

The



A window open on the world

Courier

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THE GENERAL PUBLIC JUDGES MODERN ART

Findings of an inquiry





Photo George Holton © Photo Researchers Inc., New York

TREASURES OF WORLD ART

53

Guatemala

7th century Mayan Indian dancer

This dish, recovered from a 7th century A.D. Mayan tomb at Uaxactun, in the Peten jungle of Guatemala, was ritually "killed" by being pierced at the centre, and then placed with other furnishings in the Mayan grave. Cracks show where broken fragments were reassembled. The Mayas customarily "killed" the objects they placed in graves for the use of the dead on their journey to the other world. Mayan potters made a great variety of ceramic works in the shape of snakes, birds, men and gods, on which the decorations were painted, engraved or wrought in relief. Painted pottery designs were richly warm in colour: black against a yellow or orange ground with details of red, brown or white. Photo shows painting of a male dancer.

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THE PUBLIC AND MODERN ART

Some unexpected findings
of a Unesco-backed inquiry

How does the general public judge modern art? To what extent are the paintings of famous modern artists such as Picasso, Klee, Miro, Mondrian and Pollock really appreciated by the average man or woman? This issue of the "Unesco Courier" offers some tentative answers based on the findings of a public opinion poll carried out in Toronto, Canada, by the International Council of Museums with the aid of Unesco. Readers who would like to compare their own reactions to modern art with the results obtained in Toronto are invited to turn at once to the section "Anyone Can Play" on page 18 and to the centre colour pages.

RUSKIN once described a new painting by Whistler as "a pot of paint thrown in the face of the public." By its response to an inquiry carried out recently in Toronto, Canada, the public might be said to have picked up the pot of paint and thrown it straight back into the face of the modern artist.

The inquiry was carried out as a public opinion poll in the city of Toronto, by the International Council of Museums with the aid of Unesco and the Canadian National Commission for Unesco.

This poll has revealed that when it comes to tastes in modern art people may not always know what they like but they are extremely vehement in proclaiming what they *don't* like. They tend to like paintings of a type familiar to them, but bridle at "jumbled up" styles or innovations generally.

The results of the poll were

first published in Unesco's quarterly magazine "Museum", destined for museum specialists (1). The poll itself consisted in showing a selection of modern paintings, grouped according to certain categories, to a representative sampling of the population of Toronto over the age of 15. Persons interviewed were given four sets of 10 paintings on colour postcards to examine. The persons interviewed were not given either the names of the artists or the titles of the works.

Works of art in the inquiry were nearly all by artists working between 1900 and 1960. In most sets there was at least one "control" painting from an earlier period. With few exceptions the control painting proved the most liked. Millet's "The Angelus",

Painted in 1859 and now well known (see photo page 7), was voted top favourite among the 220 paintings covered by the inquiry.

While the choice of favourites varied, people were emphatically agreed on what they did not like. The most consistently unpopular paintings were those of Dubuffet (represented by "La Barbe des Incertains Retours", see page 7, and "Landscape of the Mental"). The first of these was voted down by 78 per cent of the respondents.

Among the "champion hates" were Léger, De Kooning, Miro and Pollock. Certain paintings by other famous modern artists such as Paul Klee and Picasso came way down in the order of preference and yet an equal number of Picasso's paintings were highly rated. (Eight were placed among the four top choices in various sets and eight among the four bottom choices.)

(1) "Museum", Vol. XXII, No. 3/4, 1969. Price 90p, \$3.00 or 10 F.

"In the arts," says William Withrow, Director of the Art Gallery of Ontario, "we tend to love the things which are most familiar. Exposure means familiarity, and familiarity, in this case, breeds the reverse of contempt. In all efforts to educate we must move from the known to the unknown... This is particularly essential in art education." Above, visitors to the Museum of Modern Art in New York listen to the comments of an art expert on Picasso's *Three Musicians* (in full colour on our cover).

Photo David Scherman - Museum of Modern Art, New York



'Unnatural colours' make the public see red

One Picasso work, "The Old Guitarrist"—painted in 1904 at the end of his Blue Period—rated top place in its set (see page 16), and even his wilfully-distorted still-life "La Casserole Emailée" (1944) gained second place in its group—perhaps because it has a very juggy-looking jug (see colour reproduction, No. 6, page 19).

Léger is another artist whose works won high and low ratings. His "Mother and Child", for example, was placed next to the top in its group, perhaps because the subject was easily recognizable. Mondrian's paintings, however, were always and strongly disliked.

From the survey a somewhat clearer picture of public likes and dislikes in modern art seems to have been brought into focus—one based on something more than mere guesswork and intuition. However, the committee of specialists which organized the poll has hastened to point out that it would be unwise to draw definitive conclusions from its findings. It emphasizes that the inquiry was primarily designed to establish, test and prove a method of research which now needs to be tried out in other countries.

Yet even the preliminary results, as yet uncomputerized, have been found so revealing that it is difficult to ignore them. They show, for instance, that the public, as represented by the Canadian sampling, is consistent in its likes and dislikes and that age, sex, occupation and education make little difference in the results obtained.

THE inquiry reinforces an assumption commonly made by museum directors and art specialists that the public's taste in art is strongly conservative. Dr. Theodore Heinrich, a member of the Toronto inquiry working committee and a former director of the Royal Ontario Museum, comments on this point in his evaluation of the preliminary findings published in "Museum."

As he puts it: "Despite all the claims within the professional communications field... that the inventions of the current generation have vastly increased the pace of assimilation of information and dissemination of knowledge, and of certain artists and critics that ergo, any novelty in art will enjoy

equally rapid acceptance, we can now confidently state the contrary.

"As far as art is concerned, the long observed peculiarity that there exists a generally stable gap of two generations or a minimum of half a century between important creative innovation and its general acceptance by the ordinary public remains true. For all the technical innovations in communications and the vast spread of education, we doubt that the acceptance gap has been shortened by so much as a week."

DR. Heinrich finds it significant that three of the most violently rejected pictures in the Toronto poll—"Soldiers Playing Cards", by Léger, "Brücke III" by Feininger and "Composition in Blue" by Mondrian (see colour reproduction, No. 6, page 20) were all painted in 1917—that is, just over 50 years ago, though less radical paintings by Léger and Feininger scored high rankings in the poll.

Equally revealing, reports Dr. Heinrich, are some of the results obtained by the use of "control" paintings in 20 of the 23 sets of postcard reproductions. These "controls" were chosen mainly from the works of artists of the second half of the 19th century, but also included works by Chardin (18th century) and Vermeer (17th century) and a number of more "conservative" 20th century paintings.

With few exceptions, the control paintings ended up in the most favoured positions and the next two highest rankings in each set generally went to works closest in spirit to the control paintings.

"Regardless of the range of style and expression offered in any one group," writes Dr. Heinrich, "the choice went unerringly in favour of the least radical, the most nearly conservative paintings available. Such otherwise popular artists as Degas, Renoir and Monet all dropped to middle or low rankings when their more experimental, less conventional pictures were included."

Commenting on some of the conclusions that can already be drawn from the inquiry, Dr Heinrich notes that if people are offered a sufficiently wide range of paintings, they are quite

prepared to demonstrate by a choice, if not by a reasoned explanation, which painting they like, regardless of how little they know about art.

Generally speaking, however, people find it much easier to say what they do not like. "Our study seems to show," writes Dr. Heinrich, that 'like' is a charged word susceptible of wide interpretations, none of which necessarily includes the idea of enjoyment, but that 'dislike' is a widely shared sensation or emotion."

The inquiry revealed the sort of things in modern art that people clearly dislike, that upset them and that even arouse their hostility. Among these dislikes are non-traditional representations of religious subjects (as in Gauguin's "Yellow Christ", see page 17), angular spiky lines (with the notable exception of the works of Bernard Buffet), distortion of familiar objects, pictures expressing menace or doom (although Van Gogh's "Cornfield with Crows" was an exception, see pages 16-17), and paintings which give people the impression that the artist is trying to fool them. Also, and unaccountably, pictures of fish appear to be disliked.

WHAT people dislike above all is a painting that is unintelligible to them.

"They are accustomed in verbal terms to clear, declarative statements and expect the same in art," writes Dr. Heinrich. "It no longer appears that they expect a painting to tell a story or point a moral, but unless it presents an apprehensible image which they can at least feel, they will reject it.

"We found gratifyingly little rejection on grounds of indecency or racial prejudice," he reports, "but over and over again encountered the feeling that our respondents were being put upon by artists who didn't care to be 'understood' by ordinary people. They are clearly of the opinion that 'good' art has meaning and is meant to be fairly readily grasped by anyone of average intelligence.

"Visual confusion upsets them and they complain of it under diverse circumstances—it often seems to mean a densely activated surface but, almost as often, either prolific detail or apparently unrelated but insistent detail.

"References to social problems seem... to be out of place. Images overtly or otherwise suggestive of catastrophe, human or social decay or other negative aspects of life as they understand it are offensive and viewed as deliberately destructive. What is commonplace on television in the way of violence and other distortions of life is not, in their view, equally acceptable as subject matter for painting."

Other reactions noted by the art specialists in Toronto:

- Geometrical forms are only accepted if dominant and simple, and circles and ovals seem to be preferable to squares and rectangles, but must not be "blurry" or "fuzzy".

- The male form may be depicted more or less as it is; distortions of the female shape are not tolerated to any degree.

- "Drab," "dull" or "jarring" (usually meaning "bright") colours are often criticized. Predominant reds or greens are found highly distasteful except in landscapes. Purple and strong violet arouse no comment. "Unnatural" colours are resented (as in Gauguin's "Yellow Christ," and also in the same artist's "Three Puppies"). Yet Franz Marc's "Tower of Blue Horses" (see pages 10-11) received a high ranking, the fact that the horses are recognizable as horses perhaps overcoming objections to their "unreal" colour.

In his final summing up of findings that emerge from the Toronto inquiry, Dr. Heinrich notes encouragingly that even those persons who claimed a total disinterest in art of any kind, let alone contemporary art, proved to have some opinions and displayed some feeling for art. "These people, a great many more than we think, are accessible and can be persuaded to become interested in modern art," he affirms.

At a time when a profound re-examination of the role of the museum in modern life is being made throughout the world, do the preliminary findings of the inquiry suggest new ways in which the museum can help bridge the gap between what today's artist creates and what the general public is prepared to accept?

One member of the working committee who thinks that they do is Mr. William Withrow, Director of the Art Gallery of Ontario. The clear

CONTINUED NEXT PAGE



FOR WHOM THE BELLS TOLL. Jean-François Millet's *The Angelus* (above and in colour, No. 9 on page 25), painted in 1859, certainly "rang the bell" with people polled in the Toronto inquiry on the public and modern art. It was rated top favourite out of the 220 paintings used in the survey. Paintings by Renoir, Cézanne and Monet also found favour with the public whose tastes have been clearly shown to lean towards well-known, older works. At the other end of the scale it was "thumbs down" for Jean Dubuffet's *La Barbe des Incertains Retours*, (below) painted a century after *The Angelus*; nearly 80 per cent found Dubuffet's work totally incomprehensible, many stating flatly that it was "not art". Other famous painters, such as Léger, de Kooning, Miro and Pollock, received scant credit in the Toronto poll.



- | | |
|---|---|
| <p>1 VERMEER VAN DELFT
<i>The Artist in his Studio, 1665</i>
Kunsthistorisches Museum, Vienna
(Control)</p> <p>2 JUAN GRIS
<i>The Violin, 1946</i>
Kunstmuseum, Basle</p> <p>3 VINCENT VAN GOGH
<i>The Evening</i>
Stedelijk Museum, Amsterdam</p> <p>4 HENRI MATISSE
<i>The Blue Window, 1911</i>
Museum of Modern Art, New York</p> <p>5 PIERRE BONNARD
<i>The Work Table</i>
Private collection</p> | <p>6 NICOLAS DE STAEL
<i>The Jazz Players, 1952</i>
Private collection</p> <p>7 PABLO PICASSO
<i>Three Musicians, 1921</i>
Museum of Modern Art, New York</p> <p>8 GEORGES SEURAT
<i>Young Woman Powdering
her Face, 1889-90</i>
Courtauld Institute, London</p> <p>9 PAUL KLEE
<i>Hallucinatory Perspective, 1920</i>
Private collection, Paris</p> <p>10 VIEIRA DA SILVA
<i>Red Interior, 1951</i></p> |
|---|---|

— FROM ONE TO TEN —
Toronto's choices
in order of preference

Right, a set of 10 postcards used in the Toronto inquiry on modern painting. The paintings shown here are numbered from 1 to 10 in descending order of preference, No. 1, Vermeer's *The Artist in his Studio*, being the painting most preferred and No. 10, the least. This set includes the Picasso painting reproduced in full colour on our front cover which was ranked 7th. The inquiry was carried out using postcard-size colour reproductions of paintings in 23 sets of 10 cards per set. Each interviewee was shown only 4 sets of 10 cards. For one of these sets he (or she) was invited to place the paintings in order of preference and was then asked to answer a number of questions, such as: "Have you seen any of these pictures before?"; "Can you see any reason why they should have been placed together in a group?" (the Toronto researchers had arranged for each set to present a common overall idea, link, theme, form or pattern).

