The UNESCO Courier

A window open on the world

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AUROVILLE

AUROBINDO'S CITY OF GLOBAL UNITY





Photo Unesco - Roger Lesage

TREASURES
OF
WORLD ART

70 *TUNISIA*

Diana the Huntress

Presented to Unesco by the Tunisian Government on June 29, 1972, this mosaic once formed the floor of the dining-room of a 2nd century A.D. Roman house in ancient Thysdrus—now El Djem in Tunisia. Uncovered during excavations carried out in 1961, it measures about 8 ft. by 5 ft. 6 ins. It is a typical example of Afro-Roman decorative art at a time when the mosaic technique was at its height. Diana, goddess of nature, water, trees and hunting, is portrayed framed in a rustic arbour built on rocks from which a spring gushes forth; around her are depicted lions, gazelles, stags, donkeys and wild bulls. Above, detail of this mosaic.

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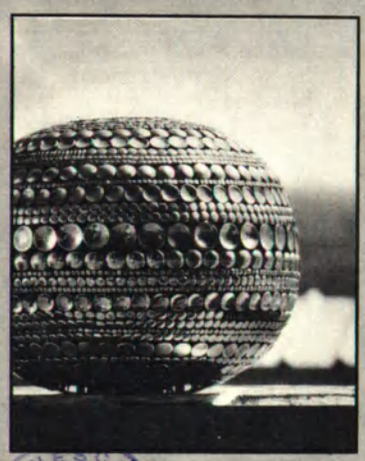

AUROVILLE: CITY OF GLOBAL UNITY

This is the model of a 45 by 30 metre spheroid structure covered with golden discs that will dominate the international city of Auroville now being built near Pondicherry, in south-east India.
The "Matrimandir", as it is called, symbolizes the ideal of beauty and harmony and will be a place for meditation. Auroville is named after Sri Aurobindo, the Indian poet and philosopher, whose work and ideals inspired the founding of the city.
Photo © Dominique Darr, Paris

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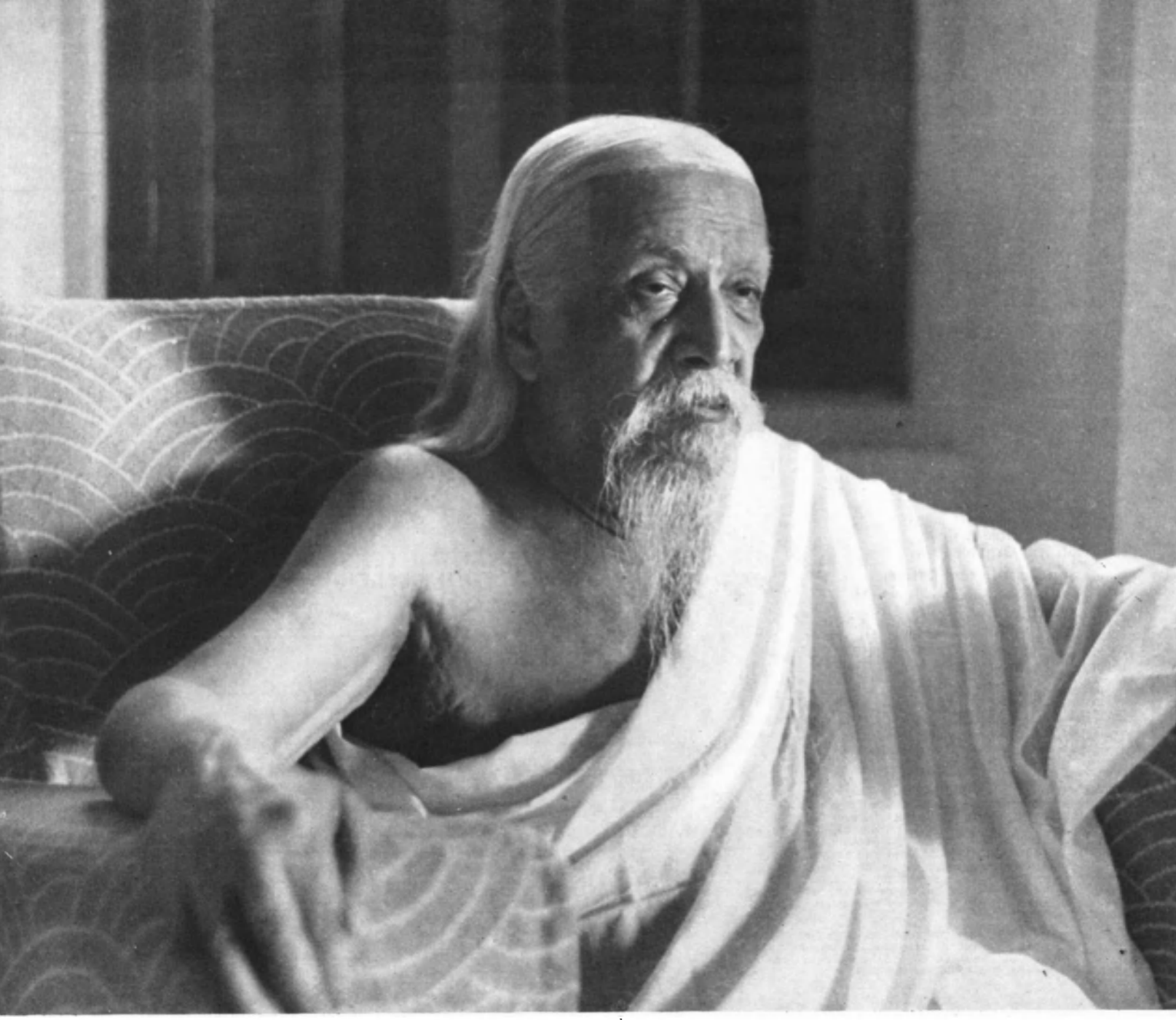

by
K.R. Srinivasa Iyengar

WAS it just a quirk of fate that Sri Aurobindo, the Indian philosopher, poet and patriot whose centenary we celebrate this year, was born 75 years to the day before India achieved independence?

Aurobindo himself regarded the fact that his 75th birthday coincided with the proclamation of an independent India on August 15, 1947, (our "tryst with destiny" as prime minister Jawaharlal Nehru called it) "not as a fortuitous accident but as a sanction and seal of the Divine Power that guides my steps".

Third son of a surgeon, Aurobindo received an English education at Loretto Convent School, Darjeeling, India, and St. Paul's School, London, before reading classics at Cambridge. Returning to India in 1893, he accepted service in the Baroda State in western India, rising to become Vice-Principal and professor at Baroda College and later Principal of the new National College in Calcutta.

But with the Indian sub-continent, which he saw not just as a geographical area but as Bharati the Mother, under foreign domination, Aurobindo set little store on the easy security afforded by his teaching career and embarked on a two-pronged programme of revolutionary action.

At first he was content to exercise from behind the scenes a long-distance control over a secret, nationwide, revolutionary organization that would be ready when the time came for armed uprising. Then, in 1906, he openly entered the arena of nationalist politics, and as de facto editor of the Calcutta daily newspaper "Bande Mataram" he preached the nationalist cause with missionary fervour.

Already Sri Aurobindo's "Bhavani Mandir", which in the eyes of the alien bureaucracy was an incendiary pamphlet, was in secret circulation among young revolutionaries. Now his open espousal of extremist nationalism made him the most dangerous man

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K.R. SRINIVASA IYENGAR, *Indian educator, author and critic, has made a special study of the life and philosophical works of Sri Aurobindo, to whom he devoted his latest book, "Sri Aurobindo: a Biography and a History", published recently in two volumes at Pondicherry, India. He was formerly head of the English Department at Andhra University (S.E. India) and its Vice-Chancellor before his election in 1969 as Vice-President of the National Academy of Letters in New Delhi. He has published biographies of Rabindranath Tagore, François Mauriac, Shakespeare and other writers.*



Photo Henri Cartier-Bresson © Sri Aurobindo Ashram, Pondicherry, India

Unesco's General Conference begins its session on October 17 this year. At its last session in 1970 it invited all Unesco member states and non-governmental organizations to participate in this year's centenary of the birth of Sri Aurobindo, the great Indian spiritual leader and philosopher. An exhibition on Sri Aurobindo's life and work will be held at Unesco headquarters in Paris from October 16 to 26. Special ceremonies have taken place and will take place at Pondicherry, south of Madras on the east coast of India and on the nearby site of Auroville, the international city named after Aurobindo. In this issue published in the international spirit of Unesco's General Conference we present articles on the life and teaching of Sri Aurobindo; the traditional music of Africa; a Kirghiz writer speaking about his country, Kirghizia; the glorious heritage of Taxila in Pakistan; and finally International Book Year and Unesco as a publishing house.

IN THE PATH OF A GREAT SAGE

SRI AUROBINDO

Sri Aurobindo in his 78th year, a few months before his death in 1950.

in India. Following the killing of the Pringle-Kennedy ladies at Muzzaferpore by two revolutionary hotheads, Sri Aurobindo was arrested and placed in solitary confinement in the Alipur jail on charges of conspiracy.

After a prolonged trial he was acquitted and released in May 1909. But during his time in prison Sri Aurobindo underwent a mystic experience which decided him to turn his back on politics and retire to the French settlement at Pondicherry in southern India for the undisturbed pursuit of Yoga and spirituality.

In his "Cave of Tapasya" at Pondicherry, he set about working out the meaning of the spiritual insights he had received while in jail. In collaboration with a French woman, Madame Mira Richard, who was to become known as "The Mother", he launched the monthly philosophical journal "Arya" and founded the famous Ashram, or settlement.

Although Madame Richard had to return to France with the outbreak of the First World War, Aurobindo kept the journal going until 1921, publishing in it in serial form a number of philosophical treatises such as "The Life Divine", "The Human Cycle", "The Ideal of Human Unity", "The Synthesis of Yoga", "The Secret of the Veda", "Essays on the Gita", "Foundations of Indian Culture" and "The Future Poetry".

Sri Aurobindo's achievement as a lyricist, dramatist and epic poet must rank him among the great creative writers of our time. Yet it is not merely as a writer and poet, but as a thinker and prophet that Sri Aurobindo has made his unique impact upon our age.

In his Independence Day message of August 15, 1947, Sri Aurobindo referred to five world movements with which he had involved himself and whose fulfilment he hoped for—a free and united India, a resurgent Asia, an emerging world union, the overflow of India's spirituality into Europe and America, and, finally, "a step in evolution which would raise man to a higher and larger consciousness". The last was the most important and was the theme of "The Life Divine", "The Human Cycle" and "The Ideal of Human Unity".

Sri Aurobindo's diagnosis of the present human predicament is that, while man's mastery over the outside world has been growing at an accelerated pace, his inner development seems to have halted long ago. Our environment is changing fast, but the inner climate has remained the same. So far only the first three stages of evolution have emerged, the development from "matter" to "life" and from "life" to "mind"; but the time has come for the step forward to the "supermind" and the "divinisation" of man and the universe.

Sri Aurobindo died on December 5, 1950, but his work has been continued by "The Mother". It was in further-

CONTINUED NEXT PAGE

ance of his vision of the future that "Auroville", the international "City of Dawn" was inaugurated in February 1968.

Though nearly twenty-two years have passed since the death of Sri Aurobindo, his influence is still keenly felt, particularly so in this his centenary year. He was cast in the hallowed mould of India's great sages and Rishis, and it was his destiny to participate in great world movements and help hasten their fulfilment. He saw India bound and willed her free; he saw that man was a creature of infinity in his aspirations, but a maimed thing in reality because of the limitations of egoistic desire, inbuilt incapacity and the certainty of death.

The Ashram at Pondicherry and Auroville represent the dynamic phase of Sri Aurobindo's spiritual philosophy. They are but mini-worlds, spiritual pilot projects in which several hundred men, women and children drawn from most of the nationalities of the world are laying the foundations of the "Deva Sangha" (the Community of Gods) that Sri Aurobindo envisaged.

The Ashram and Auroville are still but the beginning of beginnings; no more than hints and guesses, sketches and opening bars of music. They are, if you will, like promissory notes; but the seal and the signature are Sri Aurobindo's. ■

Landmarks in a life of dedication



1

1 Aurobindo as a schoolboy in Manchester, in 1883. Son of an Indian surgeon, he was born in Calcutta and was educated in England from the age of seven.



2

Photos © Sri Aurobindo Ashram, Pondicherry

2 Aurobindo (seated centre, second from left) with other Indian nationalist leaders at Poona, near Bombay (1906-1907). After completing his studies at Cambridge, Aurobindo returned to India in 1893 to become a Professor at Baroda College in western India. In 1906 he became openly involved with the nationalist movement in which his activities led to a term of imprisonment. After his release in 1909, he turned his back on politics and retired to Pondicherry where he founded his "Ashram", or spiritual community.

3 Sri Aurobindo in 1919, preparing an article for "Arya" the monthly philosophical journal he founded with Madame Mira Richard, the Frenchwoman disciple who later became known as "The Mother" of the Ashram.



3



Photo © Dominique Darr, Paris



4

4 Sri Aurobindo at Pondicherry in 1919, the period at which he produced many of his great philosophical writings.

5



5 A photograph of "The Mother" taken in Pondicherry last year. Mira Richard was born in Paris in 1878 and first met Sri Aurobindo in 1914. In 1926, Sri Aurobindo entrusted the administration of the communal life of the Ashram and the spiritual guidance of his disciples to her.

6



6 Part of the crowd attending a "darshan" or balcony ceremony at the Sri Aurobindo Ashram. Four times a year, in February, April, August and November, "The Mother" appears on the balcony of her apartment to greet the disciples and visitors gathered below in silent respect.

7



7 Disciples meditate at the tomb of Sri Aurobindo.



THE ASHRAM AT PONDICHERRY

The ideals and precepts of Sri Aurobindo have found expression in the life and activities of the spiritual community he created at Pondicherry, 170 km south of Madras. From a handful of disciples and followers who lived as members of Sri Aurobindo's household, the community, or Ashram, has grown into a settlement of 1,800 persons—seekers after a life based on spiritual realization. Community services staffed by its members now range from weaving and spinning (photo left) to farming, building, handicrafts and metal work. Handmade paper (bottom left) feeds the community's printing press which publishes in 13 languages. Cultural activities include painting, sculpture, and music played on traditional Indian stringed instruments (photo right). Founded in 1952, the Ashram's "Sri Aurobindo International Centre of Education" today provides education ranging from kindergarten to post-graduate studies based on an experimental "Free Progress" method outlined by Sri Aurobindo.

Photos © Sri Aurobindo Ashram, Pondicherry



THE IDEAL OF HUMAN UNITY

Poet, critic, scholar and humanist, Sri Aurobindo was a new type of thinker whom the London "Times Literary Supplement" has described as "one who combines in his vision the alacrity of the West with the illumination of the East." In 1914, after four years of spiritual contemplation, he launched a monthly philosophical journal, "Arya" in which he expressed his vision of man and history, his destiny, and the progress of human society towards unity and harmony. These treatises, since published as books, were followed by other major works from the pen of Sri Aurobindo, including the epic "Savitri", a spiritual poem of 23,000 lines, and "Mind of Light". The following quotations are from "The Ideal of Human Unity", which first appeared in "Arya" in serial form between 1915 and 1918. This treatise and two other works—"The Human Cycle" and "War and Self Determination"—were recently published under the general title, "Social and Political Thought", as volume 15 in the Sri Aurobindo Birth Centenary Library by the Sri Aurobindo Ashram, Pondicherry.



by Sri Aurobindo

Today the ideal of human unity is more or less making its way to the front of our consciousness. The ideal... must certainly be attempted, and is likely to figure largely among the determining forces of the future; for the intellectual and material circumstances of the age have prepared and almost impose it...

