INTERVIEW WITH ATAHUALPA YUPANQUI A TRIBUTE

The UNESCO COURIER

SEPTEMBER 1992

The knowledge bearers

Teachers, guides and mentors down the ages

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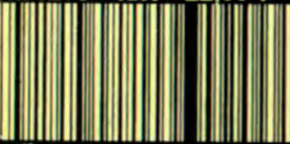
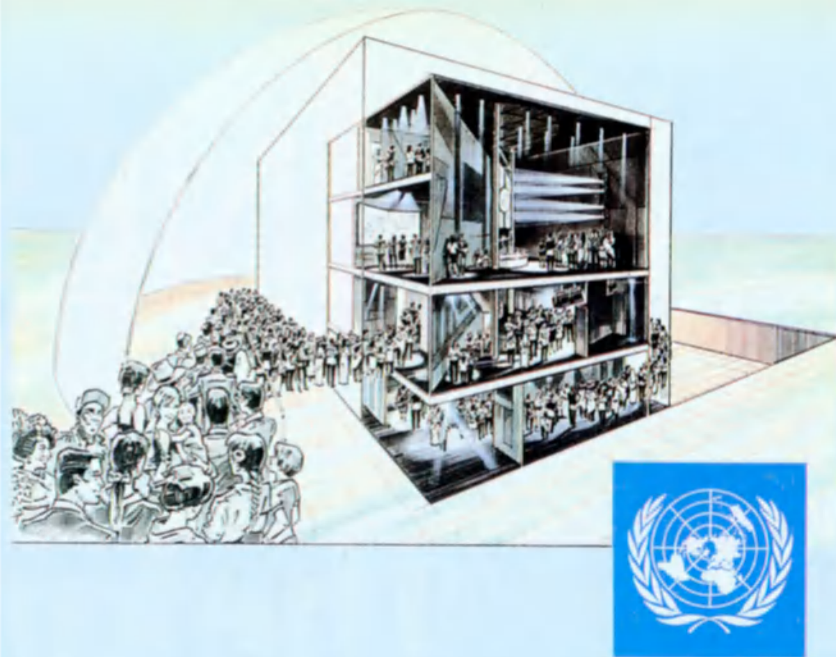


The United Nations Pavilion at Expo 92



A joint venture involving the entire United Nations family, with Unesco acting as the co-ordinating agency, the United Nations Pavilion at Expo 92, in Seville, was built with the sponsorship of the Banco Bilbao Vizcaya (BBV) and with the backing of the Expo 92 organizers. Designed by Spanish architect José Ramón Rodríguez Gautier, the building takes the form of a glass and concrete cube, representing humanity, set within a metal quarter of a sphere, symbolizing the universe. It is located within the Exhibition grounds, beside an artificial lake, not far from the pavilions of Spain and the autonomous Spanish communities.

The interior of the pavilion, specially devised under the supervision of Australian architect and interior designer Peter Hale, includes reception facilities, a shop and an information area in which details of the activities of the United Nations system are displayed. Several other floors are devoted to a joint audiovisual presentation, lasting fifteen minutes and entitled: Creating a Better World.

"Special Days" are regularly held during which the aims and activities of specific institutions of the United Nations family are presented. A joint "United Nations/Unesco Day" will be beld on 8 September, in the presence of the Secretary-General of the United Nations and the Director-General of Unesco. On this occasion, Mr. Federico Mayor will present the three literacy prizes awarded annually by Unesco.

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Master and Pupil, oil on canvas, attributed to the Italian artist Francesco Fontebasso (1709-1769). Musée de Tours, France.
Back cover:
Master and disciple commune beside a grotto. 18th-century Indian miniature.

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"The Governments of the States parties to this Constitution on behalf of their peoples declare,
"that since wars begin in the minds of men, it is in the minds of men that the defences of peace must be constructed . . .
"that a peace based exclusively upon the political and economic arrangements of governments would not be a peace which could secure the unanimous, lasting and sincere support of the peoples of the world, and that the peace must therefore be founded, if it is not to fail, upon the intellectual and moral solidarity of mankind.
"For these reasons, the States parties . . . are agreed and determined to develop and to increase the means of communication between their peoples and to employ these means for the purposes of mutual understanding and a truer and more perfect knowledge of each other's lives. . . ."

EXTRACT FROM THE PREAMBLE TO THE CONSTITUTION OF UNESCO, LONDON, 16 NOVEMBER 1945

ATAHUALPA YUPANQUI

talks to Manuel Osorio

"We walk upon this earth, and when we are very tired we find refuge beneath it." A wandering minstrel who sang of nature and of humankind and loved the freedom of the open road, the Argentine musician and poet Atahualpa Yupanqui died in Paris a few days after granting us this interview. His real name was Hector Roberto Chavero. His mother was Basque and his father was of Indian origin. He signed his poems and songs—some one thousand five hundred in all—"Atahualpa Yupanqui", in tribute to the last two Indian chiefs to fight against the *conquistadores*. Inspired by his fervent love of the Indians and peoples of South America, his works have achieved international recognition. His singing voice, with its simple directness and nostalgic overtones, is the voice of a man who has faced the often harsh realities of his native soil revealing his interior life and vision to the peoples of all countries.

■ *Your name has become a legend in Latin America and your songs, music and poems—the pure expression of Latin-American cultural intermingling—have become an integral part of the tradition of the continent. How did you come to compose this vast and exceptionally beautiful range of works?*

– I was born of this lineage, of the deep mainstream of South American tradition. Neither the indigenous peoples nor the *Quechua* language are foreign to me. My family is also very much of the same stamp and stems from this same lineage. As an adolescent, when the time came for me to choose what I wanted to do, since I was too poor to study my first love, medicine, I began strumming away on the guitar. At first I viewed this as no more than a temporary occupation. At fourteen I wrote my first poems, which I signed "Atahualpa", not realizing that in so doing I had sealed my fate. At nineteen I composed my first serious song, *Caminito del Indio* ("The Path of the Indian"), and went to the capital for the first time. Naturally, nobody paid any attention to me and I was unable to give a single recital, so, for a while, I accompanied other singers on my guitar. Then one day I decided to set off for the interior, to the mountains and the pampas, to the provinces of Entre Ríos, Córdoba and Tucumán, where the gauchos and the peasants live. Later I went on to Bolivia and Peru. There I found other grist for my mill—Peruvian melodies and laments and Bolivian songs. On my return to Tucumán, having got to know our lands, I found the people ready to listen to me.

■ *You have always been a great wanderer. Was it from your journeyings, from your contact with the people and from your appreciation of their deepest feelings that your songs were born?*

– I have been a wanderer all my life, keeping my eyes open and my ears cocked. In this way I got to know all sorts and conditions of men. If I happened to come across a rich *señor* who had a good library, I would make friends with him and was thus able to read books that I would never have been able to buy. It is the same in every country—the poor cannot afford to buy books. I borrowed those *señors'* books, I read them, copied them and noted down references and quotations which I carefully preserved, building up for myself a "borrowed" culture. The open road was my university where I graduated in solitude and my tutor was experience. I roamed the length and breadth of our America, from the banks of the Apure, in Venezuela, to the mountains of Colombia and throughout Chile, from Iquique, in the north, to Punta Arenas, in the south. In each country I went from village to village, visiting the taverns and studying the people, their way of life, their songs, the food they eat, their traditions, their festivities, their sorrows and their

funeral wakes, everything. In my journeyings across America, I always tried to put myself in other people's shoes, tempering my curiosity with discretion. I can certainly say that I know America in all its aspects and on the human scale, as seen from below, on foot or on horseback.

■ *You were not restricted by national, ethnic or cultural boundaries?*
– These I have crossed with the same love of the land, with the same respect for human dignity and with no sense of shame at having the look of an Indian, something that in many parts of our continent people try to hide, thus denying their roots and their ancestry, instead of taking pride in them as part of our being and of our culture.

I have roamed the continent as though it were one huge country with here and there a milestone stating "this region is called Peru", or "Bolivia", or "Ecuador". These markers have been the cause of many a conflict among politicians, but they are of no concern to people like me. The open road, poverty, the air we breathe, a well-roasted joint followed by a piece of pumpkin, Nature, our ancient myths, the native wisdom of the people—these are the things that concern us. My grandfather used to tell me that the white herons that I saw on the pampas were born when the moonlight settled between the rushes on the waters of the lake. This is how I learned everything I know—from the people, from their songs. This was how I learned the meaning of life and death and to see what lay hidden behind reality and behind the secretive ways of the people. My education was based on a mixture of tradition and legend.

■ *What can music and poetry contribute to society?*
– I think that music and poetry can help the world and encourage harmony between men, since neither are linked to a specific organization or any kind of political project or plan. By their very nature they are concerned with human values as a global whole. When politicians claim to subscribe to these values, they succeed only in being restrictive and divisive. As one who knew nothing of the seamy side of life I used to believe that the great names in the fields of

politics, economics and culture were men of great honour, erudition and dignity. When I learned that they were almost invariably unscrupulous hypocrites, my illusions vanished instantly.

We live in a confused world in which extremist attitudes hold sway. Fortunately, there are always some clear-minded people who carry the torch of cultural progress and mutual understanding. In spite of everything, hope dissipates the darkest shadows. The task will be difficult because the times we live in are more complex than ever before, yet full of unimagined opportunities. I have always thought of music and poetry as being ideal means of encouraging fraternity among human beings. "Love one another" was not just a clever remark or an advertising slogan; it was the expression of a profound human aspiration, pronounced some two thousand years ago, which people, unfortunately, seem to have lost sight of.

■ *You once declared that all cultures were linked and that they all form part of Culture with a capital "C".*

– I believe that Culture, like Civilization, is a single entity and that there is no such thing as "modern culture" as opposed to "yesterday's culture". There are stages, moments and levels of culture that develop within a single Culture that is the heritage of all mankind. When relations between nations and cultures deteriorate, are obstructed, or suffer setbacks, Culture languishes and tends to disappear. Culture with a capital "C" consists of an aggregate of values that exalts mankind from within and which embraces the whole vast world.

■ *What is the artist's mission in all this?*

– Mine, at any rate, is to produce simple couplets and the purest melodies I can and thus to embody a fragment of the world, to portray human beings as they weep, love and contemplate the world and other human beings. I am sad when I see their sorrows, angry when I see them exploited, happy when I see them dancing, when their eyes shine with hope, or even just because it is Sunday and the weather is fine. My task is to live with my eyes open.

■ *Taken as a whole, your music and poetry offers a fine example of uncompromising art, born of cultural and ethnic intermingling, which makes no concessions to fashion.*

– Thirty years ago, I wrote these words about this intermingling from which developed our music and our instruments: "When the America of the Indians opened its belly to give birth to the *mestizo,* the soul of the Andean people witnessed also the birth of a *mestizo* instrument—the *charango* (a guitar). It had taut steel strings, a short finger-board and a sound-box fashioned from the shell of the armadillo of the cordillera—the *quirquincho*—and cemented in place with clay from the mountain-tops, a mixture of clay dust and sulphur. Its pegs were made of applewood or tamarind and, according to its place of origin and the skill of the maker, it had eight, ten or twelve strings. Like the *mestizo* who plucks it, the *charango* expresses itself in Spanish, but thinks and experiences its deepest emotions in Quechua, in the language of silence and of the untamed wind, of daybreak and of lingering twilight. As the sun sets on the colonial era, its golden tints light up the mountain-tops where *Pacha mama* (Mother Earth) dwells, calling to her copper-skinned children: *'Runachay, ama conkaichu!'* ('My Indian son, do not forget me')."

I do not create my works; first I live them and then I express them. I first lived my poems, my songs, my books, one by one, through all their stages. I do not sing or write to please the public. I take great care not to lapse into clichés about the picturesque Indian, with his poncho and strange expressions. My father came from a very old family, from a people from the remote mountains of Santiago del Estero, from the forests of the Quechua. This is why I have such an affinity with the Indians and am so attracted by their language and traditions. I am bilingual with a rather good mastery of Quechua. It is a very poetic language, but you won't hear me singing in Quechua just to put on an "original" performance. I would rather die first. There are some things that demand great respect. One should not get involved in that kind of shoddy business.

In my songs I prefer to capture for the peasant the profound truths of his nights and days, his sorrows, his defiance, his overall experience of life, but I have avoided becoming an "expert" or a "professional specialist" in the songs and poetry of our region.

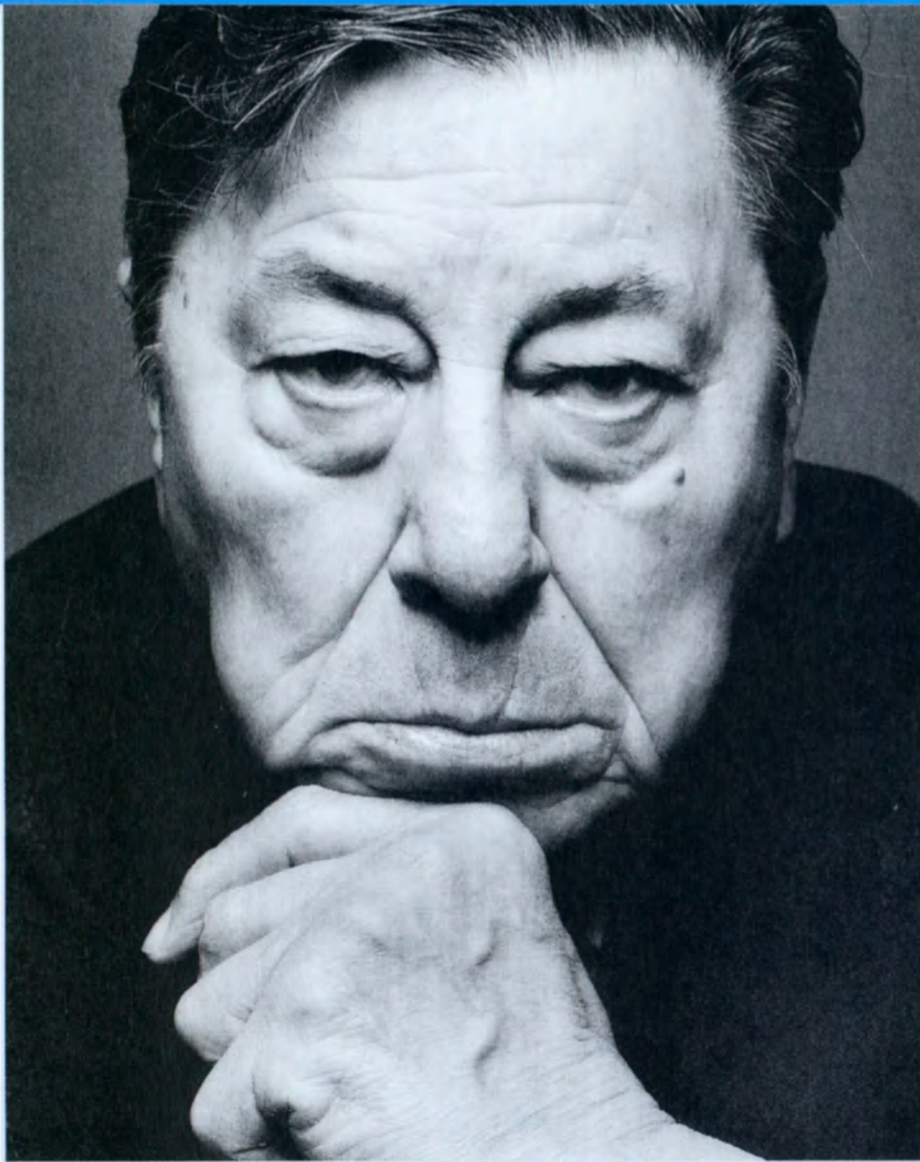
■ *You have also always devoted much attention to Spanish as spoken in Latin America*

– I have always been interested in the Spanish language and have been an avid reader of Cervantes. In Latin America we speak an ancient form of Spanish on to which has been grafted a wealth of specific Americanisms. There is a tendency to make the arbitrary judgement that the language of the dominant classes is pure and perfect, whereas the idioms and dialects of the underdogs are somehow impure and imperfect. In Latin America we have succeeded in incorporating our history, our way of being, our personality, the way we feel things, into the Spanish we speak here and, in so doing, we have enriched it. From a single speech form we have created our own language which reflects a specific reality.

Revealing this reality is also the task of the artist. When I was a boy at school, on the first days of winter we went out to the playground, in the sunlight, and sang *"Sur le pont d'Avignon, on y danse, on y danse"*. I sang this old French round song in the middle of the pampas, even though I had never seen the sea or a city and had not the remotest idea what France was. Much later, when I discovered that geography encompassed a great deal more than the countryside around the River Plate, I wondered why in my country there was no song about the tree that I saw every day on my way to and from school. We were denied the tree, the countryside, that would have enabled us to grow up to become men in touch with reality. One of the great failings of our school books was that they taught us some very lovely songs, but songs that were of no concern to us. A pretty piece of deception. Since then I have written a number of round songs for children in the hope that they will recognize within them their own countryside and their own reality, and will retain their love of the land when they grow up.

■ *You have always remained insulated from that fascination with the exotic, stereotyped view of Latin America which is becoming the fashion in France and the rest of Europe, a fashion that feeds on a certain feeling of guilt with regard to the Third World.*

– I have never been an adept of the protest song, which has indeed become fashionable in France and elsewhere. To be a professional singer of protest songs involves lying to the world, even though the lies may be appealing. There are other elements in life besides the superficialities of politics. If you want to make known the current problems of the Third World, the intolerable situation in which it is placed and which dishonours all men, you will have to go back to the past, to the ancestors, hear the deep-rooted melodies and learn the life of the wheatfields, the maizefields, the work-gangs and the mare treading the corn to separate it from the chaff. From that vantage point you can write songs that will record and transmit the cul-



Atahualpa Yupanqui (1908-1992).

tural roots of our peoples rather than mere imprecations, calls for vengeance, hatred and blood, which blind us to these deeper values. Otherwise, the listener will feel cheated, that something is lacking, because there has been no real communication. I prefer an artist to tell me the whole story and present me with a complete picture of the reality of a situation. I am convinced of this. This is what the listener wants to know: "Where do you come from?" "Tell me about your mother, your family and your neighbours." "Tell me about the beauty of your homeland before it was so shamefully despoiled." "Well then, do you still feel the pain of losing it?" "Of course you do! So tell me about it and I will listen to you with respect. But if you only want to weep and cry out for vengeance, without trying to understand, go away and hide; for it is more manly to hide away and mourn one's sorrows than to make a show of them for a big fee." Knowing my origins, you can imagine how impatient I become with all these passing fashions, with all these "isms" which insist that artists should act as standard-bearers for this or that cause. This is a pity, but, with me at least, it does not work. I am not interested in being in fashion. I seek another path, that of true friendship with the people and loyal relationships between different nations and cultures. Sectarian attitudes must not be allowed to limit our horizons.