This last question was asked about each of the other 3 sets for which the interviewee was asked to designate only two works: the one he liked most and the one he liked least. It should be emphasized that neither the names of the painters nor the names of the paintings were revealed by the interviewers. Most sets contained a "control" painting by a famous artist not from the 20th century. Here the control is the Vermeer which, interestingly enough, came out No. 1. After studying the order of preference indicated by the persons interviewed and the reasons advanced, the Toronto investigators concluded that "realism, spatial depth and clear outlines were strongly preferred", and that paintings considered too "satirical" or "abstract" were rejected: the Vieira da Silva with its predominance of red, was not at all liked and was classed last in this set.

This issue reproduces (in black and white and colour) eleven other sets of paintings out of the total of 23 used in the poll. The remarks and comments contained in the accompanying captions are largely based on the observations of the art specialists in Toronto who examined the results, particularly Theodore A. Heinrich, Professor of the History of Art at York University, Toronto, whose special analysis of the findings, published in Unesco's quarterly magazine "Museum", has been extremely useful.



1



6

THE PUBLIC AND MODERN ART
(Continued)

relationship shown by the inquiry between familiarity with a work of art and the public's preference for that work provides one obvious line of approach.

"In all efforts to educate," writes Mr. Withrow, "begin with the known (i.e. the loved and accepted) and move to the unknown. This is a simple and well-known pedagogical principle which naturally operates effectively in all fields, but is particularly essential in art education. Obvious? Yes, but how many times has the principle been violated or ignored in a museum tour or lecture with the result that the audience became restless before the lecturer had a chance to win confidence



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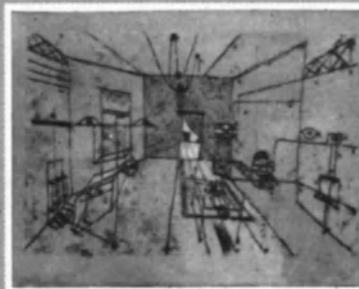
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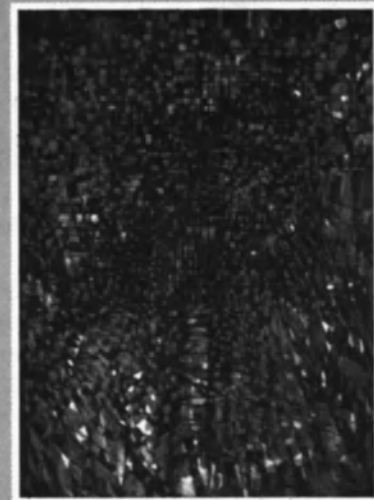
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and move through prejudices to a new appreciation of the unfamiliar?"

There are implications too, Mr. Withrow points out, for the practical approach to organizing exhibitions of modern art. In selecting reproductions for use on posters advertising an exhibition, for example, the organizer should choose works that are likely to be known to the public or which deal with a theme that is familiar.

Layout of the exhibition can be arranged in such a way as to help the visitor understand and appreciate what he sees. Careful grouping and positioning of pictures can emphasize the artist's intent and make it easier for the

visitor to discern certain formal aspects of a painter's work that the inquiry shows generally baffle the public.

Diagrams and labels attached to pictures displayed could well be devoted to explanation of the work rather than to a mass of biographical detail about the artist, and the technical jargon often employed in exhibition catalogues should be replaced by simple, clear terms that anyone can understand.

"It cannot be over-emphasized," says Mr. Withrow, "that this study was initiated in order to establish and test a method. It therefore cannot be judged in any other terms. That the

results to date are of limited use, no one denies. What we look forward to is the application of the method in other cities in many countries.

"During the next few years, it is also hoped that the method will be refined and improved and that a more precise scientific interpretation can be made of the collected results. The art museum director will have a formidable body of facts upon which he can base his efforts to reach a large audience. In the meantime, having been warned by the preliminary findings of the Toronto study, he might start by taking a hard look at the techniques of presentation and education now used in his own museum." ■

Here, Paul Cezanne's *Boy with the Red Waistcoat* (in full colour on back cover) was voted top choice. In the paintings which took the first five places there is "less deviation from realism" than in the other five. The subjects are easily recognizable, the outlines are firm and perspective is respected. Ranked very low (eighth place) Matisse's *La Blouse Roumaine* was said to be "not serious enough for art" and its style was even compared with a comic strip. Despite the "unreal use of colour" Franz Marc's *Tower of Blue Horses* was placed second, apparently because the people polled felt that the horses were "recognizable and gave an impression of strength and vitality".



1 PAUL CEZANNE
The Boy with the Red Waistcoat
1890-95
Emil Buhrlé Collection, Zurich
(control)



2 FRANZ MARC
Tower of Blue Horses, 1913-14
Painting lost, formerly in the
Nationalgalerie, Berlin



6 JOAN MIRO
L'Oiseau Comète et
l'Ombrelle Fleurie, 1947
Galerie Maeght Collection, Paris



7 PABLO PICASSO
Harlequin, 1915
Private collection



3 GEORGES ROUAULT
The Old King, 1916-1936
Carnegie Institute Collection
Pittsburgh



4 PABLO PICASSO
Girl with a Mandolin, 1910
Private collection, New York



5 PABLO PICASSO
Les Femmes d'Alger (O. J.), 1907
Museum of Modern Art, New York



8 HENRI MATISSE
La Blouse Roumaine, 1940
Musée, National d'Art Moderne, Paris



9 SERGE POLIAKOFF
Untitled, 1953



10 ANDRE MASSON
Antille, 1943
Private collection

The first eight paintings in this series differ strikingly from the last two in at least one respect: their subject is easily recognizable. Carl Hofer's *Water Girl* was preferred to the Renoir, Degas and Picasso because, according to many of the persons polled, the picture had a certain "calm monumentality". The control painting by Chardin (an 18th century work), unlike other older works used in the inquiry, received a fairly low rating. The painting by Max Beckmann depicting *Three Dancing Girls* was considered vulgar and even "perverse". Nevertheless it was preferred to the Severini (No. 9) and the Léger (No. 10) which were given the lowest ratings because they were considered too jumbled up, confused and abstract. The attitudes expressed in Toronto on these paintings illustrate one of Professor Heinrich's conclusions, that "what may be commonplace on television in the way of violence and other distortions of life is not equally acceptable as subject matter for painting."



1 CARL HOFER
Young Woman with Pitcher
Hugo Borst Collection, Stuttgart



2 AUGUSTE RENOIR
Bal à Bougival, 1883
Museum of Fine Arts, Boston



6 PAUL CEZANNE
The Card Players, 1885-90
Musée du Louvre, Paris



7 JEAN-BAPTISTE CHARDIN
The Mother's Advice, 1738
National Gallery of Canada, Ottawa
(control)



3 EDGAR DEGAS
Dancers on a Bench, 1898
Glasgow Art Gallery



4 PABLO PICASSO
Young Acrobat on a Ball, 1905
Pushkin Fine Arts Museum, Moscow



5 GRANT WOOD
Woman with Plants, 1929
Cedar Rapids Art Association, U.S.A.



8 MAX BECKMANN
Three Dancers, 1942
Wallraf-Richartz Museum, Cologne



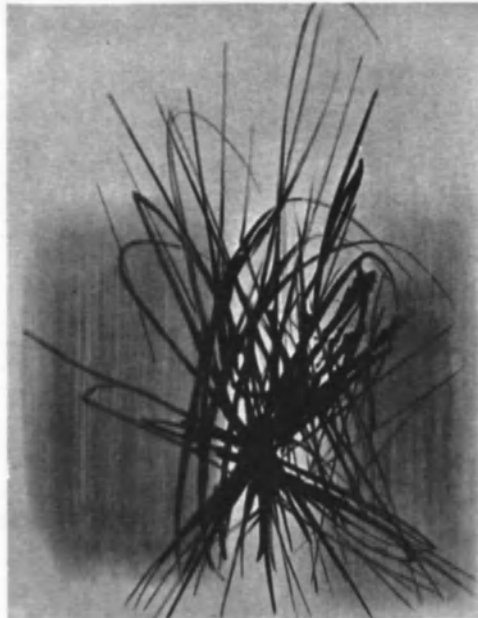
9 GINO SEVERINI
Dynamic Hieroglyphic, Bal Tabarin, 1912
Museum of Modern Art, New York



10 FERNAND LEGER
Soldiers Playing Cards, 1917
Rijksmuseum Kroller-Muller Otterlo, Netherlands



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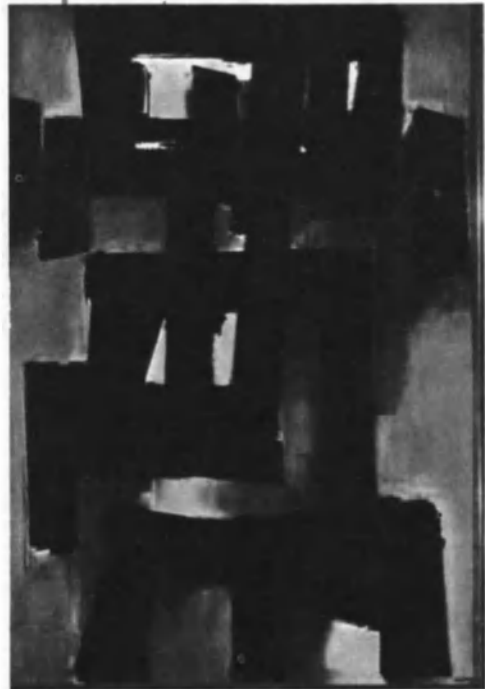
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8

The public puts its cards on the table

by *Duncan F. Cameron*

The ten paintings in this set were grouped in the poll under the heading "Calligraphy" Interestingly enough, the far preferred painting was the hauntingly beautiful *Piazza* of Zao Wou-ki. A French painter of Chinese origin, he was born in Peking in 1920. Calligraphy and painting have a common origin in China, both using the same instrument (the brush), the same materials (the special Chinese ink known in English under the misnomer "Indian ink"), and have had a parallel development for several millenia. Although Zao Wou-ki enjoys doing calligraphy, *Piazza* is not actually a work of calligraphy. When confronted with Mark Tobey's *Awakening Night*, the persons polled in Toronto placed it last, well after the two Picasso's which scored well here (3rd and 4th places) and the first of the two Klee's (5th). Klee's *This Star Teaches Humility* (9th) was compared to a child's painting. The Tobey was felt to be annoyingly overcrowded and "busy".

- 1 ZAO WOU-KI**
Piazza, 1951
Private collection, Paris
- 2 HANS HARTUNG**
T 1958-2, 1958
- 3 PABLO PICASSO**
Still-life with Chair Caning
1911
Artist's collection
- 4 PABLO PICASSO**
Still-life with Fish, 1922
R.H. Wethered Collection
- 5 PAUL KLEE**
Feuille de Propagande des Comiques
Private collection
- 6 WASSILI KANDINSKY**
Composition
Dr. Oth. Huber Collection
Glaris, Switzerland
- 7 PIERRE SOULAGES**
Composition
Kunsthalle, Hamburg
- 8 STUART DAVIS**
Visa, 1951
Museum of Modern Art
New York
- 9 PAUL KLEE**
This Star Teaches Humility
1930
Félix Klee Collection, Berne
- 10 MARK TOBEY**
Awakening Night, 1949

THE New Consciousness, or, if you prefer, social conscience, is the fact of the 1970s. It is no longer a movement to be observed in any one society or even hemisphere. It is a reality of world society, varying from place to place only in its expression and degree of sophistication. And universally the artist is to be found in the vanguard in alliance with the intellectuals, the political reformers, radicalized youth and the factions of protest.

Historically this is no new rôle for the artist any more than a reformation or revolution is an invention of our time. But the global dimension is unprecedented as is the volume and speed of communication and the rate of change.

Thus it can be argued that it was never more important that the artist be not only heard but also be understood. Surely the evidence of the recent past suggests that the artist has been most often the harbinger of social change and most rarely a mere bell-wether.

In Western European and North American society at least, there is cause for concern that the contemporary artist is unlikely to be heard and most unlikely to be understood

by anything approaching a mass audience. Popular culture, with the momentous force of commercialization behind it, experiences wave after wave of folk art heroes. Some of the content is strong, visceral, born of the desire for change. Much is shoddy, commercial exploitation of this same desire.

And amidst the clamour of electronic mass media and in the great snowdrifts of mass circulation newspapers and periodicals, the voice of the artist seems to be lost, smothered. This is true if he speaks through the art gallery or museum, the concert hall or legitimate theatre, or the literary press, be they the institutions of the establishment or of the underground.

In either case he speaks to an élite. His language as well as his statements remain unknown to the mass audience including those who may fervently follow the directions of one élite or the other.

In the visual arts, and specifically painting with which we are concerned here, it is not good enough to say that the artist is not heard because contemporary artists who are exhibited in art galleries are bourgeois or that art gallery visitors are members of a bourgeois élite. It would quickly be denied by the evidence of audience studies and a review of gallery catalogues.

Admittedly it appears that there is a positive correlation between education and art gallery visiting, but directors of museums exhibiting modern and contemporary art report everything from apathy to open hostility towards such art from their general public. As a means to establishing a rapport and effective communication between the visual artists of the 20th century (and especially of the present day) and the general public, the art gallery seems to fail.

DUNCAN F. CAMERON was one of the leaders of the group of Canadian art specialists which carried out the Toronto inquiry on *The Public and Modern Art*. He is National Director of the Canadian Conference of the Arts, a national association of Canada's major organizations in the arts, and co-ordinator of the International Subcommittee on *The Public and Modern Art*, of the International Council of Museums. He has been active in promoting a better and broader use of art and cultural facilities for the public, especially museums, and has written extensively on these subjects. Readers will recall his article "Museums for Moderns", in our Oct. 1970 issue.