The State and the individual

We must note one fact in connexion with the claim of the State to suppress the individual in its own interest: that it is quite immaterial to the principle what form the State may assume. The tyranny of the absolute king over all and the tyranny of the majority over the individual... are forms of one and the same tendency. Each when it declares itself to be the State with its absolute *"L'Etat, c'est moi,"* is speaking a profound truth even while it bases that truth upon a falsehood. The truth is that each really is the self-expression of the State in its characteristic attempt to subordinate to itself the free will, the free action, the power, dignity and self-assertion of the individuals constituting it. The falsehood lies in the underlying idea that the State is something greater than the individuals constituting it and can with impunity for itself and to the highest hope of humanity arrogate this oppressive supremacy.

National conscience and individual liberty

A national culture, a national religion, a national education may still be useful things provided they do not interfere with the growth of human solidarity on the one side and individual freedom of thought and conscience and development on the other.

Human aggregation and living organisms

The administrative, political, economic organization of mankind in aggregates of smaller or greater size is a work which belongs at its basis to the same order of phenomena as the creation of vital organisms in physical Nature. It uses, that is to say, primarily external and physical methods governed by the principles of physical life-energy intent on the creation of living forms.

Liberty and justice

Liberty is insufficient, justice also is necessary and becomes a pressing demand; the cry for equality arises. Certainly, absolute equality is non-existent in this world; but the word was aimed against the unjust and unnecessary inequalities of the old social order. Under a just social order, there must be an equal opportunity, an equal training for all to develop their faculties and to use them.

The plague of national egoism

War can only be abolished if national armies are abolished and even then with difficulty, by the development of some other machinery which humanity does not yet know how to form or, even if formed, will not for some time be able or willing perfectly to utilize. And there is no chance of national armies being abolished ; for each nation distrusts all the others too much, has too many ambitions

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and hungers, needs to remain armed, if for nothing else, to guard its markets and keep down its dominions, colonies, subject peoples.

Progress and liberty

...All unnecessary restriction of the few common liberties man has been able to organize for himself becomes a step backward whatever immediate gain it may bring; and every organization of oppression or repression beyond what the imperfect conditions of human nature and society render inevitable, becomes, no matter where or by whom it is practised, a blow to the progress of the whole race.

Diversity and unity

...Freedom is as necessary to life as law and regime: diversity is as necessary as unity to our true completeness. Existence is only one in its essence and totality; in its play it is necessarily multiform. Absolute uniformity would mean the cessation of life, while on the other hand, the vigour of the pulse of life may be measured by the richness of the diversities which it creates. At the same time, while diversity is essential for power and fruitfulness of life, unity is necessary for its order, arrangement and stability.

The inner liberty

Nature does not manufacture, does not impose a pattern or a rule from outside; she impels life to grow from within and to assert its own natural law and development modified only by its commerce with its environment. All liberty, individual, national, religious, social, ethical, takes its ground upon this fundamental principle of our existence.

Democracy

Democracy is by no means a sure preservative of liberty; on the contrary, we see today the democratic system of government march steadily towards such an organized annihilation of individual liberty as could not have been dreamed of in the old aristocratic and monarchical systems. It may be that from the more violent and brutal forms of despotic oppression which were associated with those systems, democracy has indeed delivered those nations which have been fortunate enough to achieve liberal forms of government, and that is no doubt a great gain. It revives now only in periods of revolution and of excitement, often in the forms of mob tyranny or a savage revolutionnary or reactionary repression. But there is a deprivation of liberty which is more respectable in appearance, more subtle and systematized, more mild in its method because it has a greater force at its back, but for that very reason more effective and pervading.

Language and tongues

A common language makes for unity and therefore it might be said that the unity of the human race demands unity of language; the advantages of diversity must be foregone for this greater good, however serious the temporary sacrifice. But... language is the sign of the cultural life of a people, the index of its soul in thought and mind that stands behind and enriches its soul in action. Therefore, it is here that the phenomena and utilities of diversity may be most readily seized more than in mere outward things... Diversity of language is worth keeping because diversity of cultures and differentiation of soul-groups are worth keeping and because without that diversity life cannot have full play; for, in its absence there is a danger, almost an inevitability of decline and stagnation.

The inner and the outer

In laying stress on culture, on the things of the mind and the spirit, there need be no intention of undervaluing the outward material side of life: it is not at all my purpose to belittle that to which Nature always attaches so insistent an importance. On the contrary, the inner and the outer depend upon each other... The peace, well-being and settled order of the human world is a thing eminently to be desired as a basis for a great world-culture in which all humanity must be united; but neither of these unities, the outward or inward, ought to be devoid of an element even more important than peace, order and well-being—freedom and vigour of life, which can only be assured by variation and by the freedom of the group and of the individual.

The ultimate aim: the spirit

A *spiritual* religion of humanity is the hope of the future. By this is not meant what is ordinarily called a universal religion, a system, a thing of creed and intellectual belief and dogma and outward rite. Mankind has tried unity by that means; it has failed and deserved to fail, because there can be no universal religious system, one in mental creed and vital form. The inner spirit is indeed one, but more than any other the spiritual life insists on freedom and variation in its self-expression and means of development.

A religion of humanity means the growing realization that there is a secret Spirit, a divine Reality, in which we are all one, that humanity is its highest present vehicle on earth, that the human race and the human being are the means by which it will progressively reveal itself here. It implies a growing attempt to live out this knowledge and bring about a kingdom of this divine Spirit upon earth. By its growth within us oneness with our fellow-men will become the leading principle of all our life, not merely a principle of co-operation, but a deeper brotherhood, a real and an inner sense of unity and equality and a common life.

★

The idea of a world-empire imposed by sheer force is in direct opposition, as we have seen, to the new conditions which the progressive nature of things has introduced into the modern world.

★

Behind the apparent changes of the most radical revolutions we see this unavoidable principle of continuity surviving in the heart of the new order.

★

In the old phrase his (Man's) business is to learn to live according to Nature.

★

Man tries to determine the laws of his mind and life and body, the law and rule of the facts and forces about him.

★

The present arrangement of the world has been worked out by economic forces, by political diplomacies, treaties and purchases and by military violence without regard to any moral principle or any general rule of the good of mankind.

★

The free individual is the conscious progressive: it is only when he is able to impart his own creative and mobile consciousness to the mass that a progressive society becomes possible. ■

Texts © Sri Aurobindo Ashram Trust 1970, taken from "Social and Political Thought" by Sri Aurobindo.

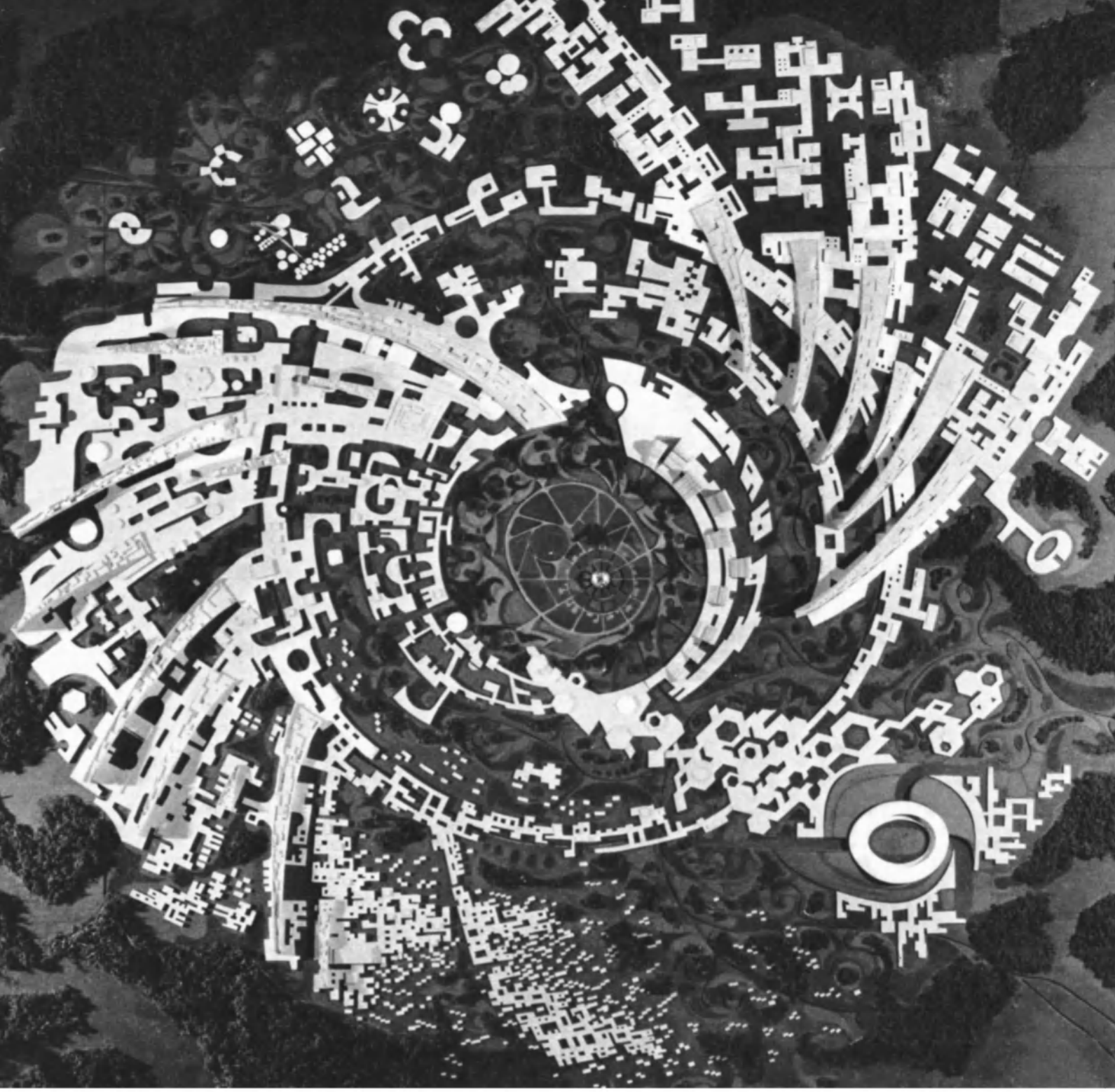

Photo © Dominique Darr, Paris

AUROVILLE city open to the world

This model of Auroville, the cultural township being set up by the Sri Aurobindo Society a few miles north of Pondicherry in India, shows the city of global unity spread out like a giant nebula with the golden sphere or "Matrimandir" as its focal point (see page 12). With its four zones—residential, industrial, cultural and international—Auroville will eventually cover an area of 15 square miles with a population not exceeding 50,000. In the cultural zone academies of arts and sciences will welcome artists and scientists from all parts of the world. In the international zone pavilions of all nations will serve as embassies of the culture, art and handicrafts of each country. The city's nebular-shaped layout allows for the integration of the different zones. The foundation stone of Auroville was laid on February 28, 1968, and the city is expected to take 20 years to complete. Unesco has invited its member states and non-governmental organizations to participate in the development of Auroville as an international cultural township "designed to bring together the values of different cultures and civilizations in a harmonious environment", and has been lending its support to the project as a whole.

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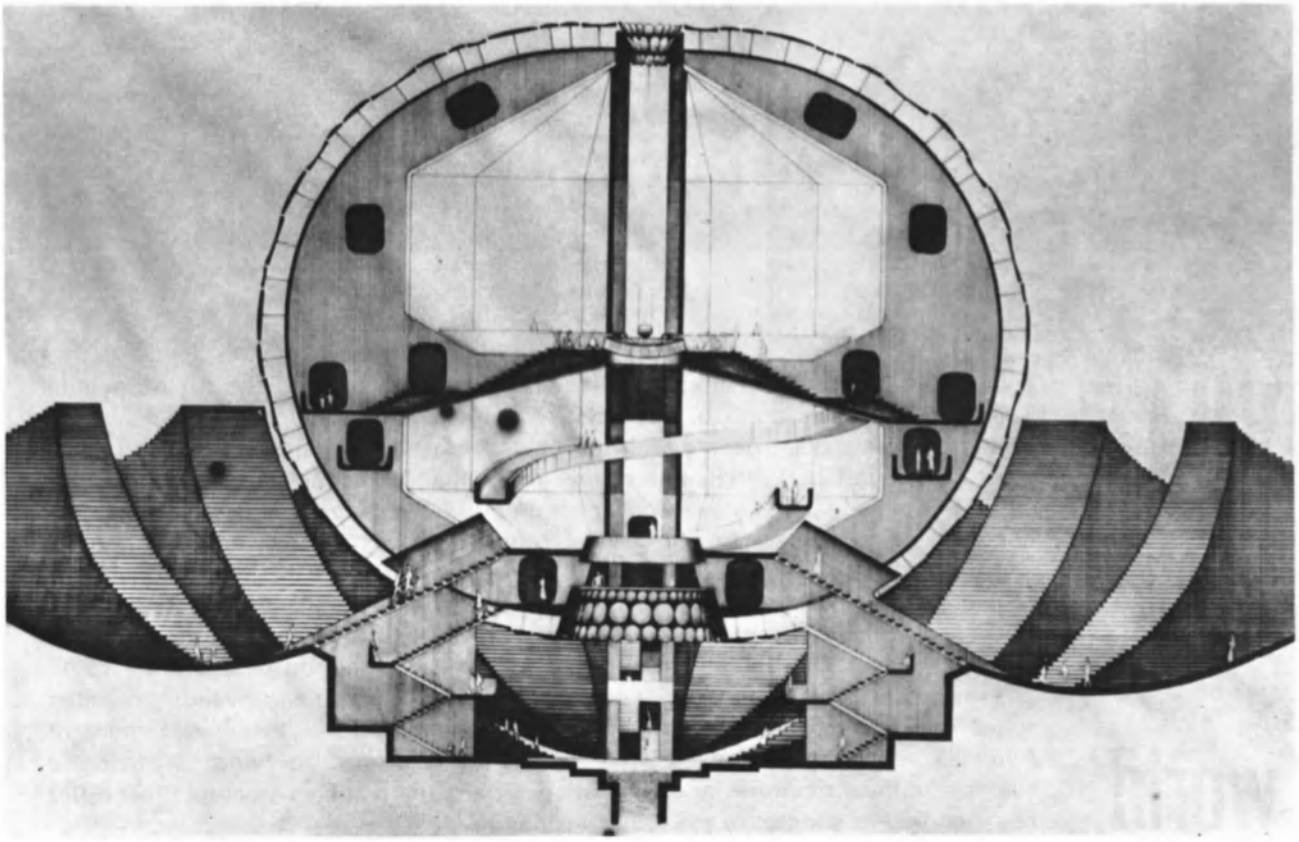
SPHERE OF UNITY. An overall view of the giant "Matrimandir" sphere at Auroville, showing the huge structure as it will look after completion in a complex of 12 gardens symbolically recalling the open petals of a lotus flower (see also cover photo caption page 3). Its golden discs will move gently in the wind and will cover the concrete walls overlaid with plastic. Pathways from the gardens pass between walls 30ft. high that will slope down to form a 12-sectioned crater enshrining the golden ball. Cross-section of the structure (below), designed by the French architect, Roger Anger, shows stairways leading to a lower room from which ramps give access to a 12-sided hall of meditation in this structure of spiritual unity. At its centre a luminious ball will diffuse light into both rooms from the top of the structure, which is pierced vertically down its axis. Opposite, inhabitants of Auroville gather at the site as it looks at present. The reflections of the sun add an awe-inspiring note to the scene. The foundations of the Matrimandir and the surrounding gardens are being excavated by hand without the help of mechanical earth-moving equipment.





