamil literary histories as models of expression. A poem of the Sorrowing Mother is in 100 stanzas and is also considered a great poem of its kind. One other long poem in ballad folksong metre celebrates “the martyrdom of the holy virgin Kitteri, daughter of Sinayaken, King of Lusistan who suffered martyrdom with her eight sisters on the mountain of Bomber in 130 A.D.” This is a poem of 1,100 couplets. It probably refers to Quinteria or Citheia, a holy virgin and martyr of Portugal. (Martyrologium Romonum P. 130. Calendar 22 May).

Beschi's books on Tamil written and spoken grammar are extremely useful and practical, for he cleared Tamil of many redundancies and absurdities. I, as a practising writer of prose in Tamil, find his grammar of the Tamil tongue useful even today.

It was Beschi who compiled the *Chatour Akarathi*—the first alphabetical lists in Tamil—and paved the way for modern lexicons. He was also responsible for a series of dictionaries from Tamil into French, Latin and Portuguese and he is even credited with an anthology of old Tamil verse which, unfortunately, has not survived. He translated two-thirds of a Tamil classic, the *Kural*, into Latin.

Beschi's prose works are in a class by themselves. Most of his writings were necessarily on Christian doctrines to indoctrinate recent converts with Christian principles or sometimes to fight against Lutheran missionaries. Another prose work of Beschi deals with the science of astronomy with Christian applications.

The Tamil language has a verse tradition of nearly two thousand years as is shown by great epics such as the *Shilappadikaram* which is to be published in French in the UNESCO Collection of Representative works. Yet Tamil had scarcely any independent prose tradition. Prose was not known in the past except to link two long poems or often as commentary on verse. Independent prose in Tamil was used for the first time by Costanzo Beschi in his *Paramartha Guru Katha* (the story of the Guru who was a simpleton). This is a prose classic in the form of

a series of tales making fun of the Gurus or spiritual teachers of India and their idiot disciples. It is all in good fun with no offence meant to anyone, and the Tamils took to the book from the very first. The stories of Beschi have gone into the folktales of India and have even been translated into many other Indian languages over the past 200 years. Subtle references to these satires can be found in every turn of speech in Tamil even today.

Here is an episode from Beschi's tales. It tells of a Guru who needs a needle. He tells his disciples to buy him a needle and four of them go to the bazaar to buy it. All four want the honour of carrying the needle to their revered master but the needle is too small for four pairs of hands. So they stick it into a long palm tree trunk and carry the trunk together to their Guru. But when they place the trunk before the Guru the needle is lost in the trunk and they are still looking for it.

Perhaps these were not original stories by Beschi but, with this collection of tales, he initiated the tradition of Tamil prose, and, as far as Tamil literature is concerned, that is his most important contribution. UNESCO is to make a new translation into English of the *Kural*, one of the books which Father Beschi translated into English in the early 18th century.

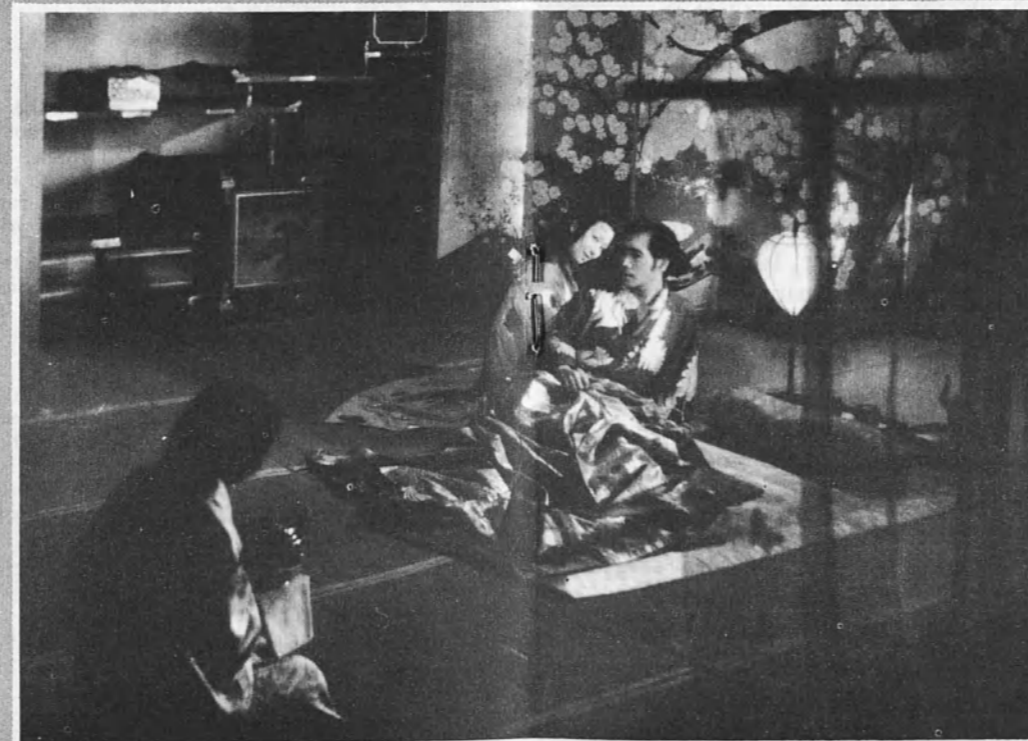
Beschi died in 1746 and was buried in a village where he had been teaching Christianity to his flock. Like the Sanyasi of Indian tradition, even his grave bore no name and, today, it cannot be identified. But his contribution to Tamil literature is still very much alive, and he needs no other monument or memorial.





**TALES OF THE RAIN AND THE MOON** (*Ugetsu Monogatari*), by the 18th century Japanese author Akinari Ueda—now translated into French under Unesco's programme of translations of Representative Works—has also been introduced to audiences outside Japan through the

medium of the cinema. Above and below, scenes from the film whose scenario was formed by uniting two fantastic stories from the collection. The film tells of the tribulations of two peasant families who lived near Lake Biwa, east of Kyoto, during the civil wars of the 16th century.



## THE WONDERS OF JAPAN'S LITERARY WORLD

by Mary Burnet

**E**IGHT hundred years before the Brontës, six centuries before Mme de La Fayette, a lady of the Japanese imperial court sat down with brush and writing case and composed what is still considered the greatest novel in her language. Lady Murasaki's *Tale of Genji* is not only a classic for her countrymen; up until recently it was one of the rare pieces of Japanese literature to have been translated into Occidental tongues.

Unlike the Brontë sisters, Lady Murasaki felt no qualms lest her work be treated condescendingly because of her sex. Her own contemporaries included a number of women authors, and the earliest known anthology of Japanese writing—the *Manyōshū* or Collection of Ten Thousand Leaves—is studded with poems by ladies of noble birth.

Compiled long before most of the languages now spoken in Europe had developed (about 750 A.D.), the *Manyōshū* initiated a series of anthologies in which the Japanese systematically tried to preserve what was finest in their poetry. In the three hundred years between the ninth and the twelfth centuries, eight such anthologies were drawn up by imperial command.

But for many centuries to come the work of Japanese writers was to remain virtually unknown outside Japan. It was only a few years ago that a handful of Western students, having mastered the difficulties of the language, began to make translations of a few outstanding works. Now two anthologies, compiled by Donald Keene for the UNESCO Collection, provide the first sampling of them in English, and the most complete in any Occidental tongue. The first of Mr. Keene's volumes covers the ancient and classical periods; the second, the writing produced since the Meiji Restoration in 1868.

The arrival of Commodore Perry's ships in 1853 had been the signal for a new Japan to be born from the old. When the Shogun once more allowed foreigners inside the country, after more than two hundred years of

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isolation, he had opened the door to more than Western techniques. Not only did the cities echo to the whirl of factories; the minds of men resonated to the hum of new ideas—imported, like the steam engine, but far and away more disconcerting.

The history of Japanese literature since then has been largely one of reaction to these new ideas. First there was imitation—Japan had its would-be Shelleys and its would-be Zolas too—then writers began to show more originality as the new ideas were assimilated and became liberating rather than enslaving influences. The result—especially in fiction—has been a true literary renaissance.

In the first of Mr. Keene's two anthologies poetry holds a major place. Whether cast in the tight, demanding verse forms of the *haiku* and *waka*—containing 17 and 31 syllables respectively—or in a larger, looser mould, all these poems reflect the Japanese love of nature (a constant in the national character) and most have a melancholy tinge. Human Life, their authors never forgot, is just as frail and uncertain as the cherry blossoms that flower and fade or the foam that glistens and melts away. A fatalistic and stoical religion added to their resignation, as did disasters like the periodic earthquakes that shake their islands, and the spectacle of man's own perversity in making war upon his fellows, forgetting his loved ones, or throwing his long trusted counsellors into disgrace.

But Japanese authors of the classical period also found expression in many other ways than poetry. Story-tellers and chroniclers, essayists and diarists, reflected the history and manners of their times while two distinctive forms of the drama—the Nô play and the puppet theatre—were developed to a high degree.

It was Japan's chief writer of puppet plays, Chikamatsu Monzaemon, who defined the basic aesthetic principle of classical Japanese art. "Art is something which lies in the slender margin between

the real and the unreal", he said. In a society where the same exacting code of behaviour had been followed for centuries, where convention dictated the slightest gesture, where etiquette forbade the direct expression of feeling, art had to suggest by symbol, metaphor and understatement. But when the flood-gates from the outside world were opened, restraints were washed away.

Lady Murasaki had made an emperor's son the hero of her masterpiece.

## JAPAN'S LITERARY WORLD (Continued)



**THE GATE OF HELL**, one of the most striking Japanese films of recent years, was based on a story by the famous writer Kikuchi Kan, one of whose works is included in the Unesco Anthology, *Modern Japanese Literature*, compiled and edited by Donald Keene. An earlier version of the same story, *Kesa and Morito*, retold from the 13th century Uji Collection by Akutagawa Ryunosuke, is included in the Anthology. Another story by this author was brought to the screen in the Japanese film *Rashomon*.