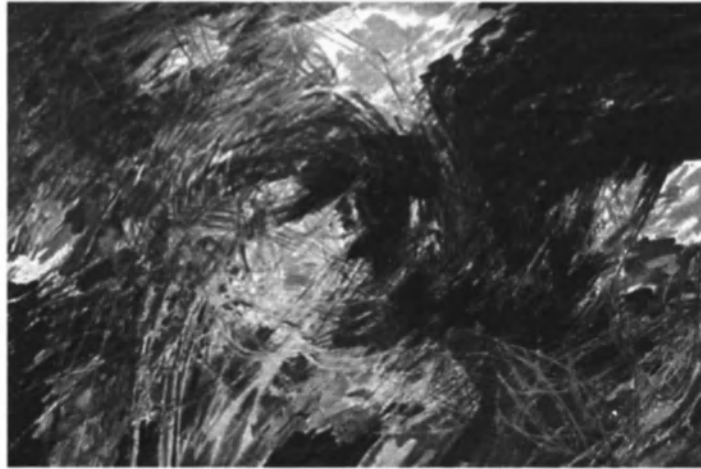


1 PABLO PICASSO
The Old Guitarist, 1904
 Art Institute of Chicago



2 ANDREW WYETH
A Day at the Fair
 City Art Museum of St. Louis

The paintings of this group, entitled "Figures in Isolation" are all expressive of anxiety, menace, alienation or doom. Most of the persons shown the set felt that there was something "morbid" about all of the paintings. Some even went so far as to use the expression "nauseating". Despite this, a small but significant number admitted that the artists showed a good deal of imagination. The paintings ranked first and second—a Picasso from the Blue Period (1904) and *A Day at the Fair* by the American artist Andrew Wyeth—were both felt to express human loneliness and were preferred. The Van Gogh (the control painting) was placed third and was liked for its intense yellows and blues, whereas Gauguin's *Yellow Christ* was often criticized for its greenish yellow colour and angular lines and wound up next to last.



5 STANLEY W. HAYTER
Winter, 1958

6 EDWARD HOPPER
House by the Railroad, 1925
 Museum of Modern Art, New York





3 VINCENT VAN GOGH
Cornfield with Crows, 1890
Stedelijk Museum
Amsterdam, Netherlands (control)



4 PAVEL TCHELITCHEW
Hide and Seek, 1940-42
Museum of Modern Art, New York



7 PETER BLUME
The Rock
Art Institute of Chicago



8 SALVADOR DALI
Persistence of Memory, 1931
Museum of Modern Art, New York



9 PAUL GAUGUIN
The Yellow Christ, 1889
Albright-Knox Art Gallery
Buffalo, N.Y., U.S.A.



10 FEDERICO CASTELLON
The Dark Figure, 1938
Whitney Museum of American Art

ANYONE CAN PLAY

What is your opinion of modern art? In what order of preference would you classify a set of ten paintings without knowing the name of the artist or the title of the work?

This is the game we invite you to play on the following eight colour pages on which are reproduced five of the sets (of ten paintings each) used in the Toronto inquiry into public attitudes to modern art. 1st set (page 19), 2nd set (pages 20-21), 3rd set (pages 22-23), 4th set (pages 24-25), 5th set (page 26). In each set the paintings on the colour pages are numbered from one to ten for identification purposes only. The numbers do not correspond to the classification indicated by the Toronto inquiry.

Here is how to play:

Taking each set in turn, rank the ten paintings in your personal order of preference from one to ten.

For example, let us take the ten paintings on page 19 opposite. If you like painting N° 6 best and N° 3 second best, write the figure 6 against the word "one" in the first column entitled "First set" and the figure 3 against the word "Two", also in the first column, and so on. Repeat this procedure for the four other sets.

When you have finished, turn to pages 27, 28, 29, and 30, where our colour paintings are reproduced, in black and white, numbered in the order of preference shown by the Toronto survey and appropriately identified. The numbers in brackets correspond to the identification numbers on the colour pages.

Your ratings	1st set page 19	2nd set pages 20-21	3rd set pages 22-23	4th set pages 24-25	5th set page 26
One
Two
Three
Four
Five
Six
Seven
Eight
Nine
Ten
For Toronto poll result	see page 27	page 28	pp.28-29	page 29	page 30

You will be able to compare your personal attitude towards modern art to that of the "general public" as revealed by the Toronto inquiry. This is a game—not a test—presented only for your amusement and we ask you not to send us your classifications.

THE PUBLIC PUTS ITS CARDS ON THE TABLE (Continued)

Is the public art gallery in Western society an establishment enclave to such a degree that the mass audience is either intimidated or stays away in protest? Art galleries of all sizes and types have been reporting dramatic attendance increases since the late 1940s.

Is special education necessary to an understanding of modern and contemporary art so that only those who have learned the language can break the code? In my experience, children, who have not been muddled with art education, respond to education through art, happily interpret in their own way even the most contemporary innovations, and do not suffer the visual inhibitions which afflict their educated elders. Regrettably, as they grow older youngsters seem to lose this ability and adopt the prejudices of their elders.

Is the long-held hypothesis true that there is a generational or fifty-year gap between creative innovation and general acceptance? If so, and we accept the idea that what this decade's artists have to say will not be comprehensible until the year 2020, we might well ask if there will be anyone around to comprehend.

In considering this dilemma it does not matter whether we are radical or reactionary, concerned with political change to the left or right, preoccupied with racism, the destruction of the biosphere, or women's liberation. If we are concerned with the nature of man, the quality of life and the alternatives for tomorrow, then the artist,

and not least of these the visual artist, must be heard. We know from the past that what he is saying will be important to us.

The Toronto inquiry into public attitudes to modern art is one of the small beginnings being made to bridge the gap between the artist and his public. The frustration is that the problem is so vast, so complex and the need so immediate. In evaluating research in areas such as this, I am haunted by a fragment of a contemporary folk lyric which I heard a school-boy singing to himself as he waited in line for a bus... "tomorrow is today that was."

To describe the beginnings of the Toronto research project in its simplest form, it appears that some directors of museums of modern art expressed a concern at the 1965 International Council of Museums (ICOM) Congress in Washington and New York that they had difficulty getting through to large segments of their potential audience.

They felt that an inquiry should be made into the reasons for public resistance to exhibitions of modern or contemporary art, and those who would not admit that they had met resistance agreed that there should at least be an inquiry into the difficulties which some members of the public seemed to have in understanding the art of the 20th century and of their own time.

Mrs. Ayala Zacks of Toronto, a member of the ICOM Committee for Museums of Modern Art, volunteered

to organize a committee to make such enquiries. Subsequently, in 1966, a committee was organized in Toronto including a psychologist, Dr. David S. Abbey, an art historian and former museum director, Dr. Theodore Allen Heinrich, an art gallery director, William Withrow, a professor of fine arts, Dr. Robert Welsh, a representative of the Canadian National Committee for ICOM, Donald Crowdis and the writer.

A variety of possible inquiries were discussed and some of these were explored to the point of preliminary research designs. It was finally decided that it would be most useful to develop a methodology for the definition of public attitudes toward modern art which could be applied in any city regardless of the language spoken, the dominant cultural patterns or the kinds of art museums available to the public under investigation.

It was accepted that the Toronto study would not attempt to answer any questions at all about the attitudes of the public in Toronto. The committee set out to do nothing more than develop a methodology and test it to the point where it could be said to be capable of producing valid results provided that certain conditions in the research were met.

The results of the survey have been described in Unesco's quarterly, "Museum", and the study was reported at ICOM meetings in Cologne and Munich in 1968.

The study depended first of all on the careful selection of a sample of



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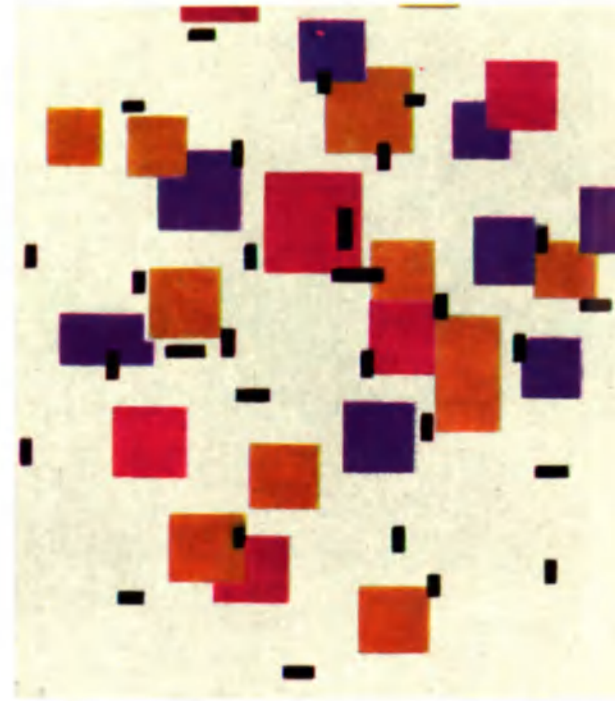
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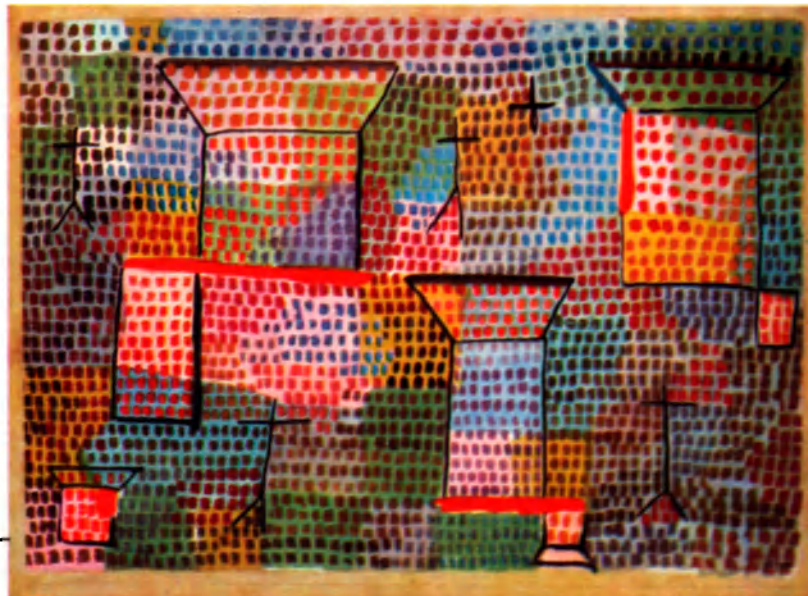
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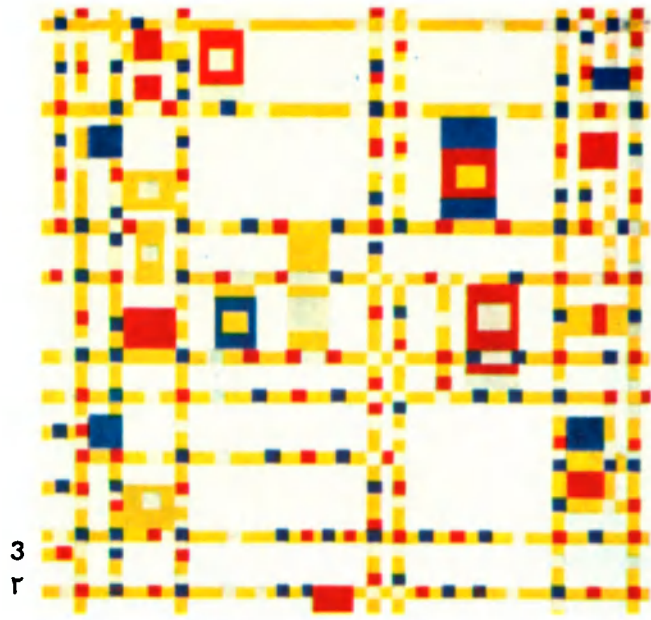
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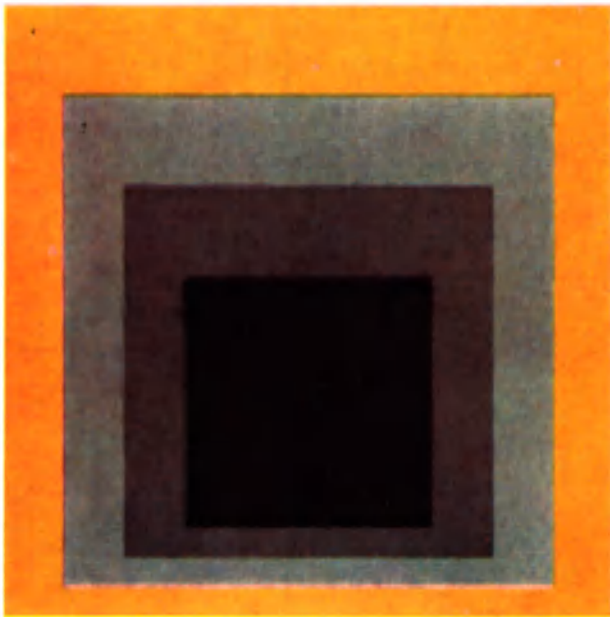
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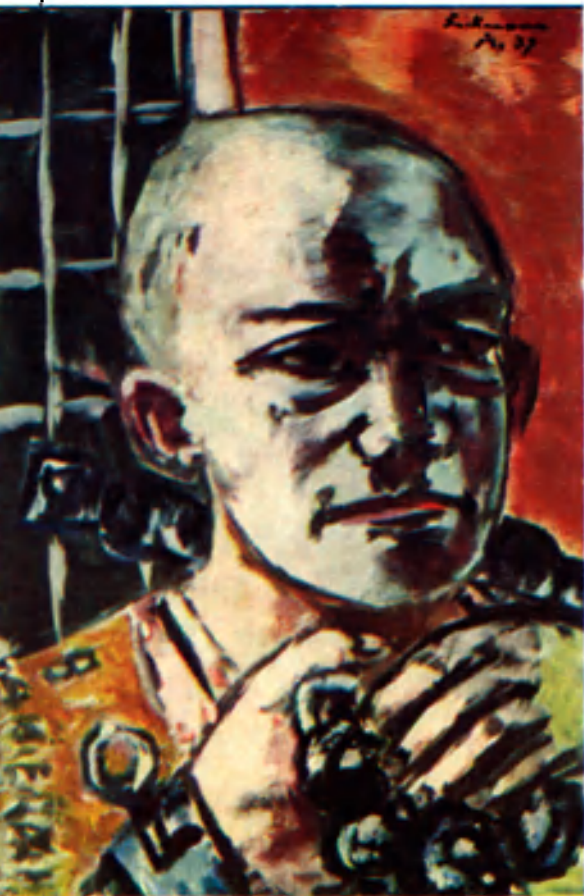
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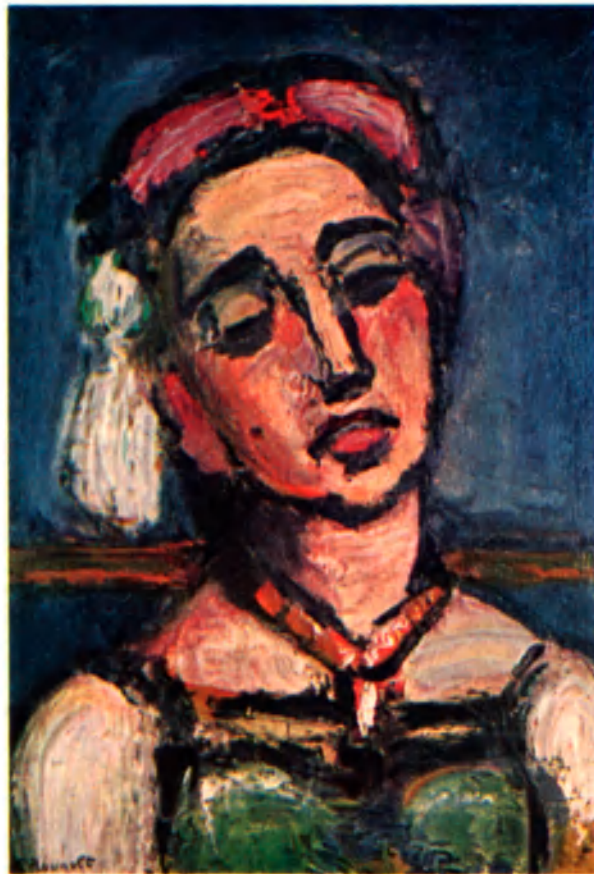
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**COLOUR PAGES—
ANYONE CAN PLAY.**
(Continued)

