
RESOURCES & ENVIRONMENT

demographer. The sharpest turnabout has occurred in the Third World, where population growth was considered out of control.

The globe's total population (up from 3.67 billion in 1970 to 4.16 billion in 1977) is still expanding by 70 million people annually. But between 1950 and 1970, the annual increase grew from 43 million to 73 million.

The "fertility transition" underway today in Latin America, Asia, and Africa is much more rapid than that of 18th- and 19th-century Europe. China's birthrate, for example, fell from 40 per thousand persons to 26 in less than 30 years (1950-77). Since 1970, birthrates have fallen even faster in the rest of the Third World.

The new figures show that the population growth-rate declines that demographers expected to occur in the 1980s began to appear as early as the late '60s. From 1960 to 1970, for example, Latin American birthrates fell from 41 to 39 per thousand. Asian birthrates (excluding China's) fell from 48 to 47 per thousand.

These statistics have mystified demographers. Fertility declines have occurred both in small, rapidly developing nations such as South Korea and Taiwan and in economically troubled lands such as India and Turkey. Nations where income distribution is highly unequal (Brazil and the Philippines) have cut birthrates as effectively as China and Sri Lanka, where wealth is rather evenly distributed.

In fact, Eberstadt argues, the main factor behind the transition seems unrelated to government family-planning programs: i.e., the growing tendency of women in poor countries to marry later and work during their peak childbearing years (the late teens and early twenties). What demographers forget, he concludes, "is that, in the final analysis, it is couples, not nations, that have children."

ARTS & LETTERS

Musical 'Martyrs'

"The Myth of the Unappreciated (Musical) Genius" by Hans Lenneberg, in *The Musical Quarterly* (Spring 1980), Circulation Office, 48-02 48th Ave., Woodside, N.Y. 11377.

Many music lovers believe that artistic genius and poverty go hand-in-hand. Yet, most great composers of the past enjoyed critical and economic success throughout their careers—despite the public's frequent lack of enthusiasm for their innovative works, claims Lenneberg, associate professor of music at the University of Chicago.

Major changes in the "sociology of music" denied popular success to Ludwig von Beethoven (1770-1827) and Franz Schubert (1797-1828).

ARTS & LETTERS

At the end of the 18th century, music was transformed from something played in cathedrals and aristocratic salons to a form of middle-class entertainment. Yet, at the same time, the great composers were writing music that could be performed only by fellow virtuosos. Beethoven's string quartets were simply too difficult for most amateur musicians, as were Schubert's songs. Both musicians, however, were acclaimed by experts as geniuses. Their works were widely performed by professional musicians.

The myths of the rejection of Wolfgang Mozart (1756–91) may be the most persistent, says Lenneberg. Despite mountains of contrary evidence, scholars still view the prolific Austrian prodigy as poor and unappreciated by Viennese society. His poverty, however, stemmed from spending "very large sums of money . . . as fast as he received them"—on an expensive apartment, a fancy wardrobe, and a hairdresser who visited him daily.

Even Igor Stravinsky (1882–1971), a recognized leader in avant-garde composition, was not as completely rejected as most scholars believe. Though his *Le Sacre du Printemps* drew angry jeers at its 1913 Paris debut, audiences and critics hailed it as a masterpiece only a few months later.

The mildest of criticism could fill these hypersensitive artists with despair, Lenneberg concedes. But the West's great composers did not go hungry. This fact may never be recognized. "The public," Lenneberg observes, "on all levels of sophistication, seems to have a deep need to confer martyrdom on its most cherished creators."

Jumbled Joyce

"The Computerized Ulysses" by Hugh Kenner, in *Harper's* (Apr. 1980), 1225
Portland Place, Boulder, Colo. 80323.

A flawless copy of James Joyce's *Ulysses* has never existed, according to Kenner, a Joyce scholar at Johns Hopkins. The text was corrupted even as it was written by the Irish expatriate in France and Switzerland.

Troubled by weak eyesight, Joyce was also afflicted by saboteurs, notably the prudish husband of one of his typists, who once burned a sexually explicit part of the manuscript, forcing Joyce to reconstruct it from messy earlier drafts. Moreover, Joyce wrote much of the work in proofs—his 40-page Molly Bloom soliloquy, notes Kenner, was "utterly uncommenced" when the bulk of the book was being set in type.

When the manuscript reached the print shop in Dijon, the tragicomedy of errors mushroomed. Joyce's handwritten corrections were puzzled out by French compositors who spoke no English. They rendered "Weekly Freeman" as "Wattly Jrceman" and "wife" as "urbe." Proofreaders multiplied such mistakes in later editions. For example: "Weight. Would he feel it if something was removed? Feel a gap." [Vintage ed., page 181] is a "corrected" version of "Weight would he feel it if something was removed," which is what was left after the