

The



Courier

RARE
TREASURES
OF WORLD
ART



JANUARY
1957

(10th year)

Price : 2/- (U. K.)
50 cents (U. S.)
100 francs (France)





ANGELS OF THE LAST JUDGMENT. Detail from 13th century Spanish Romanesque mural at St. Paul's church, Casserres, northeast Spain, executed around 1200 A.D. by a painter known as the Master of Lluçá, whose remarkably fine decorative work inspired many artists in this region of Spain. This mural is now in the Archaeological Museum of the Diocese, Solsona. (Unesco Album: Spain)

JANUARY 1957

10th YEAR

CONTENTS

PAGE

3 EDITORIAL**4 MASACCIO THE FLORENTINE GENIUS**

He flashed through life like a meteor
By Gabrielle Cabrini

12 FLORENCE: CRADLE OF THE RENAISSANCE**13 THE ART OF THE PILGRIMS' WAY****23 SPECIAL SUPPLEMENT**

Eight pages of full colour plates of
masterpieces from Italy, Iran and Spain

31 ISFAHAN IS HALF OF THE WORLD**36 THE TREASURES OF IRAN'S IMPERIAL LIBRARY****43 PERSEPOLIS: FABULOUS CAPITAL OF AN EMPIRE****46 MAGIC ARTISAN OF MILAN****49 LETTERS TO THE EDITOR****50 FROM THE UNESCO NEWSROOM**

*The colour pages in this issue have been printed
in Milan, Italy, by Amilcare Pizzi, with the co-
operation of the New York Graphic Society.*

**Published monthly by**

The United Nations Educational, Scientific and Cultural
Organization

Editorial Offices

Unesco, 19 Avenue Kleber, Paris 16, France

Editor-in-Chief

Sandy Koffler

Associate Editors

English Edition : Ronald Fenton

French Edition : Alexandre Leventis

Spanish Edition : Jorge Carrera Andrade

Layout & Design

Robert Jacquemin

Circulation Manager

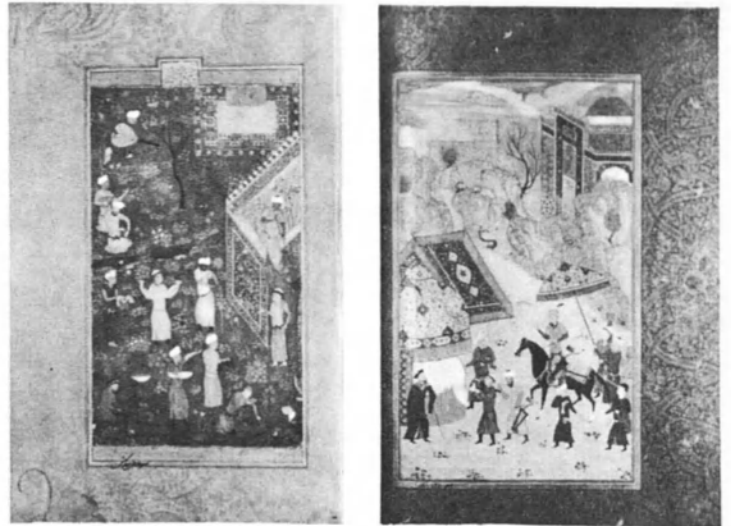
Jean Groffier

(M.C. 56.1.108 A)

COVER PHOTOS

One of world's finest collections of Persian miniatures, preserved in the Gulistan Imperial Library, Teheran, was unknown to the public up to 25 years ago. Perhaps the most famous of them all is shown on front cover in full colour. Done in 1480 it is one of the rare miniatures actually signed by its author (Bihzad). It represents the garden of an art-loving sultan, and is one side of a double page miniature in the *Muraqqa Gulshan* or Flower Garden Album, a remarkable collection of miniatures and calligraphy bound in a luxurious volume by the Moghul emperor Jahangir in the 17th century. Back cover also in colour is from same volume, shows prince on horseback before a magnificently decorated pavilion.

Unless otherwise stated, all colour plates in this issue are taken from Unesco Art Albums. All reproductions in these albums are copyright Unesco, 1956.



SOMEWHERE in Turkey today—it may be in the fabulous “green mosque” of Bursa, former capital of the Ottoman Empire south of Istanbul, or in the Hittite ruins of Central Anatolia—a three-man expedition is engaged in a treasure hunt which has already taken it 100,000 miles across four continents during the past three years. The three men are Peter Bellew, Unesco visual art expert, Anton Schutz, director of the New York Graphic Society, and Mario Dolfi, chief colour photographer of the Italian printing firm of Amilcare Pizzi. Their mission: to study and photograph little known or inaccessible national art treasures for Unesco's World Art Series albums.

Large numbers of extraordinary works of art have been reproduced in the past and made available in the form of albums. Superb reproductions in colour of the greatest masterpieces continue to come off the presses of the world's best art publishers. Nevertheless there are obvious gaps. Unesco launched its World Art Series when it took stock of the fact that it is the better known and more accessible masterpieces which are most frequently reproduced by private publishers.

It is of course easier and less expensive to photograph works in the Louvre, the Prado or the Vatican than it is to scour the world in search of treasures buried in tombs, in caves or under desert sands. The technical and financial resources needed are usually beyond the reach of all but a few private publishers or else the volumes are priced so high that they are beyond the reach of the average buyer.

As an international organization, Unesco has been able to mobilize such resources with the aid of its member states. Every expedition is carefully planned with the collaboration of government officials and national authorities who join up with the Unesco three-man team in the field.

To collect their material, the Unesco team, though weighed down with some 300 pounds of equipment, have used rope ladders to reach caves dug into a cliff face, inched their way to the summit of a steep mountain rock in Ceylon, crawled into Egyptian tombs and driven a bullock team up the steep hills of old Serbia in Yugoslavia to photograph little known paintings in colour. Eight volumes have now been published.

They include the mural paintings discovered in the “Stave” churches of Norway, of which only 25 still exist; the frescoes found in the caves of Ajanta, India, painted by Buddhist monks centuries before the Christian era; the mediæval frescoes recently discovered under several layers of plaster in Yugoslav monasteries; paintings from Egyptian tombs and temples; and bark paintings by Australian aborigines (1).

This issue is devoted to the latest albums: Iran, Spain and Masaccio (the last of these is not part of the World Art Series). Forthcoming volumes will present the Icons of Russia. Japanese Buddhist art, early Buddhist wall paintings of Ceylon. The three-man Unesco expedition is now preparing to visit Mexico, Peru, Burma and Greece to collect material for other albums.

(1) See Unesco Courier, No. 11, 1954 (U.S. Feb. 1955).

M A S A C C I O

Florentine genius who flashed through life like a meteor



by
*Gabrielle
Cabrini*

SCHOOLROOM OF THE RENAISSANCE.

For nearly a century after 1428, the Brancacci Chapel in the Church of St. Maria del Carmine, Florence, was the schoolroom of Florentine artists. Botticelli, Leonardo da Vinci, Michelangelo, Raphael and other giants of the Italian Renaissance went there to study and to copy the frescoes of the young painter Masaccio. The chapel was decorated on the order of the wealthy Florentine, Felice di Piuvichese Brancacci. The frescoes were damaged by the fire which gutted the church in 1771 and by the treatment which they subsequently received.

THE history of art up to the 15th century records no painter who achieved so much in so short a time as the Florentine artist, Masaccio, who "flashed through life like a meteor."

The masterpieces which revealed his genius and powers to the world are the few frescoes he painted in 1427 and 1428 in the Brancacci Chapel of the Carmelite Church at Florence—works which place him as one of the "fathers" of modern painting.

It was as if Masaccio had been destined for a brief existence, for he only needed a few years to complete the cycle of his passage in the history of art. But though small in space and short in time his achievement was to blaze like a beacon down the centuries.

In Masaccio's 27th year his life and the soaring flight of his masterpieces were alike cut off by a death so sudden that many of his Florentine contemporaries believed he had been murdered by poisoning.

To his creative life of six short years he brought such a thirst for research, so ardent a desire to excel all others, that after his death and for more than a century later, the "giants" of Italian painting came to study his work minutely. They came to marvel at his innovations, to analyse his discoveries and to learn from his composition and colour. What chiefly attracted them was what

Masaccio strove most of all to accomplish: the painting of human forms which stand out in relief against background. One painter who lived long after him and who, like so many others, sought in his work fresh creative inspiration, has described them as "bodies pulsating with life".

Masaccio, or Tommaso, as he was baptized, was the son of a notary and was born at San Giovanni Valdarno, about 30 miles from Florence, on December 21, 1401. At that time, despite the civil wars which mark its entire history, Florence was experiencing an extraordinary flowering of talent in building and in the arts.

Travellers from elsewhere in Italy and from other lands who passed through the country of Dante all wrote accounts of what they had seen to their rulers and their friends, describing the Florence of that time as one vast workshop. On every side buildings were going up, or being pulled down and rebuilt. The only thread of continuity in a political life forever interrupted by changes of the parties in power and by their internecine feuds was a passionate love of the arts.

So great was this affection that when decadence had already set in and freedom was at an end in the 16th century, Giorgio Vasari, the remarkable author of "Lives of

Cont'd
on
page 6



TWO CARMELITES. A detail from *The Enthroned St. Peter venerated by the Faithful*. This fresco in the Brancacci Chapel, which also depicts St. Peter raising the son of Theophilus, was left unfinished by Masaccio in 1428 when he departed for Rome, where he died soon after. The work was completed in 1484 by Filippino Lippi. This reproduction and those on pages six to ten are taken from the Unesco Album, "Masaccio, Frescoes in Florence", which is to be published shortly.

the greatest painters, sculptors and architects" concocted for himself an entirely apocryphal grandfather who was supposed to have been a great artist at Arezzo. He did this simply to win the admiration and esteem of the Florentines, for whom ambition was so closely linked with artistic glory. Had Vasari lived elsewhere he would have invented distinguished soldiers, or men of noble birth as forebears.

The sun of artistic glory shone generously on Florence. For centuries, Tuscany peopled the world of art from its nursery of studios and workshops. But though the work of creation went on, its masterpieces quickly failed to satisfy; people felt that there had once been something other than the so-called medieval art which had so far held sway, and above all that there could yet be something else awaiting discovery.

Masaccio grew up at this moment of crisis and search in art. It is said that as a child, being dissatisfied with what surrounded him in his own village, he wandered everywhere making drawings, though he was as displeased with his own efforts as he was with what was done by others. Like all artists of his time, Masaccio was still living in the imposing shadow of Giotto, born a century and a half earlier. Yet he felt that painting not only could, but should be taken further than Giotto had carried it.

Young Tommaso was so absorbed and carried away by his problem that, at a time and in a country which prided itself on a refined elegance, he was completely blind to his own appearance. He was oblivious to everything, Giorgio Vasari tells us, except to drawing and mixing colours which never satisfied him. His carelessness and his disregard for everything not connected with art were so great—to the end of his life he lent money to friends and never remembered afterwards to whom, and would only try to remember when he himself was without a penny piece—that his name "Tommaso" was soon changed to "Masaccio" (an abbreviation of Tomasaccio), a rather disparaging diminutive often used for slipshod, muddle-headed and good-for-nothing children and youths.

While Masaccio paid no attention to his immediate surroundings, he did not lose sight of the contours of the Tuscan countryside, and the villages which seemed blurred in its luminosity; and he strove continuously to convey this sense of distance, which no one had yet been able to do before him.

Masaccio, in his short life, had the great good fortune to meet and to become the intimate friend of two men, very much older than himself, whose names were synonymous with the artistic glory of their country. One was Brunelleschi, the architectural genius who sought to create an impression of infinite space in a building of modest proportions like his chapel of the Pazzi, which has not a single rectangular line. The other was Donatello, the sculptor who dreamed of making people who looked at his statues afraid, less they emerge from their niches and advance towards them.

Why, reasoned Masaccio, should not this problem of perspective, which Brunelleschi and Donatello had solved in the case of architecture and sculpture, be overcome by him in painting? Why should he not break up the flat outline of surfaces by giving them the semblance of relief? Suddenly the masterpiece took shape. After producing a number of works in his research, Masaccio

knew at last that he had found the solution to the problem, that he would thenceforth be able to give depth, a natural depth to something as mundane as a wall.

The opportunity (Florence was an inexhaustible mine of opportunities) was offered him, as might be expected in this great commercial city, by a wealthy merchant named Brancacci, who, wishing his name to go down in history, had chosen the most appropriate way of doing so at that time—through the arts. Having decided to offer his city a work of art, he engaged the successful artist Masolino to decorate a chapel of the Carmelite Church with a number of frescoes.

Masolino undertook the work, a work full of charm, in the most classical Florentine style in 1424-25. Later, Masaccio took his place, and at last his teaching, his conversations with the architect and sculptor of genius bore their fruit: Masaccio painted living beings. His Adam and Eve, driven out of the earthly paradise, have the ravaged expression of human beings unable to face the life that awaits them, and fills them with horror; they are indeed "bodies pulsating with life".

The scenes recounted in the Gospel or in the Acts of the Apostles, those first accounts of the life of Christ and his disciples that Masaccio depicts with his brush, are scenes of real life and no longer mere conventions. Masaccio adds a sense of reality to a dramatic genius like that of Giotto, depicting men who fit naturally into their proper walks of life, who are truly made for the roles which destiny has reserved for them.

The apostle Peter is a fisherman tanned by the sun, broad shouldered, who knows how to draw up nets and launch his boat into the sea. The sick and the beggars are wretched specimens of humanity, craven and downtrodden. Christ is not God triumphant; he has the dignity and sadness of one who will be betrayed and cannot forget it. Around them, behind them, in that chiaroscuro which was to be the admiration of future generations, the trees, the houses fade away, lose themselves in the distance, as, for example, in

the case of the extraordinary castle wrapped in the mist, in "St. Peter distributing the Goods of the Community", which might have been painted by an Impressionist.

Masaccio died leaving his work unfinished, but his renown was such that many painters, including those who were to become the most famous, while not knowing for generations how to follow the path he had so barely outlined, came to meditate in front of his work, trying to decipher its message. Today, as we contemplate Masaccio's work, we may well ask ourselves, as did Vasari, to what heights would he not have attained had not death cut short his career?



WOMAN AND CHILD. Detail from St. Peter distributing the Goods of the Community which illustrates the realistic humanism of Masaccio's portraits. For a larger detail of the same fresco see page 29.

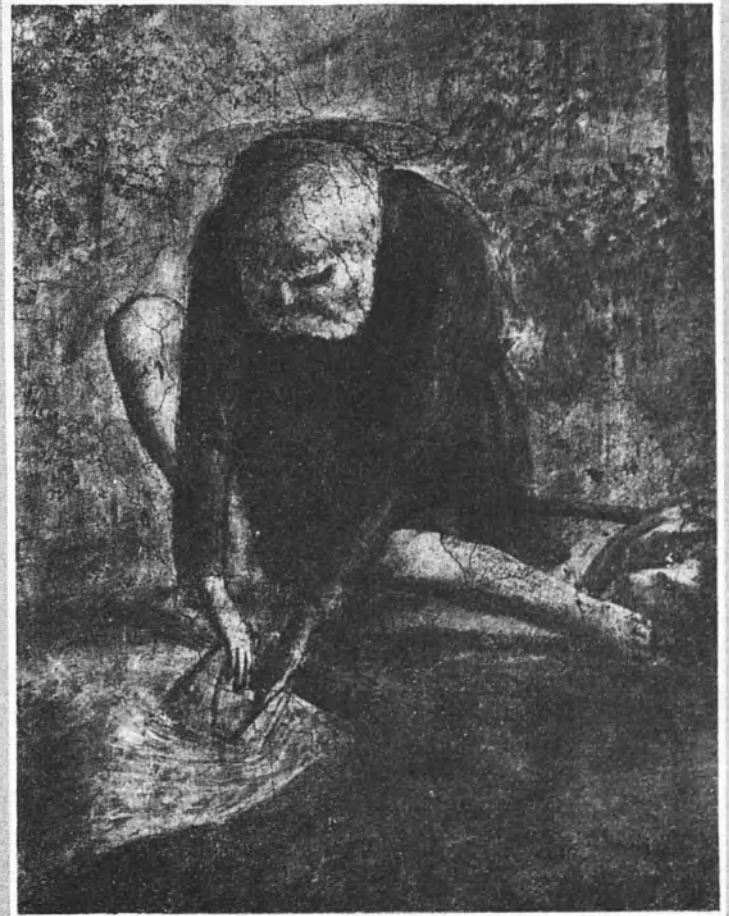
LIFESPAN OF THE 'GIANTS'

Masaccio, who died in his 27th. year, had the shortest life of any of the "giants" of the Italian Renaissance. Here are the ages to which other great Italian painters of this time lived.