(Do not read these pages
before seeing page 18)

If you have noted your own preferences in the "Anyone Can Play" game (see page 18), you can here compare your results with those of the Toronto poll.

Right, and on the following pages, we reproduce, in black and white, the five sets of paintings published on our colour pages. Here the paintings are numbered according to the order of preference indicated by the persons polled in Toronto. No. 1 is the painting most liked; No. 10 the painting least liked.

Beside each painting is the identification number (in parentheses) used on our colour pages. In each case, the name of the artist and the title of the work are given together with, wherever possible, date of painting and present location. A short commentary, based on the findings of the Toronto inquiry, is given with each set.

1 GUSTAVE COURBET
Apples and Pomegranate, 1871
National Gallery, London
(control)



(1)

2 PABLO PICASSO
The Enamel Saucepan, 1945
Musée National d'Art Moderne
Paris



(6)

3 PAUL CEZANNE
The Kitchen Table, 1880-90
Musée du Louvre, Paris



(3)

4 PABLO PICASSO
Still-life with Antique Bust,
1925
Musée National d'Art Moderne
Paris



(9)

5 NICOLAS DE STAEL
Bottles, 1953
Private collection



(8)

6 GIORGIO MORANDI
Still-life, 1943
Cesare Tosi Collection, Milan



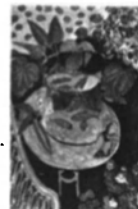
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7 GEORGES BRAQUE
Guitar and Fruit Dish
Collection Galerie Louise Leiris
Paris



(10)

8 HENRI MATISSE
Still-life with Goldfish, 1911
Pushkin Fine Arts Museum
Moscow



(5)

9 BEN NICHOLSON
July 15-54 (Viper), 1954
Pallas Gallery, London



(7)

10 GEORGES BRAQUE
The Carafe, 1941
Musée National d'Art Moderne
Paris



(2)

**1ST COLOUR SET
PAGE 19**

Well over a quarter of the persons shown this set of paintings preferred Gustave Courbet's *Apples and Pomegranate* (produced in 1871) and indicated that they knew it. The painting hangs in the National Gallery, in London, and the subject is certainly a familiar one. The work is the most "realistic" painting in the set and this may explain its popularity. Interestingly, the bottom place is not occupied by the least "representational" painting but by Braque's *The Carafe*, a relatively "realistic" still-life. Picasso scored two good ratings here: the clear, firm shapes of *The Enamel Saucepan* probably outweighed its distortion of form and earned the painting second place ahead of Cézanne's *The Kitchen Table*; the second Picasso, *Still-life with Antique Bust* came fourth.

1 JAMES W. MORRICE

Winter Street with Horses and Sleighs
Art Gallery of Ontario
(control)



(9)

2 FERNAND LEGER

Mother and Child
Galerie Maeght, Paris



(5)

3 HANS HOFMANN

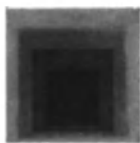
Pompeii, 1959



(4)

4 JOSEPH ALBERS

Homage to the Square: Silent Hall, 1961
Museum of Modern Art
New York



(7)

5 PIERRE SOULAGES

Painting, 1957
Koolz Gallery Collection
New York



(11)

6 PAUL KLEE

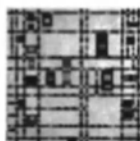
Chessboard, 1937
Kunsthaus, Zurich



(2)

7 PIET MONDRIAN

Broadway Boogie-Woogie
1942-43
Museum of Modern Art
New York



(3)

8 MARK ROTHKO

Number 10, 1950
Museum of Modern Art
New York



(10)

9 PAUL KLEE

Pillars and Crosses, 1931
Bayerische Staatsgemal-
desammlungen, Munich



(8)

10 PIET MONDRIAN

Composition in Blue, 1917
Rijksmuseum Kroller-Muller
Otterlo, Netherlands



(6)

**2ND COLOUR SET
PAGES 20-21**

Nearly half of those questioned on this set chose *Winter Street with Horses and Sleighs* by the Canadian painter James Morrice as their top preference. Yet this was not a judgement influenced by national pride since only a few persons said they had seen it before. It actually hangs in their own city's Art Gallery where it is considered to be a "very well known" work. Fernand Léger's *Mother and Child* (2nd place) attained high ranking "only because of the recognizable subject". Last place in the set went to Piet Mondrian's *Composition in Blue*. This artist's works were "consistently and strongly disliked", the poll found, even though a major exhibition of his paintings had been held in Toronto shortly before the inquiry.

**3RD COLOUR SET
PAGES 22-23**

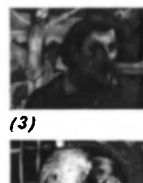
This group of paintings provided some interesting, not to say surprising, results, and the ranking order has been described as "unfathomable". The Villon work, *La Jeune Fille*, might have been expected to end up at or near the bottom of the list since the composition is highly unconventional. Instead it gets a fairly good rating (No. 5) ahead of the Modigliani (No. 6), Buffet (No. 7) and Picasso (No. 8). On the other hand, the bridge on the woman's head in Brauner's painting (No. 9) was apparently little appreciated. It is curious to note that the four least liked paintings all have staring eyes—which led one commentator to remark "there appears to be a dislike for eyes that engage the viewer." One respondent thought that all paintings were by the same "modern" artist and that all were "bad".



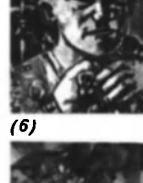
(4)



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(8)

1 PAUL CEZANNE

Peasant in a Blue Blouse
Private collection

2 GEORGES ROUAULT

Young Woman
Dr. Oth. Huber
Collection, Glaris, Switzerland

3 PAUL GAUGUIN

Self-Portrait with Yellow Christ, 1889-90
Maurice Denis Collection
St-Germain-en-Laye, France
(control)

4 MAX BECKMANN

Self-Portrait, 1937

5 JACQUES VILLON

Young Girl
Philadelphia Museum of Art

6 AMEDEO MODIGLIANI

Portrait of Jeanne Hébuterne
Private collection

7 BERNARD BUFFET

Head of a Clown, 1955
Maurice Garnier Collection
Paris

8 PABLO PICASSO

Head of a Woman, 1949
Kunsthalle, Bremen

9 VICTOR BRAUNER

The Passage, 1945

10 ALEXEJ VON JAWLENSKY

Princess with White Flower
Galerie Aenne Abels
Collection, Cologne

1 AUGUSTE RENOIR

The Box at the Theatre, 1874
Courtauld Institute, London



(3)

2 JEAN-FRANÇOIS MILLET

The Angelus, 1858-59
Musée du Louvre, Paris
(control)



(9)

3 GEORGES ROUAULT

The Three Judges, 1913
Museum of Modern Art
New York



(8)

4 EDOUARD MANET

The Balcony, 1868
Musée du Louvre, Paris



(2)

5 EDOUARD VUILLARD

The Artist's Mother and Sister
1893
Museum of Modern Art
New York



(1)

6 MAX WEBER

The Geranium, 1911
Museum of Modern Art
New York



(6)

7 HENRI DE TOULOUSE-LAUTREC

The Private Room, 1899
Courtauld Institute, London



(10)

8 GRANT WOOD

American Gothic, 1930
Art Institute of Chicago



(7)

9 PABLO PICASSO

Woman at a Mirror, 1932
Museum of Modern Art
New York



(4)

10 JOAN MIRO

Snob Party at the Princess's
1944
L.G. Clayeux Collection, Paris



(5)

**4TH COLOUR SET
PAGES 24-25**

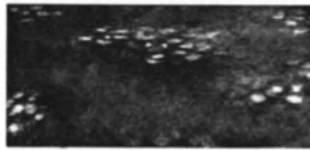
On page 7 it was pointed out that Millet's *The Angelus* was the top favourite of the Toronto poll. Here it will be seen that the painting occupies second, not first place—behind Renoir's *The Box at the Theatre*. Why this discrepancy? The answer is that the poll comprised several parts: In one, a set of paintings was presented and the persons in the poll were asked to choose only two paintings—the one they liked best and the one they liked least of all. Here the Millet came out first above all other paintings in the series.

In another part of the Toronto poll the public was shown the same set, but this time the paintings were examined with much more detail and the persons interviewed were asked to rank all ten paintings (not just two) in order of preference. In this more detailed study, the Millet dropped to second place behind the Renoir.

This curious switch from 1st to 2nd place did not occur only in the case of the Millet painting, but in nearly a third of the total of 23 sets used during the inquiry. The distinction between the two parts of the poll is referred to in the articles of this issue in terms of "minor" sets and "major" sets.

It is interesting to note that the famous painting by Grant Wood, *American Gothic* was ranked low in the set (No. 8) because, though it was better known to the people of Toronto than any other work, many persons said it was a "parody" of the subject.

- 1 CLAUDE MONET**
Water Lilies, 1916-26
City Art Museum of St. Louis
(control)



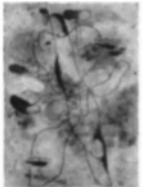
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- 2 ROBERT DELAUNAY**
Discs, 1913
Museum of Modern Art
New York



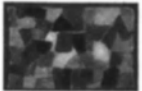
(2)

- 3 WILLI BAUMEISTER**
Line Figure, 1935



(5)

- 4 PAUL KLEE**
Blue Night, 1937
Kunstmuseum, Basle



(10)

- 5 MAURICE ESTEVE**
Composition "Berlougane" 1956
Private collection



(6)

- 6 GERARD SCHNEIDER**
Painting 65B, 1954
Galerie Galanis, Paris



(9)

- 7 JEAN ARP**
Sous le Soleil Noir de Joie 1958
Private collection



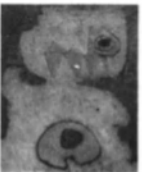
(3)

- 8 KUMI SUGAI**
Yayoi, 1958



(4)

- 9 WILLIAM BAZIOTES**
The Dwarf, 1947
The Museum of Modern Art
New York, U.S.A.