■ *At the age of eighty-three are you still composing songs and writing?*

– I have published almost a thousand songs and I still have a few in reserve, many of them complete with music. While I have breath, and if I am given the time, I hope to sing them one day. If not, someone else will sing them. I have lived in Paris for nearly twenty years and all my archives are here. I have always continued to write and I have a dozen or so books to my name. They are not all about Latin America, for I have always been interested in other countries and other peoples. A few years ago I published a book in Madrid entitled *Del algarrobo al cerezo* ("From the Carob to the Cherry Tree"), from the Carob tree of my native land to the cherry tree of Japan. It arose from my first visit to Japan in 1968 and records my first impressions of a country I have visited several times since. During my first visit I adopted the Socratic method of discovery. I was continually asking questions: "Who's statue is this?" "What is the name of that mountain?" "Where does the wind come from?" "Which is the sturdiest tree?" "What are your traditions?" In this way I learned that in Japan there are many religions, including that of the Ainu people of the Soporo region, which I studied in some detail. In another of my books, I took the liberty of reproaching the great French writer of fables, La Fontaine, of having lied to me when I was a boy with his story of the ant and the grasshopper. La Fontaine extols the merits of the hard-working, provident ant, who survives the winter, but condemns the grasshopper, who does nothing but sing and disappears when winter comes. But have you ever heard of anybody going to buy pesticide to get rid of grasshoppers? So where does the truth lie? The virtues of the industrious ant are vaunted but everybody tries to get rid of him. I had the feeling that I had been told a lie and that fables for children did not tell the truth.

You have lived in Paris for many years now. Has your relationship with France and the French always been cordial, open and harmonious?

I have always had a very cordial relationship with the French based firmly on mutual respect. I never tried to teach them Quechua and I have never learned to speak French very well. In all the time that I have been here I have not attempted to make Indians out of them, nor have I succeeded in becoming French. One thing is certain, we have remained on good terms because we have remained who we are. I contribute what I have—my songs, a touch of atmosphere, of colour, the sufferings and the hopes of my native land, that immense continent we know as Latin America. And this is how men come together and, little by little, in spite of all the obstacles, discover the universal links which secretly unite them. ❑

WITH the advent of mass education and all the problems which this entails for modern societies, the traditional role of the teacher is increasingly being called into question. Indeed today, for the very first time, the question is being asked as to whether the teacher is necessary to the learning process at all. Knocked from the pedestal of public esteem by the sudden proliferation of new sources of knowledge, the teacher has become merely one transmitter of knowledge among many others.

Such questions, however, implicitly overlook the teacher's most important function. The teacher remains the indispensable initiator, the one who, through personal contact with his or her pupils, awakens the spirit and kindles the vital spark. Breathing life and meaning into the inheritance they transmit, teachers enable their pupils to advance beyond mere accumulation of knowledge and to reach the stage of creative assimilation. In fulfilling this function they follow in the footsteps of the great Masters whose names are the glory of past civilizations. Midwives of truth like Socrates, visionaries, spiritual mentors, educators, guides to life and to thought, teachers are the models to which their pupils and society as a whole can refer.

It is doubtless true that, in a number of cases, the authority with which teachers are invested has been sullied by some abusive exercise of power; hence the current critical attack to which it is subject, at a time when the accelerating growth of technology and the continuous expansion of mass information and communication services are contributing daily to its demystification. If this authority is to be re-asserted, its intrinsic nature will have to change.

The teacher will be with us tomorrow, as he is today, but he will no longer be the same. The shadowy figure of the Master/teacher of the future is being shaped under our very eyes.

BAHGAT ELNADI AND ADEL RIFAAT

Teachers, guides and mentors down the ages

Homer and the Greek ideal

by Bérénice Geoffroy

THE two great epic poems of ancient Greece, Homer's *Iliad* and *Odyssey*, have been called "The Bible of the Greek world". An inexhaustible source of fable and myth, they lay bare before us the system of values of an élite warrior society. Leaving aside their literary qualities, the Homeric epics become a kind of manual of ethics or treatise on the ideal. Regarded as "classics" in the same way as, later, were the works of Dante in Italy and Shakespeare in England, they were essential reading for any cultivated Greek. Alexander the Great himself is said to have carried them with him on his campaigns.

Behind the shadowy figure of Homer the poet, there seems to loom the silhouette of the archetypal educator, the "transmitter of culture" that one comes across in many civilizations. Whether the works of "Homer" were born of the inspiration of a single man or of a number of bards (a question that does not concern us here), the epic became a "teaching art", containing elements of both technology and ethics, which was to have considerable influence on

Homer the story-teller, **by the French artist Félix Boisselier (1776-1811).**

the poets and philosophers of later centuries. Did not Plato himself accord to Homer the glorious title of "Educator of Greece"?

The *Iliad* and the *Odyssey* (generally thought to date from the middle and the end of the eighth century BC respectively) are peopled with gods and heroes who provide models for posterity and are the instruments of an incipient *paideia* (education system). Far from being a kind of spontaneous emanation from the people, as was the accepted view in the nineteenth century, the epic was a complex creation which became the main instrument in the training of the individual and his or her integration into society.

Like Valmiki, the supposed author of the *Ramayana,* like the Akkadian, Kirghiz and Tibetan poets, and like Scheherazade of the *Thousand and One Nights,* Homer draws on heroic inspiration to convey a moral message. The French philologist and historian Georges Dumézil was not mistaken when he declared that the Indo-European epics were "works of mature reflection, carefully thought through by talented, ingenious, learned experts" with the backing of a warrior class imbued with aristocratic ideals.

Paths of glory

As the German historian Werner Jaeger has pointed out: "The history of Greek culture is paralleled in most important respects by the history of Greek literature; indeed, literature, in the sense that this was understood by its earliest creators, was the expression in words of the process by which the Greek ideal was formed." The word *paideia* did not come into use until the fifth century BC, but the word *aretee* (virtue, in its original sense) occurs frequently in the epics, signifying a mixture of manly pride, courtly behaviour and soldierly valour. In Homer, *aretee* means not only individual merit but also the perfection of things superhuman, and then, finally, the essential quality of a noble man. The root of the word *aretee* is the same as that of *aristos* (best), from which is derived the English word "aristocrat" in the sense of member of the nobility.

Used at first to extol the manly strength and skill of the soldier or the athlete, then primarily ardour in battle, *aretee* gradually took on a wider ethical significance. In addition to the notion of manly valour, it came to take on the sense of *aidos* (duty) and its counterpart in case of dishonour, *nemesis* (retributive justice). Bearing this in mind, it becomes more clearly evident that the *Iliad* is really a tragedy of offended honour, as portrayed through the wrath of Achilles. The unending struggle to achieve supremacy over one's peers ("Always be the best and maintain your superiority over others"—such was the precept that Peleus gave to his son Achilles) now developed, for the first time, into the combative ideal, which saw life as an athletic competition and was to become one of the most significant features of the Greek psyche.

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Gradually, however, the notion of nobility of mind came to be added to that of nobility of deed, heralding the concept of *kalokagathia* (beauty/good), which Plato and Aristotle were to define some centuries later. "One should strive to be a good orator as well as a valiant warrior", declared Phoenix, mentor of Achilles, the archetypal Greek hero, epitome of refined humanity and all-round example for posterity. Nobility of spirit—the manifestation of this moral and intellectual superiority—was accompanied by a certain "self-esteem" which, devoid of egoism, reflected an aspiration to "Beauty" as it was later defined by Aristotle. Prepared to give up everything and to fight to the death to gain the reward of imperishable glory, such perfect heroes as Ajax and Achilles were ready to sacrifice their physical being in the service of a higher ideal. In so doing they laid the foundations of the classical pedagogical tradition that Plato and Aristotle were to develop to supreme heights.

Master and pupil

In early Greek thought, no distinction was made between ethics and aesthetics. For example, the Greeks always looked upon the

Left, the centaur Chiron tutors Achilles in the martial arts. Fresco in the Château de Fontainebleau, France, by the Italian artist Il Rosso (1494-1540).
Below, putting the finishing touches to a statue of a Greek warrior. Detail from a Greek red-figure vase (5th century BC).

poet as "the educator of the people", in the broadest, most profound meaning of the term, as the Master and, in a sense, "the architect of the nation". The Homeric epics proclaim their pedagogical mission by emphasizing the close and privileged relationship between master and pupil. Book IX of the *Iliad* draws a remarkable picture of the education of a young noble, immortalizing the educator in the person of Achilles' old tutor, Phoenix, the faithful vassal of king Peleus, father of Achilles. In Homer's epic, Phoenix appears to replace the wise centaur Chiron, whom other literary traditions portray as the tutor, not only of Achilles but also of Asclepius, Actaeon, Jason and Nestor. Perhaps Homer deliberately chose to replace the centaur, half-man half-beast, by the symbolic knightly figure of Phoenix, as the only man capable of tempering Achilles' wrath.

Phoenix making his exceptionally long appeal (one hundred verses) to Achilles to set aside his anger is the very model of a Master addressing his pupil. Like any didactic address, Phoenix's harangue includes an edifying example—in this case that of Meleager's fruitless wrath. As Achilles' comrade in arms and at court, tutor, friend and virtual father, Phoenix becomes the hero's moral guide. Yet how vain appear all the moral resources of education when faced with the awesome, irrational power of the goddess Ate, the personification of blind folly.

Homer contrasts the unbending Achilles with the gentle, docile figure of Telemachus, destined in turn to become a glorious hero after a long apprenticeship. In Book I of the *Odyssey,* Athena herself, taking on the form of Mentes, gives the youth his first lessons. In Book II, disguised as Ulysses' old friend, the wise Mentor, the goddess accompanies Telemachus on his journeyings to Pylos and to Sparta, watching over him with benevolent affection. Today the very name of Mentor has passed into common usage, symbolizing the deep and abiding affection that a Master feels for his pupil.

Like the *Iliad,* the *Odyssey* (particularly the Books primarily concerned with Telemachus), follows a clear educational plan, providing its young hero, as well as the wider circle of readers for whose edification it was created, with glorious examples to follow. Just as Meleager was evoked in the *Iliad* as an example for Achilles, in the *Odyssey* Orestes becomes the model for Telemachus, the paradigm to copy so as to fulfil his heroic destiny. Far from being simply a literary stylistic form, the epic is here transformed into an educational tool. ❒

Dervishes (members of a Muslim mystic fraternity) in a Turkish cemetery.

MEDIATORS BETWEEN GOD AND MAN

The Pilgrim's way

by Leili Eshgui

LEILI ESHGUI,
Iranian philosopher and sociologist, is the author of a number of publications on Iranian society. Her latest book *Un temps entre les temps. L'imam, le chiisme et l'Iran* (1992, "Time out of time. The Imam, Shi'ism and Iran") has just been published by Éditions du Cerf, Paris. She is currently working on a study of the philosophy of monotheism and on the religious theatre of Iran.

FROM the moment the existence of an invisible God is postulated, two paths open for humankind. God communicates through the law that he transmits via his envoy; but he does not reveal himself in that law. To know God it is not enough merely to obey this law; something else is required. Hence, in parallel with a legalistic religion, there is the affirmation of a mystical faith, a quest whose theme and driving principle is the desire to know God.

Encountering the divine becomes for humankind life's savour but also its greatest risk. The unknowable God turns out, for man, to be the mystery of his own existence. He who, tormented by this mystery, sets out upon this quest is a mystic. The encounter with the divine becomes the highest human adventure. It is a love tryst, for only through love does the hidden God let himself be known.

But to encounter God face to face is impossible. The scriptures tell us so. From the beginning, the God of monotheism warns: "Thou canst not see my face, for there shall no man see me and live." The rare occasions on which face-to-face meetings have taken place stand as proof.

The case of al-Hallaj is a good example. At the conclusion of a spiritual quest undertaken in solitude and poverty, he declares: "I am the Truth" *("An-al-Haq")*. That is his death sen-

tence. Life, distance are swept away and he is fused with the Other—an inevitably fatal encounter.

Those that love the hidden one take a more tortuous but safer path; they aim for a non-fusional encounter with the Other, and for that they must make a detour. The encounter remains the crucial event, an irreversible rupture. But if the pilgrim is not to be consumed like al-Hallaj, a mediator is necessary.

THE MEDIATOR

It is through the concept of mediation that one essential facet of the master's role is best understood—one that needs to be distinguished both from the image of the possessive and despotic master, the guardian of truth, and also from the more common image of the master as educator or initiator.

Teachers of this latter kind initiate their pupils into adult life by passing on to them the heritage of earlier masters—the knowledge that will enable them in their turn to continue the tradition. Links in a long chain, they are the guarantors of life's continuity. Through them are handed down, from one generation to another, those elements that re-create the ties that bind society together. Masters of this type are universal figures, found in every traditional society.

But the master who mediates between God and humankind is very different. He helps to bring about an encounter in the course of which man will see a part of his secret revealed. In such cases, the master seems to hold the key to the mystery of existence. He is a third-party substitute through whom the love of God allows itself to be transferred. For the disciple, the encounter-event opens up the path he has longed for, the new route for which he has been searching. And the master is the agent of this spiritual revolution.

In this case the master's principal role is not to transmit knowledge or a tradition (even if that aspect remains part of his function), but to make the disciple experience an inner event that breaks the flow of his previous existence and marks the point of departure for a new one. What the disciple experiences can be neither transmitted nor apprehended. At the very most, an individual can try to prepare to meet it. The master is there to support his efforts in this hazardous quest—for there is no certainty that the event will happen.

The singularity of this procedure lies in the implicit intention of provoking a naturally hazardous occurrence that springs solely from the disciple's ardent desire: which explains the reaching out of the seeker's whole being towards a state of poverty, purification, the annihilation of everything which would stand in the way of being prepared.

The master's gamble is to let chance loose. He might consider physical routines and spiritual exercises necessary to bring the disciple to the necessary state of "surrender", "detachment", "self-abnegation", "annihilation of the self". This mystical vocabulary attempts to describe the most suitable state for welcoming the Other. Other expressions such as "going out of oneself" or "entering into ecstasy" characterize the moment of rupture associated with the experience, the opening up to another existence. That is why the mystical experience is often compared to rebirth.

Besides mediating between heaven and earth, the master also mediates between the disciple's two lives: that preceding the encounter and that following it. But in this horizontal sense he effects mediation through rupture, in

The 12th-century Persian poet Farid-al-Din. Late 18th-century Mughal painting.

contrast to the mediation in continuity offered by the transmitter of knowledge.

The master also checks that rules and duties are properly observed in the course of the disciple's gradual progress. In the exercises that St. Ignatius of Loyola (1491-1556), the founder of the Society of Jesus, devised for his followers, for instance, the master, when he intervenes verbally, makes enigmatic proposals that, far from satisfying the disciple, simply steer him from one question to another.

Sometimes an external accident can become a spiritual event in its own right and can set in motion an unforeseen process. It can then take on the role of master.

One day like any other, the celebrated Muslim mystic Attar was exercising his profession as an apothecary when a dervish—a Muslim mendicant monk—came into his shop. After having watched him at work for a considerable period of time, the mendicant said to him: "I wonder how, busy as I see you are with this world and its affairs, you will die". Attar replied, "In the same way that you will". Whereupon the dervish lay down on the floor, put his head on his begging bowl and gave up the ghost. Attar "went out of himself", abandoned the things of this world and set out . . . to become what he became. The words and deeds of the mendicant did the job of a master, interrupting the normal flow of things and opening up a new existence.

Saint Ignatius of Loyola, portrait by an artist of the 17th-century French school of painting.

Why did an apparently banal circumstance provoke a spiritual event for the future mystic? Because it touched a hidden area within him, a part of his constitutive mystery. The shadow of God passing over him drew him out of himself and set him on an unknown path.

In such cases the master fulfils only a temporary function: once the encounter has taken place, the mediator loses his reason for existence. He effaces himself to reveal the empty space through which the disciple must make his own, independent way. Everything that transpires between a real master and a real disciple consists of bringing about spiritual autonomy of this kind. In the ecstatic moment of the event itself, the master must disappear.

THE UNIQUE

The scriptures themselves sometimes take a metaphorical approach to essential truths. The monotheistic scriptures of Christianity and Shi'ism provide a theoretical framework for mediation. The figure of the mediating master also exists in Judaism and Sunnism, of course, but the singularity of Christianity and Shi'ism lies in the fact that a mediator is envisaged in each religion's doctrine, in the persons of Christ and the Imam respectively.

Now each of these two figures, emblematic as they are of the encounter-event, physically vanishes; and it is precisely these vanishing mediators who are called *Master.* The term is rarely employed for Moses and Muhammad, certainly in the mystical sense. But Jesus is, for Christians, the Master *par excellence,* and Ali is the *Mawla* ("master") not just for the Shi'ites but also for most Sunni mystics.

Like Christ, the Imam is the point of encounter between humankind and God. The empty tomb of Jesus, the well where the hidden Imam of Shi'ism disappeared are the blank spaces from which believers set out on their quest. For Christian and Shi'ite mystics, Jesus and Ali remain invisible masters, functioning like their living counterparts.

The role of the mediating master is of course not exclusive to monotheism, but it is connected with the uniqueness of the hidden being. It exists in other religions and societies in so far as they admit of a concealed, unknown zone and elect a unique image of the divine, for the object of adoration—the missing figure who is sought but stays out of sight—is always

unique. An awareness of this quality is perhaps what, in monotheistic faiths, leads the mystical experience to express itself in terms of love; the quest has inspired whole pages of love-songs from mystics. The mediating master temporarily bears the weight of divine love. Christ and the Imam become emblems of love.

Jesus Christ is a complex case, for he is at one and the same time Father and Son, the word and its incarnation. The mediating master shades off into the absolute master, who is none other than God himself. By this ambivalence, Christianity reveals that there is indeed an intrinsic connection between God, the Absolute, and his mediator, and that a confusion of roles is possible.

The tyrant

This leads us to examine another image of the master, almost the opposite of the one we have been describing: the master as *dominus* (possessor), from whom no autonomy is possible, whose slave and eternal dependent the disciple becomes.

A similar multiplicity of meanings is at work in the Arab word *mawla,* which can mean both friend and possessor. When a word has two different senses (and particularly if they are contradictory), it means there is a link making it possible to slip from one meaning to the other. The distance between the master who initiates the disciple into exploring his own inner self and then effaces himself once his pupil has found his own way and the master who crushes all personal initiative and remains always dominant is both infinitely great and infinitesimally tiny: great in its consequences, tiny in the risk of slippage and confusion.

The possessive, despotic master is the one who does not disappear, who is not content with fulfilling only the role of mediator, but who finishes up by confounding himself with the divine itself. Assimilated to Truth, he becomes the guardian of all knowledge and all secrets. In such circumstances, no quest can have any meaning. The hidden is no longer hidden; the truth is reduced to knowledge, and all exploration is closed off for good.

What can lead to such a situation? It is not merely the doing of the master but of the disciple also, of the dialectic that unites them. In the mystical experience, there are in effect passing moments when the mediator comes so close to God as to become confounded with Him. These are the instants when divine love is transferred upon him and in which the disciple encounters in the master the shadow of the Dearly-beloved. Both disciple and master may want to remain attached to those moments.

In such cases, the disciple's need for dependence and the master's will to power come together in a dialectic that installs the master in the place of God, the Absolute Master, the Being whose mediator he is supposed to be. And that is tyranny. This is what happens to masters who wish to persist in their mastery, and it could hardly be more different from the self-effacing role of the mediating master.