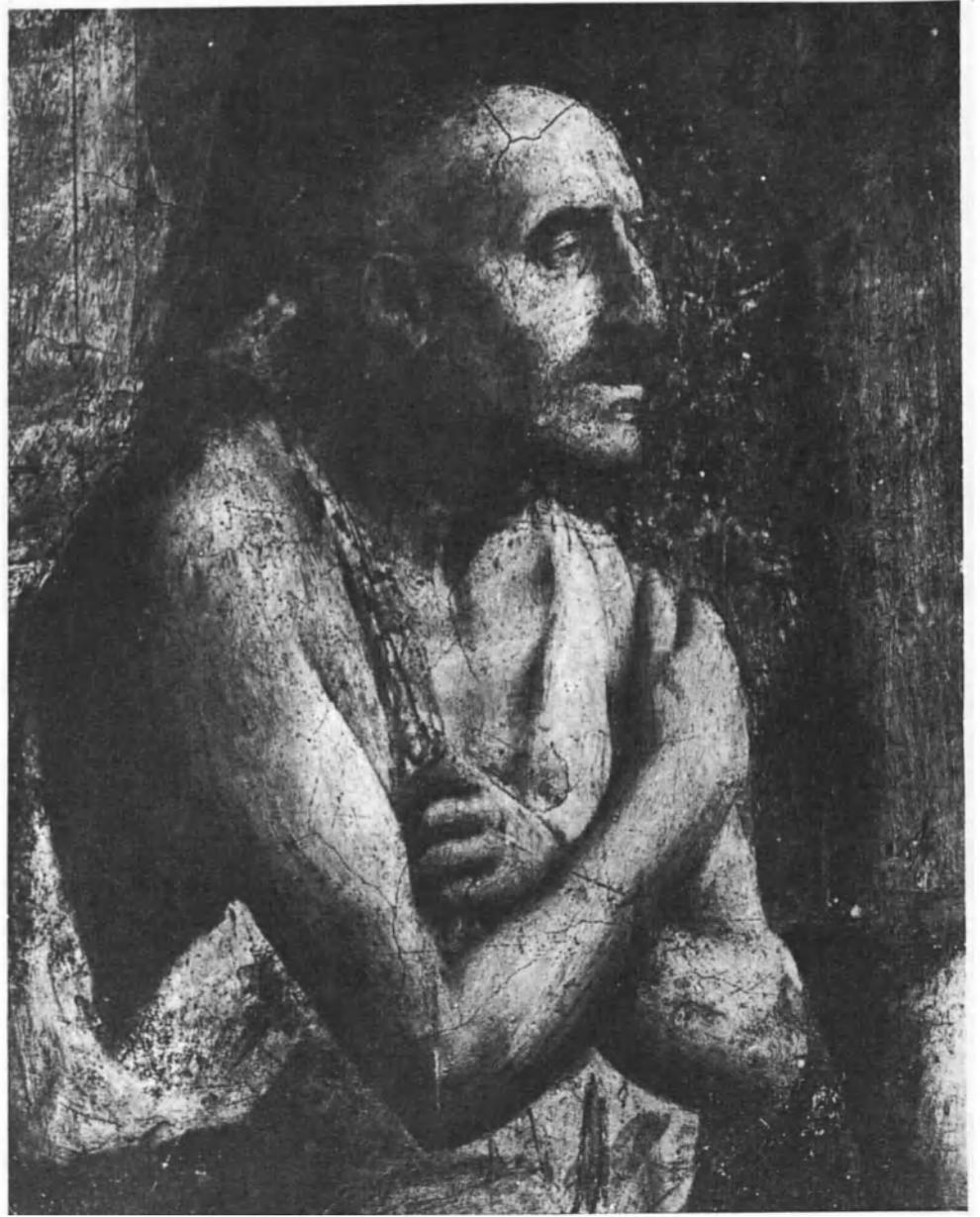
Caravaggio	37	Leonardo da Vinci	67
Raphaël	37	Fra Angelico	68
Correggio	40	Tintoretto	76
Ghirlandaio	45	Donatello	80
Veronese	60	Michelangelo	89
Botticelli	66	Titian	99



HIGHPOINT IN ART was reached by Masaccio in *The Tribute Money* whose majestic central group is reproduced above. The apostles in a compact group around Christ have an epic grandeur in them, and the whole, a three-dimensional quality. The scene, in three episodes, tells the story of Christ being asked for the toll to enter the city of Capernaum. St. Peter appears three times in the fresco: (1) In the central group at right hand of Christ when he is told to find a piece of money in the first fish he will draw from the lake (2) catching a fish in which he finds a coin with which to pay the toll (below, right) and (3) paying the tax collector (below, left). For a detail of St. Peter's head, see page 28.



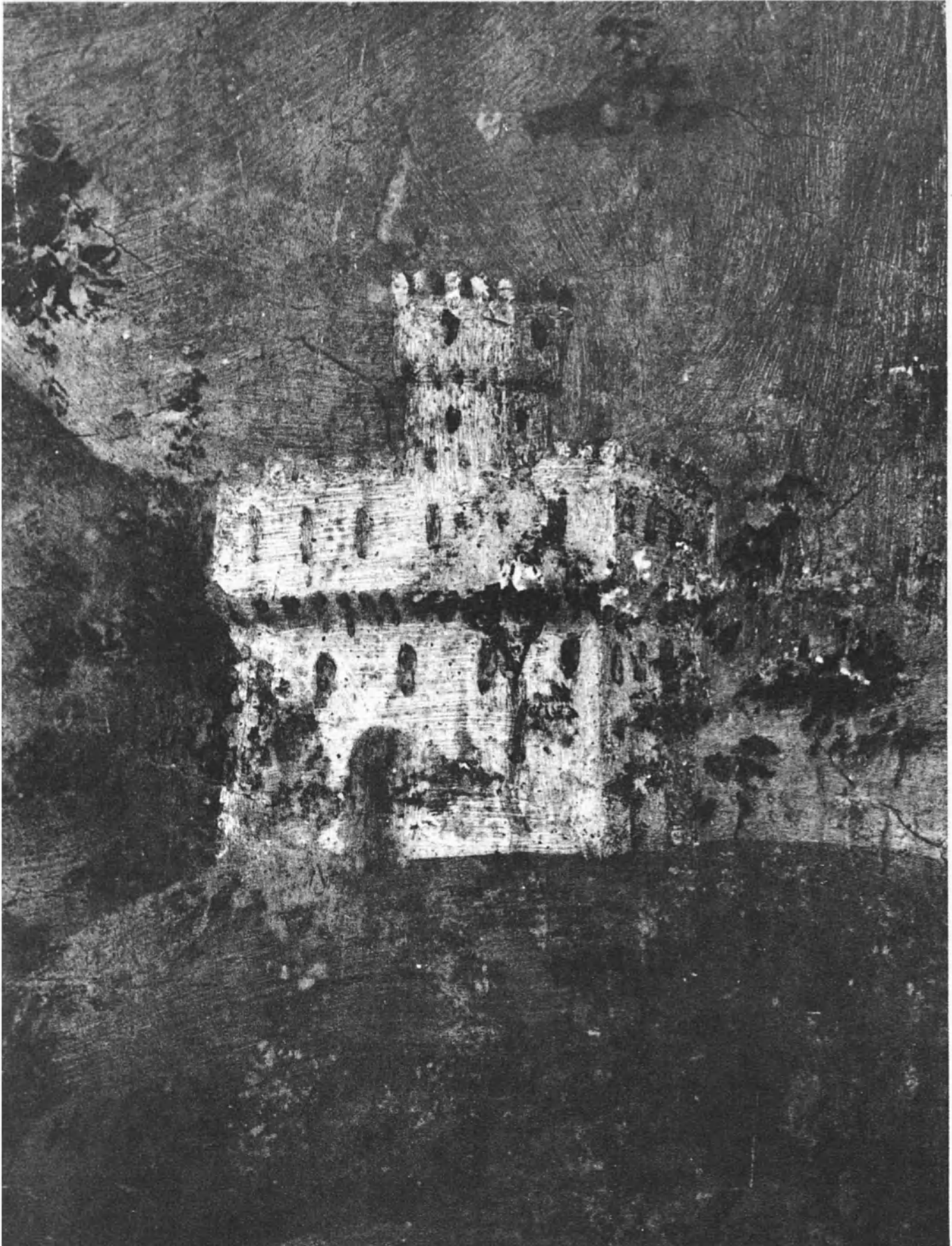
ST. PETER CURING THE SICK



FLORENTINE STREET SCENE was painted by Masaccio as setting for St. Peter curing the Sick by his Shadow (left). As the Brancacci Chapel was dedicated to St. Peter, subjects prescribed for its decoration were drawn from the "Acts of the Apostles" and "The Golden Legend" (a 13th century collection of biographies of saints). Masaccio drew his scenes from real life and painted living beings. Details from the same fresco show (above) a sick man and (opposite page) two heads.



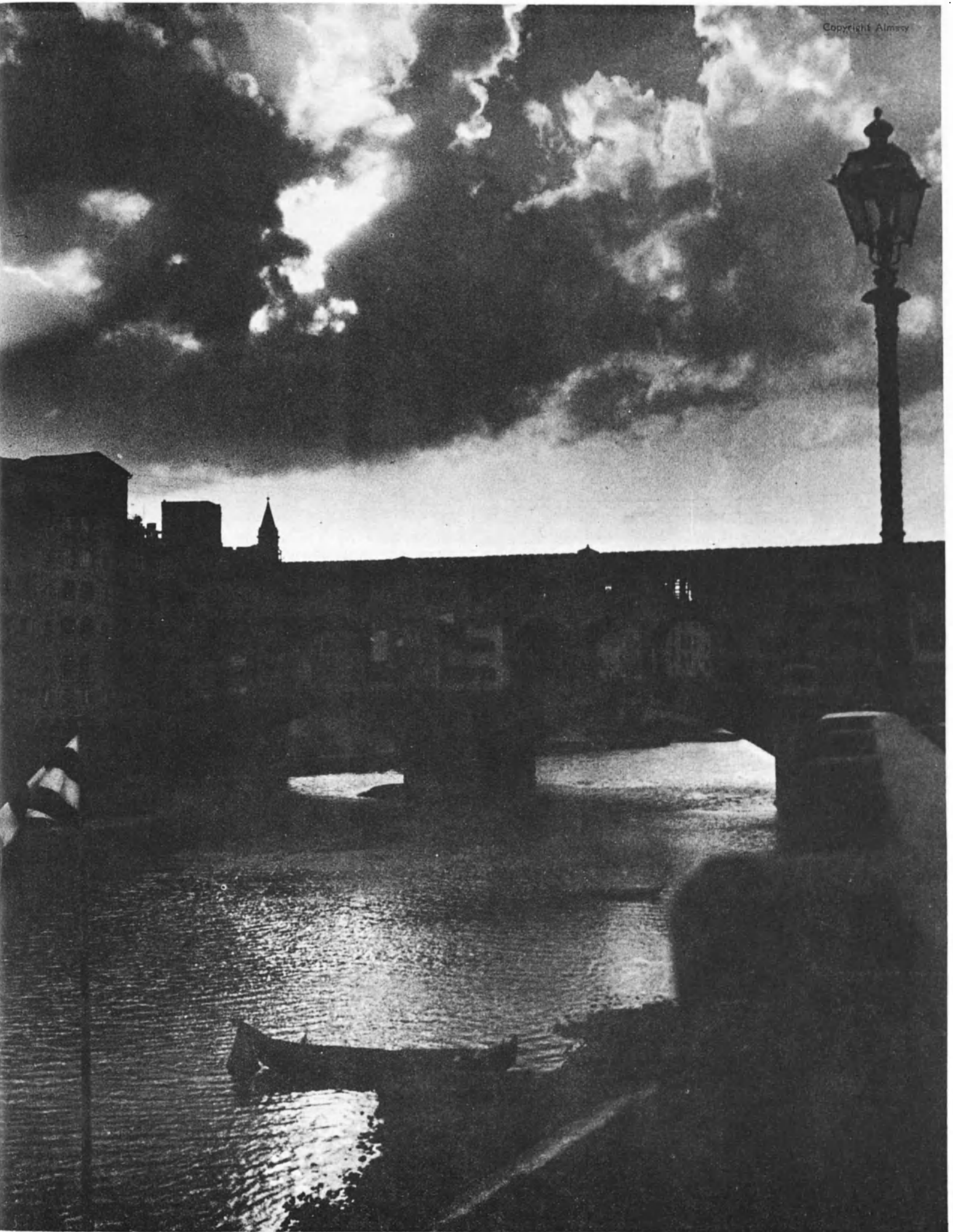
MASACCIO (Continued)



Copyright UNESCO

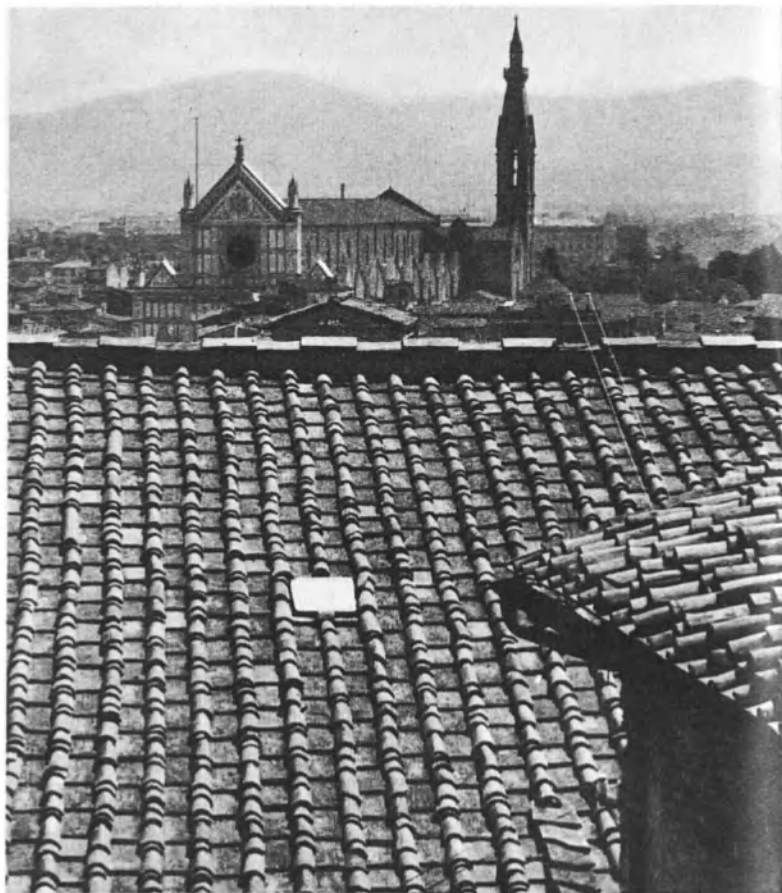
CASTLE IN THE MIST, detail from Masaccio's *St. Peter distributing the Goods of the Community*, (see page 29) might almost have been painted by one of the Impressionists. Through his treatment of light and shade, Masaccio's trees and houses fade away, losing themselves in the distance. His street scenes were often inspired by the palaces and houses of Florence such as those on the XIVth century Ponte Vecchio (Old Bridge) over River Arno (right). Camera study of light and shadow recalls Masaccio's art in which one form blends insensibly into another.

Copyright Almsy





'ARCHWAY TO ART' One of the richest palaces of art in Florence, a city phenomenally wealthy in artistic collections, is the 16th century Uffizi Palace (on either side of archway), housing the Uffizi Art Gallery, the National Library and the State Archives. Its collection includes about 4,000 paintings. Building in background with tall tower is early 14th century Palazzo Vecchio.



