

UNESCO

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The Courier



The International Year of Peace



FORTY years ago, the Second World War came to an end. That terrible conflict which, for the first time in the history of mankind, had affected every continent, caused immeasurable destruction and led to the death or mutilation of tens of millions of persons, ended in Asia with an event which was in itself an unprecedented warning: the explosion of the two atomic bombs at Hiroshima and Nagasaki.

It was immediately clear that the effects of the new weapons could extend far beyond the field of hostilities themselves and that civilians as well as military, women and children as well as combatants, would not be spared.

It was in this climate that the United Nations system was created and that the Constitution of the United Nations Educational, Scientific and Cultural Organization was adopted in London on 16 November 1945.

Unesco was assigned the task of contributing to the establishment of international peace and the common prosperity of humanity through co-operation between the nations in the fields of intellectual life. In Léon Blum's fine words, it was called upon to become the "moral and intellectual conscience of humanity."

The task was all the more important since the Second World War had been far more ideological in character than its predecessor. As Unesco's Constitution states, it had been made possible by "the denial of the democratic principles of the dignity, equality and mutual respect of men, and by the propagation, in their place, through ignorance and prejudice, of the doctrine of the inequality of men and races".

Accordingly, one of the fundamental tasks assigned to Unesco was to "develop and to increase the means of communication between... peoples and to employ these means for the purposes of mutual understanding and a truer and more perfect knowledge of each other's lives".

As well as its immediate goals—reconciling states of mind that the war had brought into conflict—Unesco was pledged to call into being a veritable "intellectual and moral solidarity", on a planetary scale, with the aim of providing a lasting foundation for peace.

In the last four decades, Unesco has striven unremittingly to achieve this goal. It is largely due to its efforts, and to those of all the organizations belonging to the United Nations system, that humanity has in many fields made real progress along the path to solidarity, mutual respect and understanding.

This is why it is essential, on the occasion of the International Year of Peace, that intellectuals from all over the world—creators and researchers, writers and artists, scientists and educators—should co-operate more fully with the aim of achieving a clearer perception of international problems and of thereby helping to encourage all that may lead to a freer and more peaceful future, in a world of greater solidarity and justice.

Amadou-Mahtar M'Bow
Director-General of Unesco

Editorial

January 1986

39th year

THE *Unesco Courier* presents its best wishes for 1986 to the readers of its thirty-two language editions all over the world.

We salute the new editions of the magazine—in Swedish and Basque—which have appeared in 1985 and those, in Hausa and Vietnamese, which will soon be appearing.

We express our hopes for closer cooperation between peoples and cultures and for world peace.

The year 1986 has been declared the "International Year of Peace" by the United Nations system. On this occasion the Director-General of Unesco, Mr. Amadou-Mahtar M'Bow, delivers a message to all the peoples of the world (see opposite page).

It would have been impossible to imagine a more fitting theme to mark the opening of the International Year of Peace than that of our January issue which presents the "Unesco Collection of Representative Works", a library of world literature and a meeting point of world cultures.

Cover: Photo George Ducret and Georges Servat, Unesco

The introduction of new production techniques has caused unavoidable delays in the publication of the *Unesco Courier*. We ask our readers' indulgence and assure them that normal schedules will be returned to within the next three months.

Editor-in-Chief: Edouard Glissant

2 The International Year of Peace

by Amadou-Mahtar M'Bow

4 Unesco's General Conference

5 A library of world classics

by Edouard J. Maunick

7 Eleven Nobel Laureates

9 'Knowledge of the Orient'

An imaginative publishing project in partnership with Unesco

by Etiemble

11 In the world of men

by Chuang Tzu

12 The originality of Japanese literature

by René de Ceccatty

14 Winds

by Sei Shonagon

15 African voices

by Sophie Bessis

16 The Song of Lawino

by Okot P'Bitek

17 Tradition and experiment in Arabic letters

by Abdellatif Laabi

19 The citadel of Aleppo

by Ibn Batutah

20 Northern lights: the writers of Scandinavia

by Jean-Clarence Lambert

21 The farewell

by Pär Lagerkvist

23 Latin America, a world apart

by Jorge Enrique Adoum

26 'Gauderios'

by Concolorcorvo

27 From the heart of Eastern Europe

by Edgar Reichman

29 Jalali meets his master

30 Publishers' impressions

32 Notes

34 Year of Peace: 1

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Unesco's General Conference

by Amadou-Mahtar M'Bow

THE 23rd Session of Unesco's General Conference, which met in Sofia from 8 October to 8 November 1985, was attended by 154 delegations from Member States, including 98 ministers and 47 persons of ministerial rank. Also represented were 8 United Nations bodies, 21 international governmental organizations and 80 non-governmental organizations—a total of almost 1,900 participants.

During the Session, notable for intensive and purposeful activity taking place in a spirit of dialogue and mutual comprehension, the General Conference accomplished the unprecedented task of approving a programme and budget subject to a priority system by virtue of which three-quarters of scheduled activities have been accorded first priority, whilst the remainder have had to be accorded second priority owing to lack of financial provision. The budgetary ceiling, defined on these bases, was unanimously adopted by the States present.

The General Conference also enabled a consensus to be reached in all the fields of Unesco's activities, notably in those which, while considered extremely important by the international community, had until then aroused certain reservations on the part of some Member States.

All the major programmes are now the subject of unanimous agreement, including Major Programme I (Reflection on World Problems and Future-Oriented Studies), Major Programme III (Communication in the Service of Man), Major Programme VIII (Principles, Methods and Strategies of Action for Development), Major Programme XII (The Elimination of Prejudice, Intolerance, Racism and Apartheid), and Major Programme XIII (Peace, International Understanding, Human Rights and the Rights of Peoples).

But Unesco must in the coming years not only continue the main thrust of its action in all its fields of competence; it must also break new ground in several increasingly important areas.

Thus the General Conference decided to draw up as part of the next Medium-Term Plan, a plan of action to help Member States to eradicate illiteracy between now and the year 2000.

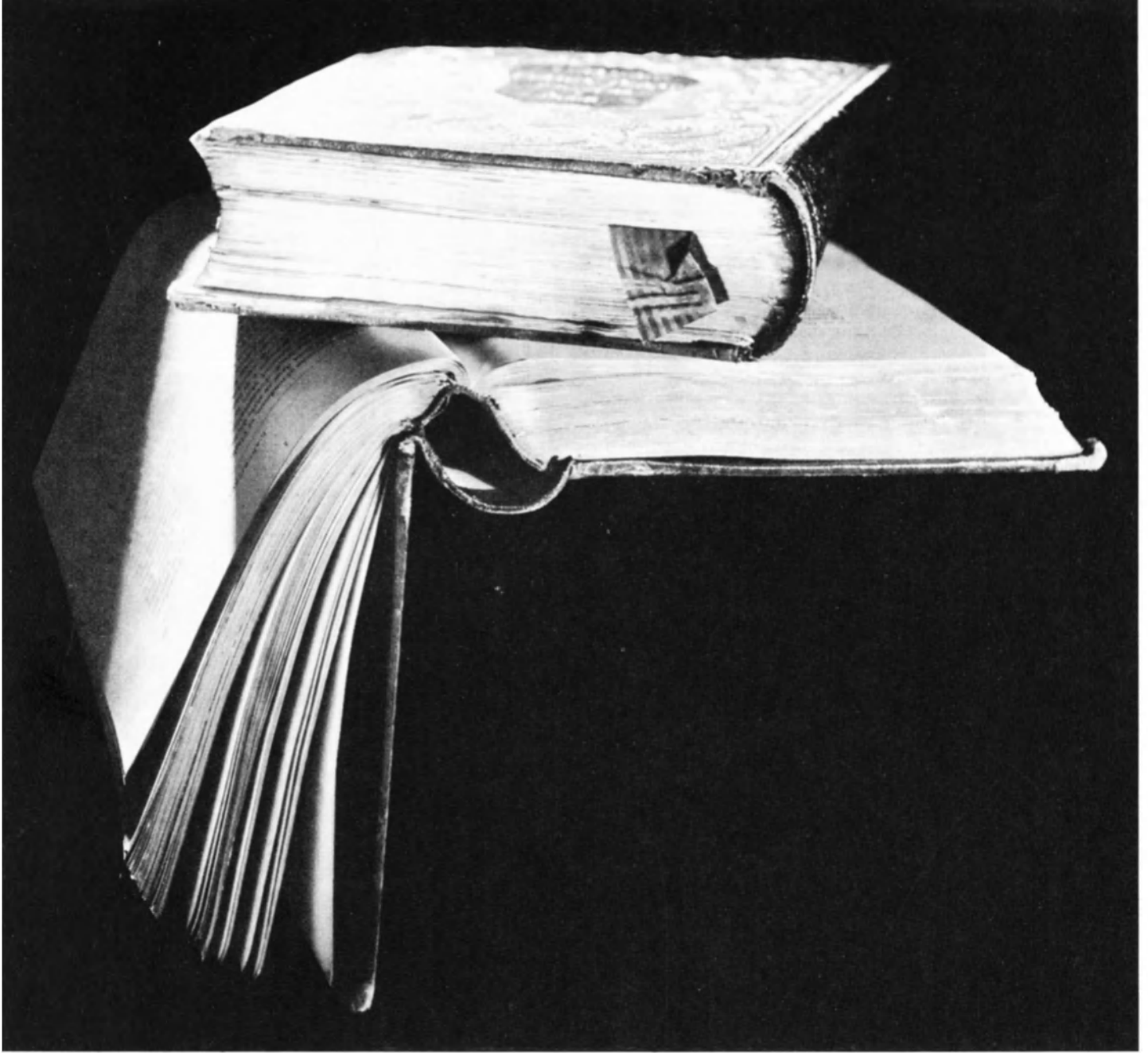
Agreement was reached on the main lines of a programme for World Culture Decade.

The General Conference also decided to create an inter-governmental programme in informatics, to launch a major new regional project on the rational use and conservation of water resources in rural Asia and in the Pacific, and to prepare a special aid programme for Africa in the fields of scientific and technological research and of research and development.

The attachment of Member States, and of their educational, scientific and cultural communities, to multilateral co-operation was forcefully reaffirmed. Unesco's specific vocation—covering all aspects of intellectual co-operation—was given particular endorsement by the Conference. And this vocation was outstandingly illustrated by the essential role played in the work of the specialized commissions by experts from different delegations who found constructive and mutually satisfactory solutions to all the questions they examined.

Finally, the participating delegations emphasized the importance that should be attached to the preparation of the third Medium-Term Plan, which will cover the first half of the last decade of the second millennium. In this perspective, they stressed the urgent need to engage in fundamental reflection and, with this in mind, to increase the involvement of the international intellectual community in all the Organization's activities.

The results obtained at the Sofia Conference, thanks to efforts made by all concerned, revealed the great vitality of Unesco. In spite of the extent of the difficulties which the Organization must face, the General Conference took up the challenge and showed itself equal to the situation. It further enriched the content of a consensus which is one of the golden rules of international co-operation. And it vigorously expressed the determination voiced by virtually all Unesco's Member States to envisage a future in which the Organization's achievements will be maintained and its prospects will be renewed. ■



“The essential nature of the role of the poet and the writer—which is to communicate and in so doing to bring us all closer together—can never be over-emphasized. The Unesco Collection of Representative Works is the focal point at which their works converge so that, after translation, they can be made available to the widest possible audience.”

A library of world classics

by *Edouard J. Maunick*

AMONG Unesco's fourteen Major Programmes there is one that affects each one of us in both the most humdrum aspects of our daily lives and in the most private recesses of our being. *Culture and the Future*, as this programme is called, encompasses every facet of culture and our cultural heritage, of creation and creativity, and of the concept—today more relevant than ever before—of cultural identity and cultural interrelationships.

The Argentinian writer Julio Cortázar once said that

“what we call culture is basically nothing other than the presence and the exercise of our identity in all its power”. This presence is rooted in history, knowledge of which is the point of departure for any consideration of identity. “Know thyself” remains the golden rule and it is only through history, through the examination of our roots, that we can reach down into the depths of our being and discover the fundaments of our existence in the world.

The subsequent “exercise” or assumption of our identity ►

► involves the evaluation and re-evaluation of each of those elements which we recognize as component parts of our culture. Among those components we could list, our purpose here is to examine more closely the literary element and to list and describe what Unesco has achieved in this field since 1948 through the Unesco Collection of Representative Works.

This project, whose purpose is to make available in translation in two international languages, English and French, the masterpieces of world literature, is a godsend to those for whom reading is a passion; and for those for whom reading is a lively interest, what a tempting display it offers of books whose quality and content can open up hitherto unsuspected horizons.

There is, however, far more to the Unesco Collection of Representative Works than these few introductory remarks suggest. The Collection is central to Unesco's action in favour of the strengthening of cultural identity and intercultural relations. For there can be no doubt that the peoples of the world long to reach out beyond the events of their history of yesterday and today and to discover, behind their

ways and customs, their traditions, beliefs and values, something that will better confirm their existence in the world and consolidate their place in the universal concert.

This should not, however, be taken as indicating a hankering after the past, or a rejection of the present and of what the outside world has to offer. On the contrary, every human group needs to seek out its roots the better to understand and to come to terms with the changing contemporary world and to accept with open arms the riches that stem from relationships and exchanges with others. Yet these activities, of cardinal importance as they are, cannot bear fruit in a context of conflict. Only peaceful contact between cultures equally confident of their worth and importance can be mutually enriching. At a time in history when the atomic menace hangs over us all and when we run the terrible risk of seeing the age-old heritage built up by human genius disappear for ever, this is the objective that Unesco is working constantly to achieve.

Among the accumulated riches of the past, to which the present is continuously adding, must be counted the different literatures from every corner of the globe, an ever-

CONTINUED PAGE 8

1

Poet, dramatist and novelist, the Swedish writer Pär Lagerkvist (1891-1974) was awarded the Nobel Prize for literature in 1951. Two of his novels have been published in French in the Unesco Collection: Ames Masquées (Sjarlanas Maskerad) in 1974 and L'Exil de la Terre (Gäst hos Verkligheten; Eng. trans. Guest of Reality) in 1977.

2

The Indian writer Rabindranath Tagore (1861-1941; Nobel Prize for literature, 1913). Several of his works, translated from Bengali into French and English, feature in the Collection.

3

The French writer Albert Camus (1913-1960; Nobel Prize for literature, 1957). An Indonesian translation of his novel La Peste (The Plague, 1947) has been published in the Collection under the title Sam-par (1985).

4

The French philosopher Henri Bergson (1859-1941; Nobel Prize for literature, 1927). His treatise L'Evolution Créatrice (1907; Creative Evolution) has been translated into Arabic in the Collection (1981).

5

The Greek poet George Seferis (1900-1971; Nobel Prize for literature, 1963). A selection of his work appears in an anthology published in the Collection in English under the title Six Poets of Modern Greece (1960).

6

The Icelandic writer Halldór Kiljan Laxness (born 1902; Nobel Prize for literature, 1955) is the author of major works of fiction. La Cloche d'Islande, a French translation of his novel Islandslukkan (The Bell of Iceland, 1943) was published in the Unesco Collection in 1979.

7

The Greek poet Odysseus Elytis (born 1911; Nobel Prize for literature, 1979) is represented in Six Poets of Modern Greece (1960).

8

The Yugoslav writer Ivo Andric (1892-1975; Nobel Prize for literature, 1961). In 1977 a selection of his fiction translated from Serbo-Croat into French, L'Éléphant du Vizir, appeared in the Collection.

9

The Japanese novelist Yasunari Kawabata (1899-1972; Nobel Prize, 1968). Several of his novels feature in the Collection both in French and English translation. One of them, Yukiguni (Snow Country, 1948) has also been translated into Italian and Indonesian.

10

The Finnish writer Frans Eemil Sillanpää (1888-1964; Nobel Prize for literature, 1939). Of his novels, written in Finnish, Hiltu ja Ragnar (1923) has been translated into French in the Unesco Collection and published in 1974 under the title Hiltu et Ragnar (Histoire de Deux Enfants des Hommes).

11

The Spanish poet Vicente Aleixandre (1898-1984; Nobel Prize for literature, 1977). His work appears in the Collection in a French translation, Poésie Totale, (1977).

Ernest Hemingway (see page 22) also features on this list of writers who have been awarded the Nobel Prize for literature and whose work has been published in the Unesco Collection.

Eleven Nobel Laureates

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11

► growing treasure that defies quantification. It includes oral and written literatures covering a broad spectrum: narratives of all kinds, poems, novels, plays, short stories and other forms of expression that are often difficult to categorize.

