



Semantography Series No. 172,

SEMANTOGRAPHY AND NEURATH'S ISOTYPES

When I was a little boy I used to study the Sunday magazines. What fascinated me were graphic pictures relating to the various countries. For instance, I remember vividly one graph demonstrating the strength of the armed forces of the various European nations. Russia had the biggest peace-time army (already 55 years ago). Hence, there was a picture of a giant Russian soldier. Next to him was a German soldier, smaller in height, next to him a French soldier still smaller. At the end of the line there were tiny figures representing a Dutch soldier, a Belgian soldier, etc. etc. Under each figure was written the actual number of soldiers, as say 2,500,000 for Russia, etc. etc. Similar drawings were used to show the dairy industry of various countries. A giant cow of the largest producing country was first, followed by still smaller cows, etc. etc.

I found these graphs very interesting and also very impressive. But such demonstrations are not more shown in papers and books. This is due to a man from Vienna, Otto Neurath. He was an economist and had the good fortune to head the "Wirtschafts Museum" (Economy Museum) of Vienna, a creation of the socialdemocratic majority in the city council. Neurath, of course, was a socialdemocrat, and hence he was given a free reign. Today I understand better the motif of a man who sets out to be original. He must discard methods used before and must introduce his method. Instead of showing the strength of say armies by picturing soldiers of different height, he used pictures of soldiers of the same height, that is the same (iso) type. Hence his "isotypes." The drawing of a soldier was restricted to a simple outline. Each isotype soldier represented say 100,000 soldiers. Hence, Russia showed 25 isotypes in one row. Underneath was Germany with less isotypes, and at the end was Holland and Belgium with less than one isotype, a soldier cut into half lengthwise. Well, this is the Neurath system of graphs with isotypes. I don't know. Sometimes I think the older method was more instructive, or impressive. But it has been discarded.

In Volume II, page 160 of "Semantography" I showed examples of Neurath's graphs with isotypes, and also some of his public signs which he proposed, as for instance to indicate "drink water", or "water not fit for drinking" (a glass over a tap crossed out) or "hot water" (clouds of steam coming out from the tap). Herebelow is the last paragraph from my book:

"In 1936 Neurath published a small book "International Picture Language" (Psyche Miniatures, published by Kegan, Paul, Trench, Trubner & Co. London). After explaining his method for statistics, he proposes the use of his schematized drawings for public signs. However, he points out that his "Isotype Language" is something different from the picture writing of the Chinese, which is a "complete language", whereas his method cannot be used to express a sentence word by word. Moreover the same sign, for instance a flame may represent different meanings in different statistics, as for instance heat produced (in industry) or destruction by fire (houses, factories, forests, etc.) These few words may suffice to show the difference as to semantography."

From other publications by Neurath I knew that he was in London. He and his wife were quoted as authors. But I hesitated to approach them. I wanted to finish my books first. I felt, however, that I would experience a happy interest in my work. Not only do we work in the same field. We are both from Vienna, both refugees from Nazi oppression, and we surely would now start on common work for the mutual benefit of all concerned. At last, my three books were finished and I sent off my first letter full of great hope. In the following pages the whole correspondence is re-printed as a story and a study of what happens to a pioneer when he approaches another pioneer.

Otto and Marie Neurath
Directors of the
Isotype Institute, London
c/o Max Parrish, Adprint House
Rathbone Place London W. 1

9th August 1949

Dear Mr. and Miss Neurath,

You have published books with different publishers; so I hope that my choice, the above mentioned publisher, will help me to get in touch with you in the shortest time possible.

First let me tell you, that I have followed your publications, wherever I could get hold of them. But even more than that, I am from Vienna and was a regular visitor at the Gesellschafts und Wirtschafts Museum im Wiener Rathaus. I worked as Research Chemist and Manager at the Gluehlampenfabrik Jon. Kremenezky in der Dresdner Strasse, and in my spare time I lectured at the Volkshochschulen, at the Urania, and at the Technologisches Gewerbe Museum.

You have been cleverer and luckier than I, after 1934. You went abroad, whereas I stayed behind and subsequently had to go through the hell of Dachau and Buchenwald. But almost by a miracle, I went free, and in the end came to China. I spent 6 most fascinating years in Shanghai, because I delved into the mysteries of Chinese culture. There an idea got hold of me, a modern ideograph writing, and I worked on it for the last 7 years, (3 years in Australia). Of course, I was much interested in your publications, and especially your book INTERNATIONAL PICTURE LANGUAGE. The fact that your Isotype presentation in graphical statistics is now used all over the world, must surely fill you with pride. I personally was always greatly fascinated by your pictorial presentation of vital issues. So I hope that you will be equally interested in my adventurous idea, and would ask to hear more about it. I enclose a few printed lines. My manuscript will be finished within the next few weeks; I have not yet started to look out for a publisher, but approach first people in the learned world, who by their life work must be interested in my work. You are one of the very first people to whom I write.

So please write to me, so that we may get in direct contact.

Sincerely yours,

C. K. Bliss.

P.S. I just remembered that my friend from Vienna, Mr. Fritz Treuer of Yellow Springs Ohio, wrote to me about a certain Mr. Modley, who is a friend of yours, and of Treuer. Mr. Treuer knows the address. But now, as this letter goes through your publisher, I hope it will reach you.

ISOTYPE INSTITUTE LIMITED

51a Rathbone Place, London, W. 1

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Secretary:
Marie L. Neurath

31st August 1949.

Mr. C. K. Bliss, B.Sc.
5 Maroubra Bay Road
Pagewood, Sydney
N. S. W.
Australia.

Dear Mr. Bliss,

I was very interested in your letter, and it filled me with envy that you have been in contact with the Chinese tradition - a dream of ours which has unfulfilled so far. My husband used to say to friends "au revoir in Peking", but he did not live to see it! He died 4 years ago.

We at this Institute are continuing the Isotype work, and more books on the lines which you have seen are being published (Visual History, Visual Science, etc., RAILWAYS UNDER LONDON, IF YOU COULD SEE INSIDE, I'LL SHOW YOU HOW IT HAPPENS). Of course we have given much thought to the problem of picture language, and so I am deeply interested on what you have to say on this subject. Please do send me your manuscript to read, and I shall then tell you more about the Isotype attitude and approach. It is good to know that you came through all the devilish experiences of the past unhurt, and, perhaps, more creative.

Yours sincerely,
Marie L. Neurath.

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The following letter I did not send off. I reprint it here because it contains an account of my troubles during the preceding months.

5th December 1949

Mrs. Marie L. Neurath
Secretary
Isotype Institute Ltd.
51 Rathbone Place, London W.1

Dear Mrs. Neurath

Your kind letter filled with sympathy and interest has been on my desk for a long time since I received it and believe me, has been constantly in my mind. The answer has been of great importance to me, and because of that I did not want to answer it with a few lines. I wanted to present some achievements to you, because I believe that these could be perhaps the starting point for some collaboration.

But as my efforts went on, I felt another need to write to you. I have in the course of the last few months approached some people of power, government officials, educational men and others who could put my idea into immediate practical advantage in the Pacific territories of Australia and in India, where many millions of people live engulfed in all kinds of superstition. As British scientists have now proved beyond doubt: primitive people will not take to improved modes of living, to agricultural tools, to sanitation and hygiene without the stimulus of literacy. Make a man able to read a page, and you lift him up in a higher sphere of living and being.

In Australia there is a great need for a new means to educate the natives in New Guinea and the Pacific Islands, because almost every month Australia is attacked by hostile power in the United Nations for the neglect to educate the peoples there. However, the difficulties are enormous as in New Guinea alone there are over 100 different languages and there is a different language or dialect on every island. If Australia cannot prove to the world that it has educated the natives to literacy these territories vital to the defence of Australia and America will be taken away from them.

A similar need is in India. I became electrified when hearing that there will be a conference on Rural Adult Education in Mysore, attended by representatives of 48 states and called by UNESCO and the government of India. In India there are over 300 languages, apart from innumerable dialects.

Only a simple "picture writing" which is readable in all languages of India and the Pacific and for that also in English, French, Portuguese in fact all and any language, only such a new script could be an effective means to make the natives literate in the shortest time and give them a writing which in many symbols is almost self-explanatory. The fact that only 100 symbol elements can do the job and that these elements show the outline of the real things, this fact, provable to anyone, should make it most interesting for the authorities concerned.

But we are living in the typewriter age. Such a picture writing must be typable on a typewriter of ordinary size.

As I have worked it out, being myself an industrial man, I started a correspondent with the greatest typewriter companies and three of them, Remington Rand, International Business Machine Corporation and Underwood have shown interest in my idea and are now studying my proposal.

You can readily imagine what amount of work the approaches above meant. I wrote innumerable letters to the government of India, to the Minister of Education, to the men of UNESCO in India, to members of the Legislative Assembly, to Indian philanthropists, to the maharaja of Mysore, to the High Commissioner for India in Australia. I demonstrated my writing before any Indian official I could get hold of in Sydney, the Trade Commissioner, the Official Secretary to the High Commissioner etc., etc.,

Each letter contained the chapter of my work "Symbol Writing for the Farmer", and other samples of writing, showing the simplicity and the fact that the symbols are almost self-explanatory. These heavy air-mail letters became a heavy drain on my purse and my earnings.

At the same time, I stormed the offices of UNESCO in Sydney, the Commonwealth Office of Education, the Department of External Territories and the Australian School for Pacific Administration, the New Education Fellowship and other bodies.

Amidst all this, Mr. Farrer-Brown, Secretary of the Nuffield Foundation (which has 10 million pounds available) came to Australia, made a lofty statement to the press, that he came here "to look for unique men in advance of their time, whom the Foundation may help. These men may be in any science....etc." Now, I tried frantically to get a hearing before him, to make him interested in my work, etc. etc.,

Well dear Mrs. Neurath, if I would not be of stronger stuff, I might have thrown my hands in despair and would have given up. What I experienced in these months is almost indescribable. In any case, I got the shock of my life.

During the 7 years of work, in which I was only sustained by my wife who always believed in my work, contrary to my friends, I have always thought: "These are the 7 lean years. As soon as you are ready to present your finished work to the world recognition will come in no time!"

Now I realise with horror that those years of absorbing creative work, were actually my 7 fat years, and that the lean years have begun, where I have to fight for recognition against inertia, ignorance, vanity - not of the "man in the street" - but of the men in power, the only ones, who can realise the importance of my work, and can put it into practical operation. But they won't budge, not an inch!

They realise that they cannot fight me off with a few meaningless phrases. They had to bring forward some logical arguments. Sure enough, a "picture writing" is an outlandish idea at first sight, so counter-arguments are easy at hand.

But I have thought about all counter-arguments for years. I would have dropped my work, if I would not have found it practicable and workable. So it was very easy for me to disprove any counter-arguments brought forward.

Now I experience another shock. The worst thing you can do to a man, is prove him wrong. And even if he realises that his first judgement was hasty and not correct, he will rather bite his tongue than admit it. And if he is forced to admit the flimsiness of his arguments he will do it in so many words, that in the end he will again prove himself to be right.

Worst thing however is, if he rejects the idea and another man, a greater authority than himself, says that it is "ingenious". And this has exactly happened and it has not only sustained me in my work, it proved to me that I shall get recognition in the world of learning and very soon too.

The setbacks which I received, were only in the beginning. But as soon as men of authority spoke in favour of my work, other men could not say any more that it is a crackpot idea.

The first men that I found receptive to my idea, were two leading educationalists Prof. Carleton Washburne of New York and Mr. James Hemming of London. These two men toured Australia and New Zealand gave a series of lectures in each town visited all

schools and all educational authorities, and were received by many government officials. Unfortunately they could not devote any time for me only at the end of their tour, when they returned to Sydney.