Ezekiel, one of the great Old Testament prophets. Detail from a fresco by the 15th-century Italian artist Melozzo da Forli, in the treasury chapel of the Basilica at Loreto, Italy.

The easy passage from one image to the other in fact weighs as a threat on every master-pupil relationship. Far from being peculiar to monotheism, a similar conflicting duality is found, in various forms, in the mystic experiences of other religions, and outside of the world of religion as well. The master-pupil pairing, with all its marvellous and disastrous implications, is a universal one. ❒

MEDIATORS BETWEEN GOD AND MAN

The Guru and his Disciple

by Dima S. Oueini

Above, disciple bows to the Master. Detail from an 18th-century Indian miniature.

FROM very ancient times, the great texts that stand out like landmarks in the religious history of India—the *Brahmanas*, the *Upanishads*, the *Dharma*—have laid special emphasis upon the Master/Disciple relationship in all its diverse forms.

In Sanskrit, the word used for a "spiritual master" is guru. The primary meaning of guru is "heavy" or "weighty", in the sense, for example, of parents' moral weight in relation to their children or that of the eldest child in relation to younger siblings. It is from this concept that the religious meaning of the word ("venerable") derives.

In the spiritual sense, the guru teaches how to live rather than how to think, and by his moral "weight" becomes a model to follow. Faced with this spiritual power, the whole personality of the disciple is brought into question, and this is the key factor in the Master/Disciple relationship. The benevolence of the Master and the vulnerability of the Disciple are the two poles of the relationship and the determining factors in a quest which will test the Disciple's inner defences to breaking-point, but yet, going beyond considerations of personal salvation, will open up the prospect of liberation *(moksha)*.

Living in the Master's presence will be decisive. Imitating the Master and acquiring confidence *(sraddha)* in him are made easier for the Disciple by the family-style life the Disciple lives with his guru in the *ashram* (communal religious centre), where the aim is to achieve spiritual detachment.

As the Hindu spiritual leader Vivekananda once wrote, if liberation is the objective of the Disciple's quest, the guru is the living embodiment of it. "The guru is the radiant mask that God assumes to come to us. As we look fixedly upon him, the mask falls away and God is revealed to us." The Disciple's encounter with the guru goes beyond the bounds of moral guidance. The liberation embodied by the Master implies divesting oneself of all forms of possessions, and at the same time becoming detached from the "self" and from the world so as to achieve pure being.

As in other religious traditions, the Hindu guru fulfils a Master's threefold functions. As transmitter of knowledge, he initiates the Disciple into the tradition of the community, into the collective memory. That is his most secular, outward function. As spiritual guide, he directs the Disciple's inner journeying, showing him the "ways" and protecting him from the perils of the quest. As mediator, his major function, he shares his own experience to encourage the Disciple's spiritual awakening.

To succeed in his or her quest, the Disciple must share fully in the life of the guru. In the words of the poet Abhinavagupta: "The Disciple's questions and the Master's answers emerge from the same consciousness." There are different methods of thought transmission: direct, from spirit to spirit or from heart to heart, rather as one candle is lit from another; the physical, by touch, voice, exchange of breath and even embrace. Whichever may be used, the Disciple must keep his defences lowered and confidently yield to the Master.

Most gurus give a benevolent welcome to potential Disciples without distinction of caste, sex, nationality or even religion. This remarkable attitude is no doubt due to the very nature of the spiritual experience that places the guru beyond the sway of external rules. It may be due to the Tantric influence and also, perhaps, to a certain symbiosis between Islam and Hinduism.

According to Jean Filliozat, a French specialist on India, the guru, like the Muslim sufi, expels the self "from this phenomenal world" and places "all its being in the eternal equilibrium that is God". ❐

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From Socrates to Spinoza

by Pierre-François Moreau

The Philosopher's Garden, or *Plato and his followers in the gardens of the Academy in Athens* (1834), by the Hungarian artist Maté Strohmayer.

IN the Western world, philosophy is often seen as an autonomous activity involving the use of reason, free from interference by the authorities and answerable only to itself, each philosopher being responsible for his or her own thinking rather than the inheritor of a tradition or of a particular line of thought.

Socrates, as he emerges from the pages of Plato's early Dialogues, epitomizes this approach to philosophy, rejecting the teacher/pupil relationship, teaching no pre-established doctrine and simply verifying the solidity of his interlocutor's argument. Agreement between two people reached in this way, if based on truth, seems preferable to public approval based only on probability.

This free-wheeling approach does not, however, exclude a certain element of structured teaching that is inseparable from the notion that philosophy engenders truth. At the end of his dialogue *Phaedrus*, Plato tells the story of Thoth and Tammuz. The Egyptian god Thoth, founder of the arts, is the inventor, amongst other things, of writing. He takes his inventions to Tammuz the king of the gods, expecting to be congratulated on his work. Tammuz does indeed praise him for some of his inventions, but he rejects others. With regard to writing, however, the king scolds him roundly for having done the exact opposite of what he had set out to do, namely to banish forgetfulness. With writing, men would lose their memory since they would rely on texts set down in inanimate characters.

Socrates, who relates the story, sides with Tammuz. A written text, he declares, is an orphan, a fatherless speech with none to defend it. You cannot ask it for further explanation as you would a speaker and it is even more defenceless in that it has been placed in the hands of all and sundry. "Once it has been committed to paper, a discourse journeys as the wind blows it, falling willy-nilly into the hands of those who are knowledgeable in such matters and those whom it does not concern at all. Furthermore, it has no means of knowing to whom it should or should not be addressed."

From soothsayer to scholarch

The story only holds good in the light of a certain vision of the truth, namely that the truth, far from having a value in its own right, has no substance unless upheld by the word of a Master. Neither Tammuz nor Socrates claim that written discourse was untrue. It may well be true, but it is an erratic truth that requires someone to guide it and to know to whom to impart it and from whom it should be withheld. That someone should also know how to impart it, since teaching is not just a matter of reciting a discourse, but also of defending it and explaining it in face of objections that the written word cannot foresee. The listener is thus in the position of a disciple, since the discourse must not only propound the truth, it must do so at the appropriate time and in the right manner. Without the authority of a Master there can therefore be no truth.

Saint Augustine with a group of monks and nuns. 12th-century manuscript.

This concept gives us a key to the structure of Plato's Dialogues. In the late Dialogues, Socrates (or the Stranger from Athens who replaces him) propounds a doctrine. He teaches what is good, how pleasure relates to it, and how to build an ideal city. In the earlier Dialogues, rather than stating what is true, he lays down the conditions under which the truth will emerge. Only when we are in agreement, he says, will we be able to accept a thesis as being true.

Thus Socrates, who neither writes nor teaches, is seen as the Master of the truth, less with regard to its content than with regard to the conditions under which it emerges. In this he is the incarnation of a form of Greek thought that existed even before the time of Plato. As early as the Homeric age, the poet played the role of propounder of the truth, as did the soothsayer and the king. What they said required no proof or supporting argument. As the French Hellenist Marcel Détienne has pointed out, the mere fact of the positions they held sufficed. Thought was thus the appurtenance of certain men, who were themselves bound to certain social functions, such as the exercise of power or the administration of sacred rites.

This structure later developed other forms with the advent of philosophy as an independent discipline. The great innovation was that serving the truth became the Master's sole social function. The philosopher no longer looked to the soothsayer or the poet as his guarantor of the truth, but rather to the scholarch, or head of his particular school of philosophy. To be a thinker one had to become an Aristotelian, a Stoic, a Cynic or a Sceptic. Hellenistic thought came to be characterized by its opposing schools with their succession of heads, or scholarchs, and their perpetual reference back to the Founder, and this practice was later passed on to the Romans.

This conception of the truth as inherent in the teaching of a Master meant that the various schools had a number of common characteristics—personalization, harking back to the past, orthodoxy—even though their doctrines diverged. The Master/Pupil relationship was a replay of the Master/Disciple relationship at a different level. The pupils of Epictetus, for example, saw him as the embodiment of the Stoic ideal. Each successive Master had temporarily to take on the personality of the founder of his school. Arguments had to be re-cast and re-thought. One had to be immersed in philosophy before one could begin to philosophize. Learning appeared to be the best route to discovery, and imitation seemed to be the surest way to learn.

The Death of Socrates, **by the Danish artist Christoffer-Wilhelm Eckersberg (1783-1853).**

The inner teacher

Learning by imitation can be seen either as an indication that the heirs of a great master are not of the same stature as he, or as a laudable form of respect for tradition and evidence that a coherent line of thought does not necessarily involve radically new individual thinking. It is a method that is encountered at other periods in the history of Western thought—in the commentaries of the Schoolmen, for example, or in the Cartesian, Kantian and Hegelian schools, which perpetuated a system and spread it through the universities.

Can the religions based on revealed scripture be said to have rejected this system? At times they appear to have revived and perpetuated it, but, above all, and this is fundamental, they interiorized it.

What a human Master teaches us may well be true, said St. Augustine, but such truth cannot enter us unless it is already awaited by an existing inner truth—the presence of God in our innermost being. This refusal to be subject to another's teaching leads to the discovery of a wiser and more convincing Master. "When the Masters have explained in words all those branches of knowledge that they claim to teach, including even virtue and wisdom, those whom we call disciples examine their innermost selves to see if what they say is true by reference to this inner truth." (St. Augustine, *De Magistro*).

It is at this point that the disciples' learning process begins, and the praises they lavish on their human, external Masters are addressed also to the Master within themselves. This marks the introduction of another way of practising philosophy, by means of meditation or confession. Instead of turning his thoughts towards his predecessor, the philosopher looks into the secrets of his soul. A major part of this approach consists of stripping away the inessential and examining the innermost "soul of souls", where the hidden regulator of the philosopher's thoughts and actions is situated. That is where the Master lives, his power enhanced by this favoured location.

Truth without strings

Is it possible to arrive at the truth without following the instructions of a Master? or without setting oneself up as a Master? This is what the philosophies of the seventeenth century set out to do, as is shown notably by the case of the Dutch philosopher Spinoza.

The trouble Spinoza took to remove his

Baruch de Spinoza (1632-1677) Dutch 17th-century engraving by an unknown artist.

name from any of his works is very revealing in itself. There may well have been a degree of wise caution in this. Knowing that his teaching was in contradiction with the doctrines of the Churches of his day, Spinoza did not want to draw attention and persecution upon himself. His major work published during his lifetime, the *Tractatus Theologico-Politicus*, did not bear the author's name and the name of the publisher and the place of publication were fictitious, so as to cover his tracks.

Yet there was more to all this than mere caution, since even his posthumous works were published anonymously (they bore only his initials). Furthermore, as we learn from his correspondence, Spinoza never hesitated to make his convictions known or to defend his opinions vigorously.

For Spinoza, anonymity was a necessary adjunct of his philosophical theory. He saw a desire for fame as a sublimation of intellectual passion. In his *Ethica*, quoting from Cicero, he inveighs against those who write treatises decrying the thirst for glory, yet never fail to sign their own writings. But what for the Roman orator and philosopher was no more than a brief piece of moral sermonizing was inserted by Spinoza into an analysis of the blinding effects of the emotions. So long as man is possessed by desire, he is driven by concern for his own image, a concern which is strengthened by all the other passions. Desire being the essence of the individual, the thought process, whether we are examining its roots or a specific example of thought, is inevitably an expression of this emotion. One might say that only emotion is individual and that therefore only emotion can assume the mantle of the Master.

Mathematics as Master

What else is there, then, which can replace the Master and enable us to do without him? The laws of mathematics. The full title of Spinoza's greatest work, usually referred to as *Ethica*, is *Ethica in Ordine Geometrico Demonstrata.* ("Ethics Expounded in Accordance with the Rules of Geometry"), a clear indication of the author's intentions. The work is presented in the form of a series of axioms, theorems and demonstrations, but, more deeply than this, it attempts to make use of the analytical approach of geometry in establishing basic definitions.

The objection might be raised that this mathematical model is also a kind of Master, but the model has no control of the conclusions to which it leads. It provides a powerful tool (demonstration), but this tool is available to anyone who wishes to make use of it. There is an objective, impersonal aspect to mathematical reasoning which is far removed from the personal, dual relationship that exists between Master and pupil. There are indeed teachers of mathematics, but they make no distinction between the esoteric and the exoteric—what the pupil understands is determined solely by his or her ability and level of advancement. In this sense, mathematics occupies precisely the same position as that ascribed to writing in Plato's *Phaedrus*. It may seem surprising to find the mathematical model being placed in opposition to the Platonic approach. After all, the Academy in Athens that Plato founded was the recognized authority on mathematics. However, although Spinoza and Plato agreed about the importance of mathematics, they differed profoundly on the relationship between mathematics and philosophy. What appealed to Spinoza in the mathematical model was the opportunity it offered to describe causes quite independently of any possible end effects.

The anonymity on which Spinoza insisted became another established practice among philosophers. It was adopted by the Freethinkers of the Enlightenment, a period during which anonymous philosophy developed into clandestine philosophy, with the circulation of texts, theses, and collections of writings of unknown authorship. Manuscripts published during the seventeenth and eighteenth centuries had perforce to be anonymous if their authors were to avoid censorship or imprisonment. But apart from these considerations, these anonymous publications were a further blow to the old concept of magisterial authority. The author of a clandestine publication had no idea who would read it, through what channels it would circulate, who would take up an idea and insert it in a new piece of writing, or who would give a different slant to its conclusions.

Paradoxically, these writings were "clandestine" precisely because they were open to all. Multiplication of the means of access to and diffusion of the truth excludes the relationship between two individuals—that between Master and Disciple. ❐

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Simón Rodríguez, portrait by an unknown artist (c. 1828).

A VISION FOR LATIN AMERICA

Simón Rodríguez, champion of mass education

by Jorge López Palma

TUTOR of Simón Bolívar, the Liberator, and written off by his critics as an eccentric, Simón Rodríguez is considered by many as the pioneer of mass education in Latin America. He was born in Caracas, Venezuela, in 1771, and as a young man he came into contact with the educational ideas of Rousseau and of other luminaries of the Enlightenment. He died at Amotape, Peru, in 1854.

Following the abortive insurrection by the Venezuelan patriots Manuel Gual and José María España against the Spanish authorities, Rodríguez was obliged to leave the country. After first taking refuge in Philadelphia, he went to Europe in 1801, where he lived, mainly in France, until 1822, when he returned to South America. During his travels he enriched his knowledge in a variety of fields, studying topography and observing and noting down everything he saw, learning languages and translating French literary works before discovering his vocation as an educationist.

employed by the school. The Plan envisaged the creation of workshop/schools in each of the departments of the Bolivian Republic, but the pilot school at Chuquisaca was the only one to become operative and it functioned only for a short period.

Bogotá and Chuquisaca were thus the only attempts at creating "social schools" personally undertaken by Rodríguez.

Simón Bolívar in 1802. Spanish miniature.

Shortly after his return to America, in 1823, he attempted, with the aid of Bolívar, to set up a model school in Bogotá. Called the *Casa de Industria Pública,* It was intended for poor orphaned, or illegitimate children, who were to be taught the basic elements of writing, grammar and arithmetic, as well as the basic elements of a trade. This initiative and the desire to extend the benefits of education to sections of society traditionally excluded from it roused the opposition of the conservative upper classes of Bogotá. It was not until the end of the nineteenth century that Jean Bosco succeeded in putting this Rousseau-inspired idea into practice.

Despite this setback, Rodríguez was not discouraged and, in 1825, he attempted a similar experiment at Chuquisaca (now Sucre) in Bolivia.

This involved a Plan for Mass Education based on mixed schooling for boys and girls, who were both housed and fed. The boys were trained as masons, carpenters and blacksmiths, since, according to Rodríguez, stone, wood and metals were the basic components of all the most indispensable objects. The girls received training "suited to their sex", but with the innovative proviso that, to the extent that they were physically capable of it, they could undertake the same tasks as the boys. In addition to this theoretical and practical craft training, all the pupils were given moral, civic and religious instruction by specialist teachers.

Another important innovation was that the workshop/school offered employment to those parents of pupils who were capable of work; to those unable to work payments were made from the funds accumulated from the work carried out by their children. Initially the capital required had to be provided by the government, but it was intended that, thanks to the work carried out by the pupils, the school would eventually become financially self-supporting. When the school was running on a permanent basis, the pupils would not normally be boarders, but those who wanted to could stay overnight, as could those parents

An educational visionary

After Bolívar's fall from power, Simón Rodríguez devoted himself to his work as an educational theorist, publishing a series of works including *Sociedades Americanas en 1828. Cómo serán y cómo podrían ser en los siglos venideros* (1828, "American societies in 1828; their probable evolution and future prospects"); *El Libertador del mediodía de América y sus compañeros de armas defendidos por un amigo de la causa social* (1830, "A defence of the Liberator of South America and his comrades-in-arms by an upholder of the social cause"), *Luces y virtudes sociales* (1840, "Enlightenment and social values") and *Consejos de amigo, dados al Colegio de Lacatunga* (1845, "Friendly advice addressed to the College of Lacatunga").

In 1845, Rodríguez drew up a set of regulations for the primary school of the College of Saint Vincent de Lacatunga, in Ecuador. Among other recommendations in this innovative text, Rodríguez proposed mixed classes, with Whites and Indians being taught side by side, and a bilingual education, the dead languages being replaced by Quechua. Twenty years after his setback at Chuquisaca, Rodríguez was well aware that Latin-American governments were not at all interested in education for the masses, so he advised the setting up within the College of a number of workshops, including a smithy and pottery, glassware, masonry and carpentry workshops. He also made a recommendation to the Ecuadorian Congress that a special tax should be imposed to finance the creation of schools and to pay teachers' salaries. The regulations drawn up by Rodríguez for the College of Lacatunga were still in force at the end of the World War II.

Simón Rodríguez always saw education as a means of achieving lasting social change in the youthful Latin-American republics. In his view, it was essential to turn out culturally-transformed men and women, if their recently acquired independence and political emancipation were to be consolidated. He had learned from the great thinkers of the Enlightenment that education was the key to cultural transformation and renewal.

In view of the economic difficulties faced by Latin-American countries of the time, Rodríguez' "social schools" were a utopian vision. Those elements of society that should have supported him clearly lacked the material means to do so. This is why the name of Simón Rodríguez has not gone down in history alongside those of other great educational reformers such as Saint-Simon, Owen and Fourier. Nevertheless, many of his ideas retain their freshness and originality and remain astonishingly relevant even today. ❐

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Learning breeds respect for nature

by France Bequette

Education is the only way to achieve true respect for the environment. How many of us have unthinkingly poured some toxic matter down the drain or thrown it away with the garbage without the slightest awareness of the possible consequences? Now that the alarm bells are ringing the effects of actions of this kind can no longer be ignored. There must, however, be easy access for all to clear, specific information adapted to the economic level and the culture of peoples throughout the world. Obviously, the message, cannot be the same everywhere. The average American generates about 3 kilogrammes of waste every day, and dumping grounds in the United States are full to bursting. The very least that must be done is to learn to sort waste for recycling. In Haiti, people do not throw anything away. Soda-bottle caps are shaped into spoons, orange peel is dried and used to spice a famous liqueur, paper is used in schools to make up for the scarcity of cloth when teaching young girls how to sew. We are hardly in a position to tell these Haitian champions of recycling that they should not cut down the few remaining trees on their eroded hills to cook their meals.