(1)

- 10 JEAN ARP**
Profile, 1955
The artist's collection



(7)

**5TH COLOUR SET
PAGE 26**

Choosing the order of preference in this set may have presented certain difficulties for the persons interviewed in Toronto, since the paintings are notably "abstract" or "non-representational". The majority preferred the most "naturalistic" work, Claude Monet's *Water-lilies* (the control painting) being ranked No. 1. A fairly large number of persons could see no reason why this Monet painting was grouped with the others. Other comments regarding the set as a whole were: "abstract", "pop art"; "colours very pretty", "just colour and shape", "colours seem messy or blurred", "blobs"; "all have something in them but hard to tell what", "these are not art", "meaningless", "all terrible".

respondents. A high quality probability sample of Metropolitan Toronto residents was chosen and by this is meant that each resident of Metropolitan Toronto had an equal chance of being chosen to be interviewed in the poll. The one limitation was that only those over 15 years of age were eligible.

The interviewing was conducted face-to-face in the homes of the persons polled, using the best professional interviewers available.

The first part of the interview was designed to collect an abundance of information about the individual's background, family, ethnic origin and education and included questions about any particular education in the visual arts. Information was also gathered about the education of each person's parents.

The body of the interview, however, was concerned with the evaluation by the interviewee of postcard reproductions of 20th century works of art.

By far the most difficult and demanding part of the entire project was the selection of a representative sample of postcard reproductions. The fact that we had to rely on available postcards was a limiting factor in itself, but even at that the preliminary selection produced some two thousand possibilities. These had to be reduced to a workable number. The selection was made by Mrs. Zacks, Drs. Welsh and Heinrich and Mr. Witthrow.

As a sideline observer I can only say that there could have been no greater concern for care and the exercise of expert judgement in reducing the two thousand cards to the 220 that were finally used. The 220 cards were organized into 23 decks of ten, each deck being based on some formal quality of the works of art common to those included. Several of the cards were used in more than one deck.

Each person interviewed was asked first of all to make a number of decisions about the cards in one of the decks. He, or she, ranked them according to liking and, as the results showed, according to hating as well. Each person was asked to indicate likes and dislikes and why he thought the ten pictures presented should have been put together in a set; to decide which of the pictures, if any, did not belong in the set and to explain why; to discuss which of the pictures he would like to have for himself and, if he had it, what he would do with it.

Following the rather lengthy viewing and manipulation of what we refer to as the Major Deck, those interviewed made shorter studies of three Minor Decks and for each of these they also made specific preference ratings (the most liked and the least liked

The double generation gap between public and artist

painting) and they were also asked why they thought the paintings had been grouped together.

To give the results of the Toronto study, it is perhaps simplest to say that the data it produced imply certain hypotheses that demand further study. The most striking of these comes from the fact that the 500 persons involved in the study gave evidence by their preference ratings that first of all, they tended to agree with each other on what they liked and did not like. One can carry this so far as to hypothesize that the so called aesthetically illiterate do have taste even if it is not what some might call educated taste.

People also showed that they could explain their reactions, could give reasons for their likes and dislikes, and that they were prepared to take a definite stand and to argue in its defence. They possessed a vernacular language of art.

The second hypothesis comes from evidence in support of the long established belief that there is a lag of about 50 years between creative innovation and its general acceptance. The decks of cards included, as controls, a small number of examples of 19th century realism and works of the Impressionists. These pictures obtained such high scores by comparison with the low scores accorded even the most inoffensive works of the *avant-garde* of the early 20th century that it is difficult to interpret these data other than in terms of lag.

Dr. Abbey stated the hypothesis as "familiarity breeds content", and demonstrated that there were positive correlations between those pictures which people said they had seen before and those which they liked.

Since some of the pictures which a large number of persons said they had seen before were ones which had rarely been published or never exhibited locally, Dr. Heinrich countered by saying that the genre may have been familiar but the picture was not and so once again we are back to the lag hypothesis.

THESE findings were not, of course, the primary objective of the Toronto group. We were concerned with knowing whether or not the methodology which we had tested could produce statistically valid results.

The answer is that the methodology works, that is, given a high quality probability sample of adequate size and using the interview techniques and interview materials of the Toronto pilot study, statistically valid measures of public attitudes can be expected.

The task now is to have the Toronto

pilot study repeated in a number of other centres so that we can accumulate comparative data. David Bartlett, Commissioner General of the Canadian Commission for Unesco, which provided the financial support for the study, has pointed out that the most important result of repeating the Toronto study elsewhere may be to provide an opportunity to make cross-cultural comparisons in public attitudes.

But to come back to the original questions put by the directors of museums of modern art at the international meetings in New York and Washington, what are they going to do with the results? How can they apply them to their day-to-day problems in the museum of modern art?

It has never been suggested that the Toronto study and its duplication elsewhere would provide a formula which could be used for the programming of an art gallery. Nor has it been suggested that the statistical results of these studies should be used as the basis for art museum programming where the objective was to give the public what it liked, now that its likes were known.

Rather, it is felt that results of studies such as the Toronto inquiry can be helpful to the art museum director by giving him greater insight into the problems which members of his audience face as they strive to relate their own life experience to modern art.

In my view these problems appear to be related, not so much to the non-verbal language of art as to the verbal and semantic gulf between the in-group jargon of the artist, critic and curator and the vernacular of the layman who "doesn't know anything about art but knows what he likes."

With the successful testing of the research instrument, its presentation to ICOM and subsequent publication in "Museum", the Toronto group could have decided its job was finished. But there were disturbing questions that demanded answers. In 1971 the group, now working in co-operation with York University, Toronto, is attempting to explore at least two of these.

First, is it true that the general public shares an art vernacular and also shares what might be called public taste. In other words is there an élite aesthetic (and we seem to assume that there is when we speak of "good taste") paralleled by a popular aesthetic which can be clearly expressed and is much more a cultural legacy than the often assumed attributes of ignorance, vulgarity, apathy, conservatism, insensitivity or the lack of ability to discriminate?

Second, is the theory of lag in general acceptance of creative innov-

ation valid for the young (15-25 years of age) as it appears to be for the population in general. The Toronto pilot study showed no difference among age groups in this regard but the sample size (500) was small, so that the responses from the subsample of the young hardly justifies a conclusion.

There are many who argue that the rate of assimilation of new ideas, new values, and new modes of expression is accelerating inversely as to age and in sympathy if not at the same rate as social and technological change. Why should the new forms of the visual arts be an exception if that is so?

NO attempt will be made in the present programme to answer either of these complex questions. It is hoped only that hypotheses can be developed which are sufficiently precise to permit the design of a quantitative study of the problems.

For the purposes of the current research, 24 of the postcard reproductions used in the pilot study have been chosen as working tools. These cards are those which obtained very high (liked) and very low (disliked) scores. Tape-recorded interviews with groups of 8-12 persons will be conducted and the tapes will subsequently be analyzed using a variety of criteria. The results of the group interviews, of course, may indicate other methods of enquiry.

What is important here is that the study of the problem is continuing. What is regrettable is that there is so much time lost between initiation of these projects and the publication of results.

In 1965 when the Toronto project began, for example, it seemed reasonable to use 1960 as a cut-off date for works of art included in the study. Today the absence of the paintings of the 1960s may be seen by some as a serious handicap in using the research design (1).

Only a concerted effort by Unesco, ICOM and museums of modern and contemporary art can accelerate these research programmes so that they keep pace with the urgency of our need. ■

(1) On this point, Dr Theodore Heinrich, of the Toronto Inquiry working committee, comments: "We all know what changes have taken place in the paintings of the 1960s, and for a time we felt that our results through this omission might be improperly weighted and misleading. We are now of the opinion that the inclusion of radically *avant garde* material would not significantly have altered the results."



1 AUGUSTE RENOIR
The Charpentier Children (detail), 1878
 Metropolitan Museum of Art, New York



2 EDOUARD MANET
Monet et sa Femme, 1874
 Bayerische Staatsgemaldesammlungen
 Munich

First and second places went to the two oldest paintings in this set, a Renoir and a Manet. The series was supposed to illustrate the common idea of "Rhythm"—whatever that means—but none of the persons interviewed could see any common denominator in the ten paintings. The Dubuffet work referred to on page 7 was included in this set and, as we have seen, caused an uproar of indignation. The *Self-Portrait* of Picasso, here rated last but one though executed as early as 1906 during the artist's "Rose Period", was liked far less than his *Maternité* (5th place) dating from 1921. There is a similar gap between the rankings of the two works by Gauguin in this series, *Riders on the Shore* (4th) and *The Spirit of the Dead Watches* (8th). We remind readers that neither the names of the painters nor the titles of the works were given to the persons interviewed when they were shown the paintings.



6 GEORGES SEURAT
The Circus, 1888
 Musée du Louvre, Paris



7 VINCENT VAN GOGH
Portrait of a Man of St Rémy
 Rijksmuseum Kroller-Muller
 Otterlo, Netherlands



3 JOSE CLEMENTE OROZCO
Zapatistas, 1931
Museum of Modern Art, New York



4 PAUL GAUGUIN
Riders on the Shore, 1902
Folkwang Museum, Essen



8 PAUL GAUGUIN
The Spirit of the Dead Watches, 1893
Private collection, New York



9 PABLO PICASSO
Self-Portrait, 1906
Philadelphia Museum of Art



5 PABLO PICASSO
Maternité, 1921
Private collection



10 JEAN DUBUFFET
La Barbe des Incertains Retours, 1959
Museum of Modern Art
New York



1



2



3



4



5



6



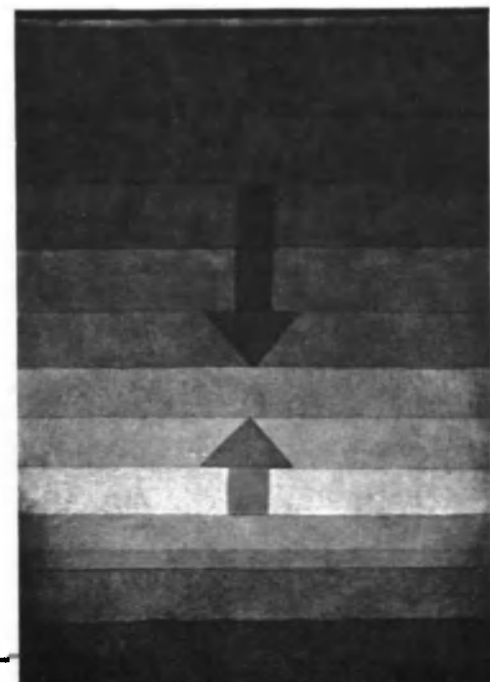
7



9



8



10

Many persons grimaced when shown this set of paintings. It is interesting to note that the works given the top four ratings all contain human figures in their composition in contrast with the other six which do not. This set again offers striking evidence of the dislike for non-representational art by the persons polled in Toronto. Sugai's painting, rated second from last, is in reality a highly representational work. Entitled *Oni*, it resembles the Japanese word for a kind of devil. The painting is a stylization of the Chinese-Japanese ideogram meaning "devil". Of course, none of the persons interviewed knew this—nor, no doubt, did any of the pollsters.

25 YEARS OF UNESCO PUBLICATIONS ON ART

SINCE it came into being 25 years ago, Unesco has published a large number of books on art, either directly or in collaboration with publishers in different countries. Unesco's large-format art albums, paperbacks with colour reproductions of great masterpieces, sets of colour slides, catalogues of high-quality reproductions of paintings, indexes, specialized studies and popular books on art have helped to make the world's artistic and cultural treasures better known to the general public.

In the following bibliography we have been able to list only Unesco's major publications on art. Some of these publications are now out of print, but it has not been possible to indicate this in every case. Wherever available current prices are given.

- 1 HENRI ROUSSEAU**
The Sleeping Gypsy, 1897
Museum of Modern Art, New York
- 2 BEN SHAHN**
The Red Stairway
City Art Museum of St. Louis
- 3 HENRY MOORE**
Two Women Bathing a Child, 1948
Private collection
- 4 EDVARD MUNCH**
Moonlight
- 5 VINCENT VAN GOGH**
Chair and Pipe, 1888-89
Tate Gallery, London
- 6 CHAIM SOUTINE**
Red Steps
Katia Granoff Collection, Paris
- 7 WASSILI KANDINSKY**
Pink Composition, 1924
Wallraf-Richartz-Museum
Cologne
- 8 JEAN DUBUFFET**
Landscape of the Mental, 1951
- 9 KUMI SUGAI**
Oni, 1958
- 10 PAUL KLEE**
Divorce of Night, 1922
Félix Klee Collection, Berne

ART ALBUMS

"Unesco World Art Series". Published by the New York Graphic Society, Greenwich, Conn., U.S.A. Available from Unesco and Unesco distributors. Size 48 × 34 cm., 32 colour plates (\$27.50). Separate plates available (approx. \$3).

Australia: Aboriginal Paintings, Arnhem Land (*) - Austria: Mediaeval Wall Paintings - Bulgaria: Mediaeval Wall Paintings - Ceylon: Paintings from Temple Shrine and Rock (*) - Cyprus: Byzantine Mosaics and Frescoes - Czechoslovakia: Romanesque and Gothic Illuminated Manuscripts (*) - Egypt: Paintings from Tombs and Temples (*) - Ethiopia: Illuminated Manuscripts - Greece: Byzantine Mosaics (*) - India: Paintings from Ajanta Caves (*) - Iran: Persian Miniatures, Imperial Library (*) - Israel: Byzantine Mosaics (*) - Japan: Ancient Buddhist Paintings (*) - Masaccio: Frescoes in Florence - Mexico: Pre-Hispanic Paintings (*) - Norway: Paintings from the Stave Churches (*) - Poland: Painting of the Fifteenth Century - Romania: Painted Churches of Moldavia - Spain: Romanesque Paintings (*) - Tunisia: Ancient Mosaics - Turkey: Ancient Miniatures (*) - USSR: Early Russian Icons (*) - Yugoslavia: Mediaeval Frescoes (*).