I enclose their full statement. Prof. Carleton Washburne writes that my idea is ingenious. Mr. James Hemming writes that it should be developed as rapidly and as widely as possible.

In the meantime I started a correspondence with Prof. Lancelot Hogben of Birmingham, to whose INTERGLOSSA your husband furnished the ISOTYPE pictures. In a letter to my London friend, he used the words fascinating, stimulating, ingenious.

I have received similar statements from other learned men, and if I do not include them in this letter it is simply because I haven't yet found the time to duplicate them.

Now I see the way clear. If a book or booklet about semantography is produced, nicely printed and bound, published by a publisher of repute, containing the words of praise of world authorities, then the learned world will take notice of my work, will join the chorus of praise, and then - then the men who won't budge, the civil servants in the government and the educational offices will have to take notice and have to gear themselves into action. They will then have to think about primers, textbooks, picture books etc.etc., for the illiterate and primitive people in their territories.

A time will come when my writing will be taken for granted, just as the ISOTYPES are now taken for granted and used all over the world.

You realise now what amount of work, of writing, of waiting in anterooms, of explaining and telephoning, of lecturing I went through these months. And as I have to make a living besides, and as I am working in a factory on second shift (from 3. 30. pm. to midnight) in order to have the fresh morning hours to write and visit people - you will realise that I postponed the letter to you, because I wanted to present to you something tangible, something which interests you and the men of Isotype Institute.

Apart from the statements from learned men, I have the letter from the Govt. of India, expressing interest (but unfortunately they could not allocate in so short a time the money for my coming to the conference), and I have the statement of the teachers of the Australian School for Pacific Administration and some other favourable signs, that as soon as a publication is out, the going will be very easy indeed.

You realise that your ISOTYPES could be exactly those pictures in my pictures primers, which could lead easily and directly to my symbols. In other words; THE PRIMERS AND PICTURE BOOKS OF THE ILLITERATE PEOPLE OF THE WORLD, (and 75% of the world's population is illiterate) would use ISOTYPES.

A PRIMER PICTURE BOOK COULD BE PRINTED WITH YOUR ISOTYPES AND MY SYMBOLS WHICH COULD BE USED IN ANY PART OF THE WORLD. One success in one part of the world would influence the governments of other countries.

And so I am writing to you a long letter for various reasons. Firstly you are a woman, and you will understand a man, whose achievements are looked upon by a great many other men with envy. Secondly, you have been a faithful companion to your husband in a similar kind of work, and therefore you know that success came and must come to this kind of work. And thirdly, you are the secretary of the ISOTYPE INSTITUTE and I feel sure, that you will try to realise the importance of my work for your Institute. It might mean an enlarged activity so enlarged indeed that under favourable circumstances a new publishing house would have to be set up to cope with the publications, and with the explanatory booklets and dictionaries in many languages.

I enclose a Publishing Proposal and beg you to study it carefully. You will realise from it that the initial outlay is small.

My friend Mr. J. C. Lindsay of 9 Hanover Terrace Mews, London N.W.1 will bring you Volume I and II of my duplicated work, and (if he has already received it) also Volume III. But please, this is not what I intended for publication. These are heavy volumes which contain all I have worked out for many human activities. The contents should be broken up in small booklets, something in the size of a Reader's

I enclose two pages of this my work. Page 160 containing a reference to your husband's work (with permission of Psyche Miniature Publishers). Page 389 a scientific letter and continued on Page 390 shows you the simplicity of my symbols. Mr. Lindsay will tell you what he has done so far with regard to approach publishers.

Wishing you a Merry Xmas and a Happy New Year
I remain,

Yours sincerely

C. K. Bliss.

As said before, I decided later not to send off this letter. No use in telling her about the difficulties I have encountered already. It might influence her against my work. And so I sent off the following letter. The publishing proposal mentioned is the one which I incorporated later in issue no. 57

5th December 1949.

Dear Mrs. Neurath,

Your kind letter of sympathy and interest has been on my desk for a long time, but has been, believe me, constantly in my mind. If I have not answered it but today, it is because a series of events have kept me so busy, that I postponed the answer. And these events were in direct connection with the answer to you.

I was always aware that my work and your husband's and yours Isotype have so much in common, that a possible co-operation could bear good fruits, and I wanted to present to you certain facts, which could sustain such co-operation.

The first to get the opinion of learned men about my work. I enclose a leaflet which will give you the opinion of two well known educationalists, who toured Australia and New Zealand a short time ago.

The second fact was to find the interest of the typewriter industry. We are living in the machine age, and particularly in the age of the typewriter. A modern "picture writing" must be typeable on a typewriter of normal size. The attached papers will inform you that two American companies are now studying my proposal.

The third fact was to find fields where my new writing fills a need and a demand. There are firstly the Pacific Territories of Australia, New Guinea and the Pacific Islands. Almost monthly Australia is attacked in the United Nations by hostile powers because of her failure to "educate" the natives, and Australia is going to lose these territories, so vital to her defence, if there is no way to overcome these tremendous educational difficulties, presented by hundred of languages.

Another great field is India and Pakistan where 350,000,000 illiterate people live, divided by hundreds of languages and thousands of dialects. Only a simple "picture writing" easily to grasp, because it shows the outline of the real things, and a writing which could be read in any language of India and the Pacific, and for that the whole world, only such a writing could easily overcome the difficulties as the very same primer and picture book could be used anywhere.

Consequently I wrote innumerable letters to the authorities in India and Australia, and paid many visits to the people concerned. I wrote also many letters to the typewriter companies, and spent also much time in demonstrating my system before learned men. All this explains the delay of my answer to you. I wanted to present you with some tangible results.

In the meantime I started a correspondence with Prof. Lancelot Hogben of Birmingham, for whose INTERGLOSSA your husband designed the ISOTYPES. In a letter to my London friend he called it fascinating, stimulating, ingenious. Prof. Carleton Washburne too calls it ingenious. Mr. James Hemming (see attached paper) writes that it should be developed as rapidly and as widely as possible.

The government of India is interested according to a letter I have received. So are the authorities in Australia. And so are two American typewriter companies Remington Rand and International Business Machine Corporation.

What is now necessary is: that a nicely printed booklet shall be published by a publisher of repute about my work. This would make it known in the learned world would stimulate discussion and would - I feel sure - be the starting point for active measures taken by all the Governments, who are interested in the education of their backward illiterate populace.

It must also be clear that your ISOTYPES could be the ideal means for representation in such books and primers, which could be used all over the world in due course.

It must also be clear that once the idea catches on, there would be the necessity to print innumerable booklets for the instructions of teachers in the many languages of the different countries, furthermore of the complications of dictionaries in many languages. If properly fostered a whole new publishing house would have to be set up.

I hope therefore that you and the men in your ISOTYPE INSTITUTE would be greatly interested in a first publication, and I enclose a Publishing Proposal in which I have outlined the idea of small booklets which do not involve great sums.

My MSS is a bulky affair, simply because I have put to paper all I have thought of, and because I have shown the practical application of my idea for many human activities. These voluminous chapters should be broken up in small booklets.

My friend Mr. J. C. Lindsay of 9 Hanover Terrace Mews London N. W. 1 will bring you Volume I and Volume II of my work, and (if he has already received my parcel) also Volume III. Please realise that 7 years of research work are contained in these bulky volumes and that I never intended them for publication in this form.

As some days may pass untill you get the visit from my friend I enclose a few pages of my work, and refer to page 160, containing a reference to your husband's work.

So far my approaches to publishers are almost nil. Some time ago Butterworths learned about my work, and wanted to hear about it. Furthermore Prof. Hogben wrote to my friend Lindsay that Foges of Adprints Ltd. might be interested. I advised my friend to contact these people, but don't know of the outcome. He will tell you about all this.

I feel sure that you and the ISOTYPE INSTITUTE would be most interested and that such publications would fall very much in your line. I hope to have your active interest.

I enclose this letter wishing you a Merry Xmas and a Happy New Year 1950

Yours sincerely
C. K. Bliss.

Dear Mrs. Neurath,

16th February 1950

I hope that you are well, and that you have received my letter and the publishing proposal. Unfortunately I do not know whether my friend Mr. Lindsay has visited you and has brought you the 3 volumes of my work. Also he has not informed me whether he made any enquiry at Butterworths and Foges and whether he has seen you.

Going over the long letter of the 5th of December, I see that I have said all there is to say, and I am now anxious to hear whether your Institute is interested or whether you can suggest another publisher.

I need also a literary agent, preferably one, who has also a representation in the United States. Could you give me the name of one, who has the vision for this work?

This new leaflet-letterhead is designed to catch the interest of important people. However, I feel that a life time is not enough for such an idea, and if a man starts with it at 52, he will not see it through. Nevertheless I am untiringly at work. I wish only that some foundation could help me. At present I have still to make a living, working as an engineer at General Motors from 3.30 pm. to midnight.

Could you think of any foundation in Britain, which could help?

Write me again a letter as nice as you did already. Wishing you all the best,
I remain,
Yours sincerely,
C. K. Bliss.

Dear Mrs. Neurath

31st March 1950

I hope you are well, and in receipt of my long letter of the 5th December and the subsequent letter of February 16th.

You will find herewith a newspaper cutting, which will show you that your husband's work is appreciated also in Australia. I hope that this clipping will please you.

Surely you have very much to do, but I hope you will find some time for me too and I wish, that by the time you receive this letter, your letter is already on the way and with good news.

Meanwhile I remain

Yours sincerely
C. K. Bliss.

Dear Mr. Bliss,

30 th March, 1950

I am glad that you have written again. I had a very bad conscience that I have not written before. Your letter which I handed to Foges and which he has, I think, discussed with Hogben, never came back to me and so I was a bit in the air with an answer - also I waited for your manuscript, but Mr. Lindsay has not come to see me yet. I wonder whether you could send me a copy of your letter December 5?

I remember how it impressed me with your efficiency and drive, but I don't remember special points which should be answered. Your ideas too impressed me as brilliant, though also as somehow utopian in a similar way as Interglossa did.

Isotype seems to me much less utopian as it is only an addition and uses of ordinary words, so it can much more easily fit in and does not ask for any training in the reader (only in the writer who is one of very few). With you every reader has to write too, and so some definite learning is needed. That can only be achieved through school authorities, and it makes only sense if many do so - unless it is to remain a secretarian affair. What an immense plan! You will require much "enlightened action" to bring this about. Will you find it? I admit I have so far remained in (more or less) polite inaction and am sorry to disappoint you. But if some of your work will be published and you feel Isotype charts would be desirable I am certainly willing to co-operate. Whether our publisher, Max Parrish, would I can't say.

Please let me hear from you again.

Yours sincerely,
Marie L. Neurath.

Dear Mrs. Neurath,

7th April 1950

Thank you very much for your kind letter of March 30. Meanwhile I have sent you on March 31, a letter by surface mail, containing an article from the Sydney Morning Herald about the Viennese Gemeinde Bauten and much about your husband's work. The writer a Viennese architect Mr. Hellwig showed me the source of information about you, an article FROM HIEROGLYPHIC TO ISOTYPES, by Paul Rhotia in Future Books Volume III.

This ~~article~~ ^{husband} provided for me an unique opportunity, because it contains pictures of your late and of you. What a jovial man your husband must have been, and judging from his elephant signature, how must he have liked a fine and good joke. This makes it doubly sad that we never could meet. In China my greatest hope was Otto Neurath and it was a terrible blow for me, to learn of his death. Now it makes me more sorry because I too have a humerous vain, and I feel that we could have made excellent friends.

And your picture showed me what a fine, beautiful, and intelligent woman you are. I can write this with impunity, because my wife is just of the same caliber, and she too helps and has helped me greatly in my work. And if you take the words above as a flattering compliment (but they are the truth) I beg you to do something for me, and if not for me, at least for a member of your sorority - I mean my wife. For nearly 8 years she has listened to me with great patience, listened to my ideas. Now I guess that you too have a rare quality - to listen.