FREE PROGRESS. One of the first buildings to be completed at Auroville was a new type of school — new in its architectural approach and in the educational methods used. Below, an international study group on the role of the arts is seen in the open air patio of the new structure. Studies are available for persons of various ages using a technique evolved by Aurobindo himself called "Free Progress". The method seeks to teach students to gain a better knowledge of their own nature and instil a spirit of "belonging to humanity". Right, one of the first children born in the new city of Auroville.

Photos © Dominique Darr, Paris





THE VIBRANT OF TRADITIONAL

Wooden reliquary in the form of a flute player, from south Cameroon. The interpenetration of music and sculpture is a marked feature of African culture. Musical instruments are often ornamented with delicate carvings (see also page 16) and instrumentalists are a favourite subject for sculptors.



Photo © Musée de l'Homme, Paris

by Francis Bebey

BLACK African music is not meant just for the ear but for all the senses and faculties of the body. It reflects Africa's vision of the world on earth and the world beyond, a world of change and movement, a world in permanent search of betterment and perfection.

It is a music that demands total attention, total absorption and receptivity to the supra-natural. It opens the door to a strange world of the unreal and the invisible, of spirits of every kind, and marks a belief in the passage of Man from this life to another, beyond.

If to many Westerners African music is little more than a jumble of incoherence, to the African its rhythms have a coherence and depth which vary according to the important events of life such as birth, illness, recovery, death.

African music has a cyclical quality, for it symbolizes the actual life-cycle of Man. And because it is cyclical, one must never forget that it is made up of "micro-cycles" or particles of sound which are released into the air in the extremely short musical phrases endlessly hummed or strummed by the musician, repeated over and over again to the bewilderment and even the despair of the European who finally growls: it's boring and monotonous.

In reality, this apparent monotony is part of a complex cycle made up of elements which are vibrantly alive in the flesh, blood, brain and heart of the black man. The musical phrase perceived by the ear is in fact only one part of an ensemble of perfectly co-ordinated sounds which nourish the entire body like the circulation of the blood.

Continuing the comparison, we might imagine that from a hole made at a certain spot in the human body—the mouth in the case of song—a trickle of blood would emerge in a continuous stream, flow in a circle outside, and then return through the same hole to join up again with the circulation inside the body.

To the African the notion of cycles is not restricted to the world of sound. Sculpture and representational art provide cyclic motifs whose meanings have not always been properly understood. The snake biting its own tail, for example, has been interpreted as portraying the clumsiness of the most loathsome of reptiles. In fact, the closed circle thus formed by the snake represents either the will to exclude anything extraneous from a closely circumscribed world, or the determination to live for ever—the circle being the symbol of continuity, even within extemely restricted limits —in a world where everything constantly begins anew.

The "monotony" of black African music thus takes on a compelling significance for the educated person, not only because it can be explained in philosophical terms but also because, even when considered technically, it is seen to be the product of detailed, conscious elaboration.

Some contemporary composers, particularly in the field of light music, are in fact increasingly drawing inspiration from the so-called monotony of Black African music in composing works whose originality immediately strikes the listener.

American jazz has already made extensive use of this characteristic of African music. Its famous riffs (1), have not only contributed to the popularity of jazz but have also helped to imprint the jazz repertoire on the memories of countless listeners.

It should be noted that western clas-

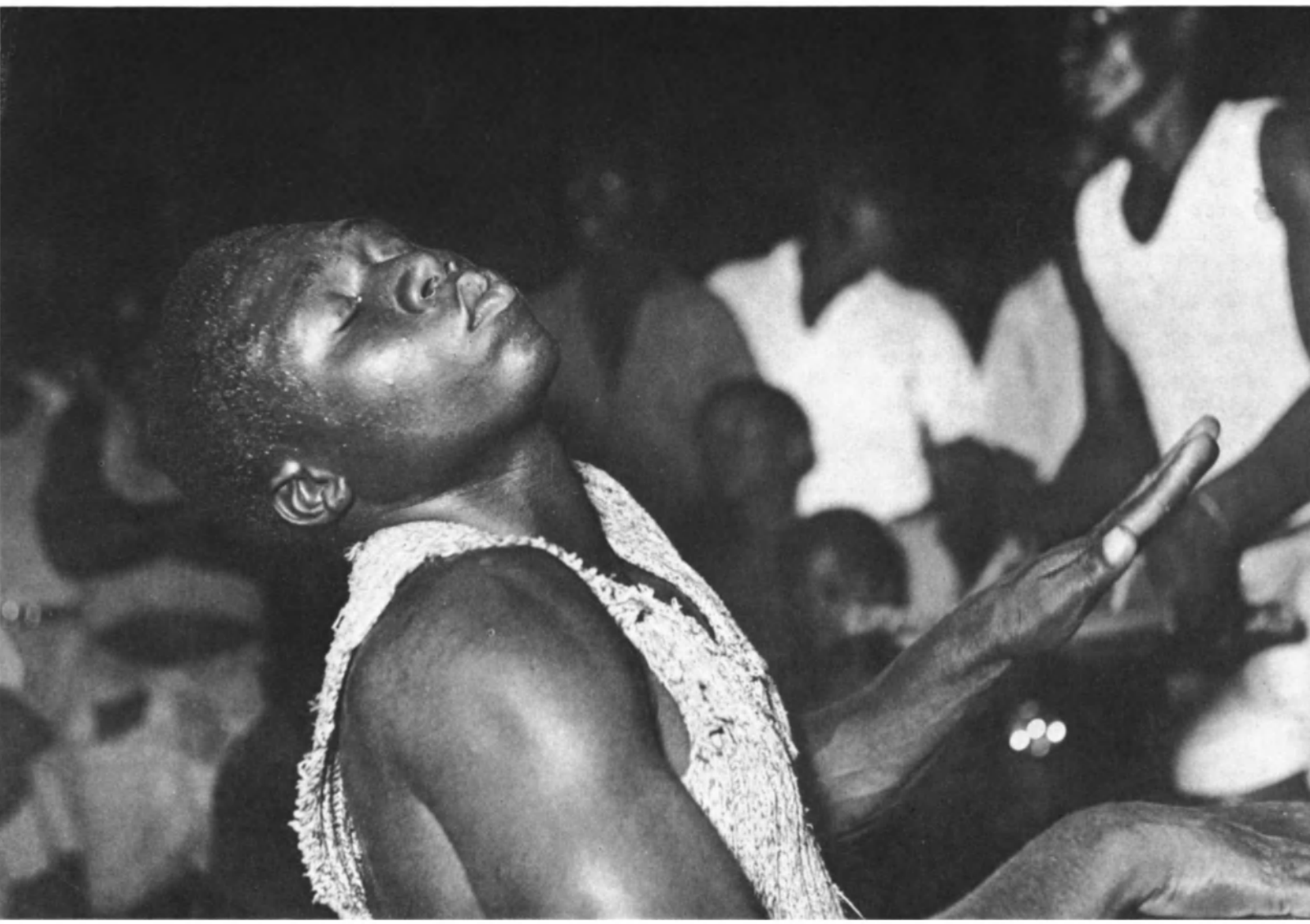
FRANCIS BEBEY, *musician, novelist and poet of Cameroon, is responsible for the music programme in Unesco. He has written a book of initiation into the traditional music of Black Africa, the English edition of which, "African Music", is soon to be published by Hill and Wang, New York. Composer and guitarist, he has given recitals of his compositions in many countries and has published three L.P. records of his works, the latest being "Guitare d'une autre Rime" (Pathé Marconi, C 062.15184, Paris, 1972). In 1968, he was awarded the Grand Prix Littéraire de l'Afrique Noire for his novel, "Le Fils d'Agatha Moudio" ("Agatha Moudio's Son", Heinemann, London, 1971). For ten years he was associated with Unesco's programme for the development of broadcasting in Africa, and is the author of a book on the subject.*

(1) In jazz a riff is a musical figure or phrase, usually fairly short, played repeatedly by one or several instruments.

INTENSITY AFRICAN MUSIC

Photo © Emil Schulthess, Zurich

Transported by the music, this drummer from the Republic of Zaire (ex-Congo-Kinshasa) seems lost in another world. The drum in all its many forms still remains one of the chief musical instruments of Black Africa.



sical music, which appears to be decidedly chary of such monotony, does everything possible to get round it, for example by resorting to subterfuges like the fugue. Basically, the art of the fugue consists in repeating a usually short phrase at different points in the scale, the various superimposed repetitions conveying the illusion of renewal.

Yet when we listen to the music of Johann Sebastian Bach, we are in the presence of a phenomenon comparable to that produced by certain forms of Black African music, the only difference being that with the latter we do not have a single phrase which is repeated at higher intervals, but an infinite variety of rhythms on a given phrase, which recurs again and again.

Frequently the purpose of African music is action, with the dance not an end in itself but a kind of transition, a springboard to help the body fulfil the mission assigned it. The action is purely mechanical, since the aim may be to draw out suffering from a sick body by the force of music, accompanied by rubbing and massage; or to plough and sow the land to music, or harvest the grain or bind up the dead fittingly for burial.

The action may also be on a much higher plane, when spirits are invoked and entrusted with the soul of the dead man; when a patient is cured without being touched or given any medicine except the magical power of the dance; or when there is singing and dancing to turn ill-fortune from a village at the birth of twins.

Throughout the duration of this music and its spell, thought plays no part; it stands aside from the performers' movements as if temporarily imprisoned. Facial expression also reflects this inner state: the mechanical, though not automatic gestures are performed unsmilingly. A few minutes later, dancing may pass into ecstasy.

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Here one sees the strength of the music which, eliminating for a time all power of thought, dictates directly to the body the movements to be performed to heal the sick or bring rain to the crops. Without this extraordinary power and driving force, many of the rites of African life would be impossible.

The instruments with which man tries to "touch" music—an intangible art—are highly prized: lutes, harps and other stringed instruments plucked by hand, demonstrate his desire to finger sound. This explains why stringed instruments are used for supernatural ends such as divination, healing and worship of the gods.

Among the Lemba in the Transvaal, the instrument representing the creation of the world and the continuation of the human race is the "sanza", known also as "deza", a small portable harpsichord with thin metal plates plucked by the fingers. Each sound plucked forth represents the birth of a child somewhere in the world.

In the same way, among the Fali in northern Cameroon, two drums beaten with the bare hands at the moment of death symbolize the everlastingness of man, who is for ever born anew, even if our eyes see his body pass away. One of the drums symbolizes the male principle, the other the female. The concert of their sounds gives life to a new being, destined to replace the one who has just died.



Photo © Musée de l'Homme, Paris

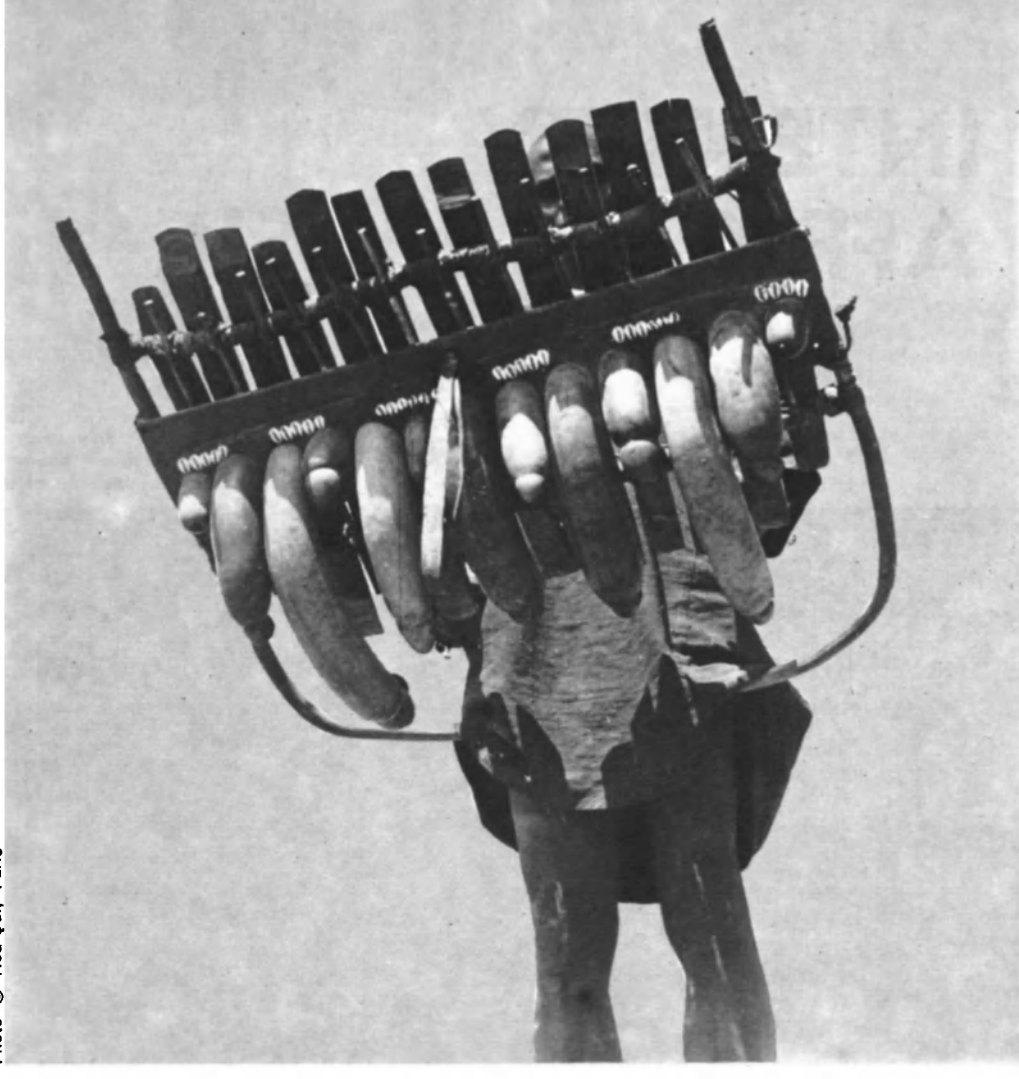


Photo © Hoa-Qui, Paris

Left, an Ivory Coast harp often used to invoke the spirits in times of sickness, danger and misfortune.

Above, portable xylophone from the Republic of Chad with sound boxes made of calabashes of different shapes.

But the real significance of this symbol is the magical power of sound drawn forth by the hand of man. This symbol, incidentally, is found in many African communities, ranging from those of the savanna, such as the Fali, to forest-dwellers such as the Fang of southern Cameroon or northern Dahomey. The instrument used by the Fang to accompany epic tales and legends is the "mvet", a kind of portable harp or zither with strings plucked by both hands. The Fang call the performer "the zither-handler". The instrument is used to create an atmosphere of legend to accompany the story-telling.

The story repertoire draws on exploits from ancestral history, or the lively inventions of mythology, which continually receive new life from music. From these sounds touched by man's hands is born a driving force which gives legends their strength and a special status and prestige in the life of the community. Sounds which are well-known, yet ever new to the listener, announce the departure of the band of warriors led by Ovang-Obam-O-Ndong for the kingdom of Engong, where they hope to conquer immortality for all mankind.