(*) Published also in the "Unesco Pocket Art Series" as "Mentor-Unesco Art Books", by the New American Library, New York, and as "Fontana Unesco Art Books", by Fontana Books, Collins Publishers, London (30p, \$1.25).

All these albums available as colour transparencies in Unesco's "Art Slides" collection. Trilingual: English-French-Spanish (30 colour slides per set). Editions Publications Filmées d'Art et d'Histoire, Paris. Prices vary according to country, but do not exceed equivalent of \$12 in local currency. An additional set, Nubia: Masterpieces in Danger, now also available.

PAPERBACKS

"Unesco Pocket Art Series". Fontana Books, Collins Publishers, London, and Mentor-Unesco, the New American Library, New York (30p, \$1.25). See "Bookshelf", page 40.

Irish Illuminated Manuscripts - Henry Moore: Mother and Child - Toulouse Lautrec - Goya - Modigliani - Etruscan Sculptures - Egyptian Sculptures - The Art of Western Africa: Tribal Masks and Sculptures - The Art of Central Africa: Tribal Masks and Sculptures - Vermeer - Renoir - The Eye of Picasso - Miró - Oceanic Art - Calder: Mobiles and Stables - Greek Sculpture from the 16th to the 2nd Century B.C. - Gauguin - Matisse and the Nude - Van Dyck - Sumerian Art - Flemish Portraits (from the 15th to the

CONTINUED NEXT PAGE

UNESCO PUBLICATIONS ON ART (Continued)

17th Century) - The Initiators of Surrealism - Modern American Painting.

All available as colour transparencies in Unesco's collection of Art Slides "Painting and Sculpture" series. Quadrilingual: French-English-German-Spanish commentaries. Editions Rencontres, Lausanne and Paris, 1967 (24 colour slides per set). Prices vary according to country, but do not exceed equivalent of \$10 in local currency. To appear shortly: **Colombia: Pre-Hispanic Gold Objects.**

STUDIES

The Arts and Man — A World View of the Role and Functions of the Arts in Society. Prentice-Hall, Inc., U.S.A. (£4.10, \$12.95).

Rapporto su Venezia. Text by L.J. Rollet Andriane and M. Conil-Lacoste. Mondadori, Milan, 1969 (3,500 Lire).

Himalayan Art. By Madanjeet Singh. MacMillan, Toronto; New York Graphic Society, U.S.A., 1969 (£12.60).

"Man Through His Art" series, sponsored by the World Confederation of Organizations of the Teaching Profession (W.C.O.T.P.) with the co-operation of Unesco. Edited by Anil de Silva and Prof. Otto von Simson. **War and Peace - Music - Man and Animals - Education - Love and Marriage - The Human Face** (all out of print).

Forthcoming volumes: **Man and Nature - Freedom - Man at Work - The Family - Festivals - The Experience of God.** Educational Productions Ltd., Wakefield, England, The New York Graphic Society, Greenwich, Conn., U.S.A., Kunstkreis, A.G., Luzern, Switzerland.

Museums Today and Tomorrow. Unesco, Paris, 1957.

The Artist in Modern Society. Unesco, Paris, 1954.

Art and Education. Edited by Edwin Ziegfeld, Unesco, Paris, 1953.

"Corpus Vasorum Antiquorum" collection.

Fascicules published with Unesco's aid and under the auspices of the International Council for Philosophy and Humanistic Studies in the "Corpus Vasorum Antiquorum". The "Corpus" is a vast catalogue of the world's antique vases which the International Academic Union has been publishing since 1922. (See "Unesco Courier", April 1964).

Austria: Kunsthistorische Museum, Vienna, publisher Anton Schroll, Vienna, 1951 - **Cyprus:** Private Collections, Nicosia, Ministry of Communications and Works, Nicosia, 1965 - **Denmark:** National Museum of Copenhagen, Munksgaard, Copenhagen, 1955-1964 - **France:** Musée de Laon, Musée du Louvre, Editions Champion, Paris, 1951-1959 - **Fed. Rep. of Germany:** series published by Beck, Munich, 1956-1968 - **Greece:** National Museum of Athens, Editions Champion, Paris, 1954 - **Italy:** series published by Libreria dello Stato, Roma, 1953-1965 - **Norway:** Public and Private Collections, Universitets Forlaget, Oslo, 1964 - **Poland:** National Museum, Warsaw, Manstowowe Wydawnictwo Naukowe, Warsaw, 1960-1964 - **Romania:** Archaeological Institute of Bucharest and Private Collections, Academy of the Socialist Republic of Romania, Bucharest, 1965-1968 - **Spain:** Archaeological Museum of Barcelona, Institut d'Estudis Catalans, Barcelona, 1951-1965 - **United States:** Metropolitan Museum of Art, New York, Harvard University Press, Cambridge, Mass., 1953-1963.

"Corpus Vitrearum Medii Aevi" collection.

The first seven volumes of a 30-volume country-by-country inventory of stained-glass windows made in Europe between the 12th and 16th centuries. (See "Unesco Courier", April, 1967).

Austria: Middle Ages, Graz, Vienna, Hermann Bohlhaus, Cologne, 1962 - **Belgium:** 12th to 15th Century, Ministry of National Education, Brussels, 1961 - **France:** Les Vitraux de Notre-Dame et la Sainte-Chapelle de Paris, Editions CNRS, 1965 - **Fed. Rep. of Germany:** Swabia from 1200 to 1350, Deutscher Verein für Kunstwissenschaft, Munich 1959 - **Scandinavia:** Middle Ages, Kingl. Vitterhets Historie och Antikvitets Akademien, Stockholm, 1964 - **Switzerland:** 12th to beginning of 14th Century; 14th to 15th Century, Birkhauser Verlag, Basle, 1956-1965.

REFERENCE BOOKS AND CATALOGUES

Catalogue of Colour Reproductions of Paintings prior to 1860. Trilingual: English-French-Spanish. Unesco, Paris, 1968 (£2.55, \$8.50).

Catalogue of Reproductions of Paintings 1860-1969. Trilingual: English-French-Spanish. Unesco, Paris, 1969, £2.55, \$8.50 (See also inside back cover).

Unesco's Division of International Dissemination of Culture has a collection of 15,000 colour reproductions in its archives,

which are open to the public for consultation at Unesco H.Q. in Paris. Entries in the catalogues above cover nearly 3,000 of these reproductions.

Films on Art (Panorama 1953) by Francis Bolen, Unesco, Paris, 1953.

Dictionnaire Polyglotte des Termes d'Art et d'Archéologie, by Louis Réau, trilingual: English-French-Spanish, Presses Universitaires de France, Paris, 1953.

Dix Ans de Films sur l'Art (1952-1962) I. Peinture et Sculpture. Unesco, Paris, 1966, £1.65, \$6.50 (in French only).

International Directory of Photographic Archives of Works of Art. Bilingual: English-French, Vol. I, Editions Dunod, Paris, 1954, Vol. II, Unesco, Paris, 1956.

Répertoire d'Art et d'Archéologie, New Series, Tome I (1965). Published under the direction of the Comité Français d'Histoire de l'Art. Editions du CNRS, Paris, 1966 (in French only).

Glossarium Archaeologicum (multilingual illustrated dictionary). Rudolf Habelt Verlag, Bonn. Polish Scientific Publications, Warsaw, 1961.

Raphael - Stanza della Segnatura (Paintings from the Vatican). Vatican City, Polyglot Vatican Press, 1960 (£7, \$20).

CATALOGUES OF UNESCO TRAVELLING EXHIBITIONS

Unesco, Paris (out of print).

Impressionism till Today (1949). Leonardo da Vinci - exhibitions A, B, C (1952). Persian Miniatures (1956). Two Thousand Years of Chinese Painting (1961). Japanese Woodcuts (1961). Paintings prior to 1860 (1961). The Art of Writing (1965). Water-colours (1966). Paintings from 1900 to 1925 (1967).

COLOUR SLIDES

Unesco "Art Education Slides", Trilingual: English-French-Spanish (30 colour slides per set). Editions Publications Filmées d'Art et d'Histoire, Paris, 1962. Prices per set vary according to country, but do not exceed equivalent of \$12 in local currency.

Play, Explore, Perceive, Create - Three-dimensional Art for the Adolescent - Visual and Plastic Stimuli in Art Education - The Art of the Child in Japan - Industrial Design - Modern Architecture - Graphic Design - To appear shortly: African Children's Art - Latin American Children's Art.

REPRODUCTIONS OF PAINTINGS

Unesco "Art Popularization Series".

Colour reproductions of works by young contemporary artists (chosen from exhibits at international art festivals). New York Graphic Society, Greenwich, Conn., U.S.A., Price: \$10 to \$16 according to format.

2nd Sao Paulo Biennial (1953): **Houses,** Alfredo Volpi (Brazil) - **Blue Horizons,** Luis Martinez Pedro (Cuba).

27th Venice Biennial (1954): **Story of a Candle,** Mordecai Ardon (Israel) - **Sun Animal,** Karel Appel (Netherlands) - **Still Life,** Antoni Clave (France) - **The Lovers,** Wolfgang Hutter (Austria) - **Portrait,** Tadeusz Kulisiewicz (Poland).

3rd Sao Paulo Biennial (1955): **Against a Blue Background,** Milton Dacosta (Brazil) - **Who's Who,** Roberto Matta (Chile) - **Construction No. 75,** Ivan Ferreira Serpa (Brazil).

3rd Hispano-Americana Biennial (1955): **Interior and Landscape,** Rafael Zabaleta (Spain).

28th Venice Biennial (1956): **The Fish,** Justin Daraniyagala (Ceylon) - **Still Life,** Miodrag Protic (Yugoslavia).

29th Venice Biennial (1958): **Fans,** Kenzo Okada (Japan) - **Painting, 1958,** Antonio Tapies (Spain).

International Art Critics Association (1959): **Painting E,** Yoshishige Saito (Japan).

5th Sao Paulo Biennial (1959): **Sacco e Rosso SP 2 1958,** Alberto Burri (Italy).

30th Venice Biennial (1960): **Suite Byzantine,** Antonio Zoran Music (Italy) - **The Oracle,** Jannis Spyropoulos (Greece).

31st Venice Biennial (1962): **Du Noir qui se lève,** Jean-Paul Riopelle (Canada) - **The Blue Birds,** Carl-Henning Pedersen (Denmark).

32nd Venice Biennial (1964): **March 1960 (grey and white with ochre),** Roger Hilton (United Kingdom).

33rd Venice Biennial (1966): **Interior IV (The Geometrician),** Horst Antes (Germany).

34th Venice Biennial (1968): **Ansia de Vivir,** Manuel H. Hompé (Spain).

An Italian initiative

SCHOOL FOR DISARMAMENT

THE impressive mass of the 15th century Castello Duino stands on a rocky promontory overlooking the Adriatic Sea a few miles south of Trieste in Italy. For three weeks last summer this ancient monument housed a gathering of eminent men and young scholars, from 21 countries, attending the 3rd International Summer School on Disarmament and Arms Control.

It was in the course of a conversation with Professor Edoardo Amaldi, during the 1962 summer school for physicists organized by the Italian Physics Society, that Professor Carlo Schaerf first put forward the idea of an international school on disarmament and arms control.

As Professor of Physics at Rome University and author of a number of important papers on nuclear physics, Carlo Schaerf was more aware than most of the full implications of modern warfare and he was determined to make his own contribution to the cause of world peace.

Perhaps the formula used with great success to expose physicists to the latest experimental and theoretical results and update their education in fields that were not exactly their own could be used also in the field of disarmament and arms control.

Disarmament, Dr. Schaerf reasoned, is a political problem. It can be achieved only by the concerted political decisions of world leaders acting under pressure from their respective national public opinions. However, disarmament is also a very difficult technical problem. To understand the political problems of disarmament a vast amount of technical information is necessary.

Suppose such information could be brought to the attention of men of influence in countries throughout the world, would not this at least have a moderating influence on the councils of men and perhaps finally snowball

until disarmament and arms control became a self-evident necessity instead of a utopian dream?

Professor Amaldi, himself a member of the Continuing Committee of the Pugwash Conference, the informal organization of scientists for the international exchange of ideas on the impact of science on human affairs, accepted the idea with enthusiasm.

Then began the long struggle to convince other people of the value of the idea and to raise the funds necessary for its realization. The Carnegie Endowment for International Peace, in the United States, and the Italian National Commission for Unesco were the first to act on the initiative and grant financial support. The School opened its doors for the first time on July 13, 1966, with Professor Amaldi as Director.

Invitations to the principal lecturers at the Summer School were issued on the basis of the teachers' specific interest and reputation in the sphere of disarmament and related subjects. Amongst the personalities who have lectured at the School are such experts as Mr. Jules Moch, of France, former statesman and at one time president of the United Nations Disarmament Commission, Mr. V. Emeljanov, president of the Commission for the Scientific Problems of Disarmament of the Academy of Sciences of Moscow, Mr. M. Markovich, Professor of the Philosophy of Science at the University of Belgrade, and Mr. Bert Röling, Secretary-General of the International Peace Research Association.

Participants included young scholars of international relations, foreign office officials, sociologists, economists, etc.