So I beg you to listen to my outpourings, contained in the attached long letter. I feel sure that you will find something also directly connected with your own work. You know ^{how} much relief one finds, in getting something off one's chest. So thanks a thousands times.

Yours sincerely,
C. K. Bliss.

Dear Mrs. Neurath,

8th April 1950

Don't read this overlong letter in your office.
I recommend a deckchair in Hyde Park.

I shall divide this letter in headed sections, so that you have it easier to answer it point by point. However, you may do it in tele-style to save time, if some paragraphs are not worth more.

From all your letters I have now (so I believe) a fair picture of the work of your Institute, that is, the Institute are YOU, and you still depend on a publisher who may say yes or no to your publishing proposals. Excuse me if I am wrong, but understand the following paragraphs from this point. I think of a source of revenue for you.

Copyright Isotype.

Sometimes I go mad, when I see anyone (without reference to Isotype) in books and in newspaper articles use the idea of Isotype for statistical graphs. I have found out a few times, that the man doing so, has no idea of Otto Neurath and that it took an original mind to produce this idea.

Now I beg you to correct me, if I have not understood the idea completely, but I have seen it as follows:

When I was a little boy, the Sunday paper always carried a very nice drawing, as for instance: THE ARMIES OF THE WORLD. There was a very big soldier representing the Russian Armies, then came another soldier half as high, representing the German army and indicating that the German army is only half in strength and numbers. And so on, until at the end there were just little figures of soldiers, representing small armies.

Now this representation is wrong, because the statistical numbers are linear whereas the eye is deceived by the square area. A square, double as high as another square is 4 times in area. The decisive step was taken by Otto Neurath with his figures of equal size.

Now Otto Neurath lived at the close of an era, where scientists gave their ideas to the scientific world and the world in general gratis, just as great doctors did. But this era is now closed. Today when a scientist at a university makes any discovery which has practical results and can be used in ventures where money comes in too, the University takes out a Patent, forms a Foundation, and this Foundation forces others to pay a royalty. This money is then used for further research etc., foremost for research of the inventor, who now ^{is} assured of a steady income.

Now I allude to an income of royalties from your Isotype copyrights. And I shall not be deterred if you tell me, that you have tried this already. Even if you have tried it a hundred times, even if ten lawyers and ten K. C.'s have advised you against it, listened to my words and - DO AS I SAY. I have many times pitched my wits against 10 lawyers (including my own) and have won.

For a number of years I have been first Secretary and then Manager of the Patent Department of Kremenexky in Vienna. It was the time when the great radio firms, Telefunken, Philips, Tungsrum, jockeyed for positions in a world cartel such as the international electric lamp cartel, and there was furious fighting in many countries of Europe. I had a glorious time then. I dashed from one country to another, from Berlin to Paris, to London, to Zuerich, to Prague, back to Vienna. At times I had up to 300 hundred cases to fight, civil law suits, patent validity law suits, protests against other patent grants, and about 100 of patent cases of applications of my firm.

It was just as Zorro, fighting a whole gang, as you see it in the Technicolour Films, his rapier flitting here and there. And I fought with my knowledge in chemistry and physics, and won many litgations/which seemed hopeless cases. This was the life!

And my Semantography looked exactly like a hopeless case, when I thought of seeking a legal protection to prevent other people inventing fancy symbols of their own, creating many different systems, which in the end would make a new Babel of symbol systems.

But all my friends of the bar, all patent attorneys and solicitors agreed that there is no protection for my symbols. Nothing can be done. I did not give up. I studied the copyright laws and evolved an idea of protection. To be sure, I wrote a long letter to the Copyright Office in Washington, explaining it. Although they said they cannot predict the outcome of any lawsuit (which usually no one can do) they agreed to issue copyrights of my applications.

I cannot tell you here at length about various copyrights I now possess. But one idea I shall explain. As the copyright protects anything written, drawn, engraved on any material anywhere, I have now protections for the manufacturers of the typewriters, because if my symbol elements are printed or engraved on the keys of a typewriter - this typewriter infringes my copyright.

At present, Underwood, Remington and International Business Machine Corporation are seriously studying my proposal of a typewriter. These are the world's greatest typewriter manufacturers and the latter two have sent me preliminary contracts to sign, before going into the study of my papers. In any case - if hardboiled American typewriter businessmen think it worthwhile to occupy themselves with my idea of symbol writing - it may not be so utopian after all.

And now to your Isotypes. Of course, I don't know whether you have done anything with regard to copyright, but I shall assume that you have done nothing. In this case, you have no copyright in the United States, because there an application must be made and two copies must be deposited in the Library of Congress. Besides, you can have a copyright in the States only if you publish the book in the States.

However, for the countries, united in the International Berne Convention, no registration is essential (although it can be done). This Convention covers practically the whole earth, with a few exceptions, (Russia, China, etc.,). In other words, the very first wall graph which your husband hung in his Gesellschafts and Wirtschafts Museum is already under the protection, and in a lawsuit you would have simply to prove, that this chart was hung prior to the publication of your opponent.

This of course is already 25 years back, but in the meantime, you have together issued quite many a book, as for instance INTERNATIONAL PICTURE LANGUAGE in the Psyche Miniatures, and if a book, explaining the idea of Isotypes has appeared in the United States, and if the publisher has applied for the copyright, which they usually do, then you have also copyrights in the United States.

Now, you do not need to go into costly lawsuits. But here is what I would do. I would engage the service of a lawyer. Suppose a book has appeared by an economist in which say 15 graphs are shown, using the Isotype idea. In this case, my lawyer would write to the publisher a nice letter, explaining that the Isotype statistics are under the copyright of Otto Neurath and you respectively, and demand the "usual" royalty fee for books, say 5 guineas.

. This sum is so small, that the publisher would realise that the consultation of his patent attorney would cost him as much. And the patent attorney in turn, would not be able to deny that Otto Neurath has published the idea and that therefore "right" exists, even if it might be possible to attack it in court. No publisher would be foolish enough to start a litigation for 5 guineas. He will pay.

Even if a large publishing firm, publishing many books on statistics etc., would dare to oppose you, you can come to an agreement with it which will still open your way to demand fees from other publishers.

For newspapers articles the "usual" fee would be 5 shillings and newspapers would pay. In fact, after a few large publishing firms had paid the few pounds, you are able to mention in your letter that this and that publisher has acknowledged the copyright by paying the fee, it would soften any resistance in the new publisher. And once he pays, he would have to pay for any subsequent book which appears in his firm.

And it would be most inconvenient for any author to circumvent your very impressive method of graphical statistics, if he could use it for a few guineas and get your expert advice in the bargain.

Even more, once you have established contact in this way, I see it very likely that the publisher and the author would approach you asking you to devise and design the graphs expertly. This would bring you more money.

There are bureaux in almost every country, which peruse all the papers in this country, and cut out the interesting reports and articles in which their clients are interested, and which they have ordered. You would have a standing order with these cuttings firms (In Vienna there was Argus) to send you any article, and any thing containing a statistic in the Isotype manner, and then a letter to the paper would be sent - by a lawyer (this is essential). He may have a standing form of such a letter. Later on, when royalties are coming in, you may even dispense with a lawyer, and have a letterhead printed Isotype Institute, Legal Department, or you may have these letters signed by a lawyer with the letters L. L. D. to make it impressive.

Now, Mrs. Neurath, let all this sink in! As you have inherited all the rights of your husband, and as copyrights last for ca. 28 years and after prolongation another 28 years, here is a way to make your whole life firmly secure. But even more, as you would demand that future graphs would have to bear the Isotype sign and possibly the name of Neurath, this would be the best monument you could possibly set to the work of your husband, who would then become known to anyone who sees such a graph.

I have thought about this idea and I see no flaw, provided you or your lawyer has the necessary dash, arrogance, and firmness, necessary to bully people into submission. After all, any author and any publisher who draws or prints (yes the printers are also in) or publishes a graph in the Isotype manner is stealing. Today any musician, any orchestra, any transmitter, any innkeeper, with a record player, who plays 'Yes I have no bananas' must pay to the composer of his silly hit, and to his widow for 56 years.

The Isotype idea is a great idea. Why should everyone cash in on it except you, who still have to depend on your publisher for a living. Think about it, think very hard. Let me know all your copyrights, all what you have done already, discuss it with your solicitor and DON'T GIVE UP. It's worth trying. And I will help you with all my practical experience in these matters.

And now to other matters.

Your and Hogben's Book FROM CAVE PAINTING TO COMIC STRIP

I learnt first about it through a very favourable review in THE NEW ERA IN HOME AND SCHOOL (1 Park Crescent London W. 1.) Then I found it in the Municipal Library, where you can find it either under Hogben, and under Neurath. And it is always out.

And this coincided with my idea about it. I think it is a great and wonderful book, and I congratulate you to it. You have done a great job. Everything is just perfect, the selected pictures, the printing of them, especially the coloured ones, down to the grey horizontal strokes and the page numbers. It's beautiful. I tried to get it in the book shops, but it is already out, and I hope new consignments are on the way. Again my heartiest congratulations.

I feel sure that this book will prove a great "gift" book and will sell well and in the end, more and more impressions will have to be made. It might well be that Prof. Hogben will agree to revise the text and in this case, I shall be too glad if my services will be accepted. I should say having studied Chinese writing in China for 6 years - from the ideographic point of view, that a few conclusions of Prof. Hogben should need correction. But as a whole the book is just perfect and I don't see any necessity for revision.

But you and Prof. Hogben might be interested to add a few pages and a few pictures, and for this I may only outline my suggestions.

The Semantics of pictorial presentation and visual education

This is a new title for a new discipline, and I do not remember having read anything about it. As I am now a fervent semanticist and as I have been since my

boyhood a fervent photographer, (In China I made a living by it), I should draw your attention to a new chapter of your book, which I would call THE SEMANTICS OF PHOTOGRAPHY.

Semantics as such is an old science. Indeed since Aristotle published his *Sophistici elenchi*, scientists were aware of possible fallacies in speech and writing. And mankind is accustomed to lies since the first cave boy broke his father's stone-axe (I didn't do it father!) But up till now, everyone knows the proverb "seeing is believing" and no one thought you can lie by photography. The camera lense is objective! Yes, but is the camera man?

Now are a few of my experiences. First the mild and harmless ones. I have made great hiking tours in Switzerland. One of my prime objectives was taking pictures, and I was much impressed with the pictures I saw on Swiss picture postcards and in folders. There was for instance Luzern, and behind almost rising out behind the last houses the Pilatus, gigantic, overwhelming. You feel that you must see the mountain towering over you by looking up from any street.

Then I came to Luzern, and found the Pilatus miles away, in fact you cannot see very much of it from Luzern. I found that the photographer has resorted to photo-montage. He took a picture of the Pilatus, many miles nearer than from Luzern, then enlarged it and copied it in the picture of Luzern. And I found the same with Inter-laken and the Jungfrau. On the pictures, the Jungfrau almost falls over you. In reality it is far-far away. And the photographers did not bother even making the most impossible combinations. The railway and the hotel on the Rigi can only be taken by facing the camera north. However the central Alp massif is in the south. So the photographer shifts it to the north. But even so, from the Rigi, you see a far-away line of mountains. You cannot distinguish the Jungfrau or any other mountain. So the photographer takes a picture many miles nearer the Jungfrau and then pasts it into the north of the Rigi.

A month ago I received a letter from Switzerland, with a new stamp on it. One stamp shows a part of the Vierwaldstaettersee with a grandious dominating mountain range behind. But this mountain range simply does not exist on this spot.