ROOFTOP VIEW of Florence with the Gothic church of Santa Croce outlined against the shadow of the Tuscan hills. Begun in 1294, this church was completed in 1442, with the exception of the façade which was executed in the 19th century. Its decorations include many frescoes by Giotto and by his successors.



'GATES OF PARADISE'. Magnificent bronze doors of the Baptistery, facing Cathedral in Florence, were designed and created by Lorenzo Ghiberti. They took 27 years (1425-52) to complete. The ten scenes from the Old Testament were depicted so exquisitely that no less a sculptor than Michelangelo described these doors as worthy to be the Gates of Paradise.

CRADLE OF THE RENAISSANCE

From the beauty of the city of Florence and its neighbouring hills comes its name in Italian, *Firenze*, meaning "the flowering", and in the history of Florence the most prolific period of this flowering was during the XIVth and the XVth centuries when it became a centre of art and culture. Gifted architects, painters, sculptors and metal craftsmen joined to embellish Florence with magnificent buildings and works of art, and the beauty, zest and daring of Florence and its people combined to make it the cradle of the Renaissance. Here Dante wrote his exquisite poetry and from here too came Petrarch's sonnets and the brilliant political writings of Machiavelli. But above all it was a capital of art. Michelangelo created his immortal paintings and statues here. Leonardo da Vinci learned to paint in Florence, where Donatello, the sculptor, Raphael and Luca della Robbia were students. As their priceless works gathered through the centuries, Florence became one of the great treasure houses of the world. Art galleries, like the Uffizi and the Pitti, and churches and palaces are filled with masterpieces by Raphael, Botticelli, Masaccio, Uccello, the Lippi, Ghirlandaio, Perugino, Andrea del Sarto, Titian and many other Florentine, Umbrian, and Venetian artists. Treasures of sculpture, ivory, enamel and bronze ware, medieval and Renaissance antiquities, drawings, engravings and ancient books fill its museums and libraries. And the entire city with its churches, great stone palaces and halls is a fitting setting for this wealth of art and culture so carefully preserved down the centuries.

Photos copyright Almay

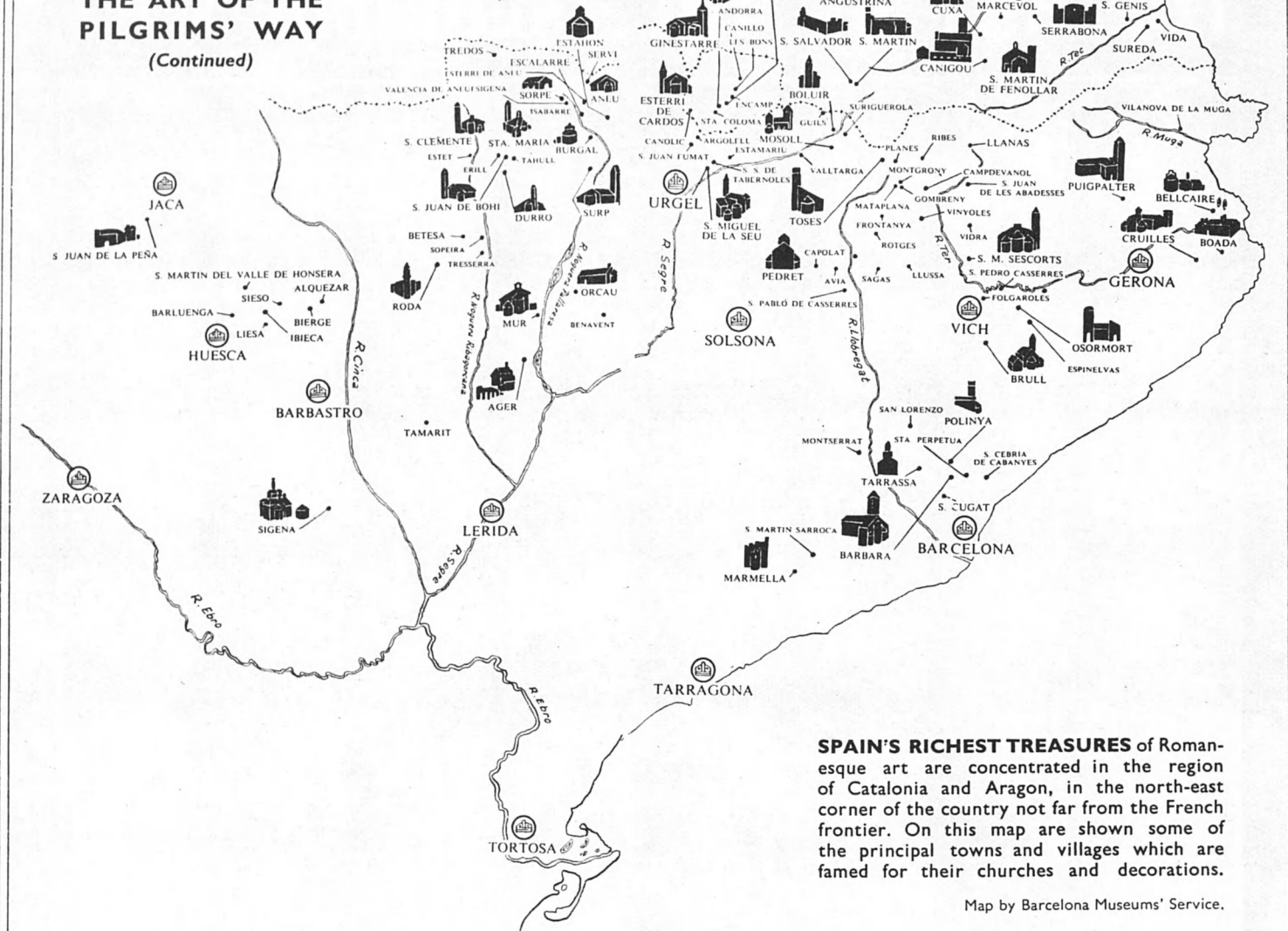
THE ART OF THE PILGRIMS' WAY



MODERN ART TEN CENTURIES OLD. Almost a thousand years ago, an unknown Spanish artist executed this pre-Romanesque painting in the church of the little town of Pedret, north of Barcelona. Paintings at Pedret are in black and red on a white background with human figures, animals and geometric or floral designs. They are typical of those done in other centres by local artists who, despite their limited media, obtained results reminiscent of some modern works. Fragment is now in Archaeological Museum of Solsona. (Unesco Album, "Spain: Romanesque Paintings").



THE ART OF THE PILGRIMS' WAY (Continued)



WITH the approach of the year one thousand, a great fear gripped Christian Europe. Though not officially endorsed by the Church, the belief was widespread that the Millennium and Judgment Day were at hand, and that the world was coming to an end. A wave of religious fervour and mysticism swept Christendom. Pilgrims, who in normal times flocked to the holy places, found their ranks swollen by thousands of new followers and new faithful.

But with the passing of the year 1000 the religious fervour sparked by the "Great Fear" not only did not subside but was greatly increased. As never before, "monks, pilgrims, soldiers and merchants" set out for one of the great centres of pilgrimage in the far north-west corner of Spain where the tomb of the Apostle St James had been found about the year 800, and which, as an attraction for pilgrims, was soon second only to Rome and Jerusalem.

A legend had sprung up that St. James had become the champion of the Christian kingdoms of northern Spain which were battling the Moors in an effort to regain the rest of the country still in Muslim hands. It was recounted that St. James had appeared mounted on a white horse fighting against the Moors.

To visit the saint's tomb pilgrims from every part of Europe headed for the Pyrenees in their thousands, using the stars of the Milky Way to guide them. Both the land route and the Milky Way itself became known as the "Road of St. James" and the centre of pilgrimage was named Compostela, in Latin, *Campus Stellae*—"the place marked by the stars" (Today, Santiago de Compostela).

Pilgrims passing through France, where the chief halting places were Paris and Vezelay, entered Spain through Navarre, the central Pyrenees and, in the east, along the

Catalan coast. Monasteries with hostels for travellers and places of worship were built along the route.

Thus the Christians of northern Spain were brought more than ever before into contact with their neighbours north of the Pyrenees, who brought with them fresh customs and ideas, images and manuscripts and a new form of art then developing in Europe—Romanesque art, later to develop its own distinctive style in Spain.

There still exists an idea, though it is becoming more and more outmoded, that the Middle Ages represented no more than a dark interregnum between the Graeco-Roman age and the "Renaissance" (a term which itself supports this idea). Romanesque art, born of the new spirit of Christian enthusiasm, clearly refutes this belief.

The spirit which fed this art was fostered by the monasteries which grew up all over Western Europe after St. Benedict founded the Benedictine Order of monks in 526 A. D. With their communities planted in different countries, the monastic orders were probably the first international institutions. They were churches, schools, libraries and hospitals all in one, and the sculpture and architecture which they helped to develop were embodied in their abbey churches.

The young and vigorous Romanesque art found expression in many fields. The new forms it developed in architecture were those which finally gave birth to the Gothic style. Its sculpture was largely architectural in nature, and its painting and mural decorations, though at first owing much to Byzantine influence, later developed along other lines.

Though having a basic unity of style, Romanesque art developed individual characteristics in different localities according to the tastes of the craftsmen and the traditions they followed. The most important influence was

CATALONIA'S ANONYMOUS MASTER PAINTERS

still Roman art, closely followed by Byzantine. Another element came directly from the Near East through textiles whose ornamental forms were copied in stone carvings and on manuscripts. Northern influences—Lombard, Goth, Teuton and Celt—were also in evidence.

In Spain, where the Romanesque art penetrated later than elsewhere, the presence of the Moors and the influence of the Orient stamped the new style with Hispanic features of its own. Soon, Hispano-Romanesque architecture flourished in Castile, Leon, Navarre, Asturias, Galicia and Aragon, though the style imported from France was modified by climatic conditions.

The proximity of the Moors and the exuberance of their ornament inspired the carvers to a richer expression. The capitals and cloisters of the great churches and cathedrals like those of Santo Domingo de Silos, San Isidoro at Leon and the "Old Cathedral" at Salamanca are notable examples of this fusion of two arts. Side by side with capitals on which biblical scenes are carved

with striking realism are others with figures of Oriental character, Persian motifs or Egyptian ibises. These buildings and carvings are often the handiwork of Christian and Moorish artists working side by side. Thus was Romanesque architecture and sculpture enriched and advanced in Spain.

At the same time Catalan painters were making an important and until recently little known chapter in the history of mediæval European art. In their churches, chiefly in tiny villages in the Pyrenees, they painted striking murals in the naves and apses. At first they drew inspiration from the form and colour of Byzantine mosaics and from the northern styles, coming from Poitiers and Toulouse, through the pilgrim routes to Compostela.

Then more and more prolific local adapters changed the styles and went on to complete church decorations by painting altarpieces. Under their skill and invention the painting ceased to be a mere decorative addition to architecture and sculpture and became an independent art with its own rules and standards.

On most of these paintings the personality of the artists, or the individual stamps of the schools, have left their distinctive marks, making it possible to fix the origins of the works and the identity of those artists who, in their local adaptations, worked with particular techniques and styles. Their names unfortunately have not come down to us, but they are identified by the places in which they worked: The Master of Pedret, the Master of Lluca, the Master of Espinelves, the Master of Soriguerola, to mention a few of the most famous. All their works were painted between the 11th and 13th centuries.



FOR long years these Romanesque masterpieces were hidden from the world in the churches and monasteries of Catalonia and it is only since the beginning of this century that study and expert assessment have revealed the full riches of a school of painting that was almost entirely unknown to most people.

The Board of Museums of Barcelona which had previously had reproductions made of the Catalan murals, decided after the First World War to remove the original works from their walls in many cases so as to save them from the progressive and irreparable damage they would certainly have suffered (they were usually done in distemper, and are not true frescoes in the Italian manner).

The region of Catalonia, especially the museums of Barcelona and Vich, boasts the richest concentration of Spanish Romanesque art, and the collections of altarpieces are probably the finest anywhere in the world. The grouping of these works in museums has aided their study in recent years and this has been useful not only from a local or regional point of view, but has also extended the horizon of our knowledge of mediæval European painting in general. The reproduction of some of them in the UNESCO World Art Series now brings an idea of their distinctive style and beauty within the reach of people in all countries.



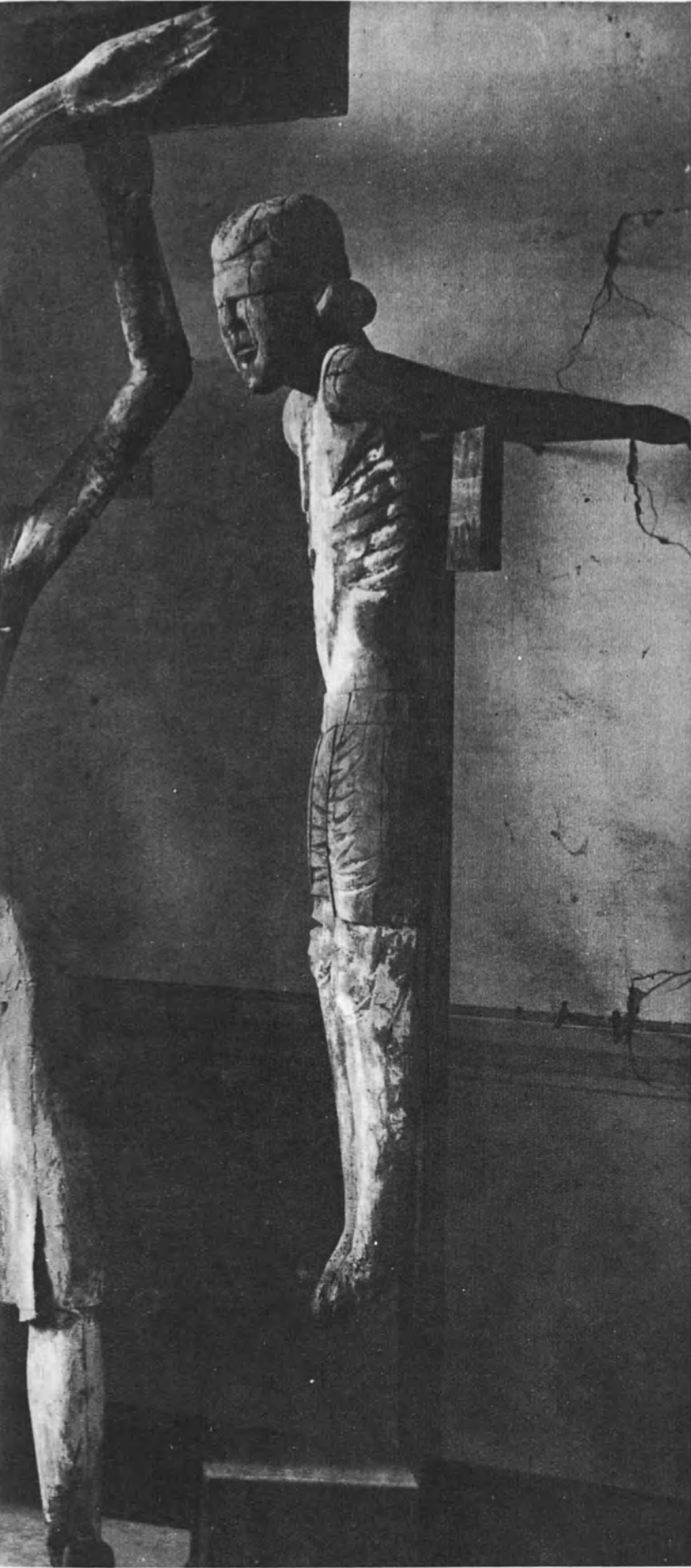
MAS Archives, Barcelona

THE VIRGIN AND ST. JOHN. Two 13th century painted statuettes in wood. Though they are of the same period, there is a striking contrast between the primitive style of the St. John and the masterly execution of the Virgin which suggests the style of sculpture of much later centuries.