The essential nature of the role of the poet and the writer—which is to communicate and in so doing to bring us all closer together—can never be over-emphasized. The Unesco Collection of Representative Works is the focal point at which their works converge so that, after translation, they can be made available to the widest possible audience. For the Collection is not confined to the translation, as mentioned above, of originals into English and French; it also handles translation from one less widely known language into another. Looking at random through the catalogue of the Collection we find listed, for example, translations of the *Upanishads* ⁽¹⁾ from Sanskrit into German, of the writings of the Japanese Yasunari Kawabata ⁽²⁾ into Indonesian, of the Pakistani poet Ahmed Faiz ⁽³⁾ from Urdu into Hungarian and Aristotle's *The Constitution of Athens* ⁽⁴⁾ into Arabic.

One of the objectives of the Collection is to offer the widest possible range both of works and of languages. At present it comprises nearly 900 titles from over sixty-five different literatures and representing around fifty Oriental languages, twenty European languages as well as a number of African and Oceanian literatures and languages.

Clearly, the choice of works to appear in the Collection is a delicate matter. Some literatures have a centuries-old tradition, whilst others have emerged only comparatively recently. Even if we limit ourselves to listing the works of fundamental value that the countries of the world have to offer, we are faced with an impressive total of varied titles from which at times it seems virtually impossible to make a selection. A number of principles on the basis of which a choice could be made had to be adopted and rigorously respected, leaving, nevertheless, a small margin of liberty to allow for exceptional cases. Generally speaking, new versions of translations already published are not undertaken and it is rare for a budding, little-known contemporary author with only a small output to his name to be considered for inclusion. This is because the Collection aims to offer a *representative* sample of works the quality and content of which meet a number of readily understandable criteria.

Nevertheless, the Collection can claim to have made some astonishing revelations. Among the authors it has published in translation are a number who were later to receive the high distinction of being awarded the Nobel Prize for Literature, including the Greek poet George Seferis ⁽⁵⁾, the Japanese novelist Yasunari Kawabata ⁽⁶⁾, and the Spanish poet Vicente Aleixandre ⁽⁷⁾.

In practical terms the selection procedure operates as follows. First of all, the National Commissions for Unesco established by Member States suggest lists of works which they consider to be representative of the values of their cultures. Internationally renowned cultural organizations, such as the PEN Federation and the International Council for Philosophy and Humanistic Studies are also called upon for advice in the establishment of these lists. In addition, suggestions are received from publishers who are willing to undertake the translation of particular works which they consider worthy of a place in the Collection.

Collaboration between publishers and Unesco is of prime importance. Although, in most cases, it bears the costs of translation, Unesco is not, strictly speaking, a publisher in the usual sense, and without this collaboration would find it difficult to achieve its publishing objectives. Moreover, collaboration of this kind is not easy to establish involving as it does the publication of works from literatures whose type, style, form of expression and content are unusual if not entirely unknown to the English- and French-speaking public.

Two years ago, it was agreed that Unesco's name should

appear alongside that of its publisher partner on the cover of each volume published. Previously, with the exception of the *Connaissance de l'Orient* series, published by Gallimard under the direction of Professor Etiemble (see article opposite page), Unesco's financial and technical contribution had been indicated only by a brief formula of association printed on the back of the title page.

Year after year, new publishers come to swell the ranks of those who have for long collaborated in producing the Collection. New projects are born and must be fostered, mobilizing goodwill wherever it can be found. Each new work added to the catalogue brings its reward—the satisfaction of knowing that a wider public will have a greater opportunity to read what the “other” has written, to discover that “other” through the pages of a book, to get closer to him, to know him better, even to become his friend. Each project that succeeds—such as the recent creation of a new, Gallimard-Unesco paperback series of reprinted titles from the *Connaissance de l'Orient* series—is one step further towards encounter and dialogue.

International, multilingual, and pluricultural, the Unesco Collection of Representative Works is, in effect, a library of libraries. Yet it has another distinguishing feature—a special concern for poetry. As everyone is aware, poetry is increasingly becoming the poor relation of the publishing world. With the aim of redressing the balance the Collection has given pride of place to poetry. It includes over a hundred anthologies and selections of diverse and varied inspiration. These include: classical Chinese poetry ⁽⁸⁾; Persian poetry of the eleventh to the twentieth century ⁽⁹⁾; the Thai popular poem *The Woman, the Hero and the Villain* ⁽¹⁰⁾; the poems of the Honduran poet Roberto Sosa ⁽¹¹⁾; the selected poems of Octavio Paz ⁽¹²⁾; *Words of Paradise (Poetry of Papua New Guinea)* ⁽¹³⁾; *The Life and Songs of the Yoga Brug-pa Kungles le Yogin* ⁽¹⁴⁾, translated from Tibetan; *Three Contemporary Japanese Poets: Anzai Hitoshi, Shiraishi Kazuko, Tanikawa Shuntaro* ⁽¹⁵⁾; Bengali mystic poems ⁽¹⁶⁾; the poems of the Aztecs ⁽¹⁷⁾; *The Beautiful Scarecrow*, poetry for children by the Bulgarian Leda Mileva ⁽¹⁸⁾; works of the Finnish poet Markku Lahtela ⁽¹⁹⁾; an *Anthology of Ancient Nordic Poetry (from the Beginnings up to the Middle Ages)* ⁽²⁰⁾; *Vita Nova* ⁽²¹⁾, by Dante Alighieri; the *Lusiadas* ⁽²²⁾, by the Portuguese national poet Luis de Camoes; an anthology of Arabic poetry ⁽²³⁾; a selection of Korean poetry ⁽²⁴⁾ (translated into both English and French); Volumes III, IV, V and VI of *Half a Century of Poetry*, ⁽²⁵⁾ an anthology of poetic creation from 1900 to 1950, published in collaboration with *La Maison du Poète*, Belgium, comprising a selection from the works of 300 poets from over 150 countries.

This introduction to the Unesco Collection of Representative Works would not be complete without grateful mention of the special financial contributions made by Japan, the Republic of Korea and the Gulbenkian Foundation to the Collection's translation programme, and of Unesco's fruitful collaboration with the International Federation of Translators and the International Association of Literary Critics.

Translation, of course, is the cornerstone of all the activities described above and its vital role can, perhaps, best be summed up by quoting these words by Jean Cocteau: “It is supremely difficult to achieve mutual understanding on our earth, where languages erect insurmountable barriers between works. Translation is something more than a marriage. It should be a love-match.” ■

EDOUARD J. MAUNICK, Mauritian poet, is chief of the section for the dissemination of cultures at Unesco and director of the Unesco Collection of Representative Works. He is the author of several books of poetry including *Ensoleillé Vif* (preface by L.S. Senghor; Apollinaire Prize, 1976), *En Mémoire du Mémorable* (1979) and *Désert-Archipel*, followed by *Cantate Païenne pour Jésus-Fleuve* (1983).

'Knowledge of the Orient'

An imaginative publishing project
in partnership with Unesco

by Etienne

IT is a Saturday towards the end of November 1985 and my desk is littered with a dozen or so press cuttings. All of them, without exception, enthuse about the publication, at last, of the first six re-issues of the *Connaissance de l'Orient* ("Knowledge of the Orient") Series, agreeably presented at a price affordable by the interested but less well-off readers—often the most zealous in their thirst for knowledge. Indian, Chinese and Japanese authors are represented in this first batch of re-issues, to be followed next Spring by an equally rich, successful and well-produced batch of masterpieces.

So this seems an appropriate moment for me to recount how and why I was led, inexorably, to launch this Series, which has received the generous support of Unesco, and why I should never have been able to guide it, successfully I hope, without the vigilant backing of this often misjudged organization.

No sooner had I arrived in Paris, in 1927, to enter the *hypokhâgne* (the preparatory class for those wishing to enter the prestigious *Ecole Normale Supérieure*) of the Lycée Louis-le-Grand, than I began to spend the greater part of my leisure hours in bookshops which, in



Photo © Gallimard, Paris

Considered to be one of the masters of Japanese prose, Ihara Saikaku (1647-1693) was the creator of the realistic story in Japan. Several of his works have been translated into French and English in the Unesco Collection. Above, illustration from a French version of Koshoku Gonin (1689), published in the *Connaissance de l'Orient* series under the title *Cinq Amoureuses* in 1959 and 1979. It shows two characters giving an outdoor dramatic performance.

those happy times, allowed students with open minds but empty pockets to browse at will through the books that interested them. I divided my time between three such understanding bookshops, reading twenty pages in one, thirty in another and ten in the third, and buying, each time that this was possible, one of those books I had already read but which I wanted to keep for my future library.

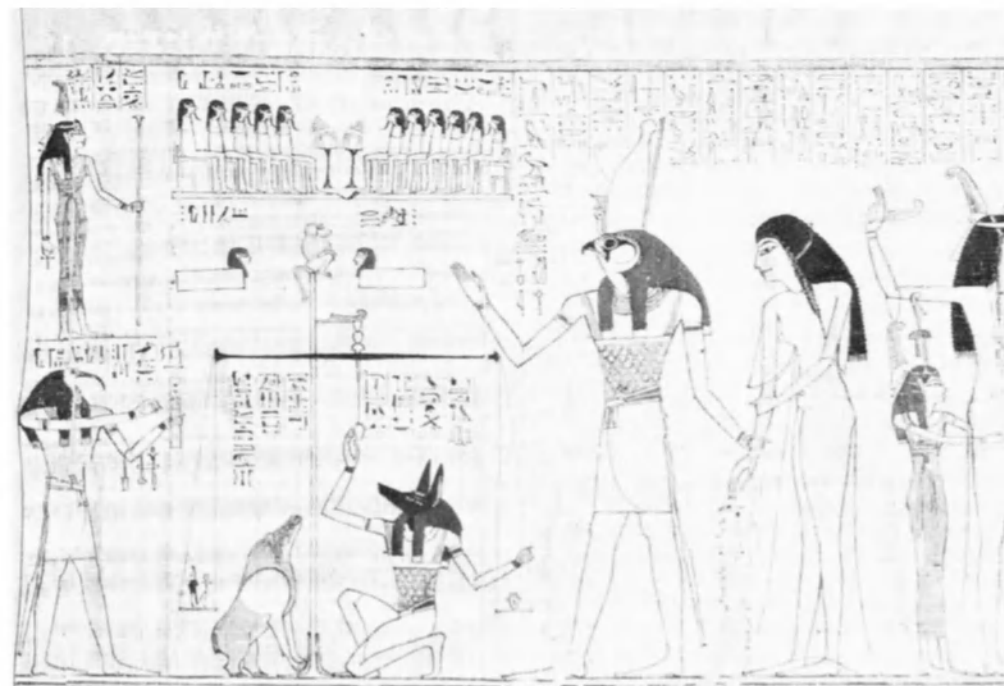
As you can imagine, young provincial as I then was, guided, or rather misguided until then by two schoolmasters whose religious fanaticism limited their literary repertoire to Bossuet, Pascal and Thomas Aquinas, I threw myself into the reading of the *Manu-smṛiti* (the Sanskrit code of law), the *Life of the Buddha* and Soulié de Morant's two-volume study on Confucius.

Subsequently, when this young provincial, newly-arrived at the Rue d'Ulm (the site of the *Ecole Normale Supérieure*), was asked by the director of literary studies, Monsieur Célestin Bouglé, for which higher degree he intended to study, he replied: "Philosophy". To the further astonishment of Monsieur Bouglé, the impudent young man added: "This, of course, means that I shall enroll immediately at the School of Oriental Languages and for all the classes of advanced Chinese studies, since it seems to me to be unthinkable to aspire to a higher degree in philosophy which covers only European philosophy. Moreover, the better to understand the relationship between moral philosophy and law I shall also enroll at the Faculty of Law."

Considering me to be unbalanced, Monsieur Bouglé promptly enrolled me for a grammar degree, saying: "The ▶

Textes Sacrés et Textes Profanes de l'Ancienne Egypte, Des Pharaons et des Hommes ("Sacred and Profane Texts of Ancient Egypt, Pharaohs and Men") was published in 1984 in the *Connaissance de l'Orient* series (see article) and the Unesco Collection of Representative Works. This anthology of texts, many previously unpublished, sheds much light on ancient Egyptian society and ways of living. Left, weighing the heart of a corpse, an illustration from the Book of the Dead, one of the major works of Egyptian literature and of the world literary heritage.

Photo Brian Brake © Rapho, Paris





Both a philosophical school and a religion, Taoism has profoundly influenced Chinese civilization. With Laozi (Lao-tse), Zhuangzi (Chuang Tzu, c. 350-275 BC) is the great philosopher of the Taoist school. His work, a collection of prose named after its author, is that of a philosopher-poet. In the Taoist tradition, as early as the Chuang Tzu, the human body is seen as a symbolic landscape. Document above, the modern reproduction of an 18th-century engraving, represents the inner landscape of the head and the torso.



Photo © Michaud-Rapho, Paris

The Vedas are the sacred books of the Brahmanic tradition. Collections of prayers, hymns and litanies, they are thought to have been composed between the 14th and the 10th century of the pre-Christian era. Left, cover illustration of a new (1985) French popular edition, Les Hymnes Spéculatifs du Veda, first published in the Unesco Collection in 1956.

► grammar candidates are mediocre and you might manage to get your degree; I wouldn't give much for your chances in philosophy, if you are hoping to cope not only with the Asian philosophies but with law, including Roman law which also forms part of the degree course!"

I am glad now that I was thrown thus unceremoniously into the deep end of grammar. I revelled in the study of the comparative grammar of the Indo-European languages, which gave me a taste for many different literatures. As the years passed I became infatuated with Japan, and, in 1934, as a New Year's Day present, I treated myself to a copy of the *Haikai* (short poems) of *Kikaku*.

In 1943, after a period spent in the United States with the Navajo and Hopi Indians, at a time when Rommel and his *Afrika Korps* were in retreat towards Libya, I was invited to Alexandria by that great Egyptian man of letters Taha Hussein to head the first Department of French and Latin at the university of which he was the Rector. A month in Martinique and Guadeloupe was followed by a long voyage under the constant menace of Nazi submarines, then three months in Algeria waiting for the aeroplane that would, finally, wing me to the Valley of the Nile. Then followed Luxor, Karnak and, later, Lebanon.

On the ship which was carrying me to my new post at the leisurely pace imposed by the convoy system, I spent my time making my first incursions into Arabic. I was fascinated by Taha Hussein, as well as by Tawfiq Al-Hakim, Bishr Faris and Hussein Fawzi. In particular, Taha Hussein revealed to me Ibn Khaldun, the true father of sociology.

Some years later I began working with the French publishers Gallimard on the

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Above, cover illustration of a French translation of *Le Dit des Heike* (The Tale of the Heike), one of the most popular works in Japanese literature, which was published in the Unesco Collection of Representative Works in 1976 (see the Unesco Courier, August 1985).

Connaissance de l'Orient Series, which was under the patronage of, and partly financed by, Unesco. It had not been easy to bring this about and it was thanks to Jean Thomas, at that time Deputy Director-General of Unesco, who decided that it was of the utmost importance to the modern conception of the dissemination of culture that my proposed Series should receive Unesco backing, that the project was able to go ahead.

I owe a great deal to Jean Thomas, but the most munificent present he ever gave me, as well as to all those who read in the French language, was the support he lent to my project. Over thirty full years, from 1956 to 1986, the *Connaissance de l'Orient* Series has continued to progress and to open itself out to an increasing range of writing genres and of languages from what can broadly be termed the Orient.

Always insisting on direct translation from the original text, and having the services of the best translators for each language and for each author, I think I can safely say that, thanks to Unesco, I have been able to complete a large part of my far-fetched project—to enable my

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Illustration from Le Rêve dans le Pavillon Rouge ("The Dream of the Red Chamber"), a French translation of Hong lou meng, the great 18th-century Chinese novel by Cao Xueqin (c. 1715-1763). The translation (2 vols.) appeared in the Unesco Collection of Representative Works in 1981 in the prestigious Bibliothèque de la Pléiade Collection published by the Paris house of Gallimard.



Photo © Institut des Hautes Etudes Chinoises Collection, Paris

In the world of men

by Chuang Tzu

CARPENTER Shih went to Ch'i and, when he got to Crooked Shaft, he saw a serrate oak standing by the village shrine. It was broad enough to shelter several thousand oxen and measured a hundred spans around, towering above the hills. The lowest branches were eighty feet from the ground, and a dozen or so of them could have been made into boats. There were so many sightseers that the place looked like a fair, but the carpenter didn't even glance around and went on his way without stopping. His apprentice stood staring for a long time and then ran after Carpenter Shih and said, "Since I first took up my ax and followed you, Master, I have never seen timber as beautiful as this. But you don't even bother to look, and go right on without stopping. Why is that?"