Judging by my experiences, I would say that a great part of the Swiss picture post cards, and even picture poster paintings are just fakes, and I suffered great disappointments, when arriving at such special beauty spots, and finding them different to the pictures, which lured me there.

Now this is a harmless lie by the photographers. But there are others which are not permissible. For instance there were pictures in "Life" Hiroshima from the air, before and after the bombing. The after picture was slightly fuzzy and out of focus, including the mountain ranges. But the effect was indeed that all lines were just destroyed. Photographers resort to similar trick, when taking pictures of motor cars. If the picture is sharp, the motorcar seems just to stand still. So they take it slightly out of focus, and with a 25th of a second or even 1/10 of a second, to make the car looking fuzzy, just swishing by and the effect is achieved.

In China I have seen how pictures are taken about Chinese famine amidst plenty. There are professional beggars, who nurture some sores, who just look like very, very undernourished, just as you find some Englishmen who seem to be only bones and no flesh. In Shanghai the streets are simply bulging with food, and most of the children are fat. I can prove this with stills I have with me. I have seen how photographers have the greatest difficulties to drive the children away from that skinny beggar. When I came to Australia I found a series of pictures about famine in China. But the photographer was unable to keep out all the children, and you see them in the background their cheeks simply bulging with fat.

But the worst fallacies are the periodicals issued by the Societies of Friends of the Soviet Union or the like, in most countries of the world. We have such periodicals also here. It simply makes me sick seeing pictures showing miners from the Donbass buying cars, refrigerators, and television sets. What tremendous lies! But there are many people here and elsewhere who still believe that "Seeing is believing". I know that all these are lies.

I have spoken to many who have been in Russia. I myself have seen Soviet films in Shanghai for 6 years, and being a professional movie-maker I have had many opportunities to watch many slips of the Russian cameraman, who did not watch his background or took something which was of no significance to him, especially in the short pictures (documentaries) and news reels, but which were revealing as to the true

state of affairs and standards of living in Russia.

Indeed, when I think how the men of Kremlin are trying to tear at thunder not only the nations but even the families by opposing ideologies, and when I see how photography is dastardly used for this purpose, I wish that photography had not been invented.

Going further into the Semantics of Photography, we find a subtle fallacy used in advertisements. There was recently an article in Reader's Digest giving staggering figures on American advertisements. All advertisers, who wanted to sell goods, which are not essential, not necessary, and even slightly or more or less harmful use the most beautiful girls as models to advertise the products. Consequently the beer and tobacco industry makes most use of the girls for their posters. And looking at the picture of a beautiful girl, with her appealing eyes, her soft lips, her beautiful hair, you simply come to like that particular brand of cigarettes which she so appealingly recommends.

Now, there is a similar picture although on a different plan in your book. On page 100 of the book FROM CAVE PAINTING you find picture No. 39 a full page showing two Moscow children behind an abacus. Now, the picture is beautifully executed. This photographer knows his job. There is in the immediate foreground the abacus, the children in the middle ground, and the number chart in the background, giving a beautiful three dimensional effect, and the whole picture slightly titled as it is now, the vogue.

Now I have seen communist fellow travellers simply wax enthusiastic about such pictures. It becomes for them a symbol that communist education is much superior to any other (of course) capitalistic education. The two children are well dressed and well groomed and this is for them a symbol that all the children in the Soviet Union must look similar, and the soft and intelligent eyes of the children, their beautiful innocence, convince them perfectly that all the tales of the sinister plans of the rulers of Russia are just capitalistic propaganda. Well, such is the semantics of photography, seeing is believing.

Lastly, there is another semantic aspect of modern visual education, and I think the most sinister one. I mean the political cartoon. It has been said that Lord Northcliffe (Hamsworth) has initiated the modern newspaper, because the public has at that time become literate through compulsory school education. They have learned to read, but they have not learned to think. And I am afraid that this is still the case. Later on I hope to convince you that the study of my semantography may just fill the gap, and that my SEMANTICS FOR THE CITIZEN, would affect any fallacious design intended by demagogues.

In political cartoons there are a few harmless standard designs as for instance showing the ship of state in a turbulent sea with the various rocks (inscribed with topical items) dangerously near and the Prime Minister at the wheel.

But most political cartoons are fallacious. First there is the simple recipe to draw the face of the opposing party member very ugly in caricature. This is very important especially now when women have the vote. And consequently to draw the faces of the supporting party members, very nice, very manful, very appealing to women.

But then, most cartoons have no reference to reality. Public men are drawn as hyenas, as octopuses, as spiders. Well you know very well what I mean and I do not need to enlarge further on this point. You have shown one such metaphorical cartoon "Putting the clock bar" on page 212, but Prof. Hogben has not said anything as to the fallacy of metaphorical expressions in politics. Indeed he speaks of the press as a "powerful instrument of education" which indeed it is, without referring to the fallacious use of "pictorial representation."

A suggestion.

I beg to stress that I think yours and Prof. Hogben's book just wonderful and really perfect (and I mean it). But I think that you may be interested on comments on it, and therefore I wish to say, that I have missed the items on which I wrote in the foregoing pages, the "semantic of photography and cartoon drawing." You have devoted so many pages to the comic strip (and I love them very much myself, and read them too, because I like a good joke well presented, and a good story well told) so I would have liked a few pages devoted to the fallacy of photography, etc.

Now, you may in a later edition take care of that, if you and Prof. Hogben think my suggestion worth while. But don't think that this idea itself would be a good item for another picture book, published by Max Parrish, and of course made by you with the text by Prof. Hogben. And moreover, as nothing of this kind has ever been published as far as I know, it could make a sensation, especially with a good title. Let us say PHOTOGRAPHS NEVER LIE, or something similar. In any case, it would be very revealing and a very controversial book, and as publishers must live too, and as publishing is a risky business - a controversial book means good sales. What more could a publisher ask?

Up till now I have spoken only about your work, but make no mistake I am soon going to bother you with my work. But I thought if I take your time and pour out my worries to you, I wish to give you something in return, something which in some way might favourably influence your work, therefore the chapters on the Isotype Copyright and the comment and idea of a new picture book for you.

I am now coming to my Semantography and to your letter of March 30. The copy of my letter of December 5, is attached to these papers. As you wrote you have given it to Mr. Foges and did not get it back. It appears to me, but I may be wrong, that you gave it to him with the few pages from my book (including the page on which I show the Isotype pictures (p. 160) and speak of Otto Neurath's work) without studying the pages. This of course is understandable, as you must have a very busy life, and you must have thought that Mr. Foges will give them all back to you soon.

I refer to your comment in your letter, in which you say that my ideas appear to you somewhat "utopian" "in a similar way as Interglossa." True enough, the whole thing seems utopian all right. But I am a factory man, who knows when something is practical. All this I shall demonstrate in the following pages.

Now take the first lesson in Semantography



These are simple almost self-explanatory symbols. According to my copyrights their use is free to everybody, including governmental, public, and private organisations, provided, that they do not alter them considerably and that the words of the native language are always printed underneath. That is the word SORTIE in French speaking countries, and SALIDA in Spanish speaking countries. Let us suppose that such symbols are accepted and used in cinemas. A French sailor, coming to Sydney, does not know the meaning of EXIT, but he has seen the same symbol in French cinemas above the word SORTIE, so he would know what it means. Besides it is almost self-explanatory, and in the symbol for FIRE EXIT you see the arrow dashing away from the flame.

Now, once my Semantography is known to the world (at present the world does not know it exists) I see it very likely that the Int. Association of Fire Brigades, or the International Association of Fire Insurance Companies would adopt a resolution that all public buildings, all theatres, and all cinemas, would have to show the above signs for ENTRANCE, EXIT, and FIRE EXIT. The same can then be done with Trams, Trains, Ships, etc.

So you see, it is not necessary that people should learn my Semantography. Slowly it can be introduced, and slowly the people would learn one symbol element after the other.

At present, there is great confusion in the symbols on the highways in different countries. You can represent a curve by ↗ but you can say in symbols, or even in Isotype LOOSE GRAVEL, or SLIPPERY ROADS or FRESHLY OILED. But you can say this very easily in Semantography. And the National Motorists Association of New South Wales has given me a testimonial saying that the adoption of my symbols for international traffic would contribute much toward better traffic conditions.

Now, how about a booklet, issued by Max Parrish, not bigger in size than Reader's Digest showing nice pictures, and nice drawings in Isotype and nice statistics in Isotype about accidents, etc. etc. and nice coloured traffic signs of different countries, showing the confusion of modern Babel in a matter which means life or death to many millions of motorists, and in the end, showing my symbol elements and how they can be used on the roads as signs to express anything, how they can be

used in the road house restaurant for an international menu card, how you can argue with the waiter that the roast beef is underdone, how you can argue in writing (if you are a stranger in that country) with the traffic police man, or in the traffic court, or how you can ask for anything you want.

Let's give a nice name for such a book. How about BABEL OF THE MOTORWAYS or ACCIDENT AND DEATH IN DIFFERENT SIGNS AND LANGUAGES or something similar, which would attract attention.

Please realise that this is a burning problem in the whole world. Unification of motor road signs is overdue. It must come. Why has it been delayed and delayed is, that for many meanings there could only be arbitrary signs, and they are not depictable. But now we have a system Semantography, which enables us to express any and every meaning in simple and almost self-explanatory symbols. Now all the Motorists Associations, all the Traffic Associations, all the Governmental Bodies can come together and do something.

This would interest every motorist, and there are millions of motorists in many countries. If you bring out a nice book or booklet (better a cheap booklet) with nice pictures, as only you can do it, why should this not become a best seller, a book discussed in the newspapers and elsewhere. Why not?

PLEASE THINK ABOUT THIS IDEA. SPEAK ABOUT IT WITH YOUR PUBLISHER after you have studied the relevant chapters of my book (see below).

But now, I must go back to the heading of this section, about the most important paragraph in your book FROM CAVE PAINTING. It is on page 178 and here is the first sent once:

"Indeed it is fair to surmise that the impress of the discovery of a form of writing which permits people who cannot converse to communicate by visual aids was more durable than we commonly suppose."

Now here is a little critic for later impressions. In long sentences there are just a few commas too few. I had difficulty to understand the above sentence, although it deals with my work, until I found two commas were missing. One comma after "writing", and another after "aids". Of course, I know that there are no rules with regard to interpunctuation in English. The only rule is not to be misunderstood. But according to this rule, the sentence above would be better understood if the two commas were inserted.