THE DESCENT FROM THE CROSS. The 12th century marks the high point in the development of Romanesque art, particularly Spanish Romanesque sculpture. The remarkable examples on these pages show, above, a Descent from the Cross, in wood, now at the Episcopal Museum at Vich (detail of which is seen top right) and an ivory figure of Christ from the Museum of San Marcos at Leon. The similarity of technique used by Spanish Romanesque artists in working

ivory and wood is here particularly striking. The Descent from the Cross is generally considered one of the greatest examples of Romanesque carvings existing today. Its powerful message is obtained with a purity and simplicity only possible from the hand of a master artist craftsman. The Episcopal Museum of Vich is probably the richest museum in Spain from the point of view of Romanesque carvings and its collection of polychrome wooden virgins is unique.



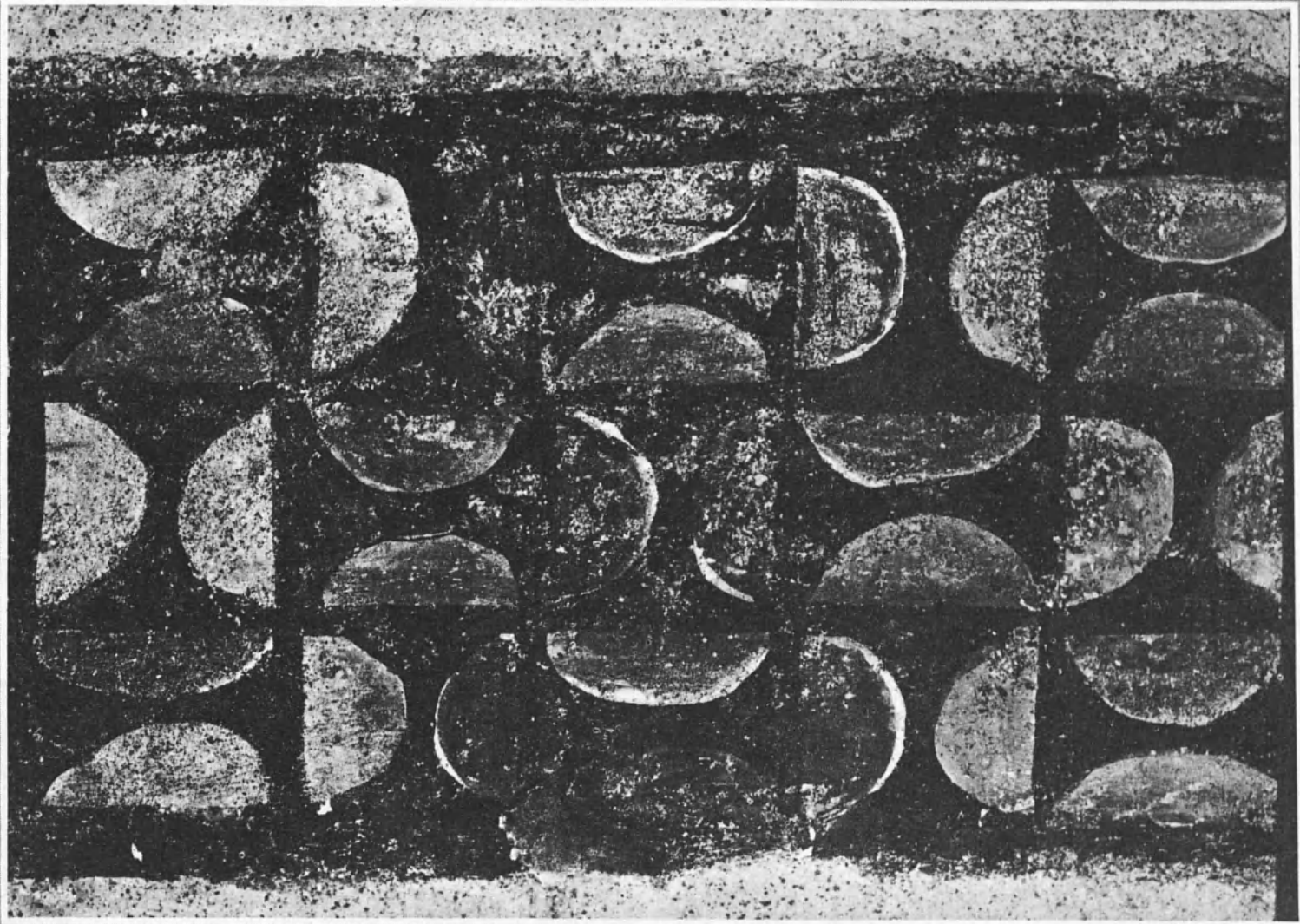
Photos MAS Archives, Barcelona



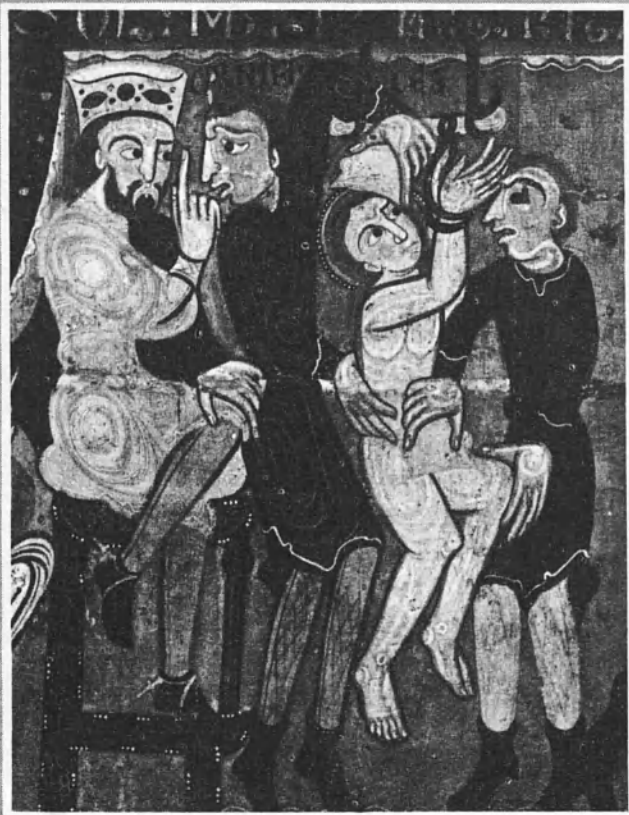


3

4



2



5

1. THE HOLY SUPPER. Detail from a 13th century painted wooden frontal dedicated to St. Michael, by an artist now referred to as the Master of Soriguerola (the name of a Catalan village which is close to the French frontier).

2. THE DOUBLE AXE, an international motif of medieval times, figures in this detail of a decorative frieze of 12th century murals from El Burgal, Catalonia. The work has been attributed to the school of the Master of Pedret.

3. ST JULIET'S MARTYRDOM depicted by an unknown 11th century artist. Detail from frontal panel of St. Quirico and St. Juliet in church of Durro, northwest of Barcelona. The colouring is very bright with black outlines.

4. HOLY APOSTLE, detail from a 12th century mural in the church of Ginestarre de Cardos, on the Franco-Spanish frontier. This painting and those described above are now in the Art Museum of Catalonia, at Barcelona.

5. MARTYRDOM OF ST. MARGARET. An episode from a twelfth century painting on a wood panel on the frontal dedicated to the Saint in church of Sescorts, Catalonia. This work is now preserved in the Episcopal Museum at Vich.

Unesco Album, "Spain: Romanesque Paintings"



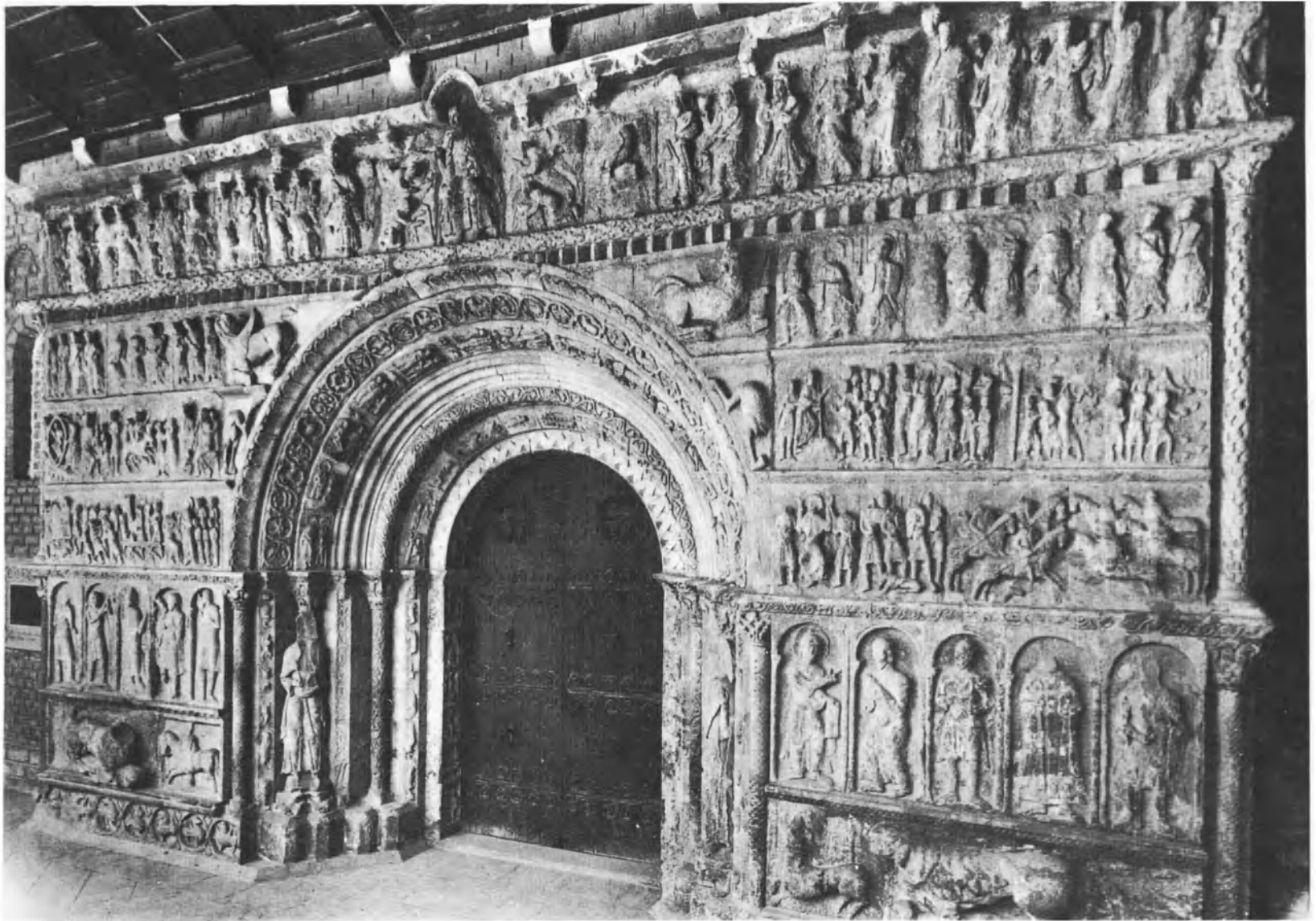
CARVED IN EBONY, the "Black Virgin" of Montserrat, near Barcelona (left), is one of the finest existing examples of Catalan Romanesque sculpture. Many legends have grown up around the extraordinary site of Montserrat which is said to have inspired Wagner to write his opera "Parsifal." Newly-married couples in Catalonia traditionally go there on a pilgrimage to seek the Virgin's blessing, and have a saying: "Those who have not been to Montserrat are not properly married." Of the same period as the "Black Virgin" (12th century), but with an entirely different expression, is the painted wooden Virgin (below, left) in the Barcelona Museum).



MOUNTED WARRIORS with flying banners in this detail of a 13th century fresco are believed to represent the armies raised by the Kings of Aragon and the Counts of Barcelona to fight against the Moors in Spain. Formerly in the Royal Palace in Barcelona, this fresco was saved when the palace was destroyed by a fire in the 19th century.



THE CREATION OF ADAM and the temptation of Eve depicted by a Spanish medieval painter known today as the Master of Maderuelos. Originally in Segovia, now in the Prado Museum, Madrid.



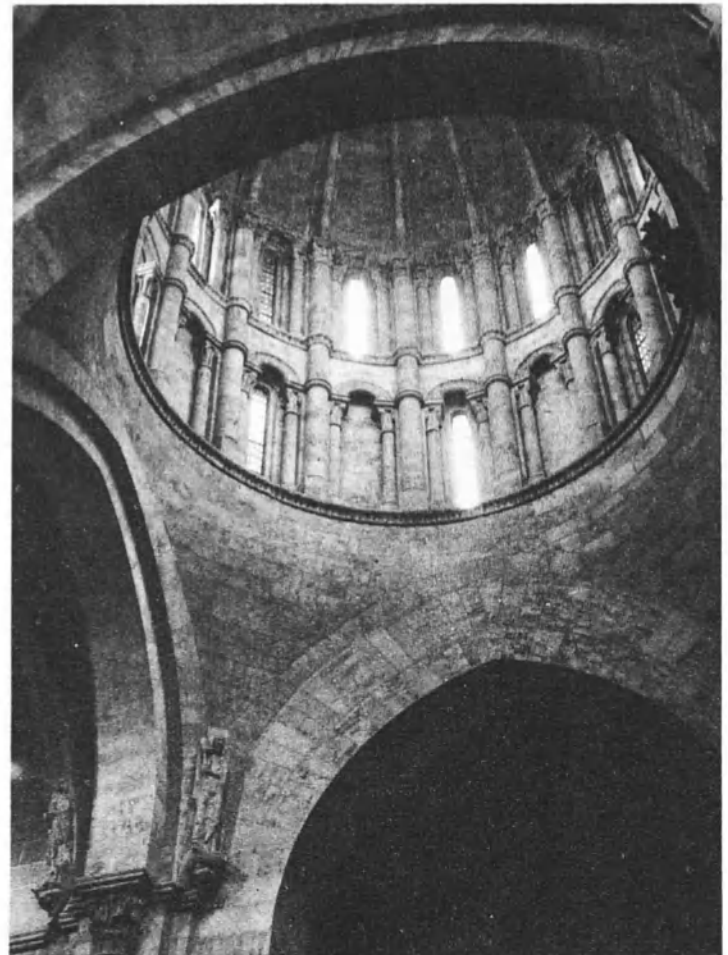
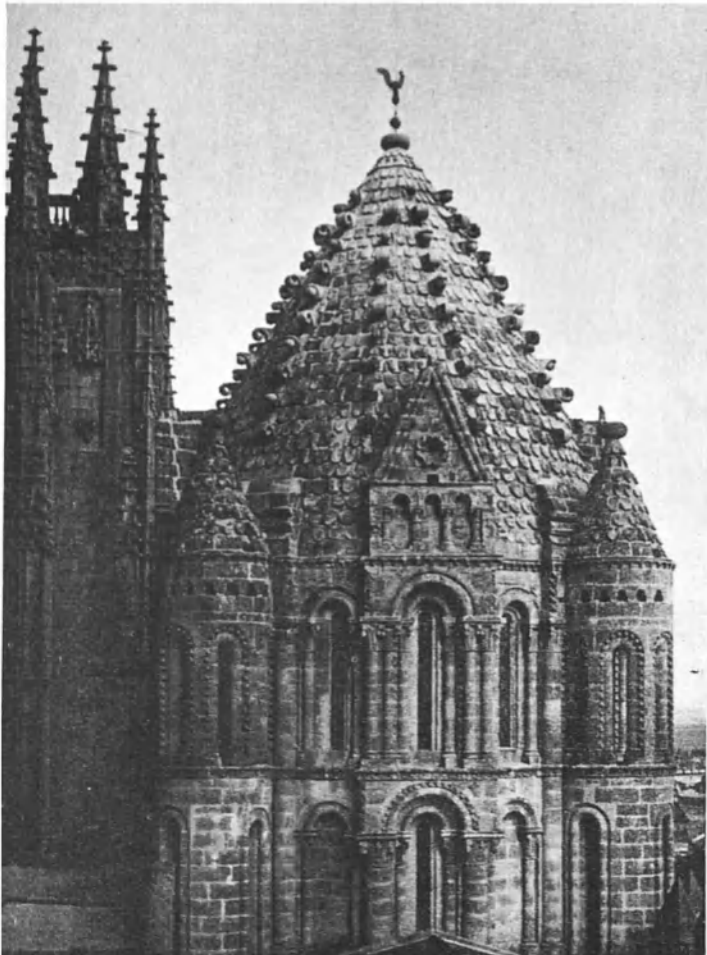
CATALAN AND LOMBARD decorative elements are mingled in the sculpture of the main doorway to the Monastery of St. Mary at Ripoll, in the Province of Gerona. Ripoll, principal cultural centre of Catalonia in the 11th century, has some remarkable examples of Romanesque painting, sculpture and architecture. A distinctive school of painting flourished here.