Even if we know what ought—or ought not—to be done, there is a huge gap between knowledge and behaviour. It is not enough simply to inform. As Ramón Folch, President of the Spanish Man and the Biosphere (MAB) Committee put it: "It is more important to educate than to inform. Knowledge alone educates no one; education also has to include moral values." A new form of ethics is being born, which encourages humankind to live in harmony with nature. Primary and secondary school teachers have excellent educational tools at their disposal. Documents produced by the UNESCO-UNEP International Programme for Environmental Education are full of practical exercises that pupils will love doing. If you would like to keep up to date with what is happening in Environmental Education write to:

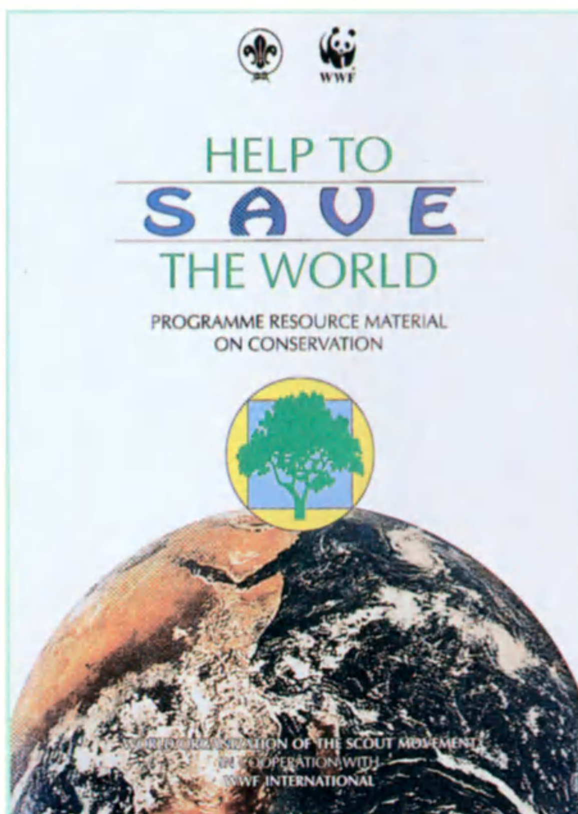
Connect
UNESCO/UNEP Newsletter on Environmental Education
7, Place de Fontenoy, 75700 Paris, France ■

BANGKOK ON SEA

The city of Bangkok pumps up more than a million cubic metres of water per day from several underground sources of water. This pumping rate depletes the groundwater reserves faster than they can recuperate naturally. The city is now facing a double threat—its sole water reserve is being contaminated by salt water, and its land area is steadily sinking—as much as 10 centimetres per year. This is especially alarming because Bangkok is located almost at sea level and is highly populated (about 6 million inhabitants). ■

TIPS AND TRICKS TO HELP SAVE THE WORLD

A remarkable brochure, written for children, called *Help to Save the World*, has been published by the World Scout Movement and the World Wide Fund for Nature (WWF). It contains hundreds of practical examples illustrated by a series of drawings including: how not to waste drinking water, how to feed wild birds, how to cook food with as little fuel as possible, how to use solar energy, and so on. This 160-page brochure is valuable because it can be referred to daily by children both in the North and in the South. For information, write to the World Scout Bureau, BP 241, 1211 Geneva, Switzerland, or contact the World Wide Fund for Nature, Avenue du Mont Blanc, CH 1196 Gland, Switzerland. ■



THE TROPICAL FOREST A MEDICAL TREASURE TROVE

In Costa Rica, the National Biodiversity Institute hires village dwellers and pays them as para-taxonomists, that is, assistant medicinal-plant classifiers. They accompany researchers into the forest and show them what samples to harvest. Ethnobotanists on the spot interview traditional practitioners on how they use the plants they harvest and dry. Chemists then attempt to isolate and extract the active principle and consult with pharmacologists as to the possible medicinal value of the plants. An active component against a number of viruses, including those causing herpes and influenza, has already been isolated. The first clinical tests are encouraging. A large chemical company has already paid Costa Rica US$1 million to help in the conservation of its forests. If the medicine is marketed, part of the profits will go to the protection of tropical forests. ■

ENVIRONMENTALISTS FLEX THEIR MUSSELS

Mussels have been put under close watch. Under the auspices of the Intergovernmental Oceanographic Commission (IOC), the United Nations Environment Programme (UNEP) and the US National Oceanic and Atmospheric Administration (NOAA), an international mussel watch has been launched. Just as, in the past, canaries taken down inside mines revealed the presence of toxic gas, mussels today serve as pollution "indicators". Any over-use on the land of fertilizers, pesticides or other potentially toxic substance by careless farmers can immediately be detected in the mussel samples that are now regularly examined by specialists. ■

TO PROTECT THEM EAT THEM

In Kinabulu, in the Sabah region of East Malaysia, a programme is being developed to raise mouse deer (*Tragulus javanicus*) to feed village dwellers. Although theoretically a protected species, these tiny deer, about the size of a house cat, are still being hunted down because the delicious deer-meat is believed to have medicinal value. In addition, the selling price for each little creature is the equivalent of the average weekly wage. Since the species breeds quite well in captivity, it was decided to encourage its farming. The relatively undemanding mouse deer feeds on bean stems, wilted vegetables or fruit. Cages and enclosures can be built easily with local materials. Brochures written in the local language are distributed to potential breeders. To combat poaching, births are registered and the animals are tattooed. There is only one obligation—every breeder receives three deer and must, in turn, within three years, provide four deer for new candidates participating in the programme. Not only does this operation protect the wildlife, it also provides extra income for the women who farm the land and are traditionally responsible for animal breeding. ■

NON-POINT SOURCE-WATER POLLUTION, AN AMERICAN PLAGUE

After the Clean Air Act, the United States can now show off its Clean Water Act, according to Robert Griffin Jr., a science writer specializing in health and environment. The fish are returning to the streams. Swimming and water sports are once again allowed in rivers, lakes and certain beaches where they had been forbidden because of pollution. But pollution has taken on a treacherous form called "non-point source" pollution. Take, for instance, a street or a car park. Oil, mineral salts and toxic substances of all sorts sink into the ground when it rains or snows—the surface water, then the water table are contaminated. Cities are not the only culprits. Agriculture adds its share of fertilizers and pesticides. And according to the United States Environmental Protection Agency (USEPA), the list of non-point source polluters includes: abandoned mines, the building trade, forestry and septic tanks. The battle against non-point source pollution will be neither easy nor inexpensive, but it has begun. Its first objective will be to clean up the coastline. ■

A MAJOR OIL SPILL WITH MINOR (?) CONSEQUENCES

In January 1991, during the Gulf War, some six to eight million barrels of oil were poured into the waters of the Persian Gulf. The ensuing oil slick, the largest ever recorded, was cause for much concern. What would become of the maritime fauna and flora? To find out, the *Mt Mitchell* was fitted out and sent to the Gulf by the US National Oceanic and Atmospheric Administration (NOAA), which also co-ordinated an expedition set up in association with the Regional Organization for the Preservation of the Marine Environment (ROPME) and UNESCO's Intergovernmental Oceanographic Commission (IOC). Divers have already made over one hundred dives in four coral-reef zones off the shores of Qatar, Bahrain and Saudi Arabia. At first sight, the hydrocarbons do not appear to have caused any damage. Nonetheless, the *Mt Mitchell* took to the sea again last May for a period of 100 days, in order to compare the winter and the summer situations. Next year, the research team will analyse the samples collected and will make its findings known in January 1993 during a symposium in Dubai (United Arab Emirates). ■

WHO BENEFITS FROM DEBT-FOR-NATURE EXCHANGES?

by France Bequette

LARGE international financial agents are not necessarily philanthropists. The less developed countries who turn to them for loans in an effort to survive, have to pay back these loans plus the interest on them. In 1990, Third World debt was estimated to be US$1,355 billion. How do these countries manage to meet debt-repayment instalments? By getting the most out of their natural resources through logging, mining, oil extraction and ranching, because only massive exports can provide them with the hard currency they need. The trouble is, the resources are not exploited rationally. Furthermore, what little capital is available for investment tends to be put into projects yielding short-term returns, which means that there is little opportunity for studying their possible environmental impact. It is easy enough to maintain that things will be "put right" later. Ideally, these projects should be jointly discussed by environmental specialists, economists and bankers. However, it is difficult to bridge the gap between the ideal situation and the need to meet daily survival requirements.

For some countries, debt-for-nature exchanges are a way of alleviating their external debt burden and protecting their "natural capital". But this complex mechanism is still in its initial stages.

There are many reasons why these countries have to borrow. There may be a decline in the price of their raw materials (coffee, for instance). Their exports may be hampered by protectionist policies among the importing nations. They may lack adequate scientific and technological support. In addition, funds are sometimes diverted from their original purpose. Fresh money can be used to buy weapons or even for personal enrichment. In order to speed up debt repayment, the World Bank and the International Monetary Fund advise governments to implement reforms, including austerity measures, cutbacks in civil service staff and action to eradicate corruption. But however well-grounded the reforms may be economically, they are often resented by the population. However, these two agencies do not have exclusive responsibility for Third World debt management. Altogether some 500 banks are involved. Moreover, a flourishing, unpublicized secondary market in Third World debt has emerged.

The process is something like this: Bank X lends US$1 million to Country Y on the basis of its potential wealth or its expected economic recovery. For various reasons, Bank X may later decide to sell the debt to Bank Z for US$600,000. If Country Y finally pulls through and meets its obligations, Bank Z will have made a profit of US$400,000, because the debt has kept its initial nominal value. When a bank decides to invest in a particular country, this is part of a strategy and purchasing a debt gives it the power to influence entire sectors of the local economy.

In 1987, a new form of debt appeared—the debt-for-nature exchange. In the first issue of *Environment Brief* published by UNESCO in 1992 (1), debt-for-nature exchange is defined as follows: "... the foreign-currency debt holder negotiates a deal whereby the debtor redeems the debt through a commitment either to invest local currency in conservation and natural resource management projects or to encourage sustainable development through changes in policy and regulation." The following example, as reported by Peter Dogsé and Bernd von Droste in *MAB Digest* (2), published by UNESCO in 1990, clearly shows the practical problems involved in implementing such an agreement.

In July 1987, an American environmental Non-Governmental Organization, Conservation International, decided to purchase US$650,000 worth of Bolivia's external debt, for which it paid US$100,000. In exchange, the Bolivian government agreed to classify as a "biosphere reserve", 1.5 million hectares of tropical rain forest located in the Bolivian region of Beni, the capital of which is Trinidad. It also decided

Left, La Amistad Biosphere Reserve, Costa Rica.
Opposite page, blue-footed booby from the Galápagos Islands (also a Biosphere Reserve), Ecuador.
Both Reserves are involved in debt-for-nature exchanges.

to set up three buffer zones around the reserve.

The project has had to face a number of problems. Bolivia has no Non-Governmental Organization specializing in environmental matters and this has slowed down implementation of the project considerably. Furthermore, three indigenous groups have asserted their claims on the reserve in which about 25,000 of them live. In 1990, they marched on La Paz in a forty-day protest. In view of all this, the Bolivian government postponed its financial contribution for two years. Since the United States Agency for International Development (USAID) waits for local official funding before it makes its own donation, this meant that the Bolivian Government immediately lost US$60,000 in interest. In the meantime, the government authorized loggers to exploit the mahogany trees in Chimane, one of the buffer forests, on condition that they carried out a reafforestation programme—a requirement they were not always able to fulfil. Other problems include the fact that the only road to Trinidad is impassable during the greater part of the year, and that the waterways in this huge, underpopulated area are not always practicable.

Of course, there are benefits. Staff have been recruited and trained in forestry, inventories have been initiated, an environmental education programme has been launched, and Conservation International has decided to invest in research programmes on soils, primates and freshwater turtles. This demonstrates the multiplier effect that debt-for-nature exchanges can have. For every dollar a Non-Governmental Organization invests, it will generally add two more to carry out complementary projects and, of course, to enhance its own image.

Some tentative conclusions can be drawn at this stage. Regardless of the generous motives behind such nature conservation undertakings, they are often subject to criticism. Is this not just a new form of domination? Are the territorial restrictions imposed on the indigenous populations justified, when in fact the debt is none of their making? Will the beneficiary nation honour its commitments, when it has not complied with its previous external debt payments to banks? Finally, some experts argue that in most cases this arrangement does not result in much more than a few conservation measures that preserve appearances, and that no in-depth, concrete action actually takes place.

Nevertheless, since the Global Environment Facility (GEF) was set up by the World Bank and the United Nations Environment Programme (UNEP), with initial funding of US$1.4 billion, the most heavily indebted countries appear to see this initiative as opening up new prospects both for alleviating their burden of debt and for safeguarding their "natural capital". ■

(1) *Exchanging Debt for Nature*, in *Environment Brief No.1*, Unesco 1992

(2) *Debt-for-Nature Exchanges and Biosphere Reserves*, by Peter Dogsé and Bernd von Droste, *MAB Digest No.6*, Unesco 1990.

FRANCE BEQUETTE, a Franco-American journalist specializing in environmental questions, has been involved since 1985 in the WANAD-Unesco training programme for African news-agency journalists.

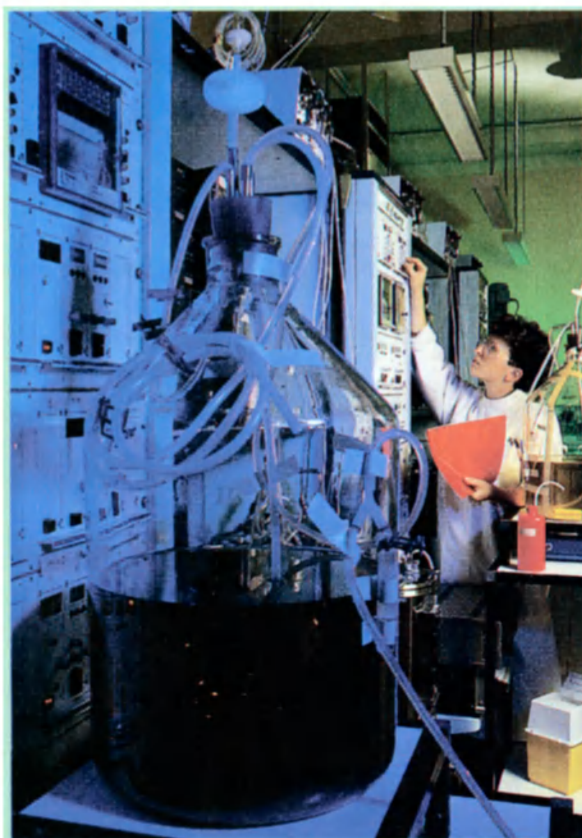
FRANCESCO DI CASTRI

by Serafín García

The final instalment of an interview with the co-ordinator of UNESCO's environment programmes

Thanks to progress in medicine and hygiene, life expectancy has increased considerably in the past century. Ecologically speaking, is there a critical tolerance threshold for the human species on our planet?

—World population has grown to over five billion inhabitants. In the next twenty or thirty years, it might grow to around double that figure, that is, eight to nine billion or eleven to twelve billion, according to various estimates that have been made. The demographic problem is a crucial and thorny one; in fact, many countries prefer to avoid discussing it. It will not be solved by a mere expansion of financial resources; a range of cultural factors and development policies will also have to be taken into account.



"We may know how a particular organism reacts in a laboratory experiment, but we don't know how it will behave once it is let loose in nature." Left, Cultivation of genetically engineered cells in a laboratory in Strasbourg France.

Education and widespread birth control are clearly essential ingredients of the solution. But is there not a danger that many peoples might find this offensive to their sensitivities and convictions?

— It would be simplistic to maintain that all countries ought to adopt the same demographic policy. A demographic policy needs to respect the individual, as well as differences in the cultural context. In Europe, for instance, the population is aging too much. If the countryside loses its farmlands, the environment in this continent will deteriorate further. On the other hand, in some countries of the Third World, population is growing at a spectacularly fast pace. If the countries there do not act quickly and vigorously to bring it under strict control, whilst respecting their peoples' culture, religion and lifestyle, we shall be heading for disaster, with successive waves of migration occurring both in the South and in the North.

Imposing a demographic-control handbook on the entire world is out of the question. Nor do we want to see the government of a country applying draconian policies that might arouse violent reactions from its population—as has already happened with certain male sterilization programmes. However, one way or another, we will have to stem the tide of population growth.

How can this be achieved? Birth control will certainly be necessary, but it will have to be subtly adjusted to take account of cultural differences. We cannot advocate a single growth model, a single environmental conservation model and a single demographic model. The vision must be global, but it must also take the specific realities of each country into account. Nevertheless, education and development must form the basis of any solution to the population problem.

Can you put a figure on the demographic threshold that should not be crossed?

— It all depends on your point of view. From a strictly functional standpoint of how many people we can feed, the answer is that with all the progress that has been accomplished in farming and biotechnology, we might have the technical means to feed up to fifteen billion people. But this would entail changing the world into a huge, monotonous, industrialized, urban expanse, standardizing all food and becoming more vulnerable than ever to social and geopolitical upheavals.

But if we care about the quality of life, if we consider that a human being should have a minimum amount of time and space available to him or her in order to enjoy an existence worthy of the name, then it can be said that we have already almost reached the critical threshold. To put a figure on it, let us say that ten billion is the limit it would be better not to exceed.

Is mastery of biotechnology, and its proper application, the key to the preservation of a livable environment?

— Biotechnologies have given rise to great, sometimes excessive

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hope, but also to a lot of fears. As I see it, both attitudes are well founded. We may know how a particular organism reacts in a laboratory experiment, but we don't know how it will behave once it is let loose in nature and begins to interact with other existing organisms. Whilst not neglecting the benefits, we have to guard against possible harm. To avoid the risk of potential deviation, all kinds of precautions must be taken. Accordingly, *ad hoc* legislation seems indispensable to me.

Take tomatoes, for instance. How was a remedy found for the parasitic infestation that affected them? Instead of being treated with pesticides, they were cross-bred with some wild tomato stocks from South America. This resulted in some productive, resistant varieties that lost nothing in taste and quality. On the other hand, you can also get stocks that deteriorate the environment by becoming invasive. We have to be careful not to play the role of sorcerer's apprentice.

The environment is an international and interdisciplinary area par excellence. Has it finally been recognized as such?

— Let's be frank: the environment and development crisis is above all a crisis of institutions, both national and international. For over a century, culture, the educational system, trades as a whole, have all been based on a sectoral approach, on the compartmentalization of knowledge and activities. How can we go from this specific interest in one field to a systematic interaction among the various disciplines? It is of course indispensable to know each field of activity in depth, but problems of the environment and of development will never be solved by a single discipline.

