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# Courier

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N° 7  
1955

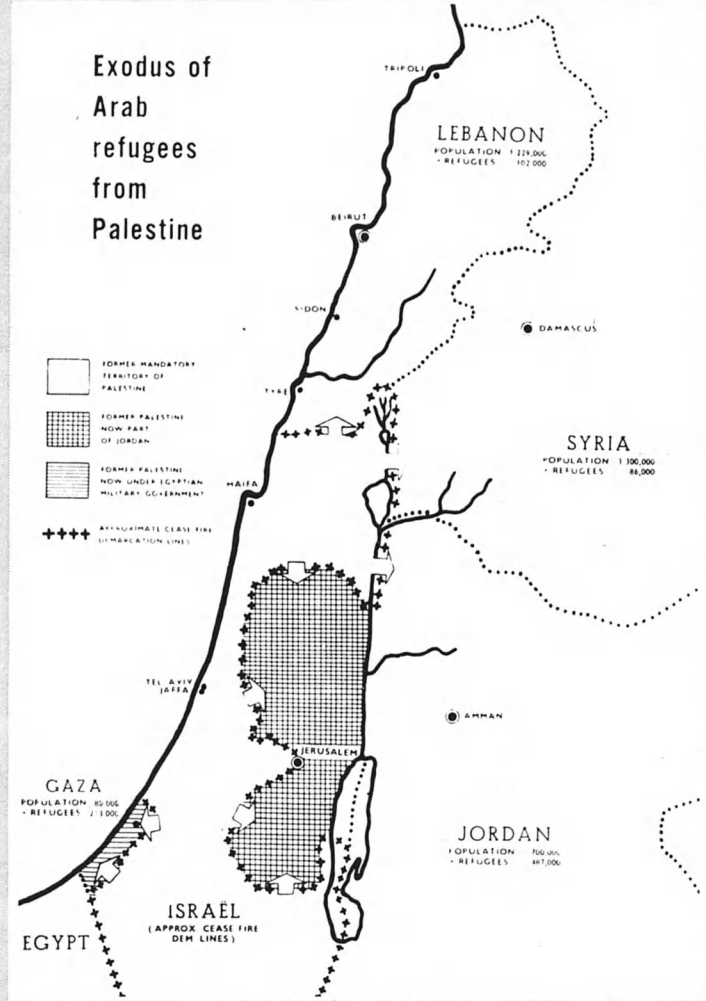
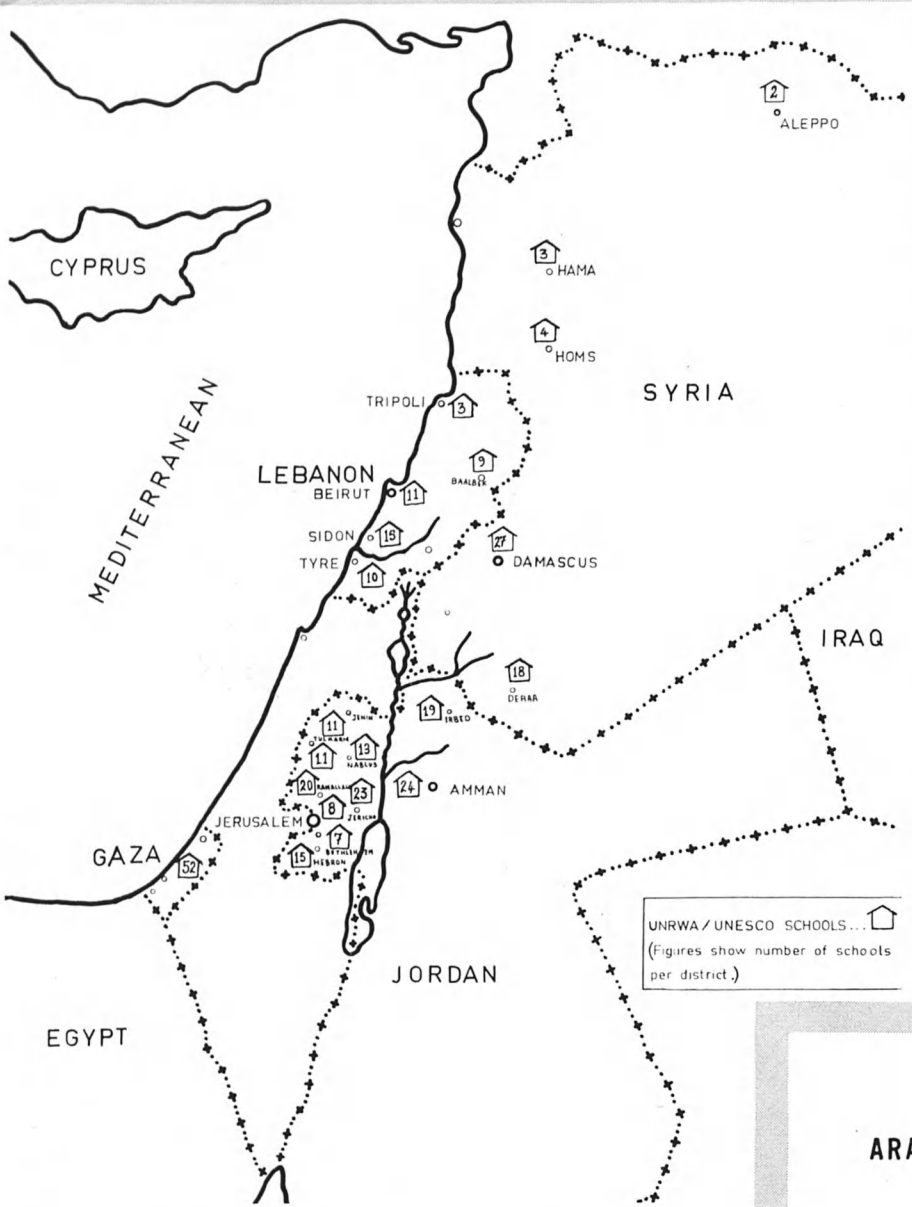
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SCHOOLS  
IN THE SAND

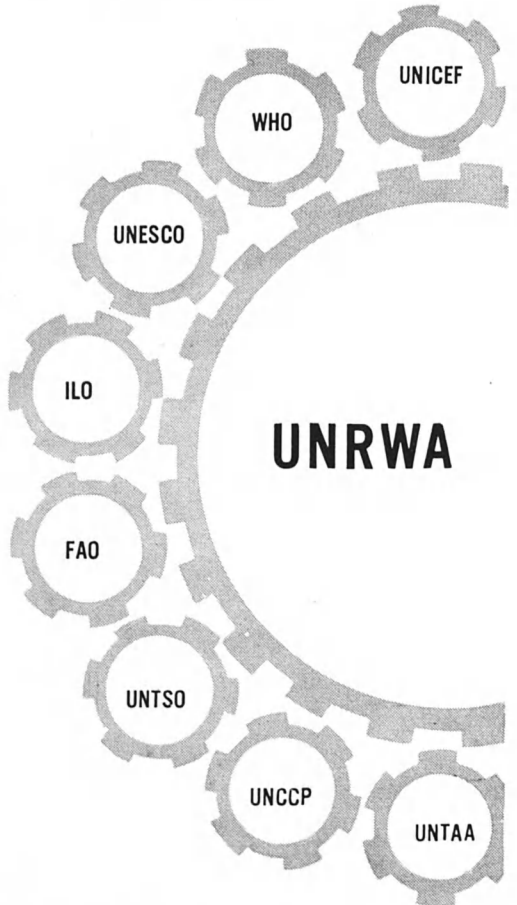
Saving half a million  
Arab refugee children



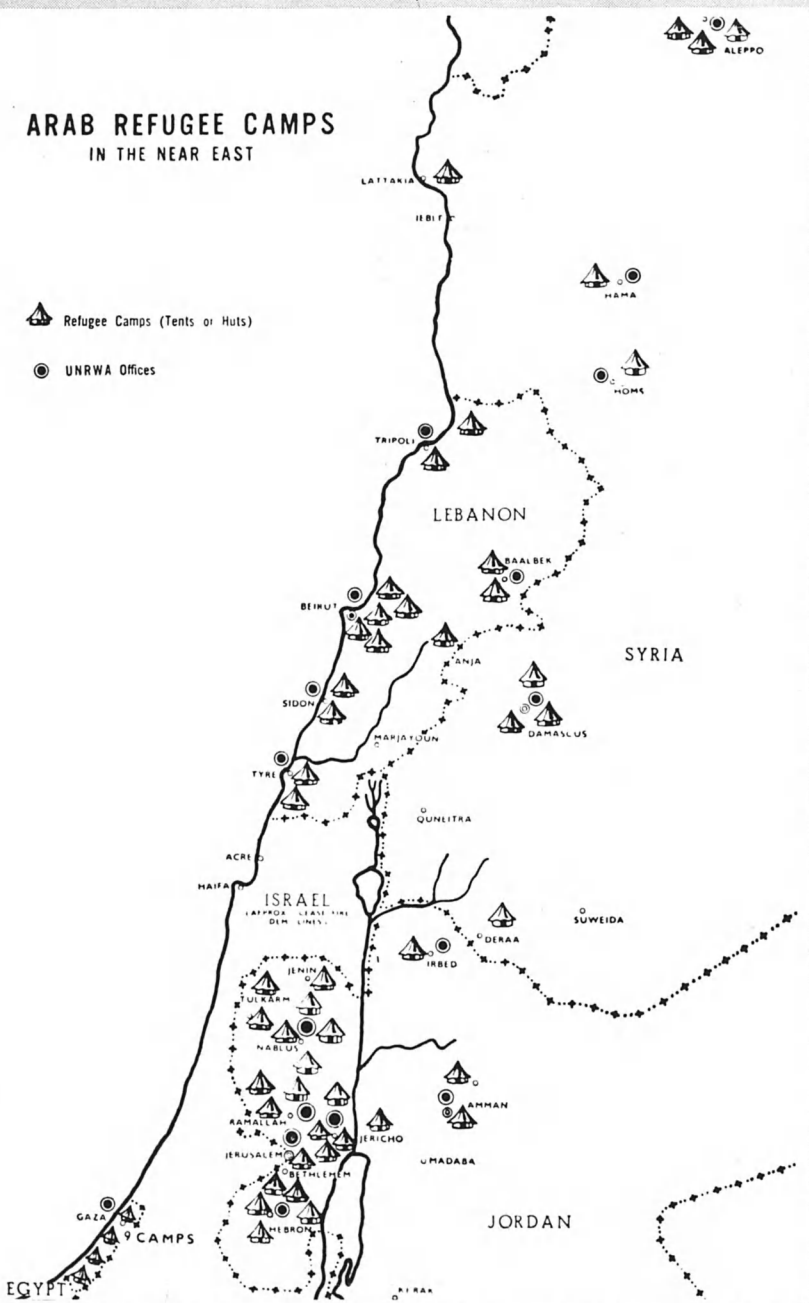


## UNITED NATIONS ORGANISATIONS cooperating in activities for the benefit of ARAB REFUGEES FROM PALESTINE

- UNRWA : United Nations Relief and Works Agency for Palestine Refugees in the Near East.
- UNICEF : United Nations Children's Fund.
- WHO : World Health Organisation.
- UNESCO : United Nations Educational, Scientific and Cultural Organisation.
- ILO : International Labour Organisation.
- FAO : Food and Agricultural Organisation.
- UNTSO : United Nations Truce Supervision Organisation.
- UNCCP : United Nations Conciliation Commission for Palestine.
- UNTA : United Nations Technical Assistance Administration.



## ARAB REFUGEE CAMPS IN THE NEAR EAST



Number 7 - 1955  
 8th YEAR

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 Brief notes on education, science and culture



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UNESCO stands for United Nations Educational, Scientific and Cultural Organization. It is one of the Specialized Agencies of UN, the United Nations.

"The purpose of the Organization is to contribute to peace and security by promoting collaboration among the nations through education, science and culture... To realize this purpose the Organization will collaborate in the work of advancing the mutual knowledge and understanding of peoples, through all means of mass communication... maintain, increase and diffuse knowledge... by initiating methods of international co-operation calculated to give the people of all countries access to the printed and published materials produced by any of them." (From the Constitution of UNESCO.)



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### COVER PHOTO

This child is one of the 180,000 who this year are receiving primary or secondary schooling under the UNRWA-UNESCO educational programme for Arab refugee children. The Arab refugees, in one sense, have an advantage over many other peoples of the Middle East in the number of their daughters in school. In the camps of the Jordan, girls represent 48 per cent of the total enrolment. (UNRWA Photo)

**T**HIS century has become hardened to migrations, expulsions and "concentrations" of human beings. These exoduses make the headlines for a few weeks and then the "refugees", the "displaced persons", or the "deportees", sink into oblivion.

In the Middle East, today, there are nearly one million refugees from Palestine. They have no land to begin life anew and build another country. They are scattered in hundreds of camps... old army bivouacs, abandoned barracks, tent cities, and tin-can towns. But they have not been abandoned. Since 1948, help has been coming from the Arab States and from the United Nations.

Aid to children came first. These children were growing up among lost and bewildered adults. They had no other horizon but their camp, and no other images in their heads but the painful memories of their parents. The children ran the risk of becoming natives of that frightful modern limbo, the universe of the refugee—ignorant, bitter and useless.

At first a few dozen schools were started. These had the sky for a roof, then they went under canvas; at first they had neither desks nor pencils, then equipment arrived.

At present there are over 300 UNRWA-UNESCO schools attended by over 100,000 boys and girls while grants-in-aid enable a further 60,000 children to attend other schools, run privately or by governments. The Unesco General Conference last December and the Unesco Executive Board in March together allocated a total of \$170,000 for the two year period, December 1954 to December 1956, as aid to schools for Arab refugees.

In these schools, children learn the Koran as they learn reading, writing and arithmetic. They also learn history and geography. They learn trades that spell independence for them. At present vocational training teachers are working in refugee schools with courses running from three months to two years. These schools offer a tremendous variety of job opportunities: printing, bookbinding, machine shop work, car maintenance, weaving, brush-making, carpentry, basket-making, photography, shoe-making, home economics, radio and electricity.

Finding teachers for these schools was no easy task. As recently as three years ago, only one-third of the teaching staff, all of it Palestinian in origin, was considered as qualified. Since then, more than a hundred teachers have been able to obtain sound pedagogic training at universities in Beirut and Damascus and at the Khadouri agricultural school in Jordan. In addition, future teachers are able to attend normal schools in Iraq and universities in Egypt. Finally, more than six hundred teachers have been given an in-service course in certain camps. Many young refugees are now going to secondary schools. For higher education, refugees have been admitted to Lebanese, Egyptian and Syrian universities.

But what about the adults and even the adolescents who are too old to go to school? Is feeding the only way of helping them? They deserve the same opportunity as the children of the camps, for they, too, are hunting a way out of the stifling inertia of body and mind.

The camps, slowly but surely, are beginning to resemble villages where people can lead a normal life with a window on the outside world. The school is always their centre and it is always surrounded by flowers and vegetable gardens. Men of the camp fill its classrooms at night, not only to learn how to read and write—for illiteracy is still high—but also to hold meetings and discussions which serve the function of a study club or a municipal council, as the case may be.

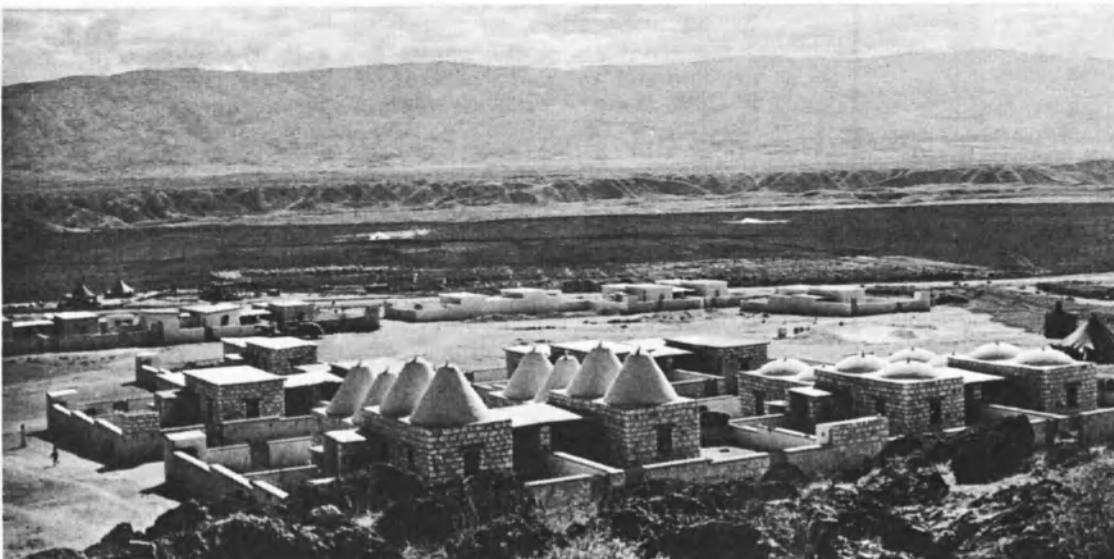
Huge tents now shelter warehouses and workshops—shoe-making shops, carpentry shops, clothing factories or cooperative bakeries. People no longer want to be left alone. They have slipped back into the daily relationships of work and of business—and also of the sports which have dealt a final blow to boredom. Instead of being a statistical item, the refugee is now a producer and a citizen and, as his leaders say, "Life has a meaning for him."