Courses cover a period of two weeks with approximately three sessions every day. They start with formal lectures and continue with long discussions. Round tables, open discussions and very specialized seminars

are organized on the initiative of the Director or at participants' request. At night, people gather in small, informal groups to continue the arguments of the day. The 1970 course was followed by a week-long symposium.

One of the techniques that has been adopted by the School, both for teaching purposes and for research, is the use of social simulation and game theory, both highly complex techniques employing laboratory experimentation with environments simulating those of international situations. The game theory was applied to disarmament problems in the early 1960s and the School sought to integrate this knowledge and induce more and better research on them.

NOW, at the end of several years' experience, the School has become an internationally recognized initiative in the field of peace-orientated education and research.

It is a minimum budget operation with no regular financing, and while this situation causes the organizers some headaches it also ensures the School's great virtue of independence. No national or political pressure group can claim to influence in any way the work of the School. Impartiality and the freedom to discuss any argument on its merits are the rule.

The International Summer School on Disarmament and Arms Control attempts to achieve the fusion of knowledge-seeking and social action. Perhaps, in the words of one distinguished participant, Professor Rapoport of the University of Toronto, from this initiative and others like it "an applied science of peace will emerge, just as in another age natural science was born when philosophers overcame their reluctance to handle things and moved into the workshops where craftsmen and artists were already working." ■

Educational aid for the Palestine refugees

Appeal by Mr René Maheu

Director-General of Unesco

THERE are one and a half million Palestine refugees in the world and they demand justice.

In whatever manner these demands may be met on a political level, as part of a peaceful settlement between States, we know that there can be no true and effective justice for these refugees, or for all men and women everywhere, that is not based on the recognition of their human rights. These rights are inalienable and on no account can be denied.

The right to education is one of these rights.

For over 20 years, Unesco has been associated with the United Nations Relief and Works Agency for Palestine Refugees (UNRWA) in order to provide these refugees with the education to which they have a right.

This action, which began without resources or adequate preparation, has developed and become progressively better organized and equipped until, despite the continued precariousness of the refugees' position and of the status of the Agency itself, and despite a psychological atmosphere continually upset by violence, it has become the most ambitious educational undertaking under international administration. Even in the territories occupied as a result of the events of June 1967, this action continues in circumstances as near normal as possible.

At present, the 500 schools which UNRWA has established and which it administers with technical assistance from Unesco, in Lebanon, in the Syrian Arab Republic, in Jordan on both banks of the River Jordan and in the Gaza Strip, accommodate 192,000 pupils for primary education alone, to whom must be added the 35,000 pupils who attend public and private schools in the host countries, thanks to UNRWA subventions. For secondary education the figures are, respectively, 53,000 and 30,000, with 2,500 for technical education. Finally, over 800 students have been awarded scholarships to continue their studies at university level.

In terms of numbers, the percentage of Palestine refugees receiving education is among the highest in the Arab countries, while from the point of view of quality a constant improvement has been noted, thanks in particular to the systematic effort which has been made to train teachers—almost all Palestinians—who, at the rate of 2,700 a year,

are admitted to five teacher-training schools and to the Institute of Education established at Beirut for primary teachers already in service.

And now the continuation of this humanitarian work, a signal example of international co-operation, is endangered by the precariousness and insufficiency of the resources available to UNRWA as the agency responsible for financing the project.

These resources, as we know, are derived entirely from voluntary contributions, which are decided upon each year and are supplied by a small number of States. To meet the requirements of an ever-increasing population, the Agency has recorded, for several years now, a deficit which is continually increasing and which in 1970 will have reached \$5,300 000 for a budget of \$47,800 000. This chronic deficit has up till now been covered by drawing on the Agency's working capital fund, but this is now so seriously depleted that it would be risky to have recourse to it again.

IN these circumstances—as Secretary-General U Thant pointed out to the General Assembly of the United Nations—short of a substantial and regular increase of resources, major reductions in the activities of the Agency will become necessary. And as it is impossible for the reductions to affect the medical and health services, which are prime necessities, or the food rations, amounting as they do to 1,500 calories a day, i.e. the bare minimum for subsistence, the Commissioner-General, Mr. Michelmore, has regretfully reached the conclusion that it is in the education appropriations that the inevitable cuts must be made.

These cuts, which will become effective as from the coming school year, beginning September 1, 1971, may amount to as much as 20 per cent of the appropriations envisaged for that year, and will have to be decided on in April at the latest if additional contributions are not forthcoming before that date.

In the face of this possibility, whose serious effect on the morale of the refugees needs no emphasis, the Executive Board of Unesco has authorized me to appeal to the spirit of international solidarity with a view to collecting the funds necessary for maintaining and expanding the education services for Palestine refugees, and the General Assembly of

the United Nations has urged all governments to respond generously to this appeal.

It is this appeal to international solidarity which I formally launch in virtue of the authority and backing thus accorded me.

I turn first to governments who have the power, as it is their duty, to work for the establishment of justice and peace. I ask them to consider, by reference to other expenditures, the immense value deriving in human terms from the few million dollars—ten million would be enough for the time being—which are necessary to pursue the work of education on which we have embarked.

The money I am seeking can be paid either into UNRWA's general fund or into a deposit account specially opened by Unesco for the education of the Palestine refugees. According to the wishes of the donors it can either be allocated to the UNRWA-Unesco programme as a whole or earmarked for a particular undertaking or a particular sector of that programme.

But I also appeal to private bodies and movements—in a word to all men and women of goodwill—for justice and peace are the common possession of all mankind and the concern of everyone.

And it is in virtue of the rights of all men and women that I make this appeal. Human rights are a universal cause and no one could possibly remain indifferent and inactive in the face of the derelictions or violations to which these rights are, alas, subject in so many ways and so many places throughout the world. We must act while there is yet time.

At the start of a New Year which leads us to reflect on the passage of time and the use we have made of our lives, at a time which Pope Paul VI asks us once more to devote to ardent meditation and courageous resolves in regard to the problems of peace, as we again discern the hope of a peaceful settlement of the conflict which has ravaged the Near East for twenty-five years past, the international community cannot disregard an essential aspect of the problem of the Palestine refugees on whom the whole of that conflict centres.

In these circumstances may there be widespread and generous response to Unesco's appeal on behalf of the noble cause of the right to education. ■

BOOKSHELF

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FONTANA-UNESCO ART BOOKS

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■ Sumerian Art

Text by André Parrot

■ Modern American Painting

Text by Dore Ashton

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Text by Emile Langui

■ The Initiators of Surrealism

Text by Patrick Waldberg

Mentor-Unesco Art Books are published by the New American Library, New York and Toronto, by arrangement with Unesco, 1970 (\$1.25; paperback).

Fontana-Unesco Art Books are published by Collins, London in association with Unesco, 1970 (37½ p).

For a bibliography of some Unesco publications on art see page 35.



■ Venezia Muore ("Dying Venice")

A striking collection of 125 photographs by Giorgio Lotti reveals the tragic degradation of a city that is slowly sinking into the sea and the destruction of its priceless heritage of art and monuments.

Introduction by Giorgio Bassani

Preface by Gianfranco Fagioli

Texts in Italian, French, German and English

Il Diaframma, Milan, 1970 (4,000 lire)

■ The Mind of Man

An investigation into current research on the brain and human nature

by Nigel Calder

BBC Publications, London, 1970 (£2.25)

■ Archaeology in Soviet Central Asia

by Gregoire Frumkin

E.J. Brill, Leiden, Netherlands, 1970

■ Kunst im Widerstand ("Art in Resistance")

Foreword by Ernst Niekisch

Text by Erhard Frommhold (all texts in German)

VEB Verlag der Kunst, Dresden and Rödeberg-Verlag GmbH, Frankfurt/Main, 1968 (DM 78) See item on this page.

■ 1971 Britannica Yearbook of Science and the Future

Contents include 15 feature articles, "The Science Year in Review" and "Gateways to the Future"

Encyclopaedia Britannica, Inc., Chicago, Toronto, London, Geneva, Sydney Tokyo, Manila, 1970 (\$12.50)

UNESCO NEWSROOM

Unesco gift coupons raise \$90,000 to aid East Pakistan schools

Immediately after the cyclone catastrophe in East Pakistan last November a Unesco Gift Coupon major project was launched to provide basic equipment and supplies for schools in the devastated area.

A swift response came from the people of the Netherlands, who have contributed \$75,000 to buy radio receivers for the 3,500 schools, colleges and technical training institutes which were destroyed or severely damaged in the disaster.

This contributions brings to over \$90,000 the total thus far raised by this Unesco priority project (GCP 524) which now seeks to provide an additional \$100,000 for other equipment urgently needed by the schools.

Another gift coupon project (GCP 609) was set up last year with a target of \$10,000 to provide equipment for blind and deaf children in eleven special schools in the area of East Pakistan since devastated by the cyclone. Now, more than ever, these schools need help. They urgently require group hearing appliances, printing machines, and Braille machines for stenography.

Unesco Gift Coupons are a form of international money order which beneficiaries may use to buy school equipment and supplies. Write for information to Gift Coupon Programme, Unesco House, Place de Fontenoy, Paris 7; Gift Coupon Office, Unesco, U.N. Building, New York; or to the Unesco National Commission in your country. Contributions should be marked "East Pakistan Schools—GCP 524, or 609".

As Pakistan strives to make good the material losses of the disaster, Unesco has pledged its help in the colossal task of reconstruction, particularly in helping to make the schools fully operational again. As initial aid, Unesco's Executive Board allocated \$50,000 from Unesco's budget and this grant will be used to help secondary schools replace their lost science teaching equipment.

The East Pakistan Government's rehabilitation and reconstruction programme for schools is now under way. It gives a priority to the rebuilding of 483 primary schools based on plans prepared by the Unesco-sponsored Asian Regional Institute for School Building Research in Colombo, Ceylon.

Accommodating 400 children, each two-storey building is designed to withstand the onslaughts of any future cyclones. The schools will thus also serve as storm shelters for the local population and will be used as community and adult education centres after school hours.

East Pakistan's short and long-term repair and reconstruction programme will cover a further 4,400 schools and colleges in coastal areas which are often affected by cyclones and flooding.

Meanwhile, an emergency programme is in operation to get classes started again.

X-ray reveals treasures in Egyptian mummies

The first complete three-dimensional X-ray examination of 29 mummified Pharaohs and queens at the Cairo Museum has revealed sacred jewellery, statues and inscribed sc-

rabs hidden on and in the bodies. The discoveries, of great value to archaeologists, were made by scientists from the University of Michigan, U.S.A., during studies of physiological aspects of the bodies and the art of Pharaoh mummification in ancient Egypt.

Unesco gift to International Youth Library

Unesco has given a 25,000 volume collection of children's books to the International Youth Library, in Munich, Fed. Rep. of Germany. Assembled by the International Bureau of Education in Geneva, the collection includes numerous children's books of the Victorian era and rare French books of the 18th century. An 18 volume catalogue of children's books in the collection of the International Youth Library has been published by Hall and Co of Boston, U.S.A.

'Art in Resistance'



Between 1922 and 1945 an entire generation of artists mobilized their skills and genius in defence of human freedoms. This spontaneous resistance movement by modern art against totalitarian tyranny and aggression is strikingly captured in "Kunst im Widerstand" (Art in Resistance), a book presenting 600 pictures of paintings, drawings and sculpture denouncing oppression, brutality and the horrors of war. It includes works by over 300 artists, including many world famous sculptors and painters—Henry Moore, Jacob Epstein, Ivan Mestrovic, Max Ernst, Salvador Dali, Joan Miro, Jean Lurçat, Marc Chagall, Pablo Picasso, Paul Klee, Henri Matisse and George Grosz, to name but a few. (See "Bookshelf").

UNESCO AND THE PALES

Ambassador Mansour Khalid, Sudan's chief representative at the United Nations, is carrying out a round-the-world fund-raising mission, following the appeal launched by Unesco's Director-General, Mr. René Maheu for educational aid for Palestine refugees. Travelling as Mr. Maheu's special adviser, Ambassador Khalid is seeking more funds for the joint UNRWA/Unesco educational programme. After discussions at UNRWA headquarters in Beirut (Lebanon), he is visiting Iran, Iraq, Kuwait, Bahrain, Qatar, Abu Dhabi, Dubai, Saudi Arabia, Libya, Italy, Spain, Switzerland, the Fed. Rep. of Germany and U.K. He is also spending several weeks in other European countries, the Far East and North America.

Thanks largely to negotiations by Unesco's Director-General with the Arab countries and with Israel, textbooks printed in



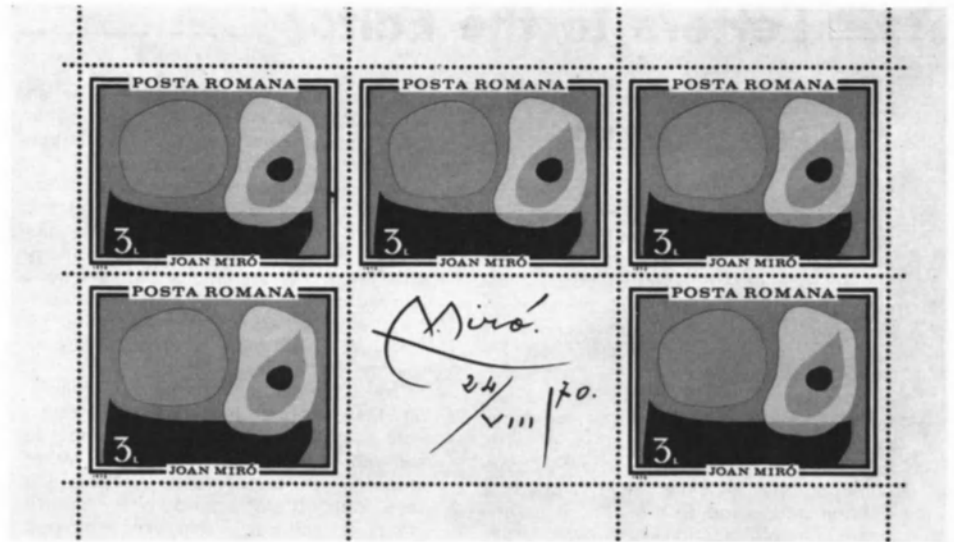
Head of FAO condemns racial discrimination

Mr. Addeke H. Boerma, Director-General of the Food and Agriculture Organization, has described racial discrimination as "loathsome", "criminal" and "an undoubted threat to peace", in a New Year message welcoming the U.N. designation of 1971 as International Year for Action to Combat Racism and Racial Discrimination (above, the symbol for this campaign).