That's easy to say, I know, and infinitely hard to put into practice. Why? Because most institutions are still behaving as they did fifty years ago. Competition is still rife between ministries, as well as between different sectors of international institutions. Every time an attempt is made to break down institutional or disciplinary barriers—whether national or international, governmental or non-governmental institutions are involved—it runs into outdated forms of obstruction. This seems to be particularly true in areas where only political synergy could make progress possible. The United Nations institutions, despite the efforts accomplished in this area, are not exempt from the sluggishness that is due to a sectoral approach, divergence of interests and the barriers of tradition.

What solution do you suggest?

— Unfortunately, there is no simple answer. First, the university system, based as it is on sectoral separation, would have to be modified, so as to inculcate in every researcher the desire to work with researchers in other disciplines. Given that it is impossible to have generalists capable of solving all the problems, why not have specialists who, besides having one main disciplinary root, would also have lateral roots, just as plants have central tap-roots and lateral roots that intertwine with the roots of other plants for mutual cross-fertilization? In this way, competition would be replaced by tolerance and reciprocal exchange, both of which at present are practically non-existent.

On close examination it becomes clear that environmental deterioration is setting in because more and more knowledge is being acquired in isolation rather than being integrated into a comprehensive approach. We are walking backwards. There will be no progress without mutual interdisciplinary exchange. ■

"World population has grown to over five billion inhabitants. In the next twenty or thirty years it might grow to around double that figure."

Voices from the past

THE WATERFALL

One of the three great Chinese Taoist philosophers[1], Lieh-tzu (or Liezi) was the author of *Ch'ung Hsü Chih Te Chen Ching,* which can be translated as the "Pure Classic of the Perfect Virtue of Simplicity and Emptiness". This collection of Taoist anecdotes, divided into eight books, was composed around the year AD 300. The extract reproduced here comes from the Second Book.

Introducing a volume of classic Taoist texts, the French writer Etiemble observed: "Perhaps we might find here an aspect of Taoism that could inspire us to address the greatest problem threatening our species: the death of the seas, the earth, the air. To all those who play around with viruses, climates, marine currents, genetics, teratology, the Taoists cry 'Lunatics! Madmen! Destroyers!' Without knowing it, they were the first ecologists."[2]

Confucius was looking at Lü-liang waterfall. The water dropped two hundred feet, streaming foam for thirty miles; it was a place where fish and turtles and crocodiles could not swim, but he saw a man swimming there. Taking him for someone in trouble who wanted to die, he sent a disciple along the bank to pull him up. But after swimming a few hundred yards the man came out, and strolled along singing under the bank with his hair hanging down his back. Confucius proceeded to question him:

"I thought you were a ghost, but now I can look you over I see you are human. May I ask whether you have a Way to tread in water?"

"No, I have no Way. I began in what is native to me, grew up in what is natural to me, matured by trusting destiny. I enter the vortex with the inflow and leave with the outflow, follow the Way of the water instead of imposing a course of my own; this is how I tread it."

"What do you mean by 'beginning in what is native to you, growing up in what is natural to you, maturing by trusting destiny'?"

"Having been born on land I am safe on land—this is natural to me. I do it without knowing how I do it—this is trusting destiny." ■

THE BOOK OF LIEH-TZU,
Translated by A. C. Graham
© A.C. Graham, 1960

1. *The two others are Lao-tzu and Chuang-tzu.*

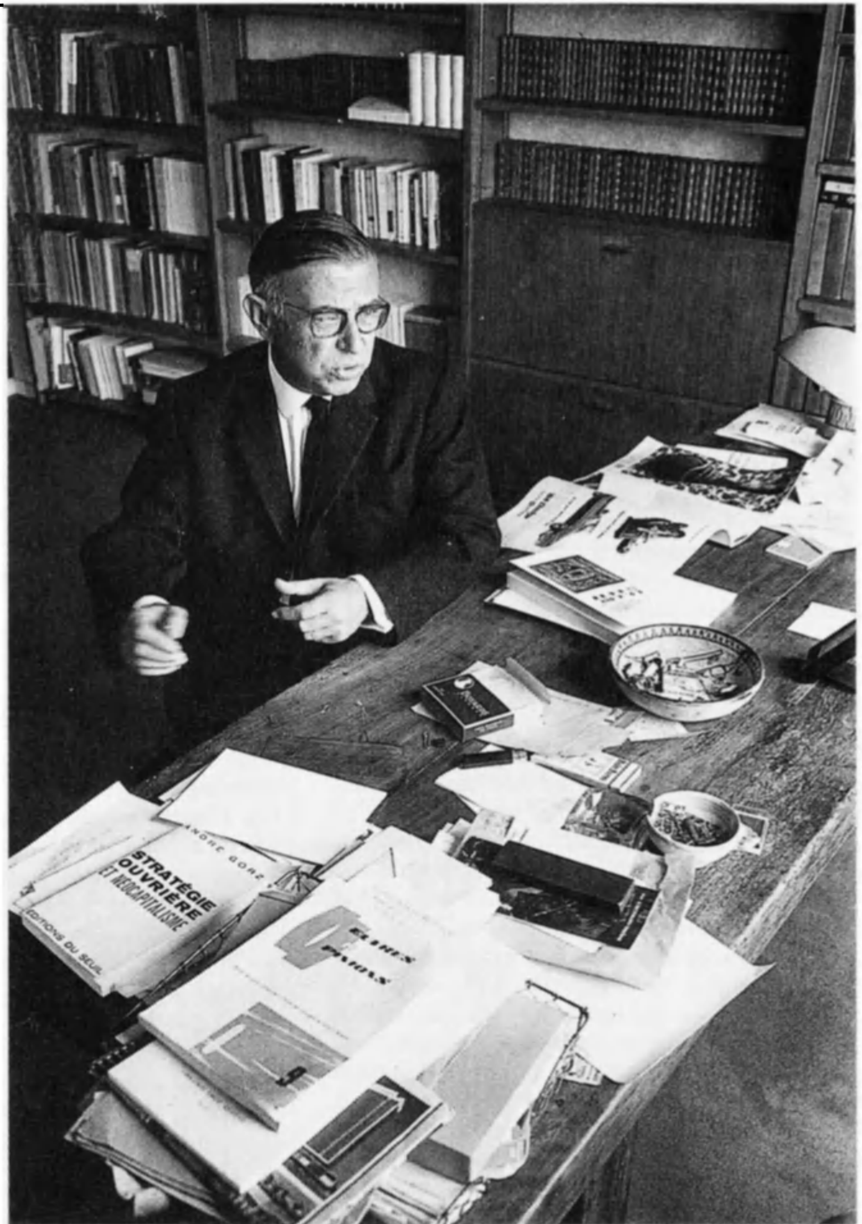
2. *Philosophes taoïstes, Lao-tseu, Tchouang-tseu, Lie-tseu. With a foreword, preface and bibliography by Etiemble. Texts translated and annotated by Liou Kia-Hway and Benedykt Grynpas. Revised by Paul Demiéville, Etiemble and Max Kaltenmark. Bibliothèque de la Pléiade, UNESCO and Gallimard, Paris, 1980.*

This passage from *The Book of Lieh-tzu* appears in an anthology entitled *Compagnons du Soleil* ("Companions of the Sun") which is to be co-published (in French) by Unesco, Editions de la Découverte (Paris) and the Fondation pour le progrès de l'Homme. The anthology has been prepared under the general editorship of the African historian Joseph Ki-Zerbo, in collaboration with Marie-Josèphe Beaud. The idea for the anthology came from the Vézelay Group, an international panel consisting of eight members, including Joseph Ki-Zerbo (see the *Unesco Courier,* June 1992, p. 30).

Left, *A fishing village,* by Nang'chen, detail from an 11th-century Chinese scroll painting.

SARTRE

by Rachid Sabbaghi



Jean-Paul Sartre at his desk, in 1966.

BETWEEN 1950 and 1980, for several thousands of intellectuals, artists, writers and political militants, from both the industrialized countries of the North and the developing countries of the South, Sartre was a definitive point of reference and an intellectual master. Today, however, painstaking denial of this fact has become *de rigueur.* Under pretext of seeking emancipation from the suffocating embrace of a "master thinker", great exertions are being made to bury this master of truth, this pathfinder, beneath a heavy layer of noisy rejection or reproachful silence. Some even go so far as to declare that Sartre was seriously mistaken on all the essentials.

But can the universal appeal of Sartre's work be dismissed as no more than the result of some hypothetical contagion of error or blind mimesis, or by putting it down to what is vaguely described as the "troubled times" of the last three or four decades? Were all the hundreds of thousands of readers—men and women, French, Egyptian, English, Japanese, Senegalese, Indian, Russian, or whatever—who were touched and made to think by the work of Sartre, simply wrong?

The question remains, insistent and unavoidable: what was it in Sartre's work that could rouse such enthusiasm? How was it that his thought could stir such vast aspirations across the world?

First of all there was the range and diversity of the literary work. Sartre covered the entire range of literature except poetry, producing novels, short stories, plays, literary and artistic criticism, essays, biography and autobiography. For many thousands of writers, in the Third World as in the West, he was a master and a model in each of these fields.

Then there was his innovative up-dating of French philosophy, which was engaged at the time in interminable scrutiny of its divorce from "real life". Sartre, in the words of the philosopher Gilles Deleuze, took philosophy out of its dusty retreat and exposed it to the storms of the age, via politics, the arts, the Third World, the cinema and revolution.

Finally there were Sartre's own intractable ethical concerns. Among contemporary philosophers, it was Sartre who gave the noblest expression to the intellectual's role and presence in the human community. Over and above what are now termed his "errors", it was principally his obstinate and unfailing dedication to the question of the ethics of intellectual activities, linked to an overwhelming passion for liberty and served by a veritable literary genius, that won Sartre his place as a "master of truth".

His experience of the Second World War transformed Sartre from a bourgeois, apolitical writer into a freedom-fighter. On his return from captivity in 1941, he organized with some friends a resistance network known as "Socialism and Liberty". But the communists rejected his approaches, and the group, which was composed of isolated and inexperienced intellectuals, was soon reduced to impotence. To avoid pointless repression, Sartre dissolved the network and in 1943 rejoined the National Writers' Committee.

He took part in the meetings presided over by Paul Eluard, and contributed to the underground journal *Les Lettres Nouvelles.* This

experience provided the theme for his trilogy of novels, *Les Chemins de la Liberté* (1945-49). The protagonist, a Sartre-like figure in quest of authentic liberty, makes many false starts before his encounter with history in its tragic aspect in the form of war, defeat and humiliation. The trilogy is also a presentation in fictional form of the first philosophy of Sartre, that of *L'Etre et le Néant,* which appeared in 1943 and heralds subsequent development of that philosophy. *L'Etre et le Néant* can truly be called the foundation-stone of a modern philosophy of consciousness.

A PHILOSOPHY FOR TROUBLED TIMES

There was a wide gap between Sartre's philosophy of consciousness and his ultimate engagement in the great political struggles of his time. Yet one fundamental element of continuity was his concern for individual liberty, the quality that made his thought a rallying-point worldwide. How did he reach such a wide audience? Certainly Sartre's novels and plays helped make his thinking accessible to people who were not themselves philosophers. But one can also look to the situation of the world at the time, barely emerged from Fascist barbarism, still bogged down in colonial contradictions and heading towards a Cold War that threatened to be terrible.

In such circumstances, a tragic philosophy of liberty could not fail to coincide with the widespread aspiration for a salvation that appeared fragile and obscure. Sartre placed the absolute liberty of the individual at the centre of his thought. He set this liberty within the framework of the limits of the individual consciousness, fettered as it is. The nature of consciousness was innately double, formed at one and the same time by what Sartre called *facticité,* or density of being, and by its negation, *transcendance.*

Relations with other people are nonetheless a constitutive dimension of consciousness, for the negation of consciousness is inseparable from a coming to awareness of the existence of other consciousnesses. If Sartre, in the wake of German phenomenology, asserts that the world is present in consciousness, he also affirms even more strongly throughout his work that the Other is also present. Certainly, in Sartre's initial thinking, relations with other people are torn between a masochism that turns the subject into an object for the Other, and a sadism that does the reverse. The danger to liberty is summed up in the famous phrase, "Hell is other people".

In such circumstances, how can the individual in society escape the danger of "becoming an object"? How can he discover and rediscover his liberty? Initially, for Sartre, passivity was the inescapable fate of every collective project. The individual alone offered the possibility of activity. From 1950 onwards, the philosopher's efforts were directed at escaping this entrapment. It was at that point that he encountered Marxism, a crucial turning-point.

In *L'Être et le Néant,* Sartre paid no heed to Marxism. Simone de Beauvoir described their position at the time: "Anti-capitalist but not Marxist, we exalted the powers of pure consciousness and liberty, yet we were also anti-spiritualist." The defeat of Fascism, colonialism, the struggles for national liberation, the division of the world into two blocs, the Cold War and the rise of the protest movement in the West, the coming of independence in the Third World—this historical situation, intensely experienced by Sartre between 1945 and 1960, drove him to confront his own thinking with that of Marxism, which he called "the unpassable horizon of our times".

This new stage was marked by the appearance of a fresh philosophical work, *La Critique de la raison dialectique* (1960). In it Sartre tried to understand how the multiplication of individual consciousness, taken in their interrelationship, constructed "history". The purest group for him was the fused group. As an example he cited the storming of the Bastille by the insurrectionists of 1789: "It was necessary to fight, to save Paris, to take arms wherever they lay..." The Bastille became the group's common interest. What constituted a group, for Sartre, was to feel individual need in common. It was no longer a question, as in *L'Être et le Néant,* of transcending or letting oneself be transcended by the Other. "We" was something other than a simple collection of "I"s. The unity of the fused group was practical and not ontological.

Sartre's relationship with Marxism could be summarized in four exemplary points: to demonstrate that the free activity of the individual is the only foundation of historical progress; that the only group practice that is not socially passive is that of the insurrectional or fused group; that, to survive, this group must interiorize passivity in activity, finishing by becoming institutionalized; finally, that the driving force is class conflict, with the ruling classes maintaining passivity and the fused group re-establishing the synthesizing praxis.

This great work was never finished; Sartre only composed the first volume, *Théorie des ensembles pratiques.* It nonetheless exerted a direct influence on political and theoretical debates about Marxism around the world.

Sartre (second from the right) with Simone de Beauvoir, on his right, during an editorial meeting of the magazine *Les Temps Modernes,* at Sartre's home in Paris, in 1978.

Sartre at a demonstration in favour of immigrants. France, 1971.

THE ANTI-COLONIALIST CAUSE

At the same period Sartre also published *Les séquestrés d'Altona,* a play that was haunted not so much by Nazism as by torture and the Algerian war. Sartre's resistance, both theoretical and practical, to Nazism is well known, but much less attention has been paid to his anti-colonialist activities, despite the publicity they attracted at the time. By then Sartre had become a celebrated writer and philosopher, and it was as an intellectual as well as a militant that he defended the people of the Third World in their struggle for emancipation. This ethical exigency, on which Sartre never yielded, exerted an influence beyond the borders of France and served as an example to other writers across the world.

His two favoured issues of the time were the Algerian war and the emancipation of black people, crushed by centuries of foreign domination and slavery. He upheld the right of the Algerian people to independence, and maintained the necessity for free men to support the cause or else see any stable ethic of liberty, not to say humanism itself, founder. This position attracted little support in Europe. Sartre spread the message worldwide and helped bridge the gap between young people, increasingly disoriented by the blindness and cynicism of their elders, and an ineffective Left. Thanks to him, the ideas of the Enlightenment and the internationalist aims of the revolutionary movements of the Left regained their cutting edge.

To make Europeans aware of colonial realities, he employed as a tool of concrete information and theoretical reflection the revue *Les Temps modernes,* which he had founded in 1945 with the philosopher Maurice Merleau-Ponty. As early as 1952, in an interview accorded to an Algerian newspaper, Sartre was defending the right of the Algerian people to fight for liberty by armed force if necessary. Some years later, he subjected the continuation of the French presence in the country and the idea of assimilation to a radical critique. In the worst moments of the war, disillusioned by the Communist left, he addressed himself to the young and publicly expressed his solidarity with the support networks of the Algerian National Liberation Front, while in 1961, in the *Declaration of the 121,* he reaffirmed the right to refuse submission.

By involving himself so totally in the anti-colonial struggle, played out against the backdrop of the Cold War at a time when the true nature of the "real socialism" of the Eastern lands was gradually becoming apparent, Sartre discovered the important role that the peoples of the Third World had to play in the emancipation of humanity in general. If he subsequently defended nationalism in face of criticism from the Left, it was because he conceived it as a type of particularism that must eventually wind up as universalism.

By taking this stand, Sartre uncompromisingly incarnated an ethically robust image of the French and European intellectual: that of a man who does not hide behind indifference or self-interest, who will have no truck with contempt, torture or war crimes, but instead loudly proclaims certain fundamental values. Such was the case, after Algeria won independence, with his commitment over the Vietnam War, in the Russell tribunal and in the struggle against all dictatorships as well as in his support of the youth protest movement that led in France to the events of May 1968. Over the ensuing decade he became, in spite of his advanced age, an influential figure in every struggle for liberty.

In 1970, this tireless fighter attempted to group together all the forces working for freedom in society. Radicalizing his commitment, he became the editor-in-chief of far-Left journals like *La cause du peuple* and *Libération,* devoting time to militant politics and radical debate that he could ill afford to spare from pure literature. In spite of this intense political activity and his own declining health, he nonetheless undertook and published his great work on Gustave Flaubert, *L'Idiot de la famille* (1971-72), whose three volumes and 2,400 pages proved an extraordinary and highly influential synthesis of existentialism, Marxism, psychoanalysis and structuralism.

For thirty years, marked by precision in revolt, an intractable ethical sense and just and noble anger against indifference and baseness, Sartre, as a militant and a writer, involved himself body and soul in the changing fortunes of his time. Perhaps it is this uncompromising commitment, served by an impressive writing talent, that best explains his worldwide influence.

For some people a simple product of the media age or a symptom of the trouble and disturbances of the epoch, for others a hero of our time, a voice of modernity and a moral conscience that will long remain a model and a beacon of hope, Sartre did more than simply mark his generation; he invented a new image of the master, one that was both free and fraternal. □

RACHID SABBAGHI,
Moroccan writer and journalist, is the author of an essay on 20th-century French philosophy which is shortly to be published in Arabic.

The swan song of a master

by Kazutoshi Watanabe

MASTER of Go is one of the finest novels of Yasunari Kawabata, who won the Nobel Prize for Literature in 1968. Kawabata, who committed suicide in 1972, is one of Japan's best-known authors in the international world of letters, where he is considered to be an heir to the Japanese literary tradition. In spite of his wide knowledge of Western literature and civilization and his great interest in modern thought, Kawabata was the spokesman of a certain idea of beauty which, he believed, was exclusive to traditional Japan. As a Master of the Japanese novel, he had much in common with the main character of the *Master of Go.*

The eponymous hero of the novel embodies an age that is over and a certain ethical position associated with it. True, his mastery only extends to Go, a game which is in some respects comparable to chess. But the story of how he is defeated for the only time in his career and dies shortly after is also a deeply-felt description of the decline of a generation invested with old traditions, and the death-throes of its values. The novel is imbued with a sense of *natsukashisa*—a word which means "nostalgia" and in Kawabata denotes an intense desire to return to a place or a person one has known and loved, who is lost for ever, and whom one will only meet again after death.