Higuchi Ichiyo, Japan's principal woman novelist of modern times, wrote about children growing up in Tokyo's licensed quarter. Her rowdy adolescents might be taken as symbols of a whole population that was elbowing its way to the forefront of the writer's attention.

These characters, drawn from all classes, knew no reticence, and their authors had deliberately dropped their own. Instead of apologizing when they mentioned their personal peculiarities,

they gave full vent to self-expression in the "I novel".

It was a fast-changing society, where old standards no longer applied and thinking men and women were searching anxiously for new ones. Some tried to find them in one or the other of the various philosophies or literary attitudes current in Europe at the time. Others turned to Christianity, which, introduced into Japan three centuries before, was going through a revival. Whatever the direction, their search was reflected in the new frankness which their writing revealed.

One of the most revealing selections in Mr. Keene's modern anthology is an extract from the diary of Ishikawa Takuboku, written in 1909. Ishikawa was a would-be novelist who had left his wife and child in the provinces and gone to Tokyo, where he held a hack job as a proof-reader but found himself unable to write. Haunted by a compulsion to do something, but not knowing what it is, he says he feels as if he were "battling against a stiff current", and has never a moment of calm.

"Then what am I seeking?" he asks himself. "Fame? No, it's not that. Achievement? No, not that either. Love? No. Knowledge? No. Then, money perhaps? Yes, money. Not as an end, but as a means. What I am searching for with all my heart is peace of mind. Yes, that's it."

Fortunately, others were able to conquer Ishikawa's sort of literary paralysis and get beyond themselves, ranging over the scene of contemporary Japan and sometimes reinterpreting older tales and legends with a new psychological insight. In the pages of the modern anthology we meet some characters who are lost survivors of an earlier day—like the *haiku* poet and his sister the elocution teacher in Nagai Kafu's *The River Sumida*—but many more who are an integral part of the world they live in.

There are soldiers, actors, thieves, geishas and government officials,

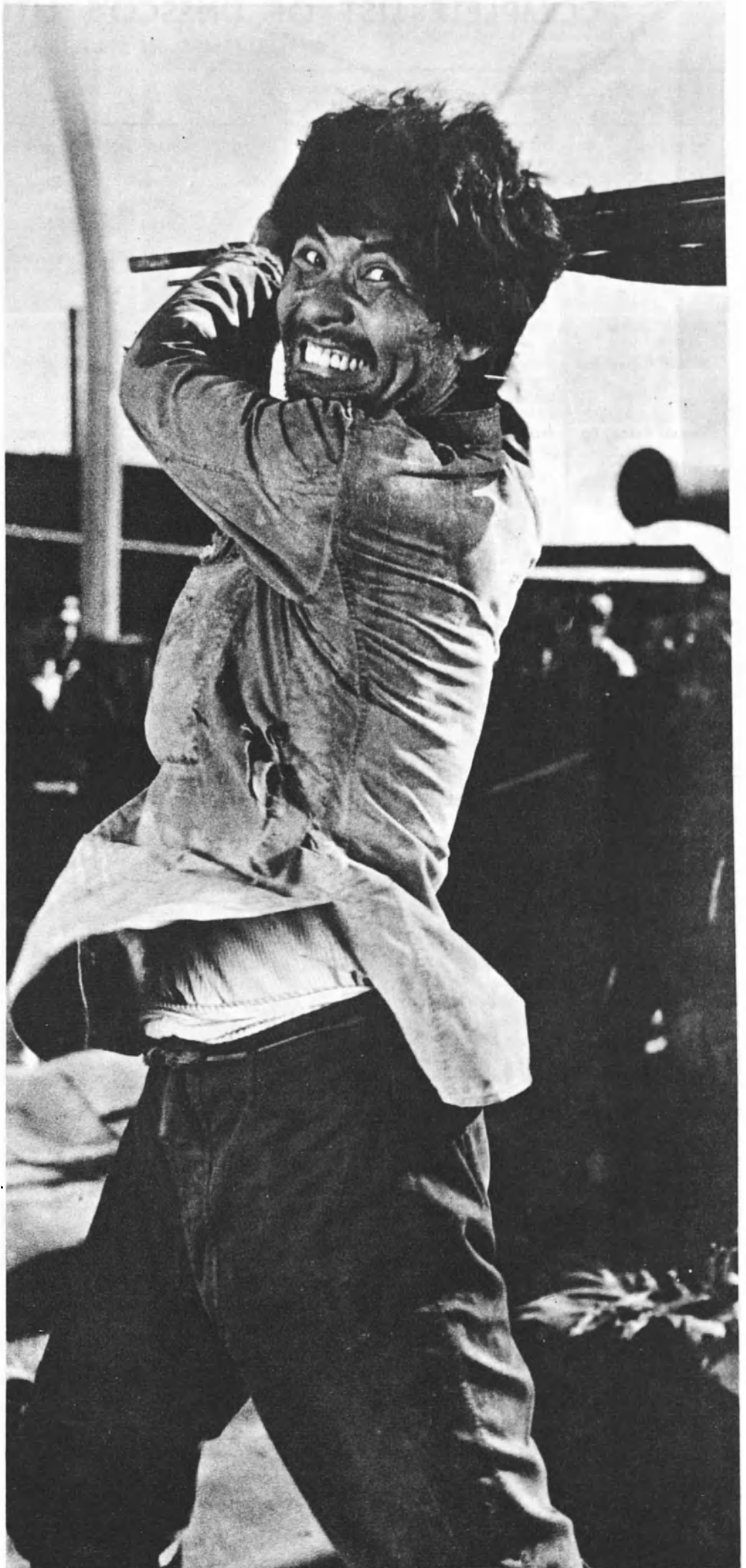
misunderstood women and a husband who has killed his wife and cannot honestly tell the judge whether it was by accident or design. There are sons struggling to get free of their families and young men setting out to study in the West. There is a country school-teacher—a most influential personage—and a war prisoner's wife supporting herself and her little boy by peddling black-market tea in Tokyo.

Three of the writers represented in the anthology have been introduced to audiences outside Japan through the medium of the cinema. Among those who recast old material in a modern and very personal mould was Akutagawa Ryunosuke, whose *Rashomon* was made into a film a few years ago. Akuta-

**THE CANNERY BOAT.** A dramatic film was made from the story of the voyage of a floating cannery in the waters of Kamchatka written in 1929 by Kobayashi Takiji. Now translated into English, it appears in the Unesco anthology of Modern Japanese Literature.

gawa also wrote his own version of the tale of Lady Kesa and the soldier Morito, from the thirteenth-century Uji Collection, which in another version by Kikuchi Kan recently formed the subject of the even more popular film, *The Gate of Hell*. Still more recently a film has been made of Kobayashi Takiji's *The Cannery Boat*, describing the grim life of fishermen and sailors in a floating cannery off Kamchatka.

This simultaneous interest in the past and present seems to point toward a more complete fusion of influences into something newer still. "If one looks back over the long series of changes which make up its history", wrote Masaharu Anesaki twenty years ago, "one realizes that the soul of the Japanese people has remained about the same, in spite of all its vicissitudes": He foresaw the development of a new "vital formula... when the new factors have been absorbed by the deeper currents of national life". The same point of view is shared by Mr. Keene. Meanwhile, the writings in his modern anthology, as in the earlier one, stand squarely on their own merits.