"Forget it—say no more!" said the carpenter. "It's a worthless tree! Make boats out of it and they'd sink; make coffins and they'd rot in no time; make vessels and they'd break at once. Use it for doors and it would sweat sap like pine; use it for posts and the worms would eat them up. It's not a timber tree—there's nothing it can be used for. That's how it got to be that old!"

After Carpenter Shih had returned home, the oak tree appeared to him in a dream and said, "What are you comparing me with? Are you comparing me with those useful trees? The cherry apple, the pear, the orange, the citron, the rest of those fructiferous trees and shrubs—as soon as their fruit is ripe, they are torn apart and subjected to

abuse. Their big limbs are broken off, their little limbs are yanked around. Their utility makes life miserable for them, and so they don't get to finish out the years Heaven gave them, but are cut off in mid-journey. They bring it on themselves—the pulling and tearing of the common mob. And it's the same way with all other things.

"As for me, I've been trying a long time to be of no use, and though I almost died, I've finally got it. This is of great use to me. If I had been of some use, would I ever have grown this large? Moreover you and I are both of us things. What's the point of this—things condemning things? You, a worthless man about to die—how do you know I'm a worthless tree?"

When Carpenter Shih woke up, he reported his dream. His apprentice said, "If it's so intent on being of no use, what's it doing there at the village shrine?"

"Shhh! Say no more! It's only *resting* there. If we carp and criticize, it will merely conclude that we don't understand it. Even if it weren't at the shrine, do you suppose it would be cut down? It protects itself in a different way from ordinary people. If you try to judge it by conventional standards, you'll be way off!"

Extract from The Complete Works of Chuang Tzu, translated by Burton Watson. Columbia University Press, New York and London, 1968.

► compatriots, rather than waste their time on fashionable trifles, to read masterpieces of the highest civilizations, presented in all their most diverse forms: from India, *Sukasaptati* (*Les Contes du Perroquet*) and *Shrikanto*; from China, works of Chuang-tzu (see extract p. 11) and Lieh-tzu⁽¹⁾, as well as *Récits d'une Vie Fugitive* ("Tales of a Fugitive Life") by Chen Fou and the *Pérégrinations d'un Clochard* ("Wanderings of a Tramp") Liu Ngo's masterpiece, not forgetting, of course, *Le Rêve dans le Pavillon Rouge* ("The Dream of the Red Chamber") by Cao Xueqin.

One problem, however, still preoccupied me. To fulfil my own dearest wishes and those of Unesco, those volumes now sold out in their original, highly-priced printing would have to be re-issued in a fine new Series which would be cheaper but even more attractive than the *Folio* paperback edition, since it would be a matter of reprinting masterpieces chosen from among masterpieces.

When Moenis Taha Hussein, the man responsible for the Series at Unesco (it was his father who had introduced me to the writings of Ibn Khaldûn, Al-Ma'arri, Al-Mutanabbi and others), reached the age of retirement, I discussed the situation with his successor and was happily surprised to learn that he had already persuaded Antoine Gallimard to reprint, in an attractive new series (format, covers, paper, inks all play their part) those titles that are out of print but which cannot, at present, be reprinted in the original series, but which in this way will be ensured a wider dissemination.

Now, it is precisely the aim of Unesco and of myself to offer to cultures perhaps a little too closed in on themselves the keys to such works as the *Vedic Hymns*⁽²⁾, the *Secret Traditions of the No*⁽³⁾, by Zeami, the *Pillow-Book of Sei Shonagon* (see extract page 14), the *Vetala-pancavimsatika*⁽⁴⁾, Chuang-tzu's Complete Works, and the marvelous *Song of the Road*⁽⁵⁾, on which Satyajit Ray based his film *Pathar Panchali*, which won the Grand Prix at the Cannes Film Festival in 1956, the year in which I launched the Series for the benefit of the French-reading world.

To be honest, when people ask me: "What do you consider to be your greatest achievement?", I reply: "The garden which, with my wife Jeannine, I designed, planted and have maintained since 1953; and since 1956, the *Connaissance de l'Orient* Series." ■

RENE ETIEMBLE, French writer and university teacher, is the founder-director of the *Connaissance de l'Orient* series published by Gallimard (Paris), in which, in collaboration with Unesco, many representative works of Far Eastern literature have been published. A novelist, he is also a prolific essayist whose works include *Parlez-vous Français?* (1964), *Le Jargon des Sciences* (1966), *Essais de Littérature (Vraiment) Générale* (1974), *Quarante Ans de Mon Maoïsme* (1976) and *Trois Femmes de Race* (1981).

The originality of Japanese literature

A whole series of paradoxes has given Japanese literature a unique place in the history of world culture. But its distinctiveness does not isolate it: we need only consider Lady Murasaki's *The Tale of Genji*,⁽¹⁾ which dates from the beginning of the eleventh century and which is a delight to read, not only for specialists in classical Japanese literature or even just for lovers of things Japanese, but also for all who are interested in the structure of the novel, and, more generally, in psychological relationships as these can be depicted by a novelist.

The Tale of Genji, which is surprisingly modern in its style of narration, has two altogether remarkable features. Firstly, although it appeared at the dawn of written Japanese culture, it is a novel; secondly, its author is a woman. These two characteristics in themselves reveal the amazing originality of Japanese literature: it starts with the genre which, in all

other cultures, is a late development, and, moreover, women are not only immediately accepted in literature, but are in the vanguard. This novel was preceded by collections of poetry, historical and mythological chronicles and folk tales, but there is no comparable example of such an early emergence of the novel genre in literary history.

The "court diaries" of the Heian period (794-1185) herald or echo this achievement, in which another special feature should be noted: the drifting of the story between poetry and prose, with many *waka* (poems of thirty-one syllables) breaking up the steady pace of the narrative. Although classical Japanese

Woodcut below, by Masakazu Kuwata, is an illustration from Modern Japanese Stories: an Anthology, first published in the Collection in 1961.



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by René de Ceccatty

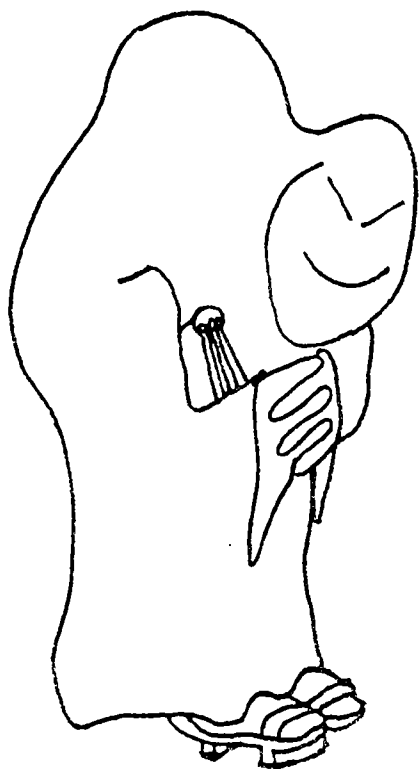


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presents difficulties for twentieth-century Japanese readers, and although these diaries require translation into modern parlance, it is astonishing how close this world of “court ladies” seems to us. Why do we recognize ourselves in Izumi Shikibu, in Michitsuna’s mother and in Sei Shonagon? Why do the notions of the ephemeral, the world’s inconstancy, and nostalgic longing still touch a nerve in us? These earliest introspective narratives, in their sumptuous setting and in the hierarchical world of the court, also speak with a personal voice that is timeless.

The Pillow Book of Sei Shonagon (c.966-early eleventh century; see extract overleaf) or, later, in the Kamakura period (1185-1333), the *Hôjôki*, still have a sort of transparency and self-evidence that enable their authors to show us ourselves—whether the character is an abandoned woman or a hermit lost in the mountains. This intimacy, which spans ►

Above, cover illustration of an English version of Natsume Soseki’s second novel, *Botchan*, published in the *Unesco Collection* in 1973. Outstandingly popular with Japanese readers ever since it was first published in 1906, *Botchan* is the humorously told story of the son of a well-to-do family who is obliged by misfortune to become a teacher in a remote country school. French and English translations of other novels by Soseki, including *I am a Cat* (*Wagahai Wa Neko De Aru*), 1905, and *Kokoro* also feature in the *Collection*.



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Left, cover illustration of volume I (*Printemps - Eté*) of a two-volume anthology of medieval Japanese drama published in the *Collection* in 1979. The anthology comprises French translations of 5 Nô texts (of some 240 that constitute the modern repertoire of this highly refined form of dramatic art) as well as a selection of kyogen, comic interludes designed to relieve the tension that builds up during Nô performances.

Cover illustration, below, for *Journaux de Voyage* (“*Travel Diaries*”) by Matsuo Munefusa, known as *Bashô*, published in the *Collection* in French in 1976. *Bashô* was one of the great poets of 17th-century Japan and the peerless master of haiku, 3-line poems with a total of 17 syllables which encapsulate moments of heightened emotion or reflection and which *Bashô* often inserted in his narrative texts or travelogues. The haiku poetic form is still practiced in Japan.



Drawing © All Rights Reserved



The Tale of the Lady Ochikubo (Ochikubomonogatari), is one of the earliest novels of the Heian period (794-1185), the golden age of Japanese literature. Written by an anonymous 10th-century author, the novel is a precursor of the Cinderella story. Above, cover illustration of an English-language translation published in the Unesco Collection in 1971.

► the centuries, will continue to be found in the most modern works of literature. The introspective novels of the early twentieth century, despite major historical and linguistic upheavals, undoubtedly bear witness to that rare homogeneity. We read the masterpieces of Natsumé Sôseki (1867-1916)⁽²⁾ or Nagai Kafû (1879-1959)⁽³⁾ as a natural continuation of those which went before. Moreover, these two authors, like the later Tanizaki Junichirô (1886-1965)⁽⁴⁾ are constantly inquiring into their relations with the past, not because of a backward-looking or traditionalist frame of mind, which would threaten to cast a blight of sterility on their writing, but out of a desire to discover the roots of their unity of inspiration.

Post-war writers such as Abe Kôbô⁽⁵⁾ have, indeed, invented a new language that they use to express the rich patterns of historical change; but I do not believe that there will ever be a renunciation of the past, since the seeds of modernity were already there in the early writings,

irrespective of the genre to which they belonged.

From whatever angle we approach Japanese literature, and whichever genre we find immediately attractive, whether *Nô* plays or *jôruri*, *haiku* or *waka*, tales or religious writings, adventure stories or chronicles of war, and whichever literary personality we find fascinating, Bashô⁽⁶⁾ or Saikaku⁽⁷⁾, Dôgen or Zeami⁽⁸⁾, one thing is certain: no choice is ever exclusive for those who are interested in this literature, and the "narrow road" of the poet leads through a thousand years of wonders. ■

RENE DE CECCATTY, French novelist and translator, is literary advisor to the Paris publishing house of Gallimard and a contributor to many literary magazines. He has edited an anthology, *Mille Ans de Littérature Japonaise (1982)* and translated numerous works from Japanese into French.

Winds

by Sei Shonagon

A stormy wind. At dawn, when one is lying in bed with the lattices and panelled doors wide open, the wind suddenly blows into the room and stings one's face—most delightful.

A cold, wintry wind.

In the Third Month the moist, gentle wind that blows in the evenings moves me greatly.

Also moving is the cool, rainy wind in the Eighth and Ninth Months. Streaks of rain are blown violently from the side, and I enjoy watching people cover their stiff robes of unlined silk with the padded coats that they put away after the summer rains. In this season they would like to dispense even with their unlined robes, which have become quite sweltering; instead they are caught off guard by the sudden change in weather and have to dress still more warmly than before.

Towards the end of the Ninth Month and the beginning of the Tenth the sky is clouded over, there is a strong wind, and the yellow leaves fall gently to the ground, especially from the cherry trees and the elms. All this produces a most pleasant sense of melancholy. In the Tenth Month I love gardens that are full of trees.

On the day after a fierce autumn wind everything moves one deeply. The garden is in a pitiful state with all the bamboo and lattice fence knocked over and lying next to each other on the ground. It is bad enough if the branches of one of the great trees have been broken by the wind; but it is a really painful surprise to find that the tree itself has fallen down and is now lying flat over the bush-clover and the valerians. As one sits in one's room looking out, the wind, as though on purpose, gently blows the leaves one by one through the chinks of the lattice-window, and one finds it hard to believe that this is the same wind which yesterday raged so violently.

On one such morning I caught sight of a woman creeping out from the main hall and emerging a few feet on to the veranda. I could see that she was a natural beauty. Over a dress of dull purple she wore an unlined robe of tawny cloth and a formal robe of some light material. The noise of the wind must have kept her awake during the night and she had just got up after sleeping late. Now she knelt on the veranda and looked into her mirror. With her long hair being blown about and gently puffed up by the wind, she was a truly splendid sight. As she gazed at the scene of desolation in the garden, a girl of about seventeen—not a small girl, but still not big enough to be called grown-up—joined her on the veranda. She wore a night-dress of light violet and over that a faded blue robe of stiff silk, which was badly coming apart at the seams and wet from the rain. Her hair, which was cut evenly at the ends like miscanthus in a field, reached all the way down to her feet, falling on to the veranda beyond the bottom of her robe. Looking at her from the side, I could make out the scarlet of her trouser-skirt, the only bright touch in her costume.

In the garden a group of maids and young girls were collecting the flowers and plants that the wind had torn up by the roots and were propping up some that were less damaged. Several women were gathered in front of me by the blind, and I enjoyed seeing how envious they looked as they watched the young people outside and wished that they might join them. ■

Extract from The Pillow Book (Makura no Soshi) by Sei Shonagon. Translated from the Japanese and edited by Ivan Morris, Columbia University Press and Oxford University Press, 1967.

African voices

by *Sophie Bessis*



Photo © Almasi, Paris

SINCE it was supposed to have no history and, apart from a few interesting customs, scarcely any civilization, Africa was long thought to have no literature. But through contact with "the white man's school" a number of writers emerged during this century and gradually imposed themselves. This movement may perhaps be said to have begun with *Batouala*, the "negro novel" by the West Indian René Maran who won the Goncourt Prize in 1921. It continued with Léopold Sédar Senghor and Aimé Césaire and expanded with the coming of age of the post-independence generations, leading to a flowering of talent in poetry and the novel in the present decade. The existence in Africa of a

plentiful and varied literature in which there is no lack of talent is now beyond dispute.

While African literature was gaining its letters of nobility and a degree of international recognition, its range was also widening with the realization that the written word was not the only medium for works of literature. Initially thanks to the perseverance of a few, and later because of a growing awareness of its extraordinary richness, oral literature began to be collected, recorded in writing and in some cases translated into major world languages. Thus, entire civilizations with their creation myths and epics made their entry into world literature, from which they had previously been excluded be- ▶



Cover illustration for Anthem of the Decades (A Zulu Epic Dedicated to the Women of Africa), by Mazisi Kunene (1981). It depicts two women from the harem of King Mpande. Another Zulu epic by the same author, Emperor Shaka the Great, published in English in 1979, also features in the Unesco Collection of Representative Works. (See Unesco Courier, August 1985).

*Admire the queen of beauty
Admire (Chorus)
Admire the fruit of beauty
Admire
Admire the eagle-like beauty
Admire
Admire the lady of beauty*

Extract from an anthology of Igbo traditional verse (eastern Nigeria) published in the Collection in English under the title Poetic Heritage. Igbo Traditional Verse (1971). Photo shows a sculpture adorning the façade of the National Museum, Lagos.

Drawing by George French Angas taken from The Kafir's Illustrated (1849)

► cause of their oral form and because the languages to which they belonged were not widely known. The time will soon come—if it has not arrived already—when a person cannot claim to be cultivated unless he or she is familiar with the epics of the Mandingo or the Mvet.

In this context, the Unesco Collection of Representative Works is playing a role which it intends to develop further. In the first place, an incomparable information network enables it to identify from among recently discovered epic and mythological tales as well as from contemporary writings those works which deserve to be included in the world pantheon of literature. Even more important, it can transmit them beyond the relatively limited readerships of local languages by having them translated into major world languages.