Master Shusai, the hero of the novel, was based on a real person, and Kawabata, who covered his final tournament for the daily newspaper which organized it, knew him at first hand. The tournament took place in 1938 and Shusai died early in 1940. Kawabata began to write his novel in 1942, but did not finish it until 1954. This slow gestation seems to have been a long exercise in mourning for a master who for Kawabata was irreplaceable.

A CONFRONTATION BETWEEN TWO GENERATIONS

The novel gives an account of Master Shusai's farewell tournament against Otaké, a player of the Seventh Rank who is regarded as his potential successor. To win the right to challenge the Master, Otaké has had to beat all the other candidates in a qualifying tournament. The stakes are high. Shusai has never been defeated and this is the last chance for a young player to pit his wits against him. For Shusai to retire undefeated would imply that the rising generation of players were no match for him and would feel inferior to him for ever.

The Master and his challenger seem to have nothing in common, starting with their attitude during the game. "Seated at the board, the Master and Otaké presented a complete contrast, quiet against constant motion, nervelessness against nervous tension." Otaké likes to joke while playing and often gets up to go to the toilet, whereas "Once he had sunk himself into a session, the Master did not leave the board". Physically, Otaké weighs twice as much as the Master. His family life with his wife and their three children seems to be happy. He is surrounded by pupils. The Master, on the other hand, has no children and his favourite pupil, of whom he expected great things, is dead. He lives a solitary life shared only by his wife. This, then, is a face-to-face

A game of Go. 19th-century Japanese engraving.

encounter between an old Master who has lost almost everything and is staking his reputation on this confrontation, and a happy young prodigy with his life before him.

But it is also a confrontation between two conceptions of the game. The Master has only played two tournaments in the previous dozen years, and in the intervening time much has changed. Now there is little scope for the players to express their individuality. The Master, like any other player, is required to obey strict rules which guarantee that the contest takes place in conditions of complete equality. The players are sealed in an inn during the several months of the tournament. Each one is allowed a strictly controlled time in which to make his moves. All these rules are new to the Master and put him at a disadvantage.

Throughout the tournament the Master tries to resist the constraints imposed on him. Otaké, who is presented as a fair competitor, protests vigorously against the many ways in which the Master bends the rules, not so much deliberately as through inability to grasp the new spirit of the game. The Master plays like an artist. In his eyes a game is a work of art which the two players create together, each according to his own style and vision of the game, a fair encounter based on a moral commitment and mutual confidence, rather than on the strict application of a host of pettifogging rules which, as the narrator points out, merely encourage the players to find loopholes in them.

But this conception of the game has become outmoded, and when Otaké makes a move that may seem unfair, the Master is put out of his stride. He thinks that the game has been "besmirched" and is no longer worth playing. This is a somewhat hasty judgement and one which he later reverses. Nevertheless, the Master seems to regard the game of Go as an aesthetic experience, whereas his adversary is primarily concerned with efficiency and plays to win.

Otaké is just as interesting a character as the Master. He embodies the spirit of rationalism and modernity which is taking over contemporary Japan as well as the game of Go. He does not lack human qualities. Throughout the tournament he is shown to be profoundly respectful towards the Master, and at the end is grieved to defeat him. He is caught in a dilemma. On one hand he wants to be faithful to the new spirit of the game, which enforces equality between the players and strict observance of the rules, and is constantly disconcerted by what he regards as the Master's arbitrary demands. At the same time he is acutely embarrassed to be playing against an opponent whose failing health eventually brings to the tournament the atmosphere of a slow and cruel execution. Whatever reservations the narrator may feel about the spirit of modern rationalism represented by the rising generation of players, and in spite of his patent sympathy for the Master, he casts no aspersions on Otaké's integrity, except for one brief moment of doubt which is immediately overcome.

Otaké represents a new mentality, a new system. If he plays the role of executioner of the old Master, it is not by choice but because he is part of the evolution of Go. To remain

Playing Go in Japan. Go is a game that demands great skill and strategy. It is played on a board with black and white *go-ishi* (flat, round pieces known as stones).

nonchalant match, letting well enough alone. There was no end to his patience and endurance. He played day and night, his obsession somewhat disquieting. It was less as if he were playing to dispel gloom or beguile tedium than as if he were giving himself up to the fangs of gaming devils."

There is a kind of morbidity in this passion. On each *shobû* (victory or defeat) in which his reputation is staked, the Master stakes his life as a Go player, and this joust with death seems to bring him an enjoyment which is quite different from the anodyne pleasure that people usually look for in a game. In this sense, the connection made between the Master and death is by no means gratuitous: the Master is someone who enjoys dicing with death at every moment, even in a pursuit which for other people is only a diversion.

And yet in a way he is absent-minded. Questioned by the narrator about his amazing powers of endurance, he explains: "Maybe I have no nerves. A vague, absent sort—maybe the vagueness has been good for me." The word *bonyari* (which means "absent-minded" or "vague") is often used to describe the Master's behaviour, reactions or facial expression. Here, perhaps, we see the other side of his constant confrontation with death. At the other extreme to the mental effort deployed in a game whose strategy is governed with mathematical rigour, this "vagueness" which is so much a part of the Japanese aesthetic tradition is connected to the Master's remarkable capacity for concentration. Terms such as *muga* (absence from oneself) or *boga* (forgetfulness of self) are often used to describe the Master's total absorption in the game. His trance-like state illustrates an artistic side of Go, for the game fever that consumes him is one aspect of the joy of creation.

This tireless quest for enjoyment, in which the game becomes simultaneously more serious and more dangerous, also shows up another facet of the Master's character, a childishness which conflicts with his physical appearance. The doctor says that "He has a body like an undernourished child" and that his body only tolerates medicines in doses that "a thirteen- or fourteen-year-old might take". Like a child he rejects lukewarm pleasures and unreasonably seeks intense enjoyment in the frenzy of the game. "The Master was like a starved urchin in his appetite for games". He cultivates childishness rather than the wisdom that we might expect to find in an old master.

For the Master does not want to grow up, whereas Japan, society, and the game of Go itself, are forced to do so. The coming of maturity is an irresistible process which duly takes its toll in the form of the death of the childlike Master. ❒

popular, Go, like other traditional games, must adapt to social change and meet new demands such as those of the media. The old Master is not opposed to attention from the media, since he agrees to take part in a tournament sponsored by a leading newspaper. The firmness with which Otaké opposes any laxity in the application of the rules seems less a reflection of his personality than part of the implacable law of modernity, which excludes all forms of favouritism, even—above all—those that may benefit the Master. The network of rules tightens around the old player with his outmoded ideas which are sacrificed on the altar of progress, a relentless process on which the very survival of the game in the modern world depends. From this point of view, Otaké does no more than perform as conscientiously as possible his duty, which is to cross the threshold of a new era; to do this he must immolate the Master, the glorious representative of a past that must be rejected in favour of modernity.

'A STARVED URCHIN WITH AN APPETITE FOR GAMES'

Where does the Master stand in this ideological struggle between two generations, two visions of the world, two universes? Why do we respond to him as readers, and what makes his death at the end of the novel so poignant?

Even while he suffers, the Master is quite at home in the claustrophobic atmosphere of the tournament, the morbid and almost inhuman world of the game. He has no life outside the competition. Paradoxically, he is swallowed up by the game, to which he abandons himself totally. "Most professional Go players like other games as well, but the Master's addiction was rather special. He could not play an easy,

KAZUTOSHI WATANABE, of Japan, has a special interest in French literature and in particular in the works of Marcel Proust. He is preparing a study on Proust's *À la recherche du temps perdu* ("Remembrance of Things Past"), which is to be published shortly in Japanese.

Teachers at the crossroads

Jacky Beillerot talks to Rachid Sabbaghi

The word maître *or master has a very specific meaning in French education. Can you tell us something about this and more generally about your views on the teacher's place in society today.*

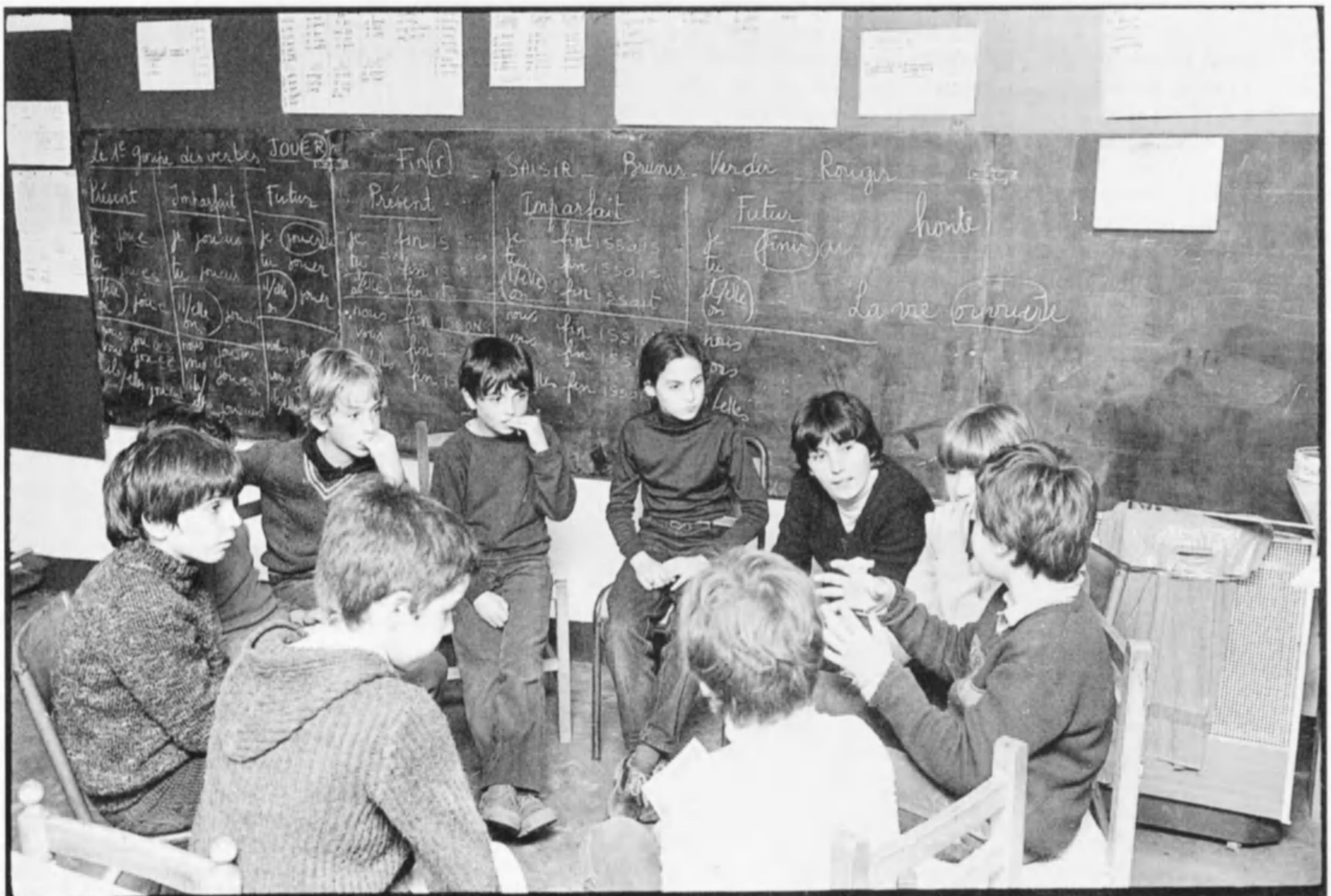
– In the French educational system, the word *maître* or master has traditionally been used to designate the primary school teacher. Now, as a result of a recent reform, primary teachers are going to be known as *professeurs d'école* (schoolteachers), so that there will be a single category of teachers in the school system—*professeurs*—who teach at primary and secondary level. Incidentally, the traditional image of the primary school teacher as a magisterial figure dispensing knowledge is also found in higher education, where some distinguished university professors are still considered as *maîtres à penser*, intellectual guides and mentors.

However, in terms of social history, it is a long time since the schoolteacher ceased to be regarded as a magisterial figure. This is an important point, one that is central to the purpose and practice of education. In an educational context, the French word *maître* denotes someone who possesses mastery of a certain body of knowledge. This person, whatever his or her field may be, is always someone of exceptional culture, knowledge or skill. Perhaps the word *maître* is still used to describe the teacher because teachers are people who initiate others into a given branch of knowledge. But when you have a teaching profession staffed by thousands of civil servants, does it make sense to call them *maîtres* in the traditional sense of the term? Let's look at the question from a different angle. Does the learner really need an authority-figure? One reason why teachers occupy a less important place in Western society today than they once did is because Western society's conception of authority in general, and that of the teacher's authority in particular, has changed considerably.

Would it be correct to talk of an "image crisis" where teachers are concerned?

—Yes. There is a crisis because traditional

Working as a team in a school in Bayonne, France.



models, values and systems can no longer be reproduced in their existing forms. Nor are they capable of solving today's problems. This brings us to the complex and crucial question of the place of education in contemporary society.

On the one hand, education and training are required to solve all kinds of problems. In the absence of economic or political solutions, we turn to education. What do people say when riots break out in the suburbs of big cities? They say that young people must be educated. What should we do about the spread of AIDS? The same answer. Societies are asking more and more of education, and refuse to accept that education cannot deliver the goods. In the past it was accepted that some children did well at school and others didn't. The schools, which were a reflection of the hierarchies and divisions that existed in society at large, didn't worry overmuch about this. Today we want schools to be accessible to everyone, but we realize that the teacher's task has become so difficult that traditional approaches and systems are no longer adequate.

Teaching has become a new kind of job. Many things have changed, although we teachers tend to act as though they haven't. Large numbers of children today don't take it for granted that they should learn. Why is this? The answer is that in order to learn, the learner must have a reason to do so. Many children no longer see the point of learning. One of the new tasks facing the teacher today is to try to help children to find a reason to learn.

How are teachers responding to this new challenge?
— At the moment it is easier to identify the problems that are emerging than to propose solutions to them. One answer is for the teacher to become a professional educator. Many people think that teachers need something more than mastery of a body of knowledge, that they must use a whole range of educational techniques. This is the only way to give all children a chance to learn. This is a technical response.

Another response, which is totally different, is to continue to regard the teacher as a repository of knowledge and someone for the pupils to model themselves on. This approach leaves many pupils by the wayside because, for reasons it would take too long to explain here, they cannot identify with the classic image of the teacher. In democratic societies where everyone, children and adults alike, must have access to as much knowledge as possible, I believe that this traditional approach is not bad so far as it goes, but it does not go far enough.

Nevertheless, these two responses do teach us something. Learning can only be meaningful for the pupil if teaching is meaningful for the teacher. Teachers cannot be dissociated from the knowledge they transmit. They cannot simply stand up and tell their pupils what they know; their knowledge must be an essential part of their own lives and their own development.

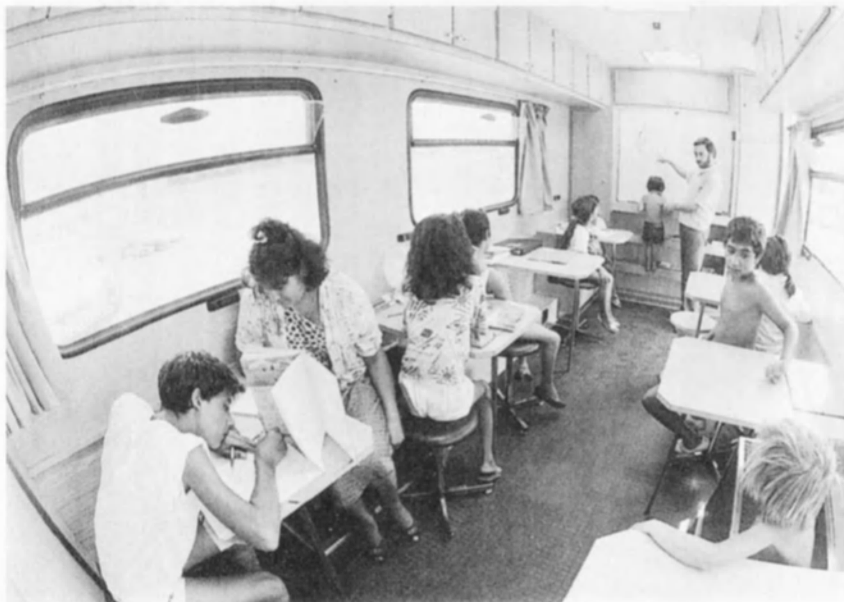
There is undoubtedly a crisis here. It would be unreasonable at the present time to define ways of overcoming it. It may even be backward-looking to say that there is a crisis and that a successful outcome to it is possible. In order to understand our crisis-ridden societies we must tell ourselves that societies experienced crises in the past without people clearly realizing what was happening. Perhaps crisis may even be the normal condition of society. If it is, then the old vision of a peaceful society may be outdated, an idea which no longer corresponds either to our perceptions or to the facts.

If this analysis is correct, the question of knowledge arises in a different form: how can we come to terms with an increasingly acute awareness of social and psychological conflicts? In this respect our history has left most people in a vulnerable position. Perhaps because it is easier to live with answers than with questions. And society today is a society of questions.

Some people believe that the crisis in the transmission of knowledge reflects a more general crisis of mediation in modern societies.
— This is what I would call the crisis of authority. Here I subscribe to the ideas put forward over thirty years ago by the French socio-psychoanalyst Gérard Mendel in a book called *La crise des générations.* We live in societies where the past no longer governs either the present or the future. Essentially, education is a conservative force since its purpose is to transmit old knowledge. This is where things become complicated: we no longer teach old forms of knowledge to reproduce a model, as we did in the past, but to make something new. By definition, we don't know what this "something new" actually is. The new cannot be taught, only the past.

Any discussion of education today must face this profound contradiction. In traditional societies, as the French anthopologist Maurice Godelier has explained, education consists not only of transmitting knowledge but also teaching about status, place and role—things that have become fluid in modern societies. What will it mean to be the mother or father of a family thirty years from now? What will have happened to the different professions in the meantime? We don't know. I would say that we teach without any precise bearings.

A mobile classroom for young, nomadic gypsies in the south of France.



This class in Colorado is directed by a teacher of Inuit origin.

How far has this new situation been brought about by changes in the world of work in the last twenty years? What knowledge should be transmitted today? How is it possible to be a mediator in these conditions?

— Half the jobs that will be available in fifteen years' time are jobs that don't even exist today. . . . To teach is to be a mediator between knowledge and a person. That is why there are limits to what can be achieved by autodidacticism. For someone to be educated or trained, there has to be a human intermediary. In psychoanalysis, education takes place through the process of transference. I think that this is a supremely important point. But here too things are changing. It is remarkable how, in Western society in the last fifteen years or so, parent substitutes have been invented or reinvented. By providing more and more teachers and educators of all kinds we try to compensate for something missing from relationships between individuals. A desire to achieve greater independence of thought, creativity, learning, and identity are all part of this phenomenon. But at the same time we do not know how to create the interpersonal relationships that are indispensable to these aspirations. This transformation of the human relationship between child and adult, or between adult and adult, is crucial to most of the problems that arise in education and training.