# COMPLETE LIST OF UNESCO'S LITERATURE SERIES

## PUBLISHED IN ENGLISH

AUTHOR OR EDITOR	TITLE	TRANSLATED FROM	ORIGINAL TITLE	GENRE	UNESCO SERIES	PUBLISHER PUBLICATION DATE	PRICE
Al-Ghazali	<i>O Disciple. (Also published in Spanish: O Hijo)</i>	Arabic	<i>Ayyuha'l Walad</i>	Philosophy	Arabic	Imprimerie Catholique, Beirut (1951)	2 Lebanese pounds
Averroës	<i>The Incoherence of the Incoherence (2 volumes)</i>	Arabic	<i>Tahafut al-Tahafut</i>	Philosophy	Arabic	Oxford University Press, London (1954)	3 guineas
Galvan, M. de J.	<i>The Cross and the Sword</i>	Spanish	<i>Enriquillo</i>	Novel	Lat. Am. (Dominican Republic)	Indiana University Press (1954)	\$3.75
Kawabata, Yasunari	<i>Snow Country</i>	Japanese	<i>Yukiguni</i>	Novel	Contemp. authors (Japan)	Knopf, New York (1956)	\$1.25
Zorrilla de San Martín, Juan	<i>Tabaré</i>	Spanish	<i>Tabaré</i>	Epic poem	Lat. Am. (Uruguay)	Pan American Union, Washington D.C. (1956)	\$3.75
Donald Keene, Ed.	<i>Anthology of the Japanese Literature from the earliest era to the mid-nineteenth century</i>	Japanese		Anthology	Asian	Grove Press, New York (1955)	\$6.50
Donald Keene, Ed.	<i>Anthology of Modern Japanese Literature</i>	Japanese		Anthology	Asian	Allen & Unwin, London (1955)	30s.
Donald Keene, Ed.	<i>Anthology of Modern Japanese Literature</i>	Japanese		Anthology	Asian	Grove Press, New York (1956)	\$4.75
Donald Keene, Ed.	<i>Anthology of Modern Japanese Literature</i>	Japanese		Anthology	Asian	Thames & Hudson, London (1956)	35s.
V. Raghavan, Ed.	<i>The Indian Heritage</i>	Sanskrit		Anthology	Asian	Indian Institute of Culture, Bangalore (1956)	Rs. 13/-
						62, Queen's Gardens, London, W.2.	21s. \$5.00
<b>PUBLISHED IN FRENCH</b>							
Al-Ghazali	<i>O Jeune Homme</i>	Arabic	<i>Ayyuha'l Walad</i>	Philosophy	Arabic	G.P. Maisonneuve, Paris (1951)	360 FF
Avicenna	<i>Livre des Directives et des Remarques</i>	Arabic	<i>Kitab al-Isarat Wa L-Tanbihat</i>	Philosophy	Arabic	Vrin, Paris (1951)	1,620 FF
Avicenna	<i>Récit de Hayy ibn Yaqzan</i>	Arabic and Persian	<i>Hayy ibn Yaqzan</i>	Philosophy	Persian	Institut franco-iranien, Téhéran (1953)	600 FF
Avicenna	<i>Le Livre de Science (Vol. I)</i>	Persian	<i>Danesh-Nameh</i>	Philosophy	Persian	Les Belles Lettres, Paris, (1955)	750 FF
Dante	<i>Vita Nova</i>	Italian	<i>Vita Nova</i>	Love story	Italian	Nagel, Paris, (1953)	795 FF
Al Gahiz	<i>Livre des Avars</i>	Arabic	<i>Kitab al buhala</i>	Essay	Arabic	G.P. Maisonneuve, Paris, (1951)	1,500 FF
Al Gahiz	<i>Livre de la Couronne</i>	Arabic	<i>Kitab at-Tag</i>	Essay	Arabic	Les Belles Lettres, Paris, (1954)	750 FF
Galvan, M. de J.	<i>Enriquillo</i>	Spanish	<i>Enriquillo</i>	Novel	Lat. Am. (Dominican Republic)	Nagel, Paris, (1952)	930 FF
Goldoni, Carlo	<i>Théâtre choisi</i>	Italian (Tuscan and Venetian)	<i>(Five Plays)</i>	Plays	Italian	Nagel, Paris, (1956)	1,200 FF
Hernandez, José	<i>Martin Fierro</i>	Spanish	<i>Martin Fierro</i>	Epic poem	Lat. Am. (Argentina)	Nagel, Paris, (1955)	795 FF
Iqbal, Mohammad	<i>Message de l'Orient</i>	Persian	<i>Payam-i-Mashriq</i>	Poetry	Asian (Pakistan)	Les Belles Lettres, Paris, (1956)	650 FF
Machado de Assis, J. M.	<i>Quincas Borba</i>	Portuguese	<i>Quincas Borba</i>	Novel	Lat. Am. (Brazil)	Nagel, Paris, (1955)	795 FF
Martí, José	<i>Pages choisies</i>	Spanish	<i>Obras escogidas</i>	Essays	Lat. Am. (Cuba)	Nagel, Paris, (1953)	930 FF
Moreno, G. R.	<i>Les derniers jours de la Colonie dans le Haut Pérou</i>	Spanish	<i>Los últimos días coloniales en el alto Perú</i>	Historical essay	Lat. Am. (Bolivia)	Nagel, Paris, (1954)	810 FF
Sarmiento, Domingo	<i>Souvenirs de Province</i>	Spanish	<i>Recuerdos de Provincia</i>	Essays	Lat. Am. (Argentina)	Nagel, Paris, (1955)	795 FF
Toukaram	<i>Psaumes du Pèlerin</i>	Marathi	<i>Tukaramche Abhanga</i>	Hymns	Asian (India)	Gallimard, Paris, (1956)	690 FF
Ueda, Akinari	<i>Contes de pluie et de lune</i>	Japanese	<i>Ugetsu Monogatari</i>	Weird tales	Asian (Japan)	Gallimard, Paris, (1956)	750 FF
Vico	<i>La Science nouvelle</i>	Italian	<i>Principi di scienza nuova</i>	Philosophy	Italian	Nagel, Paris, (1953)	1,960 FF
Da Vinci	<i>Léonard de Vinci par lui-même</i>	Italian		Prose extracts	Italian	Nagel, Paris, (1952)	660 FF
Zorrilla de San Martín, Juan	<i>Tabaré</i>	Spanish	<i>Tabaré</i>	Epic poem	Lat. Am. (Uruguay)	Nagel, Paris, (1954)	795 FF
Federico de Onis, Ed.	<i>Anthologie de la poésie ibéro-américaine</i>	Spanish and Portuguese		Anthology (Poetry)	Lat. Am.	Nagel, Paris, (1956)	1,750 FF
Octavio Paz, Ed.	<i>Anthologie de la poésie mexicaine</i>	Spanish		Anthology (Poetry)	Lat. Am. (Mexico)	Nagel, Paris, (1952)	795 FF
Louis Renou, Ed.	<i>Hymnes spéculatifs du Rig Véda</i>	Sanskrit	<i>Rigveda ; Atharvaveda</i>	Anthology (Hymns)	Asian (India)	Gallimard, Paris, (1956)	800 FF
Edited by "Le Comité des Biennales"	<i>Un Demi-Siècle de Poésie (Vol. III)</i>	Eighteen languages		Anthology (Poetry)	Biennales internationales de Poésie	La Maison du Poète, Dilbeek, Belgium	



AL-GHAZALI  
(1058-1111)



AVERROES  
(died 1198)



MANUEL DE  
JESUS GALVAN  
(1834-1910)



YASUNARI  
KAWABATA  
(born 1899)



ZORRILLA DE  
SAN MARTIN  
(1857-1931)



AVICENNA  
(980-1037)



DANTE  
(1265-1321)



AL GAHIZ  
(776-868)

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J. J. ROUSSEAU  
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**IN PREPARATION IN ENGLISH**

AUTHOR OR EDITOR	TITLE	TRANSLATED FROM	ORIGINAL TITLE	GENRE	UNESCO SERIES	PUBLISHER PUBLICATION DATE
Ahlin, Lars	<i>Cinnamon Stick</i>	Swedish	<i>Kanelbiten</i>	Novel	Contemp. authors (Sweden)	
Almeida, Manuel Antonio de	<i>Memoirs of a Militia Sergeant</i>	Portuguese	<i>Memorias de um sargento de milicias</i>	Novel	Lat. Am. (Brazil)	
Chatterji, Bankim Chandra	<i>Krishnakanta's Will</i>	Bengali	<i>Krishnakantar Uil</i>	Novel	Asian (India)	
Garcilaso de la Vega El Inca	<i>Royal Commentaries</i>	Spanish	<i>Comentarios Reales del Perú</i>	History	Lat. Am. (Peru)	Indiana University Press, Bloomington, Indiana
Ihara, Saikaku	<i>Selected Works</i>	Japanese	<i>Koshoku Ichidai Onna Koshoku Gonin Onna Nippon Eitaigura Seken Mune-San'yo</i>	Novels, short stories, essays	Asian (Japan)	
Juvaini	<i>The History of the World Conqueror</i>	Persian	<i>Ta'rikh-i Jahan Gushay</i>	Historical essay	Persian	Manchester University Press, Manchester, 1957 Harvard University Press, Cambridge, Mass.
Kamban	<i>Kamba Ramayana (Ayodhya Canto)</i>	Tamil	<i>Kamba Ramayana</i>	Epic poem	Asian (India)	
La Parra, Teresa de	<i>Memoirs of Mama Blanca</i>	Spanish	<i>Memorias de Mama Blanca</i>	Novel	Lat. Am. (Venezuela)	
Lillo, Baldomero	<i>Short Stories</i>	Spanish	<i>Cuentos</i>	Short stories	Lat. Am. (Chile)	
Martí, José	<i>Selected Writings</i>	Spanish		Political essays	Lat. Am. (Cuba)	Panamerican Union, Washington D.C.
Moreno, Gabriel René	<i>Last Colonial Days in Upper Peru</i>	Spanish	<i>Los últimos días coloniales en el alta Perú</i>	Historical essay	Lat. Am. (Bolivia)	Indiana University Press, Bloomington,
Prem-Chand, Munchi	<i>The Wish Cow</i>	Hindi-Urdu	<i>Godan</i>	Novel	Asian (India)	
Sanchez, Florencio	<i>Selected Plays</i>	Spanish	<i>Teatro</i>	Plays	Lat. Am. American	
Sarmiento, Domingo Faustino	<i>Travels in America and Europe</i>	Spanish	<i>Viajes</i>	Travels	Lat. Am. (Argentina)	
Tanizaki Junichiro	<i>Dust of Snow</i>	Japanese	<i>Sasame Yuki</i>	Novel	Asian (Japan)	Knopf, New York 1957 Secker & Warburg, London
Varavini	<i>The Tales of Marzuban</i>	Persian	<i>Marzubanna</i>	Tales and fables	Persian	
Nicolau d'Olwer, Ed.	<i>Anthology of Chroniclers of Pre-Columbian Culture</i>	Spanish	<i>Cronistas de la cultura precolombina</i>	Historical chronicles	Lat. Am.	
Octavio Paz, Ed.	<i>Anthology of Mexican Poetry</i>	Spanish		Anthology	Lat. Am. (Mexico)	Indiana University Press, Bloomington,
Ivan Morris, Ed.	<i>Anthology of Japanese short stories.</i>	Japanese		Short stories	Japanese	
Edited by a Committee of Sikh Scholars	<i>The Scriptures of the Sikhs</i>	Punjabi	<i>Adi Guru Granth</i>	Anthology (Hymns)	Asian (India)	