"The Preamble to the FAO Constitution speaks, among other things, about raising levels of nutrition and standards of living, bettering the conditions of rural populations and ensuring humanity's freedom from hunger," declares Mr. Boerma. "How can these objectives be achieved when, in addition to whatever other inequalities may exist, there are whole population groups condemned to a second-class existence—deprived of land on which to grow their own food or the means to buy enough of what they need to eat—simply because they are arbitrarily, inhumanly and insanelly classified as an inferior race?"

\$13 million rescue operation for temples of Philae

A \$13.3 million operation is being launched to save the temples of Philae in Nubia. Under an agreement between the United Arab Republic and Unesco, the UAR will dismantle the temples on the island of Philae, where flooding for most of the year is damaging them, and reconstruct them on the nearby island of Agilkia. The UAR will pay one-third of the cost of the operation, and under a voluntary aid agreement approved by 18 countries, Unesco will pass on to the UAR contributions from governments, foundations and individuals. The World Food Programme will provide food for 3,000 workers and their families for four years, thus saving the equivalent of \$2,443,000 in wages. The removal of the temples marks the last phase of the Unesco-sponsored international campaign to save the monuments of Nubia from the



DESIGNED BY MIRO TO AID ROMANIAN CHILDREN — The striking modern work of art depicted on these Romanian postage stamps was executed by the distinguished Spanish artist Joan Miro, as a donation to the relief fund for Romanian children who suffered in the catastrophic floods that ravaged their country last year. This reproduction in black and white cannot convey the visual effect of Miro's work, which is painted in bold colours—red, yellow, brown and black—against a vivid blue background. The five stamps with Miro's signature at the centre shown above are a special philatelic set recently issued in Romania. The "help the children" stamp and a postcard also bearing Miro's design are now being made available to philatelists and the general public in other countries.

waters of the Aswan High Dam (see "Unesco Courier", December 1968).

International nuclear studies course in France

An international, postgraduate training course will be held at the National Institute of Science and Nuclear Technology, in Saclay, France, from October 1971 to July 1972. It is organized by the French Commissariat for Atomic Energy with the collaboration of Unesco and the French National Commission for Unesco. Participants are offered the option of four advanced courses in metallurgy, advanced electronics, analytical chemistry and radiobiology. Applications should reach the Institut National des Sciences et Techniques Nucléaires, Boite Postale N° 6, 91 - Gif-sur-Yvette, France, before April 30, 1971.

New radio news link for Asia

An Asian news centre is to be set up in Djakarta (Indonesia) to serve as a radio link among national news agencies throughout the region. The centre will be established by the Indonesian news agency Antara, in Djakarta. Agreement on the project was reached at a recent meeting of the Organization of Asian News Agencies (OANA) in Tokyo. OANA was set up ten years ago at a Unesco-sponsored meeting on the development of national and regional news exchange, held in Bangkok (Thailand).

Two-sided versions of history

The Austrian National Commission for Unesco, in co-operation with the Vienna publishing house, "Verlag fur Jugend und Volk", is launching a series of history books prepared on an international basis. The first volume, covering the history of

Austria and of Italy, will be written jointly by an Austrian and an Italian historian. Bulgaria and France are exchanging geographers for a similar project following consultations between the French and Bulgarian National Commissions for Unesco.

Big drop in infant death rates

A striking decrease in the death rates of children under one year has been registered over the past 15 years in many countries reports WHO. The most notable improvement was in Japan where infant death rates were reduced by 69 per cent, followed by Poland (decrease of 64 per cent), Czechoslovakia and Finland (54 per cent) and Fed. Rep. of Germany (51 per cent). Babies have the best chance of survival in Sweden (lowest infant death rate in the world: 12.9 per thousand in 1967).

Flashes...

■ Unesco is drawing up an international convention on the protection of sites and monuments of universal value, for presentation to its 1972 General Conference.

■ Japan is the world's champion fishing nation. Its catches exceeded nine million tons in 1969 reports FAO.

■ More than six million persons, victims of natural disasters in 22 countries, were helped and fed by the World Food Programme in a single year, according to recent figures.

■ The world now operates over 104,000 computers, of which more than 50 per cent are in the U.S.A. Other big users of computers are Japan, Fed. Rep. of Germany, U.K., France, Canada and Australia, in that order.

■ A \$500,000 Unesco-aided project to build schools and develop education in West Irian has been launched in collaboration with Indonesia.

TINE REFUGEE SCHOOLS

the United Arab Republic are now available to 58,000 Palestinian refugee children in the schools of the Israeli-occupied Gaza strip for the first time since the hostilities of 1967.

A first batch of about 214,000 books has arrived for use in primary and lower secondary schools and a further 200,000 books are to follow. The granting of an import licence for these books means that only six titles are excluded from the 66 approved by Unesco's Director-General on the advice of a three-member international commission of Arab-language scholars set up to examine the books for use in UNRWA/Unesco schools.

This followed a ban by Israeli authorities who complained that certain passages tended to induce hatred of Israel and gave a one-sided version of local history and geography.

Letters to the Editor

INTERNATIONAL AID WHEN DISASTER STRIKES

Sir,

While the world at large is indifferent to the inadequacy and muddle of the aid extended to Pakistan, following last November's tidal disaster in East Pakistan, a group of some 300 persons in the small town of Dole, in the French Jura, has been greatly disturbed by these tragic events.

Spontaneously, these people have set up a committee to call for the launching of a full-scale international relief programme. Following their example, over 600 persons in Dole have signed a petition addressed to the French authorities. Active support has come from other groups in this part of France.

The problem, of course, is not a local but an international one and of direct concern to organizations such as Unesco. Today, new means of communication shrink distance and make the world a smaller and more interdependent community. This new situation demands the organization of massive relief services to meet major emergencies.

Each country should have its own inter-aid organization that can immediately go into action as part of an international relief operation in the event of a major disaster or catastrophe anywhere in the world.

Soon, Man will have conquered space, but will he still deserve the name Man if, on earth, he has lost the attributes of human dignity?

J. and N. Babaskeroff
Orchamps, France

For details of international aid for educational reconstruction in East Pakistan, see "Unesco Newsroom", page 40 — Editor.

NAIVE AND TRUSTING ?

Sir,

In a letter published in your July 1970 issue, a reader maintains that world peace can never become a reality while States spend large sums on armaments and, in their school programmes, glorify national heroes and the art of war.

This is a naive and trusting viewpoint and one that is blind to the fact that human institutions are vulnerable and require constant vigilance and defence against attack.

Our civilization may be far from ideal, but it does at least make possible a certain order and stability and provide some opportunity for development. We have a duty to ourselves and our children to consolidate and defend it.

A. Bénésis
Nice, France

MISGUIDED MAXIM

Sir,

I read with great interest Philip Noel-Baker's article, "The Arms Race, Escalation of Total Madness", in your November 1970 Issue. It presents a picture of the vast and increasing sums spent by most countries on the produc-

tion and importation of arms. In so doing, are they merely paying heed to that most senseless of maxims, "If you want peace, prepare for war"?

The disastrous effects of the arms race can be judged by comparing the situation of other countries with those of the Federal Republic of Germany and Japan, two nations which have enjoyed a greater economic expansion than any others since the Second World War, although both were largely in ruins in 1945.

The explanation is simple. Following their defeat these two countries were forbidden for some time to maintain armies. Whereas in other countries young people of working age were obliged to spend one or two years in uniform, being fed, clothed and armed by the rest of the working population, the Germans and Japanese were able to devote all their efforts to constructive tasks. As a result, new towns have risen from the ruins of war and the standard of living in these two countries has steadily increased over the past 25 years.

E. Aisberg
Paris, France

A GOOD TEACHER—WORTH TONS OF GLOSSY EQUIPMENT

Sir,

Dr. Malcolm Adiseshiah's article "The Crisis In Development" (October 1970 number) makes challenging reading, and although the problems with which it deals are familiar, it gives a masterly survey of them which I read with growing appreciation and concern. I wish only to comment on one item, not in the article itself, but in the illustrations which accompany it.

On page 13 you show two photographs, evidently intended to point a contrast, comparing two mathematics classes, one in the Sudan where children are working in the sand, and one in Europe where children are studying sets and relations. I would suggest that the pictures present a false antithesis, and the caption includes one or two misapprehensions.

Apart from the Meccano which is visible in the lower photograph, the child shown is not using particularly sophisticated equipment, such as could not be improvised in the Sudan.

Sand is not necessarily a makeshift material, and the conditions in the upper photograph may well be ideal for the lesson being learnt in the climate prevailing. In any case, few better materials than sand and stones could be found for primary children to learn about matching of sets (which is what seems to be going on in the lower picture).

Although it is a commonly used journalistic cliché to describe modern school mathematics as having been confined to research specialists a generation ago, it is just not true, except in the very limited sense of the symbols used. The ideas of "new mathematics" are very simple, and relate the subject to the child's psychology and his future studies in a far more meaningful way.

The true antithesis between the schools shown probably lies in what

cannot be shown in a photograph—the mental attitudes of the two teachers. In Africa we urgently need teachers who understand the meaning of mathematics and whose minds are sensitive to their pupils' ways of learning and to the influence of a strange environment. It does the cause of reform in mathematical education a disservice to suggest that expensive equipment is required; a good teacher is worth the weight in plutonium of a roomful of glossy equipment, and every bit as potent. Nevertheless, let the children play with Meccano!

H. Martin Cundy
Professor of Mathematics (Unesco)
University of Malawi
Limbe, Zambia

POSSIBLE MISUNDERSTANDING

Sir,

We have noticed that in the November 1970 issue of the "Unesco Courier", on page 23, a list of wars and conflicts in the various regions of the world, since the Second World War, has been given. The section devoted to "Far East and South Asia" contains a few references to India which are not factually correct and which could be considered as tendentious. It is true that there have been some internal disturbances in India as in most countries in the world at some time or other, but they should neither be magnified unnecessarily nor construed as "conflicts" and certainly not as conflicts with a neighbouring country.

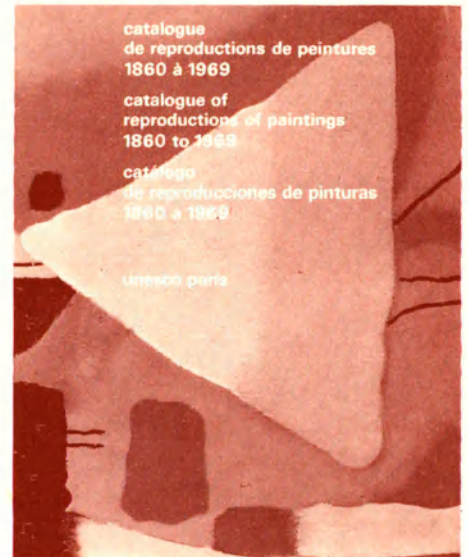
For example, to mention India and Pakistan as the two parties involved in internal disturbances which are called in the article "Indian communal riots" or to characterize the police action in Hyderabad as a conflict between the Indian Government on the one hand and the Nizam and the Moslems on the other hand, is not only a false statement but an interference in the internal affairs of a Member State of Unesco.

We wish to believe that the author of this document has not fully realized all the unfortunate implications of such assertions not only for India but for many other countries as well.

E. Pouchpa Dass
Indian delegation to Unesco

The conflict referred to took place in 1948, when Hyderabad still had a special independent status, and for this reason was included in the list. The Editors of the "Unesco Courier" are fully aware that India is made up of peoples of many religions, including many Moslems, and did not imply, in any way, any political or religious discrimination on the part of the Indian Government. The phrase "Indian communal riots" referred to disturbances that took place at the time of the partition of the Indian sub-continent in 1947. We regret if any misunderstanding has been caused by this reference or any other statement about any other countries reproduced from the "SIPRI Yearbook of World Armaments and Disarmament 1968-1969", published by the Stockholm International Peace Research Institute.—Editor.

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Collection Buhrle, Zurich (Switzerland) Photo © S.A.W. Schmitt-Verlag, Zurich

CEZANNE, *Boy with the Red Waistcoat*

The works of Paul Cézanne (1839-1906), one of the great French painters of the 19th century, were not appreciated by the general public during most of his lifetime and he was bitterly attacked by the

"academic" painters and art critics of his day for his innovations in painting. Today he is accepted and famous the world over. In a recent inquiry in Toronto (Canada) into public tastes in modern art, this painting by Cézanne, "Boy with the red waistcoat", ranked top choice among 10 works by 19th and 20th century artists (see page 10).