In view of the growing complexity of knowledge, above all of scientific knowledge, some people are wondering whether the classic forms of teaching are still valid. What do you think about this?

— It is true that the quantity and complexity of knowledge are constantly increasing and that modern societies call for a great capacity to understand abstractions. There are grounds for fearing that not enough people can achieve the necessary level. There is a risk that many people will be left behind.

This being the case, we are probably not allocating sufficient resources to education, but do we have any idea what kind of new resources are required? We have nothing firm to go on, apart from a few experiments. Even if we do manage to find new resources, because we have no choice, we shall have to keep some parts of the traditional system. It is impossible to imagine the future of education without educators, or, whatever utopians may think, without institutions. The institutions will probably be new, but they will still be institutions. The relationships between teacher and pupil, educator and educated, trainer and trainee, will be different, but they will still exist. The new techniques will exist within frameworks which will long remain classic, even if it is still impossible to imagine what forms they will take.

The French legal historian and theorist Pierre Legendre has looked at the problem of the transmission of knowledge and he thinks that the West wants to replace the idea of reference to established authorities by the idea of management. Is it possible to manage the transmission of knowledge without the reference to the symbolic and imaginary landmarks that underlie it?

— Let's put the problem in a broader context. The organization of modern societies, the mastery of social and individual processes, calls for increasing rationalism. At every level, from the state to the village, at home and at school, more and more reasoning, concepts and rational behaviour are required. And so the following question arises. Does this increased rationalism abolish the need for what you call "reference", that is the role of values and tradition, everything that does not belong to the rational order? The problem, as we can see in Western countries today, is that we are not sure what values this rationalism should serve. We don't really know what vision to offer to the individual and the community.

This conflict has worsened in the late twentieth century, notably because the grand designs of the eighteenth and nineteenth centuries have failed. Soviet societies marked the high point of the idea that it is possible to deliberately build a society, with a little of the past but above all with much of its future. It was a failure.

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It will be a long time before we reinvent, not a new utopia but a new way of thinking, and renounce the myth of the ideal city.

Has the teacher been an agent of such utopias?
— Often. In France, for example. Between the Revolution and the mid-nineteenth century, the teacher really was a mediator, the propagator of the values of the republic and of democracy.

What changes have there been in Western thinking about the role of the teacher?
— Contemporary thinking about the mission of the teacher goes back to the philosophy of the Enlightenment. Reason, in the sense of a superior human perception of reality, of knowledge based on reason, sustained the ideologies of teaching and the teacher. In the nineteenth century the school system was built around the teaching of truth and science. Between the nineteenth century and the middle of the twentieth there have been various changes where French primary and secondary school teachers are concerned. But their role continued to be firmly buttressed by the ideas of the Enlightenment and scientific education. Every village in France then had its exponent of Enlightenment philosophy.

Today the status of Reason has become a matter of controversy, as is indicated by the new tendency to question the role of scientific development. People no longer believe, as they once did, that there is one right way and one only and that science will show us that way. Science and technology are accepted as a motor of change, but change is regarded as having negative as well as positive aspects. The need for choices and values is again making itself felt.

Western societies are increasingly becoming multicultural. Recent issues such as whether children should be allowed to wear the Islamic scarf in French schools or whether the children of immigrants should be taught the mother tongues of their parents, have caused widespread debate in European countries. How are teachers responding to this situation?
— France has been a multicultural society for a long time. It started to become one when it built itself with its own minorities (Basques, Savoyards, Bretons, Alsatians, and so on). For many years it has been a host country to people from all over the world. In any case, are there any societies that are *not* multicultural? If we are more aware of this question than we once were, perhaps it is because multiculturalism is on the increase. And it will continue to increase. Societies will become increasingly multi-ethnic, multicultural and multilingual.

The question that arises is whether the minority culture will be crushed, pushed to the sidelines or even ostracized by the dominant culture. Today the idea that the dominant culture should impose itself to the detriment of local cultures is contested. In Western countries we are trying to define what should belong to a common culture and what should belong to specific cultures. As society has not come up with any answer, it is very difficult for the school, which is only one element in society, to reply alone. ❐

A new partnership

by Jacques Hallak

TEACHERS once belonged to a self-confident, prestigious profession, strong in numbers and highly thought of by the general public. But since the early 1980s, when education came to the forefront as one of the major preoccupations of our time, two significant trends have led to the very bases of the profession being called into question.

The first of these trends is the lowering of the quality of education. A combination of demographic, social and economic factors led to accelerating growth in the school population. This in turn led to a massive recruitment of teaching staff—the 1970 world total of 14.6 million primary teachers and 9.3 million secondary teachers rose to 22.7 million and 17.7 million respectively in 1989. In many countries, this recruitment was carried out with very limited resources and qualified candidates were not always to be found. As a result the quality of education deteriorated and the standing of teachers was lowered.

This increase in numbers meant that the

Television as teacher.

A university lecture at the Sorbonne, Paris. Watercolour by Madeleine Ochsé (c. 1930).

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profession had to accept candidates who were less and less well prepared and its traditional prestige was further devalued by the introduction of a host of new grades for teachers (often given excessively grandiose titles, or none at all) which in many cases bore little relationship to the existing hierarchical structure. These external pressures effectively destroyed the normal staff renewal process and contributed further to the devaluation of the profession's image.

Low salaries paid to teachers owing to economic difficulties are an additional element contributing to the crisis. In several countries, teachers' pay is over fifty per cent less than that of other professions requiring a similar level of training. Clearly, this makes it difficult to attract and retain the best qualified and most motivated personnel. If, owing to inadequate resources, working conditions are also difficult (classrooms crowded, ill-equipped and not properly maintained, absence or shortage of teaching materials, as is often the case in the developing countries) or relations with pupils are strained, then a further serious deterioration in the quality of education is inevitable, with all the harmful effects on pupils this may entail.

The second significant trend is of a different nature. One of the major characteristics of our day is the accelerating advance of science and technology. Information and communication services of every kind have become part of our daily lives, depriving teachers of their former monopoly position as the sole source of knowledge. Suddenly, education is no longer the concern of specialists alone. It has become an object of political debate on which parents, parties and groups of all kinds demand their say. The work of the teacher is now subject to increasingly critical appraisal. At the same time, there is no longer a general consensus in society and among children and their families as to the nature and utility of the knowledge being transmitted. This more critical attitude is due to social change and to competition from the media as a new source of information, experience and values.

This holds true especially for the industrialized countries and for the urban areas of the developing world. Queried and criticized as transmitters of knowledge, teachers now find a new and impossible task thrust upon them—that of helping their pupils to interpret often contradictory information received from a multiplicity of sources over which, as teachers, they have no control. The teaching process has thus become less a matter of transmitting an accepted, well-defined body of knowledge than of an often haphazard attempt to bring some kind of order to a jumbled intake of piecemeal information.

In these circumstances, it is hardly surprising that there is a growing tendency for teachers, from the primary level upwards, to give up the struggle. The typical teacher in North America, in Europe and in a growing number of developing countries, now sides with his or her pupils. Unable to retain their former status and position and with no alternative position to assume, teachers have no means of maintaining the necessary balance between knowledge and authority. Yet this balance is vital not only to social intercourse and the development of the individual, but also to the definition of the place and role of knowledge within a society. The school is, *par excellence,* the place where questions such as these should be handled. Teachers' new, more cautious approach to their pupils is not merely a symptom of their unease, it is a determinant factor in the deterioration of the educational situation and in the increasingly mediocre achievement of education and training.

How can those responsible for education services meet this challenge? To my mind, only by adopting wide-ranging, long-term measures aimed at making quality the central goal of

educational policy and re-thinking the basic concepts of education and training.

If quality is to be reinstated as the primary goal, this will require a redistribution of resources so as to establish a more balanced distribution of funds between the financing of an expansion of the number of pupils and students enrolled in schools and universities and the resources made available to improve the conditions of schooling through the acquisition of appropriate teaching materials, the renovation of the existing facilities for the introduction into the system of newly-qualified teachers, a better utilization of external information sources and training and, above all, the improvement of teachers' material conditions. In some countries, bringing teachers' pay up to a suitable level would imply not only a doubling of their salaries but also provision of an improved career structure. Despite their cost, these measures are essential if we really want to attract and keep the best candidates. But even this would not be enough. Two further measures should be implemented—the introduction of incentive payments to encourage good professional performance and a vast programme of refresher courses involving training that is more coherent and better adapted to what society expects of the teacher and the school.

There is also a need for a new philosophy of education and training. The old vision of the profession of teacher—which involved individual skills being rewarded in the manner of the other liberal professions—is now outmoded. In the face of greater competition from a much wider range of sources of knowledge, the job of the teacher is more and more coming to be seen as being that of a participant in a wider, general process having specific responsibilities within the framework of an organized division of tasks between the various sources of knowledge. It is no longer an individualistic profession. Recruited both for his learning and for his social and professional experience, the teacher becomes a partner in the pedagogical team, in the widest sense of the term, sharing in the training and educational process.

The way to prevent the spread of these uneasy feelings of disarray, dysfunction and disillusion is to move towards a demystification of the status of the teaching profession. Teachers no longer have a monopoly of knowledge and they must be prepared, as is the rule in any other occupation, to submit to assessment of their performance and to recognize that the quality of their work can affect both their salaries and their careers.

If teachers can accept this new status, if they can accept that there are many dimensions to social life, that they are but one source of knowledge among many others, that they should be responsible for and submit to evaluation of the quality of the services they provide, they will be better paid, more highly respected and better equipped to take their proper place in the world of work. ❐

Practical training at a pilot school at Bunumbu, Sierra Leone.

UNESCO and

During the 1960s, UNESCO's activities in the field of teacher training were mainly concentrated on the newly independent countries. The departure, sometimes rather precipitate, of former colonial administrative staff and the desire to achieve rapid national development and a democratic system of education, led most of these countries to ask UNESCO for help in elaborating their development policies. In this context, education, in particular the training of teachers, was seen as a priority task.

At that time UNESCO concentrated on providing the greatest possible amount of initial training. With a view to increasing national capacity to meet the shortage of qualified teachers, national pedagogical Institutes were established in most of these countries, existing training institutions were strengthened, on the spot training was provided for those who were to train the teachers, grants were awarded for study and finishing courses, study trips and information exchange mechanisms were organized. UNESCO also made specialists available for those countries that requested expert help in revising their educational programmes and curricula.

the training of teachers

by André Lokisso lu'Epotu

These efforts achieved remarkable results. However, it soon became evident that the education being provided did not always meet the needs and expectations of these new societies. From then on improvement in quality of education and in the capacity level of teachers became the prime objectives. A new type of teacher had to be trained who could teach a number of subjects and who was not only an expert in the transmission of basic knowledge, but who could also act as agents of development. Towards the end of the 1970s, UNESCO adopted a new approach which laid emphasis upon self-training, alternating training (high quality initial training completed by follow-up, in-work training), widening of the scope of initial training to include out-of-school and environmental activities (creating a direct link between theoretical and practical work), training in education for specific settings (rural areas, specific population groups) and the introduction of new educational technologies (in particular those relating to the media) into the teacher training curricula.

These new strategies involved seeking and obtaining the participation of all the social partners in the vicinity of a school (parents, communities, companies and associations of all kinds) in the training of teachers by ensuring improved selection of candidates for entry into initial training.

These innovations have been tested and assessed in a series of pilot projects. These include: the Bunumbu Primary Teacher Training Project, Sierra Leone; the Kakata Rural Teacher Training Institute, Liberia; the Namutamba Pilot Project, Uganda; Institutes for the Reform of Primary Education, Yaoundé and Buea, Cameroon; the Educational Television Programme, Côte d'Ivoire; the Kwamisi Community School, Tanzania; the Ghandian Project for Fundamental Education, Wardha, India; the Community Education Centre of Comilla, Bangladesh; and, the Rural School Groups in Bolivia and Peru.

The World Conference on Education for All, held at Jomtien, Thailand, in 1990, succeeded in broadening the scope of the notion of basic education to include action relating to both in-school and non-formal, out-of-school education. It strongly recommended that teachers should be trained as generalists, so as to be able to ensure proper linkage between in-school and out-of-school education, and stressed the need for ordered progression from the initial training given to teachers to subsequent on-the-job training. The Conference also deplored the lack of coherence between training objectives and programmes and the teaching methods adopted.

Since the new strategies recommended by the Conference called for priority to be given to on-the-job training, UNESCO decided to develop programmes aimed at strengthening the management skills of primary school heads. With this in mind, a reference guide relating to training in the day-to-day management of schools has been drawn up, tested and perfected in collaboration with the Agency for Cultural and Technical Co-operation, the Commonwealth Secretariat, the Governments of Brazil and Portugal, the United Nations Development Programme, UNICEF and others.

UNESCO is also developing a programme aimed at improving the running of one-teacher schools and multi-grade classes. In view of the current proliferation of schools of this type and the financial difficulties facing most Member States, coupled with their desire to ensure access to education for the greatest possible number of children, UNESCO is drawing up another training guide to help encourage and train teachers working in particularly difficult conditions, as well as supervisors, administrators and trainers of trainee teachers.

UNESCO also plans to establish an inventory of teacher training institutions which will include an evaluation of these establishments. ❒

ANDRÉ LOKISSO LU'EPOTU, from Zaire, is a programme specialist at UNESCO concerned with the training of educational personnel teaching at the Primary level. He is the author of a number of articles and is at present preparing a study on the school and its environment.

Newsbriefs

20TH ANNIVERSARY OF THE ADOPTION OF THE WORLD HERITAGE CONVENTION

In 1972 The UNESCO General Conference adopted a text that was destined to meet with great success—the Convention concerning the protection of the World Cultural and Natural Heritage. This innovative text committed the States that signed it to co-operate in the protection of the planet's most precious natural and cultural sites and monuments. At a time when both sites and monuments are equally under threat, the Convention has paved the way for a great effort of international solidarity. Twenty years after its adoption, 127 countries are signatories to the Convention and 358 monuments or sites, in 83 countries, are inscribed on the World Heritage List.

To celebrate this anniversary a series of events and festivities are to take place at UNESCO's Paris headquarters and in 27 countries from 8th July to 8th October, 1992. Events planned include an exhibition of photographs, film shows and performances of traditional music and dance. Scale models of famous sites and monuments, such as the Temple of the Sun, Konarak, India, and Aachen Cathedral, Germany, are on display in the grounds of UNESCO, as is a traditional Hungarian house that has been dismantled, transported to Paris and re-assembled. A Bavarian beer tent has also been erected to provide refreshment for the many visitors that are expected.

FOCUS ON THE FAMILY

Photographers all over the world are invited to focus on the family as part of a photographic competition organized jointly by UNESCO and Japan. The theme coincides with that of the United Nations International Year of the Family, to be held in 1994. The top three entries will each receive US$ 5,000 and a Nikon F4 AF camera. In addition there will be seven special prizes worth US$ 1,000 each and 100 honourable mentions. All the award-winning photographs will be published in a catalogue and will be displayed as part of a travelling exhibition.

For further details and application forms write to: UNESCO/ACCU WORLD PHOTO CONTEST 1993, Asian Cultural Centre for UNESCO (ACCU), Japan Publishers Building, No. 6, Fukuromachi, Shinjuku-ku, 162, Japan.

N.B. The competition is open only to citizens of UNESCO Member States. The closing date for entries is 1 March 1993.

ROADS OF DIALOGUE

UNESCO's Integral Study of the Silk Roads (1987-1997) already has four expeditions to its credit—the Northern Route, from Xian in China to Kashgar, Turkistan (July-August 1990); the Maritime Route, from Venice to Japan (October 1990-March 1991); the Steppe Route, in Soviet central Asia (April-June 1991); the Nomads/Altaic Route, from Khobdo in the Altai Mountains, across Mongolia, to Ulan Bator (July-August 1992).

To the 23 volumes of scientific papers delivered at seminars along the first three routes can be added 14 books about the routes that have already been published and a series of 4 soon-to-be-released children's books co-published by UNESCO. The project has helped achieve a better understanding of the profound influence the peoples of Eurasia have had upon one another. Time and time again scholars have been amazed by the overlap in architecture, religious practices, customs and other aspects of culture they have found all along the Silk Roads.

TEACHERS AND THEIR WORKING CONDITIONS

There are some 40 million teachers in the world and the quality of the teaching they give depends in large part upon the terms and conditions of employment to which they are subject. Three books published by the International Labour Office, in Geneva, together provide an overview of the problems facing the teaching profession. They give insights on such questions as career prospects, professional relationships and negotiations, working hours, pay and international working standards, particularly as they affect teachers in the developing countries. Clear and precise, these three books (listed below) provide guidelines for the formulation of policy on schools, for the improvement of the working conditions of teachers and, as a consequence, for a raising of the quality of teaching.

- *Teachers and International Labour Standards.* (1990).
- *Teachers in Developing Countries. A Survey of Employment Conditions.* (1991)
- *Teachers. Challenges of the 1990s.* (1991).

VIETNAM RE-DISCOVERED

"For a long time we were engaged in a war and could not look after our natural and cultural heritage", said Dr. Dang Van Bai, Deputy Director of the Department for Antiquity Preservation and Museums, at a UNESCO Regional Workshop held in Jakarta, in April, to mark the 20th anniversary of the World Heritage Convention. The six sites that Vietnam is proposing for inclusion on the World Heritage List are: The Imperial City of Hue, with its palaces, tombs, shrines, pagodas and temples; the sea port of Hoi An, with buildings dating from the 16th and 17th centuries; the historic site of Hoa Lu, in Ninh Binh province, which contains an 11th-century citadel and temples dedicated to two Vietnamese kings; the superb mountain area of Huong Son, with its Buddhist sanctuary set in a vast grotto; an island containing neolithic remains in the middle of Ha Long Bay, in Quang Ninh province; Cuc Phuong National Forest, in Ninh Binh province, with its thousand-year-old trees and rare animals.

170 UNESCO MEMBER STATES

On 9 June 1992, The Republic of Armenia joined UNESCO to become the 170th Member State. Other recent adhesions to the Organization include: The Republic of Kazakhstan, The Republic of Moldova, The Republic of Slovenia, The Republic of Croatia, The Republic of Kyrgyzstan, and The Azerbaijani Republic.

THE *UNESCO COURIER* ON MICROFICHE

The Library at UNESCO's Paris Headquarters now has the complete set of the *UNESCO Courier*, from 1948 to the present, on microfiche. At present only the English, French and Spanish editions ❐

Commentary *by Federico Mayor*

This article is one of a series in which the Director-General of UNESCO sets out his thinking on matters of current concern

The pathfinders

As early as 1946, William Carr, one of the founding fathers of UNESCO, pointed out that UNESCO's central task of promoting the right to education could not be achieved without the participation of teachers. He became the advocate of an international charter that would be acceptable to all countries, and twenty years later, in 1966, served as rapporteur at the Special Intergovernmental Conference on the Status of Teachers.