Immediately the audience claps its hands, is carried away and takes part in the adventures of the long march and endless wars, which always end in failure: immortality will never be accorded to man, despite the warriors' desperate struggle to conquer it. But the music keeps hope alive and hints that, from one evening to the next, other episodes will follow, giving the narration its character of a legend of unending hope, the very image of the search for eternal life.

African music is not easy to understand on account of its formal patterns, the nature of its sounds and pitch and also its content. This is why it will only yield up its secrets and really influence the universal art of sound, gradually... but profoundly. It is music born of a meeting of individuals whose collective aim is to integrate it with the life of their community, so that against the general background of life it plays a co-ordinating and regulating role, using rhythm as its tool.

While the "griot", the wandering minstrel, an age-old figure of the Afri-

can scene, declaims the praises of the great at the top of his volce, recalls the victories of the tribe and recounts many other past exploits, rhythm beats out the time for both present and future. For while song fixes action in the past, rhythm, through the alchemy of movement, thrusts man towards the future.

The journey to the next world, which many believe to be so long-drawn out, is thus given a stylized pattern by Africans, with a simplicity some persons consider childish. Death does not exist. Life and death are separated by a wall which is invisible to the living, though the Telem, the predecessors of the Dogon on the cliffs of Bandiagara, in Mali, choose to represent it through the medium of a statuette.

To cross the wall it is not in fact necessary to see it. It is enough to know that the wall is very thick, and that to traverse it the dead man, as soon as he expires, must take the form of a needle or a snake with a body slim enough to slip through, thus passing from this life to the next. Hence the thread-like statuettes discovered in this region of Mali, where the worship of the dead and funeral rites figure largely in the life of the community. Music, choreography and sculpture, with a variety of masks, play an active part, all eager to maintain and represent the idea of man's continuity, one which we find also in other African communities, often very remote from Bandiagara.

Music is a vital spiritual need and also a physical one, since it accompanies all the labours and other activities of life. Thus we begin to see some possible purposes for music which are not often envisaged, so accustomed are we to thinking only of its artistic aspects.

African music, comprising songs and dances to celebrate different occasions in life, also contains an impressive range of pieces devoted entirely to work: songs or instrumental music to encourage the worker. This repertoire covers almost 50 per cent of African ancestral music as a whole, so it is worth considering more closely what contribution this music can make to Africa today, in the context of development.

African music in the service of development is an idea to bring a smile to the lips of a true music-lover, for whom the world of sound, ethereal and intangible, is not concerned with the problems of existence and everyday life. Today, however, as in the past, the rural economy of many African regions is still given much of its impetus by the stimulus of music. In the forests of Africa women work on the land in groups singing as they work. Men sing as they fell trees, even in modern logging camps.

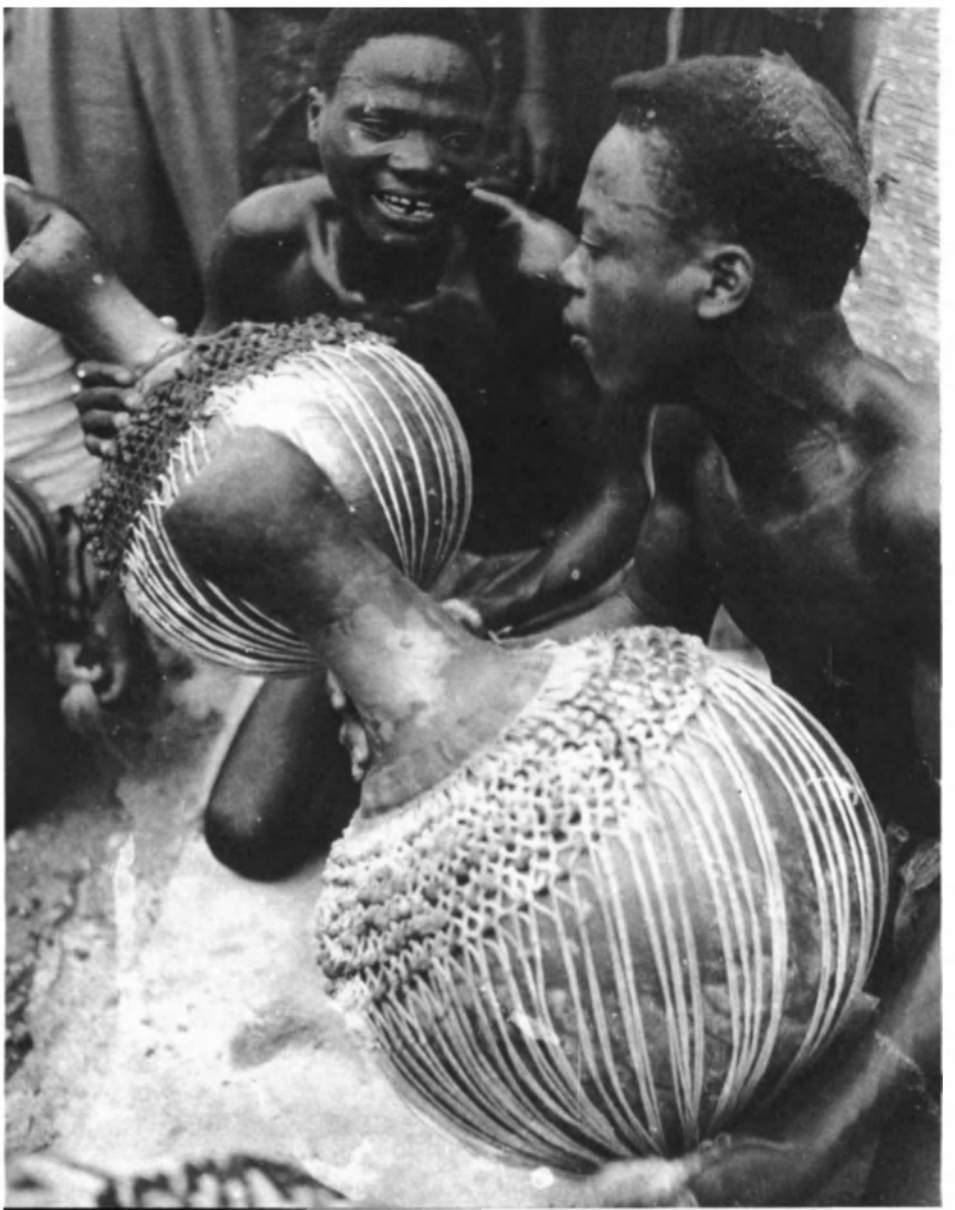
In the savanna, work in the fields is often carried out to the encouraging accompaniment of the songs by one or more "griots". In certain African societies, the griot is the expert in the lore of his ethnic group. He learns its history, customs, laws, ways of thinking, sometimes its magic, always its music. He is the repository of the culture of his people, and though his knowledge is sometimes sketchy, he is the reference source for an ancient saying, the name of an ancestor, or past exploits of the tribe.

Created by man, African ancestral music lives, as does its creator, with an eye to the future. It is "traditional" only is the sense that there is no better expression to distinguish it from other kinds of music. Unlike a tradition, which is petrified, and perhaps more appropriate to museums, it marches on steadfastly towards the future, destined to revolutionize that future by a revival of sincerity, by means of laws which man has not yet understood and a rhythm whose force has not yet been sufficiently appreciated to be properly made use of.

Its subject is man. It recreates life around legends old as time, as alive as the huge trunk of the palaver tree set in its dominating place on the savanna and imperturbably fulfilling its centuries-old rôle.

It is like a spring which gradually becomes heady with rhythm and grows and swells out of all proportions, to become as mighty as the boiling Congo. It demands to be known, studied and respected for what it is, not for what one would like it to be. ■

Photo Vincent © Afrique Photo, Paris



Giant rattles from the Ivory Coast made from calabashes protected and embellished with wickerwork.



Photo Fouquer © Afrique Photo, Paris

AFRICAN HUNTING HORN

Left, made from the horns of many animals, instruments such as this are used throughout Africa both to summon the hunters and to imitate the cries of the quarry during the hunt.

BELL FESTOON

Right, a troupe of dancers from Guinea, their legs festooned with bells and their arms adorned with tufts of animal hair, at the Pan African Festival of culture staged in 1969 at the Annasser stadium, Algiers.

Photo © Musée de l'Homme, Paris



Photos © Hoa-Qui, Paris





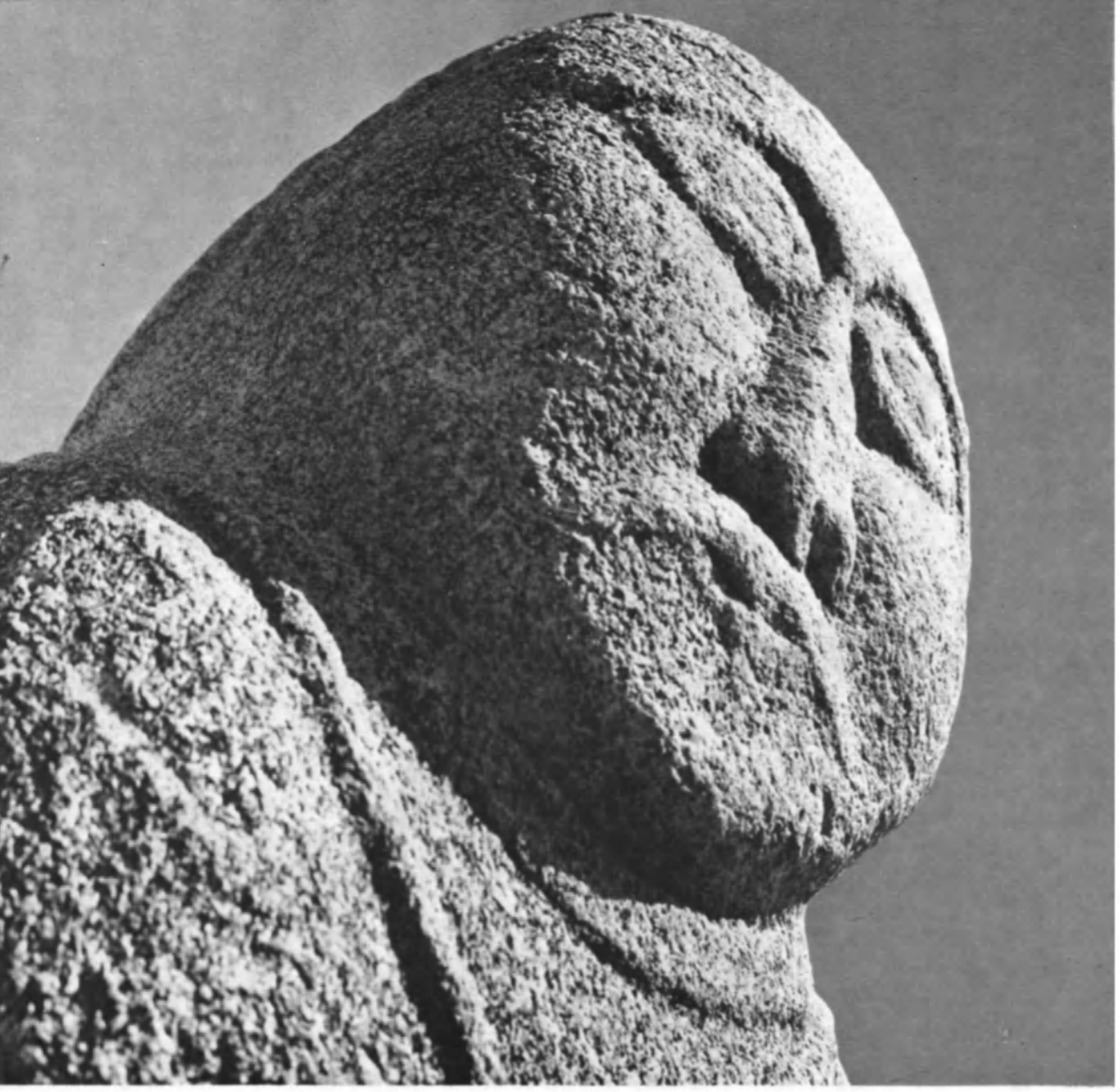
GOD OF THE RAINBOW

Above, bas relief from the royal buildings of Abomey, ancient capital of Dahomey, representing the God of the Rainbow. The symbol of the snake biting its own tail has often been misunderstood, says Francis Bebey; the closed circle represents the determination to live forever, the circle being the symbol of continuity. The theme of the circle is repeated in the movements of this acrobatic dancer from the Ivory Coast, photos left.



Photo © C. Raimond-Dityvon - Viva, Paris





HALF A MILLION VERSES BY HEART

Stone figure, right (detail left) is one of hundreds scattered throughout the valleys of Kirghizia, one of the Soviet republics of Central Asia. The statues, mostly human sized, are thought to have been sculptured about the 6th century A.D. by ancient tribes that inhabited the area. Far right, a present day Kirghiz, aged 70, who remarkably resembles the 6th century figure. He is Sayakbal Karalayev, the famous storyteller who knows by heart more than half a million lines from Kirghizia's greatest epic poem, "Manas" which has been handed down orally for generations. He is here shown examining historical documents at the History Institute of the Kirghiz Academy of Sciences.

Photos © APN, Moscow

KIRGHIZIA

by Chinghis Aitmatov

CHINGHIS AITMATOV *is a famous author from Kirghizia, a Soviet republic in Central Asia. His works are extremely popular throughout the U.S.S.R. and have been translated into some 60 languages. Winner of two Soviet awards for literature—the Lenin Prize (1963) and State Prize (1968)—he has written extensively about his own country, which he also represents as a Deputy in the Supreme Soviet of the U.S.S.R., the Soviet Parliament in Moscow. Among his books published in English are "Tales of the Mountains and Steppes", the novel for which he was awarded the Lenin Prize (Progress Publishers, Moscow, 1969) and "Farewell Gulsary" (Hodder and Stoughton, London, 1970).*

FOR the peoples of my country the fiftieth anniversary of the formation of the U.S.S.R. is a great landmark. What we now call a new historical community—the Soviet people—is made up of over a hundred nations, peoples and ethnic groups. Some of them were at the feudal stage of development when the Soviet Union was formed in 1922, others still lived under very primitive conditions.

In the recent past the numerous peoples inhabiting this vast country were worlds apart as regards civilization, culture and social experience as well as in their customs and traditions, their different religions and the different languages they spoke, so different, in fact, that they could not understand each other.

Every people of my country, big or small, passed in its development through different stages of history, life and culture. It took a long time before they became what they are today. Every one of our nations has its own cultural traditions, its spiritual experiences, which include not only the general human values in the treasure-house of mankind, but also specific features which are the imprint made by the life that people led during different periods.

There is probably no single people whose fate was an easy and happy one, whose history is not a chronicle of suffering and woe. This applies fully to the history of the Turk peoples (the Kazakhs, Uzbeks, Kirghiz, Uigurs and Turkmen, among others), one of the most ancient in the world, who in the 5th-8th centuries had reached a high





the 'land behind the clouds'

level in the organization of social life and cultural development.

The runic writing of the Turk peoples is one of the most ancient written languages on the territory of the Soviet Union. I have in mind the Orkhon characters, notably the texts of the Kul Tegina, composed in 717 by Tegin, the first Turk historian and writer, and other monuments of early Turk written culture.