MAS Archives, Barcelona



MAS Archives, Barcelona

PERCHED ON A MOUNTAIN TOP, the 11th century Abbey of Silos near Burgos (north-central Spain) is one of the most famous sites of Romanesque history. On the ancient Pilgrims' Road leading to Santiago de Compostela, it became celebrated throughout Europe during the 11th century under the rule of St. Domingo. It is today one of the rare places in the world where the Gregorian chant can still be heard in all its purity. Architecturally, its cloister is considered a wonder of Romanesque art, the result of Spanish, Moorish and French artists. Above, left, the capital of a column adorned with ibises. Right, two griffins in the old cathedral of Salamanca.



Candido Ansede, Salamanca and MAS archives, Barcelona

THE 'OLD CATHEDRAL' at Salamanca is a marvel of Romanesque architecture whose construction occupied most of the 12th century. Above, interior and exterior views of its famous "Cock Tower" crowned with an octagonal dome—one of the finest of its kind in Spain. Masses according to the ancient Mozarabic rite once practiced by Spanish Christians living in territories occupied by the Moors, are still celebrated several times a year in one of the Cathedral's chapels.



CATALONIAN ARTISTS working toward the end of the 12th century produced many masterpieces, hidden until recently in little-visited churches of the region. The names of few of these painters have come down to us. The author of this St. John the Evangelist and the Virgin is simply known as The Master of Valltarga, from the frontal dedicated to St. Andrew which he painted in the church of Valltarga, northeast Spain.

CIVIS





KING MELCHIOR. Detail (opposite page) of a 12th century mural from the church of St. Maria de Aneu, northeastern Spain, depicting adoration of The Infant Christ by the three Wise Men. This work, now in the Art Museum of Barcelona, is attributed to the School of The Master of Pedret, a painter whose style inspired many medieval artists of the region.

ST. MICHAEL WEIGHING THE SOULS. This painting, a 13th century altar piece from a church in the Ribas Valley, 100 miles north of Barcelona, is by an artist known as The Master of Soriguerola, one of the most prolific of medieval Romanesque painters in northeastern Spain. Painting is now in the Episcopal Museum at Vich, Catalonia.



▲
MASACCIO, considered the most representative Florentine artist of the first half of the 15th century, painted his foremost masterpieces in the Brancacci Chapel, Florence. Here are details from Adam and Eve driven out of Paradise (left), and (above) from St. Peter raising the Son of Theophilus.

▶
ST. PETER and his apostolate was depicted by Masaccio in several of the Brancacci Chapel murals. Examples of two works are reproduced on the two following pages. Left, Head of St. Peter, detail from the Tribute Money. Right, detail of St. Peter distributing the Goods of the Community to the Faithful.







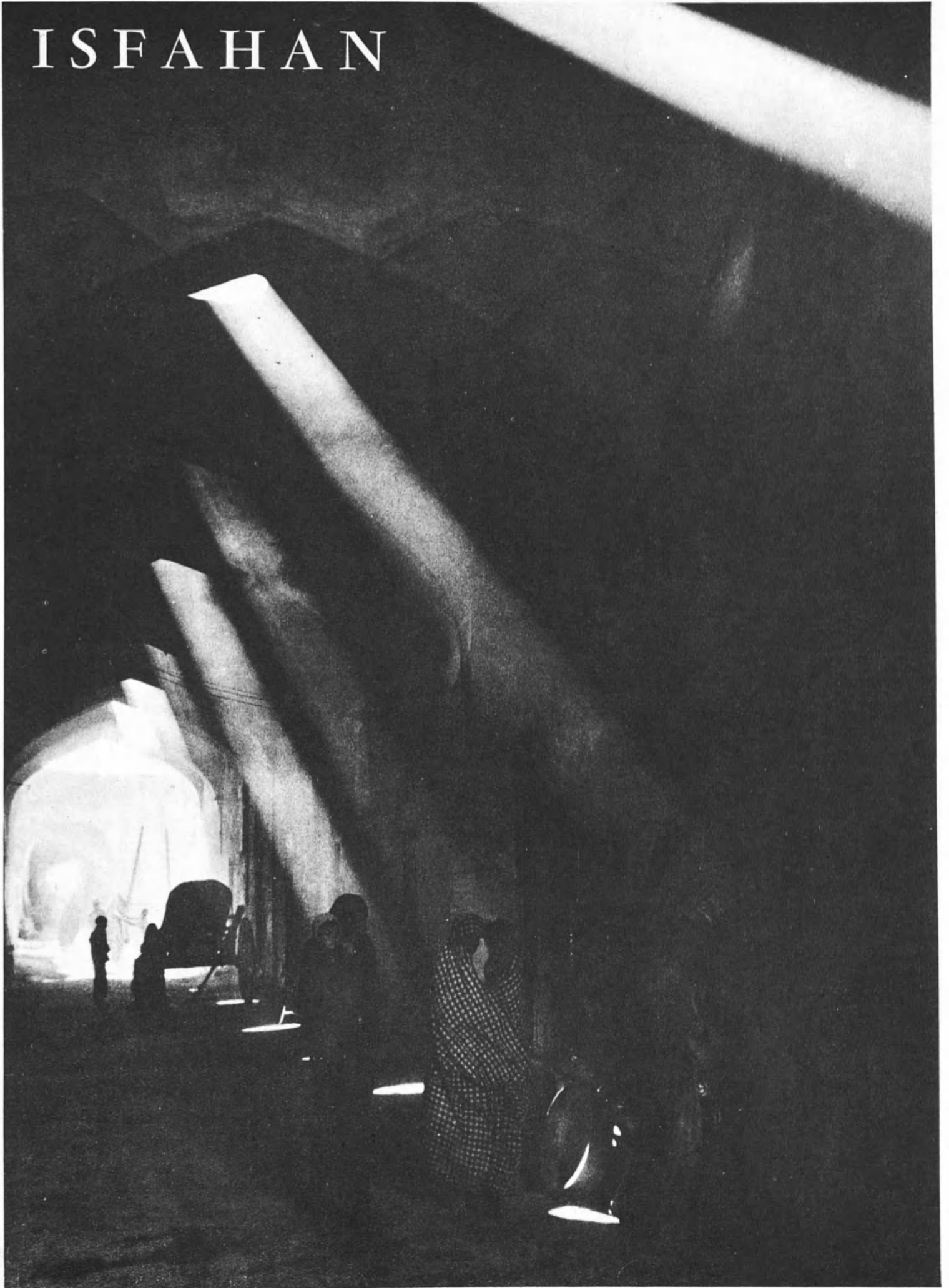
LION, FOX AND ASS, are three characters from "Kalila and Dimna", a Persian rendering of Indian fables translated from the Sanscrit. The manuscript containing 35 miniatures was completed in approximately 1410.



IN A PERSIAN GARDEN. When Isfahan became the capital of Persia in the 16th century, the country's artistic forces were concentrated there under Shah Abbas the Great. Paintings here are 17th century murals in the Chihil Sutun Palace. They are not included in the Unesco Album on Iran but are taken from a Unesco Travelling Exhibition of Persian Miniatures, now on tour throughout the world.



ISFAHAN



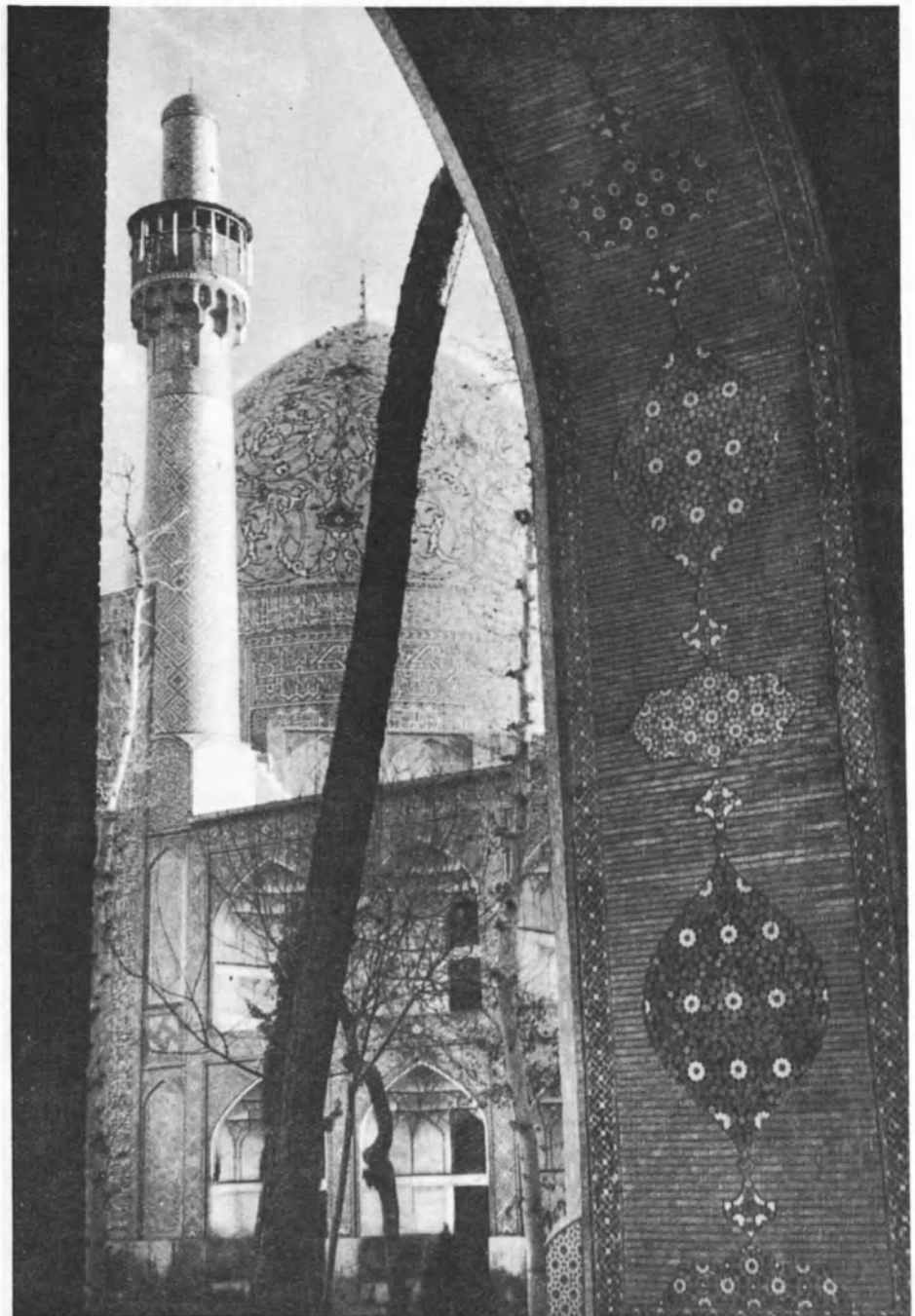
UNESCO-Marc Riboud

SHAFTS OF SUNLIGHT PIERCE THE GLOOM OF THE COVERED BAZAAR IN THE ANCIENT IRANIAN CITY OF ISFAHAN.



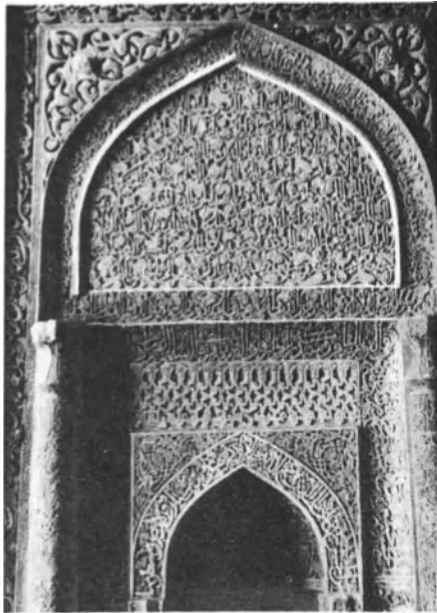
ISFAHAN IS HALF OF THE WORLD

THE 16th century was a wonderful epoch alike in Europe and Asia. It was an epoch of great rulers like Charles V, Elizabeth of England, Suleiman the Great of Turkey and the Great Moghul Akbar—a remarkable group in which an Iranian monarch, Shah Abbas I, can fittingly take his place. Shah Abbas came to the throne in 1587. Sir Anthony Sherley, an English soldier of fortune in his service, wrote of him: "His furniture of mind infinitely royal, wise, valiant, liberal, temperate, merciful, and an exceeding lover of Justice..." In 1598 he made his capital at Isfahan where, on almost the only river on a plateau over 5,300 feet above sea level, a superb city grew up, approached by stately bridges which led past the luxurious gardens of courtiers to the Royal Square, the *Maidan-i-Shah*. Favoured with royal concern, Isfahan soon hummed with activity in the arts and crafts and the new Imperial City was filled with the splendid monuments which still exist in good condition today. Early in the 17th century it had a population of over 600,000 whence the Iranian saying *Isfahan nisf-i-jahan* (Isfahan is half the world). Enclosed within mud brick walls the city had 162 mosques, 48 religious colleges, 1,802 caravanserais and 273 public baths. Isfahan's epoch of splendour lasted nearly a century and a half until it was partially destroyed when Iran was invaded in the 18th century. In 1788 the capital was moved to Teheran.

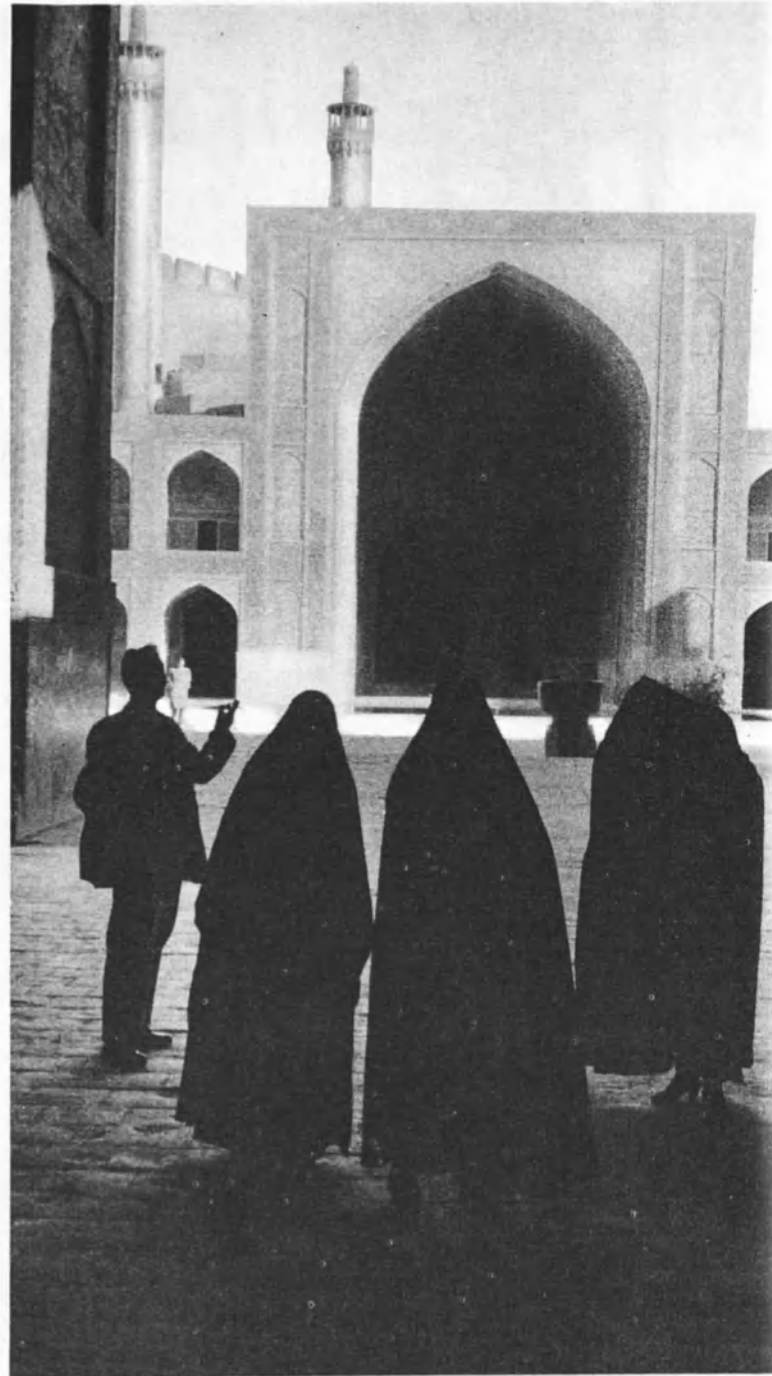


UNESCO - Marc Riboud

HALL OF FORTY COLUMNS, or *Chehel Sutun* (left and opposite page) is so named for its 20 real columns and their 20 reflections in the lake fronting it. Famous as the throne room of Shah Abbas in Isfahan, it is one of the courts and pavilions with which he filled the gardens of his palace in the early 17th century. Shah Abbas, who made Isfahan one of the architectural wonders of the world, built several magnificent palaces, planted gardens and avenues, and distributed amongst them the waters of the Zendeherud, on whose bank the city is built, in an endless series of reservoirs, fountains and cascades. Above, the magnificently decorated dome of the *Madrasseh Chahar-Bagh*, one of the religious colleges of which there were once over 50 in the city. Enamelled tiles like those on archway make geometric and floral patterns on city walls, domes and minarets.