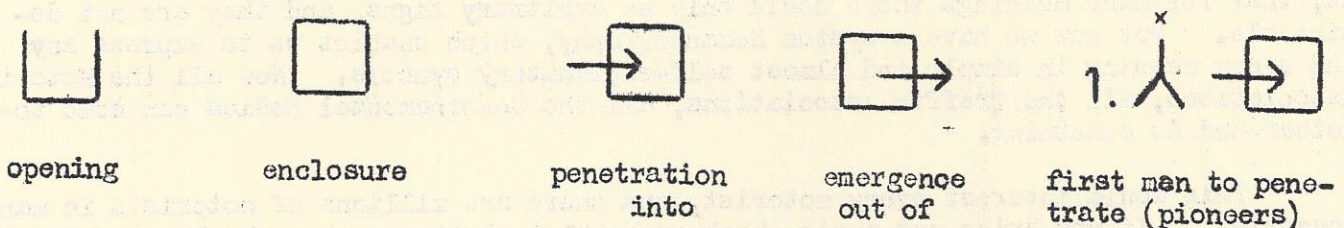
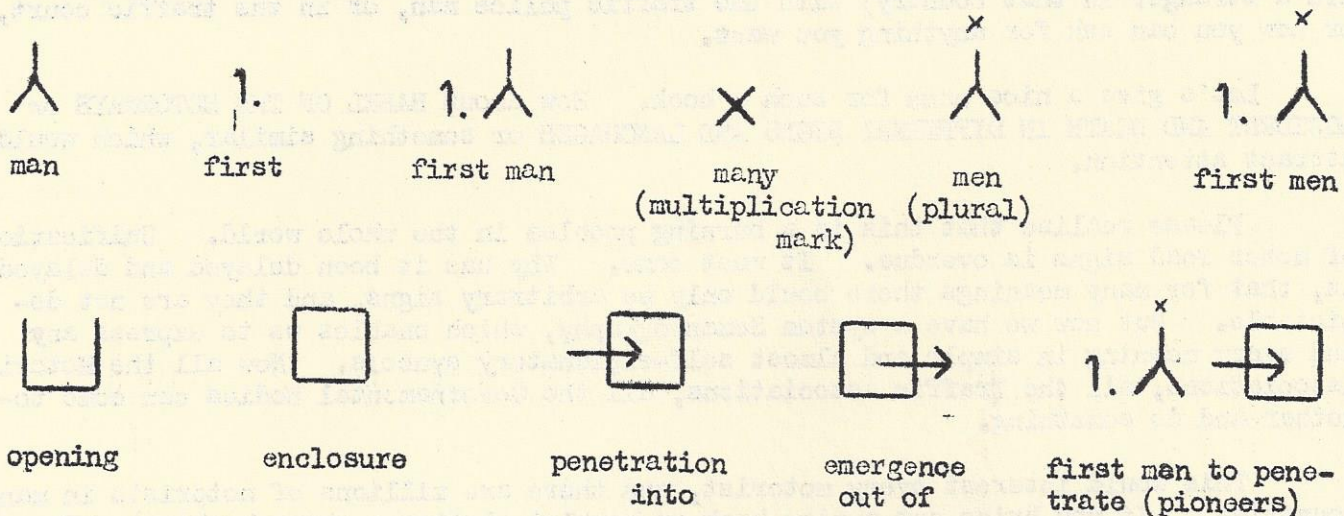
Now it is clear that this paragraph deals with symbol writing. And now comes the second sentence, which is of the utmost importance for me. It runs:

"If the pioneers of language-planning - Dalgarno, Wilkins and Leibniz - did not see the promised land, which still lies beyond the horizon of intelligent hopefulness"

I got very much excited when I read this sentence, and I was angry with myself that I have contacted Prof. Hogben so late. I am of the opinion that a practical symbol writing is not beyond the horizon of intelligent hopefulness - it is already above it. My work has appeared. And if I would have contacted Prof. Hogben early enough, he would have said in the book, that the realisation has come and probably he would have mentioned my name and said a few lines about my Semantography.

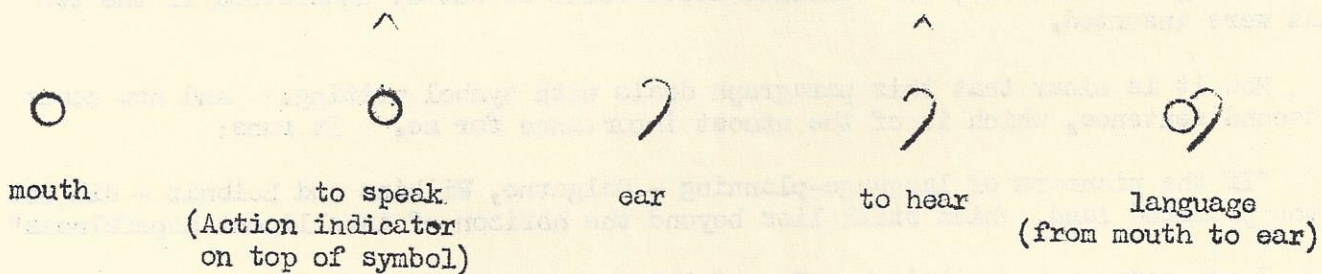
I shall now give you a demonstration of the simplicity of my symbols by writing this sentence down. However, as you know nothing of my system, I would have to explain each symbol bit by bit. And I beg you to follow closely the development of the elements. Anyone who glances only over the coming lines will think it wholly utopian. Only by a little effort will the utter simplicity be revealed.

My system has two features which are generally overlooked. First my claim that only about 100 Elements are necessary, which seems almost impossible. The other that my writing is not only a symbol writing, but a semantical device in the bargain. And this I shall now demonstrate. But please be patient and realise that I take you right up to the higher level of my work, without the preceding lessons. And let me explain the particles later on. Let us take first nouns, etc. I shall show you now the meaning of a compound by showing you first the elements.



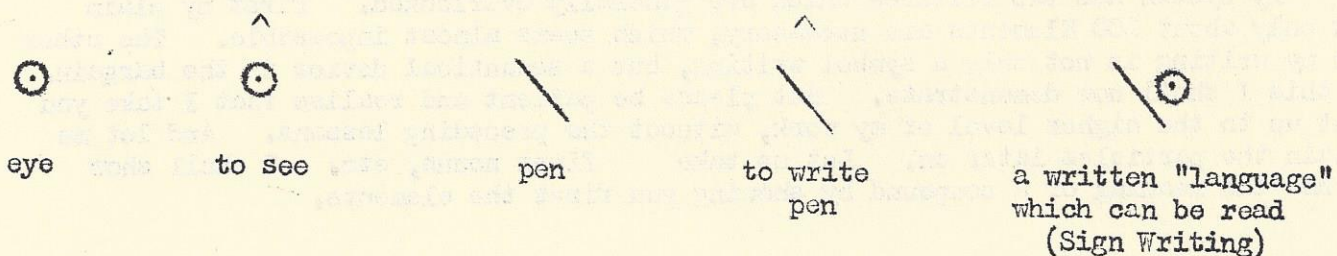
You see that the compound for "pioneers" is general, and if I want to say in what field they are pioneers I would have to add it. Now, you may not yet be convinced that this element cluster shall mean pioneer. So I may ask you why should the letter cluster p-i-o-n-e-e-r mean "first men who penetrate." The word and the sound are wholly arbitrary, and indeed in other languages there are many words for the same meaning. It is simply because you are accustomed through a life-long training that pioneer means pioneer. You find it simply self-explanatory. But of course it is not. You know the meaning of the English word although it is itself a meaningless sound. Whereas in my symbol compound you see the outline of a man, you see the multiplication mark, indicating many, and you see the number one with the dot which means first (as in German). Furthermore you see a circumscribed area well defined with border lines, in which an arrow penetrates.

Now, I must tell you something from my chapters THE RELATIVITY OF SPACE. There I say, that every space representation is relative and must be clearly defined. Consequently if you see my "enclosure" symbol, some more explanations must follow defining the area. "He is a pioneer!" In what? Define the area. And Hogben does it by saying "pioneers in language planning". So let us now write the symbol element for these words. First the word language.



But from these symbols it becomes clear, that language means primarily something which is the result of activities of the mouth and the ear. Surely it is not a symbol writing. And indeed, Hogben should have put the word "language" under converted commas, to indicate that the word is used in the metaphorical sense, like in "picture language". Surely a picture language is not a language. The words "picture writing" are more to the point. Hogben is only excused by the fact, that Dalgarno, Wilkins and Leibniz, - besides working on a symbol writing - have also worked on a spoken international language.

Consequently we would have to think up another compound symbol for a new way of communication by writing, for instance



Now we come to the word "planning". Here I must beg your greatest patience when explaining in a few words a symbol about which I have written scores of pages in my book.

For the meaning of Creation I have chosen a very old and venerable symbol, indicating God. You have seen it many times, and you can see it on - of all places - the 1 \$ Notes of the United States. It is an equal -sided triangle with an eye in it indicating the all-seeing, omnipotent Creator. For believers, this symbol is used. However, unbelievers may leave out the eye (which is a personification symbol of the Omnipotent). Atheists leaving out the eye, using only the triangle, arrive at the meaning of Nature, which is the Universe around us, and which believers term Creation. In symbols



God, Creator
(personified
eye symbol)



Nature
Creation



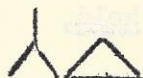
man-made
(a smaller meaning)



"building" symbol
for architects etc.

In the last symbol you recognize the wooden triangle which brick layers and builders use when building a house. And indeed, the smaller symbol for man-made indicates that man is a creator too, only on a smaller scale. He is a builder, as the Creator too is a builder. These few words should show how easy we can symbolize the most abstract meanings. If in doubt, please read the chapters in volume 3. Now we come to a few more symbols.

Consequently we can now combine and also introduce the mind symbol.



a maker
(of anything)



a builder
architect



mind
outline of upper skull



to think
to contemplate
(action of mind)

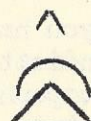
Now let us introduce the Creation and man-made symbols and combine



mind contemplating
Creation, Nature
Symbol for Science
Philosophy

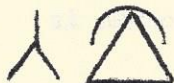


mind contemplating
something man-made
a plan, a system
Symbol for plan, system.



to plan
Action indicator on
top

Now we combine the man symbols with these symbols and we get



a scientist
a philosopher
(contemplating nature)



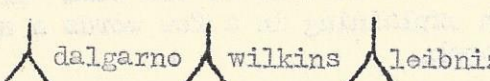
a planner
of something man-made



a thinker
(in general)

Now you need to know the little mathematical symbol which we learned in school as in a b, means "a in relation to b is bigger." And we shall use this relation to indicate what pioneers they are, namely pioneers of language planning. This symbol means of, a relation indicator.

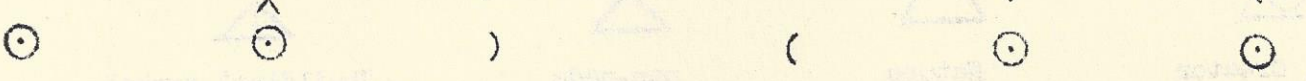




the pioneers of planning "language" Dalgarno, Wilkins, Leibniz sign writing

Naturally, the names are written in the letters of the alphabet, and my typewriter carries the alphabet, but only the small letter, whereas the capital letters are replaced by my lines. Consequently my typewriter is just of the ordinary size, and you can write an ordinary letter with it too.

Now to the next words: "did not see the promised land." Here I must first acquaint you with my symbols for past and present. Naturally you cannot depict these notions, so I resorted to two signs with opposite forms. Now to the symbolization of the words "did not see the promised land"



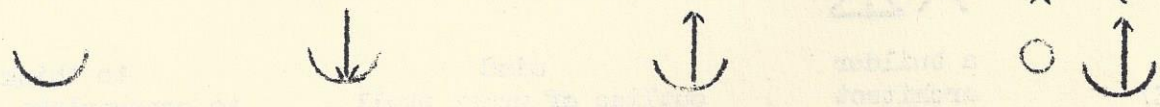
eye to see past future did see will see
(Action indicator)

Now to the symbolization of yes or no, which is simply done by using the mathematical plus and minus signs and the exclamation mark.



plus minus yes no not did see

Now to the symbolization of promise. It is a saying by someone, using his mouth, that he will give something in the future! For these symbol elements, of which we know already the elements mouth and future, we need only the elements for give. For this we shall now develop a simple general symbol for a vessel, a hold, a bowl. The other element is the arrow, which is already international.



vessel, hold to take in to give out a saying (mouth) to give in the future (top indic.) a promise
bowl, etc.

Once you have learned that this symbol compound means promise you do not need the action indicator on top of the mouth symbol, and not even the future indicator on top of the compound to give. It means directly a "saying to give" which is a "promise", isn't it?

Land is simply depicted as a horizontal stroke — and now we can write this part sentence:



not did see the promised land

Here, you see the past indicator on the symbol for "promised" because it means a promise made in the past to give something in the future.