Several translations have already been produced, and French-speaking readers now have access to the sacred texts of Black Africa⁽¹⁾, accounts of their African travels by a number of Mediterranean writers and, more recently, to the Song of Lawino by the Ugandan poet Okot P'Bitek (see extract below), which

has been translated from Acholi. For English-speaking readers there is a series of the great Zulu epics collected by Mazisi Kunene⁽²⁾, as well as anthologies of African prose and poetry⁽³⁾. The *Fantang*, a mystical poem of the Peul shepherds and a masterpiece of the oral tradition, and the *Samba Gueladiegni*, translated from Wolof, will also soon be available in French.

It is to be hoped that Unesco—as it has already done for other works—will produce translations of certain works from their national languages into other, not necessarily international, languages. By doing so it would fulfil one of its purposes, that of widening contacts between different cultures. ■

SOPHIE BESSIS, who holds Tunisian and French nationality, is assistant editor-in-chief of the Paris-based magazine *Jeune Afrique*. After teaching history at the University of Yaoundé (Cameroon), she became a journalist specializing in the economic problems of the Third World. A former director of the magazine *Afrique-agriculture*, she has published a number of studies including *L'Arme Alimentaire* (1979) and *La Dernière Frontière* (1983).



Photo Claude Bablin Unesco

“When an old man dies a whole library disappears with him.” This famous remark was made by Amadou Hampâté Bâ, above, the great Malian scholar who has been a pioneer in committing works of the African oral tradition to writing and making them more widely known. Hampâté Bâ wrote the preface to *Textes Sacrés d’Afrique Noire*, a collection of sacred writings from Black Africa published in the Unesco Collection in 1965.

The Song of Lawino

by Okot P'Bitek

My husband read much, with the Whites,
He has read everything, in depth,
He is as learned as the Whites,
But reading
has done for him.
It has cut him off from his people,
He is like a trunk
Without roots.
He runs down everything Acholi,
He says
That the customs of the Blacks
Are black
Because his eyes have burst,
And he wears black glasses,
And at his house
It is as black as in a forest!
My husband's house
Is a forest of books!
Some of them are immense,
As big as
Tido trees.
There are old ones
Whose bark is falling off,
And which smell strong,
There are thin, soft ones,
And others whose backs
Are as hard as the rocky trunk of the *Poi* tree.
Some are green,
Some are blood red,
Others black and oily,
With spines that shine
Like the poisonous *ororo* snake
Coiled at the top of a tree.
Some have pictures on their backs,
Dead faces of men and women who look like sorcerers,
Unshaven, proud, pot-bellied men,

Or hollow-cheeked, sullen and vengeful-looking,
Pictures of men and women
Long dead.
My husband's desk is covered
With a frightening pile of papers.
They look like the giant climbing plants of the forest
Or the *Kituba* tree
That smothers other trees to death.
Some stand on end,
Others lie on their backs.
They are all mixed together
Like the legs of young people
Dancing the *orak*,
Or the feet of planks
In a *goggo* fence.
They are jumbled together
Like the legs of giant climbing plants
In the impenetrable forest.
My husband's house
Is an immense forest of books.
It is dark, everything is sodden.
A hot, thick, poisoned vapour
Rises from the ground
And mixes with the penetrating damp of the air
And the raindrops gathered on the leaves.
You smother
If you stay there long.
It ruins your nose and your tongue,
So that you can no longer
Savour the refreshing odour of sesame oil
Or the taste of *malakwang*. ■

From “*The Song of Lawino*”, by Okot P'Bitek, translated from Acholi into French by Frank and Henriette Gauduchon and published in the Unesco Collection by Editions Présence Africaine, Paris and Dakar (1983) under the title *La Chanson de Lawino*.

Tradition and experiment in Arabic letters

by Abdellatif Laabi

THE world audience reached by Arab literature has not always been commensurate with the importance and originality of an ancient literary tradition that is still very much alive.

This literature is still widely regarded as a domain for scholars and those who are, for a variety of reasons, "lovers" of

the Arab world. In other words, although it is acknowledged to have a prestigious past, it is not so often recognized as forming part of the contemporary literary scene.

The Unesco Programme for the Translation of Literary Works can make a big contribution to re-establishing the dialogue. Making national literatures known



Photo © Bibliothèque Nationale, Paris

Ibn Khaldun, born in Tunis in 1332, spent much of his life in north Africa and Andalusia, and died in Cairo in 1406. His major work, a universal history of the Arabs, the Persians and the Berbers, is preceded by the Muqaddimah (an introduction to history), a French translation of which was published in the Collection in 1967 under the title Discours sur l'Histoire Universelle. Above, page of a velum manuscript dating from 1733 of the Muqaddimah, in which Ibn Khaldun sets forth a theory on the evolution of human societies which was far ahead of his time. A philosopher of history, Ibn Khaldun was also a precursor of modern sociology.

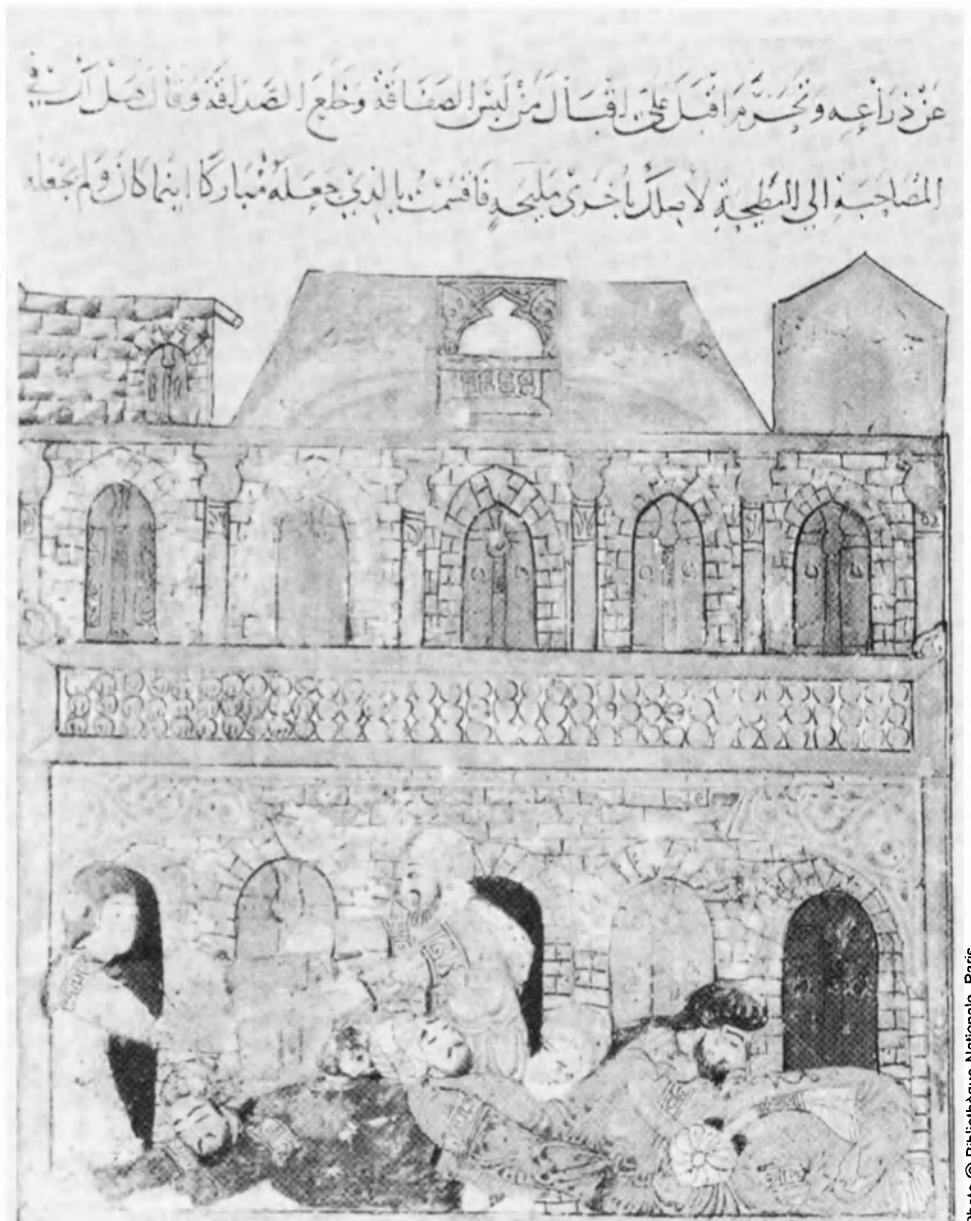
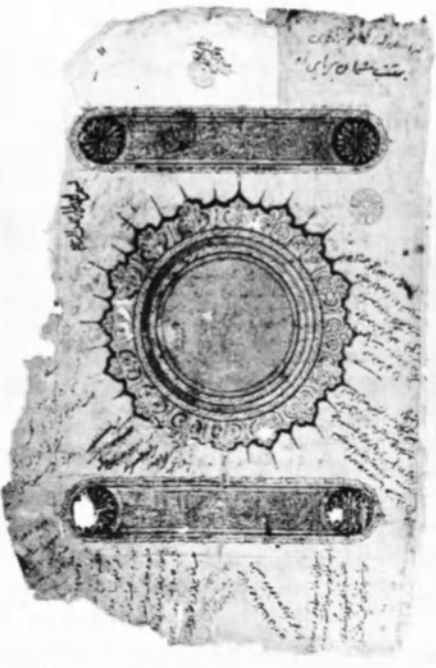


Photo © Bibliothèque Nationale, Paris

The maqama ("assembly") was a literary genre favoured by the high society of Baghdad in the 10th century. Its form is that of a sketch in rhyming prose in which modes of behaviour are caricatured in racy, eloquently told anecdotes. Al-Hariri (1054-1122), the master of the genre, wrote fifty outstanding maqamat in which he described the adventures of a vagabond, Abu Zayd. These stories have been published in the Unesco Collection in German under the title Die Verwandlungen des Abu Seid von Serug (1966). Right, a Persian caravanserai depicted in an illustration from a manuscript of the maqamat in the Bibliothèque Nationale, Paris.



Al-Ghazali (1058-1111) was one of the greatest philosophers of Islam. Convinced that it was impossible to achieve certainty by reason alone, he wrote a celebrated treatise, *Tahafut al-falasifa* (The Incoherence of the Philosophers), to refute the certainties of the philosophers of his time. His work was in its turn attacked by Ibn Rushd (Averroës) in his *Tahafut al-tahafut* (The Incoherence of the Incoherence), which has been translated into English in the Unesco Collection (1954). Several of Al-Ghazali's works have been published in the Collection in English, French and Spanish, including the mystical autobiography he wrote shortly before his death, *Erreur et Délivrance* ("Error and Deliverance") published in French in 1959. Above, the first page of a 13th-century Persian manuscript of a work by Al-Ghazali, "The Way to Happiness", which illustrated a poster designed by Ali Sarmadi for a Round Table devoted to Al-Ghazali held under Unesco auspices in Paris on 9 and 10 December 1985.

► in major world languages is perhaps one of the soundest ways of building bridges between different cultural regions and communicating specific visions of the world to humanity as a whole.

In quantitative terms at least, Unesco's achievements with regard to Arab thought and literature are somewhat modest. Some forty works have been translated from Arabic into English, French, German and Spanish, since the programme was launched in the early 1950s.

But this effort has been concentrated on the great masterpieces of Arab literature, and it has speeded up considerably since the late 1970s.

Although initially priority was given to the classical heritage and to its undisputed masterpieces, modern and even avant-garde literature has since been included. Thus the catalogue of the Unesco Collection of Representative Works enables the interested reader to travel widely in the realms of Arab literature.

First, a tour in the strict geographical

sense, with the "Travels of Ibn Batutah" ⁽¹⁾ and "The Configuration of the Earth" by Ibn Hauqal ⁽²⁾. These travellers' accounts are far from being of merely technical interest. In the Arab tradition, they are part of a special literary genre, the *Rihla* (itinerary or journey) in which the explorer also displays his literary, historical and philosophical culture.

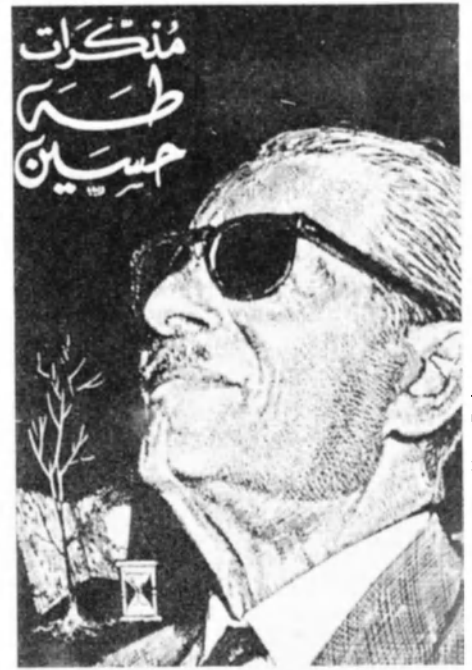
Next, a historical tour with Ibn Khaldûn's *Muqaddimah* ("Discourse on the History of the Universe") ⁽³⁾. This is an essential work whose contribution to contemporary historical and sociological thought on both sides of the Mediterranean has not yet been exhausted. Thanks to the *Muqaddimah*, a work of universal scope, a breakthrough was made in the Arab and Maghreb context in reinterpreting history with the aid of an appropriate methodology.

A tour in the realm of pure thought with the philosophical works of Al Farabi ⁽⁴⁾, Ibn Rushd (Averroës) ⁽⁵⁾, Ibn Sina (Avicenna) ⁽⁶⁾ and Al-Ghazali ⁽⁷⁾—thinkers nourished on Greek philosophy, synthesists who transformed the so-called age of the "Arab miracle" into an era of light which continued to shine until the time of the Western Renaissance.

And finally, in the strictly literary field, in the works of the classical period, the most outstanding of which is undoubtedly "The Book of Misers" by Al Gahiz ⁽⁸⁾. The Arab La Bruyère, although even more witty, this man of encyclopaedic culture died under an avalanche of the books that packed his library. It was through Al Gahiz that Arab prose received its letters of nobility—no mean achievement in view of the prestige and supremacy of poetry in Arab literature, from its origins until our own day. The *Maqamat* ("Assemblies") of Al-Hariri ⁽⁹⁾, which have been translated into German, played a comparable role. They include elements of the novel form which were highly appreciated during the classical period but which are not exploited to any great extent by contemporary Arab writers.

But however great its prestige, this classical literature should not eclipse twentieth-century Arab literature. New literary genres have been developed, especially in the novel, but poetry has also evolved, gradually breaking away from the constraints imposed by the rigid forms of the *qacida* (poem).

It is perhaps in the Arab novel, which is no more than fifty years old, that the signs



Taha Hussein (1889-1973) was one of the leading figures of the modern movement in Egyptian literature. The author of poems, short stories and many essays on political and social themes, he wrote an autobiography *Al-Ayyam* (Eng. trans., part i, *An Egyptian Childhood*, 1932, and part ii, *The Stream of Days*, 1943) which was the first contemporary Arabic literary work to win acclaim in the West. Throughout his life he sought to reconcile the exigencies of classical Arabic literature and Western cultural values. Extracts from his writings have been published in the Unesco Collection in French under the title *Au-delà du Nil* (1977, "Beyond the Nile"). Above, photo portrait of Taha Hussein appeared on the cover of *Mudhakkirat*, a volume of memoirs he published in 1967.

of change are most evident. For the Arab writer, the novel is still an unexplored continent and one would like to see Unesco extend its efforts beyond the translation of a handful of works by Tawfiq al Hakim ⁽¹⁰⁾, Yusuf Idris ⁽¹¹⁾ and Taha Hussein ⁽¹²⁾. The works of such writers as Najib Mahfuz and Tayeb Salih fully deserve to be as well known as those, for example, of the great Latin American novelists.

There is a similar gap where pre-Islamic and classical Arabic poetry is concerned. But the special attention given to modern poetry, with translations of the works of Adonis ⁽¹³⁾, Badr Shaker As-Sayyab ⁽¹⁴⁾ and Mahmud Darwish ⁽¹⁵⁾, is a cause for satisfaction. These count amongst the founders of a school of Arabic poetry that is rooted in the heritage but is also open to contemporary poetical experiment. ■

ABDELLATIF LAABI is a Moroccan poet who has translated many literary works from Arabic into French, mainly for Unesco. He is the author of a novel, *Le Chemin des Ordalies* (1982), volumes of poetry including *Le Règne de la Barbarie* (1980) and *Sous la Baillon, le Poème* (1981), and collections of essays, the most recent being *La Brûlure de l'Interrogatoire* (1985).

