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CHILDREN AS CREATIVE ARTISTS
See pages 5 to 12

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"TUPPENCE TRAVELS RIGHT ROUND THE WORLD"

WE took advantage, the other day, of a recess in Unesco's General Conference, to stroll down to the Seine where two different exhibitions of children's paintings were open to the public. The first, organized by the Marshall Plan (ECA) is presenting the work of children from every country in Western Europe, while the second shows "Paris Seen by its Schoolchildren", arranged as part of the French capital's 2000th-year Festival. Both exhibitions, we noted, are drawing large crowds of children, often accompanied by their teachers, as well as curious or interested adults.

We particularly liked the atmosphere in both buildings. Unlike the calm, hushed silence so characteristic of most painting exhibits, the halls here were filled with the loud piping voices of the youngsters expressing their admiration of the paintings they found specially good, or shouting their condemnation of those they deemed unworthy.

This interest in children's art is growing in other countries too. In recent weeks, for example, we have been informed of similar exhibitions arranged in Austria, Germany and Great Britain. The International Youth Library of Munich has prepared an art exhibition of self-portraits by children of different countries; the Austrian National Commission for Unesco has organized an exhibition of children's paintings which have come all the way from Japan; Norway has recently issued an unusual picture book of the City of Oslo made up entirely of children's water colours.

During July, art teachers from many countries are meeting at a Unesco Seminar in Bristol, England, to study new ways in which the arts can be used to enrich a child's general education and serve to foster international understanding. This is a fascinating and relatively little known aspect of Unesco's work, we feel, and we have therefore devoted a major portion of this number to the subject.

The big event in international co-operation through education and science during June and July was, without doubt, Unesco's General Conference, the sixth in the Organization's history as a Specialized Agency of the United Nations. We have before us on our desk a huge pile of newspaper and magazine cuttings in various languages on this conference which have reached us from many parts of the world.

The editorial commentaries, as well as the general coverage given to the proceedings and discussions, show clearly that Unesco has emerged considerably strengthened from the General Conference, that the former period of groping and searching has now ended, and that

Unesco has now acquired the maturity and experience to enable it to pursue a continuous and methodical course of action.

A number of newspapers, it is true, are still skeptical or even biting denunciation. One such paper, the London Daily Express, dismisses Unesco in these words : "Unesco is having another conference, this time in Paris. The cloud of culture-mongers settles on the boulevards, the aperitifs flow happily, and from the babel of tongues emerge still more plans for spending United Nations money—much of it your money."

The answer to the Daily Express has come from another Fleet Street newspaper the Daily Mail. In an article entitled "Tuppence Travels Right Round the World", this paper wrote on July 11 :

"Would you spend tuppence to ensure that fewer Turkish houses collapse in earthquakes, fewer Egyptians die of cholera, and more Guatemalans read and write? Well, you have spent the tuppence. That is Britain's annual *per capita* contribution to the high-minded, faintly cranky, and frequently abused concern known as Unesco... And indeed, it is not hard to make fun of it if you pick out the right things. Is the British taxpayer really interested, you may ask, in financing a Human Rights Week in Japan... or changing the mentality of the inhabitants of the Mexquital Valley in Mexico?"

"But before you decide you would rather have spent your tuppence on something different, pause and consider what else you get for your money. Seeing that it only has 8,000,000 dollars a year to spend in all, Unesco spreads its activities incredibly widely..."

"Unesco starts out from UNO conception that the world is one world, and that, in the long run, what concerns one concerns all. So that what would once have been considered officious meddling is now justifiable as long-term self-preservation."

"Education, for instance. In another age, the fact that half the population of the world could not read or write would not have interested the other half. Today, via Unesco, it certainly does... And this basic education is not just charity. It matters to everyone. The world's population increases by 50,000 a day. But the food supply hardly increases at all. If the world is to be fed, these backward parts of the globe must be pressed into service."

"That is another of Unesco's chores. Its scientists and engineers, in a conference at Algiers, have got out a programme for reclaiming dustbowls and deserts and making them bloom like roses. It can be done. But it won't be done unless someone — Unesco for instance — takes the initiative."

"It has accelerated enormously

the flow of scientific knowledge which might otherwise have got bogged down in some laboratory or university... It has got out a coupon scheme so that anyone can buy foreign scientific literature regardless of currency restrictions..."

"It has, perhaps, got its cranky aspects. Its employees are rather highly paid (but you don't get experts cheaply these days). Its conferences (which are usually in Paris, but have also been in Mexico City, Beirut and Florence) do sometimes seem a little lavish and academic. But it is still probably as good a twopenny-worth as you can buy these days."

We'd like to quote some passages from just one more editorial which we feel typifies the attitude of most newspapers and magazines nowadays. The New York Times, in an editorial entitled "Unesco's Pilot Plant" had this to say on July 6 :

"Twenty million dollars, spread over twelve years and six far-flung areas, doesn't seem like much money in these days. Yet, spent as the United Nations Educational, Scientific and Cultural Organization plans to spend it, this sum can leave its mark on the lives of countless millions of human beings. Unesco, meeting in Paris, has un-animously endorsed a plan for 'a world-wide drive against illiteracy and low living standards.'

"Specifically, it proposes to set up educational centres in Latin America, the Far East, Equatorial Africa, the Near East, and South-east Asia, in which teachers will be trained for work in the field."

"The present project comes out of the pioneer work of Dr. Jaime Torres Bodet, former Minister of Education in Mexico, now Director-General of Unesco. Dr. Torres Bodet attempted a 'simultaneous attack on illiteracy, ill-health and soil erosion' — three of the basic causes of rural poverty. Unesco is now in a position to extend this attack to all sectors of the earth where its representatives are allowed to operate. Several hundred trained recruits a year, each one capable of training others, will go into this bloodless battle against misery."

"The drama in this adventure is not the drama of drums and trumpets. But what if projects like these save multitudes from blindness or death, what if many who have always been hungry learn how to produce enough to eat, what if a little light shines for those who have been living in medieval ignorance! Unesco's \$20,000,000 and twelve years will not bring these blessings to all who need them, but the new programme is at least what Dr. Torres Bodet called his Mexican experiment — a 'pilot plant', a landmark on the road toward a happier future."

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Unesco's headquarters are to be moved from the Arc de Triomphe quarter of Paris to a section near the Eiffel Tower on the Left Bank. This was announced by the 1951 General Conference of Unesco following an offer made by the French Government ceding an area of 335,000 square feet of land for the construction of permanent headquarters to house the international Secretariat of Unesco. Speaking for his Government, M. Olivier Lapie, French Minister of Education, informed the Unesco Conference that France was making available an interest-free loan of 2,025,000,000 francs (5,800,000 dollars) to help Unesco erect the new building, which will be constructed at the Place Fontenoy (shown here) in the Ecole Militaire district of the capital. Construction work is to begin in about one year from now and is expected to be completed 18 months later. Under this schedule, the new Unesco headquarters will be ready for occupation by the end of April 1954.



THE 1951 GENERAL CONFERENCE OF UNESCO "A MEETING OF GREAT DECISIONS"

UNESCO'S 1951 General Conference has ended. Has it accomplished anything really worthwhile and meaningful for the peoples of the world? Speaking at a press conference, immediately after the close of the final plenary session on July 11, Mr. Howland H. Sargeant (United States delegation head and president of the conference) told radio and newsmen that "this Sixth General Conference of Unesco has been one of great decisions, marked by the launching of what I expect to become one of the 'extraordinary projects' of Unesco—the worldwide network of centres of fundamental education.

"Unesco has taken other decisions at this conference", Mr. Sargeant added, "showing clearly that it is now ready, willing and able to go into action when hostilities cease or when peace is threatened. A striking example is the approval by the General Conference of a resolution which calls for Unesco to be prepared, at the request of ECOSOC to assist... the action of the United Nations either to maintain peace in areas where conflicts are liable to arise, or, after the cessation of hostilities, to restore the normal life of national communities in areas subject to such conflicts". We can take pride in the significance of Unesco's declared intention to be ready to assist the United Nations at a time when the peace is in danger.

"Today, with the cease-fire negotiations in Korea fresh in the minds of all of us, we of course recognize the significance of Unesco's action in aiding schools and providing teachers and educational resources in Korea.

"This develops a new action front for Unesco. It does not replace the basic programme and tasks of Unesco, but it demonstrates that the organization is alive, that Unesco has the resources, energy, and the will to help its parent organization, the United Nations, in a time of emergency and contribute effectively to peace and security for all the nations of the world."

"Truly International"

AMONG some of the other important lessons brought out by the Conference, one in particular must be recognized—the progress made in increasing the numerical strength of Unesco's Member States.

A world organization dedicated to the social and spiritual defence of peace and to the service of culture in its widest sense must keep on growing; in fact, it cannot

fully accomplish its mission without the collaboration of all countries.

However self-evident this may appear, it is a fact that takes on special significance in the light of existing political threats and unrest in the world. Conference delegates were emphatic on this point. "Unesco," said Mr. Howland H. Sargeant, "should clearly remain as a truly international agency dedicated to the attainment of peace and security for all mankind."

Further progress was made in the realization of this ideal, in this march toward universality, when the Conference admitted to membership five more States: Cambodia, the Federal Republic of Germany, Japan, Laos and Vietnam. All five have since ratified the Unesco Constitution at the British Foreign Office, thus bringing Unesco's membership to 64 countries.

Yet it is not only in 64 countries that Unesco's work must be carried on in future, for the Conference also decided to admit non-self-governing territories or groups of territories as associate members of the Organization. The statute for these associate members has been drawn up, and their active participation should now lead to far-reaching development of Unesco's work, especially in Africa.

However, to be effective, this universality must be based on each nation's possibilities. This is why Unesco's programme, as approved by the Conference, aims more and more to meet a variety of needs by adapting itself to the different capabilities of each country.

Strengthening Links

IT was natural that the Conference, to counter-balance the growth of membership, and in order to ensure the unity of the Organization, should call for a strengthening of the means of liaison between Member States and the Secretariat. Unfortunately, the majority of the National Commissions (whose function is to assure this liaison) are not yet in a position to do so adequately. It is therefore planned to set up a network of Unesco Regional offices, starting in areas furthest away from Paris. These will benefit from the experience gained by the Regional Office for the Western Hemisphere now operating in Havana, and the scientific co-operation centres set up by Unesco in Cairo, New Delhi, Manila, Jakarta and Montevideo.

To the effects of this co-operative plan to unify efforts by the

various countries must be added those of the work done by non-governmental organizations which bring together specialists in various activities within Unesco's fields, or representatives of groups particularly concerned in its work.

In this way the General Conference has defined more specifically than ever before the structure of Unesco.

The Boldest Programme

IT is, however, the decisions taken by the Conference on the main tasks of Unesco that have made the 1952 programme the boldest and most carefully considered that the Organization has ever had. This has been well brought home to the man in the street, who has followed with special interest the work of the Conference and in particular that relating to the Special Project in Fundamental Education.

Before this project had even taken form, Unesco had already drawn attention to a problem that too many people seemed to have forgotten. In the 20th century which owes its achievements to knowledge and technical progress, it is industrial development, linked to education, which gives man the prospect of living fully and developing his abilities to the full. But how can these ambitions for a better life be reconciled with the terrible inequalities which separate the privileged peoples from the less favoured?

There are 1,200,000,000 illiterates in the world, people who remain ignorant of the simplest of techniques, people who are excluded from the progress of which this century should be proud. This figure not only represents ignorance, but in a similar measure, ill-health, hunger and misery. The teaching methods which Unesco will use to grapple with this problem are therefore not those of the primary school — for how could millions of schools be founded immediately and where could the millions of teachers who would be needed at short notice be found?

No, the answer is to be found in Fundamental Education — education which tries to give both adults and children a minimum of general knowledge that will enable them to overcome the obstacles which so cripplingly limit their progress and that of their community. The new Unesco Fundamental Education Project can achieve what isolated efforts in the past could never hope to do; but it will use the experience they gained, such as in the difficult experiment in the Marbial Valley of Haiti.