But before we go to the next part of the sentence "which still lies beyond the horizon of intelligent hopefulness", I must tell you something about the metaphor. I have told you already in the foregoing pages about the fallacy of the metaphor in political speeches and cartoons. Well, the wonderful thing in Semantography is that you cannot depict metaphors without knowing, that you are dealing with one (and therefore must be on your guard for any fallacy). I maintain that a citizen, who has taken a few lessons in Semantography will recognise a metaphor any time he sees one in the papers and hears one. And this would have a very salutary effect.

Monsieur Breal, who in 1897 wrote a book on the meaning of words and called it Essai de Semantique (later translated by Postgate), has much to say about the metaphor and that we simply do not realise (whenever we use one) that we have made a transfer

(metaphora) in our mind about some qualities or things, which simply cannot be transferred in nature, because they are completely different. Dalgarno, Wilkins and Leibniz, are pioneers of language planning. They never intended to see any land, which is a definite piece of territory, nor was ever any land promised to them.

When you read Hogben's sentence about the "promised land", it will usually not occur to you, that this is actually non-sensical (not in a derogatory sense). The sentence seems all right, and you have a feeling that you know exactly what Prof. Hogben wanted to express by "promised land". But do you really know what he wanted to express???

One of the few general "grammar" rules of Semantography is, that every human being is just a little different from any other human being and that consequently every human mind thinks just a little differently from any other mind, and that the very same mind may think differently to-morrow than today, although he may use the same words as yesterday.

And as a metaphor represents a transfer made in a mind, every other mind might make this transfer just a little different, and even Hogben's mind may understand by the metaphor "promised land" today something slightly different as he understood it when he wrote it.

The trouble is that a metaphor is always a vague, ambiguous and often misleading and sometimes even fallacious expression. And in fact, just try to imagine what Hogben really meant.

The PROMISED LAND may be:

- (1) the recognition of their particular system of sign writing.
- (2) the adoption of it as a school item.
- (3) the use by mankind besides ordinary writing
- (4) the emergence of a new and practical symbol writing, (invented by someone else) without the faults of their writing.
- (5) the adoptions of it in schools.
- (6) the general use of it by mankind.
- (7) the abandonment of ordinary writing in favour of it.

What indeed did Hogben mean by "promised land"? I don't know, and consequently I cannot use this sentence as a quotation in favour of my Semantography. I could say the "promised land" means the emergence of a practical system, easy to write, simple to type on an ordinary typewriter and consequently I could say, that the "promised land" means the emergence of Semantography. But Hogben may say "No!" I meant something completely different under my words "promised land".

So you see that the metaphor "promised land" is vague and ambiguous and that Hogben and I and other people may understand quite different things by it. Consequently there would be great misunderstanding if we go on talking in metaphors like these.

Now before we go on the very revealing last part of the sentence in your and Hogben's book: "which stills lies beyond the horizon of intelligent hopefulness" let us contemplate for a while these two words: "promised land" in their real meaning.

It is clear that - when you write the sentence in Semantography - you must become aware of the metaphor. You write promise by drawing a mouth (whose mouth you may ask.) Moreover you must put the past indicator on top of the mouth symbol (when was something promised to Dalgarno you may ask) and lastly you draw the horizontal stroke, which indicates the earth and you may puzzle what language planning has to do with the real earth. So - per force - you must realise that either the sentence is non-sensical, or that a metaphor is used, which may mean anything. In this case, you must - in Semantography - put up the warning symbol for metaphor. Once warned by the metaphor symbol, you will realise that the sentence is vague in meaning, ambiguous and may be even misleading and fallacious.

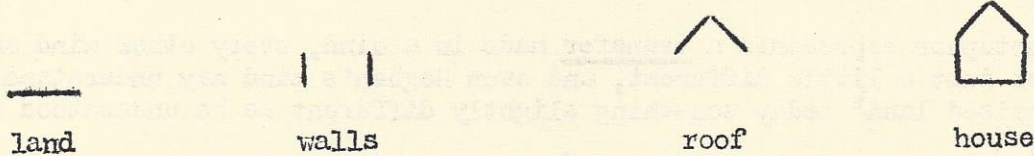
Now let us make a detour. Let us contemplate the words "promised land" in their real meaning. It is the land, a distinct piece of territory promised to the children of Israel, in short Palestine.

The time is 1917 and Prime Minister Balfour is about to write his famous Declaration promising Palestine to the Jews.

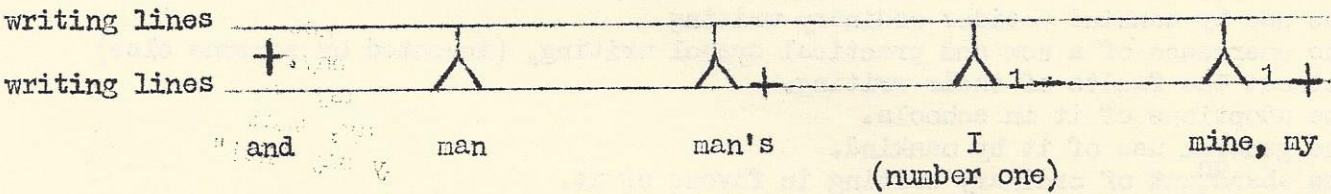
Now let us assume that Semantography has already been taught for at least a generation in all schools, and that Balfour knows it, and so does Chaim Weitzmann, and so does every newspaper reader in Great Briain and elsewhere. Would Balfour have written his letter the way he did? He would not!

What actually is the most essential word in this declaration. What did,Bal-four promise to the children of Israel. Did he promise them an independent Jewish state? No! He promised them a "national home."

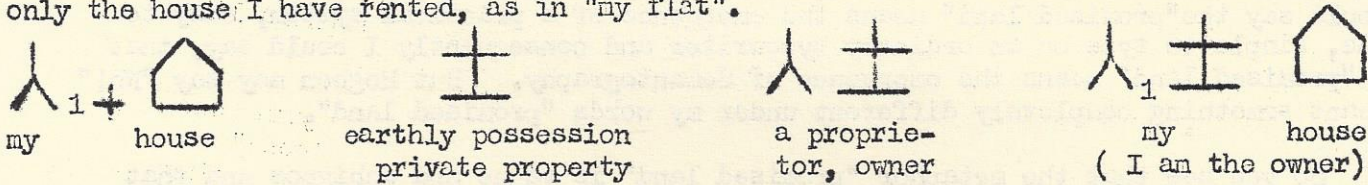
Apparently evryone was satisfied. It was clear to Weitzmann, and it was clear to the Jewish and non-Jewish newspaper readers. But now - let us write this down in Semantography. A home is first and foremost a house a place to live, where people can somehow be secure by walls, and protected by a roof. Now let us first write down our symbol for house in general. You will see that it is already a compound symbäl.



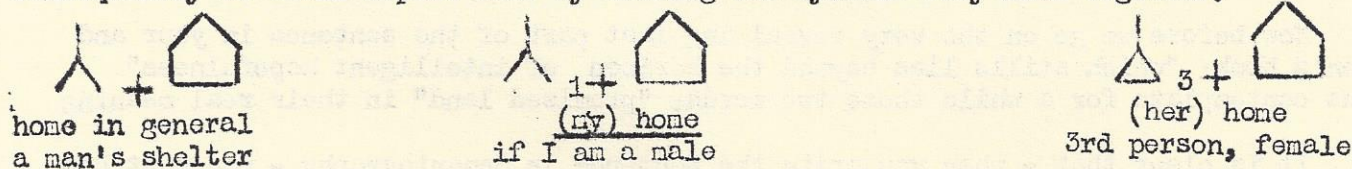
Now if you are a homeless vagrant, and you get a house to live in, this means a very important addition to you. And for addition we have already an international mathematical symbol the plus symbol. By agreement - in Semantography the plus symbol has slightly different meanings in different positions. Standing alone in the middle of writing lines it means simply:and. Standing on the lower writing line it may indicate the possive pronoun, indicating some kind of possession. In other combination with the line for earth it means earthly possession = private property.



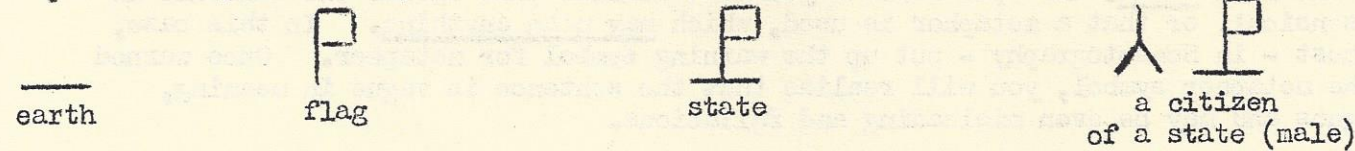
In these symbols we have used a small plus. When we use a big plus we have stressed the meaning. Now we mean real possession. If I say"my house" it may mean only the house I have rented, as in "my flat".



Now, we are tenants in most cases. Yet we speak of our home, although it be- longs to another person. And we are very much attached to this which we name a home. Consequently we shall depict this by drawing the symbols very much together.



So we see, that home means first and foremost nothing more than a shelter for humans, placed on earth, having walls, and a roof. It never means a state. How do we depict a state in Semantography? Well, it is a territory again, over which a particularsymbol waves, made out of cloth and tacked to a pöle, in short, a flag,



So Balfour did not promise a State. But neither did he promise a House. Where was the fallacy committed? By qualifying the word "home" with a very ambiguous and vague word.

Balfour promised the children of Israel a "national home". He might have promised them in the bargain a "cultural home", a "spiritual home", a "traditional home". Heaven knows what these words mean. If you ask 10 persons what a "spiritual home" means, or a "national home" they might give you 10 different answers. And sure enough, Balfour meant something different than what Weitzmann and all the Zionists understood these words. And he might have been quite sincere. After all the word "home" creates by its very sound such a "homely" atmosphere. Of course, the Jews may come to Palestine, erect houses, factories, synagogues, concert halls, theatres, its gardens and cultivate farms, and may live a very happy and "homely" life. But not a state. Balfour never promised that.

But because the word "home" is a metaphorical expression in this particular case, the Jews and Arabs declared that "perfid Albion" has promised both the same territory. We do not realise how much illwill, how much hatred, how much misery are created by words, which different people just understand differently. Goebbels knew it very well what words can do, and he created a ministry for it. And the study of Semantics has been taken up in American universities because men have realised that wars today are made by words. Consequently I maintain that my Semantography could be a school item - not for writing in different languages - but only for realisation and recognition of vague, ambiguous, misleading and fallacious words, which today rent asunder the families, the nations, and the family of nations.

Now I should explain the symbol for nation. I have written a long chapter about it, and have adorned it with important quotations of important men, foremost Bertrand Russell. You will find it on page 342 of Volume II of Semantography. I have analysed it like a chemist analyses different specimens to find what are the common elements in all specimens. Common language? No! (see Switzerland), Common religion, again No! Common facial features, fair hair, blue eyes, again No! What then are the common elements?

What constitutes a nation, and what constitutes a member of a nation?

I do not want to make this letter longer than it is and is still going to be. I want to make you curious of my books; so look up the analysis of the word nation and its symbolisation on page 342 of my book. And with this we close this detour about an expression which is largely responsible for the miseries which have been created in Palestine.

Let us go back to the last part of Hogben's sentence, which runs:

"If the pioneers of language planning Dalgarno, Wilkins and Leibniz, did not see the promised land, which still lies beyond the horizon of intelligent hopefulness...

In the following paragraphs I could show you, how easily we can symbolize the above sentence part, but again I would have to tell you something about the meaning elements first and then combine them.

I have made a pause in my writing and now I realise with horror that I am already on page 19. Consequently I shall abandon the symbolisation of this passage and I shall treat it in such a way, as if you already had your lesson of Semantography and do not need to know the outline of the symbols to analyse this passage.