Cover illustration of *Voyages d'Ibn Battuta* ("The Travels of Ibn Batutah") published in the Collection in a bilingual (French-Arab) edition in 1979. Ibn Batutah (1304-1377) was the greatest Muslim traveller of the Middle Ages. After long journeys through Arabia, Asia Minor, Russia, India, China, Black Africa, the Sahara and the Sudan, he wrote his *Rihla* (Travels), an account of exceptional documentary value in which picturesque observations and fragments of poetry are mingled with descriptions of the countries he visited and of the customs of their peoples.



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The citadel of Aleppo

by Ibn Batutah

FROM Sermin we proceeded to Haleb (Aleppo), a large city and splendid metropolis. This is how Abulhossein the son of Jobeir described it: This city is of enormous worth and its fame will last forever. Kings have often sought to possess it and men have been impressed by its importance. What a number of battles it has provoked, and what a quantity of shining words have been unsheathed for it! Its fortress is renowned for its power and its height is clearly to be seen. No one dared attack it because of its strength, or if they did they did not conquer it. The sides are of freestone and its proportions are full of symmetry. It has outlasted the days and the years and has seen nobles and beggars carried to their last resting-places. Where are the Hamdanite princes and their poets now? They are no more, and only the buildings remain. Oh wonderful city! It endures, but its owners have passed on. They have perished but its hour has not come. It was sought for after them and taken without great difficulty. It was coveted and won at the smallest cost. Such is this city of Aleppo. How many of its kings has it not changed into a past tense (expression borrowed from grammar) and how many vicissitudes has it not defied because of its position! Its name was made in the feminine gender, it was adorned with the finery of a chaste virgin, it succumbed to the victor as others have done. It shone like a young bride after the sword (*seif*) of its dynasty, Ibn Hamdan (a reference to Prince Seif eddaoulah). Alas! its youth will pass, it will be no longer desired, only a short while and it will be destroyed.

The fortress of Aleppo is called Ashshahba (the grey one). Within it there are two wells from which water gushes, and there is no fear of thirst there. The castle is surrounded by two walls, there is a great moat from which water rises, and its wall has many towers standing close together. This fortress encloses marvellous chambers pierced with windows. All the towers are occupied and in this fortified castle food is not impaired by the passage of time.

There is a sanctuary which is visited by many people, and it is said that Abraham prayed there to God. This fortress resembles the one called Rahbet (square of) Malik Ibn Thaouk, near the Euphrates, between Syria and Iraq. When the Tartar tyrant Kazan marched against the city of Aleppo,

he besieged this fortress for many days. Then, frustrated in his desire to take it, he withdrew.

Ibn Jozay says: Alkhalidy, the poet of Seif eddaoulah, writes as follows about this fortress -

With its high belfry and invincible flanks, it is a vast, grim place which rises up against him who would take it.

The atmosphere spreads a layer of cloud over this place and adorns the castle with a necklace of brilliant stars.

When lightning flashes in the night this fortress appears through its interstices, shining like the constellation of the Virgo through the openings in the clouds.

How many armies has this castle not destroyed and how many conquerors has it not put to flight!

The same poet also speaks of the castle in the following admirable verses:

It is a citadel whose base embraces the springs of water, and its summit is higher than Orion's Belt.

It knows no rain, because for it the clouds are a ground, whose sides are trodden by its cattle.

When the cloud has given water in abundance, he who lives in the fortress uses all the water in his tanks before its summits are moistened.

Its belvedere would be counted amongst the stars of the heavens if it passed through their orbits.

The cunning of this fortress has repulsed the tricks of its enemies and the evils it caused were greater than theirs.

Here is what Jemal eddin Ali, the son of Abulmansur, has to say about this castle:

Because of its enormous height and the point which its summit attains, this castle nearly stops the celestial sphere that turns around the earth.

Its inhabitants have gone to the Milky Way as to a watering-place and their horses have nibbled the stars as though grazing on flowering plants.

The vicissitudes of time turn from it in fear, and for this castle there is no change. ■

Extract from *The Travels of Ibn Batutah*, the French translation of which, by C. Defremey and B.R. Sanguinetti (1854), was reissued, with a preface by Vincent Monteil, in the Unesco Collection in 1979.

Northern lights: the writers of Scandinavia

by Jean-Clarence Lambert



© Drawing by Louis Mackay, London

SCANDINAVIAN literature is both little-known and misunderstood. It was written in minor languages and for long it was read only by a handful of specialists.

It was not until the second half of the nineteenth century with the arrival of the Ibsen/Strindberg generation that Scandinavian literature came to the forefront of the European literary scene. Translations of their works into the major languages proliferated, although, as was only to be expected, the selection of works translated was haphazard. Many inexplicable gaps remain which must at all costs be filled.

A great deal more has still to be done. Little Iceland has an impressive literature dating back to the Middle-Ages. After a period of decline starting in the fifteenth century it has experienced a miraculous renaissance in the twentieth century. Norwegian literature, which dates back a mere two centuries, nevertheless burst upon the world with an immediate, striking impact. Danish and Swedish literature goes back a century further and indeed includes a number of even older works of considerable importance, although these were mainly written in Latin. The literature of Finland, which is written in both Swedish and Finnish, dates from the Romantic period. Here we have five different literatures which together form an imposing new mountain range in the literary landscape. The more we explore it the more we become aware of its density, its complexity and its rich originality.

Above, jacket illustration of *The Bleaching Yard* (Bleikeplassen) a work by the Norwegian novelist Tarjei Vesaas (1897-1970) in which the hero is driven by obscure inner forces to commit irreparable acts. In addition to this translation published in 1981, two other novels by Vesaas have been published in the *Collection in English*: *The Ice Palace* (Is-slottet) and *Spring Night*. One of the author's finest novels, *Fuglane* (1957) appeared in the *Collection in French* in 1975 under the title *Les Oiseaux* ("The Birds").

Right, King Olaf triumphs over the Ogress of the Seas, cover illustration of *La Cloche d'Islande*. This French version of the novel *Islandsklukkan* (1943) by Halldor Laxness (Nobel Prize for Literature 1955) was published in the *Unesco Collection* in 1979. It forms part of a trilogy set in the 17th century when Iceland was under Danish domination and, in a style close to that of the ancient sagas, evokes the coming of independence.



Photo © Royal Library of Copenhagen, Denmark

The volumes published in translation with the aid of Unesco seem to me, for the most part, to be fitting staging-points in this journey of exploration. The Unesco Collection would, perhaps, benefit from a more clearly mapped out route which would make it possible to establish the links between the various works that have been translated. Among the works translated into French one would like to see Renault-Krantz's invaluable *Anthologie de la Poésie Nordique Ancienne* ("Anthology of Ancient Nordic Poetry", Paris, 1964) and my own *Anthologie de la Poésie Suédoise* ("Anthology of Swedish Poetry", Paris, 1971), which head the list, followed up by translations of anthologies of Danish and Finnish poetry, since, at least until recent times, poetry has been the most important component in Nordic literature.

Although Iceland has been relatively well represented in the Collection, especially as far as translations into English are concerned, a major effort is still needed with regard to Danish literature. It is high time the world had access to Saxo Grammaticus (c.1150-c.1206), the Dan-

ish historian in whose *Gesta Danorum* Shakespeare may well have found the model for Hamlet, to Nikolai Frederik Grundtvig (1783-1872), the architect of the Scandinavian identity, to Johannes V. Jensen (1873-1950; Nobel Prize for literature, 1944), to the metaphysical poet Paul La Cour (1902-1956), and to Ole Sarvig (1921-1981), not to mention living poets.

As far as Norwegian literature is concerned, we should be able to become better acquainted with the majestic writings of such men as Knut Hamsun (1859-1952; Nobel Prize 1920) and Hans Ernst Kinck (1865-1926) through translations, if not of their complete works, at least of wide selections of them. The works of the Swedish writer August Strindberg have now been translated into French and their translation into German will shortly be completed. (Since Sweden is the most powerful of the Scandinavian countries, publishers' interest is more easily attracted to Swedish writers).

Unesco should promote the translation of writers who seem to have been left on the sidelines, such as Carl Michael Bell-

man, the great poet of European Rococo, or Romantics such as Erik John Stagnelius (1783-1823) and Carl Jonas Love Almquist (1793-1866), equals in genius and in misfortune to the great German writers. Coming closer to the present day, an effort is needed to draw attention to the universality of Gunnar Ekelöf (1907-1968). With regard to Finland, new translations are needed of the *Kalevala* (See *Unesco Courier*, August 1985) and of Johan Ludvig Runeberg. Finally, it is to be hoped that there will be new editions of certain works with which the Collection was begun and which remain essential. ■

JEAN-CLARENCE LAMBERT is a French poet and specialist in the literature of northern Europe, on which he has written a number of essays, as well as editing an anthology of Swedish poetry (*Anthologie de la Poésie Suédoise des Origines à Nos Jours*, co-published with Unesco, 1971). With Roger Caillois, a former director of the Unesco Programme for the Translation of Literary Works, he produced another anthology of poetry *Trésor de la Poésie Universelle* (1958). He is also the author of *La Poésie Pour Quoi Faire?* (1978) and a collection of poems *Le Noir et l'Azur* (1980).

The farewell

by Pär Lagerkvist

THEY came to the lake and crossed the narrow railway line that ran along the shore. At that late hour there were no trains. Just as at a level crossing the railway lines seem to vanish on either side into the distance, so everything appeared deserted. A lone track-watchman wended his way home in the gathering darkness, while in the distance could be heard the sound of a track maintenance trolley receding into the forest.

The road had become muddy at the edge of the lake and the girl's rubber boots sank into the slime. They had to take to the bank, walking side by side, her delicate hand in his. He was aware of her warmth, of her breathing. They walked on in a long silence. Could he be in love with her?

A long line of wagons came towards them pulled by tired horses with drooping heads. The men on the wagons seemed to be asleep. They were travelling herring-vendors, come from the coast some eleven miles away, on their way to tomorrow's market. With their victuals in baskets and bottles of spirits beside them, they slept, the moonlight glinting on the silvery scales on the loads of fish behind them.

It was late—time to go home. But they halted for a moment to look at the lake. Suddenly all was light. The moonlight enveloped her, lighting up her face and her entire body. Once again she was bathed in a halo of light and the worn material of her cloak seemed to glow just as it had before, during the meeting. Everywhere that the light touched her it unveiled some facet of her.

He looked at her—as though he were in love with her. She radiated an aura of absolute purity. Her pale features seemed not to be of this world; but there was no ecstatic transfiguration, no exaltation of passion, no rapture. They were at peace, nothing more.

She gave the impression that there was nothing animal in her. Why?

He sensed suddenly, obscurely, that there was something hopeless in this purity, this goodness, in the light that surrounded her, something that he seemed to recognize. Yes, she reminded him of something he had encountered before.

What was so terrifying about such people was that quality they had which conjured up the image of perfection, which seemed to want to impose its own certainty, its total serenity. Once one discovered it, everything seemed even more bleak. Suddenly a warmth was revealed that life could not offer, yet which rendered life itself even more difficult to bear.

How long had they been there? It was time to go.

They hastened back towards the town. Anders felt an urge to escape from her, to blaspheme, to deny his beliefs, to destroy something within her. But they continued in silence.

The roads were deserted. He accompanied her as far as the forge, to which was attached an annexe, a hovel in which she lived. He felt a wave of nausea at finding himself near the wall behind which they had bellowed and brayed. They parted. She entered the ramshackle building as if it were a house fit for humans to live in.

When he reached home he had an overwhelming feeling of relief.

So ended his early youth. Nothing was left but lies, confusion, disintegration.

Extract from Gast hos verkligheten, by Pär Lagerkvist, which has been translated from the original Swedish into French by Vincent Fournier and published in the Unesco Collection by Editions Stock under the title L'Exil de la Terre.

William Shakespeare
 عظيم

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Photo © Roger-Viollet, Paris

In its Programme for the translation of literary works, Unesco sponsors the translation and publication of classics of world literature not only in French and English but in other languages. Several works by European authors including Aristotle, Descartes, Locke, Montesquieu, Voltaire, Durkheim and Bergson, have been published in Arabic. Above, a portrait of the German philosopher and mathematician Gottfried Wilhelm Leibniz, whose philosophical treatise the *Monadologie* appeared in the Collection in Arabic in 1956.



Photo © Roger-Viollet, Paris

The work of the Geneva-born writer and philosopher Jean-Jacques Rousseau (1712-1778) has profoundly influenced the development of modern political thought. The Arabic series of the Unesco Collection features a number of his major writings, translated from the original French: the *Confessions* (1782), the *Discours sur l'Origine de l'Inégalité parmi les Hommes* (1755), *Du Contrat Social ou Principes du Droit Politique* (1762) and, more recently, *Les Réveries du Promeneur Solitaire*. Above, illustration from an edition of *Emile* (1761), a work which revolutionized contemporary ideas about education.



Photo © USIS, Paris

An Indonesian translation of *A Farewell to Arms* by the American novelist Ernest Hemingway (1899-1961; Nobel Prize for literature 1954) was published in the Collection in 1975. Left, the author of *The Old Man and the Sea* at the wheel of his motorboat *Pillar*, which he frequently used for fishing trips.

Latin America, a world apart

by Jorge Enrique Adoum

SINCE the conquistadors did not come with their wives but with slaves, triple miscegenation must have begun on the day the first Spaniards landed in America. The Portuguese arrived soon afterwards. Both empires imposed their language and their religion, superimposing them on those of the indigenous population. Columbus discovered the marvels he had wanted to discover: the estuary of one of the rivers of paradise, Amazons, men with dogs' heads. Bernal Diaz del Castillo, the Spanish chronicler who took part in the conquest of Mexico with Cortes, describes what he has seen as "like the tales of enchantment in the book *Amadis of Gaul*". (More than four centuries later, Alejo Carpentier, "having fallen under the spell of the land of Haiti" and "seen the magic signs on the red roads of the Central Plateau", found himself "impelled to bring the marvels of reality closer to the wearying task of striving to con-

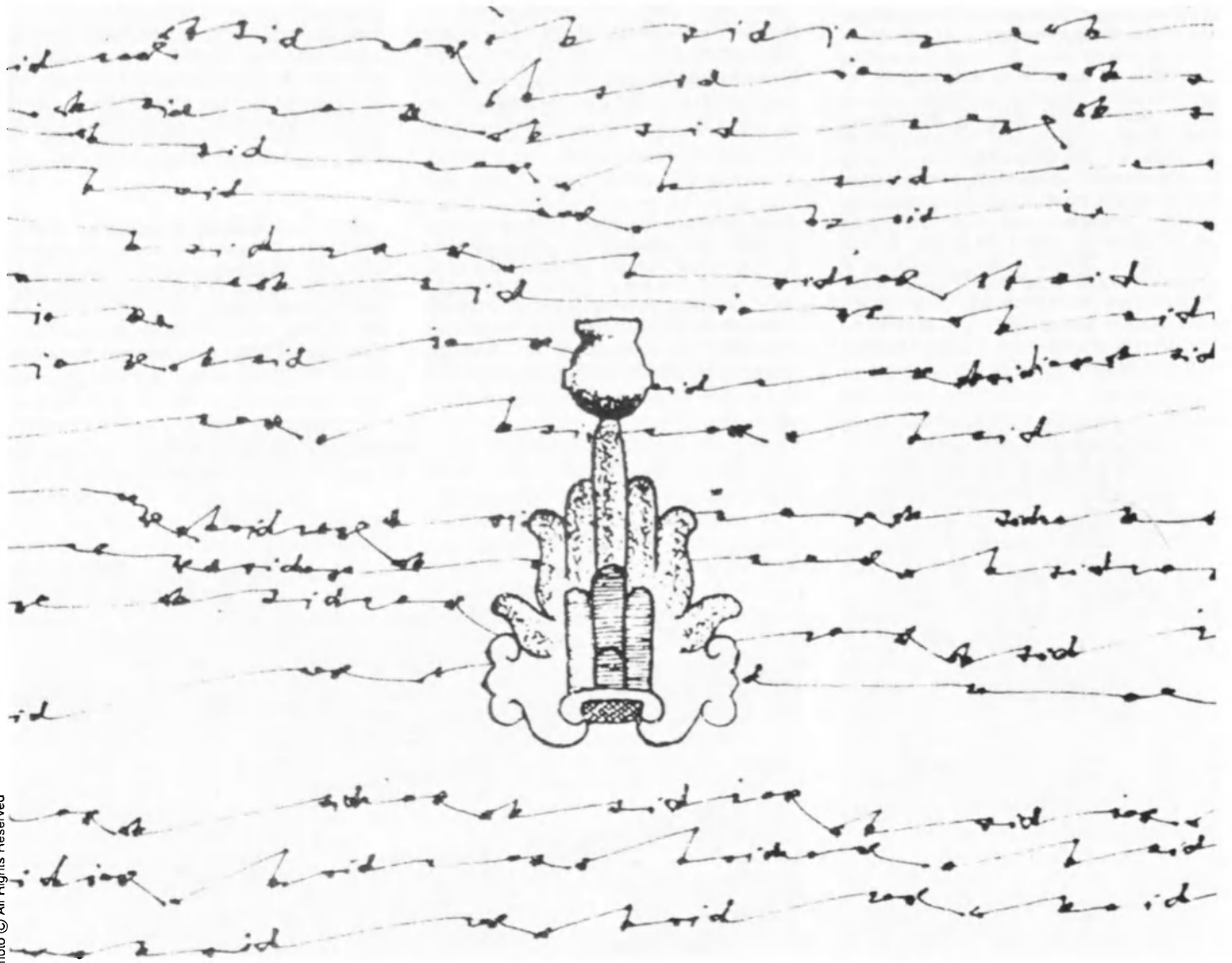
jure up the marvellous".) The Discoverer and the chroniclers of the Indies were also poets: they had to invent words for things they had never seen, and to find ways of spelling such words as *cacique*, *hamaca*, *guayaba* and *piña*. And whether with Caliban (a deformation of *caribe*) or with the "noble savage" hopefully sought on these shores, America came to be

Below, detail of cover design for the French version of the "Songs of Nezahualcoyotl"—great lord and libertine, despot and benefactor of the people of Anahuac (ancient Mexico), enlightened legislator and lyric poet. In a preface, the French writer J.M.G. Le Clézio (who has translated into French "The Chronicle of Michoacán" and such Maya texts as "The Prophecies of Chilam Balam") notes how "...this poetry, with all the symbolic splendour of the Nahuatl language, with this musical and alliterative rhythm which made it the most creative and melodious language of Indian America, resounds in us with the disquieting profundity of a prophecy."

part of the world map of the Europeans. And nature began to take the leading role in a literature which began with the letters and the journal of the Discoverer.