The Fundamental Education project is a 12-year plan to provide training centres in six areas — Equatorial Africa, Latin America, India, the Middle East, the Far East and South-East Asia. Using the most modern methods, these centres will train teachers who will then return to their own countries to set up national centres.

At the end of this 12-year period, 4,200 specialists will have been provided, each one capable of organizing in the most underdeveloped territories a complete form of education, from teaching the alphabet to hygiene, from household techniques to rural industries. The first centre is already in operation at Patzcuaro, Mexico. The second will be set up this year, and seven countries have asked for it to be on their territory.

This, in outline, is the plan which a commentator has described as "audacious and practical." It certainly strikes the imagination.

A Common Objective

THE programme which the General Conference has approved is not just a lining-up of projects, but a balanced entity in which different techniques are used to reach a common objective. Education, international co-operation, mutual assistance — none of these can be considered by itself. Whether they refer to the efforts of pioneers in under-developed areas or the provision of mutual aid between groups of specialists, their common objective, in the final analysis, must clearly be the consolidation of peace through the respect of human rights.

While each delegation wished to make the 1952 programme as widely effective as possible, the limiting factor of budgetary expenditure made the Conference decide to give priority to education. It is noteworthy that the countries which urged this priority most strongly were those which already have a high level of education and which will therefore not benefit themselves from the money expended on educational projects.

In the field of workers' education, the Conference asked Unesco to set up in the Paris area an international centre to train specialists and improve methods of teaching about world affairs. Unesco will, as in 1951, continue to put missions of experts at the disposition of States to help revise or improve their educational systems. Among many other educational undertakings already started and now to be extended, there is room here

(Continued on next page)



" A MEETING OF GREAT DECISIONS "

(Continued from previous page)

to mention only a few main ones : the revision of history and geography textbooks, action in support of women's education, and teaching the rights of man. Unesco's work on behalf of youth movements will consist next year of giving further help to organizations which encourage international contacts, and try to develop the moral and intellectual solidarity of mankind.

The Right To Culture

THE main lines of Unesco's cultural activities have already been laid down in past years: the furthering of world intellectual co-operation, the preservation of man's cultural heritages and the assurance of protection to writers and artists. But for 1952 the General Conference has given them more precision.

Unesco is to assist and subsidize up to a total of 167,440 dollars, a number of important international organizations, such as the International Council for Philosophy and Humanistic Studies, the International Theatre Institute, the International Music Council and the International Council of Museums. These organizations, whose members include the most outstanding figures in learning and the arts, will thus be able to carry out studies and publish the results as well as produce other works which their normal finances would prevent them from doing. Unesco is also to convene next year a meeting of thinkers, scientists and writers in Geneva, and an international conference of artists in Venice.

The diffusion of culture received special consideration at the Conference. Emphasis in the 1952 programme on the artistic education of the general public is largely due to efforts by the United Kingdom and the United States. Literary exchanges, through the translation of classics have been given a leading place, and the efforts of Unesco in this work will concern masterpieces in Arab, Persian, Italian and Latin-American literature.

Science For Mankind

IN the same way as it works in co-operation with artists and writers, Unesco will also work for and with men of science. A total of 218,000 dollars will be allocated in 1952, in the form of subventions or service contracts, to scientific organizations which include the International Council of Scientific Unions, the International Union for the Protection of Nature and the International Union of Mathematics.

Unesco will also increase its efforts on behalf of international institutes of scientific research. It has already been decided to strengthen the International Arid Zone Research Council, which is to take part in a world-wide effort to check the encroachment of desert conditions and soil erosion, and to establish an International Computation Centre at a forthcoming international conference to be held in Paris. (See page 13.)

Emphasizing that all scientific progress should contribute to the improvement of living conditions of mankind, the Conference also decided that Unesco should carry

out a world survey of research institutes and laboratories to study what contributions they can bring to the solution of modern economic and social problems.

While the natural sciences can help in the field of social problems, the solution of these depends more specifically on other specialized studies and methods and, directed as they are towards the study of the behaviours of human groups, the social sciences are more capable than any others of helping the modern world to resolve its difficulties and problems.

Unesco's action is resolutely aimed towards action in the cause of peace, and here the Social Sciences can make an important contribution. This conviction was expressed in a resolution which provides for Unesco to collaborate with United Nations' action designed (a) to preserve peace in areas where a conflict is threatening and (b) to restore normal life in territories where fighting has stopped.

Beyond Politics

THE resolution was voted with all the more enthusiasm since delegates immediately saw the prospect of its being applied to Korea. The delegates of Brazil, France and the United States expressed the general feeling when they stressed that action of this sort went beyond any political implications. An objective analysis of the facts, carried out in an impartial spirit, is needed to enlighten governments and public opinion, and so track down and prevent the causes of war.

Unesco will also continue its work of trying to eliminate racial prejudice and discrimination. It will publish the results of the latest scientific research on the subject, while carrying out on the spot investigations of conditions which enable harmonious relations to be established between different

ethnic groups. It is also proposed to survey practical means of removing social tensions of all kinds.

If the Social Sciences are to be fruitfully applied to modern world problems, they must have efficient international machinery and sound working equipment. The co-operation of scientists of all nations and the pooling of their discoveries is a basic requirement of progress.

Rehabilitation Work

THE activities which have so far been briefly described are all designed to achieve their effects progressively over a certain period of time. There are, however, conditions which require immediate relief action.

An important part of Unesco's rehabilitation programme, for example, is to be devoted to education assistance in Korea while educational assistance to Arab refugee children in the Middle East will be continued. This latter work, started in 1949, has resulted in the opening by Unesco of 114 schools for 44,000 children in refugee camps.

Another major activity — the Coupons Programme — will be developed. Under the Unesco Gift Coupon Scheme, money collected by organizations through the sale of stamps is transferred into gift coupons which are then sent by the purchasing group to a rehabilitation project it has chosen.

Other Unesco coupons enable people and institutions in soft-currency countries to purchase books, films and scientific equipment in hard currency countries while paying for them in their own money.

The above round-up of the programme approved by the General Conference is too short to allow mention of many other activities whose full importance will only be revealed as they develop in the months ahead. Just the same, it has been sufficient to show the immense variety of tasks which fall to Unesco and, at the same time, to illustrate that variety does not necessarily mean dispersion.

A central idea uniting these different objectives was well summed up by the delegate of the United States when he said: "Unesco must turn to the tasks which will help attain peace and security, social and economic progress for all the peoples of the world." Thus, for example, the special project in fundamental education which represents the most immediate answer to this need, also helps to bring out in its fullest sense the true spirit of Unesco's Constitution.

Each delegation spoke in support of this interpretation of the mission of Unesco which, as an organization, has now acquired maturity and experience and is fully conscious of its responsibilities.

This conception was expressed by Mgr. Jean Maroun (Lebanon) when he said, "Unesco looks

clearly and confidently towards the future; its new programme contains a message which is clearer and more eloquent for being a message of action."

Several delegations affirmed that this effectiveness will be achieved only through action and certainly not by theoretical discussions. "We believe", said M. Ribnikar (Yugoslavia) "that peace is, after all, possible. Experience has shown to us that if men do not always agree on a common ideological ground, they often succeed in achieving a community of spirit on practical conceptions."

Speaking on behalf of the Indian delegation, Shri Kalam Azad declared: "If any hope is left, it is in Unesco, for it is only through intellectual understanding and sympathy that we may yet avert the disaster which otherwise threatens to engulf the whole of humanity in one common ruin. Economic and political agreement will only be achieved if cultural agreement already exists."

Mr. Hector McNeil, Secretary of State for Scotland, was warmly applauded when he remarked that, although until recently the senior servants of Unesco had taken the major part in shaping the Organization's programme, a greater part of the responsibility had been taken over this year by the delegates. "We want to see the Conference making itself responsible for the success or lack of success of the programme", he added.

What Can Unesco Do ?

THIS responsibility which falls to each Member State was emphasized by M. Jaime Torres Bodet, Unesco's Director-General, in his closing address. After outlining the different aspects of the work accomplished by the Conference, the Director-General examined both the future of this work and of the Organization itself.

"What can Unesco do?", he asked. "Direct action not merely postulates techniques and tools. It also requires above all men and money. The men — by which I mean the experts — are hardly enough to go round. At least Unesco can collect and mobilize the available ability and goodwill, and it has resolutely applied itself to the task of increasing the number and improving the quality of candidates for this work, and of training them in ever-increasing numbers."

"There remains the question of finance. That is where, for three years, Unesco has been brought to a standstill. It will come one day to the point where it must either surmount this obstacle or give up altogether... For the first time, the contributions of the majority of Member States have decreased. I think it my duty to warn the General Conference very seriously of the danger of taking this as a precedent for the future."

Wise Proverb

AFTER showing that the budget was not large enough to cover all that the Organization was capable of doing, nor to supply all the services which the Member States had a right to expect, M. Torres Bodet declared: "You cannot give with one hand and take away with the other. If there was ever an institution to which that old, wise and sensible proverb applies it is indeed Unesco as you yourselves have created and defined it: an Organization made for the emancipation of the mind, for education in peace, and to be the apostle of human rights. One cannot give with one hand in the programme and take away with the other in the budget."

Ending his speech, M. Torres Bodet reminded delegates that they would be meeting at the next Conference in Paris in November, 1952. "I hope with all my heart... that we shall meet in peace", he said. Emphasizing once again that the success of the work to be undertaken would require the redoubling of faith, tenacity and enthusiasm, he said, "Unesco is not a luxury designed for easy times. For my part I have always thought of it as a heroic effort, and it is in the most difficult days that the world has the greatest need of it."

TEN MAJOR POINTS OF UNESCO'S 1952 PROGRAMME

1. A world-wide campaign against illiteracy and low-living standards. A network of international fundamental education centres to train specialized teachers and prepare reading and visual materials. First centre—at Patzcuaro, Mexico—opened in May 1951 to be enlarged to receive additional 100 students; second centre to be established in another part of the world.
2. A world campaign for free and compulsory primary education. Special 1952 target : South East Asia.
3. Campaign for extended workers' education. 1952 target : more trained leaders in this field. Unesco will set up International Adult Education Centre specially geared to workers' education.
4. Strengthening of international scientific research institutes. Special 1952 targets : world campaign to fight increasing desert zones and soil erosion through the International Arid Zone Council; provide nations with facilities for using complicated, costly machines known as "electronic brains" and promote research in this field through the establishment of International Computation Centre.
5. Broad investigation into social repercussions of technical development and adaptation needed by peoples so that technology will not destroy the cultural heritage. 1952 target areas : Africa, South East Asia.
6. Social, economic investigations, public opinion surveys to study ways of maintaining peace in the world's danger tension areas and help normalcy in regions following end of hostilities. Work to be carried out on request of ECOSOC.
7. Work will begin on a Scientific and Cultural History of Mankind bearing witness to fundamental unity of men everywhere in conquest of knowledge and in the arts. International Commission of 51 members from 25 countries will collaborate.
8. After three years' preparatory work, a Universal Copyright Convention will be drawn up in 1952, marking one of the most valuable achievements of Unesco.
9. World campaign to seek methods of reducing paper pulp shortage.
10. Intensified aid to Arab refugee children. Already over 95,000 children benefitting from Unesco campaign in 114 desert schools and private and public institutions.

CHILDREN ARE CREATIVE ARTISTS

BUT THEY NEED FREEDOM IN ORDER TO EXPRESS THEIR IDEAS IN THEIR OWN WAY

by Trevor Thomas

How many proud parents looking at some example of contemporary art, have been known to observe that their child could do better than that. The obvious answer then is "why not let them?" For even well-meaning parents and teachers find it hard to allow children to express their natural creative imaginations without interference. Grown-ups have their ideas of what they approve as "art" and they try to impose them on children.

Probably more children in the world today suffer from not being allowed to give creative expression to their feelings than from physical cruelty. Although much has been achieved in the past few decades to liberate art education, much more remains to be done. Official systems of education need to be revised. Individual attitudes towards children and the arts must be changed.