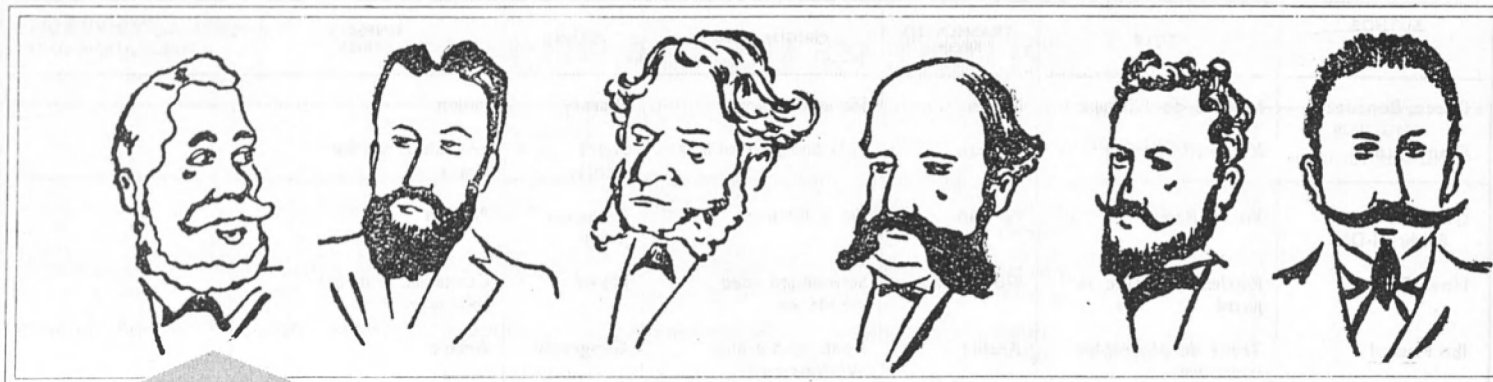
**IN PREPARATION IN FRENCH**

Adigal, Ianko	<i>Shilappadikaram (ou Le Dit de l'Anneau)</i>	Tamil	<i>Shilappadikaram</i>	Epic poem	Asian (India)	Gallimard, Paris, 1957
Akutagawa, Ryunosuke	<i>Rashomon et autres contes</i>	Japanese	<i>Rashomon ; etc</i>	Short stories	Asian (Japan)	Gallimard, Paris
Al-Ghazali	<i>Délivrance de l'erreur</i>	Arabic	<i>Munqid min al-Dalal</i>	Philosophy	Arabic	
Al Hamadani	<i>Séances</i>	Arabic	<i>Maqamat</i>	Tales	Arabic	Belles Lettres, Paris
Arguedas, Alcides	<i>Race de Bronze</i>	Spanish	<i>Raza de Bronce</i>	Novel	Lat. Am. (Bolivia)	
Avicenna	<i>Le Livre de Science (Vol. II)</i>	Persian	<i>Danesh-Nameh</i>	Philosophy	Persian	Belles Lettres, Paris
Azevedo, Aluizio	<i>Le Mulâtre</i>	Portuguese	<i>O Mulato</i>	Novel	Lat. Am. (Brazil)	
Bustamante (Concolorcorvo)	<i>De Buenos Aires à Lima</i>	Spanish	<i>Lazarillo de clegos caminantes</i>	Travels	Lat. Am. (Peru)	

AUTHOR OR EDITOR	TITLE	TRANSLATED FROM	ORIGINAL TITLE	GENRE	UNESCO SERIES	PUBLISHER PUBLICATION DATE
Croce, Benedetto	<i>Histoire de l'Europe</i>	Italian	<i>Storia di Europa</i>	History	Italian	
Djamaizadeh	<i>Il y avait une fois</i>	Persian	<i>Yaki bud yaki na bud</i>	Short stories	Contemp. authors (Iran)	
Gorgani, Fakhrod-Din	<i>Vis et Ramine</i>	Persian	<i>Vis u Râmine</i>	Romantic poem	Persian	
Hoel, Sigurd	<i>Rendez-vous avec le passé</i>	Norwegian	<i>Stevnemôte med glemte år</i>	Novel	Contemp. authors (Norway)	
Ibn Haukal	<i>Traité de géographie islamique</i>	Arabic	<i>Kitab al-Masalik Wa-l-mamalik</i>	Geography	Arabic	
Ihara, Saikaku	<i>Cinq Amoureuses</i>	Japanese	<i>Koshoku Gonin Onna</i>	Novel	Asian (Japan)	Gallimard, Paris
Isaacs, Jorge	<i>Maria</i>	Spanish	<i>Maria</i>	Novel	Lat. Am. (Colombia)	Nagel, Paris
Kabir	<i>Poèmes</i>	Hindi-Urdu		Religious verse	Asian (India)	Gallimard, Paris
Kâlidâsa	<i>Kumarasambhava or La Naissance de Kumara</i>	Sanskrit	<i>Kumarasambhava</i>	Epic poem	Asian (India)	Gallimard, Paris
La Parra, Teresa de	<i>Iphigénie</i>	Spanish	<i>Ifigenia</i>	Novel	Lat. Am. (Venezuela)	
Leopardi, Giacomo	<i>Zibaldone</i>	Italian	<i>Zibaldone</i>	Philosophy	Italian	
Lillo, Baldomero	<i>Sous terre et autres récits</i>	Spanish	<i>Cuentos</i>	Short stories	Lat. Am. (Chile)	
Marroquín, José Manuel	<i>Vie d'un cheval</i>	Spanish	<i>El Moro</i>	Picaresque novel	Lat. Am. (Colombia)	
Monawwar, Mohammad ben	<i>Les mystères de l'unité divine</i>	Persian	<i>Asrar-ot-Tawhid</i>	Philosophy	Persian	
Natsume, Sôseki	<i>Kokoro (Le pauvre cœur des hommes)</i>	Japanese	<i>Kokoro</i>	Novel	Asian (Japan)	Gallimard, Paris, 1957
Nievo, Ippolito	<i>Confessions d'un octogénaire</i>	Italian	<i>Le confessioni de un ottuagenario</i>	Historical novel	Italian	
Osaragi, Jiro	<i>Retour au pays</i>	Japanese	<i>Kikyo</i>	Novel	Contemp. authors	
Polo, Marco L.F. Benedetto, Ed.	<i>Le livre des merveilles</i>	Italian and French dialects	<i>Il Milione</i>	Travels	Italian	
Prem-Chand	<i>Godan (or La Vache)</i>	Hindi-Urdu	<i>Godan</i>	Novel	Asian (India)	Gallimard, Paris
Prevelakis, Pantélis	<i>Chronique d'une cité</i>	Modern Greek	<i>Xronikou mias Politeias</i>	Novel	Contemp. authors (Greece)	
Rodo, Enrique	<i>Remarques de Protée</i>	Spanish	<i>Motivos de Proteo</i>	Phil. essay	Lat. Am. (Uruguay)	
Tsao, Hsueh-Chin	<i>Le Rêve du pavillon rouge</i>	Chinese	<i>Hong Leou Mong</i>	Novel	Asian (China)	Gallimard, Paris
Verga, Giovanni	<i>Maitre Don Gesualdo</i>	Italian (Sicilian)	<i>Mastro Don Gesualdo</i>	Novel	Italian	
Vestdijk, Simon	<i>Le garçon et les vivants</i>	Flemish	<i>De Kellner en de Levenden</i>	Novel	Contemp. authors	
Yoshida, Kenko	<i>Tsurezuregusa</i>	Japanese	<i>Tsurezuregusa</i>	Philosophy	Asian (Japan)	
Zeami, Motokyo	<i>Les Traités (avec une journée de Nô)</i>	Japanese	<i>(Essays and plays)</i>	Essay on drama and plays	Asian (Japan)	Gallimard, Paris
Dr. Z. Safa, Ed.	<i>Anthologie de la poésie persane</i>	Persian		Anthology (Poetry)	Persian	
P. Demiéville and A. d'Hormon, Ed.	<i>Anthologie de la poésie chinoise</i>	Chinese		Anthology (Poetry)	Asian (China)	Gallimard, Paris
Giovanni Comisso, Ed.	<i>Choix de récits des ambassadeurs vénitiens</i>	Italian (Venitian)		Historical accounts	Italian	
Edited by B. Frank	<i>Contes d'Aujourd'hui et d'Antan</i>	Japanese	<i>Konjaku Monogatari</i>	Anthology (Tales)	Asian (Japan)	Gallimard, Paris
	<i>La femme, le héros et le vilain</i>	Thai	<i>Khun Chang Khun Phèn</i>	Folk Tales	Asian (Thailand)	Gallimard, Paris
Ginette Terral, Ed.	<i>Vies antérieures du Bouddha (5th century)</i>	Pâli	<i>Jatakas</i>	Tales and Fables	Asian (India)	Gallimard, Paris

★ For a list of works translated into Arabic or Persian, see caption page 13.





**TO SUIT ALL TASTES.**

Drawings by the famous Brazilian author Gilberto Freyre illustrate the remarkable variety of beard styles in vogue in 19th century Brazil. From Freyre's *Sobrados e Mucambos*, published by Livraria José Olympio, Rio de Janeiro ©.

# HUMOUR—AN ANTIDOTE FOR MADNESS?

“So he died—but not in humiliation or defeat. Before giving up the ghost, he placed upon his head a crown—not an old hat or a tub that might offer the spectators tangible evidence of his madness. No, indeed, Rubiao picked up a handful of nothing and encircled his head with it; he alone saw the imperial insignia, heavy with gold, glittering with diamonds and other precious stones. The effort that he had made to raise himself did not last long; his body fell back again, but his face preserved its look of radiant exultation. ‘Take care of my crown’, he murmured.”

The excerpt is from one of the world’s most fascinating novels on insanity. The author: Joaquim Maria Machado de Assis, Brazil’s greatest 19th century novelist. The book: *Quincas Borba* which, after attracting wide critical acclaim when published recently in England and the United States, has now been issued in a French translation in UNESCO’s series of Latin American classics.

## Philosopher or dog?

THE theme of the book is the madness of the hero, Rubiao. Machado de Assis was himself an epileptic and throughout his whole life he was haunted by the fear of losing his mind. He was born in 1839 of a coloured family and his mother died when he was still a boy. Severely handicapped by ill-health and poverty in his early years and obliged to earn his living as a petty government official, he nevertheless managed to raise himself by incessant work to a high position in Brazil’s cultural élite.

His first attempts at poetry, drama

and fiction were discouraging, and his success as a novelist in later years paralleled the increasing severity of his disease. From 1892 onwards, as his fits became more frequent, he published his best novels: *Epitaph of a Small Winner*, *Quincas Borba*, *Dom Casmurro*, *Jacob and Esau*. His cynical humour became a defense against sickness—a sort of bitter philosophy of life.

Machado’s novel *Quincas Borba* tells the story of Rubiao, a provincial school-teacher who, almost by accident, inherits a large fortune. Rubiao’s benefactor is Quincas Borba, the mad philosopher, who on dying

by  
Louise  
de Berger

names Rubiao his sole heir upon condition that the latter takes care of Quincas’s dog. Oddly enough, the name of the dog is also Quincas Borba, and hence the doubt as to whether the philosopher or the dog gives his name to the book.

Rubiao, then, suddenly becomes a man of wealth. He leaves his native village and settles in Rio de Janeiro. Soon, of course, he is surrounded by hangers-on and spongers of all kinds. The episodes described, though purely incidental, provide an interesting sidelight on the life of the Brazilian middle-classes at the end of the nineteenth century.