## TENTS AND HUTS AND BRAND NEW MODEL VILLAGES

When armed conflict broke out in Palestine seven years ago, nearly 1,000,000 Arabs packed their belongings and took refuge in the neighbouring countries of the Hashemite Kingdom of Jordan, Syria, Lebanon, Iraq and in the Gaza strip. But local resources could not cope with all of them and many found themselves shelterless in the

desert, living in caves or existing in holes they had dug in the ground. Food, tents and medical supplies were the first essentials and these were rushed to the areas of greatest need. Today the problem of the Palestine Arab refugees is still unsolved. But a great deal has been done to make living conditions more bearable. Tented villages,





# EXILED IN THE DESERT

by Myrtle Winter



like the Fawwar Camp in Jordan (above), have in many cases been replaced by huts like those at Jebalia, in the Gaza coastal strip (below, right). The United Nations Relief and Works Agency (UNRWA) has also built some experimental villages. Marj-na'ja (below, left) in western Jordan, houses 36 families. (UNRWA and UNESCO Photos)



**I**T is just over seven years ago that nearly a million people locked the doors of their homes, and taking with them only the few clothes they could carry and provisions to last for a day or two set off on a journey from which there has as yet been no return.

Armed conflict had again come to the Holy Land, and this time the victims were 900,000 Arabs, for the most part unarmed civilians who could play no part in the fighting in which they were suddenly enveloped.

That they would return to their homes once the shooting was over, none of them doubted for a minute—it might be a matter of days, or even weeks. Yet the cruel irony of fate decreed it otherwise. For the solution of the world's longest-standing problem of displaced persons—with the arrival of hundreds of thousands of European Jews on the shores of Palestine—was to result in the creation of another problem, the hitherto insoluble problem of the Arab Refugees.

Wherever they went in the surrounding countries of Syria, Lebanon, Jordan and Iraq the refugees met with the traditional Arab hospitality. But local resources were not sufficient. There were too many refugees. To the Kingdom of Jordan alone came half a million. Yet Jordan, before the troubles, itself had a population of only 700,000 and, in the Gaza coastal strip, refugees outnumbered the original inhabitants by nearly four to one.

## Lessons on the sands

**I**N the emergency it was above all a question of saving lives. Food, shelter and medical supplies were rushed to the scene of greatest need by the United Nations, with the assistance of the International Committee of the Red Cross, the League of Red Cross Societies, and the American Friends Service Committee, who were supported by the host governments and countless local organizations who came forward to help.

While people were starving and suffering from exposure, there was no time or money to spare for non-essentials; consequently, to begin with,

there were no schools. But as the weeks stretched into months and the children roamed the streets in idleness, it was not long before this problem too had to be faced. Before there was any hope of tackling it as a whole, individual teachers, themselves refugees, took the initiative into their own hands. Unpaid and with no shelter from the burning sun they gathered little groups of children around them in the open desert.

## Flour and soap salaries

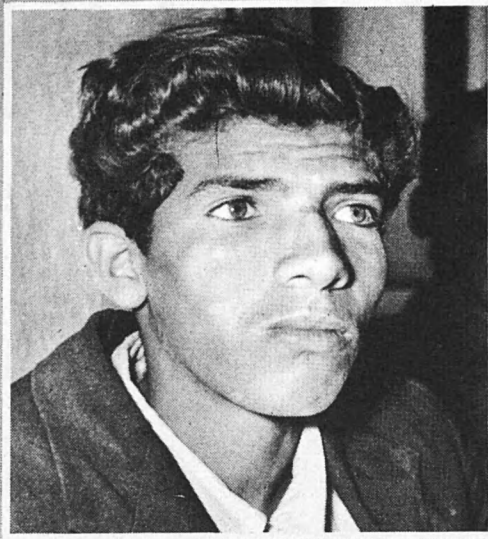
**M**ANY of the teachers had known the children from before, for whole villages took flight from Palestine together and have clung together in their exile. In a world where everything was shattered, these first make-shift classes brought new hope and a purpose back to life. The parents, the village elders and the Mukhtars (village headmen) took heart. Bearded sheikhs did their share in giving religious instruction. The younger generation would not grow up in ignorance. In recognition of their services the teachers were allowed an extra bag of flour, a pound of sugar or a few cakes of soap.

A number of classes were started by the Red Cross and the other Voluntary Agencies. The Y.M.C.A. opened a school near Jericho, in the largest camp in the Jordan Valley, which remains to this day; the Quakers supported several in the Gaza strip. In other places the modest needs of the first refugee schools were met by selling the empty containers in which the monthly rations reached the camps—gunny sacks, kerosene cans, and containers of all shapes and sizes. Here and there, a spare tent was made available, so that the children could do their lessons in the shade.

By the time that the Third Unesco General Conference was held in Beirut in 1948, thousands of boys and girls were already receiving some form of education as a result of these efforts, and the delegates to the congress, many of whom made it their business to study the plight of children at first hand, were so impressed with what they saw that they gave a fresh impetus to Unesco's efforts to raise funds. As a result contributions came

Myrtle Winter is Chief of the Visual Aid and Photographic Division, United Nations Relief and Works Agency for Palestine Refugees.

(Cont'd on next page)



**PACKED CLASSES** During the past four or five years, half a million children among these Arab refugees have been saved from illiteracy and ignorance. This year, UNRWA will be responsible for the schooling of about 160,000 children of elementary school age and another 20,000 who attend secondary classes. In these schools, packed classes of Arab children (photos, right) follow their lessons with touching eagerness. (UNRWA and UNESCO photos)



from far and wide and the first Unesco contribution of \$15,000 had reached \$90,000 before the end of 1949. This gift, which seemed to come as an answer to so many prayers, at last gave the teachers the chance to organize.

By May, 1950, when the United Nations Relief and Works Agency for Palestine Refugees was established by the U.N. General Assembly to relieve the Voluntary Agencies of the burden they could no longer carry, there were already 33,500 children in the schools. By 1953 that number had been doubled, and by 1955, including children re-

ceiving grants-in-aid to study in outside schools, it had been multiplied nearly six-fold to reach a total of 170,000. The upward spiral of UNRWA's schools programme with technical assistance from UNESCO is indeed remarkable, but not so remarkable when it is considered that of the entire Arab refugee population, no less than 50 % are children beneath the age of 16—nearly half a million children.

It is impossible for any one to appreciate the significance of education amongst the refugees unless he has seen the conditions in which they live. A pilgrim to the Holy Land who visits the place of Baptism on the River Jordan will pass one camp after another on his way to the Mount of Temptation, and should he climb it to the summit, where a Greek monastery commemorates the spot, he will see below him stretching far into the distance a mushroom growth of tents and ramshackle mud huts—the home of 75,000 refugees. These men, women and children outnumber the original people who lived in the nearby town of Jericho by more than seventy to one.

Why such a dense concentration? In this valley 800 feet below sea level, where heat lies shimmering in the air and summer temperatures are the highest recorded in the Near East, what employment can there be for so many people?

The answer is simple. The refugees are concentrated in regions where there is water. In the Jordan Valley there are many springs. One of the most abundant, Elisha's fountain, provides the water for the large camp which lies at the foot of the Mount of Temptation, known by its Arab name of "Ain-el-Sultan", or Sultan's Spring. UNRWA may distribute a monthly ration with a minimum of 1,600 calories a day, but without water the refugees would die of thirst. In Jordan, water is scarce and they cannot choose.

It is true that chances of work are remote, although in years when there are plentiful spring rains, seasonal employment is obtainable for a good many of the men folk at a very low wage. If the present survey work carried out by UNRWA in conjunction with the Jordan Government for a



major irrigation scheme in the Jordan and Yarmuk valleys is successful, there would be opportunity for tens of thousands of refugees and Jordanians alike to find work in agriculture, not to speak of the secondary economic benefits which would create opportunity in other fields. But today unemployment is the refugee's plague.

In Gaza the situation is worse, for with 200,000 refugees amongst an original population of only 80,000, who themselves have lost the greater part of their lands and trade, there is little chance of even seasonal employment.

The Gaza strip, as it is called, which is the only part of the coastal plain of Palestine remaining in Arab hands, is but 12 miles long and between three and five miles wide, and more than half is made up of sand dunes. Here, life in the sense that everyone had lived it before came to a sudden stop. Ordinary economic concepts of money in circulation and employment figures have completely lost their meaning. The refugees have little to do but line up before UNRWA's distribution centres to receive their monthly ration of

flour, pulses (peas, beans, lentils), oils and fats, sugar, rice, milk, soap and kerosene.

The Gaza residents, without rations, are, if anything, worse off than the refugees, but they have nevertheless a quantity of agricultural products which they may barter for some otherwise unobtainable commodity amongst refugee rations. Occasionally goods change hands for a few coins and some small payments may be made for labour or services rendered. A man may spend all day selling four tomatoes, or finding a customer for a little sugar or an empty bottle.

In these circumstances the only members of the family who can live anything approaching a normal life are the children who go to school at regular hours, who have something to do which is worth doing and who can have any sense of achievement. There is never any problem of absenteeism, the children are always punctual and do their lessons with a gravity and eagerness which can leave no visitor unmoved. Education amongst girls has progressed by leaps and bounds,

and if it is true that there are more children in school today than there would have been but for the exodus, it must be borne in mind that they are cut off from the life of a productive community and can no longer grow up in the trade or tend the land of their fathers as of old.

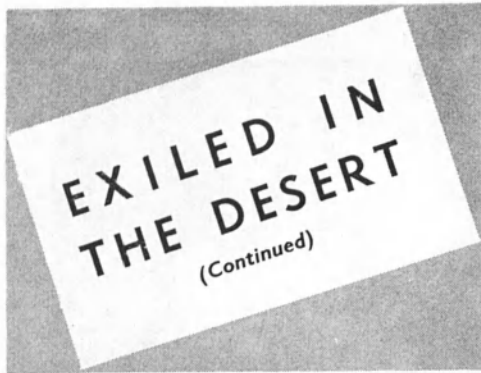
In present circumstances, the darker grows the future the more desperately do refugee fathers and mothers seek education for their children. This is true of all classes, including the Bedouins. Education has become a part of the struggle for survival.

No sooner is a new school built today and the last classes are moved out of the tents than more children are pressing on the doors, new teachers are found somehow, and up go the tents again. In Jordan alone this year 165 classrooms were built and next year's programme provides for nearly as many more.

Expansion has been so rapid that there is always a scarcity of school-books and equipment. One school may have a wallmap but no football—it is here

(Cont'd on next page)





that Unesco Gift Coupons have often proved invaluable to fill the gap.

Nor does it finish with the children.

Everywhere in the world end of term exams are no doubt much the same. There are the same anxious faces; the same last minute poring over notes. But this year, in Gaza, there was a difference. More than 300 adults, men and women of all ages, joined the children in sitting for the State Exams. They were members of the UNRWA-UNESCO Fundamental Education Centres whose enthusiasm made them insist on being allowed to test their new-found knowledge by actually taking the examination. Results show them to have been amply justified, for 93 % of all adults were successful.

The programme to introduce fundamental education amongst the Arab refugees, which started in 1953 with the help of a UNESCO expert loaned to UNRWA has produced outstanding results everywhere—but most of all in Gaza. The schools have scarcely time to close after the last child has packed up and gone when it is time for them to open up again, transformed into a kind of club. In one room people will be reading magazines, borrowing books from the library, playing back-gammon or dominoes, or writing their contribution to the "Wall-Newspaper". Attached to many centres are workshops where members can learn carpentry, shoemaking, tailoring and other crafts.

An allied development of UNRWA's Welfare Division has been the setting up of embroidery centres, where refugee girls have been trained to adapt the traditional cross stitch patterns of the Holy Land on modern table linen and to turn out well cut skirts and blouses. Skilfully developed by a tireless marketing supervisor, herself a refugee, sales of these goods have increased so much that today in the Gaza strip alone 700 women and girls have full time employment.

Indeed rehabilitation in all its aspects is the burning problem of

UNRWA and the capital available for this purpose is many times greater than the funds available for relief. In close co-operation with the Arab governments, UNRWA is exploring all possible means of making the refugees self-supporting. This may take the form of 50 million dollars earmarked for the Jordan Valley Development, or a few hundred cash down to buy a barber's chair, or a lathe to re-establish a refugee craftsman in his former trade.

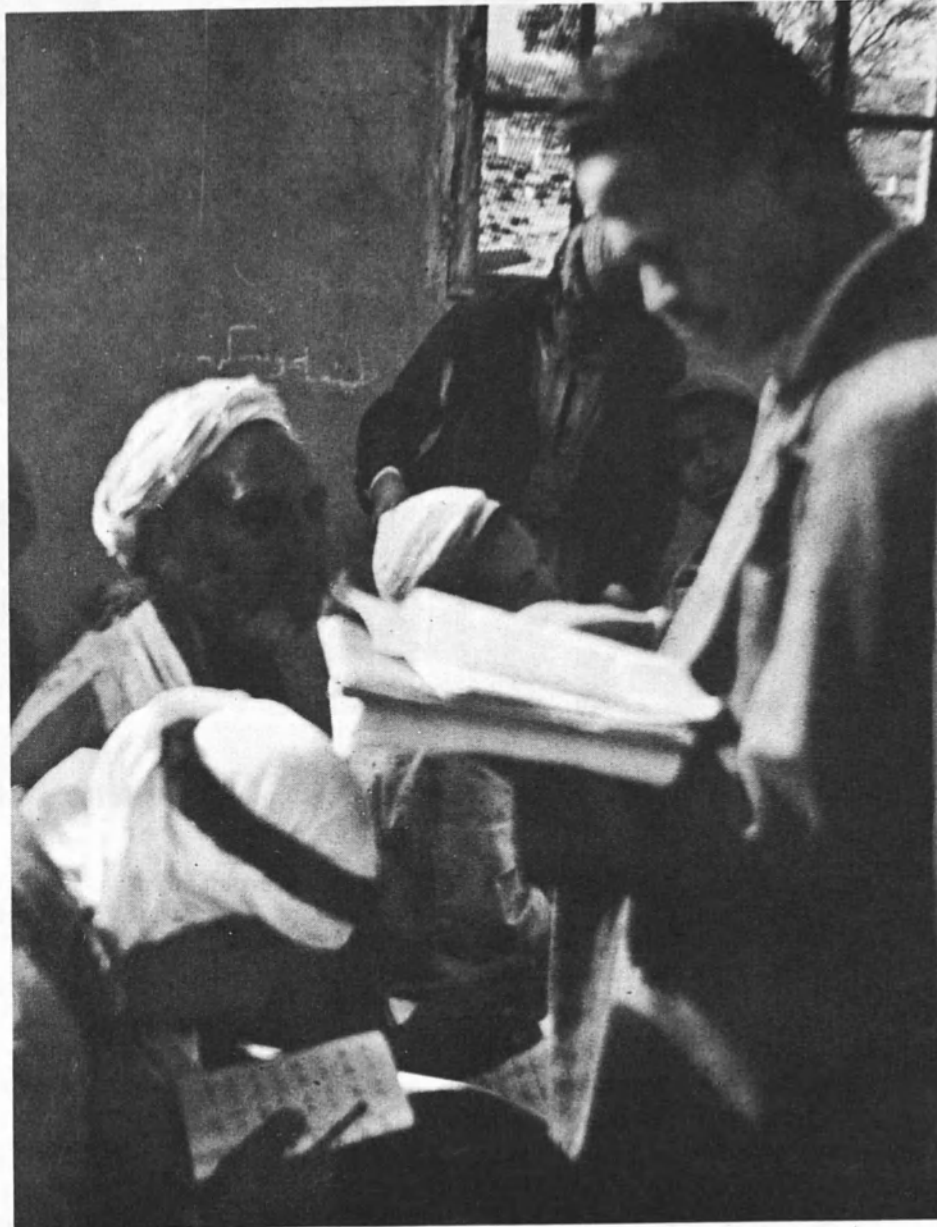
Here, as a result of water and soil

first modern vocational training centre with the aid of experts from the International Labour Organization, two years ago outside Jerusalem. Since then the first trainees have all found employment and a second centre has been opened in Gaza, while in Lebanon and Syria hundreds of scholarships are given in different fields to refugees to study in existing institutions.

In spite of these efforts it would be misleading to suggest that a solution had been found to the burning problem of the Arab refugees. The

#### CLASSES FOR PARENTS

keep many of the refugee schools open well into the night. Since 1953, fundamental education has been developed with the aid of a UNESCO expert loaned to UNRWA. After the children go home, schools become "clubs" where in one room people read or play back-gammon and in another, have lessons in English or pore over their first Arabic reader. (UNESCO photo)



surveys an agricultural co-operative will spring up, there a factory will receive a loan to buy new machinery after undertaking to employ a quota of refugee labour. To create employment on one occasion UNRWA actually went into business itself by setting up a large modern tent factory where refugees are employed to manufacture their own tents instead of importing them from overseas.

Last but not least is the vocational and professional training of the most promising children who graduate from the refugee schools. UNRWA opened its

refugees cry out to be allowed to go back to their homes—a right acknowledged in early U.N. resolutions. But political tension has run too high. All that can be said in the meantime is that UNRWA is seeking every means to restore to the refugees their economic independence, while at the same time educating their children and training their youth so that, whatever the future may bring, the new generation will not grow up in ignorance, and will have a chance to play its part in the rapid development of the Middle East.