Although child prodigies of painting are rare and Mozarts of the brush few and far between, it might well be that many children would become future artists if parents did not spoil it all by saying, for example, "Now let daddy show you how to draw a train," thus at once undermining the child's confidence in himself and frustrating his desire to show his own ideas. It is this adult desire to show off by explaining how, that so often nips in the bud the possible creative genius of the unspoiled child.

This kind of adult attitude is well illustrated by the story of the small boy who one day came home and puzzled his parents by bluntly announcing that he wasn't going to school any more. "But why?" he was asked, since he had always loved school. That day, he explained, had been "the drawing lesson" and the teacher had told them to draw a fish. But he had drawn a boat; so when the teacher saw what he had done she punished him because he had not drawn a fish. "But I didn't want to draw a fish... I wanted to draw a boat." Unfortunately it is not always the unenlightened teacher who fails to see things from the child's point of view.

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For instance, I remember visiting the children's art group in a progressive art gallery. The young teacher, a recent convert to the "new art education", first showed the children colour slides of works by Braque, Picasso and Matisse, then close their eyes while she played a record by Stravinsky. Then they were told to open their eyes and, as the record was played again, to use their big brushes on big sheets of paper with "lots of lovely colours". Naturally, most of the children produced echoes of the slides they had just seen, except one small boy who drew a lively-looking house with masses of smoke pouring out of the chimney. The teacher looked at him reproachfully, saying, "But Johnny, why did you do that... you know I told you today was abstract day."

Neither of these extreme attitudes, both fundamentally wrong in their attempts to impose ideas on the children, would be regarded today as the best modes of child art education. But just what is meant now by the term "art education"? Surely we all did drawing at school when we were young and there was not all this fuss about what we did and why we did it? It is true that there has always been some form of child art wherever there has been any kind of education. Yet while the children's innate artistic abilities have remained the same, the attitudes towards them have changed considerably, not a little affected by trends and fashions in adult art appreciation. Something of a minor revolution in methods of art for children has taken place in the past half century.

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Possibly one of the best forms of art education occurs in those simple communities where children watch and imitate their mothers making baskets and pottery or their fathers working in metal and carving in wood. We may hazard a guess that prehistoric children tried their hands at cave paintings, dipping their fingers in the pigment and making those marks we now admire so much. Every child given materials suitable for making a mark will quickly leave his mark, as most parents know to their chagrin, usually on newly painted walls. And if suitable materials are not accessible, it is astonishing the ingenuity most children show in making unsuitable things such as sand and stones and milk from their pudding, serve their compelling purpose in

order to give tangible expression to the emotional forces within and to satisfy their urge for communication.

It is the gradual recognition, in the light of psychological discoveries, of the importance of that need to communicate, and its value for the whole growth of human personality which has characterized the change of attitudes upon the part of teachers and parents towards art education. The change has been two-fold, on the one hand involving the prestige of the arts as subjects which should be taught and on the other directed towards different methods of teaching the arts. Formerly, the arts were regarded either as decorative accomplishments for young persons of leisure, to be taught less seriously out of school, or as technical skills necessary to equip young people for industry, to be taught drearily within school hours. The change-over of the past fifty years has been characterized by a swing from an emphasis on technique to the current emphasis on creative



expression. In education generally, the former bias towards intellectual book-learning has given place to approval of educative experience which has meaning for the child rather than for the teacher. And art education plays an increasingly important part in meaningful experience. Education which is enjoyable, which involves learning by doing, is proved to be more effective than knowledge which is drummed in by rote.

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Those die-hards who believe that to spare the rod spoils the child, that school-days should be spent in being grounded in reading, writing and arithmetic, naturally look with suspicion if not active disapproval on these newer art education methods. Do these new approaches mean that the teacher can just give the children plenty of art materials and then sit back to make up the attendance register or write home to mother? On the contrary. It was the methods of making children copy a copy of a stereotyped design, or of setting up for drawing those formidable arrays of chemical apparatus and those dreary combinations of cones, cubes and cylinders, which demanded least of the indifferent or over-burdened teacher.

The contemporary art teacher, trained as an artist, pedagogue and psychologist, has by far the more difficult task and must be as wise and intuitive as a mother, endeavouring, as far as any adult can, to enter into sympathetic understanding of what the child is thinking and feeling. He or she must be capable of indicating objectives within the range of the child's experience, guiding rather than pushing

him along the path of learning, holding a watching brief yet ready to encourage and give, not impose, technical information when it is asked for and required. The learning is not merely for the sake of learning, but in order to prepare for a life which may be lived with judgment and poise, with pleasure and participation, richly and well.

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These are some aspects of the aims and intentions of contemporary approaches to art education which a number of specialist teachers, coming from some twenty countries of the world, will be studying at a Unesco Seminar on the Visual Arts in Education which is being held at the University of Bristol in the United Kingdom from 7 to 27 July. For months they have been preparing reports on art education conditions in their own countries and collecting representative examples of children's painting which are to be shown at an exhibition in Bristol during the Seminar. From these national reports and drawings it is possible to sketch a revealing picture of what has been done and of what is happening in the sphere of art education. In some countries the physical conditions of the schools, the lack of suitable materials and, even more, the unsympathetic and unenterprising attitude of the educational authorities, means that little in the way of results can be seen. In other countries, where the attitudes may be progressive, the material resources are not available as a consequence of war devastation. Fortunately, there are a few countries where attitudes and resources are favourable and where especially effective work is being produced and where serious researches of immense value are being conducted.

The value of the first Unesco Seminar in the field of the visual arts is that it will enable people coming from countries at all these various levels of development, to meet together, to share their experiences and knowledge to their mutual advantage, and to consider new ways in which the arts can increase international understanding.

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The school master who, in a small village school in France, found that the arts solved his problem of how to teach all of his ten pupils, ranging from four to fourteen, in the confines of one small classroom, will have something to tell and to learn from the high-school teacher in Montreal who has a modern, well-equipped art room for her thirty pupils who are all in the same age-group. The Swiss who has sent in delicate flower paintings, as precise as the works of a watch, may find it strange to compare notes with the artist whose children produce such boldly dashing designs in Paris. Perhaps the teacher from Japan, with its ancient traditions and modern techniques, will want to confer with the administrator from Australia, where traditions are young and intentions ideal. Will the teacher of those children in Norway who have made such delightfully fresh, clean water-colours want to try out the dirty clay so magnificently modelled by the children in Egypt?

So the exchanges will go on from one country to another. Perhaps we are too readily inclined to say that art is a universal language; but, as in other fields of international co-operation, it is a language that must be learned. Although there may be some basic elements in child art that could be found anywhere from northern snows to tropical forests, the children of each nation produce paintings that are uniquely and characteristically their own, individually and collectively.

That is one of the most desirable and valuable aspects of art as a means of education because, in an age of increasing standardization, it allows the individual to develop as an individual, at spiritual and emotional levels, within the framework of his own national cultural pattern. Yet at the same time, it nurtures in him a true sense of judgment, a respect for the creative work of other people, and an awareness of values which are universal and imperishable. For in the long stern judgment of centuries of time, a civilization is remembered and the quality of its culture is assessed not by reason of its political and economic achievements but by virtue of its works of art. That is why every child has the right to the opportunities for creative expression.

THE ARTS ARE NOT JUST A PLEASANT PASTIME

by Dr. Edwin ZIEGFELD,

Head, Department of Fine and Industrial Arts,
Teachers' College, Columbia University

ONE of the most significant discoveries of recent times is that all people are creative, that there exist within each of us the potentialities for artistic expression. The many illustrations on these pages are eloquent testimony of the presence of that trait among young people, for the examples are not by specially gifted youngsters training to be artists, but by children in the normal process of growing up. These activities with art media provide them with essential means for developing into emotionally-mature men and women who are needed to cope with the problems of our twentieth-century world.

Although the potentialities for creativity have undoubtedly always existed in peoples, this had never before been a pressing concern of education, nor was there any particular necessity for it. Our contemporary world, however, by its nature and present condition, has made the development of creative individuals essential and urgent. For, increasingly, we live in a world in which it is difficult to maintain our individuality and stability.

Of the many factors that might be cited which are complicating our existence, two appear most important. First is the acceleration of mechanization and technology. In industrialized centres the labours of man to support himself have been robbed of much or most of their dignity. Pride in producing a product hardly exists since the part of any one person is so insignificant. As a consumer as well, he purchases and uses mass-produced commodities which may be exactly the same in Calcutta or Chicago, in Anchorage or Capetown. A person thus tends to lose his individuality and become a cog in a machine and an anonymous consumer. The parallel emphases on materialism which are by-products of technology tend also to devalue the emotional and the personal. The machine, impersonal and insensitive, dominates our thinking and our actions.

The second major factor is the present state of world tension. Everywhere there are feverish preparations against a war we hope will not be fought and a large part of our money and energies are diverted into channels for enormous destruction. Never before have the demoralizing effects of uncertainty and the disintegrative effects of tension been so widely prevalent.

These conditions and forces are a part of our times and no one escapes them. Children, with their particular sensitivity, are deeply affected, even though they may not understand or even know of the issues that form them.

It is being discovered all over the world that children are responding to creative opportunities in the arts with an almost fierce intensity. This is true, not only of children but of adults as well. In a world which devalues the individual they are engaging in activities which develop the individual: in a world which abounds in forces of disintegration, they are demanding those activities which make them whole.

Individuality and integration are two of the basic characteristics of creative activity. Through it an individual clarifies his world and his relation to it. His experiences are deepened, intensified, unified, and most important, their meanings are made uniquely his own. Through dealing with things of the senses, he himself becomes sensitive and emotionally mature with an appreciation of human values and feelings. The arts in life, then, are no longer merely pleasant and superficial pastimes but activities which are essential in our present world if we are to maintain our dignity and integrity, our wholeness and stability.



Tangible proof that he is a worthwhile person.



This is what I saw at the circus.

DO IT YOUR OWN WAY

by Georges Fradier

“YOU do not notice the beauty of the world. You do not notice the wonderful things that make you grow strong and healthy. If you would notice all these things, then you would know the world and enjoy life better.”

The author of these words is about twelve years old. He took pains to form the letters, but the words came spontaneously. He wrote down freely and joyfully the ideas in his mind. But, when the school year began, he had never even given so much as a thought to the “beauty of the world.” For, living in the poor districts of Los Angeles, this lyrical young writer and his school friends know much more about unemployment, alcoholism and end-of-the-month quarrels than the film producers in nearby Hollywood who attempt to portray “real life” on the screen.

These youngsters are also well acquainted with what are called social and racial tensions, although they have learned how to overcome these forces of contempt and hate. Their class at school is formed mainly of Chinese and Mexicans; there are also some Japanese, and white and Negro Americans. But their teacher did not give them any lectures on racial and social relations; instead, she made them work, dance and sing together. She taught them how to write and to paint together. Above all, she showed them the

meaning of confidence and friendship—without favouritism, without exceptions,

Mrs. Natalie Robinson Cole, the teacher in question, has now told the story of her work with these children in a simply written book entitled: “The Arts in the Classroom.” It is a moving work because it shows the arts and especially painting being discovered rather than taught.

“A teacher can’t force fine painting down children’s throats”, she writes. “She must be content to open them up by getting and holding their liking and respect. Good children’s painting comes as a result of a rapport established and the feeling that the teacher has faith that they can do it.”

All the time, she is reminding the young artists that they must do things their own way. Soon—whether it be modelling, dancing or English composition — they begin to understand their capabilities and freedom. They start saying: “It’s just like painting, huh? You got to do it your own way. You mustn’t be afraid; just feel it inside and do it.”

Supplied with colours, brushes and paper, they produce big water-colours; and adults cannot help admiring the strength, the sincerity and the rhythm. The subjects are inexhaustible; happy or sad experiences, memories and reveries, shared or secret joys — all the deep-seated emotions of childhood take

"I CLOSED MY EYES, AND SEEN AN ANGEL AND MADE ONE LIKE I SEEN IT"

shape in the painting when the anxiety to imitate has given place to a sole desire to perfect a "beautiful picture". The best are, of course, exhibited in the classroom, and each pupil looks forward to his turn to have his own picture well framed and in full view, to be admired as it deserves.