The real story, however, is the problem of the simple Rubiao, whom Machado de Assis exhibits as a lover, man of wealth, politician—a pathetic, egotistical clown bent on creating his own comic downfall. His madness stems chiefly from the doctrine which Quincas Borba had bequeathed to him before he died.

## To the victor, potatoes

QUINCAS BORBA (who identifies himself with Saint Augustine) explains his philosophy of “Humanity” as follows: “Humanity is the principle. In all things there is a certain hidden and identical substance, a principle, unique, universal, eternal, common, indivisible and indestructible... Humanity... sums up the universe, and the universe is man... There is no death. The encounter of two expansions, or the expansion of two forms may determine the suppression of one of them; but, actually, there is no death; there is life, because the suppression of one is conditional upon the other’s survival, and the destruction does reach the universal and common principle.”

To explain his theory more fully to Rubiao, Quincas illustrates it by the story of a potato field and two famished tribes. If the two tribes were to divide the field of potatoes peacefully, they would die of starvation, for there are not enough potatoes for everybody; but if one of the tribes exterminates the other, this suppression is only partial destruction: “To the vanquished, hatred or compassion; to the victor, the potatoes.” Hence the preservative and beneficent nature of war.

As soon as Rubiao understands the



significance of this doctrine, he makes up his mind to become hard and ruthless so as to fully enjoy the potatoes life at last has offered him. He does it in such a way that he dissipates all his wealth within a few months and, though the woman he loves receives his attentions with indifference, he finally triumphs over the frustration of reality by donning the crown of Louis Napoleon—not in exile and defeat, but rather as an emperor triumphant and victorious over all his enemies. Forgotten is all the sad failure of a futile and insignificant little life in that supreme gesture of picking up nothing and placing it on his head to the accompaniment of the exultant cry: "To the victor..."

Penniless and sick, Rubiao escapes

from the hospital where his friends have taken him, and goes back to die in his native village together with Quincas Borba, the faithful dog the old philosopher left him in his will and in whom Rubiao comes to see a reincarnation of the philosopher himself. Three days after Rubiao's death, the dog, which is unable to live without his adopted master and is pining for him, is found dead in the street.

#### All one to the stars

**I**N this bitterly ironic novel, peopled with cynical politicians, grafting officials, speculating financiers and social parasites, the women stand out as the most gracious characters.

There is beautiful, virtuous, though weak-willed and superficial Sophia, and the generous and noble Dona Fernanda, whom Machado de Assis probably patterned after his own wife.

As for Rubiao, he finally finds happiness in madness and this is the theme which Machado's genius develops. In Machado's sardonic interpretation of life, ridicule and sympathetic understanding flow together. Life, he says to us, is wholly unconcerned with man's suffering. "If you have tears", he concludes, "weep for these two not long dead. But if you have only laughter, laugh. It is all the same. The Southern Cross... is too high in the heavens to be able to distinguish between man's laughter and tears."



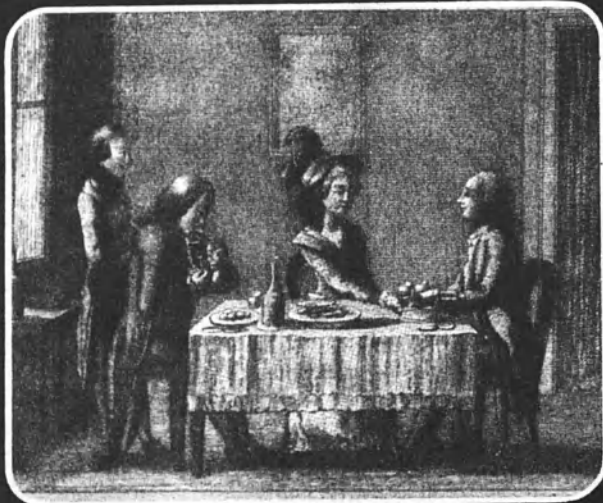
FROM THE FAMILY ALBUM. DAGUERRETYPE OF A TYPICAL BRAZILIAN FAMILY OF THE 1850'S. FROM PAULISTA MUSEUM COLLECTION, SAO PAULO

# GOLDONI

by François



## La Locandiera



These eighteenth century engravings depict scenes from Goldoni's comedy *La Locandiera* (The Lodging-House Keeper). Figuratively and in fact, Goldoni "unmasked" the *Commedia dell'Arte* of his day. "A mask cannot help but detract from the power of an actor," he wrote, "whether he is being amorous, fierce or amusing... it is always the same leather which is seen; and however much he may gesture or vary his tone of voice, he will never reveal the passions which grip his very being." Goldoni painted life... not as a philosopher, but as an artist, as a man of the theatre.



LAST summer, Venice was already making preparations for a resounding celebration this year of the 250th birthday anniversary of one of its most illustrious sons, Carlo Goldoni, a great dramatist who has been called the real founder of modern Italian comedy.

It decided, for example, that his spirit shall preside over this year's Venice Art Biennale, and in many countries the anniversary of Goldoni's birth will be the occasion for turning the spotlight on his works which have known constant success ever since their author died in 1793. As a preface to these celebrations, UNESCO last year published French translations of five of Goldoni's comedies.

He was a giant of the theatre, this Goldoni, who noted in his *Memoirs*—written directly in French while he was living in retirement at the Court of Louis XVI—"I am sometimes tempted to look on myself as a phenomenon. I gave myself without a thought to the spirit of comedy and was carried away; I ignored two or three perfect opportunities to be something better, and always let myself be snared in the same nets. Yet, I'm not sorry. I should perhaps have found an easier life anywhere else, but I should have had less satisfaction."

He was a child prodigy, and at eight years of age, he had had, as he put it, "the temerity to sketch out a comedy". The first books he read were works by authors of comedies. This taste, already ingrained, was fed and encouraged by his family. Goldoni's first playthings were the puppets in the theatre which his father built for him and in which he and his friends presented their own productions. Operas and comedies were staged in his grandfather's house. "All the best actors", Goldoni relates, "and all the most celebrated musicians were his to command; people came from near and far. I was born into this noise and activity, amid this abundance; how could I reject the plays; how could I fail to love the gaiety?"

Gaiety! That, without doubt, was the overriding feature of his works. Goldoni's brand of gaiety was particularly unbridled, certainly far freer and easier than that of Moliere to whom he has been compared. He was an Italian, a son of Venice, famed for its gay and flashing carnivals, and he was heir to the *Commedia dell'Arte*, the mediaeval Italian comedy—though its last faithful defenders attacked his plays. Thus, the gaiety in Goldoni's works is both natural and traditional.

His quarrels with the supporters of the *Commedia dell'Arte* began in Bologna where he was accused of breaking away from two centuries of Italian tradition. Goldoni points out in his *Memoirs* the true origins of the principal characters of this school of theatre inspired by the comedies of Platus and Terence and created one after the other in Venice, Bologna, Bergamo, Rome and in Tuscany. There were four of them: Pantaloon, Harlequin, Brighella and the Doctor—the famous masked characters of the Italian comedy. They had been famous since the 15th

"Of all the comedies I have ever written, I would go so far as to say that this is the one with the greatest moral lesson, the most useful and the most instructive," wrote Carlo Goldoni, referring to *La Locandiera* in his *Memoirs*. "And yet," he added, speaking of *Mirandolina*, "I have never depicted a woman so full of wiles or more dangerous than she." His character, *Mirandolina*, runs a hotel in Florence

# BENEATH THE MASK A SMILE

Thirault

century and Goldoni wanted to suppress them. There was a great outburst of indignation. But Goldoni explained his reasons.

"A mask cannot help but detract from the power of an actor whether in joy or sorrow; whether he is being amorous, fierce or amusing it is always the same *leather* which is seen; and however much he may gesture or vary his tone of voice, he will never reveal, through his features which speak from the heart, the passions which grip his very being. Today an actor is expected to reveal this being, yet when hidden by a mask, it is like a fire smothered beneath the cinders."

Goldoni was the advocate of truth and new ideas when he set about reforming the masked plays and "replacing farces by comedies". Giving way from time to time to those who attacked his reforms, he produced "skeleton" plays in which the lines were improvised, but he devoted himself to his main objective which was to create a comedy of character in Italy. His obstinacy was rewarded for he was later able to write: "After several years my taste became that of the majority, the most widely followed in Italy."

His efforts resulted in more than 120 comedies written in Italian, in Venetian dialect and in French—a language he learned when he was about fifty—as well as other works: a total of 212 plays in which many characters—fishermen, lacemakers, courtiers, gondoliers, servants and waiting maids—were taken from real life.

Before he came to Paris, where he taught Italian to the royal princesses and wrote one of his best comedies, *Le Bourru Bienfaisant*, Goldoni had lived in many Italian cities: Rome, Perugia, Rimini, Chioggia, Pavia, Milan, Verona and others. Everywhere he went he applied his curiosity, observing closely and exploring the personalities and characters of those around him and the circles in which he moved. "Nothing interests me more than analysing the human heart", he once said.

He knew the doctor and the lawyer (he had once studied and practised law himself), the great landowner and the servant, the nobles (not always, it was said, given the kindest of treatment in his plays) and the common people whom he often made to speak in dialects. To all these personages he restored the life which the masks had taken from them.

He hewed out universal characters like the person of jealous nature, the miser, the liar, the bumpkin and the imposter. He also wrote satires on manners and morals, some of which still retain their vigour, concerning the education of girls, freedom of marriage, the status of women and relations between married couples. Thus he has bequeathed to us a true and vivid landscape of his times and portraits of characters whose features we still recognize today.