## FLIGHT TO G A Z A

In 1948, refugees from Palestine fled to the narrow strip of coast, some 25 miles long by three miles wide, around the city of Gaza, thus increasing its population from 90,000 to nearly 300,000. The refugees were concentrated in nine camps made up mostly of tents which were eventually replaced by cement brick buildings. Gaza Beach Camp (right) whose four-room houses are built of cement bricks and tiles makes a sharp contrast with houses in the ancient city of Gaza, left. (Photos: UNRWA and UNESCO)



# 'TAKE AWAY OUR RATIONS BUT GIVE US SCHOOLS'

by Felix Walter

**H**ALF a million children among the Arab refugees from Palestine have been saved during the past four or five years from illiteracy and almost total ignorance, as well as from the despair that ignorance breeds. These early emergency years are over and now an educational system devised for the children of the refugees has been set up and is in working order. This system might almost be described as a "Ministry of Education", though it is difficult to conceive of a ministry that has heavy responsibilities without a shred of real power and that performs its international task within the framework of four different nations each with its own educational system.

Certainly there are a number of genuine ministries of education in the world today which cater to the needs of fewer pupils and dispose of smaller budgets. During the coming school year this make-believe "Ministry" or, to give it its real name, the Education and Training Division of the United Nations Relief and Works Agency (UNRWA) will be responsible for the schooling of about 160,000 children of elementary

school age and of approximately 20,000 who will attend secondary classes.

In addition it will provide education at the university level for some 350 students and up-to-date vocational training for about twice that number. It will be given about five million dollars to do this job and will be expected to spend every cent to the best advantage, for this money comes from the pockets of the taxpayers of the United Nations.

The education of the Arab refugees has become a very large-scale enterprise. Indeed nowhere in the world today is an international organization embarked on an educational project that approaches this particular one in scope and magnitude. The United Nations have in fact been forced by the Middle Eastern emergency to go in for school-mastering on a mass scale, which is certainly something they never contemplated in 1948 when the refugees first poured across the borders of Palestine.

How is the job done? Technical guidance at the top comes from a handful of educators who, when they are not travelling back and forth across the Arab countries where the refugees live, do their administrative duties at the UNRWA Headquarters in Beirut. (Cont'd on page 14)

Felix Walter is Deputy Chief of the Educational and Training Division, United Nations Relief and Works Agency for Palestine Refugees.



**BAKING BREAD** in the Mia-Mia Camp near Sidon, Lebanon, where over 3,000 refugees live in tents or barracks. Bread is baked over the fire on an iron shape which is called a "sage".



**REFUGEE TRADERS** in the camps deal in anything from empty bottles, beads and bolts to a handful of sugar. Here, ordinary economic concepts have completely lost their meaning.



**COLLECTING FIREWOOD**, in the Yarmuk. When the Yarmuk-Jordan Valley dam is built, this now desolate land may support more than 150,000 refugees. (UNRWA photos)

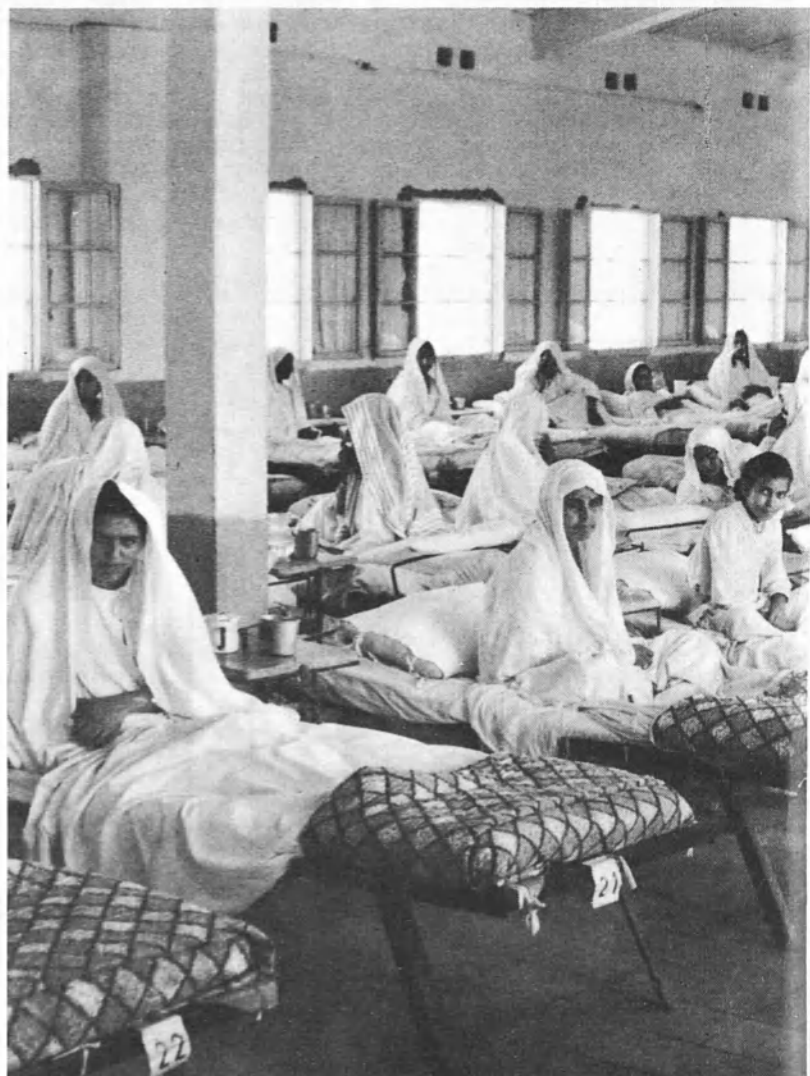
## GIVE US SCHOOLS

(Continued)



## Good bill of health

Since the days of the first emergency in Palestine, when nearly a million human beings were living on the verge of starvation, the preservation of health and the prevention of disease among the refugees has been a major activity of the U.N. and its Specialized Agencies. The spread of infectious diseases had to be prevented, clean water supplies provided and decent sanitary conditions created in the camps. Malaria, to which many newcomers to the Jordan Valley fell victim, had also to be combatted. As a result of health programmes, no major epidemics have broken out and health conditions in general have improved. UNRWA maintains more than 80 clinics which receive an average of half a million visits a month. Photos, from left to right, show: Women's ward in the Gaza T.B. clinic; youngsters waiting their turn at a clean water supply point in one of the camps; a visitor (not very reassured) to one of the mobile clinics which sets out daily from the town of Tyre to call at mountain villages in Southern Lebanon. (UNRWA photos)

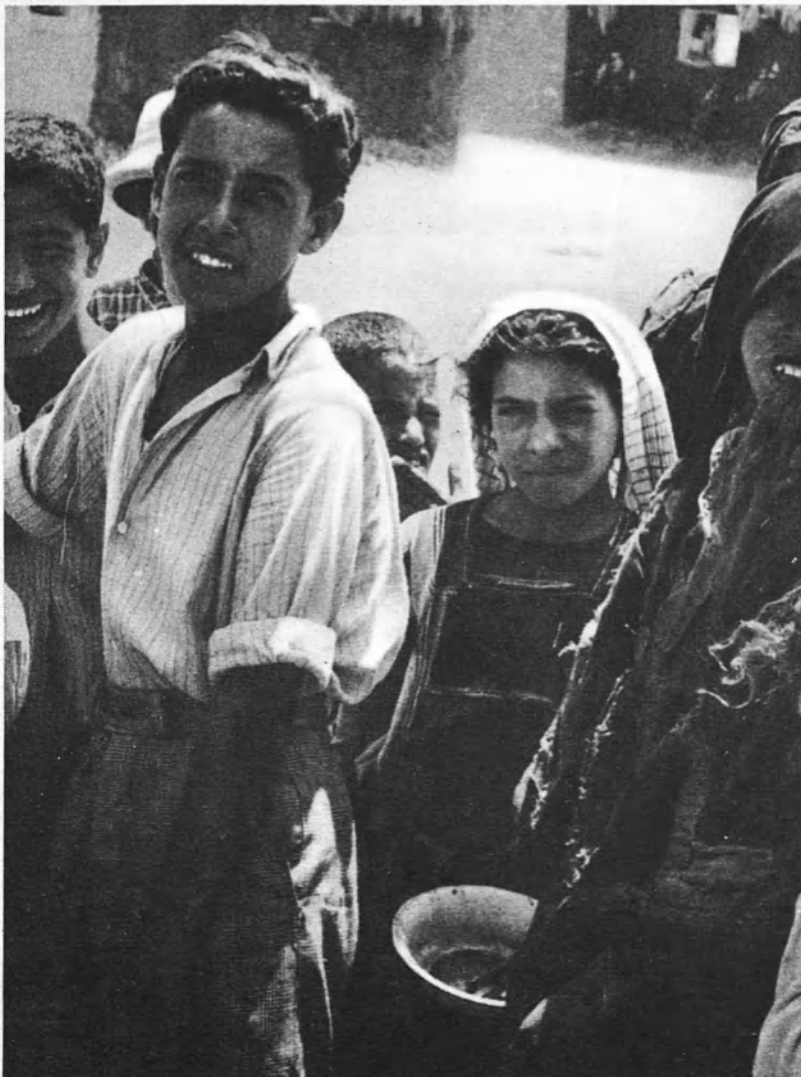




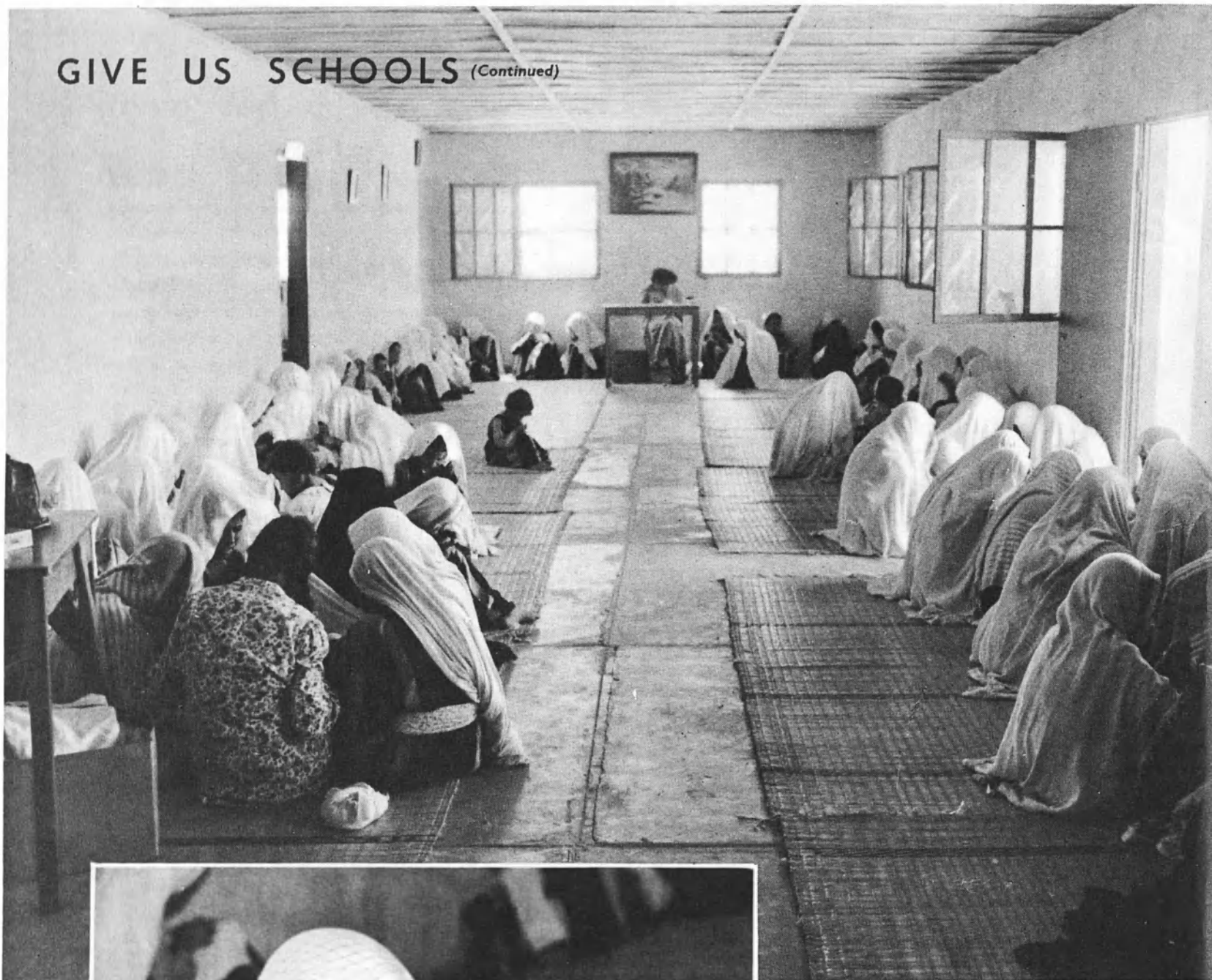


## Milk and a hot meal

Palestine Arab refugees being helped by UNRWA receive food rations which provide a diet of approximately 1,500 calories daily in summer and slightly more in winter. In many cases the refugees manage to supplement their rations by finding at least part-time or seasonal employment, but where this is impossible supplementary feeding centres play an important part in alleviating hardship. A daily hot meal is served to refugees certified as suffering from under-nourishment by their UNRWA doctor. In addition to the monthly ration, a daily cup of milk is given (left) to all children up to the age of 15 and to expectant and nursing mothers. At regular intervals surveys are carried out by World Health Organization or Food and Agriculture Organization specialists to watch over the general trend of refugee health. Simple education in nutrition and health is given at the centres and also by social workers (adjoining) who take an active part in village community development projects. (UNRWA and UNESCO photos)



# GIVE US SCHOOLS (Continued)

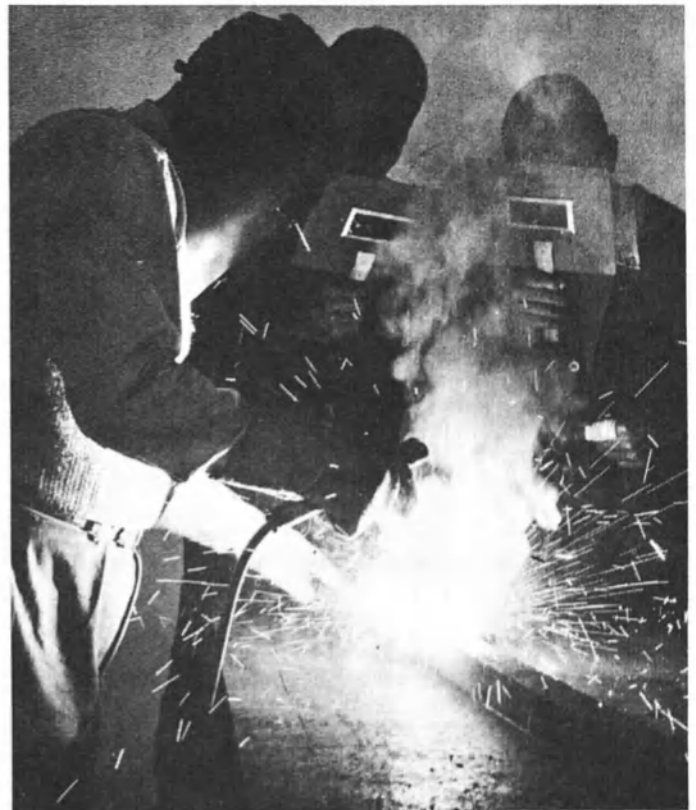
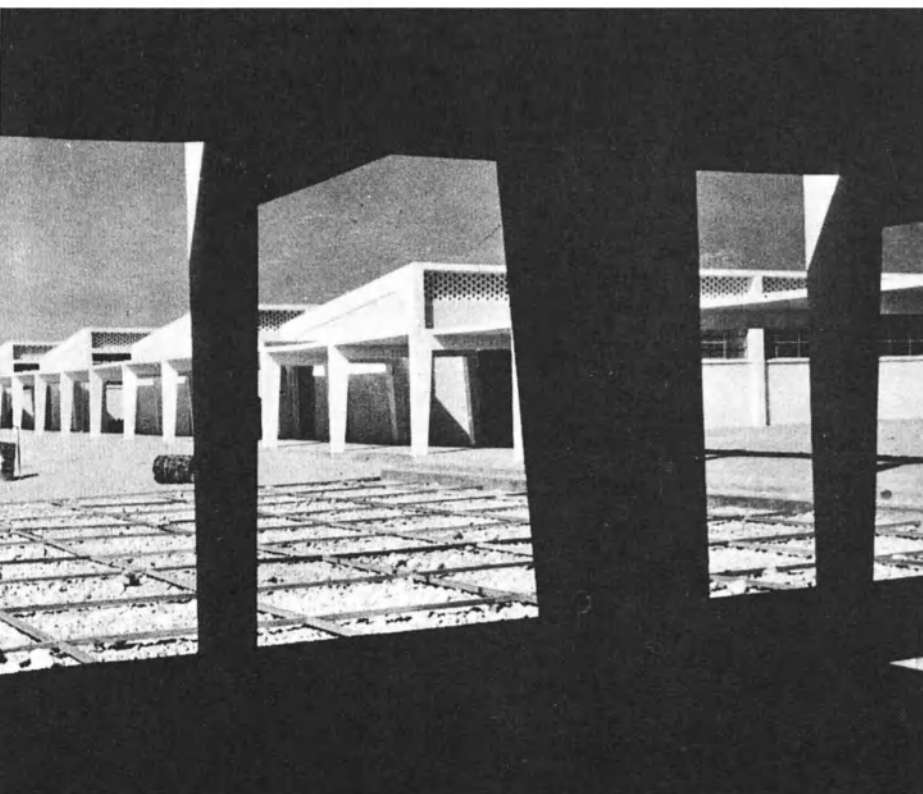


**NEEDLEWOMEN.** Embroidery centre (above) created by UNRWA in 1950 includes training in weaving, tailoring and sewing. It has been so successful that branches have been developed in six camps. Altogether it occupies six hundred refugees from six to 30 years of age, and its products are sold locally and in other Arab states. Self help of this kind has brought new life to many thousand hands. Aim of such programmes has been to fight the demoralizing effects of years of camp life, ration lines and unemployment with self help instead of relief. Left, a six-year old refugee girl learns to embroider. (UNRWA photos)





**SHOEMAKERS :** Shoemaking is one of the occupational skills in which training is given in camp fundamental education centres. At first, refugees learned to make shoes for their own use, then for each other. Then as the centre began to become known, orders came from outside the camp. (UNRWA photo)



**SKILLED WORKERS:** In co-operation with the Egyptian Government, a modern vocational training centre (photo left) has been set up by UNRWA for Arab refugees in the Gaza coastal strip. At present, over 170 boys are following specialized training courses lasting two years in electricity, woodworking, fitting, blacksmithing and sheet metal work. The centre has completely modern equipment and possesses a football ground and an Olympic track. Above students are taking the electric welding course. (UNRWA photos)

GIVE US  
SCHOOLS

# A teacher is worth his weight in gold

(Continued from page 9)

Their present head is a Dutch educator who has been all his life a student of Arabic and the ways of Islam and who was for some years Minister of Education in Indonesia. He is assisted on the purely educational side by a Canadian deputy, by a Jordanian Educational Consultant who was twice Minister of Education in his own country and by a Consultant for Fundamental Education who is a Moslem from India. On the vocational training side his advisers are a Scottish deputy and an Anglo-Irish consultant. Two educational assistants, one an Arab and one an Armenian (whom fate has made a double refugee!) complete the Headquarters staff which though small does at least include two real Ex-Ministers of Education.