In her book which is as studious as it is human, Mrs. Cole gives many practical suggestions, including some psychological techniques. The "problem" child, she declares, the child who is most handicapped and diffident, can achieve equilibrium and self-respect if you know how to encourage his slightest artistic effort, if you frankly admire his work. Don't spare admiration and praise; such a child is not used to it. He used to think he could not get anything but reproaches, rebuffs and punishments.

But each time, whatever may be the talents or character of a pupil, the teacher should remember that the growing process is more important than the finished product — that the child is more important than the picture.

Here is how one child has confided his feelings: "I like to paint because it is fun. And if you want a good picture you have to work on it and feel it inside and keep working with it and take pains with it and make it strong and don't be looking around or talking to anyone and mind your own business and don't be running around. Then you can make a good picture and the teacher will hang it out in the hall and you will have something to be proud of." Another has not reached such hasty conclusions. He contents himself by saying reverently: "I like painting. I would like to paint all the time, everyday. I am never tired of painting."

Even if they do tire of painting, they find fresh ardour in clay which soon takes the shape of, say, a cow (the anatomy may be strange, but it is unmistakably a cow) or an angel, whose authenticity is guaranteed ("I closed my eyes, and seen an angel, and made one like I seen it"). They can make and decorate plates, which will be baked in the oven and can be used at meals. They can engrave on linoleum those big figures with arms upraised, those portraits of a comrade, of the teacher or of the cook who quite unintentionally are depicted in the style of the handsomest of African masks. They can print on materials, dance or write. There still remain so many means of explaining the world that they are learning to observe, to touch, to feel; so many means of expressing the beauty of the world revealed to those who are no longer afraid of contributing to this beauty because they know it is within them.

For they know what satisfies them; they know it so well that they want to hand on to the grown-ups something of the confidence they have gained in their school, where the joy of making has conquered fear or the boredom of living. Someone may say, "You do not know the world". So, as if she were picturing an unseen world to the blind, a little girl bravely tries to explain: "Now I will tell you something about the earth — what's beautiful on the earth. Well, here I go. The earth is simply marvellous — the trees, for instance. Just think about them. Now the pepper tree. The leaf is different than any other leaf. Have you ever picked a pepper leaf? And their smell is so different, and the little red pepper that comes on it. Everybody should be thankful for our beautiful earth." (Photos by C.K. Eaton. Copyright by Natalie Cole.)



It is how much we feel inside that really counts.



From among the most timid children will come some of the finest painters.



Do it your own way. Don't worry how others are doing it.



I closed my eyes and seen an angel and made one like I seen it.



Block prints capture the child's own feelings and have a charm and beauty all of their own.

THE PAINT BRUSH — OPEN SESAME TO A CHILDREN'S WORLD

Art is a basic impulse. It exists everywhere and always, among children. Every child — not just the specially talented — can express himself freely through the arts if given a chance. He will be personal and not copy or repeat — as the examples on this page, drawn from many countries, show.



AUSTRIA : My Village. Boy of 12, 1st Prize, senior class in ECA'S recent European Child Art competition.



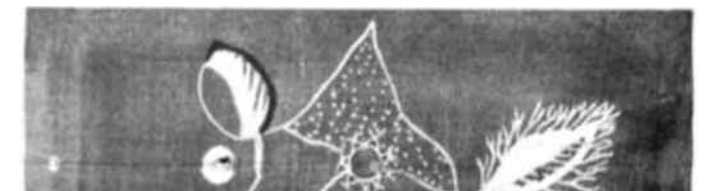
U.S.A. : Cowboys I saw at the Rodeo. Aged 9.



TURKEY : Our class-room. Aged 11.



ITALY : "Peasant Carnival in the rain", by a boy of 10.

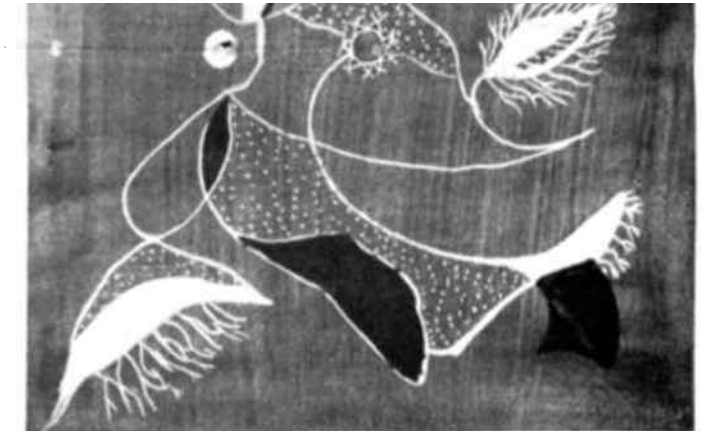
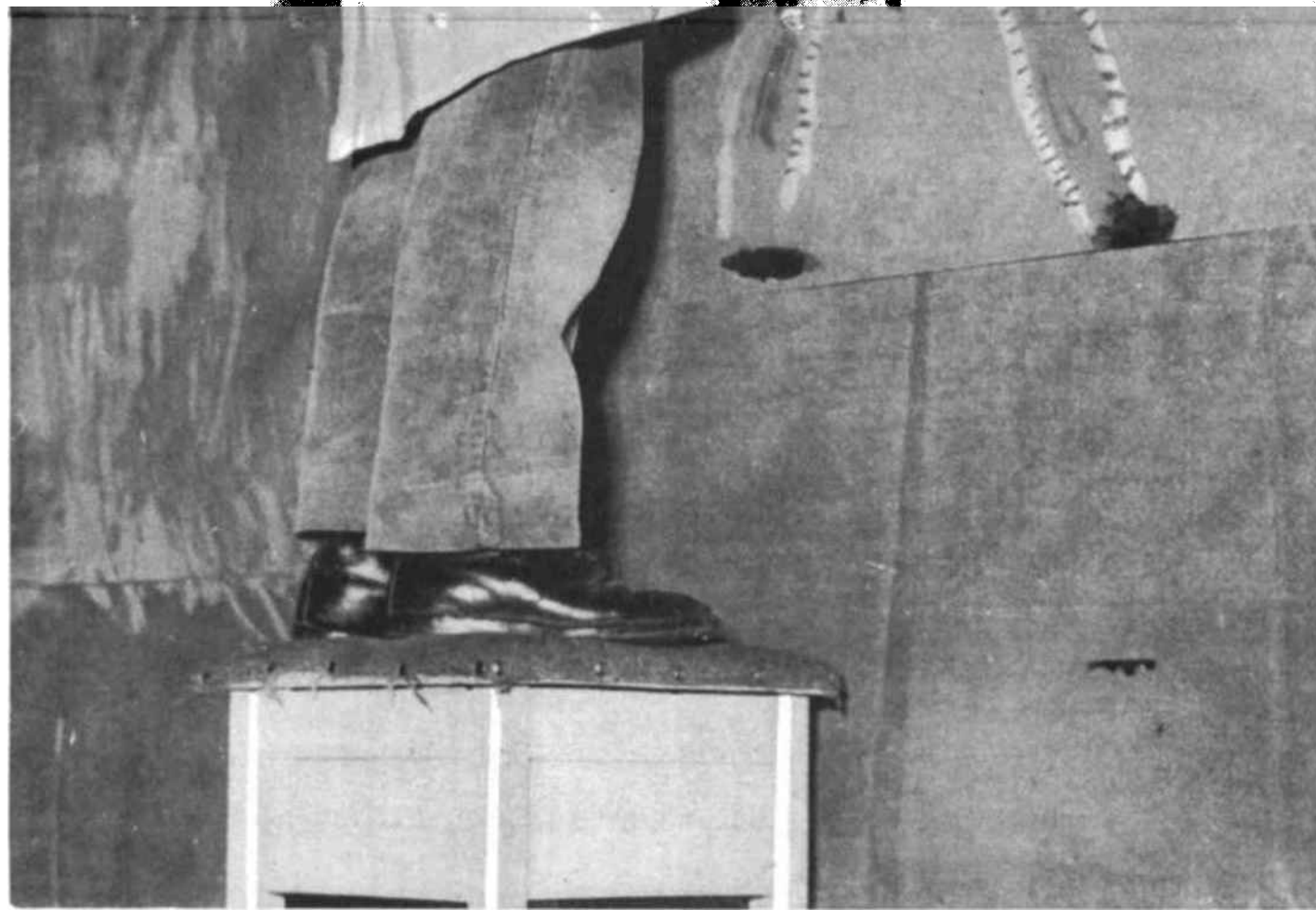




AUSTRALIA : Village dance. By 14-year old Negro boy.



NORWAY : Me in the country. Aged 8.



NEW ZEALAND : 10-year-old girl.



NETHERLANDS : The Canal. Girl aged 10.



CANADA : The train at the station. Aged 7.



GREAT BRITAIN : Bedtime story. Girl of 11.



FRANCE : Boy of 7. 1st prize, junior class, ECA Child Art competition.



CHILD ART AS A GROWING FORCE IN EDUCATION

BY C. D. GAITSKELL

Director of Art,
Ontario Department of Education.

THE last twenty-five years have been particularly important for child art education. Extraordinary advances have been made in teaching methods, classroom accommodation, administration and supervision, and in the output of the participating children.

There are many reasons for this, including new ideas about art teaching which are acceptable as part of general education. So closely related have general and art education become, that it is frequently difficult to tell in what way art education remains a distinct subject.

This has not always been the case. Not so long ago, art was a separate, watertight compartment in the school programme. Its chief aim was to "develop the hand and the eye" by telling children to draw given objects. Thus whole generations of children learned to draw old hats, carrots and apples — and also to dislike the school subject called "art". Teachers felt that the children's dislike was perhaps an advantage, since it was a training for discipline. They seemed to believe that "youth should be taught anything as long as they disliked it". Because this form of school art set a premium upon the development of discipline and skill, and further, because the skill developed was separated from the thoughts and emotions

of childhood, this method of teaching became subsequently known as the "nervous-twitch programme".

The unsound nature of this programme brought many reactions. Some educators flatly stated that art should be scrapped as a part of general education. Others said that the rigid forms of discipline necessary for the successful "training of hand and eye" should be abandoned, and that in their place should be developed methods allowing complete freedom of expression; that there should be "a charter of human rights for children" which would permit the young painters to blow off steam artistically without let or hindrance from the clumsy adults who made them draw carrots and apples.

EXTREMES RECONCILED

IN time, the extreme differences between these two methods became reconciled. Systems of teaching have developed which provide the freedom necessary for artistic expression while including the necessary self-discipline for the development of worthy citizens.

The art programme in the schools of today is in keeping with the great tradition of art in general. The idea is accepted that a child should give expression to the events in his life which affect him. A child finds inspiration for his artistic output in his life at home, at play, in his school and in his community. He is allowed to make his own statements in his own way. His work, therefore, reflects his thoughts and feelings about his world. His output takes a form no more mature than his own level of intellectual, emotional and social development. In other words, child art looks like the work of a child, and not that of an adult. (The self-portraits shown on this page are not likely to be mistaken for the works of adults.)

Defining his reactions to life, a child — or for that matter, anyone else — frequently requires the guidance of a teacher. To act as a successful teacher of art requires the greatest skill which fortunately is not beyond any sensitive and sympathetic person's ability to acquire if he is concerned with the general education of youth. The art teacher, like any other

teacher, or any successful parent, must respect children as children. He must be prepared to guide them when the need arises, while at the same time he must always keep in mind that the child, whenever possible, should act as the controlling participant of the activity in progress. Therefore, he cannot inflict upon children adult forms of expression, since this would lead to sterility of the child's expression and thought.