Yet, a bitter fate was in store for the descendants of these peoples. Generation after generation had to fight to preserve its national independence. This continued right up to the 20th century. The great revolution that swept one-sixth of the planet resolved that age-old problem and gave these ancient peoples a new lease on life.

A hundred years ago, Kirghizia, my homeland, spreading over the mountainous part of Central Asia, the Ala Tau, was unknown to the world. Travellers who had been there told of it as of a geographic discovery. Now things have changed.

This change is reflected also in the new symbol of Kirghizia—a girl with a red scarf on her head reading a book, pictured against the background of the snow-topped Ala Tau.

Kirghizia has become part of the developing civilized world. In our age technological achievement has become commonplace. A people's intellectual culture, the problems it is resolving and intends to resolve have become the true criterion of its development.

The long road from the improvised *akyn* to the modern philosophical poem, from patriarchal sagas to the modern novel, from ornaments to modern painting, from folk plays to the theatre and the cinema, from the *komuz* to symphonic music has been travelled by the Kirghiz people during the years of the making and consolidation of the Soviet Union.

Political equality has enabled not only the Kirghiz people but also all the nationalities of the Soviet Union to raise their economy and production to the modern level, and has brought about the rapid social and national renaissance of formerly backward peoples.

Multinational states of the past —from the Roman Empire and the states set up by Alexander of Macedon and Genghiz Khan, to the Russian Empire — were unstable formations because of various social and econo-

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mic reasons. The domination of one people over others, the way of thinking imposed by one people over other peoples, led to suppression of national aspirations, to the extinction of national languages, which deprived these nationalities of the right to independent existence by robbing them of their national and ethnic characteristics.

A people's immortality lies in its language. The language of every people is a general human value. Every language is a creation of human genius. We should not hold any language in disdain, no matter to what people it belongs, no matter what development it has attained. Given favourable conditions every language can attain perfection by internal development and also by borrowing, directly or indirectly.

The mother tongue is like a mother to whom one owes a debt of gratitude, just as one owes such a debt to one's people, by whom one has been given life and the greatest gift of all —language. At the same time it is impossible to develop a national culture without drawing actively on the achievements of other cultures.

THE formation of the U.S.S.R. was a decisive factor for progress. The Russian language became the language for communication between all peoples inhabiting a vast multinational country, but at the same time conditions were created for the development of national languages, within the limits of their geographic and administrative areas: 90 to 99 per cent of the nationalities in the various national Republics and autonomous regions today consider the vernacular as their mother tongue and use it extensively.

A written language using the Russian alphabet was created for peoples who had no written language, and their national epics appeared in print. Many peoples thus acquired a national literature of their own. The artistic level and creative possibilities of these languages can be seen from the fact that the works of Cervantes, Shakespeare, Tolstoy, Balzac, Hemingway and many other great writers have appeared in them. The Russian language played the role of an intermediary, of a bridge linking the cultures of peoples, who previously had not even known of each other's existence.

The rise of Soviet culture is the result of the flourishing of many national cultures. In a letter to the world-famous historian Arnold Toynbee, N. Konrad, a leading Soviet historian, wrote: "Our revolution has set us the task of creating not only a new social system, but also a corresponding cultural system. There must be one social system for our entire community, and it must, at the same time, take into account that every people in our Union has had and continues to have

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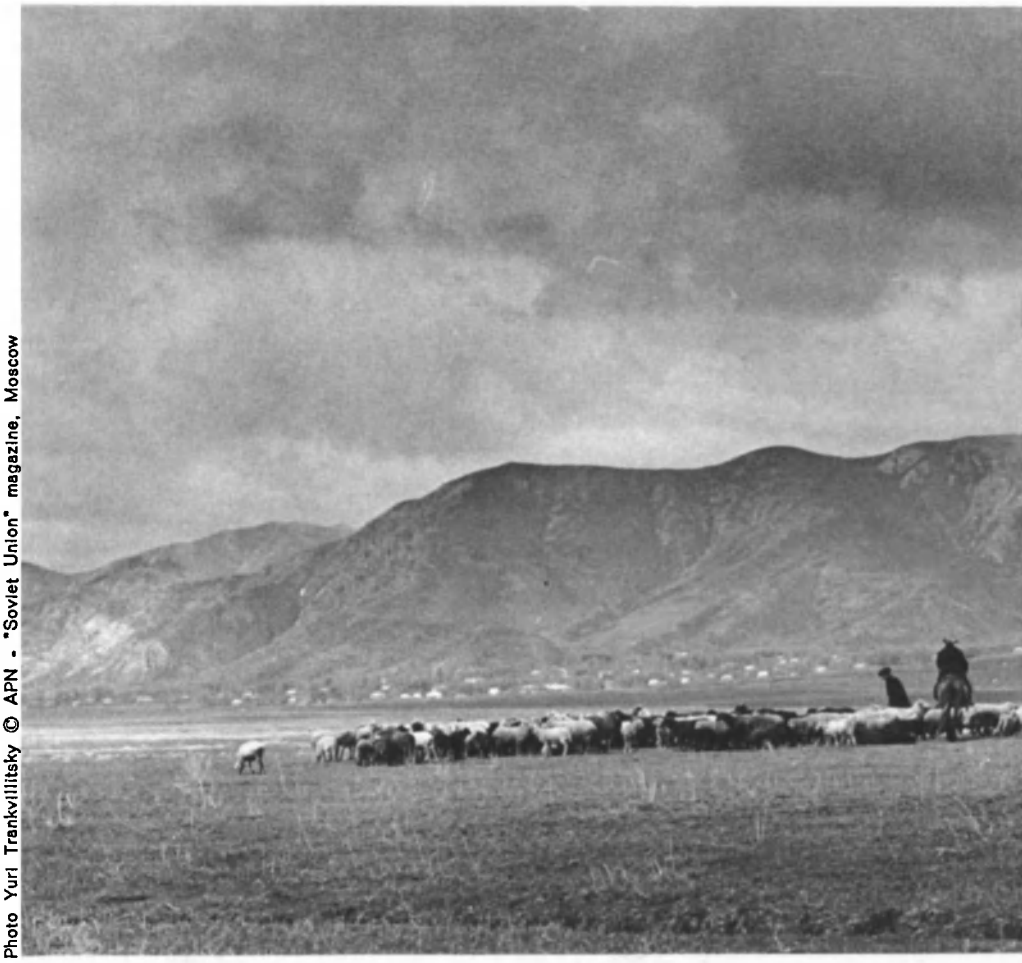

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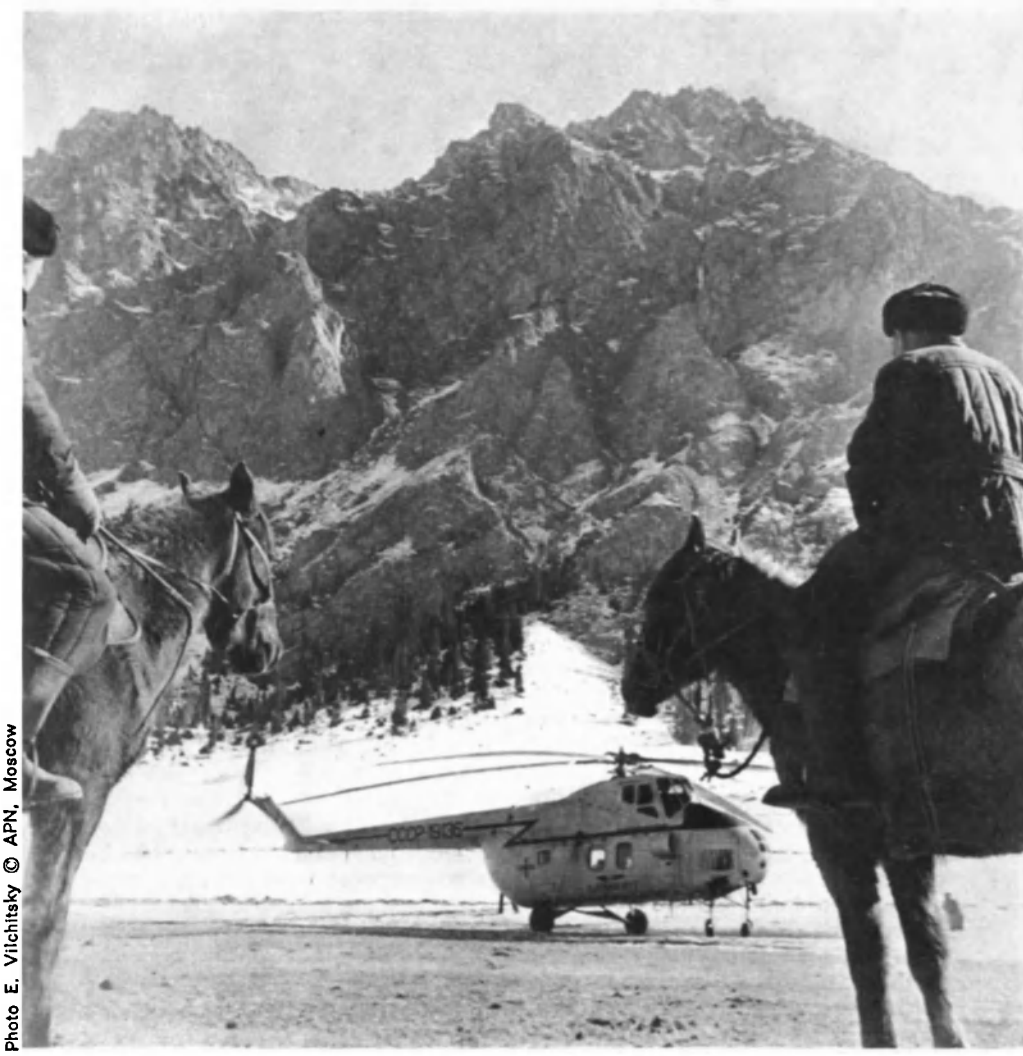

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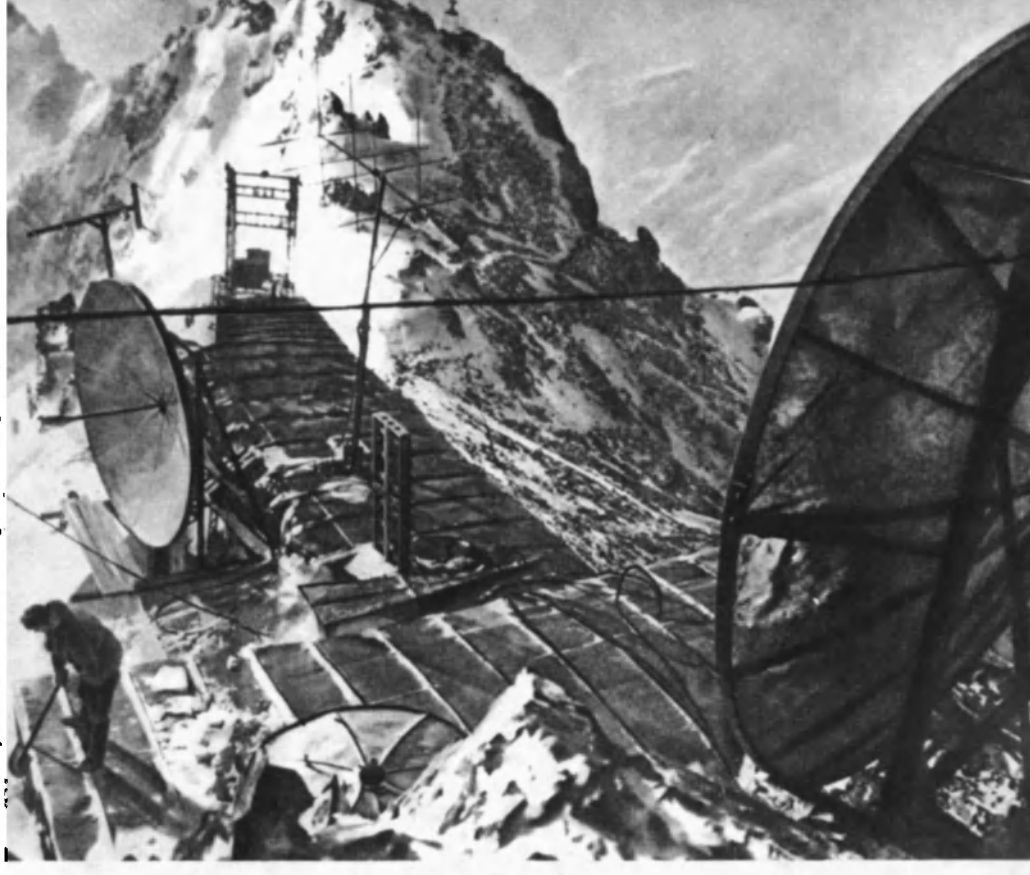

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Photo Yuri Trankvillitsky © APN - "Soviet Union" magazine, Moscow

TELEVISION ATOP THE CELESTIAL MOUNTAINS

At the junction of two gigantic mountain ranges, the Tien-shan (Celestial Mountains) and the Pamirs, Kirghizia, bordered by China and the three Soviet Republics of Tajikistan, Uzbekistan and Kazakhstan, is a country of striking contrasts. Shepherds tend their vast flocks on horseback (above left) and tamed eagles are used for hunting in the centuries-old way (right). Yet high on a mountain peak (above right) a TV and radio relay station keeps the three million people of Kirghizia in touch with the latest news and events. At a remote grazing ground, 4,000 metres up (left) a medical service helicopter lands to pick up a sick shepherd.





Photo I. Dronov © APN, Moscow

KIRGHIZIA *(Continued)*

Mosaic of cultures and nationalities

its own cultural tradition, that many of these peoples have a great and long cultural history of their own... Every people must have its own culture, and at the same time the national culture of every people must form part of the common culture of Soviet society."

One of our tasks is to strengthen and develop the national cultures, and the national economies, for our society is a dynamically expanding community. This task has become even more urgent today in the age of the scientific and technological revolution, one of the possible consequences of which may be standardization and the loss of individuality. The wisest course for a State in these conditions is to preserve, improve and enrich national languages and national cultures. "The world is great", as they say in the East "because it has not discarded a single grain of sand."

I think Konrad's words contain the answer to the dilemma facing some of the small peoples in our time: whether to preserve their national traditions at the expense of social progress or to sacrifice them for its sake. No nation can be preserved if it is bottled up. To do so in our time would be an anachronism.

A nation is subject to change, as is everything in the world. Every nation has lost something during its historical development and gained other things instead. Only what is best and most progressive in every nation is worth preserving and developing.

The spiritual make-up of the Soviet people is marked by features common to all the country's nationalities, while national characteristics exist and develop in forms expressive of universal human qualities. The emergence of Soviet man, to whom the diversity of national traits has given an originality and wealth of ideas, seems to me to be one of the most important historical achievements of the past half century.

WE have travelled a vast historical distance in our cognition of reality, and have created a single multilingual and multinational Soviet artistic culture, one that has absorbed all the great achievements of peoples big and small. It was no easy task, since many nationalities had to pass from spoken folklore, from patriarchal epics and sagas to books dealing with the psychological problems of life in entirely new historical conditions.

Our culture does not reject the achievements of preceding cultures. On the contrary, it accepts and welcomes these multiple facets of human existence—the beauty of national creation, the original characteristics, traditions and ways of life engendered by particular historical, geographical and cultural conditions.