Most of this Headquarters staff is either recruited by UNESCO or seconded from the personnel of that organization, for it is UNESCO's responsibility to provide both technicians and technical guidance. On the other hand, the money that pays for the area staffs, including a corps of teachers over 2,600 strong, and the money that pays for school buildings and for school supplies comes from UNRWA funds.

This small Headquarters staff is fully occupied with the formulation of policy, with the compilation of statistical data, with wrestling with budget officials—as is the lot of education officers everywhere—and with liaison with international organizations and with the educational systems of what are called “the host countries”. At the next level, that is to say in each of the four host countries, the elaborate educational machine is watched over by a field education officer.

One of these officials supervises, from the UNRWA sub-headquarters on Mount Scopus in Arab Jerusalem, the school system which caters to the children of the close on half a million refugees in the Hashemite Kingdom of Jordan. His sector includes the sprawling camp schools of the lower Jordan Valley, where summer heat is so intense that the school year has to be cut short in May. It includes also the trim new stone buildings the Agency has erected beside the rock-bound refugee camps of Samaria and Judea as well as the crowded classes packed tightly into rented buildings in Amman and the Old City of Jerusalem.

## Inspectors on horseback

His colleague in Gaza has a much more compact school system to administer but it is a populous one too with the children of nearly a quarter of a million refugees. Finally, in Beirut and Damascus respectively, two other Field Education Officers cater to the children of the two hundred thousand refugees which Lebanon and Syria shelter between them. There are fewer big camps here and inspecting schools in the remote hill-country villages, in Syria particularly, may often entail a long trip by Land Rover or on horseback.

In each host country care is taken to adhere closely but not slavishly to the local curriculum. This entails the use of the same text-books as are used in the local government schools. Such a policy makes it easy for pupils attending UNRWA-UNESCO schools to sit for Government examinations and has the further merit of lessening the gap between refugee and local population.

Visitors to the area often ask where all the teachers come from. The answer is that the refugees were lucky in one thing, namely that they came from a country which enjoyed a relatively high standard of education. It was natural therefore that in the long, straggling columns that fled north and east and south in the summer of 1948, there should have been a high proportion of school inspectors and headmasters and teachers of every grade as well as farmers and artisans and the semi-nomad Bedouins.

These teachers from Old Palestine still play an important part in the UNRWA-UNESCO educational system, though their number is being increasingly diluted by younger teachers who never saw service in the schools of Mandatory Palestine and whose only training has been acquired in the hard school of experience and in brief summer refresher courses.

The Arab refugee teachers have done a heroic task, often working under the most unfavourable conditions for long hours and low pay. Even the new and improved scale which is about to be introduced will only provide a minimum monthly salary of about \$45 a month with a maximum rising to about three times that amount. The fact is that food and



**PLANTING TREES** to anchor moving sand dunes is a job in which children can help. Here, youngsters in one of the refugee camps join rest of population in executing one phase of the battle against encroaching sands.

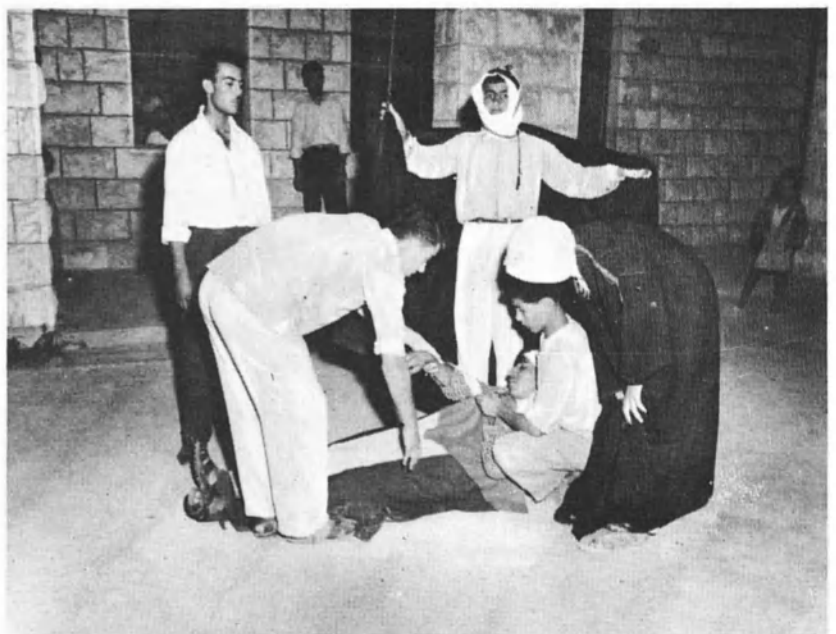
shelter and medical care had first claims on available funds.

Mention of the gallant corps of UNRWA-UNESCO teachers leads directly to another question that is often asked. What is the level and quality of the education that is imparted to the children of the Arab refugees?

Now the quality of teaching depends directly on the quality of the teachers themselves, and if some of these are now rather old-fashioned and out-of-date and others largely raw and untrained that quality is not going to be of the highest order. But the correct answer to the question of quality probably is that UNRWA-UNESCO education is not nearly as good as those responsible for it would like it to be and not nearly as bad as some detractors make out.

It can certainly stand comparison with the kind of education that the largely underdeveloped host countries are able to afford, though these countries are constantly straining to improve their standards.

Still it would be folly for those responsible to the United Nations and to the conscience of the world to rest on these dubious laurels. The improvement of methods of teaching and of the general quality of education is the foremost goal of the five-year plan for education on which the Agency is now embarking. Ways must be found of humanizing the educational process, of rendering it less solemn and less static, of substituting the careful development of the individual intelligence for the excessive reliance on memory and



**AN ACCIDENT?** No! Just a scene from a play written, produced and acted by young men in one of the refugee centres. Over 30,000 persons make regular use of the welfare centres now set up. (UNRWA photos)





**TENT MAKING** is now an industry run on modern lines at the Ghor Nimrin factory near Jericho, where over 1,000 tents are produced each month. This factory has become the sole supplier of tents to UNRWA.

memorizing. The teaching of the Arabic mother tongue must be streamlined so that it is made even more effective while using up fewer of the precious hours of the syllabus than it does at present. Foreign languages, mathematics, the natural sciences, history, geography, can be taught much better.

As a first step in a much needed reform two experimental teacher training centres, staffed by a selected group of international experts, will open their doors this autumn, one in Jerusalem for men teachers and one in Nabius for women. These will be followed a year hence by full scale teacher training centres in all or a majority of the host countries.

From these training centres in the next few years will come not only a stream of teachers to fill the gaps in the UNRWA-UNESCO schools and to raise the level of the teaching there, but also sizable quantities of teachers for export. A good teacher is worth his weight in gold anywhere in the Arabic-speaking region that stretches from Libya to the Persian Gulf and from the Taurus Mountains to the Red Sea and beyond. Some of the oil-rich, education-hungry Arab lands put a high premium on their services and the trek of Palestinian teachers to Kuwait, Qatar, Bahrain and Saudi-Arabia is not a new phenomenon.

Even more ambitious than the teacher training programme are the plans for the development of vocational and agricultural training. Modern vocational training centres are costly to build and costlier

*(Cont'd on next page)*



**CIGARETTE PRODUCTION** shot up at this Jordan factory after it received loans from the Jordan Development Bank (80% UNRWA financed) in return for giving increased employment to refugees. (UNRWA photos)



**FREE TIME** poses a problem—how to break the monotony and drabness of camp life? UNRWA's Welfare Division answers it by providing sports facilities, libraries and club rooms. Here, boys play a game of dominoes.



**NEW GAME** for an Arab refugee. This Bedouin is learning to play ping-pong at one of the fundamental education centres. In 23 welfare centres recreational programmes are organized for adult and child refugees.



**SINAI PROJECT**—one of UNRWA's exploration and development activities—involved a topographical survey of 230,000 acres, from which 50,000 were selected for irrigation by Nile water siphoned beneath the Suez Canal. Left, engineers study course of future irrigation channel. In background is the Suez Canal. (UNRWA photo)

## GIVE US SCHOOLS

(Continued)

to equip but they provide the obvious and sensible alternative to the over-developed thirst for secondary education of the purely academic type which is so prevalent throughout the Middle East. They are also the best gamble for genuine rehabilitation in a region rapidly becoming industrialized.

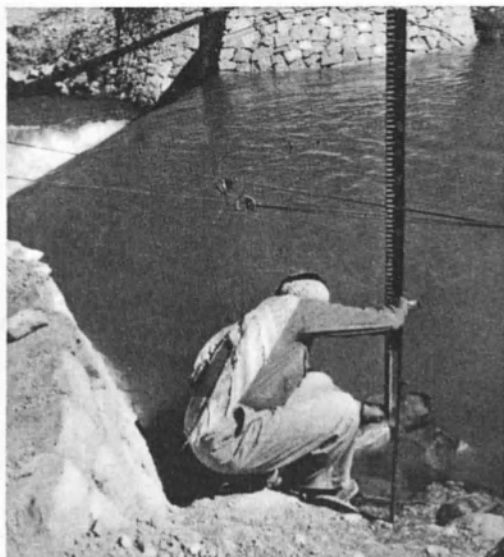
The existing vocational training centres at Kalandia near Jerusalem and at Gaza are likely to be supplemented within the next twelve months by new centres in Lebanon and possibly in Syria as well. In addition, a first agricultural training centre is now being built in Gaza and others should follow it in the Jordan Valley, where very special agricultural conditions prevail, and again in Lebanon and Syria.

These agricultural training centres will not endeavour to produce agronomists on the university level but rather agricultural leaders for present, and future communities. The graduates of both these types of centre, the skilled tradesmen as well as the agriculturalists, have, like their colleagues the teachers, a high and constant export value. Money invested in them will be money well spent.

Some day, somehow, the politicians will have to sit down and solve the problem of the Arab refugees from Palestine. This is not the concern of educators and they can be thankful that it is not. It is their particular task to equip the rising generation to face life in the modern world, whether that life is destined to be lived within or without the borders of their former homeland.

There are really few sights more inspiring than a packed class of black-eyed Arab school children almost literally exploding in their eagerness to answer a question. Just as touching is the faith of the parents in their schools and in education generally. On more than one occasion, when they feared a curtailment of the programme, protesters among the refugees have used the slogan "take away our rations but give us the schools we need for our children". The astonishing thing is that the people who coined this slogan and who use it really mean it.

**NEW FARM-LANDS** opened up by using the waters of the Yarmuk and the Jordan is another UNRWA project. Irrigation from these sources should enable between 100,000 and 150,000 more people to gain a livelihood in this area. Here, flow water is measured at the Maqarin dam site on the Yarmuk river. (UNRWA photo)



## MAGNA CUM LAUDE STUDENTS FROM ARAB REFUGEE TENTS

**I**n 1951 a small number of Arab refugee students enrolled in two or three of the better-known universities of the Middle East were able to continue their studies with UNESCO aid. When UNRWA assumed financial responsibility for refugee students in 1953, it was decided to make free university study available to the deserving few on a percentage basis. It was calculated that five percent of the pupils graduating from UNRWA-UNESCO elementary schools could reasonably hope to receive a secondary education and that a further five percent of these should be given an opportunity of going on to the university.

Last year some three hundred students were enrolled in the universities of Egypt, Syria and Lebanon as wards of the United Nations and next year this figure is likely to rise to about three hundred and fifty.

An UNRWA scholarship candidate must not only have an above-average school record and continue to get above-average marks throughout his university career, he must also be someone who seems likely to attain real distinction in his chosen profession, and who will, in effect, be a future leader and mainstay in the whole community of Palestinian Arabs.

Many Middle East universities, particularly in Egypt, remit all fees for students who consistently get very high marks. So every year UNRWA University Scholarships Project funds receive an unbudgeted windfall of fees which its more distinguished students do not have to pay.

Selection also includes a very necessary means test. Funds provided by many nations for the rehabilitation of the Arab refugees from Palestine cannot in fairness be used to support a student at the university if that student's family can possibly find the money. All scholarship candidates must therefore be rationed refugees, and most of them come from the refugee camps where the economic level is little if anything above total indigence.

There is one further fence to jump before a candidate for an UNRWA scholarship is finally selected. He or she must choose studies which are likely to lead to useful and remunerative employment after graduation. Agriculture, Commerce, Public Administration, Medicine, Dentistry, Engineering in all its branches, and, in the case of future teachers, the Arts and Sciences—these are courses of study that are likely to be approved.

Once chosen, a refugee scholarship holder is transported free of charge to the university that has been selected, if necessary in the blue and white United Nations plane that usually carries UNRWA officials to and fro on their missions. His fees are paid, he receives the text-books and instruments he requires and an adequate, though spartan, allowance for board and lodging and other incidentals. This is, in fact, more than some of the countries in this area give their government-sponsored scholarship students.

This summer the first substantial number of UNRWA aided Arab refugee scholarship holders graduated from universities in the Middle East. They come from the state-supported institutions in Cairo, Alexandria and Damascus, or from the French or American foundations in Egypt and Lebanon. These young men and women no longer sit in tents in grim refugee camps. They are alert and confident. They have mastered a calling and stand on the threshold of their professional careers. In the jargon of the relief specialists, they have been "rehabilitated" and will now be privileged to serve their fellow Arabs not only in the lands where their Palestinian brethren have taken refuge but throughout the Middle East.



# CHINESE OPERA



*by Balwant Gargi*





# CHINESE OPERA

(Continued)



Mosaic  
of music, acrobatics  
and complex ballet

**I**N 1954, some fifty thousand people attended the performances given in Paris during the International Theatre Festival. Twelve countries took part and Parisians heard Norwegian, Serbo-Croat, German and Italian spoken in their theatres. This year's festival brought twenty-eight foreign companies to Paris as well as thousands of people from all over Europe who flocked to see the performances which were given in half a dozen languages. The triumph of the 1955 Festival was further proof of the power of the theatre whose reality embraces and transcends language. Nowhere was this more evident than in the performance of the Peking Opera. In the following article, Balwant Gargi relates the history and traditions of this classical Chinese Opera, whose mime, dancing and music were among the high points of the Paris Festival.

**“T**RAVEL to China if you want wisdom” is an old Arab saying. Explorers and travellers from Marco Polo's times down to our own have journeyed to this mysterious land to discover this truth. For centuries it was the dragons, the enigmatic characters and ideographic script, the grotesque masks and costumes of their theatre, the strange and fantastic in Chinese art which fascinated the Western mind. The depth and subtlety, the shimmer and transparent richness of the art lay hidden. Some Western critics and interpreters cultivated the idea that Chinese art was occult and unknowable.

This myth of unknowability broke down when thousands poured into the Sarah Bernhardt Theatre during the recent presentation of Chinese Opera at the International Theatre Festival in Paris. The

Opera drew people from all over Europe. Some flew from London to witness the spectacle.

The classical Chinese Opera differs from the Occidental in many ways. Eastern music is not polyphonic in form. In Chinese music, as in Indian, strength and charm lie in subtle nuances and variations on the same melody. It creates a mood, a feeling.

It has not acquired the intricate design of Western harmony nor the pyramidal symphonic form with motifs embroidered, expanded and interwoven with many melodies, which tells a story and describes scenes. Eastern music does not have a descriptive language. It weaves a mosaic of sound within a shorter range; it is more intense than elastic, disciplined by its form.