Once you have realised that the promised land mentioned by Hogben is imaginary you will have no difficulty to realise that the horizon imagined by Hogben is an imaginary line, which does not exist in nature. Again Hogben has used a metaphor and consequently as there are different minds, Hogben might draw the line of the imaginary horizon differently than I would draw it. Consequently I maintain, that my work Semantography is already above the horizon, and Hogben, might say that he considers my system still below the horizon, and there would be no way to find an agreement between us.

Even more, above and below are firstly space notions and according to Physics they are relative in meaning, and need a reference. If we say "above the sea level" we have given this reference. But if I say: "Above the horizon" it has a meaning, if I express exact longitude and latitude of the spot where I look at the horizon, the real horizon of course.

But if I mean "above an imaginary line," something which does exist only in my thoughts, that is within my brain, then it may mean anything and different things to different people. Now Hogben has defined this imaginary horizon line, by saying "beyond the horizon of intelligent hopefulness."

But alas, this is a very vague expression. In Semantography we would have to put up the mind symbol before the symbol for intelligent and before hopefulness, because these are mind reactions. And according to the "grammar" rule of Semantography, (which is a simple rule of Biology and Psychology) not two minds are alike. Consequently what appears hopeful to one mind may not appear so to the other.

But according to Semantography, the meaning may change in the very same mind. If Hogben was not so hopeful when he wrote it, or when he saw my Semantography, he may become more hopeful today, without being inconsequential.

I hope I have not made you bewildered, by saying something which should be taught only on the university level, (if semantography is to be taught). But if you have really grasped what I mean, you might agree with me, that it could be taught in the high school, that is to boys and girls of 12 - 17 years of age. After all, they are pestered with higher mathematics, which is more difficult.

I have given you in this letter an example of my semantography and I have chosen a sentence from your book From Cave Painting to Comic Strip. I have said that this is the most important sentence, and for me it is an explanation of the attitude of Prof. Hogben towards semantography. And now I come to another section, very important to me.

Prof. Hogben and my work.

I know little of Prof. Hogben, and I hope one day to meet him. So far, he seems to me a wonderful man. Two points may prove this. In the book FROM CAVE PAINTING he frequently cites from THE LOOM OF LANGUAGE. For anyone who has read this book, it is clear, that Hogben has contributed so much, that Bodmer insisted on "co-authorship",

Yet in this book FROM CAVE PAINTING Hogben goes on many occasions to cite Bodmer, and leaving no indication that in some instances he may have cited his own words.

In the paragraphs dealing with a world auxiliary he did not mention with one single word, that he himself has spent much time on the invention of Interglossa. You cannot find the word Interglossa in the whole book. If this is not Selbstverleugnung - self-denial, I don't know what self-denial could ever mean. I shows a greatness of character.

My first contact with Hogben was, when I asked him for permission to quote from his Interglossa, in which he recommended that all known international symbols should be used. And his letter was so full of friendly interest, and sincerity that my hopes rose high. Here is a man who will understand your work, so I thought.

When it was finished I wrote to him a short preliminary letter, telling him that I am going to send him a long letter about it. He replied that he will gladly read my manuscript.

I sat down and wrote a long letter. I could have sent him the books only. Instead I wanted to show my personal attachment in writing a personal letter, explaining those items which I thought he might find interesting. And in this letter I asked (or better I expressed my hope) that Semantography should become one book in his series "PRIMERS FOR THE AGE OF PLENTY." I even proposed two interesting titles which are somehow reminiscent of the first two successful primers, namely MATHEMATICS FOR THE MILLIONS and SCIENCE FOR THE CITIZEN. I proposed one or two books on LITERACY FOR THE BILLIONS and SEMANTICS FOR THE CITIZEN. I thought, that if these books are not "primers" in the very sense of the word, then I don't know what primers are. A new possibility to write ONE PRIMER FOR ONE WORLD, readable in all and any language and dialect spoken on this planet, what better primer could there be?

At the same time I sent him Volume I and II of my work (through Mr. Lindsay), and soon a detailed letter came back. It contained one sentence which made me mighty proud. Prof. Hogben calls my work "fascinating" and goes on to say that "I think the views of Mr. Bliss are stimulating, ingenious, and worthy of a wide public among interlinguists."

But unfortunately Prof. Hogben dashed my hopes about a Primer for the Age of Plenty. He mentioned only the paper shortage (but how many books are still printed in Great Britain.) He did not suggest that I should contact Allen and Unwin, but said that only Mr. Foges might be interested in my work.

But he showed his friendly co-operation and help by giving some editorial advice, with regard to a further publication. And when I read this advice I became aware, that he had not even thumbed through my book. Had he only turned page after page with not more than a glance to each page, he would not have written what he said in his letter, (see the correspondence in Series No. 147)

It is very important for me to write all this to you. If I were in London I would come right up to you, and I would pour out my heart. If I were an oversensitive woman, I might have burst into tears before you, complaining of the way Prof. Hogben has treated my work.

But I am nothing of the sort, and if I write this down here, I want to have your co-operation. In fact, I do not mind if you show this letter to Prof. Hogben. The situation for me is clear. There are two persons in the whole world who would appreciate my work, these are you and Prof. Hogben. If any help and co-operation can come, you both are the people from whom I could hope for it. Consequently it is of the utmost importance that I should feel that you know what I have worked out not just a fleeting glance - but real knowledge of my work.

And I knew that an intelligent woman could work wonders. After all, the fate of the world and the nations has to a great extent been directed by women, who directed their men. And the history of every man, who has an original work to his credit shows clearly that almost in all cases, women with intuition, women with will to help a struggling man were responsible for his success. Therefore I write to you and beg you to take up my case.

The foregoing explanation of my symbols have shown you that it is something completely different than Isotype. Isotype is a "picture language" in which pictures tell a story. I have no pictures. I work with symbols. And moreover, Neurath says in his INTERNATIONAL PICTURE LANGUAGE that Isotype is not a "complete" language, like the Chinese. It cannot be used for writing a sentence word for word.

Consequently I am no competitor to the work of your husband. On the contrary. And I am no competitor to Hogben's Interglossa, which is a spoken language. But our common effort combined could only help each others scheme. Your Isotypes could be used as pictures in ONE PRIMER FOR ONE WORLD to lead to my symbols. And my symbols in turn could be a perfect underlying scheme for Hogben's Interglossa. Once a person can read a symbol line in his own mother tongue, then we may introduce the basic Interglossa words for the symbols.

And I beg to you to help me get in contact again with Prof. Hogben and induce him to take a greater interest. I really feel that the words which he has used in your latest book about "the promised land, which still lies beyond the horizon of intelligent hopefulness" expresses really his opinion, and consequently he has not bothered to examine carefully a scheme which to him and to you seem "utopian."

True enough, a man like Hogben, as well as a woman like you, have so many jobs and so many interests, that you both cannot devote more than some fleeting glances to any fan letter or scheme which must by necessity come your way. I should be grateful that he and you wrote so much to me.

I am very grateful, really and truly. But because I believe that I have really invented something very simple and very good, I feel that I have some kind of a right to ask for a little understanding and a little help. And therefore I would like to send you my correspondence with Prof. Hogben, and would like to ask you to help me, in getting his interest.

At present, I see no possibility to bother him again. In order to understand the position, I will give you a few details. Again I say that I would not mind if you would show this letter to him. But this would not be what I want. I want that you should speak to him. You, in your words, not I in my bad English and with words, which may indeed sometimes mean something else in another mind.

In his letter containing comment on my work he mentions the following points:
(1) I should have added translations of well-known prose, to exhibit my system as a work-able proposition.

But I have shown many examples, a letter of a scientist about scientific matters of everyday. I have shown how business letters could be written, telegrams be sent and I have translated portions of the British Medical Journal. I don't know to what extent Medical Statistics go, (the field in which Hogben works at present) but I have given medicine a long chapter, and shown what could be done with symbols for medicine.

(2) I should jettison a lot of the sales talk and quotations. Well, the sales talk is mostly contained in the first chapter, which itself is clearly marked as an introduction and as a sales talk chapter, and which I use, separated from this book as a leaflet on Semantography. The quotations I used simply to support my work. Few people are convinced that all this, and an international ^{language} is necessary. So I cited important sayings of important men.

(3) I should convince people about the advantages of an ideographic script by offering "more practical suggestions for more extensive use of ideography in commerce and travel". Well, this sentence convinced me that Prof. Hogben has not even thumbed through my book; otherwise he must have come across the very large chapters on Postal Communication (p.121), Railroad and Transport (p. 224), Shipping and Travel (p.236), Banking and Commerce (p. 247) Industry and Merchandising (p. 257), Cables and Correspondence (p. 266), Treaties and Business Agreements (p. 268), Patent Applications (p. 270), Botany, Zoology, and International Menu Cards (p. 319) Agriculture and Farming (p. 327) Hotel and Travel (p. 335) Passports and Documents (p. 342) Newspapers and Magazines (p. 350) Road Symbols and Emergency Signals for Shipping and Aircraft (p. 357) Everyday Chemistry and Physics (p. 368) Medicine and Popular Hygiene (p. 391) etc. You see from the high page numbers that all this must be contained in very large chapter, and in fact, I have thought out symbols for practically most meanings for many human activities, and especially in Commerce and Travel which Prof. Hogben missed.

(4) This point refers to Biology and Medicine, for which Prof. Hogben sees no likelihood of the use of ideographs. Again it shows that he must have completely overlooked my chapter on Medicine which runs from page 391 to page 402.

(5) Prof. Hogben recommends that I should make reference to Otto Neurath, and his "Dictionary of Isotypes", which he has compiled as an international picture language. But I have mentioned Neurath's work and I have shown his Isotypes in a statistical graph, as well as for public signs. I have sent you page 160, containing this reference and I have received permission to quote from INTERNATIONAL PICTURE LANGUAGE.

These are the five points which Prof. Hogben mentioned, and you may understand that I was very much downcast when I realised that he has not even thumbed through my book. Of course he is a very busy man, I realise this, and yet, and yet - after all, I have compiled a work which surely deserves his interest.

But my humiliation and sorrow was not yet ended. I sent him the third volume which I had finished in the meantime. And I sent it by airmail which was a very costly procedure. I wanted that he should have it when he studied the first two volumes. And I wrote also a letter, or two about the content of this third volume. My friends agree that it contains much ^{more} than volume I and II. Especially there is the exposition of an interesting hypothesis to which I drew his attention.

Imagine my unhappiness when the book came back without a single word and both my letters remained unanswered. All that I received from Hogben after the letter with the editorial comment (see above) was a little note thanking me for my Xmas greeting.

In short Prof. Hogben was finished with me and my work. There was nothing to be said any more. And indeed I see no possibility to open the conversation again and therefore I write to you, because you could do what I cannot. You know him, you see him, and I hope you will find a little more time - not to study my work - I am satisfied if you go simply from page to page. You will be convinced.

I ask for your help in interesting Prof. Hogben. of bringing my work to the knowledge of some publisher or authority or foundation. And with this I come to another section of this interminable letter.

Publishers and I.

I have never realised what a heartbreaking job it is for a man with an unusual manuscript on hand. Indeed I know only very little about the humiliations and sufferings, and here below I shall outline what I know.

It seems to me that an unknown author is worse off than a beggar. A beggar knows within a minute whether it will be a crumb or a kick and he can swiftly turn to the next door. With an author, he must wait months for the kick, and years for the crumb.

Now you might think that I have canvassed my manuscript to many publishers, but I have not. Here is what happened.

In April last year I wrote to Butterworth's, publisher of "Research" asking for the name of a literary agent, who^{is} interested in a popular science work and in the fostering of a manuscript on an unusual theme.