LEARNING ABOUT LIFE

WITHOUT a vigorous programme of art education, it is said, no child is adequately educated. The act of defining experience, inherent in the production of art forms, is considered to be an important part of learning. As a child considers the events in his life which concern him, he comes to grips with experience. Thus he learns about life in general. In his desire to make statements about the world which surrounds him he develops manual skill commensurate with his needs, while at the same time he harnesses and directs his emotions into worthwhile channels.

The potentialities of art education for children have not yet been fully realized. Progress has been both rapid and wide-spread but much has yet to be learned and done. Methods are subject to change as we gain greater insight.





STORIES IN CLAY BY CHILDREN UNDER TEN

by Dr. Mahmoud El-BASSIOUNY
Art Teacher, Quobba Model School, Cairo

WHEN seven-year-old Esam Attia was brought to the Quobba Model School in Cairo for the first time, he was very unhappy. Clinging to his father's arm, he sobbed that he didn't want to start school, and he finally had to be forced into a classroom.

It was not long, however, before Esam overcame his fear and anger and settled down happily at the Quobba School. Why he was able to do so is part of the story of an experiment in the use of art as a means of full educational development which I began several years ago for first grade children aged seven to eight.

Taking art, which I regard as an instinctive form of expression with most children, as a centre of interest, I used it as an approach to, and as a nucleus for, many other subjects.

Art traditions, nature and the fresh ideas children absorbed from their environment were moulded into the experiment during its first years in 1945-1946. We arranged trips to museums and places of interest related to the problems under study, and also made the project the subject of a play and of articles in the school magazine.

While many kinds of art media were used to give form to the children's expression, the most successful was clay modelling. Examples of the work done by these seven- and eight-year-olds which appear on this page show what can be done, even with the simplest materials and equipment, to develop the natural artistic abilities of children, provided they are taught and encouraged with sympathetic insight and understanding.

When we put this experiment into operation, we faced two main problems: how to seek out each child's inherent and unique pattern of expression and which subject of interest to choose to enable the integration of all learning?

To solve the first we chose an emotional theme and asked each child to express his ideas on it in simple patterns composed of one object such as an animal or a man.

Some astonishing results were obtained, as in figure 4 on this page "The expression of an angry lion", which was done by Esam Attia, the same little boy who had to be forced into school. Now Esam's outward feelings of fear and anger have left him, for they have been released and given a chance of expression in this form of the angry animal. The lion has been hit by arrows and is roaring with pain and anger. All the subjective and dramatic feeling of the child has thus found an outlet in his expression of the suffering lion.

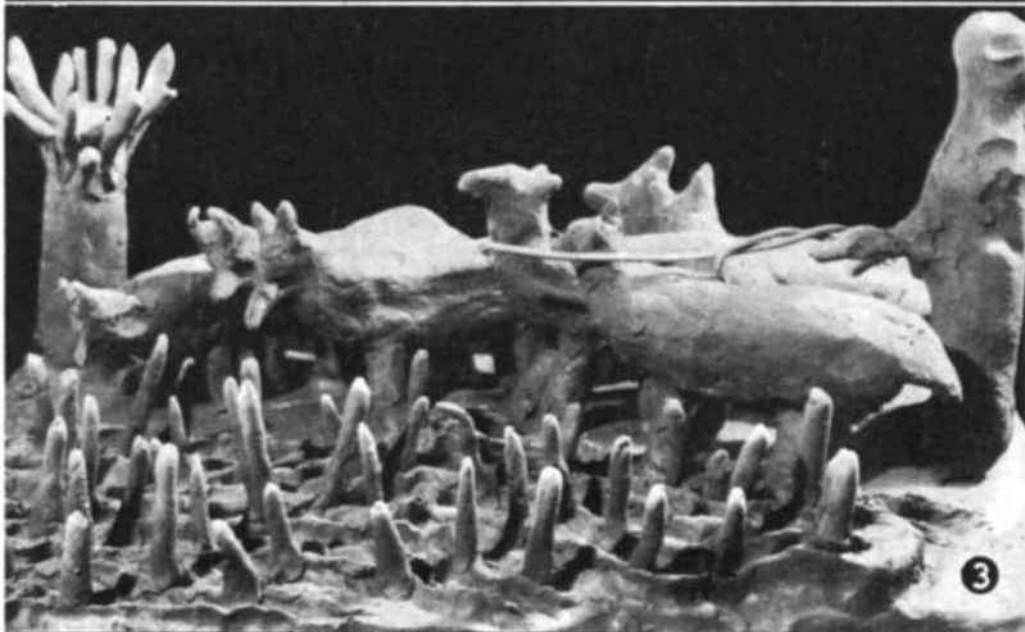
A similar example is found in figure 2 where the young artist's subject was "A man feeling the pain of hunger". Note how the child has stiffened the man's arms and fingers and made the form unmovable. Here the expression is shown in a very subtle way.

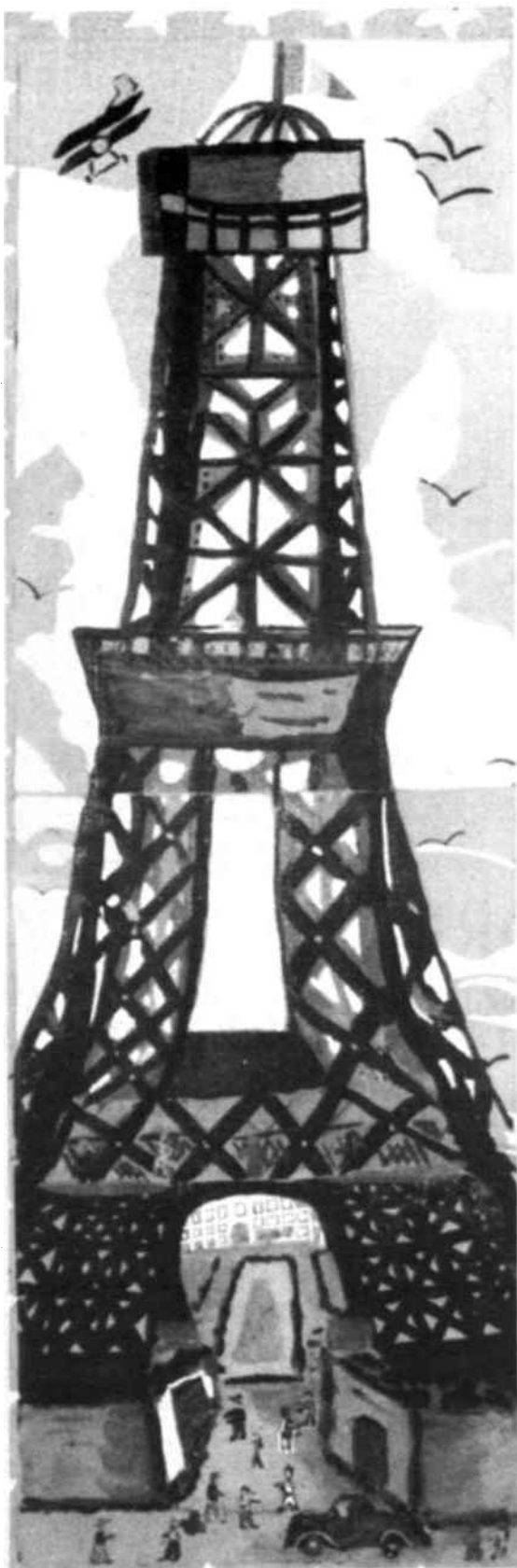
After using these dramatic modes of expression, we shifted the emphasis to another subject which could be studied within the proximity of the school — the life of the Egyptian peasant; his house, work and animals. Examples of the modelling done by the children on this subject are also shown here.

"Two farmers at work" (figure 1) has a quality of dramatic expression that can be found in certain paintings of Georges Rouault, while "The shepherd" (figure 3) is a poetic work characterized by the rhythmical repetitions of forms. Note the manner of depicting the grass.

Our aim was not to teach "art for art's sake", but to seek the total aesthetic development of each child. At the same time the children studied the life of the Egyptian peasant, later comparing it with life in other lands. They also planned to build an actual model of a peasant's house, and this involved doing mathematical problems and writing letters and reports on their experiences. Then they wrote a play for which they made dresses and peasant tools, prepared stage scenery and studied songs and music.

In this way, working from art to life and vice versa, I think we have succeeded in giving our pupils the creative experience which children need, and in teaching a valuable lesson in the development of direct, honest and unspoiled artistic expression.





EIFFEL TOWER—This is how 4 boys of 11 and 12 saw and painted the famous landmark of Paris.

EVERY district of Paris seems to be celebrating the 2000th anniversary of the French capital these days. The whole city is decorated, the flags are out and the shop windows and public squares have the air of a big family birthday.

In the programme of festivities, something has been thought of for everybody—including the children. Working under the guidance of two French art teachers, Madame Vige Langevin and M. Jean Lombard, boys and girls have produced a remarkable series of paintings and drawings with Paris as their theme.

The interesting thing about these paintings—a number of which we reproduce on this page—is that they have been done according to a rather unusual technique, developed by Madame Langevin and M. Lombard. All of the works shown on this page are collective paintings executed by as many as 80 boys and girls between the ages of 9 and 14. Madame Langevin defines collective painting and drawing as an artistic work of quite large proportions, conceived and carried out by a group of children. The number and age of the children working on a single painting, she points out, often varies considerably. The same is true of the size, the technical methods used and the length of time needed to complete a given project.

One of the advantages of this method, according to the two French art teachers, is that it enriches the child's aesthetic appreciation and at the same time gives him a lesson in social education. Working in this way, the child learns quickly to be selective in his own expression, to discipline his ideas and to respect the efforts of others. "The child acquires a collective sense", says Madame Langevin, "for he learns to understand that a painting conceived and executed by himself and by other members of his group must take into account the requirements of everyone and give aesthetic satisfaction to the whole team. Such a painting therefore assumes greater importance and beauty for the child since it represents the total of everyone's efforts."

Like many other modern art teachers, Madame Langevin and M. Lombard are interested above all in stimulating the creative personality of children, and to do this the teacher must make an effort to understand their feelings and ideas. "A teacher" they say, "must be as much a psychologist as an artist, and must respect the artistic efforts of the child, however faltering or even absurd they may at first glance appear."