Dance, on the other hand, in both India and China has a highly evolved language of gesture which can convey anything and everything. It is so perfect in mime that an expert in Kathakali dance (one of the four principal classical dance schools in India) can deliver even a highly political speech, so the *Gurus* (Hindu spiritual teachers) say.

This intense development of mime in the Oriental dance sprang perhaps from the lack of descriptive quality in its music. Stylized dance gestures which describe songs must be exact and perfect. Dance, both classical and folk, has always been accompanied by vocal songs and percussion instruments. A song is a running commentary unfolding a story which is enacted in dance. Music and dance have walked hand in hand and given and taken much from each other.

In Occidental opera and theatre, the recent trends to experiment in mixing songs and poetry with realistic acting (in the manner of Berthold Brecht) and

combining action and mime in operas (as in the Berlin Komike Opera) owe much to the Chinese.

Chinese opera in its rudimentary form is over two thousand years old. In the eighth century small comic and satirical pieces on political personages and social life were knit together with songs. In the next four or five hundred years a fuller and more complete operatic form became crystallized. Born in Peking, the seat of ancient kings and courts around which all the arts flourished, the Chinese opera assimilated the best traditions of theatre, music, modes of singing, mime and dance. In the 19th century, artists like Tcheng Tchang-keng and Tan Sing-pei, and in our own times Mei Lang-fan and Tchou Sing-fan, by their brilliant performances have carried forward and contributed to the tradition.

Chinese opera is a synthesis of dance, music and mime. It reveals the effect of concentration and stylization in gesture, retaining always the essentials of realism. The accompaniment by percussion instruments underlines and reinforces the rhythm of the movements.

In the Western theatre realistic sets and decor have taken the form of naturalistic photographic realism whose parallel we find in 19th century painting. Chinese theatre does away with most of the decor. The Indian folk theatre and the classical Chinese theatre and opera do not strive to give an illusion of reality. They break the “illusion of reality” and create, in turn, a world of their own. The Chinese opera player like the Kathakali dancer in India through pure gesture creates palaces, chariots, horses, rivers, forests, streets, boats, cars, light and darkness—everything required as the setting for his own actions. (Cont'd on next page)



## CHINESE OPERA

(Continued)

# Rehearsals lasted twenty centuries



Masks and costumes are designed to express particular characters. Different colours signify different people. Style of beard, cut of moustache, colour, angle of the eye, curves and lines of make-up and dress, have meaning. The flapping and fluttering of long open double sleeves, which unsophisticated audiences in the West may ignore as the natural flourish of the costume, is in fact a highly skilled manipulation by the actor. The dropping of the sleeve, the backward and forward toss, the ripple and tremor, circling and billow, all denote a change of mood. These conventions and their symbolic significance are known to all Chinese audiences as opera has been a popular medium since its inception.

In the Chinese Opera I saw in Paris at the Sarah Bernhardt Theatre the performance was not one continuous operatic drama but a series of cameos ranging from pure mime and dance to pure music

including even a performance on ancient Chinese instruments.

The first episode was "The Meeting of the Three", an adaptation of a popular 14th century romance. A famous general, having fled enemies who had slandered and menaced him, is staying at an inn. A young knight and the innkeeper, both would-be protectors of the general, are unknown to each other and suspect each other.

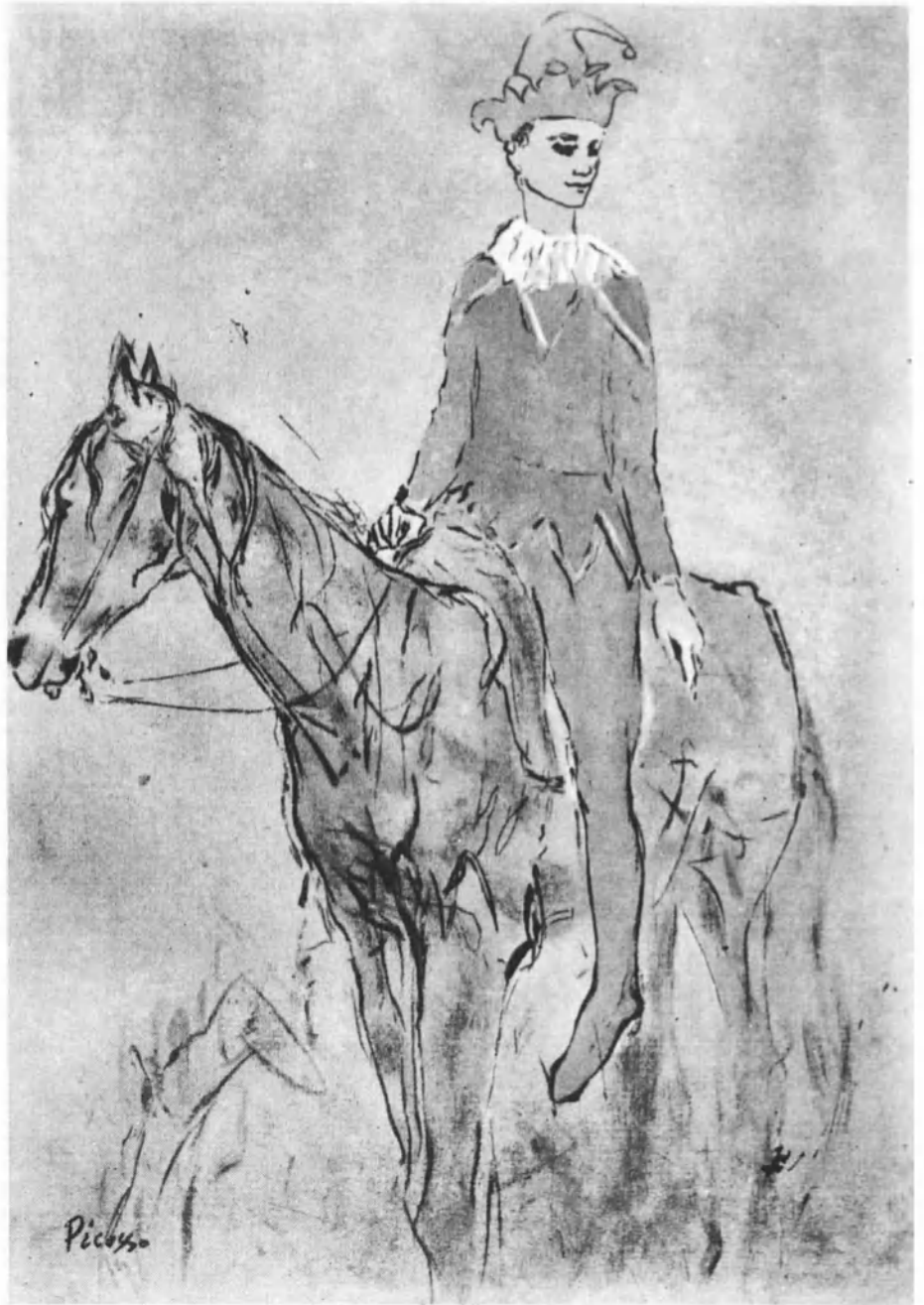
At night the innkeeper steals into the knight's room to take away his sword. In imagined pitch darkness the knight and the innkeeper, straining their eyes to pierce the gloom, search and grope for each other with drawn swords. In this atmosphere of fear and suspicion a ferocious duel begins. Sabres slash the air and the perilous triple jumps of the duellers, their hairbreadth escape are full of danger, suspense and (Cont'd on page 27) comedy. As they flash their swords



# MASTERPIECES YOU CAN NOW BUY

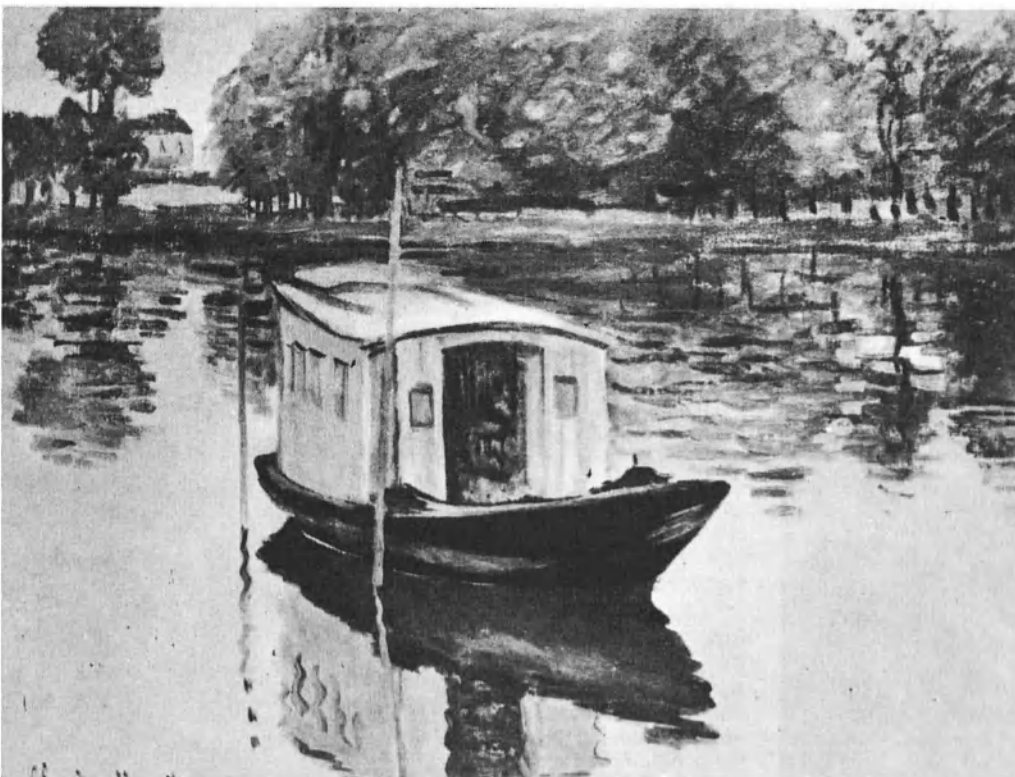
by *Jean Leymarie*

Curator, Grenoble Museum, France.



**Pablo PICASSO.** — Harlequin on Horseback. Reproduction: Raymond and Raymond Galleries, New York, \$ 15.

**Claude MONET.** — The Studio-Boat. Reproduction: Kröller-Müller Foundation, Otterlo, Netherlands, 12.50 fl.



**U**NESCO is systematically building up archives of colour reproductions of paintings. Copies of all the reproductions at present available are collected and kept at the secretariat's headquarters in Paris and, from these, selections are made for the regular production of a descriptive catalogue in two volumes, one dealing with paintings prior to 1860 and the other with modern painting subsequent to that date, which, with the appearance of Manet, really marks the decisive break in tradition.

The second volume is the more popular, for public taste is more spontaneously inclined towards contemporary art. The latest edition (Catalogue of Colour Reproductions of Paintings, 1860 to 1955) is the third since 1949. The previous edition, which came out in April 1952, contained 563 items representing 114 different artists. Since then, 481 new productions have been submitted to the selection committee, which has chosen 282 for inclusion in the latest volume—an addition which has made it possible, after reconsidering the whole list, to omit 44 which were really too small or not of a very high quality and which had previously been (Cont'd on next page)



MASTERPIECES  
YOU CAN BUY

(Continued)

# Best colour reproductions available today



James ENSOR  
— Carnival. Reproduction: New York Graphic Society, Greenwich, Connecticut, U.S.A., \$12.

accepted, provisionally, because nothing better was available.

In making their selection, the experts appointed by the International Council of Museums are guided by three main criteria—the fidelity of the reproduction, the significance of the artist, and the importance of the original painting—among which a compromise of some kind has often to be made. The purpose of these catalogues, however, apart from encouraging the distribution of the best available reproductions, is also to secure a steady improvement in their quality and to co-ordinate their production.

The welcome these catalogues have received from teachers, students and art lovers of all kinds is sufficient proof of their usefulness. But they are perhaps most valuable to art publishers themselves, because they indicate both the trend of taste and the gaps that have to be filled. The latest volume, for instance, includes a further thirty-six artists and among these are numbered such important names as Soutine, Ensor, Macke and Villon.

Other artists, hitherto insufficiently represented, are now better served, both as regards the quality of the original and the fidelity of the reproduction. In this way, each new edition of the catalogue marks an appreciable advance on the previous edition and represents a closer *approximation* to the ideal catalogue in which the only thing that mattered would be the choice of the artists and their works. If a catalogue such as this could be developed to its limits, we should have the "imaginary museum" of Malraux in which each one of us hangs his own selection of pictures.

The universal popularity of colour reproduction means, therefore, that it must be given a responsible place in our artistic culture. Although too many attempts at reproduction are disappointing or meretricious, it would be foolish to condemn the principle or to deny its importance. It is more to the purpose to assess from time to time what has been achieved on the credit side, and this is what Unesco is trying to do. Improvements in technique, competition between publishers



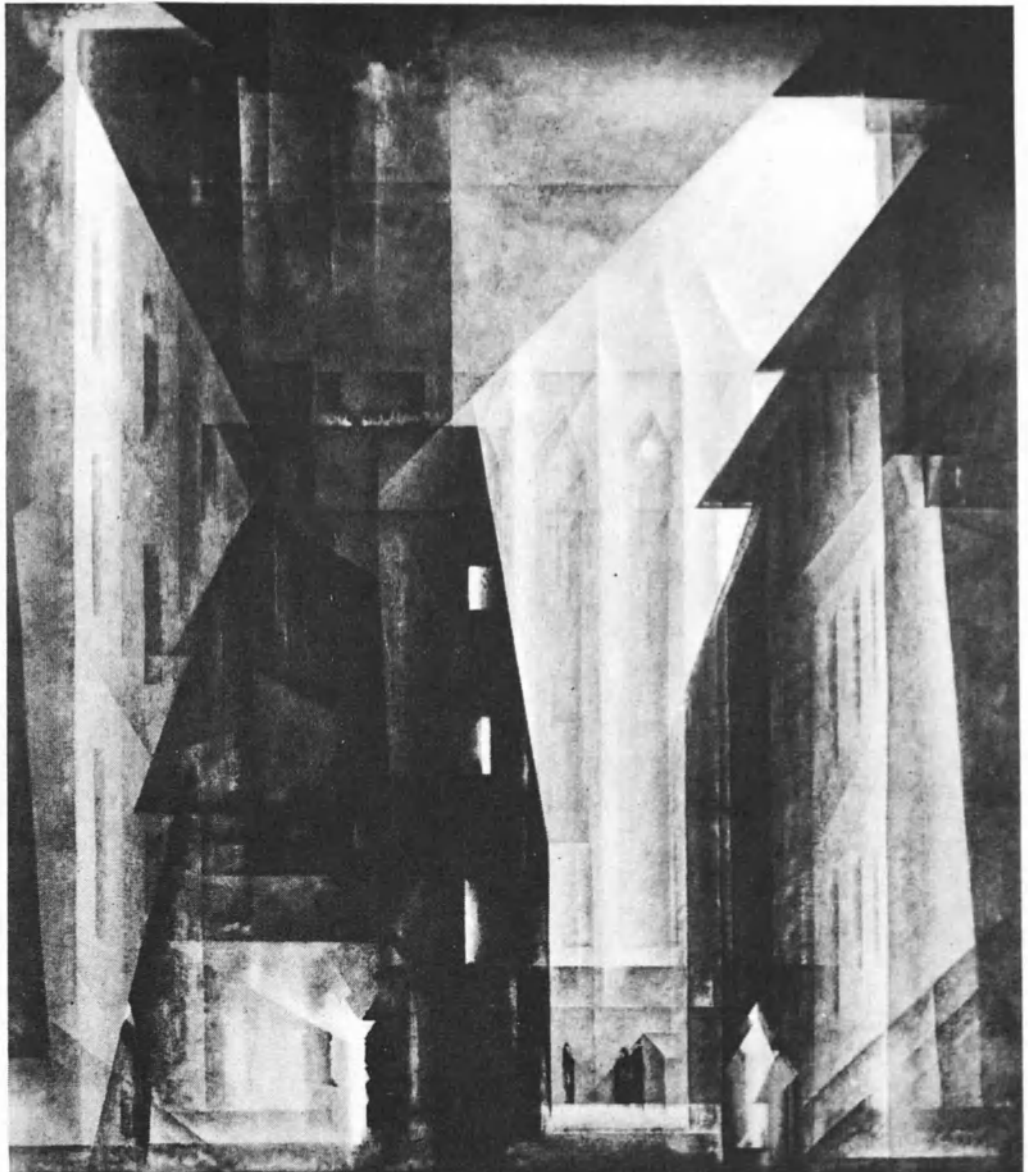
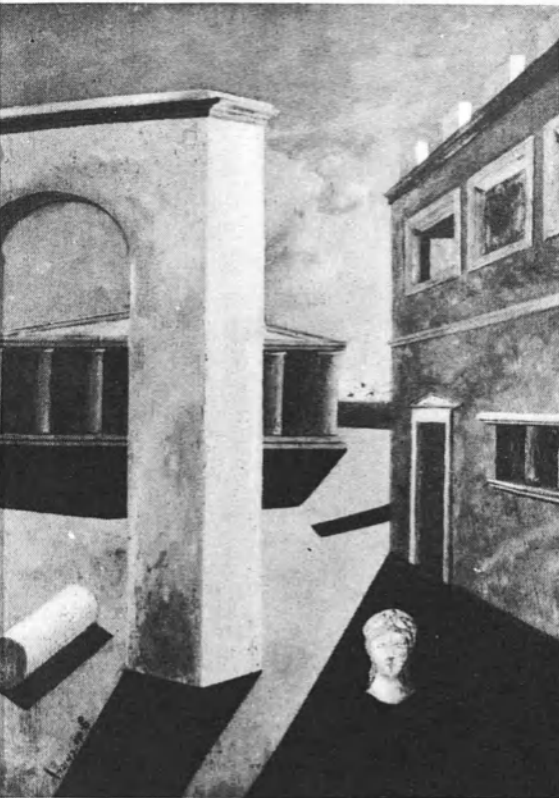
Maurice de VLAMINCK. — Cottage in Flanders. Reproduction: New York Graphic Society, Greenwich, Connecticut, U.S.A. \$10.