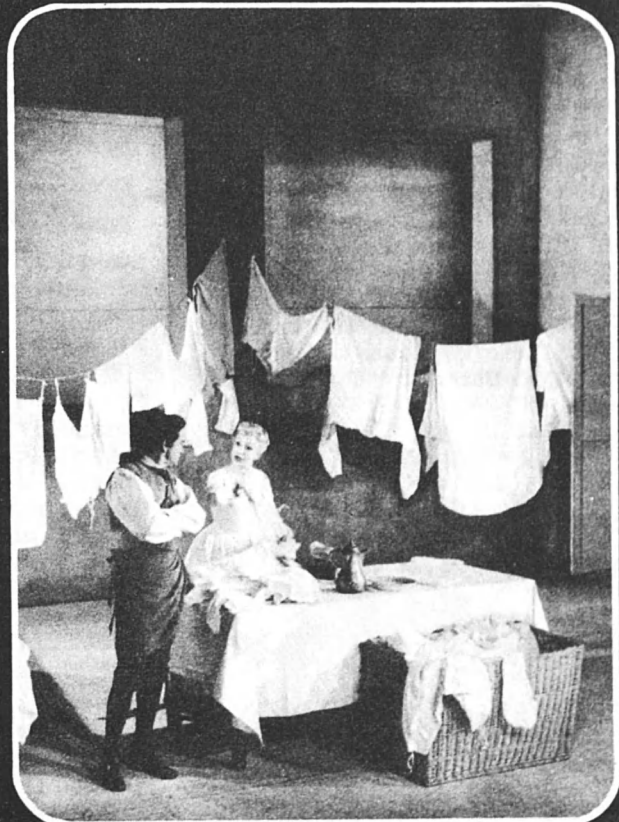
and has among her guests two suitors, a count and a marquis. Fabrice, her servant, is also in love with her. However, Mirandolina is much more interested in another of her lodgers, the knight Ripafratta, because of the indifference he shows towards her. First she does everything in her power to attract Ripafratta but finally she sends her noble suitors packing in order to marry Fabrice.



## LA LOCANDIERA

On the stage of today, *Mirandolina* (*The Lodging-House Keeper*) still uses all her seductive power on Ripafratta, one of her lodgers of noble birth. Above, she visits him while he is dining in his room and succeeds in arousing his interest. Below, *Mirandolina*, busy with her ironing, is engaged in conversation by her servant Fabrice, who is very much in love with her.

Photos © Pic 1956



No one ever learns very much about Santo Domingo in school—except, perhaps, that this big West Indian island, colonized by France and Spain, is today divided into two independent countries, Haiti and the Dominican Republic.

Few textbooks ever go to the trouble of describing what happened on this island during the first years of the Spanish conquest. And yet, it is a story worth telling. It has been told, and remarkably well, by a 19th Century Dominican writer, Manuel de Jesus Galvan, in his only novel, a book which has become one of the classics of Latin American literature.

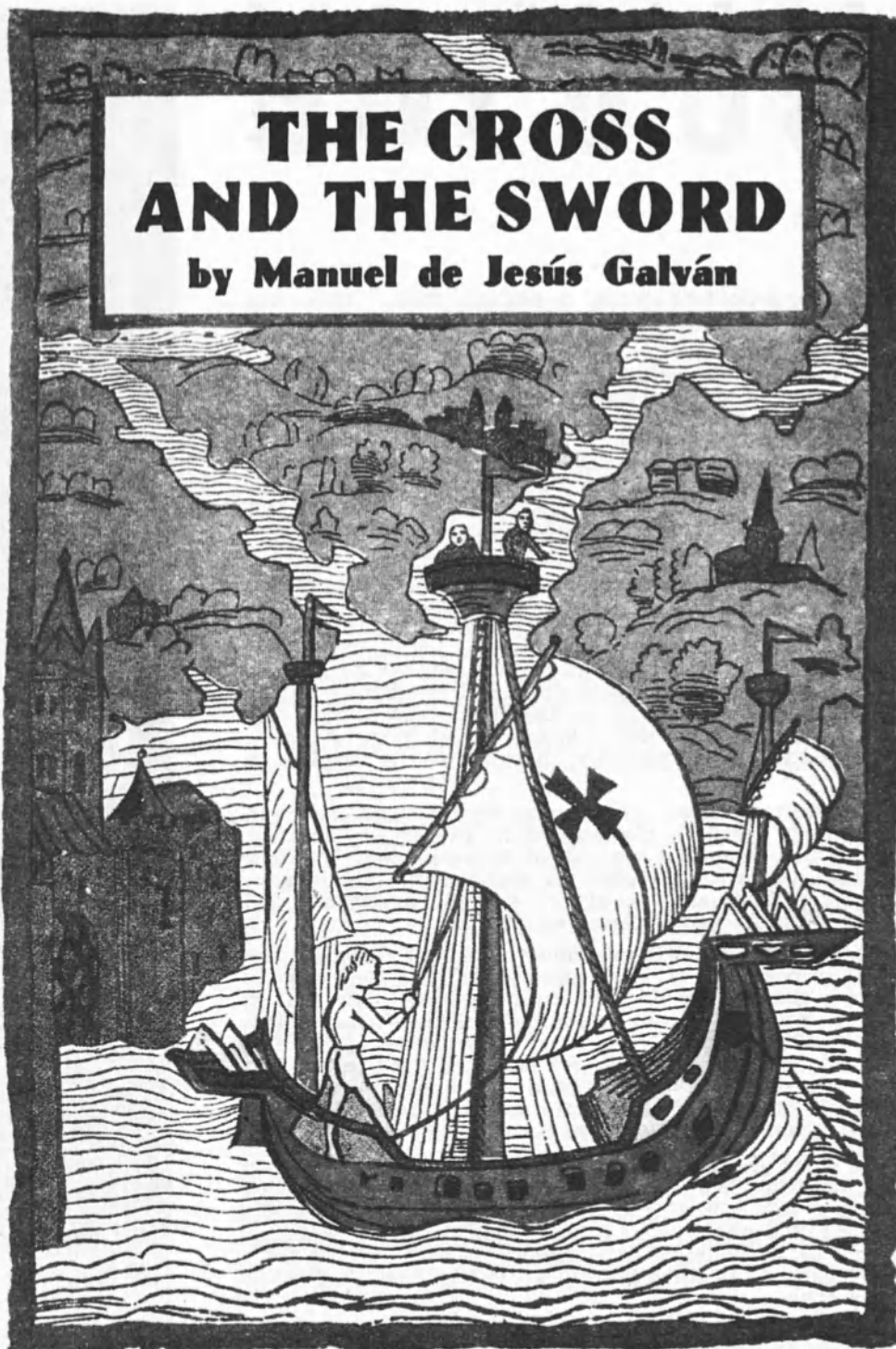
The story of *Enriquillo* (its English translation is entitled *The Cross and the Sword*) begins during the early years of the Spanish conquest. Christopher Columbus had just discovered the New World and, on his first voyage, he landed on the island of

by  
**Rodney  
Stewart**

Hispaniola, an earthly paradise which was inhabited by "benign, intelligent and handsome people".

The Conquistadors lost little time putting an end to this. Barely ten years after the discovery of the island, the Indians were reduced to slavery and their leaders had perished by fire and sword. Some diehards fled to the mountains where they continued to put up a fight with Spanish soldiers at their heels. But most of the Indians of whom Columbus wrote "there is no better people in this world" degenerated rapidly and "learned to live by abject hypocrisy, lying, theft and treachery."

The hero of Galvan's novel is Guarocuya, a young cacique, the descendant and successor of the chieftains of the Indian kingdom of Jaragua on the western tip of the island. Saved from massacre, he was befriended as a child by two noble Spaniards, Captain Don Diego Velasquez and a future prelate, Don Bartolomé de Las Casas,



Facsimile of the jacket of the British edition of Galvan's masterpiece.

friend and protector of the Indians, who became his godfather.

Guarocuya was brought up in the Christian faith and baptized Enrique (familiarily known as Enriquillo). The Franciscans at Vera Paz gave him "the best education available in those days" and he was also taught horsemanship and fencing. But though he was educated as a young Spanish gentleman, Enriquillo still had to suffer the humiliation of seeing his name inscribed on the list of serfs and of watching his fellow Indians treated as slaves.

A few years later, Enriquillo was placed under the tutelage of good-natured Don Francisco de Valenzuela, a landowner in the region of San Juan de la Maguana in the centre of the island. Don Francisco believed in

treating Indians as human beings. With Enriquillo, he went much further—he treated him as his own son and trained him to run his estate.

But Don Francisco had a son, Andres, a young playboy interested in anything but work. Andres was jealous of Enriquillo and swore revenge, but bided his time. Meanwhile, Enriquillo was happy for the first time in his life. He was engaged to marry Mencia, daughter of a Spanish nobleman and an Indian princess, whom he had known since childhood. His future looked bright. He told the Viceroy Don Diego Colon, Columbus's son, "the work which my lord Don Francisco de Valenzuela has given me in La Maguana suits me so well that I find it more like play than work."

When Don Francisco died, Enriquillo

and his young wife were at the mercy of Andres and Mencia's kinsman, Pedro de Mojica, as evil as he was ugly (Galvan remained true to the Spanish romantic convention that ugliness of soul is always betrayed by physical ugliness and beauty of soul revealed by physical beauty).

★

**F**IRST Andres and his accomplices swindled Enriquillo out of his inheritance and tried to take away his wife. Then they began to humiliate him. Enriquillo was deeply religious, but hate got the better of him: "Death is preferable to the humiliation of the soul", he exclaimed—even eternal death.

He sought justice but, under the colonial juridical system, there was no hope of remedy. His protectors were far away—Las Casas in Cuba, and the Viceroy entangled in plots and intrigues. A hunted man, Enriquillo resorted to armed protest, establishing his headquarters in the Bahoruco mountains, where a great number of Indians gathered under his command.

Galvan described how the party set off for the mountains:

"Vasa, one of Enriquillo's lesser caciques, reined in his horse. Gazing at the distant summits of the Bahoruco, he said solemnly: 'Yonder lies liberty.' His companions echoed his words... Enriquillo said: 'Yes, friends; yonder lies liberty, yonder lies a life fit for men. How different from the life that slaves lead! Yonder lies the duty to fight boldly in defence of that life and that liberty—gifts for which, as good Christians, we must give thanks to the Lord God Almighty!'"

A first-rate strategist, Enriquillo formed an army to fight the Spanish troops sent to capture him. He won one victory after another. And his army steadily increased: "Victory had given courage to the timid, and every day fresh bands of serfs reached the Bahoruco in search of liberty."