This letter must have come into the hands of someone else, and this someone else sent a cable to Butterworth's representative in Sydney. He in turn sent a cable to me, to come to him immediately. Then I learned that Butterworth is interested in what I have to offer. Consequently I sent him a letter with an explanation. A letter came back from the editor of "Research" expressing amazement. He has not sent a cable and has not received the first letter about the literary agent, and does not know what it is all about. Consequently I sent him an ^{other} explanation. That was 10 months ago. No answer yet. I have not sent them my manuscript.

After Prof. Hogben's letter to my friend Mr. Lindsay, I sent Lindsay a letter for Mr. Foges and also for Butterworth, and asked him to visit both. This was October 1949. Up till now I don't know whether Lindsay has seen them or not. That was six months ago.

On the 5th December I sent you an airmail letter, which you handed over to Mr. Foges. It contained a publishing proposal for small booklets which would mean very little outlay. Now, 4 months have passed, and Mr. Foges has not answered.

The only one who answered is you, and you are honest enough to confess to a bad conscience about answering only now. Well, I am glad for this sign of interest and this letter which I write with my heart should be witness of my gratefulness.

Actually these are all the contacts which I have made with publishers. And I am already a bit mad about it, waiting and waiting for months. So I went to a friend of mine, who is a sort of literary agent, insofar that he corrects people's writings for the newspapers and the radio. I asked him: "What is wrong with my manuscript? I know it is full of errors as I typed it directly without correction on the wax stencil. But cannot an editor make a good job of it?"

And he answered: "Nothing is wrong with your work. In fact every writer even if he is a born Englishman, makes, the same errors like ^{you} and needs an editor when the work is to be prepared for publishing."

So I went to the principal librarian of Australia's greatest public library and offered the work as it is duplicated and bound in three volumes for sale. He was very much impressed with the mass of information and bought it. He even approved of the price of £4 Sterling, in view of the extensiveness of it. Even more he sat down and wrote a letter, intended as a circular letter to all the university and public libraries throughout the world, recommending the acquisition of my work. (See copy attached).

And this is what I am preparing to do. I feel sure that I will sell my work as it is in its duplicated form to most of the great libraries and £4 Sterling is a good price.

What you could do.

I have told you that Prof. Hogben has disappointed me. I hope that you will help me to get him interested again. So far I am disappointed to learn, that the handing over of my letter to Mr. Foges had no effect. Furthermore, that you have not discussed the matter with your publisher. You write in your letter of March 20 "Whether our publisher, Max Parrish would (be willing to co-operate) I can't say."

Now there is a valid excuse for Butterworth, for Hogben, for Lindsay, for Foges and for you. The matter is just "utopian". And I understand that you are depending on your publisher. You must come to him with proposals which have some possibility of revenue. If you talk him into a venture which means a loss, he would be very reluctant in the future with regard to other proposals of yours. Believe me I understand this fully, and I am not angry with Mr. Foges, with Prof. Hogben, or with you.

But still, the idea is so original, that I feel certain that a book could be produced which would sell. And here is my proposal.

How about a book PICTURES AND PICTURE LANGUAGE OLD AND NEW. This would be an excellent possibility to show some nice pictures similar to those as in FROM CAVE PAINTING. It would furthermore give you an opportunity to expound the Isotype Picture Language. Then my Semantics could be shown and the various applications of my Semantography.

In my letter to Mr. Foges sent to Lindsay, I have outlined a publishing proposal of small booklets, of which the second should be printed when the first is a seller. But now I reduce my ambition. Such a book as outlined would be an idea.

Please speak with Mr. Foges and Mr. Parrish about it. I think it would be an ideal gift book for old and young.

Then there is the Proposal, mentioned in page 9 of this letter. A book or booklet perhaps with a title LIFE OR DEATH SYMBOLS ON THE MOTORROADS OF THE WORLD or something similar.

Lastly when you have received my book, read about a separate idea expounded in pages 617 - 663. Only 46 pages, but my friends have assured me that it is most fascinating, and a former Prof. of Physics of the University of Nottingham wants to introduce it to "Nature" the periodical of Mac Millan. Now you read this, and if you will not find that it contains a marvellous idea for pictures (as you can assemble them in a most interesting book,) then I will repent. I think the idea will be most sensational. READ IT, please !!!!

About two weeks after you have received this letter, you will receive the 3 volumes, and then think what you can do. Of course it might turn out, that you cannot do anything, which would be a great disappointment. But if you really want to help me, you will surely find a way. As said before two persons in the whole world can appreciate my work, you and Prof. Hogben, and somehow I feel that people like you will feel an obligation to do something to help a fellow to recognition.

You are the type of woman, who must take care of something or someone, be it an idea or a man with an idea. Please take me into your care. You can do much.

If Prof. Hogben would consent to write a preface to a small book expounding my work, or if he would somehow act as editor, a publisher would quickly be found, if not in Great Britain surely in America. And you should furnish the pictures to it, just as in Interglossa.

Please Mrs. Neurath help my work along. It is not a competitor, it is congenial to your Isotypes, and it can best be published with your Isotypes.

Kindly excuse this overlong letter. I would not have written it to anyone but you. You - I feel - will understand me.

Of course a P.S.
Even if a publisher would not be willing to risk his money, Prof. Hogben could interest a scientific foundation, to help safeguarding the publisher against any loss.

Yours sincerely

C.K. Bliss.

from 51A Rathbone Place,
London W. 1.
7th June 1950.

Dear Mr. Bliss,

This is only a very short and preliminary answer, But as I am going away for some weeks of holidays to-morrow, I thought that you should at least get an acknowledgement of your long letter of 26 pages. What I tell you to-day is, thus, just my first reaction and not based on the study of your manuscript which has not reached me yet.

One very great disappointment for you will be that I feel that I cannot be of any help with Lancelot Hogben. He seems to be absorbed in other interests; I have not seen him for months, and I hear that other people are having a similar experience with him. This all may change, and he may come back someday, so let us wait and see. Neither Interglossa nor Cave Painting have been a success in the way Mathematics for Millions and Science for the Citizen have been. So he may wish not to be reminded too much of them. (By the way, you don't seem to realise how important alliteration is in Hogben's titles!)

About all the rest I should write much more than I am able to do; to talk things over would be much better. I think you should come here yourself. Nobody would push your plans along as you would do it, and it is quite natural. Everyone is full up with his own problems, certainly I am. I very often feel that I should spend more energy on Isotype than I have, but I never feel that I have more energy to spend usefully on Isotype. If you ask Isotype to contribute to one of your ventures we shall be very willing to do so. But nobody can produce so much convincing persuasion as you, who are behind your scheme with all your vigour and belief. Need I tell you?

The subjects for books you give are certainly very good, at least from my point of view. A publisher may think differently. I have the passage of your letter copied for Mr. Parrish and Mr. Foges. And I shall of course show them the big manuscript when it arrives. They will tell me that Interglossa did not sell in spite of its cheapness. What can I say? Even basic English had to struggle for quite some time. You see how unsuitable I am to push your idea, and even to push my own or to work for any financial success? and thus: to do what you say? But don't give up - all new attitudes and decisions need time to develop!

We are very busy now, many new books are coming along, and we have a large working programme for the next 18 months. There are many new problems of visualisation to be solved. I am fortunate enough that my daily problems further the work I wish to do. I should not be ungrateful to publishers who make this possible.

Yours sincerely

Marie L. Neurath.

Dear Mrs. Neurath,

Sydney. 16th October, 1950

"A number of months have passed since I received your letter of June 7th as a preliminary and short answer" to my long letter of 26 pages. I refrained from writing to you, being sure that a letter sent to your vacation place might seriously disturb your rest.

In any case I know now from the pathetic lines of your last letter that you can do nothing for me. I wish that you should understand that my 26 page letter was the major effort to convince you about the following points: (1) that Semantography is no competition to Isotype; (2) that it is the "opposite" of Esperanto, Interglossa etc., and that therefore the failure of those ventures are the direct bases of a new idea in which everyone uses his familiar mother tongue only; and (3) that Semantography offers a Semantic and Logic, such as is not found in any international language project.

In the meantime, you have received the three volumes of my work, and you have had time to read and study the unique novelty of it. It may well be that a letter from you is on the way in answer to my 26 page letter and the submission of my manuscript. In any case, I have good news insofar that I shall not bother you. Please read the attached letter to Mr. Foges, and hand it over to him. If you want to return the manuscript together with that submitted to Mr. Foges, please do me the favour and send both to Mr. Lord, Director of Theatre Tickets and Messenger, 100 Martin's Lane, London, W.C.2. However, if you want to retain the manuscript sent to you for a while, please send me the letter of Mr. Foges. Thankyou very much for the trouble you are taking.

One thing perturbs me. In the first pages of my long letter, I have outlined to you that good money could be made out of Isotypes copyrights, whether they are copyrighted or not. I offered you my experience and help in this matter. So far I haven't had any reply from you to this part of my letter, which concerns only you and your work. It may well be that you have been so overburdened with work since you came back that you haven't been able to study my letter at all.

As you see from the letterhead, I have gone into the publishing business myself, and with the wonderful words of Bertrand Russell, I shall have no difficulty in raising as much money as I need for further publications.

I enclose a brochure (No. 6, one for you, one for Mr. Foges,) which gives you the history of the idea and the statements in its favour made by men of learning,

Now, my work has been proposed by Dr. P. Volkov to UNESCO, Paris. I have written to Prof. Lauwerys (whom I met 4 years ago in Sydney) and asked him to urge UNESCO not to reject my work without an examination and a trial.

I know that you are acquainted with Professor. Lauwerys, and that you and your husband have published books together with him. I wonder if I ask too much from you, begging you to ring him up and find out if he has already written to UNESCO or not, and if not, urge him gently to do so. However, if this should interfere too much with your heavy work, forget about it.

I am sending this letter by ordinary mail, and should, in the meantime, a letter arrive from you, which answers some paragraphs of this letter, please take this into account. In any case, if you do not want to continue our correspondence I shall consider you as a "Friend of Semantography" and shall send you further publications as they come along.

I remain, with my best wishes.

Encl.

2 copies Brochure No. 6.

Letter for Mr. Foges.

Yours sincerely,

C. K. Bliss.

8th December, 1950.

Dear Mr. Bliss,

I have no fears at all that Semantography is a competition to Isotype, on the contrary, I think it quite possible that they could go on together, and if ever you should want to publish a book in Semantography illustrated in Isotypes charts, I should gladly co-operate. I also see what distinguishes Semantography from the attempts to create an international language. Moreover, I think I never left you in any doubt that I appreciate your invention as being good, intelligent, imaginative and very attractive and stimulating. In short, I gladly accept your offer to be considered by you as a "Friend of Semantography" as far as my acquaintance with it goes.

I have spent sometime with your manuscript and have later returned it, together with Mr. Foges' to the address you indicated. I found the impressions which I got from your very interesting letters, confirmed in it.

I have spoken to Prof. Lauwerys who thinks that your affairs are in good hands with Dr. Volkov and Prof. Mederith who is an even greater friend of Semantography and has reviewed your work favourably in the New Era I think.

I am very sorry that you have been perturbed by my failure to answer a part of your letter which was written for my benefit exclusively. That was very unkind of me. Of course, such ideas as yours have popped up from time to time. Also I am not uninformed about the legal position, and our copyright has been well looked after. I thank you very much for your offer to help, please forgive me that I have not done so before.

My congratulations that your chances have so much improved! Let me know of any new developments which I shall follow with interest.

With my best wishes and regards,

Yours sincerely,
Marie L. Neurath.

And so ended another great hope of mine. Today 10 years later, when duplicating this correspondence, I have seen many more of such hopes vanish. I have realised that no one is going to help me and my work, and that I shall not see the fruits of my labour.

The End.