Felice CASORATI. — The Two Sisters. Reproduction: Istituto Geografico de Agostini, Novara, Italy, 4,500 lire.

**Lyonel FEININGER.** —  
The Church of the Minorites.  
Reproduction: Farm Journal,  
Philadelphia, Pennsylvania,  
U.S.A. \$1.

**Giorgio de CHIRICO.** —  
The Antique Era. Reproduc-  
tion: New York Graphic  
Society, Greenwich, Con-  
necticut, U.S.A. \$5.



and, above all, the higher standards demanded by the public, as they become more and more familiar with museums and exhibitions, are bound to result in constant improvement.

Some of the reproductions seem already to be of sufficient merit to win the approval of the artists themselves, who are ready to sign them as a token not only of the technical fidelity of the reproduction, but also of its skill in recapturing the very spirit of the original. Spiritual affinity of this kind between the original and the reproduction cannot be achieved automatically, as is commonly believed, by purely mechanical means. It calls for the hand of a skilful craftsman constantly improving on his work by reference to the original, and himself enough of an artist to experience the vision of another as though it were his own, and sufficiently patient and self-effacing to refrain from putting his own personal stamp on the finished work. This accounts for the relatively high cost of such outstandingly good reproductions, made by the pochoir process, and for the fact that there are so few of them.



**T**HE classic methods of large-scale reproduction can, however, give very good results if we are more fully aware of their limitations and their possibilities. The exact reproduction of colour cannot in itself recapture the special atmosphere of a painting, which is due to the quality of its lighting and of the materials used and to its own inherent magic. Even though his style remains fundamentally the same, every artist changes his manner, and this difference of tone must be rendered by appropriate means.

To take a very simple example, while the precision and directness of letterpress may reproduce the firm accents of the early Monet, the velvety softness of offset will perhaps give a better rendering of the modulation of a late work like the *Nymphéas*, and the sonority of photogravure come closer to the vibrant quality of the Argenteuil period. It is up to the publishers to discover, as one critic recently put it, "the

process of colour reproduction best suited to a particular work of art", and to unify and combine harmoniously the successive renderings of photographer, engraver and printer. The choice of inks and paper also plays a very subtle part. The successes achieved carry on the tradition of fine craftsmanship in the service of art.

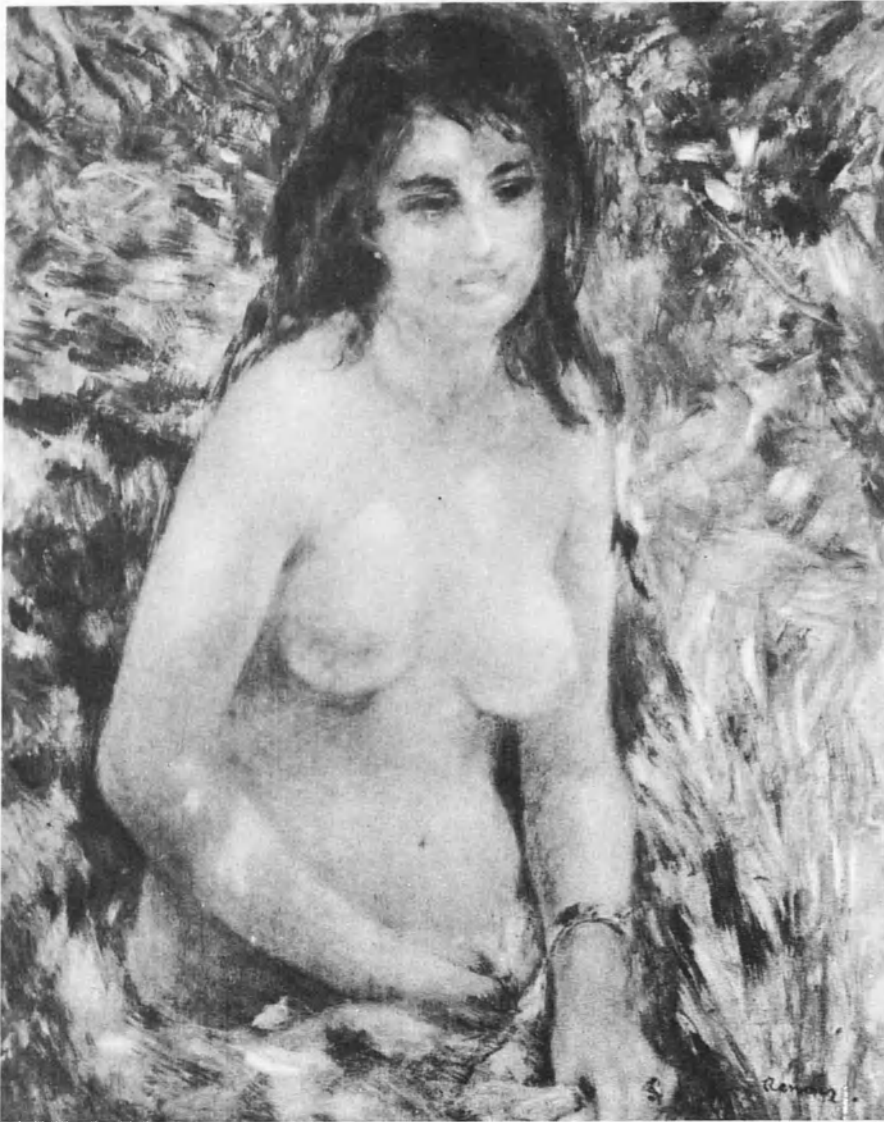
Modern paintings, with their pure, unequivocal colours and simple texture are easier subjects for reproduction than are old paintings, many of which are overlaid with varnishes and shrouded in intermediate greys and browns which are extremely difficult to render. In the last hundred years, painting has turned resolutely to colour. There is no doubt that black-and-white photography, however perfect it may be, can no longer give us the essence of an Impressionist or Fauvist painting, and still less of an abstract painting.

Colour reproductions help not only to spread a knowledge of modern art but also to make it better understood and to assist its development. By freeing us from the traditional prejudices of subject and form, which have been given spurious credit by line-engraving and monochrome photography, they help us to a better appreciation, in painting, of the old chromatic harmony cultivated by certain masters and certain schools and so long belittled for the sake of an exclusive concentration on line, composition, relief, and other values often having nothing to do with painting pure and simple. The development of colour reproduction also accounts for the present renaissance of such powerful forms of art as stained glass and mosaic work, and of forms so rich in influence as miniature painting. We are returning to a civilization full of colour.

One comment already made deserves repetition. The artists reproduced in colour are not academic painters but the great creative geniuses of our time. The list of distinguished names in this catalogue is striking evidence both of the enlightened judgment of the experts and of the spontaneous preferences of the public. In spite of those who disparage modern art, and (Cont'd on page 26)



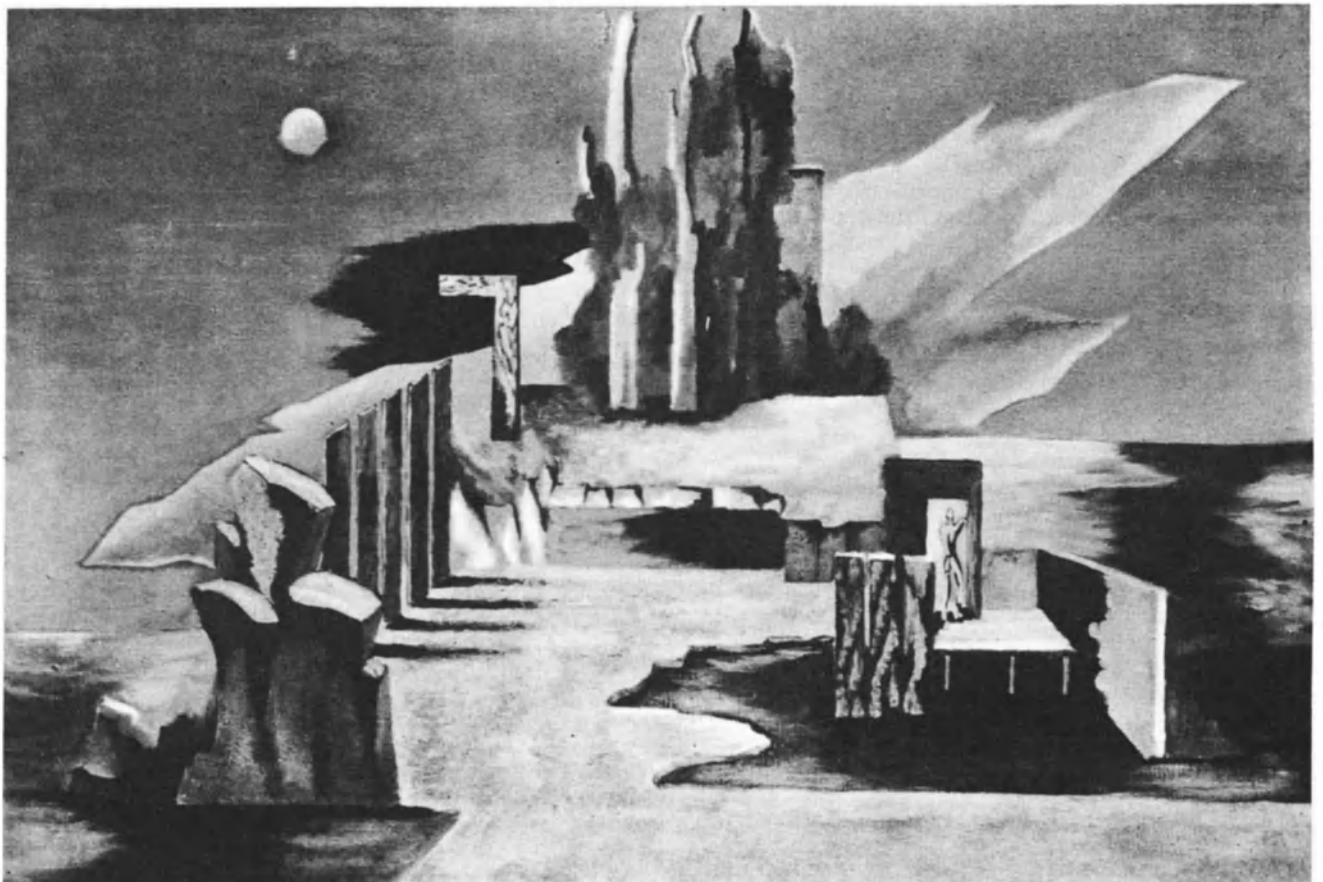
**MASTERPIECES  
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(Continued)



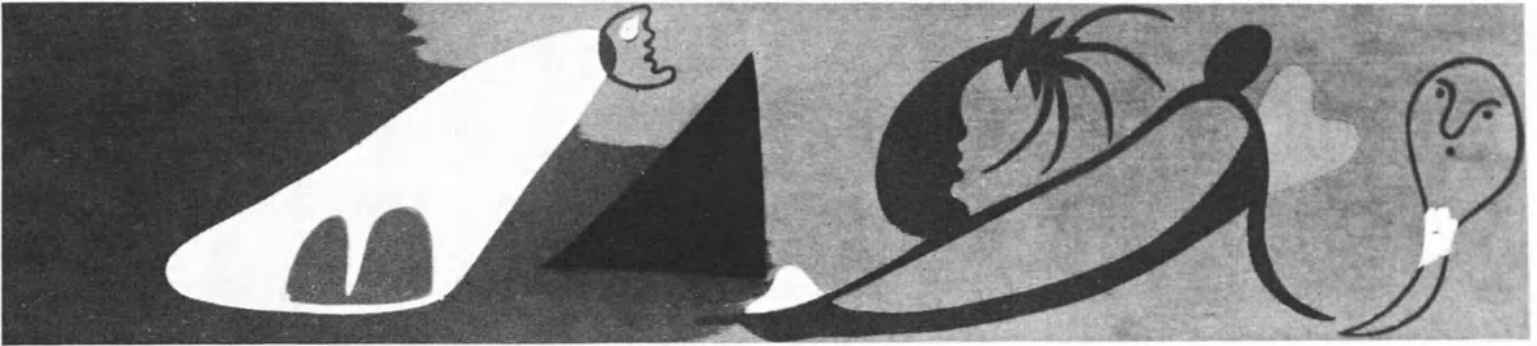
**Auguste RE-  
NOIR.** — Nude  
in the Sun. Re-  
production: Kuns-  
tanstalt Max Jaffé,  
Vienna, \$10.



**Marc CHAGALL.** —  
The Artist and his Model.  
Reproduction: The Pallas  
Gallery Ltd., London,  
£ 12.2.6d.



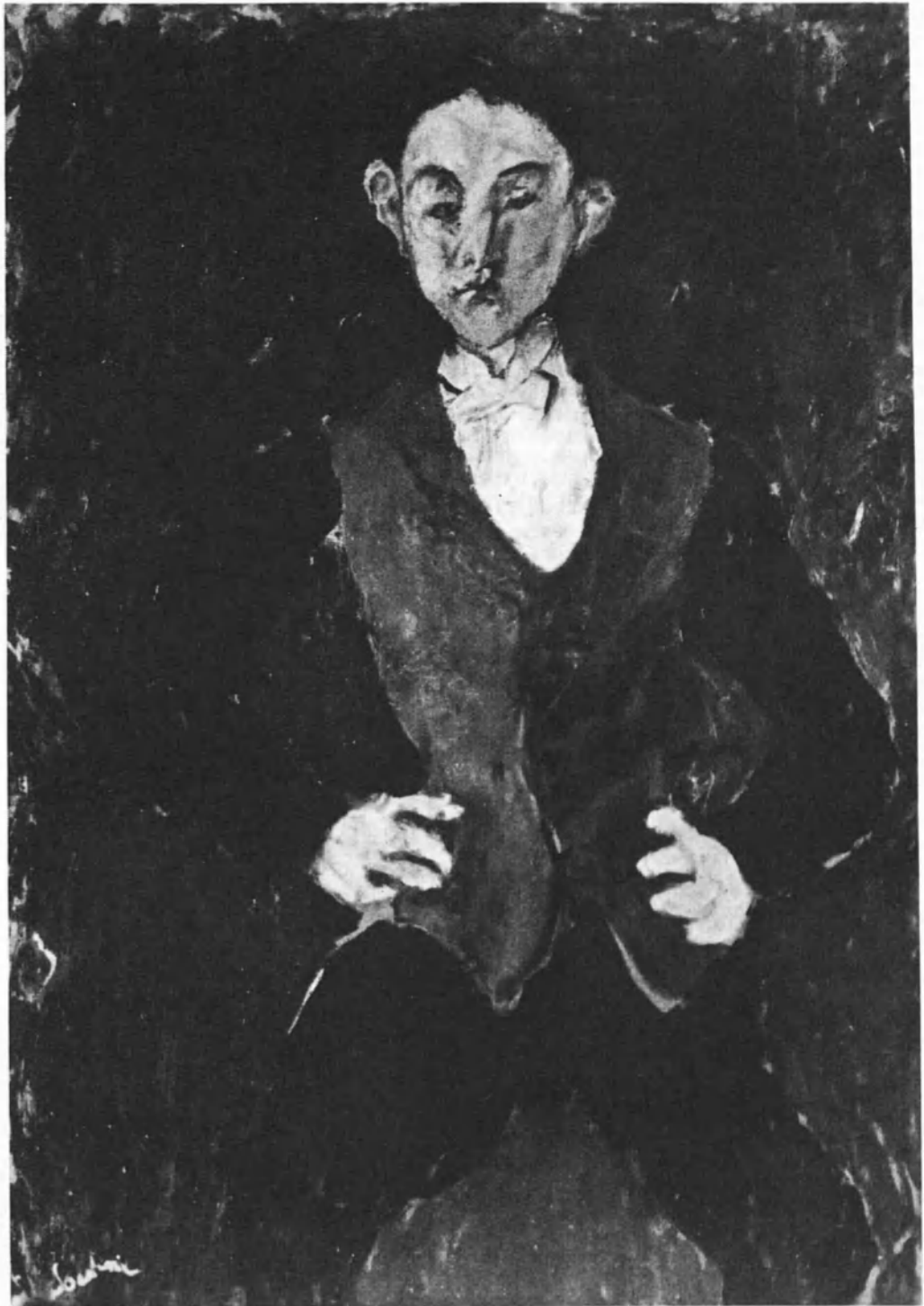
**Jean LURÇAT.**  
— The Big Cloud.  
Reproduction:  
The Twin Edi-  
tions, Greenwich,  
Connecticut,  
U.S.A. \$15.



