

CURRENT BOOKS

FELLOWS' CHOICE

Recent titles selected and reviewed by Fellows of the Wilson Center

**MALNUTRITION AND
POVERTY: Magnitude and
Policy Options**

by Shlomo Reutlinger and
Marcelo Sclowisky
Johns Hopkins, 1976
96 pp. \$4.75 (paper only)
L of C 76-17240
ISBN 0-8018-1868-0

The debate on world food policy has centered on lagging production and protein deficiencies. In this important little book, two World Bank economists shift the focus to malnutrition among low-income people in poor countries. Noting that simple country-wide averages of calorie intake conceal the impact of highly uneven income distribution, they say that about two-thirds of the people in these countries do not have enough money to purchase adequate food for themselves and their families. The authors agree with other researchers that world food production should be stepped up. But they argue that neither bigger crops nor an increase in per capita incomes at present economic growth rates in developing countries will quickly solve food calorie deficits. They describe ways to measure the cost effectiveness of alternative programs (government food shops, special food supplements for infants) to help poor people achieve minimum standards of nutrition. Their views should stimulate other economists to move beyond looking at nutrition and health simply as welfare problems and examine the interrelationships among food, consumption, income distribution, nutrition, health, and family planning.

—Carl K. Eicher

**THE NATIONALIZATION
OF CULTURE: The Development of State Subsidies
to the Arts in Great Britain**

by Janet Minihan
New York Univ., 1977
276 pp. \$15
L of C 76-20372
ISBN 0-8147-5413-9

State-supported museums blossomed in Britain during the last century, but Parliament did not give financial aid to other cultural institutions and activities. Janet Minihan, a historian at American University, notes that, as recently as the 1920s, Britain had no real national opera company, ballet, or theater. The documentary film movement got some government financial backing in the '30s, but the performing arts did not obtain public