In the preface to his *Nueva crónica y buen gobierno*, Guamán Poma de Ayala announces that his material is taken from some "unwritten stories", from "the *quipos*" and memories and narratives... of the old eye-witnesses". A contemporary of his, the first eye-witness who had learned how to write, was the Inca Garcilaso de la Vega, the son of a Spanish captain and an Indian princess: "I was born eight years after the Spaniards settled in my country. I grew up there until the age of twenty". In his *Comentarios Reales de Los Incas* ⁽¹⁾, which date from the same period as the chronicle of Poma de Ayala (c. 1600), we find, as it were, the first evidence of a hybrid form of writing, ►

¹ A system of coloured threads used by the Incas for writing and calculating.





Detail from the cover of the French translation of *Iracéma*, the novel or prose-poem by the Brazilian writer José de Alencar (1829-1877). This work published in 1865 describes the love between the Christian Portuguese soldier Martim and the Indian maiden Iracéma ("lips of honey" in Guaraní), keeper of the temple, who is punished by fate for violating the taboos of her tribe. This work by Alencar was important less for its subject (love between Indian and white was a common theme in the 19th-century Latin-American novel) than as "the explosion of a new language of great poetic wealth, subversive and sensual: the Portuguese of Brazil".

▶ since the language is adapted to the details of the world it is describing, such as the mythological lacustrine origin of the Incas, and the feeling of human dread at hearing for the first time the sound of neighing beneath the cathedral-vault of the forest. Thus the *Comentarios* are the first authentic account by a *criollo*—a non-indigenous person born in the New World—of his life and the lives of his ancestors. (The other Inca, the author of *El Lazarillo de Ciegos Caminantes* ⁽²⁾, is

The "Royal Commentaries on the Origin of the Incas", by Garcilaso de la Vega (El Inca) are one of the first major works written in Spanish by a mestizo—a Latin American of mixed race. In them the author describes all aspects of Inca society, including laws, farming methods, sacred rites, occupations, building techniques, flora, fauna, clothing and nutrition, traces the history of the ancient peoples of Peru and describes the early days of the Conquest. Below, an illustration produced by another famous mestizo of the same period, Guamán Poma de Ayala, for his work Nueva Crónica y Buen Gobierno. A depiction of the "Coia Raimi" celebration, "the solemn feast of queen Coia" which took place in September, it was chosen as the cover illustration for a French edition of the "Commentaries".

spurious since it is known that Don Calixto Bustamante Inca, alias Concolorcorvo, was actually a Spanish postal inspector, Alonso Carrió de la Vandra. (See extract page 26).

In his famous *Carta de Jamaica*, dated the 6th of September 1815 ⁽³⁾, Simón Bolívar defined us as "a small human race" in "a world apart", "neither Spanish nor Indian". Nor negro. And just as America, thanks to Columbus, gave the world the total concept of the earth, so, thanks to Bolívar, who at the head of his ragged army liberated us from our colonial servitude, America also gave the world its first concept of full independence.

But after the decisive battle of Ayacucho in 1824 freedom had to be improvised, groped towards. And America was passing from viceroys to recalcitrant chiefs, to military or theocratic dictators, and they in their turn were followed

by civilian presidents. This search for a mode of being became acute when it became a quest for a mode of expression. After centuries of poetry which had been an extension of Spanish poetry—epics, eucharistic plays, epigrams—the novel took its first faltering steps in 1816 with *El Periquillo Sarniento* by Fernández de Lizardi, and even then it bore traces of the picaresque. Then came romanticism and the love between brothers and sisters of different races who are unaware of their kinship (*Cumandá* by Juan León Mera, *Cecilia Valdés* by Cirilo Méndez) or blighted love (*María* by Jorge Isaacs ⁽⁴⁾); the novel began to assert itself as an art-form. The first major novelist who wrote several novels, unlike his predecessors, was Joaquim Maria Machado de Assis ⁽⁵⁾. With his *Memorias Póstumas de Braz Cubas*, *Don Casmurro*, *Quincas Borba*,

Atipa, published in 1885, is the first novel written in the creole of French Guyana. Its author, Alfred Parérou (pseudonym of M. Méteyrand) was the grandson of an Indian chief, Cépérou. This work, recently republished in the Collection with a condensed translation in French, is a satire on Guyanese life in the second half of the 19th

century and contains descriptions of bars and markets, as well as accounts of political and religious events. The central character, *Atipa*, is a philosopher gifted with common sense and traditional popular wisdom. Below, landing stage at Maripasoula, a village on the river Maroni in French Guyana.





The "Apostle of American Independence", the Cuban José Martí (1853-1895), above, is one of the great figures of Latin America. He is the author of a vast body of work ranging from political essays (such as the still topical *Nuestra América* ("Our America")), to portraits of Latin American heroes and poets, criticism of art and literature, popular poems such as those in his collection *Versos Sencillos*, and a children's magazine, *La Edad de Oro*, entirely written by him "so that children can learn how people lived in the past and how they live today in America and elsewhere in the world". A selection of his works published in the *Collection in French* (Pages Choies) gives a good idea of Martí's versatility.

and Yayá García, he broke with the naturalism that was emerging in Europe (which would find its finest heir in the stories of Horacio Quiroga⁽⁶⁾) and with romanticism that was dying in America. And although the vision of the poets was still a romantic one, José Hernández succeeded, in *Martín Fierro*, in writing an epic about a gaucho in the language of the people.

At the beginning of the twentieth century, the great José Martí⁽⁷⁾ established the ethnic and cultural boundaries of our mixed-race America, distinguishing it from what had tended to be a mere geographical concept. Looking back with an all-encompassing sweep of vision, he observed that the "discovery" was a "devastating civilization, two words which, in their opposition to each other, constitute a process". And another, parallel process was under way: the American's search for himself, his questioning about his destiny, his doubts about his definition. José Enrique Rodó⁽⁸⁾ found in *Ariel*—respectfully disagreeing with Shakespeare—the symbol of the Latin spirit, which unites Hispano-America with France and reconciles it with Spain.

In his biography of Facundo Quiroga, Domingo Faustino Sarmiento⁽⁹⁾ expounded a whole programme: civilization or barbarism, with the city pitted against the country; the *Seis Ensayos en Busca de Nuestra Expresión*, by Pedro Henríquez Ureña, and the *Siete Ensayos de Interpretación de la Realidad Peruana*, by José Carlos Mariátegui, are searching investigations of the American identity and attempts to structure its destiny.

Even today, in some Latin American countries, writing is an activity of the privileged, of those who have been able to learn to read, of those who have time to think. The novelist, brought up in the city, is astonished to discover the virgin forest, plains, rivers and mountains and to see men as the victims of nature. After picturesque romanticizing of the Creole, and paternalistic accounts of local customs and manners, realism (with *La Vorágine* by José Eustacio Rivera, *Don Segundo Sombra* by Ricardo Güiraldes, *Doña Barbara* by Rómulo Gallegos) took root so firmly in America that for a time it was regarded as the only indigenous literary "monoculture". But, given the unmarvellous aspects of the Latin American situation—poverty, lice and the lash—to take the sordid realities of everyday life as a literary theme was considered intolerable, not only by official culture but also by the authorities: Jorge Icaza was labelled unpatriotic for his *Huasipungo*, and Alcides Arguedas⁽¹⁰⁾ was called an enemy of his country for *Pueblo Enfermo*. Judging them from the point of view of the modern novel, Carlos Fuentes has said: "... closer to geography than to literature, the Latin American novel has been written by men who seem to have been following the tradition of the great sixteenth-century explorers". To which one might reply that from *within* literature, some of the best Latin American novelists of the mid-twentieth century have drawn their literary material from geography, in the tradition of the explorers, and from history, in the tradition of the chroniclers: in them Asturias discovered "magical realism"; then came Ruifo, Carpentier, García Márquez, Roa Bastos. (Onetti and Cortázar prefer to venture into the nooks and crannies of the city and its people.)



A 3-part anthology of letters, speeches and proclamations by Simón Bolívar the Liberator (1783-1830), above, has been published in the *Unesco Collection in French*. It contains texts such as the *Angostura speech* and the famous *Letter from Jamaica* which reveal Bolívar's love of liberty and the literary style of a man who was said to "wield the pen as well as he did the sword".

The Brazilians were perhaps the first to proclaim the independence of the language: Graciliano Ramos⁽¹¹⁾ "reduced expression to ellipsis, to minimal, almost monosyllabic sentences, adjusting the form to reflect minimum levels of survival"; Mario de Andrade had recourse to verbal delirium when, in *Macunaima*⁽¹²⁾, he created a myth in search of its continental definition, an odyssey of the rain forest; Joao Guimaraes Rosa⁽¹³⁾ violated the Portuguese of polite society and even the syntax of the people of Minas Gerais, especially in his *Gran Sertón: Veredas*, "the most ambitious literary adventure since Joyce's *Ulysses*".

With Rubén Darío⁽¹⁴⁾ poetry begins to display its prowess. Describing himself as "a Chorotega Indian with the hands of a marquis", he shook all poetry in Spanish to its foundations, and established modernity, if only for a time. Later César Vallejo, almost an Indian, set fire to the language and broke it up into particles of suffering; Vicente Huidrobo took the language itself as the theme of his poetry; with Pablo Neruda language and poetry are born again, transformed; Nicolás Guillén introduces Afro-Cuban resonances into the purest Castilian Spanish. Jorge Luis Borges brings "a new way of understanding the written word". So in the mid-twentieth century the leading figure in literature is not nature but language, and reality again spills over into the world of the imagination. ▶

► “America is the country of the future,” wrote Hegel. “In times to come, its historical importance will be made plain, perhaps in the struggle between North and South America.... but philosophers do not make prophecies.” Latin American culture has achieved continental stature; it forms a clearly defined, seamless whole. We have moved from a literature of experience to a literature of thought, and both are the outcome of a culture which is not a finished product but is still in the process of becoming, watching itself grow in its own mirror. ■

JORGE ENRIQUE ADOUM, Ecuadorian poet and writer, has taken part in Unesco's programme on Latin-American cultures and is currently a member of the editorial staff of the Unesco Courier. He has published several volumes of poetry, and his play about the Spanish conquest of the Inca empire, published in English as *The Sun Trampled Beneath the Horses' Hooves* (*The Massachusetts Review*, Winter-Spring 1974) has also been translated into French, Swedish and Polish and performed in several countries of Europe and Latin America.



Photo © D. Arraes Dhiniaux

The tragic life of the Uruguayan writer Horacio Quiroga (1878-1937)—from the violent death of his father, the suicide of a close relation in his presence, the suicide of his first wife and an accident in which he killed his best friend while handling a pistol—took him to “the frontiers of a special condition, abyssal, luminous as hell”, before ending with his own suicide. After 1912 he lived in voluntary exile in the jungle province of Misiones in Argentina, and described in his stories the innocent monstrosity of childhood, the inclemency of the virgin forest, man's confrontation with his destiny, the boundaries of the unreal and the inexplicable. Left, illustration by Felipe Herrera for the cover of a French edition of Quiroga's famous anthology of stories *Cuentos de Amor, de Locura y de Muerte* (“*Tales of Love, Madness and Death*”, 1917).

‘Gauderios’

by Concolorcorvo

THESE are youths born in Montevideo and the neighbouring districts. With ragged underclothes and worse outer garments, they try to cover themselves with one or two ponchos, from which, along with the saddlecloth of their horses, they make a bed, with the saddle serving as a pillow. To the accompaniment of a guitar, which they learn to play very badly, they sing, out of tune, many ballads which they ruin, and many which they get out of their own heads, usually treating of love. They wander over the countryside at their will, and to the great pleasure of the semi-civilized settlers, they eat at the latter's expense and spend entire weeks stretched out on a hide, singing and playing. If they lose a horse or it is stolen from them, another is given to them, or they take one from the open country, lassoing it with a very long rope which they call a *rosario*. They also carry a pool, with two balls at its ends, the size of those with which pool is played, often made of stone covered with leather, so that the horse becomes entangled in them—just as it does in another which they call *ramales*, having three balls, with which the horses are frequently injured and of no further use; but they consider their usefulness very lightly, as do the owners.

Frequently four or five, and sometimes more, of these men get together under pretext of going to the country to amuse themselves, taking no provisions for their sustenance other than a lasso, bolas, and a knife. One day they will agree to eat the rump of a cow or a calf; they lasso it, throw it down, and with its four feet securely tied, they pull from it, almost alive, the entire rear quarter with its hide, and making a few punctures in the side of the meat, they roast it badly and devour it half raw without any condiment except a little salt, if by chance they are carrying some. Other times they kill a cow or a calf merely to eat the *matambre*, the meat between the ribs and the skin. Sometimes they kill only to eat the

tongue which they roast in embers. Another time they may take a fancy to the *caracuces*, the bones containing the marrow, which they turn over and over with a small stick, and they feast upon that delightful substance; but the greatest monstrosity is to see them kill a cow, extract the tripe and all the fat which they pile together in the belly, and with merely a live coal or a piece of dry cow dung they set fire to that fat; as soon as it begins to burn and the fire spreads to the fat meat and bones, it produces an extraordinary illumination, and then they close up the belly again, allowing the animal to breath fire through its mouth and nostrils, leaving it all night or a considerable part of the day so that it will be well roasted. In the morning or in the afternoon, the *gauderios* gather around it, and with his knife each cuts off the piece which suits him and eats it unaccompanied by bread or any other seasoning; when their appetites are satisfied, they abandon the rest, with the exception of a few who take a piece back to their rustic paramours.

And now let the London news vendor try to amaze us by recounting the size of the pieces of beef which are put on the tables of state in that capital. There the largest is 200 pounds, on which 200 milords dine, while here 500 pounds are served up for seven or eight *gauderios* who occasionally invite the owner of the cow or heifer, and consider themselves well served. So much for the *gauderios*, for I see that my travelers desire to leave for Buenos Aires.