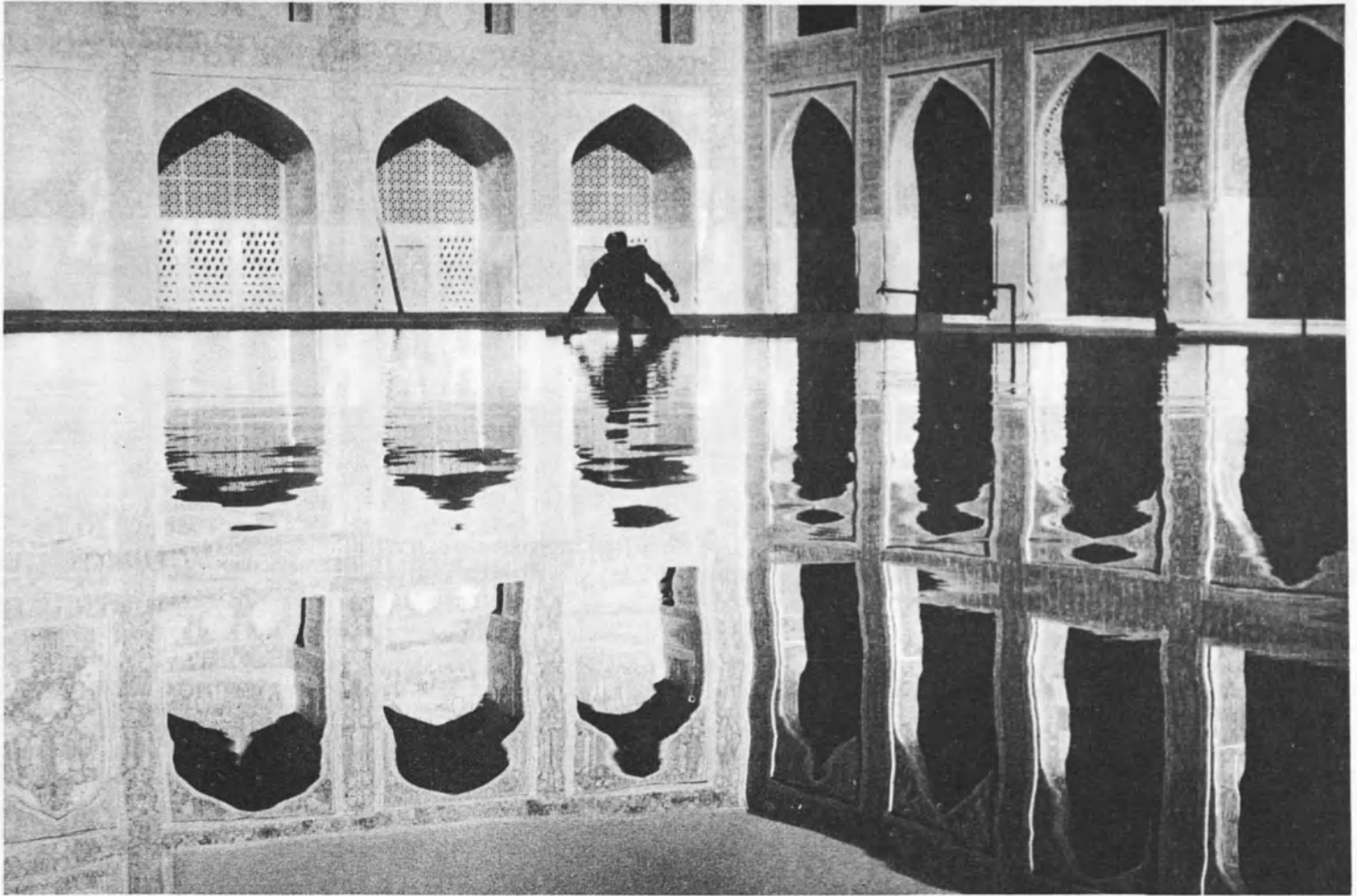


INTERLACED DESIGNS in intricate patterns sculptured in plaster decorate this prayer niche or *mehrab* at the Djuma Mosque, the oldest of Isfahan's mosques.



UNESCO-Marc Riboud.

VEILED SILHOUETTES of women in black robes are a familiar sight in Isfahan. Those above are in the courtyard of the *Masjid-Shah* or Royal Mosque, which is completely covered with enamelled bricks of great brilliancy. Built by Shah Abbas I and completed in 1612, it is still one of the most beautiful buildings in the world. Left, one of the particular features of the landscape around Isfahan and elsewhere in Iran are the constructions used to collect rain water. Water drains through the ground into the domes and is cooled by air which enters shafts in the chimneys from whatever direction the wind may blow.



UNESCO-Marc Riboud

HEART OF ISFAHAN and central point of interest in the city is the *Maidan-i-Shah*, the great Imperial Square (below), an immense and imposing space 560 yards long by 174 yards wide, bordered by buildings of recessed arches or arcades. On the far side of square is the Royal Mosque; at right, the ancient Mongol palace rebuilt by Shah Abbas. Viewed from the air, Isfahan presents an immense expanse of mingled buildings and gardens. Above, graceful tiled arches of Isfahan's Royal Mosque reflect their colours in the clear waters of the basin where the faithful perform their ablutions.



THE TREASURES OF IRAN'S IMPERIAL LIBRARY

GEOGRAPHICALLY PERSIA was situated in the centre of the ancient world. Historically, a distinctly Persian civilization goes back as much as twenty five centuries when the great Persian Empire stretched westward to the Danube and south to the Nile Valley. Culturally, it is one of the few countries which can still claim a continuous tradition in literature, art and philosophy going far back into the pre-Christian world.

It is almost as a direct outcome of Persia's geographical situation that one of the chief characteristics of Persian art was its extraordinary power of assimilating foreign influences such as Greek, Egyptian, Islamic and Chinese, and of combining them with others to create an original and homogeneous style. This is especially true in painting.

In the long history of Persia (the Iran of today) painting developed at a comparatively late stage. Art under the Achaemenid kings enhanced and adorned the public life of the court from the 6th to the 4th centuries B.C. The twin capitals of Susa and Persepolis were unmistakably royal, with their friezes of attendants, guards and tribute bearers sharply cut in stone, or brightly coloured in the equally clear and hard tiled facings. This was the art proper to an open-air court ceremonial.

The period of Hellenistic dominion, after the conquest of the Persian Empire by Alexander the Great, saw the introduction of a less priestly, more human art, followed by a return to national ideals and a deliberate revival of the monumental rock carving of earlier Achaemenid times. Only when a site was unsuitable for carving was there recourse to painting as a substitute.

Then, in 639 A.D. came the invasion of Islam, changing the Persian mood and spirit. Islam had always had a great respect for calligraphy, since it was a way of preserving the inspired words of the Prophet. Such was the prestige of calligraphy, that when painting was associated with it, it was only, so to speak, as a subordinate.



FOLLOWERS of Islam considered the countries which they conquered and ruled idolatrous, with their temples and their gods almost always represented in human form and therefore in conflict with the Semitic sentiment expressed in the Book of Exodus: "...Thou shalt not make unto thee any graven image, or any likeness of anything that is in heaven above, or that is in the earth beneath, or that is in the water under the earth."

Well before the rise of Islam, however, the Persians had enjoyed depicting heroic scenes and pastimes of the nobles such as hunting and feasting. The new Islamic rulers, the Caliphs, revived the tradition, but for this work, which Islam regarded as unorthodox, they employed foreign artists. Such of these paintings as are known to us often represent huntsmen on horseback pursuing wild animals,

or the king on his throne surrounded by courtiers, guards and musicians. The decoration of religious works in this way was forbidden, but nothing prevented rulers and other dignitaries from employing painters to illustrate the great works of Firdausi, Nizami, Jami and other authors.

The Mongols, who invaded Persia at the beginning of the 13th century, paid no heed to the prohibitions of Islam—though they became Mohammedans later. Worshipers of the Heavens and the infinity of Space, they brought in their train painters and decorative artists from China, and the Far Eastern influence became the dominant one.



THE earliest illuminated Iranian manuscripts which survive are from this time. The Chinese influence radically affected the whole conception. For the moment colour almost disappeared. The drawing became nervous and calligraphic; and above all, the attempt was made to set the figures in a landscape. But the figures of men or of animals still dominated these compositions; there was a vividness of presentation, a sense of action and drama which were the heritage of the old Iran.

In the next generation this style seems to have been further absorbed into the Iranian tradition. In the great manuscript of the national epic, the *Shahnameh* or Book of Kings completed by the poet Firdausi in the early XIth century, copied about 1330 and now divided between many collections, figures and landscape are perfectly matched in memorable compositions of powerful drama, or romantic invention.

At the end of the 14th century Iran was once more ravaged by a conqueror from the Steppe, Timur-leng, "Timur the Lame"—the world conqueror Tamerlane. Yet despite these events, Iranian culture showed astonishing vitality. Poetry, philosophy and history flourished; architecture put on the most splendid robe of brilliant faience; and metalwork continued the great tradition of bronze casting which had been one of the glories of Iran, since the late 12th century.

In the arts of the book, the later 14th century saw the birth of a new style that was to persist in its main characteristics for three hundred years, and is one of the great gifts of Iran to the world. Of this period, Basil Gray, Keeper of the Department of Oriental Antiquities at the British Museum, has written, "Craftsmanship went hand-in-hand with invention. Craftsmanship supplied superlative materials: paper, mineral pigments, gilding, and the skill to use them in calligraphy, illumination and painting.

"The splendours of carpet and tile revetment were transferred to the page in these glowing miniatures and in that setting stood the cyprus-like figures of lovers sung by the poets, while overhead moved the birds pouring out their song to the air scented by unfading blossoms. The

nearest that Western art has approached to this in feeling and richness is in French tapestry of the 14th century; and in pure colour in some Sieneese panel-painting, nearly contemporary with them.

"It was a golden moment which could not be prolonged. But when it passed the art did not perish, but gave birth to more numerous progeny in the next generation. The conquests of Tamerlane uprooted this school of art from Tabriz and Baghdad (then a Persian city) and spread it all over the country. Shiraz in the south, the capital of Fars, the heart of ancient Iran; and Herat in the far east, capital of Khurasan, became the principal centres at the courts of Timur's son and grandchildren."

Perhaps the most beautiful of Persia's miniatures are in the remarkable collection preserved in the Gulistan Imperial Library at Teheran. These were almost completely unknown to the world until the Library sent them for exhibition in London in 1931 and later in Leningrad.

They include those from the manuscript of the Iranian epic, the *Shahnameh*, in which the romance of chivalry and the exploits of heroes are given expression in the setting of the Iranian Spring, when the bare hills are dotted with flowers for a few weeks and the foliage is

fresh. The *Shahnameh* contains 20 large miniatures and a double-page frontispiece, and the name of Prince Baysunqur, the greatest patron of art and poetry among Timur's descendants, is found in various places throughout the manuscript.

A second work from the Gulistan Library—also a product of Prince Baysunqur's studio—is *Kalila and Dimna*, a collection of animal fables. These miniatures show a sensibility and intimacy with the natural world missing from the more formal epic scenes. These Indian fables were also partially translated into French in the 17th century. La Fontaine learned of them through François Bernier, a French doctor who came across them while in Asia, and used some of them in writing his own fables.

In addition to these important manuscripts the Gulistan Library possesses an equally remarkable collection of calligraphy and miniatures of different dates and origins bound together in a luxurious volume by the Moghul Emperor Jehangir, in the early 17th century. The most famous miniature of this album, the *Muraqqa Gulshan*, or Flower Garden Album, is by Bihzad, the foremost of the few Persian painters whose names are known today. It represents the garden of the art-loving Prince Husayn Bayqara, at whose court in Herat, Bihzad worked. This illustration, signed by the artist, who is believed to have been the first to have ever mentioned his own name on an illuminated manuscript, probably dates from about 1480.

Bihzad has been hailed as the greatest master of Persian painting. He was a reformer in the treatment of landscape, which appears more realistically in his pages than in those of his forerunners. Moreover he revolted against the dictation of the calligraphers and admitted, at best, only a few lines of text in the pages he illustrated.

★

At the end of the 16th century, all the artistic forces in Persia were being concentrated at the new capital, Isfahan, under the impulse of Shah Abbas the Great (see page 31). Here arose a new and important centre for the art of book production.

Parallel to this, a new development was taking place at the court of the Moghul emperors in India. One of them, Humayun, who visited Persia half way through the 16th century, returned to India with two Iranian painters who became heads of the new painting workshop he established in his royal library. This patronage of the arts was continued by his successor, Akbar the Great, and a new style of painting was born, owing academic discipline and technical knowledge to the Iranian tradition, but informed with quite another spirit.

This Moghul art is at its most characteristic in depicting historical events and in portraiture. In their wish to record, Akbar and his son and successor, Jahangir, found the European science of picture making with perspective and chiaroscuro, interesting, and for a time the influence of Flemish and German line engraving is clearly visible in Moghul painting.

The Persian miniatures reproduced in UNESCO's Album are taken from manuscripts which were prepared in court workshops and which have remained to this day in royal possession. Now, knowledge of these masterpieces of Iranian and Moghul art is being made available to an immensely wider public than has enjoyed them in the four or five hundred years since they were produced.