The national originality of works of art presupposes the expression of distinctive qualities, specific aesthetic forms and a particular view of the world in images that are traditional to a given culture. But time marches on and the frontiers of national life expand, absorbing the best cultural values and traditions of many peoples.

National forms change. They interact and mutually enrich themselves, free themselves of what is outdated and has outlived its usefulness in new social conditions. But whenever we speak of the national we are apt to think only of the past and not to notice what exists next to us, in the present, what has been born of our environment. Yet, artistic thought always reflected the spiritual state of contemporary society.

That is why national originality is not only the aggregate of the national features reaching back across the ages. It would be wrong to understand the national in the patriarchal sense of the word. The national includes not only what has been preserved and time-tested, not only the experience of the past, but also all the innovations made by our reality.

The best of our national works of literature and art generally express common human ideals and problems as seen from the viewpoint of Soviet man, from the views he holds on the social struggle, on past and present history, on the individual and society.

National originality is thus seen to be closely attuned to the internation-



Photo V. Runov © APN, Moscow

COMPUTERS AND BOOKMOBILES IN THE STEPPES OF CENTRAL ASIA

In factories such as the one below, Kirghizia today produces sophisticated electrical equipment, physics instruments and electronic computers. Today six persons out of ten complete secondary or higher schooling compared with a national illiteracy rate of 98 per cent in 1917. Left, a mobile bookshop in a remote mountain settlement in this country rightly called the "Land Behind the Clouds". Far left, a child spells "Mama" in Kirghizian: A-pa, written A-na in Cyrillic letters.



Photo Yuri Bagrynsky © APN - "Soviet Union" magazine, Moscow

alist outlook and to current social concepts, and thus succeeds in highlighting common, human internationalist ideas in a vivid national form.

The harmonious combination of the international and the national marks the level of maturity at which thought becomes planetary, the desire to understand others and be understood by them, the desire for solidarity in the evaluation of social and aesthetic categories—justice, virtue and beauty.

SUCH thinking, when every person gives to others as much consideration as he gives to himself, when he realizes that his neighbour is no less sensitive and vulnerable than he is himself, leads to the acquisition of the most human of human traits—compassion—towards which *Homo sapiens* advanced through pain and torture, endless suffering and sacrifice, through wars and revolutions. There is only one kind of humanism for all people, and its distinctive feature is that it cannot be abstract. Humanism is always social.

In our difficult world, fraught with the danger of atomic war, humanism is the only ray of hope for the human race. And we firmly believe that in our society we are advancing towards it in the proper and most dynamic way—by combining national with international interests. ■

UNESCO ARCHIVES

In the hills of Pakistan

TAXILA: ANCIENT CENTRE OF THE

by Syed Ashfaq Naqvi

THE earliest traces of human settlement in Pakistan date from the Stone Age. Later, the region became the cradle of many an ancient civilization as shown by the discovery of such now well-known sites as Mohenjo Daro, Harappa, Kot Doji, Mainamati, Mahasthangarh and Paharpur.

Taxila, in the Punjab, 20 miles west of Rawalpindi, is also one of the ancient sites which symbolize the rich cultural heritage of Pakistan.

It lies in the peaceful valley of the River Haro, a land of bracing air and sparkling sunshine at the foot of the snow-capped Murree Hills in the north of Pakistan. Here, set against the cool, green landscape, trees and bushes stand out in their brilliant attire —the "kutchnar" with its gay bonnet of purple and white blossoms and the "saimul," a forest giant aglow with blood-red blooms.

Yet the sweet-smelling orchards and stretches of green turf seem to attain their ultimate beauty in the splendid gardens laid out around the remains, more than 2,000 years old, of a great city which attracted the attention of Alexander the Great of Macedon, and which later saw the rise of Asoka, the greatest of the Buddhist kings.

For centuries, Taxila served as a sanctuary for exhausted travellers coming from central and western Asia in search of knowledge or trade. Today, it is a place of pilgrimage for thousands of tourists who come to admire this land of wonder and enchantment.

Taxila flourished for more than 1,000 years from the 6th century B.C. onwards, and during this period saw the rise and fall of at least seven ruling dynasties. Most of our knowledge about this metropolis is based on the results of the archaeological excavations conducted at its three city-sites dating from different periods, and over a dozen Buddhist stupas and monasteries during the past 60 years. This information, supplemented by the records of Greek and Chinese writers, helps us to imagine what a varied scene Taxila must have presented in far off times.

In its early days, Taxila was a great centre of learning and was well known for its university where the arts and sciences of the day were taught. It attracted students from different and distant parts of the sub-continent and elsewhere. Numerous references in the *Jatakas* (the narratives of former incarnations of Buddha) testify to this fact, though Taxila owed its reputation as a seat of learning above all to its teachers who were the recognized authorities on their subjects. It thus exercised a kind of intellectual suzerainty over a wide world of letters.

But, let us not confuse it with the western concept of a university—a much later development. In this early period, a university consisted of organized groups of independent teachers. The same appears to have been true of Oxford and Cambridge in their early days.

In the east, this practice continued for a much longer period, and places like Nadwa, Poona and others became renowned as important centres of learning due to the spontaneous grouping of well-known scholars who had dedicated their lives to the cause of education.

European travellers of the 17th century also noted a similar state of affairs at Benares. François Bernier, a French doctor who spent 12 years in India at that time, writes: "Benares was a kind of university, but it had no colleges or regular classes and resembled rather the schools of the ancients, the masters being dispersed in different parts of the town in private houses."

It was on this pattern that the famous University of Taxila also flourished more than 2,000 years ago, though the innumerable monastic establishments where the "world-renowned" teachers lived and imparted knowledge could, of course, be taken as the component parts of a great and sprawling university which covered an area of more than 26 square miles in the valley of the Haro.

Early Buddhist literature refers to the students as going to Taxila to "complete" their education and not to begin it. They were invariably sent at the age of sixteen, that is, when they "came of age." This shows that Taxila was a seat of higher learning, not of elementary education.

The minimum age for admission, curiously enough, was thus the same as that prescribed by modern universities. Perhaps this age for entry was fixed to ensure that students coming from far off places were mature enough to face the rigours of a long and difficult journey.

UNFORTUNATELY, apart from these few historical facts, not much is known about Taxila before its conquest by Alexander the Great in 326 B.C. Lavish accounts by Alexander's companions and contemporaries inspired the descriptions of later writers of Antiquity. The Greek historian Flavius Arrian calls it "a large and wealthy city, and the most populous between the Indus and the Hydaspes rivers." According to the Greek geographer Strabo, it was "a large city crowded with inhabitants and with very fertile soil." Pliny describes it as "a famous city, situated on a low but level plain, in a district called Amanda."

Soon after Alexander's departure from the scene, Taxila was incorporated into the Mauryan Empire, and it was during the days of Asoka that Taxila rose to a pre-eminent position among the cities of the north-west. A number of monasteries and stupas were built in and around Taxila, and their remains bear testimony to the days when Buddhism was the prevailing faith. With the break-up of the Mauryan Empire, Taxila appears to have lost its importance, and its history becomes chequered.

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SYED ASHFAQ NAQVI, *head of the National Museum of Pakistan, in Karachi, is an internationally-known archaeologist and museologist who has excavated at many Pakistani sites such as Mohenjo-Daro, Harappa and Taxila. A noted specialist in the conservation of monuments he has undertaken special missions for Unesco at Mohenjo Daro, Venice and elsewhere. He is the author of many studies on archaeology, modern museum techniques and ancient art, including "The Muslim Art" (1966); "Gandhara Art" (1967) and "1,400 Years of Quranic Calligraphy" (in publication).*

UNIVERSITY ORIENT

Perched atop a 300 foot hill, the monuments of Jaulian, outside Taxila (Pakistan), have dominated the surrounding countryside since the 2nd century A.D. The buildings, consisting of a Buddhist monastery with cells for the monks and a main stupa, were ravaged by fire in the 5th century. The statues surrounding the commemorative shrine seen in photo show the high degree of skill and artistry attained by the sculptors of the period. The graceful folds of the drapery enhance the contours of the bodies and the faces of the figures in meditation are suffused with an expression of inner peace and serenity.

Photo © Paul Almasy, Paris





The double-headed eagle of Taxila



A tale of three cities

The Greeks from Bactria returned for a short time followed by the invading hordes of Scythians. The Parthian King Gondophares, who is said to have played host to Saint Thomas the Apostle, ruled over the city during the 1st century A.D. The Kushans, under Kanishka, ruled in the 2nd century A.D. and then in the 5th century A.D. came the White Huns, carrying fire and sword. They overthrew the ruling dynasty and destroyed the city, leaving the monasteries and stupas in ruins and desolation.

The Chinese traveller, Hsuang Tsang, who visited Taxila in the 7th century A.D., relates that most of the monuments had been shattered and Taxila itself turned into a dependency of Kashmir. He wrote:

"The Pilgrim returned to Utakahantu (Udaka Khanda) city, went south across the Indus, here three on four li broad and flowing south-west pure and clear, to the Takshasila country. This was above 2,000 li in circuit, its capital being above ten li in circuit. The chiefs were in a state of open feud, the royal family being extinguished; the country had formerly been subject to Kapias but now it was a dependency of Kashmir. It had a fertile soil and bore good crops, with flowing streams and luxuriant vegetation; the climate was congenial; and the people, who were hard-working, were adherents of Buddhism. Although the Monasteries were numerous, many of them were desolate, and the Brethren, who were very few, were all Mahayanists."

During the course of excavations in this green valley of the River Haro, three distinct city-sites and a number of monasteries and stupas have been discovered by archaeologists. The first city site, known as "Bhir Mound," flourished before the arrival of the Greeks. It is situated on a small plateau past the Tamra Nala, a seasonal stream.

The layout of the city is very haphazard, the streets narrow and the plans of the houses irregular. In the earlier periods, the houses appear to have been built of rubble and stone supported by timber which has now disappeared. In the later stages of the city, however, kanjur has been used freely in the construction.

The second city of Taxila which was founded by the Bactrian Greeks in the 2nd century B.C., and the remains of which are now found on the western spurs of the Hathial Ridge, is known as Sirkap. It was enclosed by a stone-built city wall about three and a half miles long.

It is very well planned, the houses being grouped into square blocks with straight wide streets cutting each other at right angles. In planning this city, Greek principles of defence appear to have been kept in mind, by including a considerable area of hilly ground within its perimeter.

The third city site, which dates back to the early Kushan times, is laid out in the traditional Central Asian style of that age. It is situated to the north-east of Sirkap and forms a rough

The invasions that marked the beginning of the 2nd century B.C. left Taxila destroyed and beyond restoration. The Bactrian Greeks, who settled at Taxila at this time, transferred the city centre to a new site at Sirkap to the north-east. Protected by a wall some 6 yards wide, the new city enclosed many temples of which one of the finest is that of the double-headed eagle (below and detail left). Similar to those found in early Babylonian and Hittite sculptures, the double-headed eagle may have been introduced at Taxila by the Scythians. Despite the Greek presence Buddhism continued to flourish, as this head of Buddha (right) with its expression of calm peace and its gentle benevolent smile testifies.





Photos © Paul Almasy, Paris

parallelogram, about three miles in length. The material used in the construction was again stone.

Along with these three city-sites, a number of Buddist monasteries and stupas are scattered over this wide area. The devotees appear to have taken special care in selecting the spot for their places of worship and devotion. These are beautifully situated on hill tops overlooking the valley or in secluded places.

One of the most important structures here is the Dharmarajika Stupa, built by the Buddists to enshrine relics of the Buddha or of one of the Buddhist saints. The construction of a stupa was regarded as a work of great merit which brought the builder a step nearer to salvation.

The Dharmarajika Stupa is circular with a raised terrace reached by a flight of four steps. It is faced with limestone blocks and appears to have been originally coated with lime-plaster and paint. The terrace served as a processional path for the monks.

Around this great stupa are many smaller ones. It was here, in 1917, that a casket was found which contained the relics of Buddha. This was presented by the then Viceroy of India to the Buddhists of Ceylon and has since been enshrined in the Temple of the Tooth at Kandy.

The other important stupa commemorates the pious memory of Kunala, the son of Asoka the Great, and Asoka's Viceroy to Taxila. Kunala's stepmother, Tishyarakshita, had fallen in love with him, but having failed to entice the handsome young prince, she managed to forge a royal decree ordering Kunala to be blinded. When the order reached Taxila, the king's ministers were loath to execute this cruel punishment, but Kunala bravely submitted to what he believed were his father's orders. When Asoka, who had never issued such a decree, learned what had been done, he became enraged and finding the culprit was his own wife, he put her to death.

This stupa marks the site where Kunala's eyes were put out. It stands on a rectangular base of 63 feet from east to west by 105 feet from north to south and commands a striking view of the valley. Of its imposing superstructure not much remains, and we have to visualize most of its past grandeur from the parts of the beautiful Corinthian pilasters with an elaborate moulding surmounted by a dentil cornice and coping which still remain. The delicate concave curvature of its plinth, is another remarkable feature of this monument.

The stupa and monastery of Mohra Moradu are situated at a picturesque site about a mile to the south east of Sirsukh. At the time of excavation, nothing but a portion of the ruined dome was visible. But as the earth was removed, there emerged one of the most spectacular ensembles of Buddhist architecture.

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Cultural meeting place of East and West

Here, most of the stucco reliefs and images are well-preserved and reveal a high standard of art. The figures are particularly endowed with life and movement and there are traces of colour which once embellished them. Pippala, Jaulian, Bhamala and Giri are other interesting stupas and monasteries in this vicinity which preserve relics of Buddhist art.

In these Buddhist sculptures, the arts of East and West are harmoniously blended. Outstanding examples are the seated and standing statues of Bodhisattvas and of the Buddha, in which particular attention has been paid to the lines of the face, the contours of the body, and the free-flowing and natural drapery. The artist has tried to make the body visible through its folds. Here, the principle of naturalness has been accepted and the human form perfected in every detail.

A brief description of some of the features of these sites and the art they enshrine, cannot convey a true idea of the variety and extent of the cultural remains of Taxila. Much more has to be seen and examined if one is to visualize the life of the people in those far distant days. The large quantities of jewellery, coins, statues and domestic utensils which have been discovered at Taxila and which are now preserved in the site museum can do much to help us to form a picture of the culture which once existed there.

The jewellery which is made of gold and silver inlaid with stones, comprises pendants, necklaces, girdles, amulets, bangles, brooches and hairpins. It is distinctively Greek or Graeco-Roman in design and the technical processes of moulds and dies employed are the same as those found throughout the Graeco-Roman world. The granulated and filigree work is the most attractive feature of the Taxila jewellery.

The coins discovered here are many and varied and throw light on almost all the phases of Taxila's history. The majority were minted by the local autonomous kings of the city, the Sakas, the Parthians and the Kushans, and a smaller number of coins of the Greek kings have also been uncovered. The earliest coins found are the silver bars with a wheel-like symbol belonging to the fourth century B.C.

The pottery which has been unearthed at the different sites of Taxila is essentially utilitarian in character. It ranges from capacious storage jars for oil and wine to cooking pots, bowls, saucers, pans and spouted and perforated vessels.

As in the case of other arts, pottery was marked by foreign influences. The early wares are rather simple in shape and decoration, but with the arrival of Greeks and Parthians, new forms appear to have been introduced, including beautiful amphoras, handled jugs and flared beakers. In the treatment of the surface and the decoration of the pottery also, a change is visible with the introduction of an attractive lustrous varnish and embossed designs.