Extract from *El Lazarillo: A Guide for Inexperienced Travellers between Buenos Aires and Lima, 1773* (*Lazarillo de Ciegos Caminantes*), by “Concolorcorvo” (Alonso Carrió de la Vandra). Translated by Walter D. Kline. Bloomington (Ind.), Indiana University Press, 1965. 315 pp. Also published in the *Collection in French under the title Itinéraire de Buenos Aires à Lima*, 1962.

From the heart of Eastern Europe

by Edgar Reichman

THE history of the peoples of Eastern Europe has been marked by terrifying upheavals, not least of which were the after-effects of the great migrations. The *Lay of Igor's Campaign*, a monumental work acknowledged by all the great Slav literatures, dates back to the twelfth century. In the sixteenth century Jan Kochanowski laid the foundations of a humanist Polish culture. Two centuries later, the Moldavian Prince Cantemir recounted the rise and decline of the Ottoman empire. And yet, in the age of Villon, Cervantes and Shakespeare, published literature was rare, largely comprising sacred writings in Slavonic, folk-tales and historical chronicles, the work of printers scattered from the Balkans to the Urals. At this period, the rich and original Slav culture was essentially oral.

With the advent of the nineteenth century, the extension of the Gutenberg galaxy fostered the emergence of national feeling, from Sofia to Prague and Warsaw, from Budapest to Kiev. The militant Polish poet Adam Mickiewicz opposed both Tsarist absolutism and Austrian authority. Sandor Petöfi⁽¹⁾, also a poet, gave vehement expression to the aspirations of the Magyars. In Transylvania, the movement known as the Transylvanian school stressed the Latin origin of the Romanian language and people, while on the other side of the Carpathians, Mihail Eminescu⁽²⁾ shaped the language into the form it has today. The work of the

Ukrainian Taras Shevchenko⁽³⁾, a freed serf who was to die for his struggle against serfdom, marks the beginnings of a literature that is, unfortunately, still little known. In Shalom Aleichem⁽⁴⁾, the Jews also found their bard, who restored the beauty of Yiddish, later enhanced by Isaac Bashevis Singer. It is to these authors belonging to languages and literatures which are not widely known and to which we owe such writers as Capek, Andric⁽⁵⁾, Ady⁽⁶⁾ and Arghezi, that the publishing effort of the Unesco Collection of Representative Works is devoted. Consequently it should come as no surprise that such great giants of world liter-

ature as Gogol, Chekhov, Tolstoy, Dostoevsky, Esenin, Pushkin, Mayakovsky, Musil, Kafka, and Canetti are not on the list.

Then came the twentieth century. In October 1917 the guns of the battleship *Aurora*, anchored off Petrograd, hailed the birth of a new world. Weeds were ineluctably spreading in the ruins of the Dual Monarchy and of the empire of the autocratic Tsars. Hungarians and Romanians, Czechs and Slovaks, Slovenes, Serbo-Croats and Bulgarians had long been writing in their national languages, thereby enriching the heritage of humanity⁽⁷⁾. Today as in the past they express their rejection of tyranny and the arbitrary, hatred of war, attachment to ▶



Illustration by Lado Gudishvili © All Rights Reserved

Sulkhan-Saba Orbeliani (1658-1725), known as "the Father of Georgia", devoted his life to letters, politics and religion. One of his major achievements was the compilation of a dictionary of the Georgian language. In addition to many religious writings, he left a remarkable account of a "Journey in Europe" which he made on a diplomatic mission to the courts of Louis XIV of France and Pope Clement XI and which was the first piece of travel writing in Georgian literature. The culmination of his literary career was "The Truth of Lying", a collection of stories, parables, fables, maxims and riddles which is one of the great works of Georgian prose. Left, illustration from the French translation, published in the Collection in 1984 under the title *Vérité du Mensonge*.

Journalist and novelist, the Polish writer Boleslaw Prus (pseudonym of Aleksander Glowacki, 1847-1912) wrote novels and short stories remarkable for their graphic depiction of social conditions. A 3-volume French version of *Lalka* (1890; "The Doll"), considered to be his masterpiece, has been published in the Unesco Collection as *La Poupée* (1962, 1963, 1964). The novel, set in Warsaw, gives a picture of the whole of Polish society in the second half of the 19th century. Written with a wealth of observation and humour, it is the finest Polish novel of manners of its time. Right, view of the square of the Iron Gate in Warsaw by Bernardo Bellotto (1720-1780), better known as Canaletto the Younger (not to be confused with his uncle, Antonio Canaletto—the famous Canaletto of Venice scenes). Unrivalled in their precision, Canaletto's paintings of Warsaw were a priceless source of information when the old city was rebuilt after destruction during the Second World War.



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Photo © George Duckworth and Co., Ltd., London

Above painting of St. Nikita from the monastery of Manasija, in Yugoslavia, featured as the jacket illustration of Marko the Prince, Serbo-Croat Heroic Songs, a collection of orally transmitted Serbian poems, many of them translated into English for the first time in this work published in the Collection in 1984. They belong to one of the richest epic traditions in Europe. A legendary hero of this poetry, Marko the Prince is a crafty and valiant fighter with superhuman force, directly inspired by a 14th-century historical figure, Marko Kraljevič.



Photo Goursat © Rapho, Paris

Portrait of Anton Pavlovich Chekhov (1860-1904), the Russian playwright and short-story writer whose works rank among the great classics of world literature. A collection of his stories and plays translated into Persian was published in the Collection in 1962.



Photo © Petöfi Literary Museum, Budapest

Above, the Hungarian lyric poet Miklós Radnóti (1909-1944). Of Jewish origin, Radnóti wrote many of his poems in labour camps where he was imprisoned during the Second World War. In autumn 1944, the camp where he was held in Yugoslavia was evacuated as the Nazi troops retreated, and Radnóti was ordered to march towards Austria through Hungary where, unable to walk any further, he was shot. His last poems were found in the pocket of his coat when his corpse was exhumed. At a time when, as he wrote, "poets die" and "reason disintegrates", Radnóti sought order, harmony, and intellectual clarity, qualities displayed in poetry which reveals his pronounced taste for classicism. A selection of his poems, Marche Forcée, was published in the Collection in French (1975).

► their country and also love of life in all its diversity.

What they have to say is spoken from the heart of European awareness, stricken with wounds that are slow to heal. Over forty years have elapsed since the end of the Second World War. How can we forget the martyrdom of those men and women of culture murdered in cold blood by the Nazis? They include the Hungarian poet Miklós Radnóti⁽⁹⁾, killed on a forced march after the evacuation of the camp where he had been a prisoner, the Romanian writer Benjamin Fondané, caught in Paris by the occupation and deported to Auschwitz, the Polish educator Janusz Korczak⁽⁹⁾, sent to the gas chambers of Treblinka with the orphans under his protection, not to mention all the others who disappeared in those dreadful places stained with tears and blood. A new generation of writers is now emerging in Eastern Europe. Bold and clear-sighted, they give us their distinctive vision of a complex and changing situation, while at the same time they bring us the hope of a golden age when man will no longer be a savage slaughterer of his fellow men. ■

EDGAR REICHMAN, of Romanian origin, has been a member of the Unesco Secretariat since 1965. He writes for the magazine L'Arche and the Paris daily newspaper Le Monde, where he reviews literary works from the countries of eastern Europe. He is the author of two novels, Le Dénonciateur (1963) and Le Rendez-vous de Kronstadt (1984).

Nartskij epos ("The Book of Heroes, Legends of the Narts") is one of the most celebrated traditional works of the Ossetes, the last descendants of the ancient Scythians, who were driven back into the mountains of the Caucasus during the great invasions. Pathos, comedy and the grandiose are mingled in this vast canvas of epic stories in verse and prose which tell of fabulous heroes, the Narts. The Collection includes a selection of the stories translated into French and Italian. Below, cover illustration of the Italian version, Il Libro degli Eroi, Leggine sui Narti.

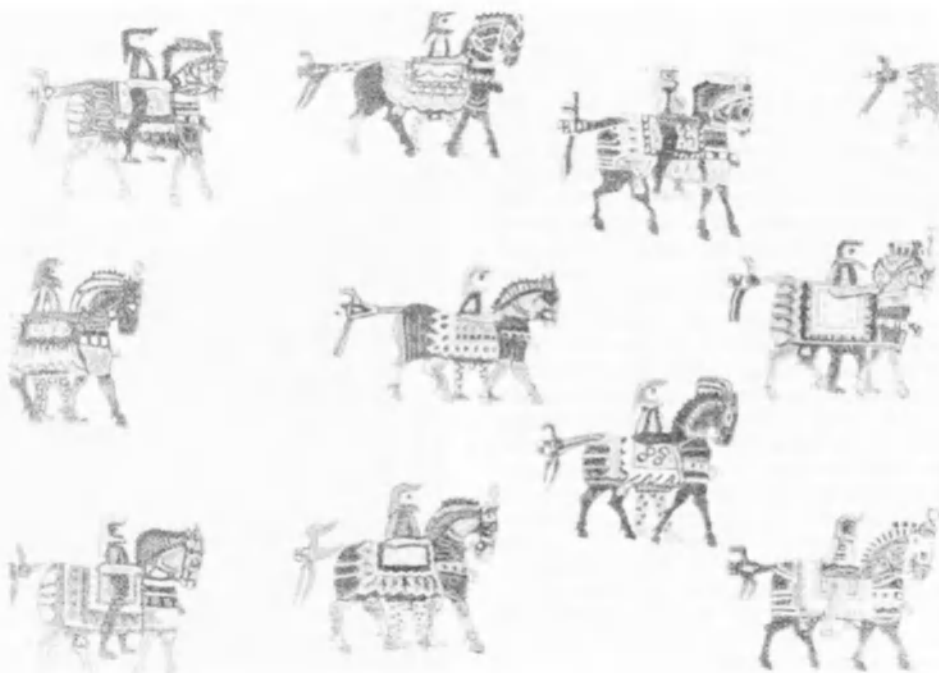


Photo © Adelphi Edizioni, Milan



Cover illustration of David de Sassoun, a French version of a medieval Armenian epic comprising anonymous popular poems transmitted by the oral tradition. It was published in the Collection in 1964. A version of the epic in English, entitled *Daredevils of Sassoun*, has also been published in the Collection (see below).

Jalali meets his master

David, after your father died I would not let his fiery horse out of the stable for fear Misra Melik would know about it and want him for himself. We have been feeding and watering him from the roof. I don't dare go near that horse. If you can lead him out of the stable, Jalali is yours."

David entered the secret stable through a little inside door no one had opened for twenty years. He had his father's armour on him and the horse smelled him with tears in his eyes, taking him for Meherr. David caressed his mane, stroked his neck and back, and the horse kept nuzzling him. David led him out of the stable. The horse kicked, with fiery sparks blazing out from his hooves, when he saw it wasn't Meherr. The horse spoke by God's order:

"Earthborn, what do you want to do with me?"

"I want to ride you to war," David said.

"Ride me? I will take you up to the clouds and burn you to ashes against the sun."

"I can ride under your belly."

"I will smash you to pieces against rocks and trees. I will hurl you against the winds. Throw you into bottomless seas. My name is Colt Jalali. If I just breathe on you you will be blown off like so much dust, you earthborn fool."

David said: "I can ride on your back, under your belly, on

your right side, your left side. I can hang on to your tail. I can even ride in your mouth if I want to."

"Some rider," Jalali said. "From now on you are my master and I am your horse."

David kissed him on the head and said:

"You had no master, I am your master

No one to groom you, to hold your halter

No one to feed you, to give you water

To look after you, O Colt Jalali."

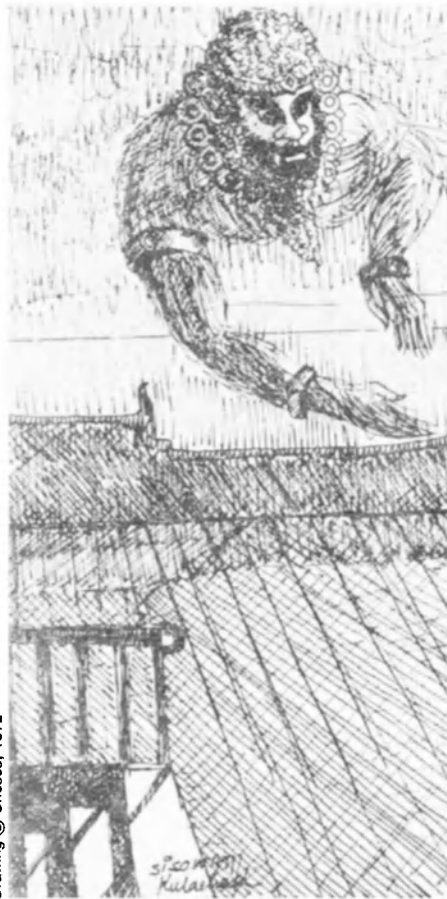
(...) "Uncle Ohan, give me his silver saddle with the gold stirrups."

Ohan brought him the silver saddle with the gold stirrups and watched him saddle the horse, thinking to himself: "When Meherr mounted him Jalali reared up on his hind legs. If he will do that with David, I will let him go fight Misra Melik." All four feet of the horse were off the ground when David seized the silver saddle and put his feet in the gold stirrups. He rode up and down a few times and had Barav also enjoy a ride with him. Jalali had found his new master.

Extract from Daredevils of Sassoun, The Armenian National Epic, by Leon Surmelian, published by George Allen & Unwin Ltd., London, 1966.

Publishers' impressions

"Allen & Unwin have had a long and fruitful association with Unesco book projects. It started, I believe, when Sir Julian Huxley, the first Director-General, and the man who claimed to have added the S to Unesco, told us of the imaginative project for a multi-volumed *History of Mankind* that would break the old tradition of viewing world history from a purely national standpoint. We were delighted to be chosen as the English publisher, though we hardly anticipated that it would take over twenty years to come to completion. But meanwhile, particularly throughout the 1960s and 1970s, the Unesco Collection of Representative Works was establishing itself—another global project that helped to bring great works from minority languages before a larger, English language audience. Many publishers participated in this continuing scheme which Unesco underwrote and encouraged. We must have published over thirty such titles, most of them books



Drawing © Unesco, 1972

A descendant of Tamerlane and Genghis Khan, Sultan Zahir Ud-din Muhammad Babur began life in central Asia and in the early 16th century conquered northern India where he founded the Mogul empire. A fearsome warrior chief, Babur was also a man of letters whose memoirs, written in Chagatal, are a document of outstanding historical and literary importance. A French translation, *Le Livre de Babur*, was published in the Unesco Collection in 1980. Miniature, below, depicting a Mogul warrior and his horse, is from the 15th-century Conqueror's Album preserved in the Topkapı Museum, Istanbul.

A selection of Khmer stories, translated into English from an anthology published by the Buddhist Institute of Phnom Penh, today the capital of Democratic Kampuchea, appeared in the Unesco Collection in 1972 under the title *Mr Basket Knife and Other Khmer Folktales*. The work was illustrated by a young Khmer artist, Sisowath Kulachad, one of whose drawings is shown above.

of great distinction that without the support of the Unesco series would never have appeared on our list. It is invidious to single out individual titles, but I am particularly fond of Premchand's *The Gift of a Cow*, Arberry's vivid translations of the Persian *Tales from the Masnavi*, the Armenian classic *Daredevils of Sassoun*, and the elegant anthology of Bengali poetry that Deban Bhattacharya translated under the title *The Mirror of the Sky*.

"And although nowadays on a more modest level, the series continues and serves the world community well. Our most recent additions to the Unesco treasure house have been a first ever translation of the old Catalan classic *Curial and Guelfa*, and a new translation of the more recent Czech author Karel Capek's mordant satire *War with the Newts*."

Rayner Unwin
London

Photographed at Saigon (today Ho Chi Minh-Ville) in 1963, this elderly Vietnamese writing Chinese characters (below) could be taken to symbolize the history of the poetic tradition in Vietnam, as revealed in *Anthologie de la Poésie Vietnamienne*, a collection of Vietnamese poetry published in the Collection in French in 1981. Han, or classical Chinese, was once the language of culture in Vietnam, and imposed formal rigour on scholarly poetry. But around the end of the 18th century a synthesis took place between scholarly poetry and the ancient tradition of popular poetry, giving birth to the modern Vietnamese language.



Photo Roland and Sabrina Michaud © Rapho, Paris



Photo Unesco/Cart



Le Vent du Nord-Est ("The North-East Wind") is the first modern Malaysian novel to be published in the Collection in French (1982). An outstanding example of a flourishing popular literature, it describes the daily life of Saleh, a fisherman on the east coast of the Malay peninsula which is periodically ravaged by the north-east monsoon. Above cover illustration, depicting fishing boats on a heavy sea.