Copyright Unesco Album, Iran

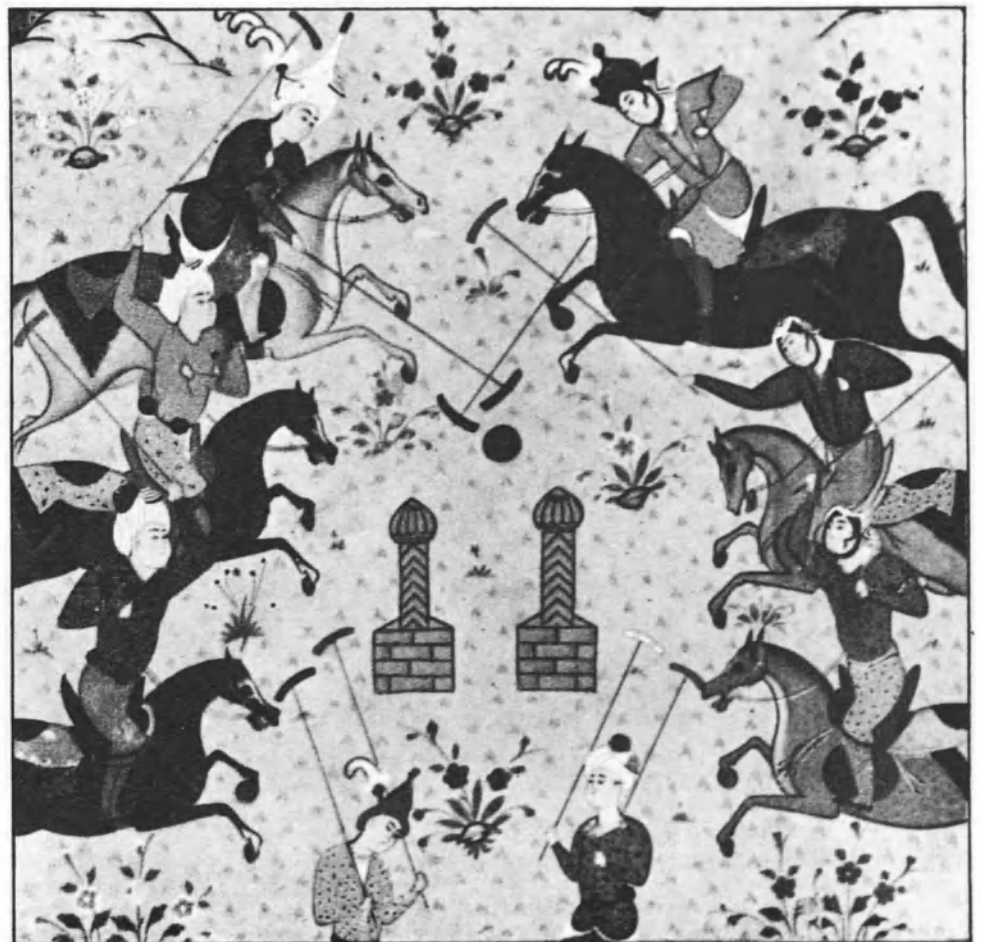
THE IMPERIAL LIBRARY of the Gulistan (Rose Garden) Palace at Teheran, where a remarkable collection of Persian miniatures is preserved. This palace is used for official state receptions. It contains the fabulous Peacock Throne of the Shahs of Iran which is studded with precious stones.





▲ **THE SAD KING** and the wonderful bird. A king, distressed at the discord he sees everywhere around him, asks the bird if there is a place anywhere in the world where everyone is good and harmony reigns. One of the most beautiful 15th century miniatures in *Kalila and Dimna*, the book of animal fables executed in the studios of Prince Baysunqur Mirza.

▶ **MIXED POLO MATCH.** A scene frequently reproduced by Iranian painters: the game of polo, which originated in Persia. A 16th century illustration of one of the stories in the *Khamseh* of Nizami, a poet and one of the great thinkers of ancient Iran. Here, young men, led by Khusrau, play against young women led by Khusrau's beloved, Shirin.



◀ **YOUNG NOBLEMAN** carrying a falcon. A work attributed to Farukh Beg, a Kalmuk, and one of the most gifted and original artists who worked for the Great Moghul, Akbar, and later for his son the Emperor Jahangir, towards the end of the 16th century. Taken, as is our cover illustration, from the *Muraqqa Gulshan*, or *Flower Garden Album*.



THE BOOK OF KINGS. Prince Baysunqur Mirza, a 15th century descendant of the Mongol conqueror, Tamerlane, was an enthusiastic admirer of the *Shahnameh*, or "Book of Kings", the epic history of Persia written by the 10th century poet, Firdausi. He ordered a copy of it to be made and the result was one of the world's most magnificent

illuminated manuscripts—a gem of painting, calligraphy and book-binding. The calligraphist, Ja'far Baysunqiri, completed the copy in 1430, but the work carries no other date and no painter's name. This illustration from the *Shahnameh* depicts King Kaiyus receiving a bard, in reality a div (evil spirit of Persian mythology) come to deceive him.



EXPLOITS OF HEROES and the romance of Chivalry are given expression in the *Shahnameh* in the setting of the Iranian Spring, when the bare hills are dotted with flowers for a few weeks and the foliage is fresh. Here, one the heroes of the *Shahnameh*, Isfandiyar, kills two wolves—one of a series of deeds which he, and a rival hero, Rustam, must perform to prove their courage.



A GAME DRIVE in the presence of Prince Baysunqur Mirza, from the copy of the *Shahnameh* executed in the studios of this Prince, a passionate book collector and a gifted calligraphist.

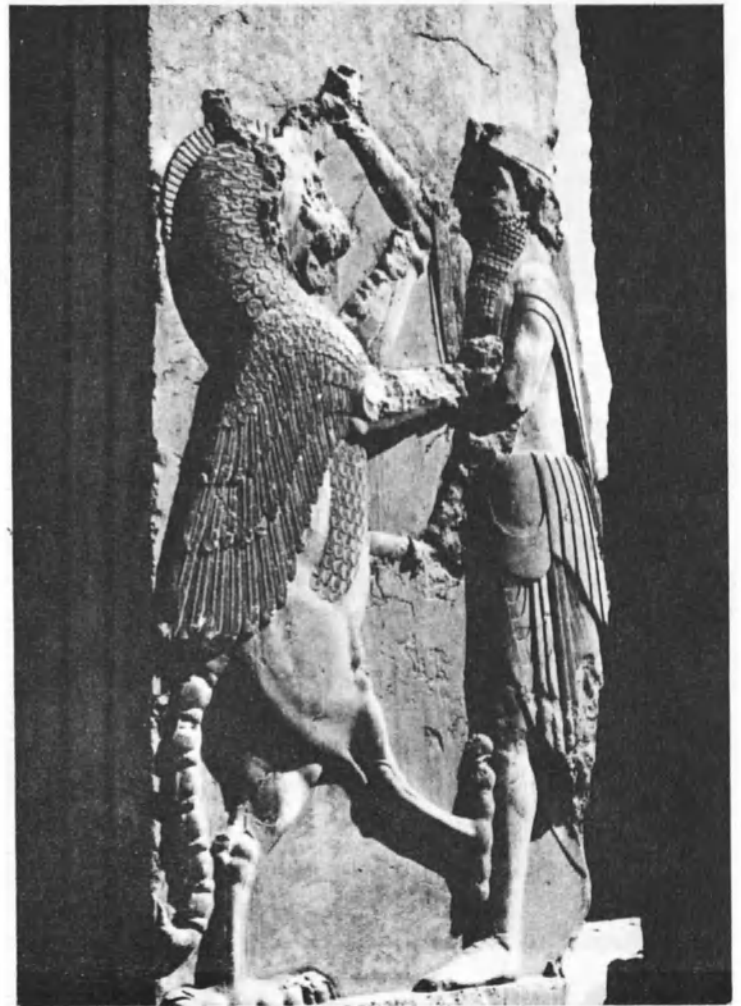
Persepolis : fabulous capital of an empire

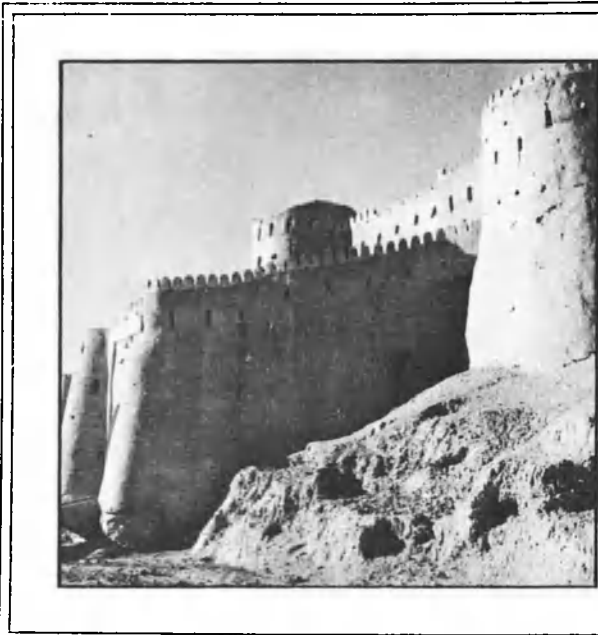


Copyright C.G. Troeller-C. Deffarge

Splendour and magnificence of Persepolis, capital of the ancient Persian Empire, astounded Alexander the Great and the victorious Greeks who captured and burned it about 331 B.C. The regal city with its portals, royal quarters and audience halls, was built some 40 miles north east of present-day Shiraz by Darius, third ruler of the Achaemenid dynasty, who came to the throne in 521 B.C., and by his son, Xerxes I. It was constructed on a great, rectangular terrace, jutting out from

cliffs, on which remain the ruins of colossal buildings of dark grey marble from the nearby mountain, and hundreds of bas-reliefs executed for the Achaemenid kings and later dynasties. Above, bas-relief on cliff face north of Persepolis, showing a Sasanian ruler, King Shapur I (241-271 A.D.), receiving homage of the Roman emperor Valerian, whom he captured in battle. Below, two bas-reliefs from Persepolis itself: King Darius enthroned, holding royal audience, and slaying a lion.





Processions in stone

The Great Apadana, or audience hall, built by Xerxes I in Persepolis, is approached by a double stair whose sides are lined with two groups of figures cut in low relief on the stone masonry. One of them (below) shows a long procession of subject peoples of the empire bringing tribute offerings for the annual spring festival held at Persepolis. The other (left) depicts the Persian, Median and Susian members of the royal guard. The vast interior hall of the Apadana, about 200 feet on each side, contained six rows of six columns, 65 feet in height. The most striking of the audience halls at Persepolis was the famous "Hall of a hundred columns", several of which still remain standing. Workmen and materials were brought to the site of the new Persian capital from all over the empire, and the style of the architectural details and the carved reliefs is a composite of the art of Egypt, Babylonia and Asia Minor.

Copyright C.G. Troeller - C. Deffarge



The ghost city of Bam

Until the latter part of the 18th century, the city of Bam, guarded by its citadel and secure within its 100 feet high walls, was a thriving centre of trade set in an oasis in the salt desert of southeast Iran. Then, Agha Muhammad Khan, leader of the Qajar tribes attacked the forces of the Shah of Iran. He besieged the city of Bam, and ordered the eyes of 10,000 people to be put out. The city was taken and destroyed and the remaining inhabitants made their homes in the nearby oasis. Today, the streets of this ghost city are empty except for jackals and porcupines and occasional groups of nomads who camp in the ruins of former mosques.

Copyright C.G. Troeller - C. Deffarge

Magic artisan of Milan

EARLY one afternoon a few weeks ago a 65-year old printer in Milan bent over a huge proof sheet covered with a series of delicate colour plates. It was probably the hundredth time he had seen the same proofs. On each occasion before, he had peered intently at every detail of colour, at every shade and tone, had shaken his head and scribbled a few rapid marks in one spot or another. To these, each time, he had added a comment such as "troppo rosso" (too much red) or "blu troppo debile" (not enough blue). This time, however, he looked up and nodded to a UNESCO expert. There was a twinkle in his eye as he smiled and said "perfetto."

The man was Amilcare Pizzi, the "magic artisan of Milan" and the word he uttered meant that another album in the UNESCO World Series was now ready—or perhaps just about almost ready—to come off the presses.

When in 1954 the New York Graphic Society decided to launch the UNESCO series of albums of little known national art treasures, each with 32 colour plates to be reproduced with the highest technical quality and fidelity, the firm of Amilcare Pizzi was the immediate and unanimous choice.

Pizzi brought to UNESCO almost half a century of exceptional craftsmanship and devotion to beauty which had earned for him the undisputed title as the finest colour printer of all Italy ("the wizard of Italian colour printing" his compatriots call him) and undoubtedly one of the most meticulous colour printers anywhere in the world.

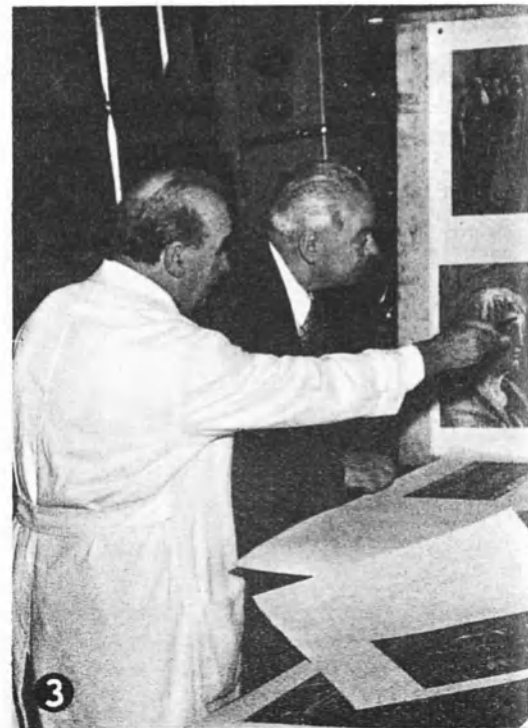
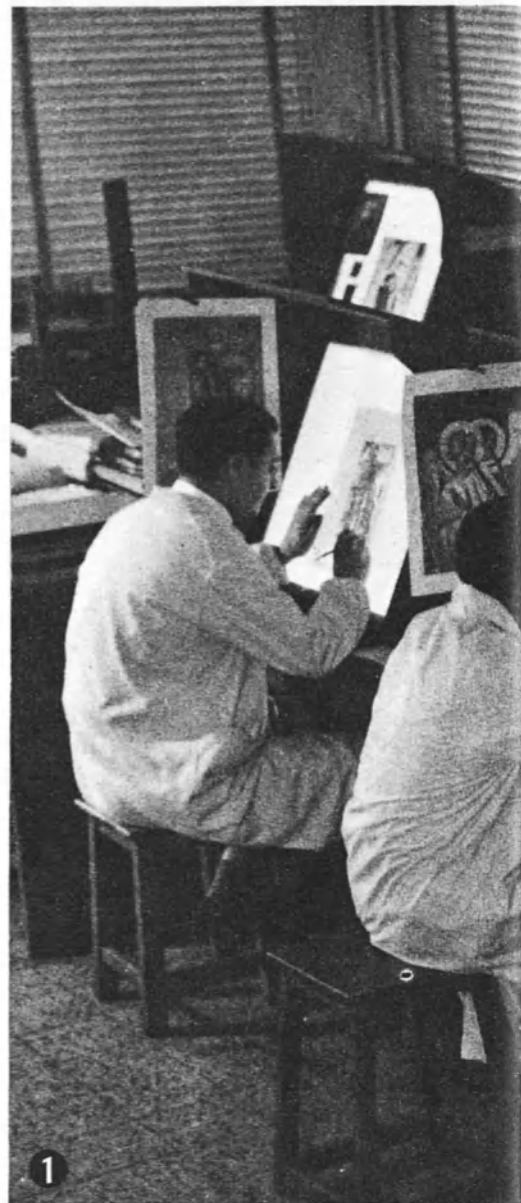
Apart from the UNESCO World Art Series, Pizzi's greatest pride is his monumental tour de force in publishing an exact replica of the famous Codex Resta,

a 17th century bound collection of paintings and drawings preserved at the Ambrosiana Library, Milan. He and his staff of 300 worked for more than two years to finish the work in which every stain, every blotch and every shade of colour of the ancient paper was reproduced along with one hundred plates reprinted with the same measurements and colours as the originals. When the Codex Resta was completed (2,000 copies were printed) it astounded book publishers the world over and was hailed as the most perfect publishing achievement of the graphic arts.

For one of his latest volumes on the Mosaics of Ravenna in the "Silvana Collection" he had bagfuls of the tiny mosaics shipped to Milan to be sure that his colour reproduction would be replicas of each stone. During the war he managed to photograph all the frescoes of Mantegna at Padua just three days before they were destroyed by bombing. His colour reproductions are the only remaining testimony of these masterpieces. Curiously, Pizzi opened his first printing plant with savings from his exploits as a football champion (he was halfback on Italy's national team in his youth).

★

Photos show stages in colour printing of Unesco albums. (1) Films for Masaccio volume are treated in retouching room. (2) Photo shop prepares negative for Spain album. (3) Amilcare Pizzi (white smock) and Anton Schutz, director of New York Graphic Society, check colour fidelity of sheet proofs. (4) Workman pulls colour hand proof from plate for Spain album. Photos UNESCO-Farabola







The UNESCO WORLD ART SERIES

THE UNESCO WORLD ART SERIES is published by arrangement with UNESCO, by the New York Graphic Society, for more than a quarter of a century one of the world's leading publishers of fine colour reproductions.

