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**RESOURCES & ENVIRONMENT**


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but farmers now use computer programs to learn "the correct amounts of feed and protein for cows of a particular weight, age, and productivity," says Chasan. A 1,400 pound Holstein may eat as much as 56 pounds of food, including corn and soybean meal, every day. Many stall-fed California cows, milked by machine three or four times every day, may never set foot in a pasture.

The milk, Chasan says, "probably won't see the light of day until you pour it into a glass." From the cow, it travels through tubes to a refrigerated storage tank and then is trucked to a processing plant. There, it is pasteurized by heat to kill bacteria. It is homogenized (to keep the cream from separating) by being forced at high pressure through steel mesh that breaks fat globules into tiny particles.

Since 1960, weight-conscious Americans have reduced their annual per capita consumption of dairy products by more than 100 pounds, or 15 percent. Last year, 10 percent of the nation's milk products ended up in federal warehouses as a result of Washington's longstanding policy of buying up surpluses to maintain dairymen's incomes.

There is a certain irony in the booming productivity of the American dairy industry. As Chasan notes, American farmers "are increasing the production of a commodity for which no adequate market exists."

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**ARTS & LETTERS**


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*Picasso's Newspaper*

"Guernica and 'Guernica'" by Phyllis Tuchman, in *Artforum* (April 1983), P.O. Box 980, Farmingdale, N.Y. 11737.

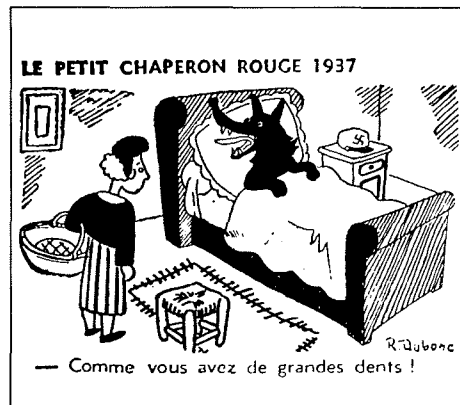
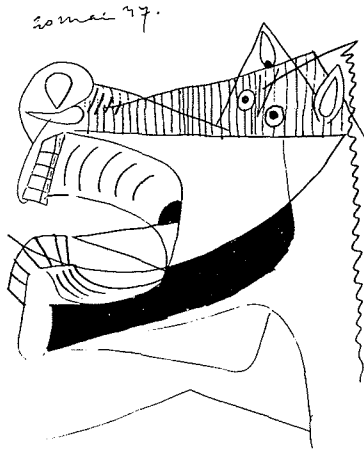
Gripping newspaper stories often provide novelists with inspiration—Dostoevski is a famous case in point—but painters seem unlikely beneficiaries. Yet it was a newspaper that provided much of the raw material for Pablo Picasso's famous painting, *Guernica*.

Picasso was commissioned to paint a mural for the Spanish Loyalist pavilion at the Paris Exposition (world's fair) of 1937. The left-wing Spanish Loyalists were then slowly losing a bitter civil war to Generalissimo Francisco Franco's Fascists. On April 26 of that year, Franco's bombers, aided by the German Luftwaffe, destroyed Guernica, the ancient Basque capital, giving Picasso his theme.

Picasso worked at the painting for five weeks, beginning just four days after the bombing, writes Tuchman, an art historian and critic. The enormous (11½ ft. x 25½ ft.) black, white, and gray canvas synthesizes elements of cubism, collage, and surrealism, familiar echoes of Picasso's previous creations. It has its own cast of characters—four women, a child, a dismembered soldier, a bull, a horse, and a bird—much like a film or play.

Most of these characters and much of the painting's imagery appear to be drawn from dramatic accounts of the Guernica bombing in the

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Picasso transformed the wolf in a 1937 cartoon in *L'Humanité* into a horse's head. René Dubosc's "Little Red Riding Hood" series satirized the refusal by France and Britain to intervene against the Fascists in Spain.

French communist newspaper, *L'Humanité*. The paper described the devastated city of 7,000 as "absolutely Dantesque," with farm animals, brought to town for market day, wandering through streets littered with human corpses. It emphasized that women and children were among the victims, as did Picasso in his painting.

*L'Humanité* also reported that the distant farms "burned like little candles among the hills," and (inaccurately) that only one building remained standing—an image recalled in a preliminary sketch for the painting by a figure in the window of an isolated building thrusting forth a candle. Near the end of Picasso's five weeks' labor, the newspaper reported that the general who directed the Guernica attack, Emilio Mola, had died in the crash of a sabotaged airplane and that only his head and arms had been recovered. Picasso had already sketched in a stricken soldier; now he changed plans and painted only the head and arms.

Picasso relied on the communist newspaper chiefly because it was one of the few in Paris sympathetic to the Loyalist cause. Yet he transformed the news as *L'Humanité* reported it into a canvas full of symbols that captured the horror of war. He remained inscrutable about what they meant. In 1947, he said of the images and symbols in his famous canvas, "It's up to the public to see what it wants to see."