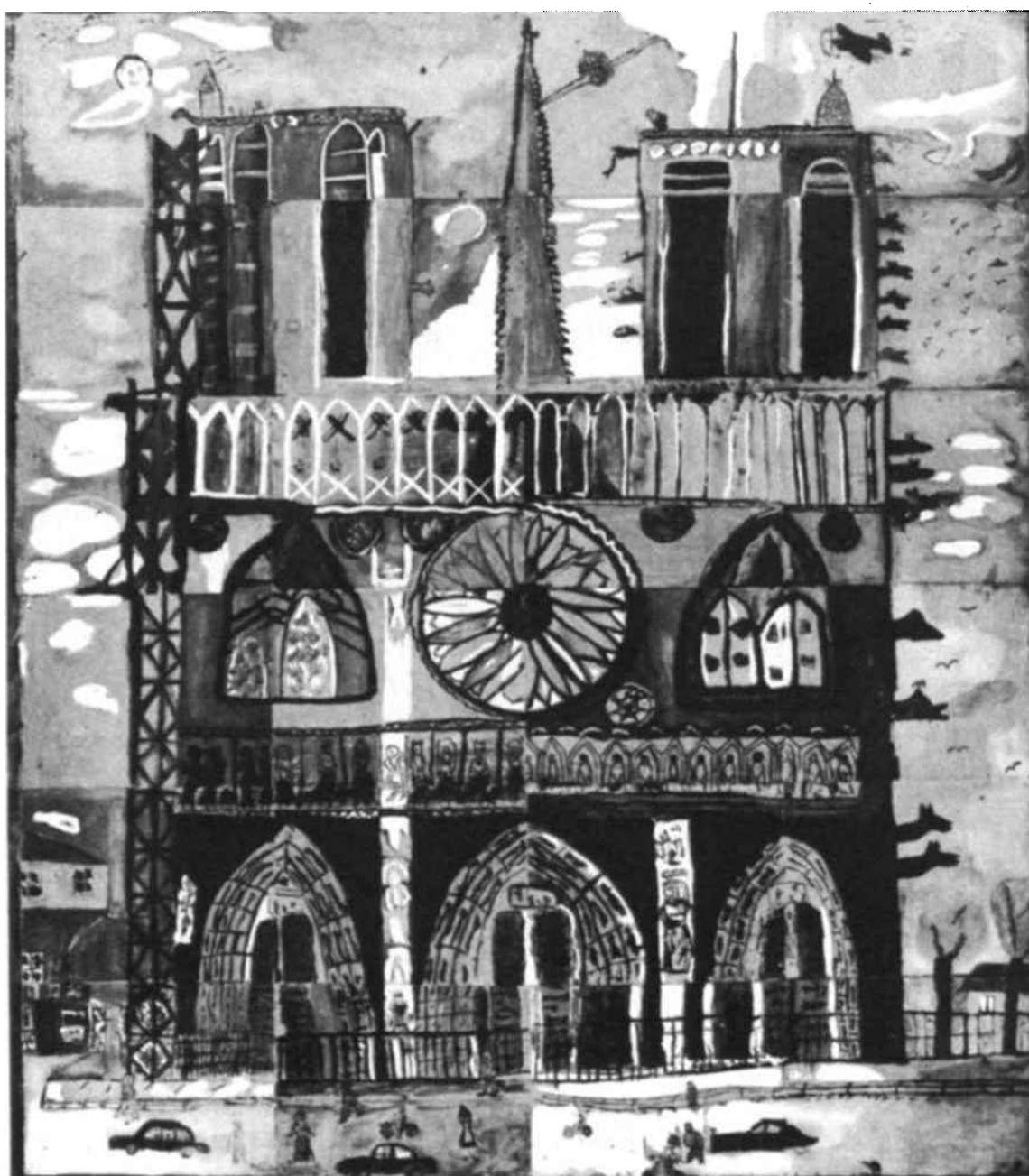
Photos Copyright by Editions du Scarabée, Paris.



THE SEINE—Collective painting executed by a group of children between 10 and 14 years of age.

PARIS

HOW 80 CHILDREN
AGED 9-14 SEE
THE CAPITAL OF FRANCE



NOTRE DAME—Collective painting, executed by 24 children between 11 and 12 years of age (3 3/4 ft. × 3ft.)



PLACE DENFERT-ROCHEREAU—Collective painting made by 20 boys aged 13 to 14 (4 1/4 ft × 4 1/4 ft.)



PLACE D'ITALIE—Collective painting of one of the more populous sections of Paris, made by 25 girls aged 12 to 13.

Aspects of science

FUNDAMENTAL PARTICLES — WHAT ARE THEY?

by Ira M. FREEMAN

Is matter infinitely divisible, or is there a limit to the process of cutting a substance into finer and finer bits? The ancient Greeks, pondering this question, decided that eventually a limit, an ultimate particle, would be reached, — that beyond this point no further sub-division would be possible. The idea remained almost forgotten for over 2,000 years. Then, about the middle of the 17th century, the notion began to be revived, and there grew up a vivid picture of matter consisting of indestructible atoms, with all the atoms of a given chemical element alike but different from those of every other element. By the end of the 19th century, the atom was firmly established as our first "fundamental" particle — an ultimate unit of matter, the simplest and most primitive bit of substance that can exist by itself.

But even before the last century was out, new researches and discoveries began to undermine the supreme position of the atom. For Thomson, by discovering the electron (see "What are Electrons" in the COURIER for December, 1950), showed that the atom itself has an internal structure. More important, the electron is better deserving of the term "fundamental particle" since all electrons, regardless of their source, are identical. By the end of the first quarter of the present century the physicist knew a great deal about the number and arrangement of the electrons in the outer reaches of the atom, but little about the constitution of the atomic nucleus.

Not many years passed before Rutherford, in England, showed that a second fundamental particle, the proton, is a constituent of the compact, central nucleus.

Mutual Annihilation

WITH the electron and the proton, physicists and chemists complacently felt that they had attained an understanding of the structure of matter. Science, however, refused to stand still. Before long, grave difficulties came to light in connection with attempts to explain the structure of the nucleus. Happily, order was again restored with the discovery of a third elementary unit—the neutron. As the name implies, this strange particle carries no electric charge. Neutrons were promptly incorporated into the theory of nuclear structure, with the result that the whole picture was immeasurably clarified.

Now science was in the position of having to admit the existence of three kinds of construction materials. Ironically, a fourth—the positron—was unexpectedly added within the year, as a result of observations on cosmic rays. The new particle possesses the same amount of mass and electrical charge as the electron, but its charge is positive, while that of the electron is negative. Positrons differ from the previously discovered particles in having only a

transitory existence—they can be created and destroyed. Within a few thousandths of a millionth of a second of its birth, a positron inevitably encounters its opposite—an electron—and the two annihilate each other in a burst of radiant energy—a prime example of the now famous Einstein equivalence of matter and energy.

What may also be considered one of the basic particles, but in a slightly different sense, had been discovered much earlier. It is the photon, or quantum of radiant energy (see "What is the Quantum Theory" in the COURIER for November, 1950). This entity has many of the attributes of a particle; for example, when it crashes into matter it is able to knock electrons out of the atoms. But perhaps the most curious fact about photons is that they have never been observed to exist when at rest, but only when moving with the speed of light.

The Ghostly Neutrino

ANOTHER particle whose existence had been suggested earlier is the neutrino—the most ghostly and intangible of all. As a matter of fact, this member of the company has never been directly observed, but its presence seems to be required in certain sub-atomic processes in order to balance their energy account. If the neutrino exists at all, it must have no elec-

tric charge and virtually no mass. However, it may turn out to be a mere makeshift, of no further use once our understanding of nature advances sufficiently.

With no fewer than half a dozen recognized particles confronting them, scientists were becoming reconciled to the fact that the world is not as simply constituted as they once had hoped. Then, beginning in 1935, a whole new class of particles was discovered, again through work on cosmic rays. These were the mesons which can be neutral or carry either positive or negative charges. As presently established, they exist with at least three distinct masses. Mesons, like positrons and neutrons, are unstable and almost immediately break down into other particles. The mesons of intermediate mass are believed to be responsible for holding the nucleus of the atom together.

Mesons provide us with some of the most urgent and most baffling problems of modern physics, and they are being investigated intensively in many laboratories. The new high-powered machines capable of giving tremendous energies to sub-atomic particles have actually succeeded in manufacturing mesons. Still more powerful machines, now planned or being built, hold promise of even more exciting discoveries.

If you are interested in further reading material on this topic, write to the Division for the Popularization of Science, Unesco, 19, avenue Kléber, Paris (16^e), France, requesting a free copy of "References on Elementary Particles".

THE MODERN CALCULATING MACHINE : AN AID TO MAN IN HIS FIGHT FOR PROGRESS

by Maurice GOLDSMITH

UNESCO Science Editor

DURING the last ten years, great progress has been made in the scope of calculating machines. The great British diarist, Samuel Pepys, would have been happy if such inventions had been at his service, for, although in charge of the contracts branch of the Admiralty, his arithmetic was so weak that he had to rise at four o'clock each morning to learn his multiplication tables.

But that was 300 years ago. Only the recent development of the science of electronics has made it possible to build new and elaborate calculating machines which enable us to tackle many mathematical problems shunned up to now because the calculations involved would take the normal human computer far too long. In science, industry and administration the modern world is so complex that it would break down if rapid mathematical calculation were not possible.

One of the newest machines, demonstrated in Britain a few months ago, is so fast that it can provide the answer in one minute to a problem that would occupy a mathematician for a month. In a quarter-of-an-hour it can make a calculation which, if written out, would fill half-a-million sheets of foolscap paper.

MACHINE WITH A "MEMORY"

THIS particular machine, known as the ACE (automatic computing engine) uses pulses of electricity, generated at a rate of a million a second, to solve all calculations which resolve themselves into addition, subtraction, multiplication and division; so that for practical purposes there is no limit to what the ACE can do.

On the machine the pulses are used to indicate the figure 1, and gaps represent the figure 0. All calculations are done with only these two digits in what is known as the binary scale. The number 2, for example, in binary notation is "10". To put a sum into the machine, the numbers are first translated into the binary scale. Instructions for

the calculation are given to the machine by coding them as holes in cards.

To carry out long sequences of operations, the machine must have a "memory". It may have to combine the results of a dozen or more separate calculations, and, as it can do only one computation at a time, the machine must remember each one. This highly complicated memory section depends on the slower time of travel of supersonic waves, into which the electric pulses are converted, through a column of mercury. One thousand pulses — representing digits — can be stored and extracted at the moment needed. The complete calculation appears in code as a holed card, representing the answer in the binary scale, which is translated back into ordinary numbers.

FROM PASCAL TO AIKEN

THESE giant calculating machines, however imposing their abilities, cannot function without being told what to do. They are not capable of asking questions, but only of providing speedy answers to problems put by human beings. They may — one expert has pointed out — perform everything that can be called "second class brainwork".

The history of the development of calculating machines covers many countries. It was the Frenchman, Blaise Pascal, who in 1642 produced the first adding machine; the German, Leibnitz, who in 1671 conceived the first multiplying machine, and the Frenchman, Thomas, who in 1820 built it. It was the Englishman, Babbage, who in 1832 had the idea of a universal calculating machine — that is, a machine handling any problem; and the American, Aiken, who 110 years later constructed one that worked.

TO HELP MANKIND

THE setting up of an International Computation Centre has been studied and discussed at length by the United Nations. It is part of the wider project for international



A MODERN TELEPHONE SWITCHBOARD? No, one of the latest types of electronic calculating machines, built in France. Science and industry are becoming more and more dependent on the work of such machines which in one minute can often produce answers to problems that would take a man one month to solve.

research laboratories, on several of which — the Arid Zone Research Council, the Laboratory for the Physics of High Energy Particles, and the International Computation Centre itself — Unesco has already begun preliminary work.

The Sixth Session of Unesco's General Conference has agreed to a series of recommendations for the organizing and establishment of this International Computation Centre. The Centre's main functions in the fields of research, education and service would be:

To organize and make better known study and scientific research on use and development of mechanical computation devices;

To promote collaboration and co-ordination between computing institutes throughout the world;

To organize the training and improvement of research workers;

To establish and maintain an advisory service dealing with queries from scientific institutions and scientists, and;

To set up laboratories equipped with various types of calculating machines and requested to carry out numerical computations.

Three countries — Italy, the Netherlands, and Switzerland — have offered to act as host for the proposed Centre, but no decision is to be made until a special meeting is held in November.

This Centre will be the first of the United Nations' research laboratories, which are designed to help improve the living conditions of mankind.

THE RIGHT TO FREE AND COMPULSORY EDUCATION

by Jean Debiesse, Assistant Director
of Primary Education in France

THE right of every human being to education is, of all the rights affirmed by the United Nations Declaration of 1948, one of the least contested. Yet there are still places which have not yet applied Article 26, which states that elementary education should be free and compulsory. Today, the question is more alive than ever following campaigns for fundamental education and for equal access to secondary education.

A long-term programme for free and compulsory education in the spirit of the Human Rights Declaration planned by Unesco has now been approved by the Organization's General Conference. The urgency of the problem is also shown by its choice as the main subject for discussion at the fourteenth International Conference on Public Education, which opened in Geneva on July 12, under the auspices of Unesco and the International Bureau of Education.

ANCIENT holy writings, according to the historian Zosimus, report that certain angels fell in love with women and went down to the Earth, where they taught about the workings of nature. For this, they were banished.

According to this version, it was only after that period that women were able to teach their children to drink, eat, walk, run — to adapt themselves progressively to the life of adults.

Now, this basic culture may have been sufficient in the caveman period, but it leaves much to be desired in our modern world. The man of today swims in a sea of letters and figures, from taxes to train timetables, from farming and machine manuals to voting. The whole problem of living and of improving one's life is bound up in the acquiring of these skills.