The UNESCO WORLD ART SERIES is a unique publishing venture, jointly launched in 1954 by New York Graphic Society and UNESCO with the co-operation of the various governments. It has resulted to date in the publication of eight books considered by authorities as among the most faithful art reproductions ever issued. Published in a standard format, each book contains 32 high-fidelity extra-large colour plates, mostly 15 by 11 inches (38 by 28 cm), plus several black and white illustrations in the text. The page size is 18½ by 13 inches (47 by 33 cm). Each volume is published in five languages, and often a sixth—that of the country of origin.

The price per volume is \$16.50 (U.S.A.) Colour plates from any books may be purchased individually; descriptive captions in several languages on each plate. Price, \$ 2.00 each.

New additions to the series

IRAN Early Persian Miniatures from the Imperial Library of the Shah of Iran at the Gulistan Palace. Text by Basil Gray. Introduction by André Godard.

SPAIN Romanesque Painting of the 10th, 11th, 12th and 13th centuries—an extraordinary chapter in art history. Text by Juan Ainaud.

MASACCIO Frescoes in Florence from the Brancacci Chapel and Santa Maria Novella. Text for Latin languages by Mario Salmi; English and German by Sir Phillip Hendy. (Not part of the series)

Previously published

INDIA Paintings from the Ajanta Caves. Text by Mandanjeet Singh. Introduction by Jawaharlal Nehru.

EGYPT Paintings from Tombs and Temples. Text by Jacques Vandier. Introduction by Mohamed Naguib.

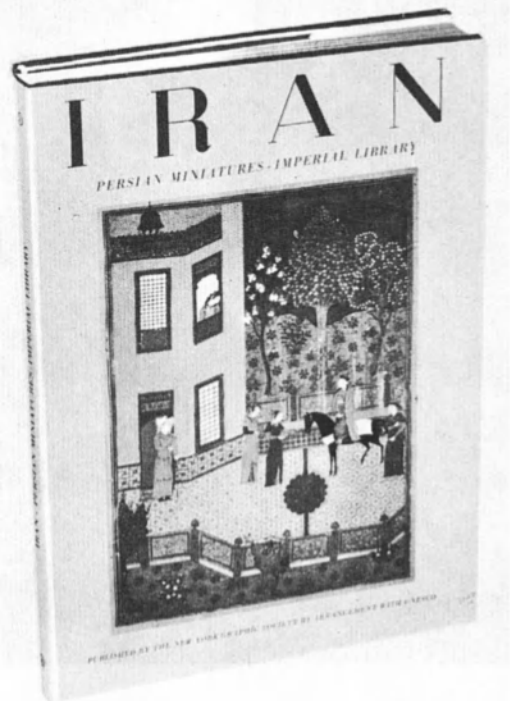
AUSTRALIA Aboriginal Paintings from Arnhem Land Introduction by Sir Herbert Read.

YUGOSLAVIA Medieval Frescoes. Text by Svetozar Radojicic. Introduction by Talbot Rice.

NORWAY Paintings from Stave Churches. The Golden Age of medieval painting in Norway. Text by Roar Hauglid. Introduction by Louis Grodecki.

In preparation

Further volumes on CEYLON, JAPAN, U.S.S.R.,



CZECHOSLOVAKIA and TURKEY will continue to augment this valuable co-operative series of beautiful and unique books.

If UNESCO WORLD ART SERIES books are not available at your local bookstore, they may be obtained by writing directly to New York Graphic Society.

NEW YORK GRAPHIC SOCIETY 95, East Putnam Ave., Greenwich, Connecticut U.S.A.

UNESCO WORLD ART SERIES—International Agents: ARGENTINA: Carlos Hirsch, Buenos-Aires; AUSTRALIA: Ure Smith, Ltd., Sydney; CANADA: Burns and MacEachern, Toronto; DENMARK: G.E.C. GAD, Copenhagen; ENGLAND: The Zwemmer Gallery, London; FINLAND: Akademiska Bokhandeln, Helsinki; FRANCE, BELGIUM, LUXEMBOURG: Etablissements Braun et Cie., Mulhouse-Dornach, Haut-Rhin, France; GERMANY: R. Piper & Co., Munich; HOLLAND: Meulenhoff & Co., Amsterdam; ITALY: Silvana Editoriale d'arte, Milan; SPAIN: Sociedad General Espanola de Libreria, Madrid; SWEDEN: Importbokhandeln, Stockholm; SWITZERLAND: Office du Livre, S.A., Fribourg; URUGUAY: Ibana, Montevideo.

(DISCOUNTS FOR MEMBERS OF EDUCATIONAL AND CULTURAL ORGANIZATIONS AVAILABLE FROM NATIONAL DISTRIBUTORS)

Letters to the Editor

Sir,

The task of uniting the peoples of this shrinking planet we call our "wide" world in mutual trust and co-operation is one confronted by opposition from some quarters, but it is, nevertheless, a task with an inevitable outcome: success. Successful accomplishment of the long needed era of peace and universal friendship is inevitable because it is the prime hope of that group that stands above nations and governments: the people of the world. Your publication is a great tool in furthering this task of international unity and trust.

Gordon V. Carr
Rhode Island, U.S.

Sir,

...I should like to make a suggestion for a future issue. I think that a well-illustrated study of national dishes would interest many readers, and it could perhaps be linked with the question of diet in relation to climate and even with the character of different peoples. It could also cover the cooking utensils used around the world...

H. Vialatte
Paris, France

Sir,

I think good quality is maintained throughout THE UNESCO COURIER—photographs, articles, paper, printing and cover. But why do you send it to us in a wrapper—after folding it. As a result, an attractive magazine is dis-

figured by a crease which spoils the cover photo and, in fact, every page. Your magazine deserves better treatment. I am convinced that you could find a solution not prohibitively expensive which would enable you to deliver it unmarked.

M. Lebel
Issy-les-Moulineaux,
Seine, France

Editor's note: Because of the exceptionally low subscription rates, it is not possible to mail THE UNESCO COURIER in envelopes. Our distribution service is, however, studying ways in which the problem raised by our reader might be overcome.

Sir,

I do appreciate your efforts to make people explain and understand each other. A German edition of THE UNESCO COURIER would help to make friends between Germans and people of any nationality.

Regine Heller
Wuppertal-Elberfeld,
Germany (Fed. Rep.)

Sir,

I was glad you published the article "Better understanding through foreign languages" by Henri Kerst. We need more articles on this vital subject. School graduates should be encouraged to continue their studies of foreign languages through newspaper reading and conversation groups. Many people have a good knowledge of a foreign language on leaving school, but a few years of neglect cause a deplorable loss. Reading a newspaper once a week would have kept the knowledge alive...

I would like to suggest a column in each issue of THE UNESCO COURIER on the correct pronunciation of foreign names used in the magazine.

Sadie Stave
New York, U.S.

Sir,

Hearty congratulations on the remarkable issue you devoted to Buddhist Art and Culture (June 1956; U.S. August). Would it be possible to devote other numbers to such subjects as Islam, medieval Christianity, symbolism, the world's great cathedrals, Brahmanism and to the great epochs in world art: the century of Pericles, the century of Augustus, the 13th century, the Renaissance, Baroque art, etc? By studying art, religions and techniques, THE UNESCO COURIER could thus provide a true summing up of the various civilizations of which mankind may well be proud.

R. Navailh
Alençon, France

Sir,

I have enjoyed reading THE UNESCO COURIER, month after month, but your August, 1956 (European, June 1956—2,500 Years of Buddhist Art and Culture) is nothing short of superlative. What a relief to read a publication with a world-view. I must say it makes our U.S. magazines seem very provincial.

Eugene Burns
McClure Newspaper
Syndicate, New York, U.S.

WHERE TO SUBSCRIBE

Unesco's national distributors from whom the English, French and Spanish editions of the UNESCO COURIER can be obtained are listed below.

AUSTRALIA. — Melbourne University Press, 303 Flinders Street, Melbourne, C. I, Victoria.

AUSTRIA. — Verlag Georg Fromme & C., Spengergasse 39, Vienna V.

BELGIUM. — Louis de Lannoy, Editeur-Libraire, 15 rue du Tilleul, Genval (Brabant). 60 Belgian francs.

CANADA. — University of Toronto Press, Toronto 5, Periodica Inc., 5090 Avenue Papineau, Montreal 34.

CEYLON. — The Associated Newspapers of Ceylon Ltd., Lake House, P.O. Box 244, 100 Parsons Road Colombo 1.

CHINA. — World Book Co. Ltd., 99 Chungking South Rd., Section I, Taipei, Taiwan (Formosa).

CUBA. — Libreria Economica, Calle O' Reilly 505, Havana.

DENMARK. — Ejnar Munksgaard Ltd., 6 Nørregade, Copenhagen K.

FINLAND. — Akateeminen Kirjakauppa, 2 Keskuskatu, Helsinki.

FRANCE. — Unesco Sales Section, 19 Avenue Kléber, Paris, 16^e. C.C.P. 12598-48, Unesco Bookshop, Paris.

GERMANY. — R. Oldenbourg K.G., Unesco-Vertrieb für Deutschland, Rosenheimerstrasse 145, Munich 8.

GREECE. — Librairie H. Kauffmann, 28 rue du Stade, Athens.

HONG-KONG. — Swindon Book Co., 25, Nathan Road, Kowloon.

INDIA. — Orient Longmans Private Ltd. Indian Mercantile Chamber, Nicol Road, Bombay 1; 17 Chittaranjan Avenue, Calcutta 13; 36a, Mount Road, Madras 2. Sub-Depots: Oxford Book & Stationery Co., Scindia House, New Delhi; Rajkamal Publications Ltd., Himalaya House, Hornby Road, Bombay 1.

INDONESIA. — G.C.T. Van Dorp & Co., Djalan Nusantara 22, Posttrommel 85, Djakarta.

IRAN. — Iranian National Commission for Unesco, Avenue du Musée, Teheran.

IRAQ. — Mackenzie's Bookshop, Baghdad

ISRAEL. — Blumstein's Bookstores Ltd., P. O. B. 4154, Tel-Aviv.

ITALY. — Libreria Commissionaria Sansoni, Via Gino Capponi 26, Casella Postale 552, Florence.

JAMAICA. — Sangster's Book Room, 99 Harbour Street, Kingston. Knox Educational Services, Spaldings.

JAPAN. — Maruzen Co. Ltd., 6 Tori-Nichome, Nihonbashi, P.O. Box 605 Tokyo Central, Tokyo.

KOREA. — Korean National Commission for Unesco, Ministry of Education, Seoul.

MALAYAN FEDERATION AND SINGAPORE. — Peter Chong & Co., Post Office Box 135, Singapore.

MALTA. — Sapienza's Library, 26 Kingsway, Valetta.

NETHERLANDS. — N.V. Martinus Nijhoff, Lange Voorhout, 9, The Hague.

NEW ZEALAND. — Unesco Publications Centre, 100 Hackthorne Road, Christchurch.

NIGERIA. — C.M.S. Bookshop, P.O. Box 174, Lagos.

NORWAY. — A.S. Bokhjornet, Stortingsplass 7, Oslo.

PAKISTAN. — Ferozsons: 60 The Mall, Lahore; Bunder Road, Karachi and 35 The Mall, Peshawar.

PHILIPPINES. — Philippine Education Co. Inc., 1104 Castillejos, Quiapo, P.O. Box 620, Manila.

REPUBLIC OF IRELAND. — The National Press, 16 South Frederick St., Dublin.

SWEDEN. — A/B C.E. Fritzes, Kungl. Hovbokhandel, Fredsgaten 2, Stockholm 16.

SWITZERLAND. — Europa Verlag, 5 Rämistrasse, Zurich. Payot, 40 rue du Marché, Geneva. 5.20 Swiss francs.

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

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

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

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

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

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

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

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

From the Unesco Newsroom...

AUSTRALIAN ART AFLOAT. — An original travelling exhibition of contemporary Australian art recently went on a six weeks' tour of the Pacific. Believed to be the first floating art exhibition ever to cross an ocean, the show visited New Zealand, Hawaii, the United States and Canada in the course of a 15,000 mile voyage from Sydney. It included 88 contemporary Australian works loaned by state galleries and private owners, which made the trip in the S.S. *Orcades*. Showings on board ship were arranged in Auckland, New Zealand, Honolulu, San Francisco and Vancouver.

■ **TELECLUBS IN TOWN.** — *Teleclubs, first started in rural areas of France to provide community TV viewing and thus overcome some rural isolation problems, are now springing up with UNESCO assistance in country districts of Southern Italy and Japan. But teleclubs can also play a useful role in towns, in the opinion of Belgian adult education specialists who recently held a seminar on this question in co-operation with UNESCO TV representatives. Teachers, youth leaders, trade union representatives, ministers of religion and TV producers all agreed that collective viewing was of value to schools, youth groups, social and church clubs, sanatoria and similar groups in an industrialized community.*

FREEING KNOWLEDGE. — Just about 500 million people now enjoy the benefits of the UNESCO-sponsored Agreement which exempts books, newspapers, magazines, works of art, music scores and articles for the blind from import duties. Also exempt are newsreels, educational films, sound recordings and scientific equipment, if consigned to approved institutions. Twenty-three countries apply the UNESCO Agreement and one of them, the United Kingdom, has extended its pro-

vision to almost all of its overseas territories, as, more recently, has Belgium in the case of the Belgian Congo and Ruanda-Urundi.

PAST VERSUS PRESENT. — How to reconcile the demands of modern town planning with the desire to preserve historical monuments which are "in the way", is a problem which plagues many countries. It is now being tackled in Syria which boasts some of the world's most beautiful vestiges of ancient architecture and monuments, and where new office buildings, offices and factories and hotels are springing up on the sites of ancient cities. In 1953 a survey of the problem, greatest in the old towns with their ancient bazaars, caravanserais, and mosques, was made by a three-man UNESCO team. On the basis of its report, UNESCO is sending a French specialist in architecture and archaeology to Syria to carry the work forward a step further under its programme of aid to Member States.

■ **SHAPELY, SPEEDIER SHIPS.** — *The first ship-model testing tank in South-East Asia, installed with the co-operation of UNESCO is now in operation at the Central Water and Power Station, in Poona, India. Tests already made in the 500 feet long tank with models of fishing boats used near Bombay have proved that the speed of these boats could be increased by 10 per cent—without any additional power—simply by changing the design. The tests climax a three years' co-operation between UNESCO and the Poona research station.*

A CUMULATIVE INDEX OF THE "UNESCO COURIER" FOR THE TWO YEARS 1955-1956 WILL BE PUBLISHED SHORTLY.

Coming in February

Special UNESCO COURIER report on world book publishing and translations

SPOTLIGHT ON THE WORLD OF BOOKS

- ★ 5,000 million books are published annually, three quarters of them in 10 countries.
- ★ 22,000 translations were published in 1954. Seventy per cent were in four languages (English, Russian, French, German).
- ★ When is a book not a book ? There is still no standard international definition.

SUBSCRIPTION

Subscribe to THE UNESCO COURIER today - \$ 2.50; 8/-; 400 francs per year (12 issues)

Fill in this subscription blank and mail it with your cheque or money order to our local agent in your country listed at bottom of previous page.

Please enter my subscription for THE UNESCO COURIER

- | | |
|---|---|
| <input type="checkbox"/> One year \$ 2.50; 8/-; 400 French francs | <input type="checkbox"/> Two years \$ 4.50; 16/-; 800 French francs |
| <input type="checkbox"/> Cheque/Money Order enclosed | <input type="checkbox"/> Please bill me |

Name.....

Address.....

City..... Country..... Profession.....



THE ANNUNCIATION TO THE SHEPHERDS. Detail from 12th century mural—one of the vast compositions on the life of Christ decorating vaults of Collegiate Church of St. Isidore, León, northwest

Spain. León conserves the most important surviving paintings which mark the road followed by medieval pilgrims from Limoges in France to the shrine of St. James at Compostela. (Unesco Album: Spain)