Against these rebels, the Spanish dispatched a series of expeditions, but Enriquillo could not be stopped. For nearly fifteen years, he fought from his mountain stronghold, determined to accept no peace proposals short of a guarantee of complete freedom for his people.

In the end, he achieved his aim. In 1533, Charles V granted him the right

to choose a region where he could settle with his vassals. His choice fell upon a site at the foot of the Cibao mountains, a short day's journey from Santo Domingo.

"In that fertile region", Galvan writes, "he founded a town which still exists, under the name of Santa Maria de Boya, a sacred place of refuge where the surviving natives of Hispaniola could enjoy peace and liberty." Enriquillo did not survive his triumph very long, but "his name lives and will live for ever... a great lake perpetuates it among the lofty mountains of the Bahoruco..."

This is the story of Enriquillo. But around these events, Galvan has woven a series of secondary episodes. Max Henriquez Urena, in a foreword to *The Cross and the Sword*, notes that upon each of his characters he succeeded in impressing an individual stamp—as vividly on the creatures of



The Spanish colonists put the Indians of Santo Domingo to work on processing the sugar cane which grew on the island, as shown in this ancient engraving.

his imagination (such as the sinister Pedro de Mojica) as on historical characters: Ovando, an energetic, single-minded but inhuman governor; Juan de Grijalva, a courageous soldier and the unsuccessful suitor of beautiful Maria de Cuellar; Diego Colon, the cautious Viceroy, or the priest Las Casas, who led a bold crusade to save the Indians.

★

**T**HE inclusion of novelettes within the larger novel, Henriquez Urena points out, is in the tradition of *Don Quixote*. Without renouncing the privileges of fantasy, Galvan remained true to his historical material. Written in a pure, simple style, *The Cross and the Sword* represents eight years of solid work.

This novel was written to justify, in

one sense, the political career of its author. The Spanish colonial regime had ended in 1821 and Galvan's childhood—he was born in 1834—coincided with a period of Haitian domination.

In his youth, he witnessed the awakening of Santo Domingo as an independent nation. But his country was at war with Haiti, a war which seemed destined to drag on and on.

★

**A**t the age of 25, Galvan became the secretary of the President of the Dominican Republic, General Pedro Santana. To thwart an invasion by Haiti, he supported the re-annexation of the Dominican Republic by Spain—a state of affairs which only lasted four years.

The historical parallel of *The Cross and the Sword* is easy to follow. Just as Enriquillo's Indians in the Bahoruco mountains had no hope of holding out indefinitely and their only chance lay in an appeal to the Spanish crown, so in 1860, the only hope for the people of Santo Domingo of staving off Haitian domination lay in calling on Queen Isabella II of Spain.

*The Cross and the Sword* is without a doubt the best novel produced by the "Indianist" movement in Latin America at the end of the 19th Century. In those Latin American countries where the Indian had disappeared, he continued to live on in poetry and in literature as a symbol of patriotism and freedom. But though Galvan's novel is pro-Indian, he pleaded

their cause in his own way.

He underlined Enriquillo's generosity and admitted the cruelty of certain Spaniards. Yet he still made his hero a sincere Catholic and his novel ends happily thanks to the grace of Charles V.

Galvan wrote only one novel, but it was enough to place him in the front rank of 19th century Latin American writers. Although his book appeared in 1879, it has remained almost unknown outside the Spanish-speaking world.

It has now been published by the Indiana University Press in the United States in collaboration with the Organization of American States and UNESCO as part of a Latin American Classics Series. The English translation, *The Cross and the Sword*, is the work of the English novelist, Robert Graves, author of *I Claudius* and *Claudius the God*.

# From the Unesco Newsroom...

## **T**RAVELLING JOURNEYMEN':

The tradition of the "travelling journeyman" is very ancient—Greek workers helped to build the temple of Baalbek in the Lebanon; French masons shared in the construction of Britain's Canterbury Cathedral. The same tradition is very much alive today, and for the past few years UNESCO has been aiding the exchange of workers as a means of promoting better understanding between peoples. Recently it published the third edition of *Workers Abroad* listing opportunities in this field. This offers a complete survey of exchanges and information on how to make use of them.

## ■ 620,000 SQ. MILES IN 35 ACRES:

*A unique national museum, compressing the diversity of Indonesia's 620,000 square miles of archipelago into a 35-acre park, is now on the way to becoming a reality in Djakarta. Plans for the museum were reported recently by Mr. John Irwin, a British museologist, who has completed a six-months' mission to Indonesia for UNESCO. A dozen examples of Indonesian regional architecture will be built on what was once a wasteland on the edge of Djakarta, surrounded by the vegetation from the regions concerned. In the centre, a modern building will underscore unity by tracing Indonesia's development from the Stone Age to modern times.*

## **N**EW-LOOK FOR MUSEUMS:

Two filmstrips which will aid educators, youth group leaders and others have recently been produced by UNESCO. "Museums Today and To-morrow" shows how techniques are transforming conventional art galleries and museums, giving new meaning to their treasures. The employment of special lighting effects, the grouping of exhibits to illustrate particular themes and the use of dioramas are among the techniques illustrated. The second film-strip, "How to Organize a Tele-Club", shows how to set about the job of forming a club, the prob-

## **1,000 SCIENTISTS TO ATTEND UNESCO TALKS ON NEW RESEARCH USES OF RADIO-ISOTOPES**

**M**ORE than 1,000 scientists from all over the world are expected to attend an international conference on radio-isotopes in scientific research which has been convened by UNESCO for September 9. Radio-isotopes—substances containing the atoms which give off radiations and which are now being produced in ever-increasing quantities—have many scientific and technical uses which have led to entirely new fields of research. They are at present being used in biology, physiology, agriculture, medicine, oceanography and industrial research.

Doctors have described them as the most important discovery since the invention of the microscope. In healing, isotopes with strong rays attack disease. In research, isotopes with weak, harmless rays are swallowed or injected and their rays trace hidden changes in the body. Isotopes are also pointing the way, through agricultural research, to bigger harvests. They are serving industry in dozens of ways, including the testing and improving of products.

The UNESCO-convened conference will be strictly scientific in character, devoted to the presentation and discussion of scientific papers dealing with original research, its main purpose being the exposition and discussion of new ideas and methods for the use of radio-isotopes in scientific research. One of UNESCO'S tasks is "to assist scientific collaboration in connexion with the peaceful utilization of atomic energy by organizing international conferences and seminars and exchanges of scientists working for the peaceful utilization of atomic energy in all branches of science."

lems involved and how to get the best results from this new development of community viewing.

## ■ WORK CAMPS STILL GROWING:

*The International Work Camp movement which was started shortly after the First World War is increasing the scope and variety of its activities every year. The main purpose of these camps was originally the reconstruction of war-devastated areas, but now more and more camps are giving priority to home construction and slum improvement. At a recent meeting of work camp organizers near Bonn, German Federal Republic, it was reported that last year 143,898 volunteers from all parts of the world worked in 2,647 camps in 48 countries.*

**'T**O YOUR HEALTH': A film to be used by doctors, social workers, and others engaged in fighting the problem of alcoholism has been produced by the U.N. World Health Organization (WHO). Entitled "To Your Health", this cartoon film draws on the basic facts about alcohol and alcoholism, a problem which WHO has now been studying for a number of years.

## ■ KNOWLEDGE TREASURE HUNT:

*Nowadays at the Children's Museum in Boston, Massachusetts, U.S.A., school-room subjects of history, geography and science have become part of a treasure hunt in which gaining knowledge is an exciting experience. Children are given a series of pencil-and-paper games to play in which they hunt for the answers among the story labels identifying the objects displayed. In the Sea Life Game, for instance, the young player discovers for himself all sorts of new facts about sea urchins, starfish, crabs and other sea creatures. Scores are kept and at the end of the season awards are made to the most successful players.*

## **'S**EEING-EYE FOUNTAIN PEN':

The Biophysical Research Foundation in the U.S.A. will shortly begin production of a device resembling a fountain pen which enables blind people to distinguish between light and shade and even between colours. It consists of a wire and a small amplifier attached to a photo-electric cell which transforms light into sound. Brightness of the light determines the intensity of the sound signal. It costs about \$21 and runs on a 12 cent battery.

■ **VISITORS AT SUNDOWN:** *Many museums in Europe and North America have found it desirable to stay open at night for people who are too busy to see their treasures during working hours. Museums in hot countries have another reason for keeping their doors open until late in the evening—attendance goes up when the sun goes*

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down. The National Museum of Karachi, for example, has now been equipped with lighting facilities so that visitors can come during the cool hours of the evening, says Dr. Benedetto Civiletti, an Italian archaeologist and museum curator, who recently completed a mission to Pakistan for UNESCO. Lighting the museum for evening visitors, he explained, was a much more economical answer to the heat than air conditioning. Following his mission, two-thirds of the objects previously exhibited in the Karachi Museum have been put into store-rooms so that the remainder can be more easily seen.

## TUBERCULOSIS DEATHS DROP:

Deaths from tuberculosis continue to show a steady decrease in most European countries for the period 1950 to 1955 according to a recent World Health Organization report. In Denmark, for example, the death rate per 100,000 population dropped from 13.8 in 1950 to 6.3 in 1955; in France from 58.1 to 31.3; and in Portugal from 143.6 to 63.0. Despite the progress recorded, the report pointed out that tuberculosis remains one of the ten major causes of death in Europe, and governments continue to give TB control high priority in health programmes.

## CHINESE ART IN ISRAEL:

UNESCO'S Travelling Exhibit "2,000 Years of Chinese Art", was seen by some 53,000 people in various parts of Israel when it toured that country recently. The exhibit is made up of reproductions illustrating the more important stages in the development of Chinese art over the past 2,000 years. At a small rural settlement in the valley of Jezreel, in the north, the drawings and paintings were shown in a setting of bronze sculptures and vessels, furniture and other antiques drawn from the permanent collection of Chinese art owned by a local museum.