The modern State has more and more to take up the task of completing the culture that children receive from their family. It is a logical outgrowth of civilization.

Society cannot permit a baby to remain naked and without food. Society cannot permit a baby to fall prey to disease. No more can society permit a baby to grow up lacking fundamental knowledge of his surroundings.

Out of this concept grew, toward the 19th century, the idea of establishing compulsory education. But, among impoverished peoples, it is not possible to yield completely the dependence on child labour: everyone, children and adults, must spend his time in seeking sufficient daily bread to maintain life.

It is because economic conditions were favourable in western civilization — thanks to the development of machines, and to general improvement in standards of living — that

certain countries were able to pioneer the development of compulsory education.

There were no insurmountable difficulties. As a matter of fact, in most of these countries, more than three-fifths of the children already were going to school. Thus, the reform was accepted without too much trouble and has since helped to lay the foundation for the great democracies of today.

But all this is no reason why an abyss should open between the nations which instruct their children and the ones that have not yet arrived at that point. Both groups must work together, for it is intolerable in our times that nearly half the people in this world cannot read or write. General ignorance creates fanaticism and superstition, and leads often to hate and war.

It is just and it is necessary that all the children of the world should have the right to equal opportunity. Each child should have the chance to reach any position through merit, no matter what his race, religion or social origin.

This ideal is the motivating force which has led Unesco to undertake a campaign for compulsory education. The educators of the world, with the help of Unesco, are consulting together and pooling their experiences and results in primary education.

Even the most convinced Doubting Thomas must learn that money spent on education is the most fruitful of all investments. All must learn that the mutual aid of all the nations is necessary to realize the instruction of all the children on this earth, despite the very real difficulties that lie in the way.

This is one of the ways in which Unesco can fulfil its aim of solidarity and co-operation in working for the general good and for peace.

SCIENCE AND NEWSPRINT

THE world today faces a desperate shortage of newsprint, the material on which our newspapers are printed. Inadequate production, rising prices, uneven distribution—all contribute to the problem whose effects are being felt in all parts of the world. Concerned by the danger to the spread of information and knowledge due to this shortage, the Unesco General Conference gave prominence to this subject and voted a resolution calling on Unesco Member States to take urgent steps to solve the serious problem of greater production and a fairer distribution of newsprint. The following article describes how scientists are exploring new ways of helping to solve the problem, thereby ensuring individuals in all countries of one of their fundamental rights—freedom of information.

IN all the talk about the atomic age or the age of steel, few people realize how much our civilization is based on that unromantic substance—paper. But a moment's pause will make you aware how much we depend on paper for our education, our information, and all the paraphernalia of modern living.

Over a period of time, the world has grown more and more short of this substance. Sources of supply have been unable to keep pace with the growing demand for paper all over the world.

The date usually given for the actual invention of paper is 105 A.D. It was at that time that Ts'ai Lun first reported to the Emperor of China that he had devised a method of making paper from the bark of trees, discarded cloth and hemp. For five hundred years the Chinese succeeded in keeping the making of paper a well-guarded secret. Thereafter, it spread into Central Asia, Persia and Southern Russia.

In the early Middle Ages paper found its way into Arabia, Egypt and Morocco, and thence, after another lengthy interval, into the Western Mediterranean. It was only in the 13th century that it was introduced into northern Europe. Well over 1,000 years thus elapsed before the invention completed its travels from East to West.

From that time onward, there was a slow but ever increasing demand for paper in the West.

With the expansion of printing, tremendous shortages began to develop. In both Europe and America advertisements began to appear, imploring the populace to save rags for use in paper. It was at this point that inventors began to look for new sources of paper. All sorts of materials were tried — straw, hay, thistles, cabbage stalks and potatoes, to name but a few. By the middle of the 19th century, wood pulp had established its place as the primary source for paper.

Now scientists are casting their eyes back at some of the old experiments because there is not enough coniferous wood to meet the need.

France has installed a factory near Abidjan

on the Ivory Coast which is to begin work almost immediately, using tropical woods to make paper. A new factory is being built in Morocco which will use eucalyptus wood. There is a factory using bamboo in Indo-China; another in Algeria is using alfa, a kind of grass. Belgium is experimenting with papyrus in the Congo — using the reeds on which the Egyptians wrote thousands of years ago. India is making paper from bamboo. All over the world this shortage is felt and all over the world men are trying to find the answer.

Already, for example, daily newspapers in the United States of America have been printed entirely on sugar cane. Australia is now using eucalyptus for its newspapers. A pilot plant is experimenting with still other materials in Georgia, U.S.A., for the benefit of manufacturers from America, Africa, India, New Zealand, Finland and Mexico.

No one, however, has thought of trying to duplicate one of the strangest of all the attempted solutions for paper shortage — that of August Stanwood in the United States. Stanwood was pressed for raw material to keep his paper mill in operation during the American Civil War, and arrived at a novel solution. He imported shiploads of mummies from Egypt and used their cloth wrappings and papyrus to manufacture a paper which eventually found its way into the shops of grocers, butchers and other merchants to wrap their parcels.

Obviously, this out-of-the-ordinary approach has no wide application. But there may be others which offer better prospects. That is why governments as well as individuals and international gatherings are pressing their efforts to find an answer. Unesco is directly concerned, since the very great shortages of paper are likely to impede the work and development of information and education.

All present indications are that there will not be a single solution. Many answers will have to be found in response to varying local situations, and the scientists' rôle must be supplemented by efforts on many other levels.

In Brief

■ **THE DRAFT OF A UNIVERSAL COPYRIGHT CONVENTION** designed to protect the rights of authors of literary, scientific and artistic works in all countries was approved by a committee of copyright specialists from 25 countries, during the Unesco General Conference.

This Unesco draft convention, designed to enable all countries to adhere to it without making changes in their national laws, will be submitted to governments and later to an inter-governmental conference for final adoption. Under its terms, each country would give the same protection to the books, music, films, paintings and other literary and artistic works of foreigners as to the works of its own nationals.

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■ **A PLAN TO HELP TEACHERS**, students, research workers, writers, artists and other persons engaged on educational, scientific and cultural work, to visit other countries more easily was adopted by the Conference.

Under this plan Unesco is to prepare the draft of an international convention aimed to remove such obstacles to travel as strict passport and visa controls, currency regulations, high transport costs and working restrictions for foreigners.

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■ **MR GEORGE PAIK**, Minister of Education of the Republic of Korea, has asked Unesco to carry out a survey of his country's urgent educational needs and map out plans for educational reconstruction to synchronize with the political and economic rehabilitation of Korea.

Mr. Paik pointed out that when the new school year opens in September, Korean schools will need something like 62,000,000 textbooks. Korea is also desperately in need of paper and printing equipment for the production of these books.

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■ **AN INTERNATIONAL PACT** aimed at ensuring the respect and defence of monuments and other cultural treasures in time of war was considered by the General Conference, and is to be submitted to all countries for signature and ratification. Declaring that the destruction of a masterpiece in any country is a spiritual impoverishment for the world, the convention requires belligerents to recognize the immunity of artistic or historic monuments, works of art, historical documents and collection pieces.

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■ **UNESCO'S PROGRAMMES** of Technical Assistance and Fundamental Education in the under-developed areas of the world call for a new kind of library designed for readers using books for the first time in their adult lives and who, without practice, might slide back into illiteracy. The first such library has now been organized by Unesco in collaboration with the Indian Government as a pilot project in New Delhi. It not only lends books, but stimulates reading interest through film shows, discussions, publication of reading lists, record concerts and exhibitions.

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■ **AN INTERNATIONAL ANNUAL PRIZE** of 1,000 pounds sterling for the best works of scientific popularization has been established by Mr. M.B. Patnaik, an Indian industrialist. It will be awarded under Unesco's auspices.

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■ **FIVE NEW COUNTRIES** were admitted to membership of Unesco during the General Conference. They are: The Federal Republic of Germany, Japan, and the three Associated States of the French Union: Laos, Viet-Nam and Cambodia.

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■ **A SCIENTIFIC AND CULTURAL HISTORY OF MANKIND**, plans for which have already been outlined by a group of scholars, is to be written over a period of five years. 55,000 dollars have been set aside to cover the first part of the work in 1952. An International Commission of nine members and 42 correspondents belonging to 25 different countries has been set up to carry out this great and difficult project, which will bear witness to the fundamental unity of mankind in the conquest of knowledge and the production of all forms of art.

THE PARADOX OF BRITISH HUMOUR

by Ronald MATTHEWS

IF there is a paradox in the bloody but unbowed Britain of 1951 inviting the world to a Festival at all, there is perhaps an even greater paradox in the fact that its exhibits include one devoted to British humour. To display humour seems almost as self-contradictory as to parade humility.

It is merely a Continental legend that the British are proud of their sense of humour. To be proud of one's sense of humour would be as humourless as it would be mannerless to boast of one's good manners. At most, the British regard with pity or wonder the unhappy foreigners who fail to appreciate the spirit of the famous London newspaper headline: "Channel gale: Continent cut off". While the Latin will greet adversity with rhetoric (which defies it) or wit (which dominates it), the Englishman will accept it with humour (which views it as a joke) and includes himself in the jest.

No one could refuse to call brave the last words of Danton on the scaffold: "Montrez ma tête au peuple, elle en vaut la peine". No one could deny the same adjective to those of Saint Thomas More, brushing away his beard from the headman's axe: "Pity that should be cut; that has never committed treason." But the first phrase is pure Latin rhetoric, which stems from manly pride; the second is the purest English humour, which stems from humility.

The British are not generally credited with humility — but then they are not generally credited with a number of virtues which are really theirs. To European and American onlookers, their outstanding quality has often seemed their conventionality, whereas the great glory of English life has always been the happy persistence of the English eccentric; and the English eccentric has invariably been quite unconcerned as whether the world laughed at him or not.

JOINING IN JOKE

CAN one conceive of any religious pretender other than an Englishman describing himself as "God Almighty's Nephew", as did Richard Brothers, founder of the British Israelites; or of any other prophetess than an Englishwoman, such as Joanna Southcott (of the mysterious box) claiming for her

mythical heaven-begotten child, not only the style of "the third representative of Divinity", but also that of "infant monitor of the Prince Regent (later George IV), in whose palaces the bantling will pass its first years, and from whom His Royal Highness will learn his first lessons of reform and temperance"?

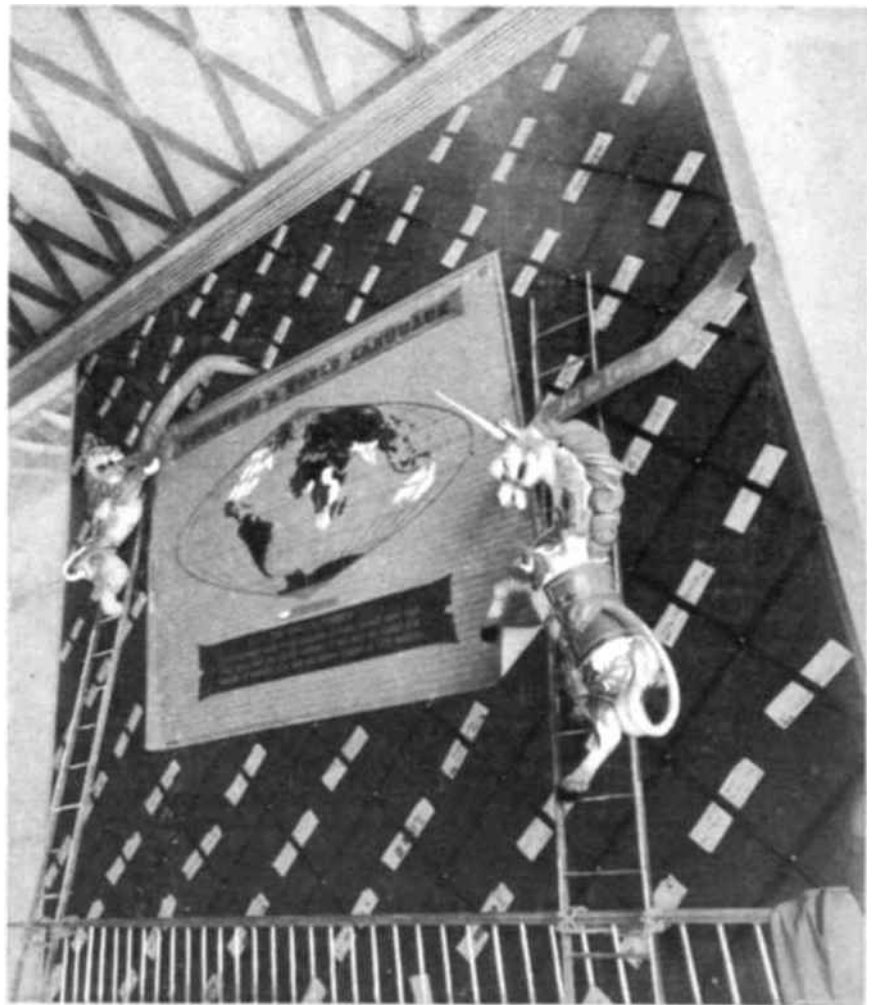
If the English eccentric accepts being part of a joke, the English humorist sets out to be part of it: the Latin wit is superior to the amusement he provokes. There is no reason to consider one form of arousing the saving purge of laughter as more worthy than the other.