"A region and an international organization. The world literary heritage.' These are the key words behind a decentralized publishing undertaking which, in the space of a few years, enabled us to create a catalogue in sixteen linguistic fields with almost 200 titles, four of which were proposed and supported by Unesco: *Le Vent du Nord-est* (Malaysia); *Le Temps et l'Eau* (Iceland); *Le Grand Appareillage* (Greece), and *Lillelord* (Norway). And since they are four masterpieces, that is no small achievement. We are proud of these four, but we are no less proud of the others, those which could have, or perhaps should have, had their place in the Unesco Collection of Representative Works. We hope with all our heart for a big expansion of this Collection."

*Actes Sud publishers
Arles, France*

"Thanks to Unesco, Aubier have been able to publish works by two relatively unknown figures of world literature—Halldor Laxness of Iceland and Countess Leonora Christina of Denmark. *Souvenirs de Misère*, which we are now publishing, is the portrait of a remarkable woman, a king's daughter who, in the seventeenth century, began by making history before becoming its witness and relating—with what talent!—her twenty years of captivity in the sinister Blue Tower of Copenhagen Castle. May we add that these books would never have seen the light without the enthusiasm, patience and talent of their remarkable translators, to whom our thanks are due.

"These are two examples among many others, which show that the Unesco Collection of Representative Works meets an essential need. It may be the only Collection that establishes a real link between different cultures."

*Aubier publishers
Paris*

"In our opinion the Unesco Collection of Representative Works, several of which have been published by us, is of capital importance in promoting knowledge of literatures that are unjustly ignored and neglected. The dictates of the market take no account of certain cultural aspects which are sometimes of great importance but do not correspond to the taste of the moment.

"In the field of culture there are the strong and the weak, the powerful and the obscure. It is to the credit of the Unesco Collection that it takes no account of such considerations, which have to do with ideology and business, but tries to establish some kind of justice in the appreciation of those works of the past that form part of our heritage. Consequently we cannot but approve of the creation and development of this Collection and, within the means at our disposal and true to our convictions, contribute to its success."

*L'Age d'Homme publishers
Lausanne*

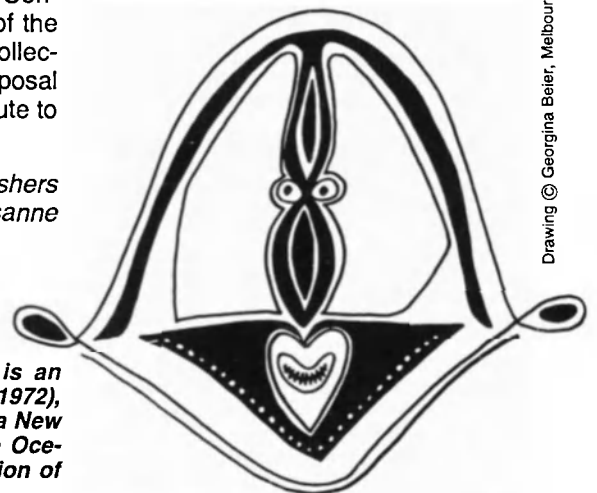
Drawing, right by Georgina Beier is an illustration from Words of Paradise (1972), an anthology of the poetry of Papua New Guinea published in the Oceanian Series of the Unesco Collection of Representative Works.



"After saluting the Buddha, the Law and the Noble Assembly, I shall now expound this abridged account of the Three Worlds".

These are the opening lines of "The Three Worlds", a 14th-century work which has been called the first systematic treatise on Buddhist cosmogony. Translated from Thai into French, it was published in the Collection in 1973. Above, head of a Buddha in the royal palace, Bangkok.

We regret that limitations of space made it impossible for us to give more co-publishers an opportunity to express their opinion about the Unesco Collection.



Drawing © Georgina Beier, Melbourne

Notes

Notes to article by Edouard J. Maunick, page 5

- (1) *Upanichaden* (Sanskrit). Trans. by Paul Thieme. Stuttgart, Reclam Jun., 1965. 99 pp. (Asiatische Reihe, Universal Bibliothek, 8723). In English in the Collection: *The Beginnings of Indian Philosophy*. Selections from the Rig Veda, Atharva Veda, Upanisads and Mahabharata. Trans. with an introduction, notes and glossarial index by Franklin Edgerton. London, Allen & Unwin, 1965. 362 pp.; Cambridge (Mass.), Harvard University Press, 1965. 362 pp. In French: *Upanishads du Yoga*, Paris, 1971, 1974.
- (2) *Kawabata, Yasunari. Negeri salju (Yukiguni)*. Trans. into Indonesian by Anas Ma'ruf from the English version by Edward Seidensticker: *Snow Country*. New York, Knopf, 1956; London, Secker & Warburg, 1957. X + 175 pp.; Tokyo, Charles E. Tuttle, 1957, 32nd impr. 1981. 175 pp. (Novel). Also trans. into French and Italian in the Collection. English translations of other works by Kawabata in the Collection: *The Lake (Mizuumi)*. Trans. by Reiko Tsukimura. London, Peter Owen, 1977. 160 pp.; *The Sound of the Mountain (Yama no Oto)*. Trans. by E. Seidensticker. London, Secker & Warburg, 1971. 277 pp.; New York, Knopf, 1971. (Novel); *Thousand Cranes (Sembazuru)*. Trans. by E. Seidensticker. Tokyo, Charles E. Tuttle, 1960. 147 pp. (Novel); *Snow Country and Thousand Cranes*. Two novels in one volume trans. by E. Seidensticker. New York, Knopf, 1969, 8th impr. 1978. X + 175 pp. + 147 pp.
- (3) *Faiz, Ahmed. Két szerelem* (Urdu). Budapest, Európa Könyvkiadó, 1979. 76 pp. (Poems). Trans. into Hungarian by Garai Gábor from the English version by V.G. Kiernan: *Poems*. Trans., introduction and notes by V.G. Kiernan. London, Allen & Unwin, 1971. 288 pp. (Bilingual edition); Edition for Pakistan only: Karachi, Oxford University Press, 1973. Also translated from Urdu into French, Paris, 1979.
- (4) *Aristotle. Constitution of Athens (Dustur Al-Athiniyyin)*. Translated into Arabic with notes by Father Augustin Barbara. Beirut, Lebanese Commission for the Translation of Great Works, 1967. 189 pp. (Treatise).
- (5) *Six Poets of Modern Greece*. C.P. Cavafy, Anghelos Sikelianos, George Seferis, D.I. Antoniou, Odysseus Elytis, Nikos Gatsos. Trans. by Edmund Keeley and Philip Sherrard. London, Thames & Hudson, 1960. 192 pp.; New York, Knopf, 1961. 192 pp.
- (6) See above, note (2).
- (7) *Aleixandre, Vicente*. (Spain). *Poésie Totale*. Translated into French by Roger Noël-Mayer. Paris, Gallimard, 1977. 252 pp.
- (8) *Anthologie de la Poésie Chinoise Classique*. Introduction by Paul Demiéville; selected by A. d'Hormon; translated by a group of translators under the supervision of Paul Demiéville. Paris, Gallimard, 1962, 1978, 1982. 571 pp.
- (9) *Anthologie de la Poésie Persane 11^e-20^e s.* Selection, introduction and notes by S. Safa; trans. by G. Lazard, R. Lescot and H. Massé. Paris, Gallimard, 1964. 422 pp.
- (10) *La Femme, le Héros et le Vilain (Khun Chang, Khun Phén)* (Thailand). Trans. by J. Kasem Sibunruang. Paris, Presses Universitaires de France, 1960. 160 pp. (Popular poem).
- (11) *Sosa, Roberto* (Honduras). *Un Monde Divisé pour Tous* followed by *Les Pauvres (Un Mundo para Todos Dividido—Los Pobres)*; Preface and trans. by Joaquín Medina Oviedo. Paris, Seghers, 1977. 111 pp. (Poems) (Bilingual edition).
- (12) *Paz, Octavio* (Mexico). *Selected Poems of Octavio Paz*. Trans. by M. Rukeysir in collab. with the author. Bloomington (Ind.), Indiana University Press, 1963. 171 pp.; London, Jonathan Cape, 1970 (under title *Configurations*).
- (13) *Words of Paradise (Poetry of Papua New Guinea)*. Ed., trans. and with a preface by Ulli Beier; illus. by Georgina Beier. Melbourne, Sun Books, 1972; Santa Barbara (Calif.), Unicorn Press, 1972, 1973. 107 pp.
- (14) *Vie et Chants de 'Brug-pa Kun-legs le Yogin*. Trans. by R.A. Stein. Paris, G.P. Maisonneuve et Larose, 1972. 442 pp.

The information on this and the opposite page has been taken from the catalogue of the Unesco Collection of Representative Works. The catalogue may be obtained from the Section for the Dissemination of Cultures, Unesco, 7 Place de Fontenoy, 75700 Paris. Works in the Collection may be obtained either through booksellers or directly from the publishers who can also inform prospective purchasers or inquirers whether or not a given title is still available in print.

- (15) *Three Contemporary Japanese Poets: Anzai Hitoshi, Shiraiishi Kazuko, Tanikawa Shuntaro*. Trans. and introduction by Graeme Wilson and Atsumi Ikuko. London, London Magazine Editions, 1972. 80 pp.
- (16) *Poèmes Mystiques Bengalis (Chants Bâuls) (Hár-ámani)*. Trans., with introduction and commentary by Mahmud Shah Qureshi. Paris, Librairie Saint-Germain-des-Prés, 1977. 261 pp.
- (17) *Flower and Song (Poems of the Aztec Peoples) (Mexico)*. Trans. and introduction by Edward Kissam and Michael Schmidt. London, Anvil Press Poetry, 1977. 143 pp.
- (18) *Mileva, Leda* (Bulgaria). *Le Bel Epouvantail*. Trans. by Jordanka Bossolova. Paris, Editions Saint-Germain-des-Prés, 1979. 60 pp. (Poetry for children).
- (19) *Lahtela, Markku* (Finland). *Je t'aime, Vent Noir (Rakastan Sinua, Musta Tuuli)*. Foreword by Mirja Bolgar; trans. by Lucie Albertini, Eugène Guillevic and Pertti Laakso. Paris, Obsidiane, 1982. 88 pp., illus. (Poems). (Bilingual edition).
- (20) *Anthologie de la Poésie Nordique Ancienne (Des Origines à la Fin du Moyen Age)*. Trans. and preface by Renaud-Krantz. Paris, Gallimard, 1964. 276 pp.
- (21) *Dante Alighieri* (Italy). *Vita Nova*. Introduction, trans., notes and appendices by André Pézard. Paris, Nagel, 1953. 253 pp.
- (22) *Camoës, Luis de* (Portugal). *Les Lusíades (Os Lusíadas)*. Trans. by Roger Bismut. Paris, Société d'Édition Les Belles Lettres (new edition), 1980. 282 pp. illus. (Epic)
- (23) *La Poésie Arabe*. Chosen and with preface by René Khawam. Paris, Seghers, 1960. 282 pp., illus.
- (24) *Poems from Korea*. Selected and translated by Peter Lee. New York, John Day, 1964. 196 pp.; London, Allen & Unwin, 1973; Honolulu, University Press of Hawaii, 1974; *Anthologie de la Poésie Coréenne*. Chosen and trans. by Peter Hyun and Hisik Mine. Paris, Librairie Saint-Germain-des-Prés, 1972. 200 pp.
- (25) *Un Demi-Siècle de Poésie; anthologie de la Création Poétique entre les Années 1900-1950*. Dilbeek, Belgium, La Maison du Poète, vol. III, 1956, selection of works by 63 poets from 34 countries, 346 pp.; vol. IV, 1959, 72 poets from 42 countries, 380 pp.; vol. V, 1961, 75 poets from 40 countries, 380 pp.; vol. VI, 1963, 90 poets from 45 countries, 395 pp.

Notes to article by Etiemble, page 9

- (1) Also in the Unesco Collection of Representative Works in English translation: *The Book of Lieh-tzu*. Trans. by A.C. Graham. London, John Murray, 1960; New York, Grove Press, 1960; New York, Paragon, 1970. (Philosophical parables.)
- (2) In English translation in the Unesco Collection: *Vedic Hymns*. Trans. by Max Müller and Hermann Oldenberg. Motilal Banarsidass Publishing Co., Benares (India), 1967-1968. Available in the United States from Lawrence Very, Mystic (Conn.). (Vols. XXXII and XLVI of the Max Müller Collection *Sacred Books of the East*.)
- (3) Also in the Unesco Collection in Italian translation: *Il Segreto del Teatro No* (1966) and in Danish: *Den Hemmelige Tradition i Nô*, 1971.
- (4) French title *Contes du Vampire*. Also in the Collection in Spanish: *Cuentos del Vampiro*, 1980.
- (5) An English translation of this novel by Bibhubhushan Banerji has also been published in the Unesco Collection: *Pather Panchali. Song of the Road* (Bengali). Trans. by T.W. Clark and Tarapada Mukherji. London, Allen & Unwin, 1968; Bloomington (Ind.), Indiana University Press, 1968; London, The Folio Society (Book Club edition), 1971; abridged version for children, trans. by Kshitis Roy and Margaret Chatterjee. New Delhi, Bombay and Calcutta, Allied Publishers Ltd, 1976, 5th ed., 1980.

Notes to article by René de Ceccatty, page 12

- (1) *The Tale of Genji (Genji Monogatari)*. Translated by Arthur Waley. London, Allen & Unwin, 1971; Tokyo, Charles E. Tuttle, 1972, 8th imp. 1980. Vol. I, 537 pp.; vol II, 598 pp. Also in the Collection in French translation: *Le Dit du Genji* (1977, 1978).
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1986 Year of Peace / 1

In each issue published during 1986, proclaimed International Year of Peace by the United Nations, the *Unesco Courier* will report on different events being held internationally in connection with this event. The first text in the series appears below.

1986 has been proclaimed the International Year of Peace by the United Nations. A Unesco-sponsored international symposium entitled "Philosophical reflection on the Foundations of Peace in the Present World Situation" was held at Unesco's Paris Headquarters from 3 to 6 December 1985. It was attended by independent specialists in a number of disciplines, from all the world's geocultural regions, and by representatives of other United Nations agencies, trades unions and other non-governmental organizations.

At the outset it was pointed out that a review of world events showed the untenability of the claim that the world has enjoyed a period of peace since the Second World War came to an end and certain countries came to possess nuclear weapons. It is true that the balance of terror causes peace to prevail between States situated, for the most part, in the northern hemisphere. But never before has war embroiled so many States in the southern hemisphere, in many of which, for the last decade or so, famine has claimed an average of 60 million lives annually.

Thus it seems that peace is not coterminous with the absence of war in various parts of the world: true peace can only be indivisible. Given the destructive power of nuclear weapons, which now makes it possible to annihilate the whole of humanity, the notion of universal peace is no longer an ideal but a condition for the survival of the human species.

Participants in the symposium also insisted on the fact that between the state of peace, with the serenity that accompa-



nies it, and the state of war, synonymous with death, there is an intermediate stage in which humanity merely achieves physical survival, a situation that should not be confused with the true contours of peace. Man, in his physical and spiritual totality, is and must remain at the heart of any conception of authentic world peace. This should not be forgotten at a time when the development of the neutron bomb perversely makes it possible to save material goods while destroying people.

What ethical attitudes are necessary and what specific steps should be taken

for the patient construction of such a peace? In any design for peace, setting aside questions of disarmament and armament, the participants thought that the *material* crisis (famine, unemployment, debt) could eventually be surmounted. It is the *spiritual* crisis, with its attendant intolerance, racism, and conflicts of values, that divides the world today. Any ethical vision of peace or any action to promote peace must lead ultimately to the total liberty of man by gradually breaking down the barriers of individual and collective intolerance. If this liberty, from an ethical point of view, essentially belongs to every person, it is also a responsibility for every State. Consequently there must be a constant search for a simultaneous and reciprocal balance between human rights, for each individual, and the rights of peoples, for all nations; for a balance between the material and spiritual needs of all men; between economic and technological development on the one hand and cultural and political development on the other; between being and possessing.

It was unanimously felt that the achievement of an indivisible peace in spirit and in practice will mean demilitarizing our cultures, both individual and collective, our conflictual visions of healthy opposition and difference, our manichean judgments, our knowledge which is partial in both senses of the word.

All the participants also emphasized the central role incumbent on the organizations of the United Nations system in this search for a world equilibrium and a lasting peace. ■

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