**AIDING DESERT RESEARCH:** Two desert research institutes in Egypt and Israel are to receive a total of \$74,000 over two years under UNESCO's major

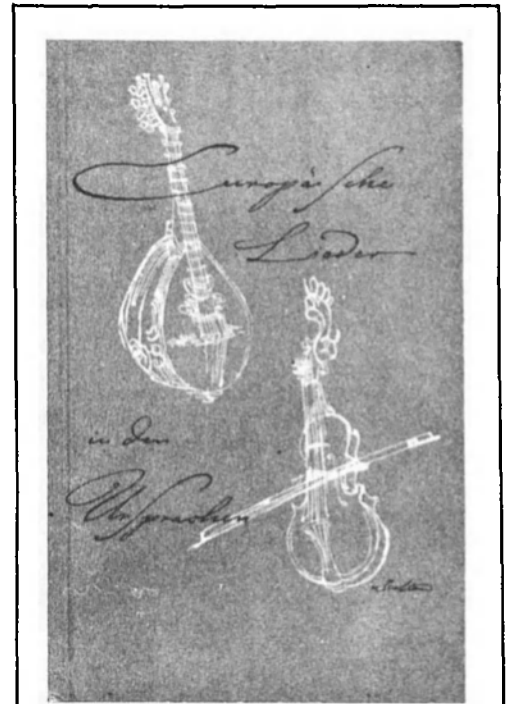
project on scientific research for arid lands. The institutes which will receive this aid are: The Desert Research Institute at Mataria, near Cairo, Egypt, and the Arid Zone Research Institute at Beersheba, Israel. UNESCO's aid will be used to help the Egyptian Institute in the form of fellowships and equipment for technical assistance which is already being given. At the centre in Israel UNESCO aid will concentrate on solar energy, climatology recording equipment and physiology. Main target of UNESCO's Arid Lands project is to step up research in the vast dry belt from North Africa to India.

## BIG ATTACK ON MALARIA:

Four years and \$20,000,000 will be needed in order to eradicate malaria in Mexico where the disease is now costing the nation some \$160,000,000 a year. Malaria control has long been a feature of Mexican health services, but now an all-out assault has begun with the aid of the World Health Organization (WHO) and the United Nations Children's Fund (UNICEF), to suppress the disease completely. An army of UNICEF vehicles, ranging from jeeps to heavy trucks, is to be used by more than 200 teams of eight to ten men. Armed with sprayers containing DDT and dieldrin insecticides, also supplied by UNICEF, these teams plan to "DDT clean" some 3,350,000 houses by 1960.

## WORKERS ABROAD:

About 900 workers from 20 countries are this year taking part in UNESCO's study tour scheme which aims to give workers in Europe a chance to meet other men and women who are earning their living in the same way abroad. A typical study programme includes observation visits to factories, schools, co-operative establishments, housing developments and workers' holiday homes and also provides for personal meetings, informal gatherings with families, opera and concert going and visits to museums and art galleries. Since the plan began in 1952, 5,500 workers in 45 occupations have taken part. Travel costs (this year about \$40,000) are paid by UNESCO while the workers and their employers or their hosts meet other expenses.



## Folk songs of Western Europe

FOLK songs of 14 Western European countries, from Norway in the north to Spain and Portugal in the south, have been collected and published by the German Commission for Unesco under the title *Europäische Lieder in den Ursprachen*. Selected by a special committee under the chairmanship of Professor Hans Mersmann, the songs are published in their languages of origin, including Catalan, Provençal and Icelandic. A translation of each song in German is included in an appendix to the volume. In further editions of the songbook these will be replaced by translations in English and French. It is planned to publish a second volume of folk songs, this time from Eastern Europe. The present volume, *Europäische Lieder in den Ursprachen*, costs 4.80 D.M. and can be obtained from Verlag Merseburger Berlin, Berlin-Nikolassee, Postfach 25.

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

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

**UNION OF BURMA.** — Burma Educational Bookshop, 551-3 Merchant Street, P.O. Box 222, Rangoon.

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

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

**UNITED STATES.** — Unesco Publications Center, 152 West 42nd St, New York, 36, N.Y.

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

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



# Letters to the Editor

Sir,

In reading THE UNESCO COURIER of October, 1956 (U.S. Nov.) I was surprised to notice the interesting article and photographs (even more interesting) on "Asian Artists in Crystal". Having been born in Central Java (Indonesia) I should like to point out that the word "Raden" in "Raden Basoeki Abdullah" does not mean "Prince", but is a kind of title given to a Javanese nobleman (somewhat like the title "Sir" in England). But this is just a passing remark; the article itself was remarkably fine.

**J. Hétharia**  
Amsterdam, The Netherlands

Sir,

THE UNESCO COURIER is a wonderful journal, certainly living up to its bannerhead. "A Window Open on the World". Could we have some articles on the activities and problems of contemporary writers at various points on this globe's surface?

**Brian Bell**  
Panell Auckland, New Zealand

Sir,

It seems that the most difficult lesson for the common man to learn is international thinking. This difficulty comes from the fact that we try to understand other people and nations from our own point of view. This is quite wrong. The first thing we have to do is to learn to understand the spirit of other nations. The foundation for this learning must be geography, history and languages. Nature is the mother of humanity too, and geography is important because it gives information about Nature and the conditions from which nations have developed. We are all neighbours and it is very important for us to know each other and the background of our development. UNESCO has done much good for teaching international understanding and THE UNESCO COURIER is one of the best publications for international information. It brings first-class articles in every field from all over the world. This is just what the world needs for in this way all prejudices about other nations will be removed. I should like to discuss this with people all over the world and would like to hear from them.

**Borre Gronningsaeter**  
Valldal, Norway

Sir,

Heartiest congratulations to the editorial staff of THE UNESCO COURIER for the splendid issues they produce (at such a reasonable price). Your magazine is thus becoming an excellent vehicle of international culture, of understanding between different peoples and of regard for those values

which make for individual characteristics in each country. The recent delivery of issues in envelopes was a great improvement... I am of Canadian origin and I pass on your magazine to Canadian and French friends in Rome. Thank you on their behalf as well as my own.

**Jean Bouchard, S.J.**  
Rome, Italy

Sir,

I must say that personally I am not very keen on the magazine format which you employ. A magazine interests its readers above all by its illustrations; those in THE UNESCO COURIER are, by the way, very good in general; but in addition a magazine deals with subjects of current interest—those with which readers have already become familiar, usually through newspapers. The aim of THE UNESCO COURIER, however, is to bring the reader into contact with subjects which are unknown to most people. Because of this, I believe that a clearly didactic formula is required. However, I imagine this would be less appreciated by the majority of readers for whom a magazine represents a means of "killing time" while enabling them to pick up facts which they can show off to their friends and thus give the impression of keeping up to date with things although the knowledge they acquire is, in fact, unrelated and rudimentary.

**Albert Beauchet**  
Thorigny, France

Sir,

THE UNESCO COURIER appears to be a magazine of rare qualities, the questions it raises being very much up to the moment and of interest both to laymen and specialists. Those who write for it are specialists which is certainly an assurance of the quality of their work.

**Lydie Arianova**  
Plovdiv, Bulgaria

Sir,

I have just received your May number, and have read it with keen interest, especially the article "Forty Jumps through the Universe". I hope you will be able to continue your working for brotherhood between the peoples of the world. Being a teacher at a secondary school I am very interested in articles devoted to non-European peoples and their way of life.

**Asmund Vogth Eriksen**  
Vikersund, Norway

Sir,

We are happy to inform you that we have formed a Club named UNESCO Penpals' Association. Our aim is to foster friendly relations with pen friends who wish to correspond in English.

We need your guidance and advice for the well-being of our Association. Meanwhile, we have contacted the Osaka Unesco Association of Japan, which helps students to find suitable pen friends in foreign countries.

We know that the common man wants to live in peace and hates war. Our progress becomes permanent only if he (the common man) knows his fellows, and if he cares for the welfare of his neighbours. And mutual correspondence is one of the main sources in making one feel the existence of love and affection.

We shall feel particularly happy if you kindly extend your hands of help to our endeavour towards world peace through mutual correspondence.

**Abul Ashraf Noor**  
Chairman, UCBS  
P.O. Ghoramara, Rajshahi,  
East Pakistan

Sir,

I am enclosing my subscription to THE UNESCO COURIER and would like at the same time to congratulate you on your January 1957 ("Rare Treasures of World Art") issue, which was of a hitherto unequalled quality. It was remarkable in every respect: quality of texts, richness of illustrations and an impeccable presentation. In particular you manage to bring off the feat of initiation to cultures and civilizations which it is difficult for the general public to approach, doing so in a minimum of pages while yet avoiding the pitfalls of the sketchy and superficial. To evoke the spirit of a period is a delicate undertaking. You succeed magnificently.

**Yves Cosson**  
Nantes, France

Sir,

Having reached the point in my studies where I have now to prepare a paper on a chosen subject to complete my classical work, I have been thinking of taking as a theme, "Buddhism and its Civilization". I decided this after reading a copy of THE UNESCO COURIER ("Twenty-five Centuries of Buddhist Art and Culture": June 1956; U.S. Aug).

**P. Gregoire**  
Hannut, Belgium

Sir,

I should like to say how interested I am in the efforts of all those who contribute to THE UNESCO COURIER. However, I feel that the articles are sometimes too short. But you are trying to reach a vast audience and you often lack the space to develop your subjects at greater length. Your photographs are often quite remarkable.

**M. Dumarsky**  
Papeete, Tahiti



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## DON QUIXOTE

Translated in Arabic  
Filmed in Russian

One way in which Unesco has been able to further mutual appreciation of the literatures of East and West has been through its programme for the translation of Representative Works. This programme, which began in 1948 with translations from and into Arabic, has breached barriers which make the literature of so many countries almost unknown outside their national boundaries. Some works translated in many languages are still unknown in large parts of the world. Aiming to fill one of these gaps in world translations, Unesco's programme includes the translation of certain Western classics into Persian and Arabic. One such work, Cervantes' *Don Quixote*, is now being put into Arabic. The "Knight of the Melancholy Countenance" recently appeared in a new Russian film at this year's Film Festival in Cannes. Here are some scenes in which Don Quixote and Sancho Panza are played by Nikolai Tcherkassov and Lori Toloubeiev.

Photos: Soviet Information Service, Paris