THE LEG PULL

THERE is all the difference in the world between Clemenceau's mordant: "War is too serious an affair to be left to generals", which is wit, and the Duke of Wellington's first comment on the raw troops who were to serve under him at Waterloo: "I don't know what the enemy will think of these fellows, but by God, they frighten me", which is humour.

Significant of the difference between the two attitudes is that there exists no French equivalent for the phrase "leading up the garden path", an activity which forms such an essential element of English humour. The pompous or unconscious ass being led up the garden path is one of the central themes in English comedy. We can follow it back through the centuries, finding it in the screen scene of Sheridan's "School for Scandal", when Joseph Surface is the victim, and in the latter scene in "Twelfth Night", where Malvolio is having his leg pulled.

One of its earlier and most brilliant appearances occurs in Act IV, Scene 3 of Ben Jonson's play "The Alchemist", because the leading up the garden is mutual; the victim is silently pulling the legs of his would-be swindlers. The egregious "Capatin" Face has picked up a stranger whom he imagines to be a wealthy Spanish visitor to London and whom he proposes to part from his money by proposing the charms of the fair but frail Doll Common, one of his two partners in roguery. In fact, the "Spaniard" is an English character. Before ears which they fondly believe comprehend no English, but which in reality seize



"English is understood almost everywhere" says the inscription in the mouth of the lion at the Festival of Britain Exhibition. "And the English almost nowhere", adds the Unicorn. Between them, under the map showing the areas of the world where English is spoken, the caption reads: "THE ENGLISH TONGUE. It is a language tuned for all occasions. It writes sonnets, talks shop, sings music hall and talks volumes. It was once the dialect of a handful of islanders. It is now the mother tongue of 200 millions."

every word they say, the rogues boast: "You shall be emptied, Don. Pumped and drawn dry, as they say... Milked, in troth, sweet Don."

When the Englishman laughs at situations like this, he is not asserting the superiority of human intelligence over circumstance, as does Latin wit, nor his own superiority over the butt of the jest, as does the ill-bred child who mocks at a cripple. He knows that in the best and least pretentious of us there lurks a pompous or an unconscious ass, and when he is laughing at that ass's discomfiture, he is also laughing at himself.

It is surprising to find that there is only one European national literature in which the same attitude towards the leg-pull may be found — and that is the Russian. Gogol's riotous comedy of "The Inspector-General", where a penniless student takes in an entire provincial town by posing as a visiting official from the Central Government, could only have been written as it was written by one other contemporary author in Europe — and that was that most English of all humorists, Charles Dickens.

CURATE'S EGG

THE Briton is prepared to laugh at himself and any of his defects, as witness the summing up of the British character by "Punch" in a poem which went, in part:

"Their philosophic outlook is notoriously stoic;
"They have a gift for Compromise allied to Muddled Thinking;
"Though slightly xenophobic, they are highly philozoic;
"Their incomes and their appetites are gradually shrinking".

He also laughs at himself for his timidity as when the curate, breakfasting with his bishop, was asked whether he had not been given a bad egg, made the immortal reply: "Oh no, my lord, I assure you. Parts of it are excellent."

Though he is reverent to what he believes are holy things, he laughs at himself as the preacher, as in George Herbert's gently malicious lines:

"The worst say something good; if all lack sense,
"God takes a text, and preaches patience."

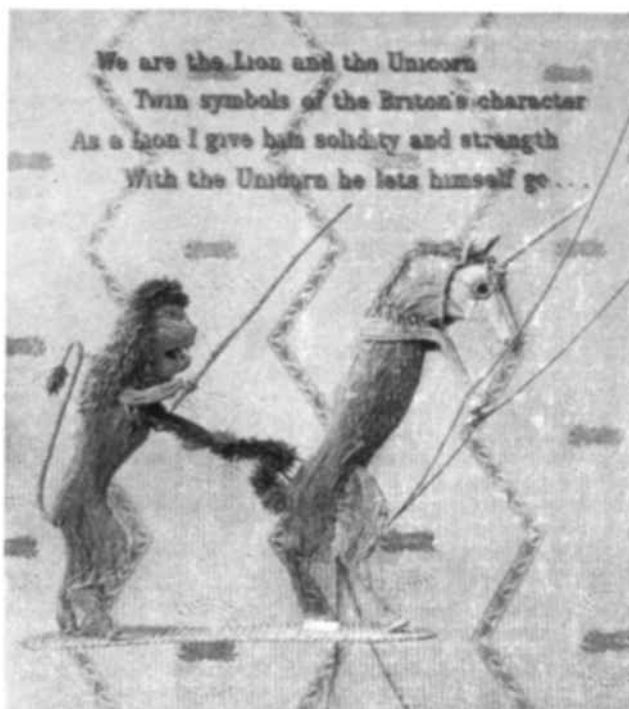
And sometimes, to the bewilderment of foreigners, he appears to laugh at just nothing. "English is understood almost everywhere... and the English almost nowhere", says an inscription in the Festival of Britain Pavilion where the English character and English humour are illustrated. That is a statement which only an Englishman could make with complacency.

The Frenchman may pride himself on the clarity of his intelligence, the German on the profundity of his philosophic penetration, the Russian on the deep recesses of his soul; but if the British do at any time come close to conceit, it is not on their intelligence or artistic talents that they plume themselves, but over the fact that they can make jokes which no one but they can understand. I wonder how many foreigners would laugh as uproariously as Englishmen did at Harry Graham's magnificent Ruthless Rhyme:

"I was playing golf the day
"That the Germans landed,
"All our men had run away,
"All our ships were stranded
"And the thought of England's shame
"Nearly put me off my game"



One characteristic of the British people is their love of eccentric fantasy. No better summary of this exists than Tenniel's White Knight who, mounted on his all-purpose steed, is displayed at the pavilion providing clues to British character and tradition, at the Festival Exhibition.



The title of "The Lion and the Unicorn" given to a pavilion at the Festival of Britain Exhibition, serves to symbolize two of the main qualities of the British character: on the one hand, realism and strength; on the other, fantasy, independence and imagination.

HONOURABLE MISS DOLL IS MORE THAN JUST A TOY FOR JAPANESE CHILDREN

JAPANESE children make no fuss and blow out no candles when their birthdays come around every year. In fact, the children of Japan do not celebrate their real birthdays at all; New Year's day is everybody's birthday. Children are considered to be one year old when they are born and on New Year's day everyone just adds a year. The real celebrations for girls and boys are held on special festival days in March and May.

On March 3, the colourful *Hinamacuria* (Doll's Festival, sometimes also called Peach Blossom Festival) reminds girls that they must be gentle and peaceful. A series of shelves, placed one above the other, is set up in a corner of the best room and covered with a red cloth or some precious coloured fabric to represent a little house. Ceremonial dolls, handed down from generation to generation, are then arranged on the shelves by the girls. On the top shelf of honour are the Emperor and Empress, while at either side or below them are the ladies-in-waiting, musicians, guards and footmen, all dressed in the rich court costumes of ancient times. A staircase leads down from the top shelf to toy orange and cherry trees, one at each side, while paper peach blossoms and lanterns brighten the shelves.

The girls of the family and their friends who visit from house to house all come to look at the dolls and to offer red and white rice cakes and sweets shaped like fruit and fish. Then all the children share in eating the delicacies. When the ceremony of *O-Hina-sana* (Honourable Miss Doll) is over, the dolls are put carefully away in another room along with other family treasures and there they are left until the following year.

May 5 is *Tango-no-sekku* day, the Boys' Festival. Every family which has sons proudly plants a bamboo

pole in the garden or on the roof and floats from it a coloured paper fish (a carp) for each boy. A hole is made in the paper so that it swells with the wind and twists and turns in the air. The largest fish represents the oldest son, the tiniest fish the baby boy of the family. For the Japanese, the carp symbolizes perseverance, courage and strength.

A Danish traveller who recently returned from a trip around the world expressed his surprise at the importance given to dolls by Japanese children. "Never have I seen so many dolls or doll-shops as in Japan", he said.

Last year, the students of Komatugwan Girls' High School in Tokyo told their teachers that they wanted to present Unesco with a gift as a token of their interest in the world organization. It is not surprising, therefore, that when encouraged to do so by the principal of the school, they decided to present a collection of hand-made dolls dressed in costume.

Some of the photos of these dolls, received at Unesco Headquarters in Paris, are published on this page. The collection includes models dressed in various costumes worn by modern Japanese — a young bride in white robes decorated with gold brocade, a dancing girl in a brilliant red dress with brightly coloured designs, a puppet man (the equivalent of a European Guignol player) — as well as figures from Japanese history.

What is interesting to note is that although these small dolls represent traditional figures of Japanese life and history, the child artists who executed them, managed to instill in each form a poetic richness and expression all its own. There is a prevailing belief among Oriental peoples that everything in nature has life and spirit. Thus the Japanese children — and indeed the Japanese people as a whole — are thrilled with



This small Japanese doll and the seven others shown below are part of a collection presented to Unesco by students of a Girls' High School in Tokyo. The dolls represent traditional figures of Japanese life and history; but the children have succeeded in giving each of them a spiritual quality and graceful beauty worthy of real artists.

joy when they come in contact with or can create life and spirit even in an object which may appear trivial at first glance.

By emphasizing the movement, character and decorative beauty of their dolls, the Japanese high school children have sought to express such joy and feeling. They have attempted, essentially, to reveal the life and soul of each personage rather than the more physical form. And although the Japanese passion for neatness, for fastidious and cleanly order characteristic of their art in general, is reflected in these children's dolls, their work is imbued with a spiritual quality, a delicacy and grace inspired by

their common love for the beautiful and exquisite detail.

As early as the sixth century, an eminent art critic, Hsieh Ho, had already emphasized the importance of "spiritual rhythm and life movement", placing these at the head of six canons embodying the fundamental principles of the arts. This was not only his own view as a Chinese, but an ideal of the Far East held from ancient times and transmitted down to our present day. Japanese children, surrounded by the old customs and traditions that still pervade family life in their country, have apparently learned to appreciate these ideals at an early age.



1 — Kagano-Chiyo was a child prodigy who became one of the most famous Japanese poetesses of the eighteenth century. She ended her days as a nun, assuming the religious name of "Soen". 2 — A maiden of Oshima who is carrying a bundle of sticks on her head; Kamuro, a dancing girl and Komori, a nurse-maid, who has the baby tied on her back. In winter, the baby is protected by an overcoat, called a "nenneko", which is shown on this doll. In the doll's hand is the "den den daiko", a kind of drum used for amusing the baby. 3 — Three other dolls, Maiko, Tenerai and Sendai-Hagi, in traditional costumes and head-dresses.