Among the terracotta and clay objects, a large variety of sacred and mundane figurines, toys of different shapes and personal ornaments have been found. These objects are mostly kiln-baked and show a remarkable freedom and freshness of modelling work in clay. During excavations, a large number of bone, ivory, shell, glass, copper and bronze objects have also been found in the shape of personal ornaments and articles of household use.

Of special interest are the seals and sealings found here which display the most exquisite artistry. These were intended for practical use rather than as ornaments. On them are beautifully

Excavations near Taxila brought to light the shrine and monastery of Mohra Moradu, a spectacular ensemble of Buddhist art and architecture. Among the reliefs and images was this statue of the Bodhisattva Maitreya set on a pedestal. A Bodhisattva is a "future Buddha" or "one on the way to Enlightenment".

Photo © Taxila Museum

Excavations at Sirkap, site of the second ancient city of Taxila, have revealed its well-planned chessboard pattern of square buildings and straight wide streets laid out within a perimeter wall three miles long. The most important building unearthed, the royal palace (350ft. by 400 ft.), has audience halls and grey sandstone columns. This poster at the entrance to Sirkap recalls the dynasties that ruled the city during four centuries.



Photo © Paul Almasy, Paris



engraved subjects of a religious or quasi-religious order, most often in typically Hellenistic style.

Sir John Marshall, the British archaeologist, has rightly observed that, "as with architecture so with the plastic and other arts, they, one and all, derived their inspiration from the Hellenistic School, and in the very slowness of their decline, bear testimony to the remarkable persistency of its teachings."

Yet, in spite of these foreign influences, the jewellery, seals and the statues from Taxila show that the city's crafsmen were no mere imitators, but gave rich expression to their own originality and genius. ■

UNESCO publisher to the whole world

by Betty Werther

A slick paperback with the frightening title *Planet in Peril?* went on sale during May in bookshops around the world.

Written by Raymond F. Dasmann, senior ecologist for the International Union for the Conservation of Nature and Natural Resources (IUCN), *Planet in Peril?* was commissioned and prepared by Unesco. It is published and distributed jointly by Penguin Books of London, World Publishing of New York and Unesco, through its network of agents.

The striking jacket of the American editlon, black with a moon-shot photo of the earth looking as green and decaying as overdone Roquefort cheese, would stand out on a bookstore display anywhere, and "Planet"is expected to enjoy widespread commercial success.

This is not the first Unesco book destined for the broad general public, but it is the most recent example of an increasing trend in this direction.

Up until now, the great majority of Unesco books and periodicals were intended for specialists. The recently published *Origin of Homo Sapiens*, for instance, one of four volumes in the "Ecology and Conservation" series, deals with what is perhaps the most intriguing ecological question of all: that of the origin of man and the interrelations between it and environmental changes. But it was written by experts basically for experts who are already informed and convinced of the urgency of the problem. Unesco now feels that this readership is not broad enough, especially in an area so vital as pollution.

Of the eleven periodicals published by Unesco, only the *Unesco Courier* is for general circulation and has over two million readers in its twelve language versions. Most of the others are intended for specialists *(Museum, The Unesco Bulletin for Libraries*, etc.) but some like *Impact of Science on Society, International Social Sciences Journal* or *Prospects* (a quarterly review of education) also appeal to the educated general public.

The fact of aiming more and more at this category of readers does not mean, however, that Unesco intends to go into competition with the big commercial publishing houses.

"It would be impossible," says Peter Thorp, director of distribution for Unesco's Documents and Publications Bureau. "Our role is to reflect the Unesco programme, to spread ideas, while the dominant need of a private publisher is to make money. Therefore, we will always be non-commercial."

Still, Unesco's publishing operation has most of the characteristics of a major publishing house. Sales of Unesco books and periodicals, which may be ordered through any bookseller or direct from a national distributor in member countries, come to over $2,000,000 per year. In this year's compact, copiously annotated catalogue, 500 titles are available in English, French and often in Spanish versions. The greatest proportion of these is concerned with education, although an increasing number fall into science and culture categories.

This tendency directly reflects the changing priorities of the Unesco programme. In the early days, the late 1940s and 1950s, when a large part of the organization's activities was devoted to cultural exchange, Unesco put itself on the publishing map with a series of 23 luxury art albums, many of which are now out of print, presenting little-known art treasures.

Published in six languages, under the imprint of the New York Graphic Society, these revealed artistic treasures such as those of Cyprus, Poland, Czechoslovakia and Australia. Much of the same material was subsequently re-printed in cheap pocketbook editions. With the same objectives in mind, Unesco later undertook what continues to be one of its most useful artistic aids—the *Catalogue of Reproductions of Paintings* which enables countries with little or no access

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BETTY WERTHER, *of the U.S.A., was formerly a staff member of the United Nations and is now a free-lance writer and journalist.*

to original art to procure the best possible representation.

With few exceptions, Unesco now leaves the publication of art books as such largely in the hands of commercial publishers. Unesco goes beyond simple presentation of our artistic heritage to consider a more penetrating analysis of the role and functions of art in society in works such as *The Arts and Man*, or the 6-volume *Man through His Art* published for the World Confederation of Organizations of the Teaching Profession with the co-operation of Unesco.

Unesco books fall roughly into three categories: reference, publications for specialists, and those destined for the general public. Particularly in this last category, about 1 book in 10 is published as a co-imprint or a joint-publication with outside publishers.

One might easily say that the chief difference between Unesco and other publishing houses is in the area of reference books where the organization can carry out projects which no private publisher could possibly undertake. The *Unesco Statistical Yearbook* is an obvious case in point.

The *World Survey of Education* is also a veritable monument of its kind. In fact, its five volumes total a combined weight of some 45 kilos (100 pounds). It costs Unesco more to produce than its $40 ($50 in cloth cover) selling price, and for a private publisher, even if he could obtain all the information included, which is unlikely, the cost would be prohibitive.

A recent example of a book which only Unesco, by its unique position, could conceive and publish is *Learning to be*, a report of the International Commission on the Development of Education presided by Mr. Edgar Faure, a former French Minister of Education. This book is a blueprint for the progress that education must achieve if it is to fulfil its new role in the world today. It is a book for everyone interested in the upbringing of children and young people everywhere. (See the November 1972 issue of the "Unesco Courier" on this subject.)

Other books emphasize the growing importance of education as a life-long process, a subject which also goes beyond the limited circle of experts and technicians.

WHAT the *World Survey of Education* is to educators, another sizeable volume (819 pages plus tables) is to social scientists. Entitled *Main Trends of Research in the Social and Human Sciences* this intensive study by scholars of world renown started appearing in 1970. It not only constitutes a report on the main trends of research, but, in the words of Claude Lévi-Strauss, the distinguished social anthropologist, "aims at identifying the paths on which the science of tomorrow may embark". With the student's purse in mind, separate chapters of this major volume have been or are being translated for publication in low-cost pocket-book editions in many languages.

Another typical example of something which probably only Unesco could do is the *Index Translationum*, an annual international bibliography of translations. Begun in 1950 with 8,750 items, it is now in its 23rd volume and contains data on 41,322 titles in 73 countries (see p. 35). The Index can answer questions such as: What country leads in the number of translations? Who are the world's most translated authors? In how many languages does the Bible appear?

"Only Unesco can request and obtain this kind of information", says Mr. Thorp. "Any private publisher would come up against a barrier. We have the necessary lines of communication. Thus it seems evident that if Unesco decided to drop publication, the *Index* would probably simply disappear."

UNESCO also has its best-seller list of books which, now fully amortized, are making a comfortable profit which can be fed back into the organization's publications' fund.

Topping the list by a run-away margin is the *Unesco Source Book for Science Teaching* which is heading towards one million copies sold. The history of this popular manual goes back to the post-war period when Unesco sponsored a small volume entitled *Suggestions for Science Teachers in Devastated Countries*. While proving useful in these areas, the book has also been a considerable success in all regions of the world where previously there had been little or no low cost equipment for practical science teaching.

The revised edition thus became the first edition of the now well known *Source Book for Science Teaching* which has been translated into 30 languages and reprinted 23 times. Consisting of ideas contributed by teachers all over the world, it makes use of common and widely available resources and materials for the construction of simple scientific equipment and for the devising of simple scientific activities.

Another widely used book is *Study Abroad*. Updated periodically like a Michelin Guide, it now provides information on international scholarships and courses for 126 countries and territories. Here again because of the use of Unesco resources, *Study Abroad* and its sister volume *Vacation Study Abroad* can be priced at a reasonable level with students and low-budget libraries in mind.

One of the most rapidly expanding areas of Unesco activity over recent years has been the production of scientific maps. Individual countries draw up their own geological and other maps and atlases, each, using its own set of rules. So Unesco's *World Geological Atlas* is a pioneering venture, the first concerted attempt to map the world using a standardized international "language" which can be "read" anywhere.

Celebrating a quarter century of activity, a thick cumulative catalogue entitled *25 years of Unesco Publishing* is now being completed. It will contain references to some 5,000 to 6,000 titles ranging from those for which Unesco was sole publisher to others in which the organization participated jointly or, again, played a more remote role such as simply sponsoring a certain work or providing a small grant.

Occupying an important part of the catalogue will be books published under the "Unesco Programme for Literary Translations". These books, most of which are translations into English or French, derive from 60 different literatures, corresponding to some 40 Asian and 20 European languages, not to mention the non-Slavic literatures of the Soviet Union and many African literatures.

Through this programme, the Greek poet George Seferis was brought to the attention of English-speaking readers in 1960 three years before he received the Nobel Prize for Literature. The same prize was awarded to the late Japanese novelist Yasunari Kawabata whose *Snow Country* (Yukiguni) was one of the first translations published in 1956 in the Unesco series of contemporary works. The current widespread interest in Japanese literature in the world today is due in no small measure to Unesco's efforts in making both classic and modern works available in the western world.

These books are all published by private firms.

"You might say that, here, Unesco comes in to prime the pump" says Mr. Thorp. "We want to see a certain work published, so we assume part of the financial risk involved. We may take care of the translation or even share print costs. In any case, were it not for Unesco, the great majority of these books probably would have remained virtually unknown."

Unesco can also, and, indeed, feels compelled to undertake certain other projects private firms would hesitate to tackle alone. Into this category falls a series of booklets on the "Race Question in Modern Science" (later published in a collective volume under the title of *Race and Science*) and *Apartheid* (a Study of its Effects on Education, Science, Culture and Information). Widely distributed by the co-publishers and Unesco, both titles have become very successful publications.

To quote another example, it was not easy to find a commercial publisher for the joint publication *of Birthright of Man*, an anthology of over 1,000 texts asserting man's birthright over the ages. Marking the 20th anniversary of the Universal Declaration of Human Rights, it nonetheless sold 15,000 copies in English and French. Since then, three other language versions have been published or are in course of preparation and there are more to come.

FINALLY, if one were asked to select a single work as constituting Unesco's most significant contribution over a quarter-century of publishing, a reasonable choice, and one best exemplifying the Unesco spirit, might be the *History of Mankind: Cultural and Scientific Development* which is the first genuinely international account of the scientific and cultural history of the world.

Already issued by major publishers (or in course of production) in nine countries and in eight different languages, with a print order of 100,000 sets, *History of Mankind* was written by experts of world-wide reputation who sufficiently contained their differences to produce an agreed version of a world view of human destiny. Negotiations are now being conducted by Unesco publishing services for low-priced paperback editions of this work, necessarily expensive in its six-volume, illustrated original edition.

Encouraged by the success of the *History of Mankind*, Unesco is now preparing the publication, on the same pattern, of the first *General History of Africa* in eight volumes. The first volume will probably be issued in 1974 in hard-cover, and later paperback versions will appear in different language versions. ■

This text is a revised and edited version of a text which first appeared in "Unesco Features" (No 625 - July 1972) — Unesco's fortnightly bulletin for press, radio and television.

UNESCO NEWSROOM

BOOKSHELF

RECENT UNESCO BOOKS

■ **In the Minds of Men.** An account of Unesco and its work during the past 25 years by 15 international authorities, 1972, 109 pp. (£1.20, $4)

■ **Apartheid. Its effects on education, science, culture and information.** 2nd edition, updated and expanded, 1972, 256 pp. (£1.20, $4)

■ **Catalogue of Reproductions of Paintings Prior to 1860,** 1972, 501 pp (£2.85, $9.50)

■ **Broadcasting for adult education** A guideboock to world-wide experience, by Ignacy Waniewicz, 1972, 132 pp (£1.35, $4.50)

■ **A Guide to Satellite Communication** (Reports and Papers on Mass Communication, No. 66), 1972, 35 pp (30p, $1)

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OTHER BOOKS

■ **Editor, Author and Publisher,** edited by Wm. J. Howard, University of Toronto Press, 1969, 121 pp ($6)

■ **The Chariot of the Sun** and other sites and symbols of the Bronze Age, by Peter Gelling and Hilda Ellis Davidson. J.M. Dent and Sons, London, 1972, 200 pp (75p)

■ **The Temple of Dendur.** A visit to Ancient Egypt, by Emery Kelen. The Bobs-Merril Co., Inc., Indianapolis and New York, 1972, 111 pp ($4.95)

■ **The Local Cultures of South and East China,** by Wolfram Eberhard. Translated from the German by Alide Eberhard. E. J. Brill, Leiden, 1968.

■ **Museums: In Search of a Usable Future,** by Alma S. Wittlin. Foreword by S. Dillon Ripley. The M.I.T. Press, Cambridge, Mass, U.S.A., and London, 1970 (£7)

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THE ENVIRONMENT

■ **Environment and Society in Transition** (Annals of the New York Academy of Sciences, Vol. 184), edited by Peter Albertson and Margery Barnett, New York Academy of Sciences, 1971, 699 pp

■ **Clean Water: Affluence, Influence, Effluents, a design for water quality management,** edited by Albert E. Millar, Jr., ASEE-NASA Langley Research Center, Old Dominion University Research Foundation, Norfolk, Virginia, U.S.A., 1971, 228 pp

■ **Los Angeles, The Architecture of Four Ecologies,** by Reyner Banham, Harper and Row, Publishers, Inc., New York, 1971 ($6.95)



Sammy Davis Jr. stars in Unesco gala for the blind

Sammy Davis Jr., the internationally famous American singer and entertainer, is to give a benefit performance on behalf of the Unesco "Books for the Blind" programme. As this issue went to press, the gala was scheduled to take place on September 25, at the Olympia Theatre in Paris. The show, jointly sponsored by Unesco and the U.S. National Commission for Unesco, is part of a large scale fund-raising effort launched for International Book Year.

Sammy Davis Jr., actor, singer, dancer, author, comedian and film producer, was recently appointed a member of the Unesco Commission in the United States. His appointment to this body reflects the great contribution to performing arts he has made over the past decades. In a letter to Unesco's Director-General, René Maheu, he wrote: "The occasion this affords me to contribute my services to Unesco is one of the more rewarding aspects of my appointment." Speaking of "Books for the Blind", he said: "I can think of no more worthwhile endeavour than the contribution my forthcoming benefit performance will make to this most worthy of Unesco projects." Sammy Davis Jr., whose injuries in a motor accident caused the loss of his left eye, is widely known for his efforts to aid the underprivileged and ease racial tensions.

"Books for the Blind" is part of the Unesco Gift Coupon Programme, a combined educational and fund-raising undertaking, and is carried out in co-operation with the World Council for the Welfare of the Blind. The proceeds from the Sammy Davis Show will be used to provide Braille books and other educational materials for blind people, especially blind children in the developing countries. The total blind population of the world is estimated at 16 million persons.