**Joán MIRO.** — Mural No. 1. Reproduction: Esther Gentle Reproductions, New York, \$5.



**Georges ROUAULT.** — Pierrot Junior. Reproduction: Editions M. Lacourière, Paris, 27.000frs



**Chaim SOUTINE.** — Portrait of a Boy. Reproduction: New York Graphic Society, Greenwich, Connecticut, U.S.A. \$10.



**Paul KLEE.** — Picture Album. Reproduction: The Twin Editions, Greenwich, Connecticut, U.S.A. \$15.



Masterpieces you can buy

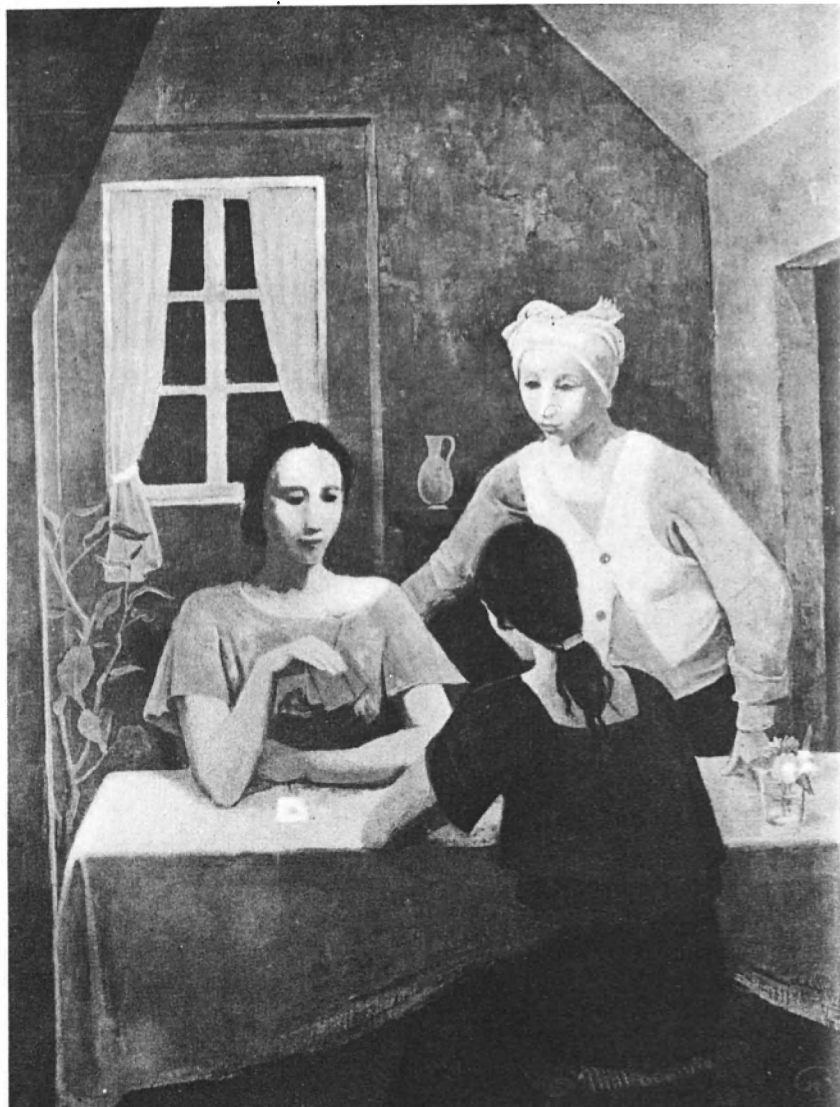
## WORKS OF ART IN SCHOOLS FACTORIES AND HOMES

(Continued from page 23)

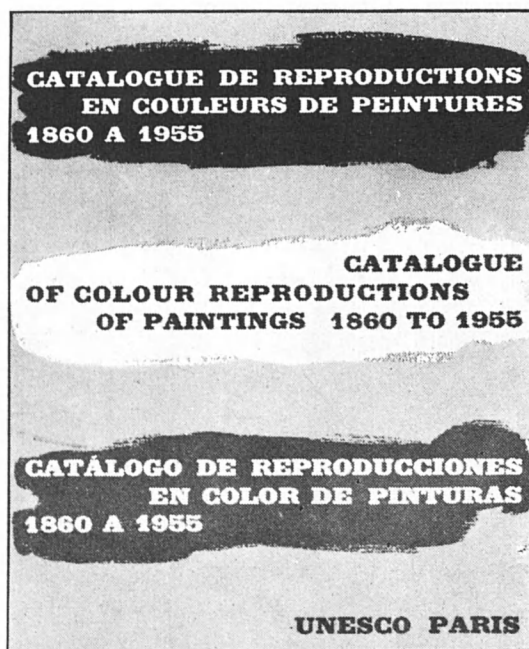
working, there is general agreement on a small and significant selection of modern masters. The reproductions discarded are generally laid aside because of their own defects, and seldom because of shortcomings in the original, for academic artists, even if they enjoy very powerful backing, rarely find publishing firms willing to take the risk of reproducing their work in colour.

There are now enough good colour reproductions available for Unesco to contemplate organizing travelling exhibitions in the near future to illustrate a given period, country, or artist, or a particular theme. There is no need to dwell on the educational value of collections of this kind since, with masterpieces scattered all over the world, as they are today, it is hardly possible to arrange comparable exhibitions of the originals, even in the most favoured centres. By means of colour reproductions, the highest expressions of art can be brought, in a form approximating very closely to the original, into schools and factories, and to remote communities or isolated homes where people do not yet enjoy direct access to museums, exhibitions or private collections.

For connoisseurs, art-lovers and artists, these reproductions now provide the kind of introduction and training once given by the engravings which had such a vogue both north and south of the Alps from the late-fifteenth century onwards, or by the countless copies of miniatures that circulated both in the Orient and in the West throughout the Middle Ages. Every age creates, out of reproductions, its own fill of "imaginary museums", while, alongside, spring up the ever new and ever unpredictable original masterpieces of the creative artist.



Karl HOFER. — Girls Playing Cards. Reproduction: Verlag F. Bruckmann, KG, Munich, Germany, DM50.



The "Catalogue of Colour Reproductions of Paintings — 1860 to 1955", whose cover is reproduced above, can be obtained from booksellers and from Unesco National Distributors listed on page 34, price: \$3.50; 16/-; 800 Fr. fr. A new and revised edition of Unesco's companion volume on old masters—"Catalogue of Colour Reproductions of Paintings Prior to 1860" will be available this year. Readers who wish to buy reproductions from another country can overcome currency difficulties with "Unesco Coupons". Information on how to obtain and use these coupons can be obtained from the Unesco Coupon Office, 19, Avenue Kléber, Paris (16').

Rufino TAMAYO. — Mandolins and Pineapples. Reproduction: New York Graphic Society, Greenwich, Connecticut, U.S.A. \$15.



# CHINESE OPERA

(Cont'd from  
page 20)

and miraculously miss each other every time, the adversaries pant like two blood-thirsty leopards, first making you gasp and in the next moment roar with laughter.

The laughter is released not from comic facial contortions but springs out of impossible situations, fantastic postures and the superb orchestration of the actors who perform a breathtaking and precise acrobatic ballet.

The choreography which makes one's head spin in its complex patterns has been evolved through hundreds of years of tradition and training, has been worked by ancient masters, perfected and matured through the ages. The performances do not seem to have been rehearsed in theatre halls at scheduled times but through centuries, through generations.

I do not know any theatre which requires less knowledge of the spoken word than the Chinese opera. In "The River" we vividly see the old boatman tie his boat to the bank, walk through the mud and help the young girl to embark. The wobbling of the boat and the swaying of the girl as the boatman rows her across the deep waters seem absolutely real.

## Product of time's crucible

**I**N the butterfly dance the acrobatic feats of the players form a pattern of colours and singing lines of human limbs. Women and men in bright costumes jump and somersault and look like butterflies skimming and kissing each other in the air. In its presentation this piece is nearer to the Western concept of ballet.

The simplification of form in Chinese opera does not arise out of a primitive or naive folk quality but from a highly evolved technique, the product of centuries of strenuous search. This art simmered and bubbled in the crucible of time and in the process all superfluity has been shed. Its simplicity has the conscious master's hand behind it, the craftsmanship of the super-painter who with a few strokes of his brush sketches a human figure, a scene of battle or a running horse.

In the creation of new opera China has borrowed much from the West. "The White Haired Girl" and "The Butterflies" and the more recent operas are a blend of Western realism with native traditions, using harmonic music patterns and symphonic orchestration as a background to solo music.

China has much to offer Western opera which today seems to be at a stalemate so far as form is concerned. This exchange of cultures is a unique phenomena of our times when countries like the members of one family come together with their different languages, songs, costumes and dances. They have much to give and take from each other and thereby enrich world culture which is a heritage of all humanity. (Photos Pic, Paris.)

Balwant Gargi is an Indian writer who has devoted many years to a study of classical and folk drama in India and the Far East.

## Letters to the editor...

Sir,

I have been reading with interest your issue No. 4/5 1954 concerning Japan today. Your articles show the high standard of progress that country has made in such a very short time and the interesting fusion of western materialism with Oriental philosophy that exists there. I think it would be a pity if, in the attempt to raise the standards of the "backward" peoples of the world, the Western powers were to impose not only the advantages of their standards upon the less fortunate, but also the disadvantages. It seems to me that the article giving the view of Japanese youth could be very well taken to heart by the "Ijin" (foreigner). You list six points of criticism of the Western way of life by the Japanese youth and it appears to me that they do in the main strike well and truly home. This would seem to be just cause for us to stop and consider that when we try and aid the Asians and Africans to reach a higher standard of living, we should do so through their eyes, not just through our own. We should remember that what is ultimately desirable for us may be quite despicable to them. We should only help them as far as we can when it is compatible with *their* ideals, not with our own. We can easily measure material wealth but it is very difficult for us to say that, just because we are materially stronger than they are, then we are also spiritually stronger.

One example of the apparent superiority of the outlook of those we are supposed to be helping is the strength of the family ties in Japan. I venture to suggest that if such ties were still in existence in the Western World then such undesirable features of our civilization as the high divorce rates, juvenile delinquency, and the abandoned condition of many of the aged would not exist to the extent that they do today. Your apology in the following issue (No. 6, 1954, "The American Negro") for the racial and other discrimination that exists in the United States, materially the richest of nations in the world today, may be quoted as an example of what we should avoid.

I would also like to point out that in your issue prior to the one devoted to Japanese youth (No. 3, 1954, "Freedom of Information") you publish figures that show Japanese-language daily newspaper circulation as being second only to English-language circulation. Surely this would indicate that there

would be a ready market for a Japanese language edition of the Courier, particularly since you state in the following issue that the Japanese in general are anxious to learn about other peoples. Or is it that your activities are restricted to member countries? If so there would appear to be little hope for a universal understanding of each other's problems and ambitions if only one half of the world is allowed to see and hear those problems and ambitions. Incidentally, I notice also that German-language dailies have a greater circulation than either French or Spanish.

In the matter of explaining ourselves to each other, I feel that it is only by so doing that we can prevent our leaders from leading us into another dreadful slaughter that is so wasteful of human life and effort. Indeed, may I make this a plea to UNESCO to try to break down the barriers to such an understanding that exist between the political "East" and the political "West", and present to each the true picture of what we are and what we seek. Surely both sides are subjected to such a barrage of propaganda and half-truths that it is only a very distorted and emotional picture that exists at present.

Certainly it can be said that if we cannot live together in peace we shall die together in futile strife and the slow and gradual progress of centuries will be lost for the average man. We have so obviously reached the stage when there is no advantage for either side in pursuing their selfish ends by force when both victors and vanquished are losers and the common man becomes a slave either to the politics of one side or the economics of the other. Each of the major wars of this century has brought increasing restrictions upon the freedom and liberty of the private individual in order to protect "States". Surely it is time that men grew up and realized that States consist of the individuals that reside therein and although school-boys squabble, grown men learn to tolerate each other.

D. Harden.

Birkdale Road,  
Birkenhead,  
Auckland, N.5,  
New Zealand.

*EDITOR'S NOTE : Japan is a member of UNESCO though not of the United Nations. An experimental Japanese edition of the UNESCO COURIER in reduced form has just begun publication in conjunction with the UNESCO SHINBUN (Unesco News) the organ of the Federation of Unesco Associations in Japan.*



*As an anthropologist sees it*

# JUNGLE INDIANS WITH AN AXE TO GRIND

by Alfred Metraux

**F**OUR centuries ago the hunger for gold and the promise of great riches helped to speed fleets of galleons to the conquest and colonization of the New World and lured adventurers on astounding expeditions.

Today, a strange counterpart of this age-old lust for gold can be found in the "Iron Hunt" of primitive tribes. The thirst for iron is so strong that it governs all dealings between the tribes and white men who hold this "precious" metal.

It is difficult to realize what iron means in the lives of primitive peoples unless we stop to think of the way men lived and worked in the distant Stone Age. And yet in New Guinea and Brazil there are still many tribes which

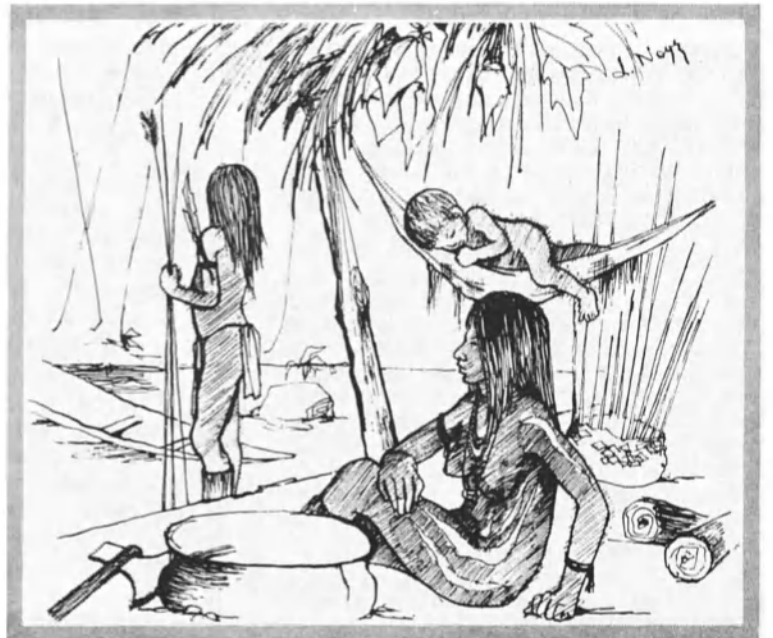
use the same tools as did our ancestors of prehistoric times.

These tribes farm the tropical jungle soil by scraping its thin layer of humus. Every two or three years a tribe has to hack a new clearing out of the jungle to make room for the grains and tubers on which its life depends. It is not easy to clear a jungle with a stone axe which pounds and tears much more than it actually cuts. Long, hard days are needed for the job.

A simple iron hatchet can do the same work with almost magical speed. The man who owns such a marvellous instrument saves his strength and no longer needs to worry about the rains coming before his crops are sown. The entire rhythm of his farming is affected. He can clear as much land as he

pleases. His crops will be more abundant, famine will no longer haunt his door, and fewer children will die. His tribe, grown bigger and stronger, will be held in respect by its neighbours, and thus threats to its existence will be removed. An Indian can visualize this chain of cause and effect as he tries a steel axe on a tree trunk for the first time.

In the plains of the Amazon basin the fame of the "precious metal" spreads among the tribes long before the white man ever makes an appearance. Tiny bits of iron passed from hand to hand have gone right into the very heart of the South American continent. When agents of Brazil's Indian Protection Service made their first contacts with hostile tribes in Central Brazil, they





were astounded to find the tribesmen using steel tools they had acquired by barter or as war booty. For the past four centuries, attacks by tribesmen on white men have often had no other motive than the desire for iron. Official reports of such attacks nearly always reveal that the tribesmen carried off all objects made of iron, but left those made of other materials untouched.

### Stone Age twilight

**T**HE primitive man who discovers the use of iron soon finds himself under a tyranny from which he cannot escape : once he is familiar with metal he can no longer return to his Stone Age. For iron, many a tribe has sacrificed its freedom—and even its existence.

When the Jesuits peacefully subdued hundreds of thousands of Indians, the only arm they used was the lure of iron. The promise of a steady supply of axes and knives was enough to persuade a belligerent people to accept the authority of the "black robes". And many tribes have waged merciless war on each other simply to capture the slaves they needed to barter for metal tools. Even today, the Indian Protection Service in Brazil wins over hostile tribes by placing hatchets, scissors and machetes in their area.

A report on Brazil's Indian assimilation policy written for Unesco by Dr. Darcy Ribeiro of the Indian Protection Service (See UNESCO COURIER, n° 8/9, 1954) tells of some of the dramatic moments marking the twilight of the Stone Age. We are inclined to forget that the Stone Age which began thousands of years ago has survived down to the Atomic Age, and is now finally disappearing.

### A clean-cut trail

**S**OME of these stories suggest how our own ancestors must have felt when traders from the East brought them their first metal axes. Here is a story told to an Indian Protection Service Agent by the Xokleng Indians of Southern Brazil, a few years after their pacification :

One day, as some of the tribe's warriors were moving through the jungle, they came across a trail quite different from the one they themselves were making by painfully twisting and breaking the branches in their way. On both sides of this trail, branches lay on the ground, cut off cleanly by some unknown instrument. The Indians, puzzled by this mystery, decided to follow the strange trail.

A little further on, they found something that surprised them even more. A huge tree had been chopped down and its stump showed a clean, flat surface. Now they felt both fear

and astonishment, but they continued on the trail. Soon they found something else mysterious : foot-prints which had certainly not been made by any animal they had ever come across.

Night was falling as they stealthily came to a clearing where a white "hut" stood. Around the "hut" were strange human beings with white skins, unlike any men they had ever seen. The Indians, a warlike tribe, decided to attack at dawn, but their impatience and curiosity got the better of them. Before dawn came they had massacred all the white men. Groping through the tent they began to hunt for the cutting

of finding more of those strange beings who possessed the cutting instruments.

But the Indians who had taken the axes did not keep them for very long. Other tribes ambushed them, seized their iron weapons and left them dead or wounded. In the months and the years that followed, more whites were massacred, but many Indians were killed by the little thunderclaps that the whites held in their hands. Not only was war waged on the whites, but the lust for iron led to incessant tribal wars among the Indians. When the Indian Protection Service left a heap of iron objects near the Parintintins one



tools whose powers they had admired. They collected the axes and immediately began to try them out.

The next morning, they undressed the bodies of their victims to examine them more closely and then crushed their skulls to prevent them from coming back to life. Then, ignoring any other booty in the "hut", they left with their knives and hatchets. On the way home, they kept on trying out the hatchets.

They couldn't believe their eyes : the instruments cut wood without any effort at all. Now that they owned them, they would become the masters of the jungle. Back in their own village, the warriors told the story of their discovery and their victory. More bands set out along the same path in the hope

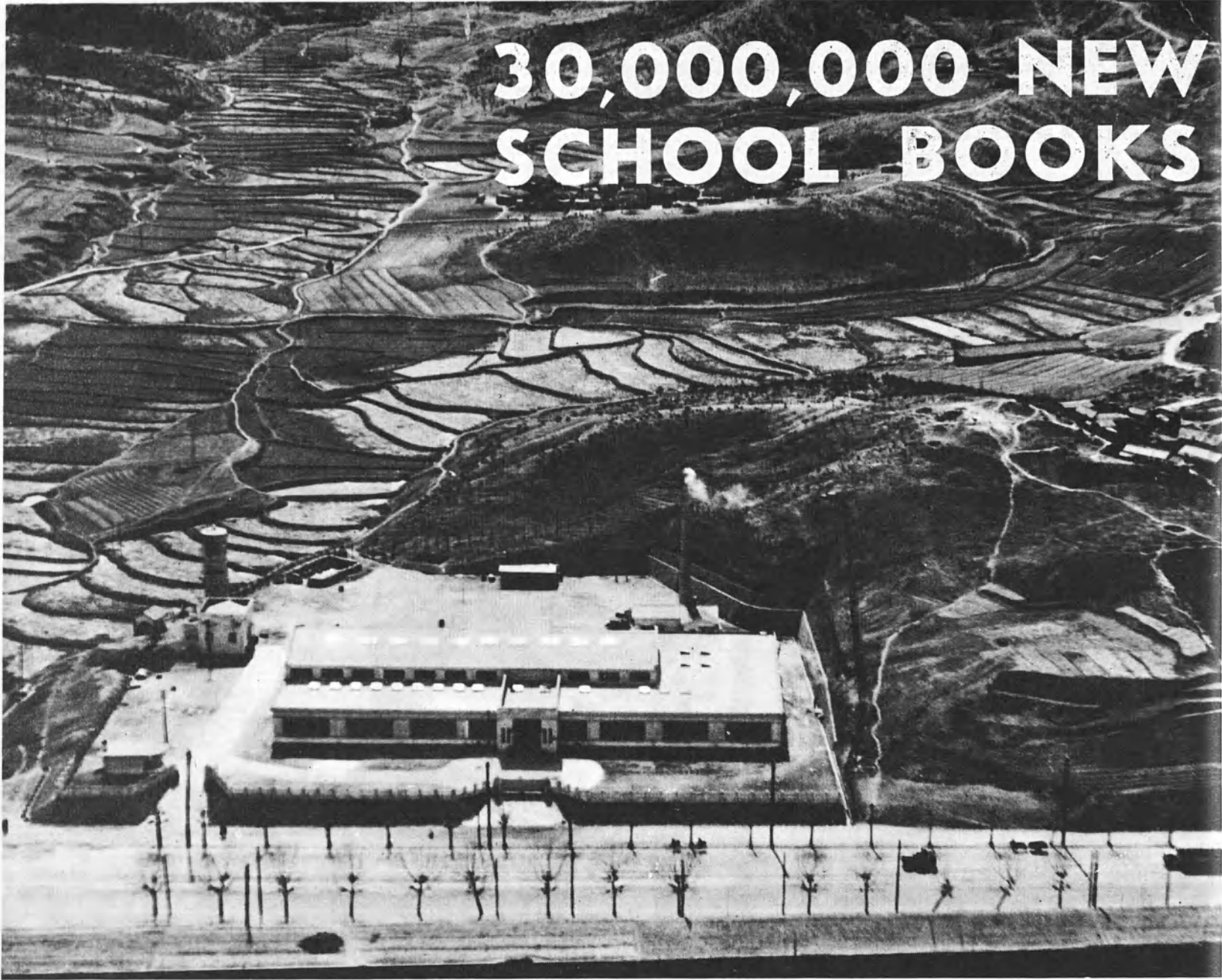
day to lure them, the Indians simulated an attack to make themselves believe that they had won them by conquest.

In the end tribes no longer sought iron and steel because of their usefulness. Their possession became a matter of prestige. When the Chikrin Indians were pacified, they were willing to obey the law—in exchange for scissors. And they kept on demanding them until they now own more scissors per head than any other community in the world.

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*This is the first of a series of articles on anthropological questions by Alfred Metraux, noted social anthropologist. In our next issue Dr Metraux will describe how a steel axe changed the lives of an Australian aboriginal community.*

# 30,000,000 NEW SCHOOL BOOKS



# KOREAN A YEAR

"To have a single book for the school was a luxury. When we didn't have a blackboard, we used to draw our illustrations on the mud floor." That is how Korean teachers describe the difficult war-time and early post-war conditions in their schools. Today, however, a steady stream of textbooks is flowing back into Korean schools from the new National Textbook Printing Plant (left) now in production at Yong Dong Po, near Seoul. The plant was built through the combined efforts of the United Nations Korean Reconstruction Agency (UNKRA), UNESCO and the Republic of Korea Government. Geared to produce thirty million textbooks a year, the printing, stitching and packing equipment (below, left and centre) is the most modern obtainable. Between September 1954, when the plant opened, and March 1955, 12,000,000 books were produced. In Pusan, South Korea's main supply port, UNKRA is helping thousands of sick people by providing equipment and supplies for the clinic operated by the Mary Knoll Sisters. This has enabled the clinic to give orthopaedic treatment to children suffering from tuberculosis of the bone and poliomyelitis. Long before daybreak, patients pack the courtyard and alleyway leading to the clinic waiting their turn for examination and treatment. Photos (right) show a father explaining the nature of his child's illness to one of the sisters, and another sister taking blood count of young orphan, one of many thousands treated at the clinic. (U.N. photos)





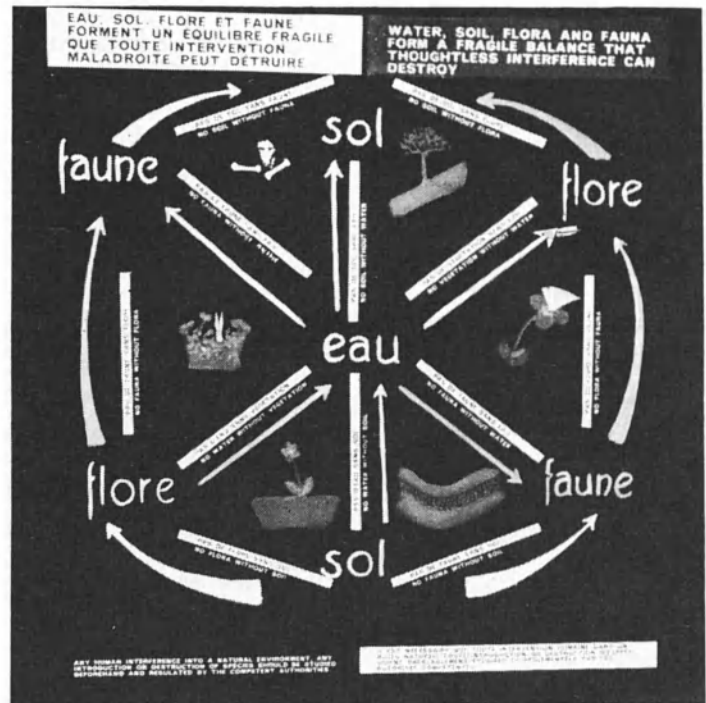


## Schools spark village progress in Philippines

Since 1948 a national movement has developed to link Philippine schools with their communities. Classroom programmes are related to needs and resources of communities, and schools also conduct adult education activities and carry out projects aimed at general community development. A training centre has been set up at Bayambang as a joint undertaking of the Philippines Government and UNESCO. A team of UNESCO technical assistance specialists is working with the centre, which is part of a system of international and national training centres set up to produce first, leaders and teachers, and second, teaching materials for fundamental education. The comprehensive ten weeks' course makes use of audio-visual instruction, group discussions and field work in selected villages. Experiments are also carried out with new teaching methods and revised curricula. Photos on this page of the training centre in action show : (1) Dr. Urban Fleege, Chief of the UNESCO mission, lecturing trainees on the problem of evaluation of their work; (2) A group at work in the centre's library; (3) An educational film show in a nearby village; (4) Charles C. Roberts, a UNESCO science teaching expert, demonstrates the operation of a film projector; (5) Charles A. Holland, of Australia, agricultural expert, shows trainees how to vaccinate pigs against hog cholera; (6) Trainees working on posters. (U.N. photos.)



# Unesco in pictures



## Destructive man

The results of man's abuse and destruction of nature's resources were graphically illustrated at a recent exhibition organized at the Paris Natural History Museum, with the support of Unesco and the International Union for the Protection of Nature. Entitled "Man Against Nature", the exhibition offered many examples of the destruction by man of the delicate balance that exists between soil, vegetation and fauna. It showed, for example, that uncontrolled deforestation can cause erosion which results in the devastation of whole areas, and that the use of insecticides may destroy useful insects along with parasites. After the exhibition closes in September, the section devoted to the disturbance of natural balance will form an independent exhibit which the International Union for the Protection of Nature will offer to members wishing to circulate it in their country. Above, right, an exhibition panel showing the balance of natural elements that thoughtless interference can destroy, and, left, young visitors learn that the ferocious leopard helps to protect agriculture by destroying baboons and wild pigs which eat up the vegetation. (Unesco photos)



## Budding artists of far-off lands

Many Parisians have recently been visiting an art exhibition in Unesco House where paintings by children from France's overseas territories have been on view. Chief among the visitors to admire the talents of these budding artists, aged between seven and 15, was Madame René Coty, wife of the President of the French Republic, who met and chatted with some young citizens of France's African territories (left). Prizes are being awarded to the three best paintings entered from each of the overseas territories. (Unesco photo)

# From the Unesco Newsroom

**SEVENTY - FOURTH STATE:** Ethiopia has become Unesco's seventy-fourth member state. On July 1, the Ethiopian Ambassador to the United Kingdom deposited his government's acceptance of the Unesco Constitution at a ceremony in the Foreign Office in London, where the Constitution is deposited.

**\* UNESCO 'POCKET-BOOK':** The first Unesco paper-bound pocket-size book for mass distribution was published recently. The book is the English version of "Cultural Patterns and Technical Change", prepared by Unesco under the editorial supervision of the noted anthropologist, Margaret Mead. It reports on the traditional way of life in the five ancient civilizations of Greece, Burma, Nigeria, the Palau Islands and among the Spanish Americans of New Mexico. And it features guiding principles on how to introduce modern technical improvements into such cultures without causing new social tensions.

**MEN WITH MISSIONS:** Unesco recently sent out three more experts on new technical assistance missions. Professor Calamur Mahadevan, an Indian geologist, is now in Brazil to help survey mineral resources in the Amazon Valley. He is working with a U.N. Food and Agriculture Organization team aiding the Brazilian Government to develop the Amazon region. An Australian geologist, Mr. E. J. Harrison, has gone to help the Egyptian Government in its search for underground water resources in the desert. A third expert on mission is Mr. A. G. Dickson, a British educator whom Unesco is sending to head a Unesco fundamental education team in Iraq. Mr. Dickson's mission follows three years of work by Iraqi educators and a Unesco team in the Dujailah region, where landless farmers have been settled on newly-irrigated land reclaimed from the desert. The plan now is to establish similar centres throughout Iraq to train local leaders of fundamental education.

**\* PAYING FOR EDUCATION:** Educators from all parts of the world met recently in Geneva to discuss one of education's greatest difficulties—how to find the money to expand existing programmes and create new ones where they are urgently needed. The occasion was the Eighteenth Conference on Public Education, convened jointly by Unesco and the International Bureau of Education. In previous years delegates have recommended action in such fields as compulsory education, on the access of women to education, and on the training of teachers. For this reason, this year's session was concerned primarily with educational financing. Special studies prepared by Unesco and the I.B.E. were used as a basis for discussions.

**WORKS OF LEONARDO:** The Leonardo da Vinci travelling exhibition prepared by Unesco has now toured 23 countries. It is on show this year from June to the end of September at the historic Clos Lucé in Amboise, France, once a French royal domain, where Leonardo spent the last years of his life under the patronage of King Francis I. The French National Commission for Unesco, which is sponsoring the Amboise exhibit, has decided to make it a yearly event. Each summer the exhibition will return to the Clos Lucé, in the heart of the Loire country which Leonardo loved so well.

**\* EAST-WEST EXCHANGES:** Historians and orientologists studied way to broaden the teaching of the humanities when they met recently at Unesco House in Paris. They discussed how to give greater attention to Oriental civilizations in Western teaching, and also how to improve the study of European humanities in Asian schools. Representatives from the major universities of thirteen countries — Ceylon, Denmark, Egypt, England, France, Germany, India, Iran, Italy, Japan, Mexico, Pakistan and

the United States—attended the meeting.

**THEATRE OF THE NATIONS:** Plans for the creation of an international theatre in Paris are now within sight of achievement. The idea of setting up a theatre for regular performances by various national theatre groups has been considered by the International Theatre Institute for a number of years. Following two successful International Festivals of Dramatic Art held in Paris in 1954 and again this year (see page 18), the Institute has received the unanimous approval of its twenty-three member nations, who met recently in Dubrovnik, Yugoslavia, for a Theatre of the Nations to be established in Paris. The French Government as well as the Paris municipal authorities will co-operate in the establishment of the theatre.

**\* AIRBORNE GEOGRAPHY LESSONS:** Primary school pupils in Corbeil, near Paris recently had their first aerial geography lesson. With the help of the French Air Ministry and the Touring Club de France they flew over the Paris area in three aircraft. Their teacher prepared them in class beforehand for the trip and each pupil had a plan of the flight. For the five pupils who write the best account of their airborne lesson, the French Air Ministry has offered further flights this summer.

**DEFENDING HUMAN RIGHTS:** The first international authority with power to overrule certain national governments when human rights are infringed has now been created. Six countries, all members of the Council of Europe, have ratified the Council's "European Convention on Human Rights", thereby agreeing to Article 25 of the Convention on the right to individual petition. Henceforth, any person or group who is a victim of persecution in Belgium, Denmark, Iceland, Sweden and the German Federal Republic can now have his complaint investigated and his rights and liberties res-

tored by the Council of Europe's Human Rights Commission. This Commission will eventually be replaced by a European Supranational Court of Human Rights.

**COUNTRY TEACHER CLASSES:** In Bogota, Colombia, an ambitious programme to train rural school teachers has been launched under the direction of a graduate of Unesco's Regional Fundamental Education Centre for Latin America, located in Patzcuaro, Mexico. Trainees in Colombia will specialize in nutrition, domestic science, arts and crafts and in teaching recreational activities. Colombia's Agricultural Credit Union is donating houses to forty families of workers who will assist the training programme. Students were selected from villages across the country, with the understanding that they will teach in their home towns on graduation.

**\* CERN'S FIRST STONE:** The foundation stone of the headquarters of the European Organization for Nuclear Research (CERN) was laid recently at Meyrin, near Geneva. Among those who attended the ceremony were M. Max Petitpierre, President of the Swiss Confederation, and Dr. Luther Evans, Director-General of Unesco. The idea of a European scientific laboratory where scientists from different nations could collaborate in nuclear research projects too costly to be carried out in individual countries, was first broached in 1949 and taken up by the Unesco General Conference in 1950. In 1951 plans for the setting up of a European organization were drawn up by Unesco with the help of experts from eight countries. The Swiss Government provided the site for the laboratory, and last September the agreement came into force signed by eight countries. All the research carried out at Meyrin will be fundamentally scientific and of a non-military character. None of the work will be secret. It will provide scientists with invaluable means of investigating the structure of matter.

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## DUEL IN THE DARK



Sabres slash the air as two characters in a Chinese opera duel in imaginary pitch darkness. The perilous triple jumps of the duellers and their hairbreadth escapes are full of both suspense and comedy. This is a scene from a recent Peking Opera performance in Paris, which revealed to the West an almost unknown form of dramatic art. See page 17. (Photo Pic, Paris.)