Indian Council of Peace Research

An Indian Council of Peace Research has recently been formed in New Delhi under the chairmanship of Dr Prem Kirpal, chairman of Unesco's Executive Board, to promote peace research in India and the developing countries. Its initial programme includes research for promoting the cause of non-violent social order and studies on peace and conflict in the context of social growth and cultural development. Dr Kirpal is founder and president of another new Indian organization, the Institute of Cultural Relations and Development Studies, in New Delhi.

Spotlight on African culture

Two recent international meetings have studied ways of giving wider diffusion to African culture. The aim of the 2nd Rostrum of African Music, organized in Venice by the International Music Council, was to encourage radio stations to make traditional African music better known. In Dakar, Senegal, cultural directors of African radio and television services examined with specialists from centres recording oral traditions of Africa how better use can be made of Africa's cultural resources.

International Fair Play Trophy

Swiss long-jump champion Meta Antenen was recently awarded the international Pierre de Coubertin Fair Play Trophy, at Unesco's Paris headquarters, for an act of sportsmanship during the 1971 European championships at Helsinki. Rival long-jumper Ingrid Mickler-Becker had to take part in the 100 metres relay while the long-jump heats were in progress. Miss Antenen insisted that she be allowed more than the regulation time to recover and Miss Mickler-Becker went on to take the European title. Certificates were also awarded to British cyclist John Clewarth, footballers Paul Courtin of France and Steve Kember of Great Britain and to French tennis-player Jean-Loup Rouyer.

Soil map of the world

A soil map of South America, recently issued by Unesco and the U.N. Food and Agriculture Organization, marks the first step in the publication of a ten-volume Soil Map of the World. Prepared with the aid of 13 South American governments, the new map could be a major instrument for agricultural planning in that continent. With legend in English, French, Spanish and Russian, the map is available from Unesco, in Paris, or Unesco Sales Agents (see p. 35) price $24 (map with 200 pp. Eng. or Spanish text), separately $12 each.

School for disarmament

The fourth summer course of the International School on Disarmament and Research on Conflicts was held recently at the Carlo Ederle College, in Padua, Italy. Subjects under discussion included the relationship between strategy theories and the arms race, the limitation of strategic arms, the political problems of disarmament and international law, and the theory of conflicts. The school was founded in 1966 by Carlo Schaerf, professor of Physics at the Faculty of Biological Sciences of Rome University and Edoardo Amaldi, professor of Physics at the University's Institute of Physics.

Letters to the Editor

UNDERWATER ARCHAEOLOGY IN ITALY

Sir,

On pages 4 and 12 of the May 1972 issue of the "Unesco Courier", devoted to underwater archaeology, mention is made of the exploration of sites on the Isle of Capri, at Spargi, Albenga and Lake Nemi, but no indication is given that this work was carried out by teams of Italian archaeologists.

The underwater exploration of the Blue Grotto, on the isle of Capri, was carried out in 1964 by Professor Alfonso de Franciscis, Director of Antiquities of Naples, with the assistance of naval divers. The exploration and scientific recovery of Roman ships at Albenga and Spargi was done by the Experimental Centre for Submarine Archaeology, established in 1957 by the Italian Ministry of Education. The Centre had at its disposal a vessel loaned by the Italian Navy; it now has its own vessel, the "Cycnus", which was also used in 1970 for exploratory work in Spain.

The formidable task of lowering the level of Lake Nemi, near Rome, by 27 metres, in order to raise the two "floating palaces" of the Roman emperor, was undertaken in 1928 by engineers, technicians and archaeologists of the Italian Government.

The exploration of the Marzamemi site, off the coast of Sicily was carried out by German (G. Kapitän) and American volunteers, supervised by Professor Barnabo Brea, Director of Antiquities of Eastern Sicily.

Many other underwater archaeological explorations, besides those mentioned in this issue of the "Unesco Courier", have, of course, been undertaken by Italian experts, as, for example, the work at Giannutri, near the island of Elba, in 1963, which led to great progress in the techniques of mapping, raising and recovery of wrecks. The work at Albenga is being continued by regular expeditions each year.

Prof. Nino Lamboglia
Director, International Institute for Ligurian Studies and of the Experimental Centre for Submarine Archaeology, Bordighera, Italy

ORGANIC FARMING

Sir,

I don't know whether a ban on agricultural chemicals will lead to famine, but I am quite sure that their continued use will.

Has Dr. Norman Borlaug (author of "In Defence of DDT", "Unesco Courier", February 1972) not heard about the results obtained by organic farming. An experimental farm at Haughley in England has harvested 60 to 70 quintals of wheat and barley per hectare, using only vegetable compost on the land. I know one farmer who has had 55 quintals per hectare, after using these organic methods for only three years.

In a recent laboratory experiment, rats fed on wheat produced on land fertilized by compost were found to be much healthier than others fed on wheat grown with chemical fertilizers.

I admit that DDT has given us a respite in the fight against malaria, but if we continue to use an arsenal of chemicals instead of using a basic approach—by building up resistance with food obtained from a balanced soil—the malaria problem will never be eradicated.

Organic farming is the right answer for the developing countries. Put compost on the Savannah instead of burning it; draw nitrogen from the air instead of buying it in sacks—here is the secret of productivity.

Jean Metrallet
Annecy, France

PACKAGED POLLUTION

Sir,

After reading your stimulating issue on pollution (July 1971), I would like to point out one crucial factor in the despoiling of nature: the proliferation of modern packaging. Don't you think it would be well worthwhile to launch a campaign against the excessive use of packaging?

To deploy vast technical resources and to spend huge sums of money to produce packaging materials that are often used for only twenty-four hours is a gross waste. It is an abuse of nature to cut down forests to produce paper which then has to be re-absorbed by nature in the form of rubbish. To destroy forests, pollute rivers and the atmosphere, expend money and resources merely so that we can have a packet of spaghetti wrapped up in a piece of paper or plastic is quite unwarranted!

R. Hugues Blanc
Neuilly-sur-Seine, France

RENDER UNTO CAESAR

Sir,

May I call your attention to a historical slip in the article entitled "Book, Dear Friend", ("Unesco Courier", July 1972).

The article states: "It is said that Alexander presented Cleopatra with 200,000 manuscripts from the library of Pergamum". It was, of course, Antony who did so, not Alexander.

Abdel Moneim El-Sawi
Managing Editor
Arabic Edition, Unesco Courier
Cairo, Egypt

'SOS MANKIND'

Sir,

"Save Angkor, save South-East Asia, save mankind" should have been the theme, if not of the main article, then at least of one of those published in the "Unesco Courier" issue, "SOS Angkor" (December 1971).

I support unconditionally all who seek to preserve the great monuments and priceless cultural treasures that human genius has created, all who stand up for the defence of such values. Rome, Venice, Egypt, Greece indeed must be preserved, but so also must paintings, sculptures and architectural treasures wherever and whatever they may be, if we are to "preserve our cultural links with the past", as your author Hiroshi Daifuku puts it, and maintain historical "identification and continuity". Yet one monument to be saved has escaped the attention of the authors writing in this issue—the foremost monument of all: mankind.

The effort now deployed in the battle against the destroyers of temples and other wonders of human creativity must be increased to the nth degree and thrown into the battle against crime, war and genocide in whatever form and place it occurs.

Francisco Ventura Arredondo
Havana, Cuba

UTOPIAN OR REALISTIC?

Sir,

I was sorry to see Mr. Y. Chabrier's somewhat cynical letter (ending "Please spare us from the inept 'if onlys' of utopian dreamers") concerning Philip Noel-Baker, which appeared in your January 1972 issue.

Apart from the fact that Mr. Noel-Baker has worked indefatigably for peace for many years (for which he was awarded the Nobel Peace Prize for 1959) it is imperative that the idiot world should be reminded of its incredible fatuities and lost opportunities from time to time. Without these reminders people (such as your correspondent) tend to become lost in pessimism and may even be convinced that the way the world is run is quite reasonably sane.

If it is utopian to point to the stupidities of "statesmen" and the world that might have been, we might as well wind up the United Nations and pray for an early end.

W.J. Barnes
Orpington, England

SPARE A PENCIL

Sir,

During a very interesting visit to five East African countries earlier this year, I was particularly impressed with the children and young people I came across and their keenness to learn. One thing they valued and appreciated more than anything else was pencils. Paper books were provided in the schools but the children had to buy their own pencils. Would it be possible for Unesco to organize collections of pencils (there must be quantities of part-used pencils in offices and schools and homes all over the world that are just thrown away), and have them sent to schools for the children in countries where pencils would be appreciated?

Gabrielle Black
Derby, England

HOMAGE TO LOUIS PASTEUR

Sir,

As a reader who has enjoyed the "Unesco Courier" for over 12 years, may I suggest that you recall the life of Louis Pasteur, whose 150th birthday anniversary falls on December 22, 1972.

The outstanding moral and scientific qualities of this great scientist as well as the direct and indirect results of his work that benefit all mankind deserve to be acknowledged by a magazine such as the "Unesco Courier".

F. Dauter
Paris, France

Imp. GEORGES LANG, PARIS. — Dépôt légal C 1 — Septembre 72 — IMPRIMÉ EN FRANCE (Printed in France)

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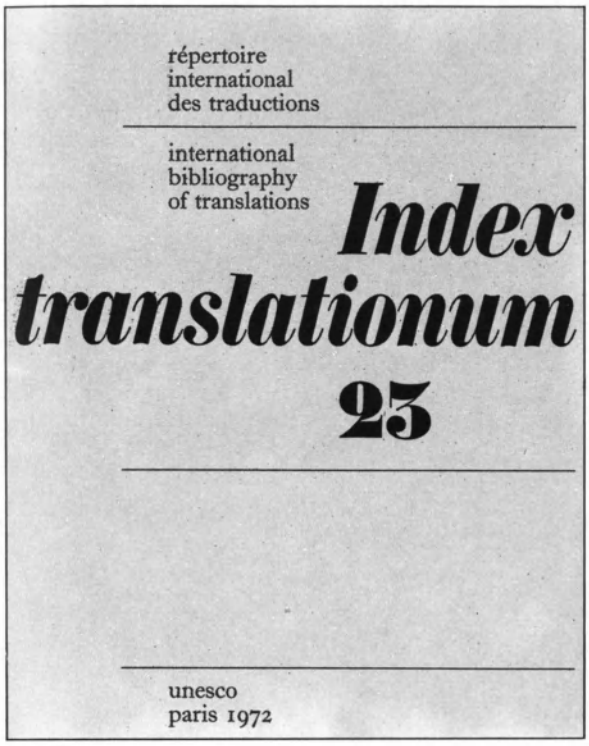

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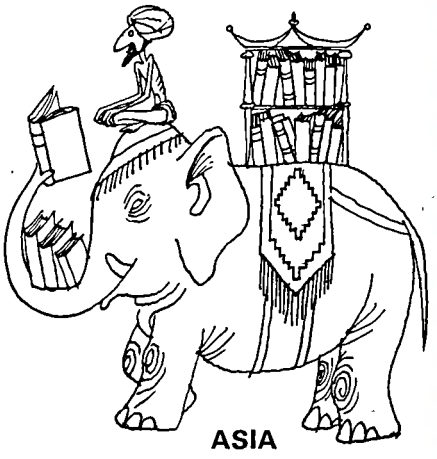

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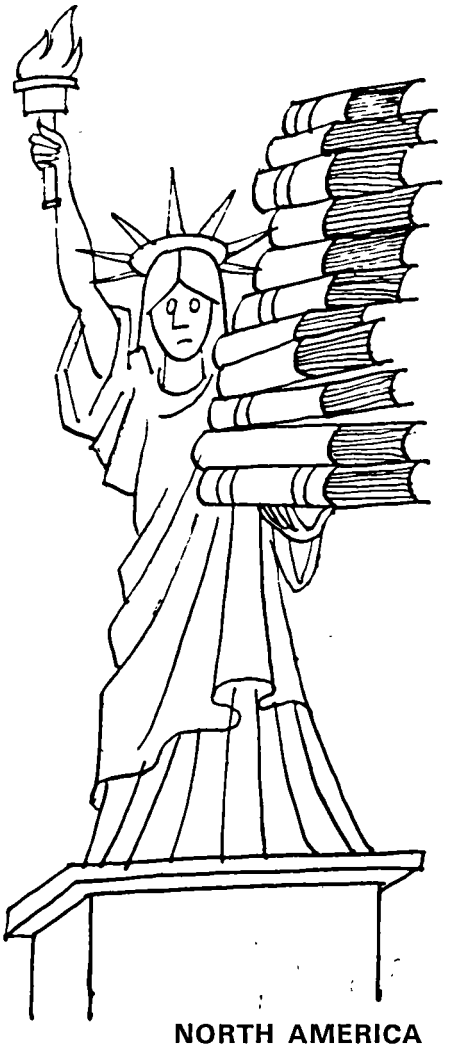

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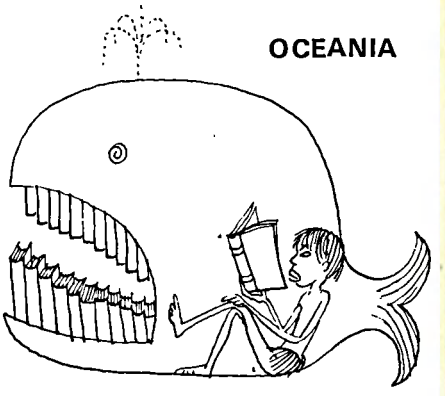

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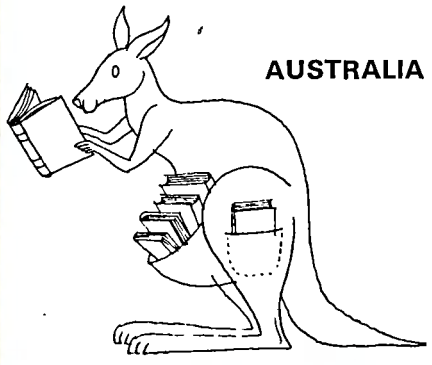

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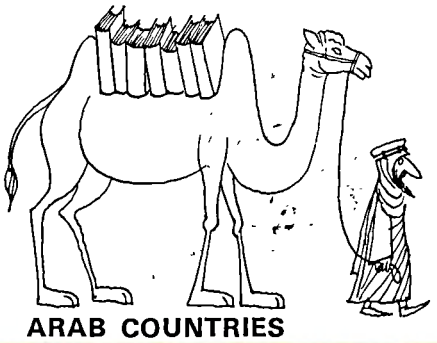

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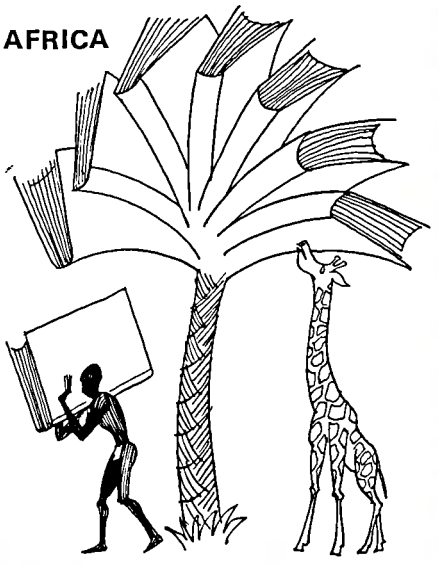

AFRICA

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