The importance of this international standard-setting instrument should not be underestimated: it is the only one of its kind to cover the entire range of problems facing the teaching profession. Its 146 provisions still provide useful guidelines, in all countries, both for national legislation and for collective bargaining.

The status of teachers is far from satisfactory in many parts of the world. The rapid expansion and democratization of education have posed a tough challenge to education systems in the developing countries. Underqualified and underpaid teachers with no access to in-service training, making do with the scanty means available to them, seek to awaken inquiring minds in their charges.

This alarming situation can be seen at a time when all countries, whether developed or developing, have begun to realize the importance of having an educated population. By "educated" I mean not only knowing how to read, write and express one's thoughts, but also having a knowledge of the principles of tolerance, respect and understanding of others, which are the foundations of peace and co-operation among nations.

The World Declaration on Education for All, adopted by the international community in Jomtien (Thailand), is an eloquent expression of the twofold need both to develop and to improve education. After the family, the teacher is the child's main educator, and in this capacity he or she is a necessary partner in any educational undertaking.

THE TEACHING DIMENSION

The Jomtien Conference established a set of priorities, and pointed out, among other things, the need for parallel and non-formal structures and programmes to supplement regular schooling. An estimated 134 million children between the ages of six and eleven, and 283 million adolescents between the ages of twelve and seventeen have neither schools nor teachers. The rapid expansion of the out-of-school sector is such that it should be given greater consideration in the future. Teachers and their associations can play a decisive role in this effort, especially by ensuring that staff in the non-formal sector receive adequate training and support, and that their teaching is of a standard comparable to that provided in school.

I regret the fact that an instrument as valuable as the Recommendation concerning the Status of Teachers, adopted in 1966, has not had wider repercussions, and that its provisions have not been put to better use. Let us inject fresh life into it by urging governments and non-governmental organizations to join forces in implementing projects that they have drawn up together.

We are currently examining the possibility of creating a UNESCO "chair" in various universities that would be dedicated to the overall objective of teacher training. Furthermore, it is clear that more could be done to promote awareness of the Recommendation, particularly among professional groups involved in education at the policy-making and practical levels.

We can also take care that the "teaching dimension"—like the "human dimension"—is included in all projects aiming to enhance the quality and effectiveness of education. In suggesting this, I am merely arguing in favour of the application of one of the Recommendation's guiding principles, which states that: "advance in education depends largely on the qualifications and ability of the teaching staff in general and on the human, pedagogical and technical qualities of the individual teachers".

THE KEY TO THE FUTURE

Institutions of higher education also have their part to play in promoting the teaching profession. We should be wise to encourage them to adopt a higher profile in such action through pilot projects or research with a view to developing innovative approaches.

Finally, we must give teachers and their elected representatives the role that is theirs by right in the drafting and administration of education policies. They must be able to make their voices heard. This assumes, of course, that they have the determination to do so, and if they do not always seem as motivated as they might be, it is perhaps because they do not see much reason to hope that things will improve.

We must endeavour to show teachers the gratitude they deserve. This year we are celebrating the four hundredth anniversary of the birth of Comenius, the great Czech humanist. Each year we should honour the teaching profession, so that the teacher's role may be better known and appreciated by everyone from decision-makers to the ordinary citizen. For educators are the key to the future and the shapers of democracy. They are the disseminators of respect for others, dialogue, understanding and love.

It is our Organization's greatest hope to contribute to the public recognition of teachers, and to sustain it by, among other things, instituting annual UNESCO Prizes. We could also encourage Member States to create their own national prizes, on condition, of course, that the objectivity and professionalism of the assessment of candidates, and indeed the entire selection process, is guaranteed.

It is up to us to facilitate the task of these educational "pathfinders". ❏

The Statue of Liberty after its two-year restoration (1984-1986).

Now 106 years old, the Statue of Liberty is more than a grand old lady. The embodiment of freedom, eternal youth and strength, she has inspired countless immigrants with hope and American citizens with pride. Known affectionately as "Miss Liberty", the statue—France's magnanimous gift to the United States to commemorate the Declaration of Independence—is also a symbol of Franco-American friendship. The world's largest metal statue, the "iron lady" is a titan of monumental proportions; the figure measures 46 metres from toe to tip, or a total of 93 metres if the base is also included.

The statue was conceived over dinner in a fashionable Paris salon in 1865 when the host, a historian named Edouard René Lefebvre de Laboulaye, suggested that a monument should be donated to celebrate America's Independence Centennial in 1876. Besides cementing the friendship of the two countries, the gift would also express the French intelligentsia's espousal of liberty at a time when many chafed under the autocratic rule of the Emperor Napoleon III.

A guest at the dinner, a talented thirty-one-year-old sculptor named Frédéric Auguste Bartholdi, enthusiastically volunteered to create the sculpture. It was to take him more than twenty years to realize his dream.

For the gargantuan task he had set himself, Bartholdi sought inspiration from ancient Egyptian statuary, from Italian monuments and from reconstructions of the Colossus of Rhodes. Once he had settled on the image he wished to create, the next step was to fashion an 11-metre-high plaster model on which the finished statue would be based.

At his workshop in the Montparnasse

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The Statue of Liberty

BY SUZANNE PATTERSON

district of Paris, dozens of workers laboured under his supervision to construct the colossus. He enlisted the aid of Gustave Eiffel, who was later to build the Eiffel Tower, to advise on the engineering of the statue's iron infrastructure.

To make the statue, full-sized sections, drawn to the proportions of the original model, were cast in plaster. Carpenters then carved wooden moulds matching the shapes of the plaster sections. Copper sheets were hammered onto the moulds and were then riveted together to form the statue's outer layer, or "skin".

The money for the construction of the statue—the equivalent of some $1.3 million in today's currency—was raised via lotteries and by donations from over 100,000 individuals. Bartholdi supported himself with outside commissions, the most famous of which was the celebrated Lion of Belfort. Problems with the financing led to delays, however, and it was not until 1884 that the statue was finally assembled, to the bemusement of the sculptor's Parisian neighbours.

But there was still no pedestal to support Miss Liberty in New York. An extra $250,000 was needed to provide it. An appeal was launched in America to raise the money. A poet named Emma Lazarus donated the manuscript of a sonnet containing the words, "Give me your tired, your poor, your huddled masses yearning to breathe free," garnering $1,500 at auction for the appeal; the words themselves would later be inscribed on a bronze plaque inside the monument. The target was finally reached after the New York newspaper magnate Joseph Pulitzer, himself an immigrant from Hungary, took up the cause in the New York *World,* chiding his fellow-citizens for accepting such a gift without providing for "a landing-place". Sufficient funds soon rolled in.

The site chosen for the statue was on Bedloe's Island, adjacent to Ellis Island, where prospective immigrants were processed before entry to the United States. Bartholdi himself had noted the site on an 1871 visit to New York as a place "where people get their first view of the New World".

Once the pedestal was ready to receive it, the statue was disassembled and shipped across the Atlantic in 214 massive crates. The official inauguration ceremony finally took place on 28 October 1886, four months after the sections had landed on American soil. The weather was foggy and drizzly, but the mood was festive. Boats plied the harbour, cannons were fired, flags were flown and suffragettes seized the opportunity to wave mottoes. Few could hear the inaugural speech delivered by US President Grover Cleveland.

Since then the statue has become familiar across the world, but it has also suffered the assaults of bad weather, pollution and the salt sea-spray. A survey in the early 1980s revealed that years of corrosion had left it in poor condition, and restoration was recommended. The task began in 1984, the year in which the Statue of Liberty was included on UNESCO's World Heritage List, and was undertaken by American experts with the help of ten technicians from Rheims in France. The cost of $31 million was met by donations from foundations, corporations and private groups, many of them grouped under an umbrella organization called the Statue of Liberty-Ellis Island Foundation. Individual citizens also contributed, and thousands of schoolchildren raised about $3 million by selling flowers and washing cars.

Restoration involved complex technical work to eliminate corrosion, particularly from the statue's 1,800 metal ribs. The French contingent—chosen for their metallurgical skills—brought two tons of tools with them, including 100 hammers that they had made themselves. They stayed for months, even braving a picket line set up by New York iron-workers, to hammer the copper outer surface and restore the spikes, torch and flame.

For more than two years, the statue was veiled by scaffolding as the technicians worked to restore it, incorporating improvements along the way. A double-deckered glass elevator and a new interior stairway were installed, and a heating and ventilation system was fitted. Following renovation, the statue was pronounced strong enough to withstand winds of up to 125 miles per hour, and experts estimated it would stand for at

Frédéric-Auguste Bartholdi (pointing at the plan of the statue) and members of the American Monument Committee, including the famous press magnate Joseph Pulitzer (leaning against the back of the sculptor's chair). The illustration dates from 1886. Below, construction of the statue's left hand in the assembly workshop in Paris.

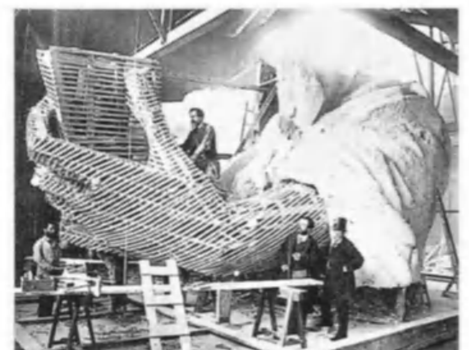
least another 500 years. Restored to her full splendour, the colossus was opened to the public again in time for the centennial of the original installation, attracting sight-seers by the million—and souvenir-hawkers galore.

Over the years, the statue has become an icon of freedom worldwide. At least 206 replicas have been planted on the soil of the United States and its territories by the Boy Scouts of America. Look-alikes hold up the flame in Buenos Aires's Belgrano Park, near Rio de Janeiro, and in Bangkok. There are several versions in Japan.

In France, a 2.75-metre model of the statue decorates the Luxembourg Gardens in Paris. A fibreglass model now standing in a sculpture garden at Barentin, near Rouen, has a particularly bizarre history. It was created as a prop for a film starring Jean-Paul Belmondo, in which it served as a receptacle for smuggling stolen goods into the United States. After shooting was completed, French customs officials wanted to destroy the model, and it was only saved through the intervention of Belmondo's father, himself a sculptor.

The most noteworthy of all the French copies is, however, the 16-metre-high version that greets tourists on pleasure-boat trips through Paris as they cruise by the Ile aux Cygnes near the Pont de Grenelle. Guides explain that the model was donated to the city in 1885 by Americans in Paris eager to reciprocate the French gift. A century later the French government spent several million francs restoring the replica, making use of the opportunity to patch up a shoulder that had been damaged by a shell during World War II. In 1989, to celebrate the bicentennial of the French Revolution, the *International Herald Tribune*, an American newspaper based in Paris, erected a gold-leaf-covered replica of the liberty flame nearby, off the Place de l'Alma.

Ultimately, the passions the statue arouses reflect the grip the image has taken on the public imagination round the world. And the roots of its evocative power lie in the impression the colossus has made on generations of visitors getting a first impression of the New World. "I'll never forget Miss Liberty as I first saw her when I arrived in New York Harbour on the ship with my family forty years ago," says one such, Marcelle Ergas, a British-French citizen who now divides her time between France and New York. "We got up at the crack of dawn just to see her, and for us, after the war, it was truly thrilling to see that great sign of liberty—and she also meant 'food' to us, a symbol of prosperity after so much hardship during the war." ❒



RECENT RECORDS

MUSIC FROM AROUND THE WORLD

Viet Nam. *Hat Cheo. Traditional Folk Theatre*
Anthology of Traditional Musics
CD Unesco D 8022

Many unjustly forgotten or neglected forms of expression are waiting to be discovered in Unesco's superb series of recordings of traditional music. One of them is Viet Nam's wonderful *hat cheo*, a form of folk theatre with a satirical flavour which, as musicologist Tran Van Khe tells us in the notes that accompany this CD, is many centuries old. At times this expressive, outgoing music produced by a variety of percussion instruments, flutes, fiddles and lutes recalls the music of southern China. As complex and refined as Viet Nam itself, a country which is today beginning to reveal its long-hidden splendours to tourists and film-goers, *hat cheo* takes us into an enchanted world of sound.

Kurdish Music
Musics and Musicians of the World
CD Unesco D 8023

Kurdish music, which belongs to the same family as Persian music, is part of the great current of modal music which originated in India and spread as far as Andalusia. Descendants of the legendary Medes, the Kurds have remained stubbornly attached to life in the high mountains and now struggle to survive in precarious camps. As a result of this isolation their art is less well known in the outside world than that of their Armenian, Turkish, Arab and Persian neighbours. Kurdish modes are designated by the same term, *maqam*, as Arab modes, but their variants are given the names of girls or regions. The lutes, straight flutes and percussion instruments used by the musicians also recall those of Persia and the Arab countries. It is a pleasure to discover this music which springs from an ancient tradition and combines sophistication, earthiness and passion.

Sones Cubanos
Septeto Nacional de Ignacio Piñeiro
Seeco SCCD-9278

The Septeto Nacional, a group set up in the late 1920s by Ignacio Piñeiro, a remarkable composer and versatile musician who revived the genre known as *son*, is a noted institution in the history of Cuban music. Piñeiro grew up to the sound of African drums and rumba music in the black districts of Havana, and in "Mayeyea no jueges con los santos" he evokes the sacred *collares* (collars) of the *santería*, a syncretic Afro-Cuban cult rooted in Catholicism and the Yoruba religion. "Suavecito" with its brazen allusions, won first prize at the Seville Exhibition in 1929, and during a visit to Cuba Gershwin borrowed a few bars from its "Echale salsita" (the origin of the word *salsa*, today used to describe popular music of Cuban origin) and re-used them in his *Cuban Overture*. These racy songs packed with wordplay and metaphors about food and love—the two indispensable commodities for survival—still delight lovers of Latin rhythms.

Japan. *O-Suwa Daiko Drums*
Musics and Musicians of the World series
CD Unesco D 8030

The rhythms of *daiko* drums, which are associated with Shinto rites and the medieval military music of Japan, are much less well known than the traditional court music of Japan, *gagaku*, or the music of Nō or Kabuki theatre. The *O-Suwa* ensemble, from the valley of Suwa in the Shinano region, west of Tokyo, is directed by Oguchi Daihachi, whose family has long been involved in the preservation of the tradition of *kagura*, Shinto ceremonial music. In addition to its main instruments, *miya-taiko* drums, the ensemble uses bamboo flutes, conch-shells, wooden idiophones, and various other kinds of drum. An enthralling, majestic sound on the epic scale of a Kurosawa film.

Ramito
El cantor de la Montaña
Vol. 1 CD Ansonia HGCD-1237

Ramito is the pseudonym of Flor Morales Ramos, one of the most famous performers of Puerto Rican *jibara* folk music, whose forms include the *aguinaldo* and the *seis*, inherited from the Spanish tradition; the Creole *plena*, which originated at the beginning of the century at Ponce on the south coast of Puerto Rico; and other rhythms such as the bolero, an import from Cuba, and the *poro* and the *llanera*, which came from other Latin American cultures. Here it is accompanied by traditional Puerto Rican instruments such as the *güiro*, the accordion, a string instrument known as the *cuatro*, the guitar, and sometimes the trumpet. While Puerto Rican salsa has a worldwide following, *jibara* music is less well known. This recording gives us an opportunity to savour its rough charm and the melodious voice of Ramito with its occasional Mexican overtones.

POPULAR MUSIC

Don Azpiazu and the Havana Casino Orchestra
CD MM 30911

In the late 1920s, Don Azpiazu led one of the first orchestras to introduce a Cuban repertoire into the hotels and casinos of Havana, which had previously been dominated by American music. It was Azpiazu who took to the United States the famous "El manisero" ("The Peanut Vendor"), which in the Thirties started a tremendous craze for the rumba and for Cuban rhythms in general. Here he plays the great classics of

Cuban music: "El manisero" sung by the peerless Antonio Machín—that great ambassador of Cuban music in Europe, "La ruñidera" ("Wanna lot o' love"), "Lamento Borinqueño", a song written on an East Harlem sidewalk by the Puerto Rican Rafael Hernández during a bout of nostalgia for his island, "La cachimba de San Juan", "El panquelero", "Chivo que rompe tambo" and other lovely tunes that set feet tapping in pre-war dance halls and which Cubans still love to hum today.

JAZZ

Legends of the Blues
Volume 2 CD Columbia 468770 2

A far cry from the bucolic tones of Puerto Rico, this magnificent anthology of blues is a collection of songs that are by turns sarcastic, lusty, humorous and despairing. The frankly sexual "She shook her gin", "Cold Blooded Murder—No 2", "Take it easy greazy" and "Down in the Slums" express the vitality, verve and tragedy of Afro-American culture, in which laughter masks tears and disparagement covers up the frustration of being rejected by white society and the difficulty of accepting oneself. And yet in the earliest blues the guitar often conjures up the same rural atmosphere as it does in certain Puerto Rican tunes. The copious notes that accompany this CD tell the story of the blues and provide biographical information about some otherwise obscure bluesmen. If musicians like Victoria Spivey, Champion Jack Dupree and Brownie McGhee are today in the blues pantheon, then Buddy Moss, Merline Johnson and Lucille Bogan deserve a place there too.

Duke Ellington and His Orchestra. *Piano in the Background*
CD Sony Jazz COL 4684042

Ellington often stuck to the roles of composer and band-leader, but this series of recordings made in Hollywood in 1960 shows his prodigious talent as a pianist. It includes some of the great classics such as "Take the 'A' Train" and "Perdido" as well as rarely played numbers like Ellington's "Kinda Dukish" and Billy Strayhorn's "Midriff". The arrangements are vigorous and swinging, with the general sense of precision typical of the Ellington band. A consummate alchemist of jazz, the Duke always chooses the right note, and his felicitous accompaniment gives the band a surprising elasticity. The composer Edgard Varèse, with whom Charlie Parker wanted to study shortly before his death, described the symphony orchestra as "a hydropic elephant" and the jazz orchestra as "a roaring tiger". Perhaps he had been listening to Ellington.

Freddie Hubbard. *Bolivia*
CD Limelight 820 837-2
Hubbard (trumpet, flugelhorn), Cedar Walton (piano), Billy Higgins (drums), David Williams (bass), Ralph Moore (tenor and soprano saxophone), Vincent Herring (alto and soprano saxophone), Giovanni Hidalgo (conga)

This excellent CD was made in 1990 with Cedar Walton and his usual rhythm section plus the Puerto Rican prodigy Giovanni Hidalgo on the conga for "Homegrown" and two rising young jazzmen—Vincent Herring, who played in the New York streets before he was discovered, and Ralph Moore, who is currently playing with Walton's group. On "God Bless the Child" Walton shows what an attentive accompanist he can be, filling in gaps in the melody with luxuriant successions of chords. On "Homegrown" he shows how he has assimilated Latin rhythms. Refreshingly exuberant music.

Ella Fitzgerald sings the Duke Ellington song book
Verve 3 CDs 837 035-2

This recording is one of the series of song books produced by Norman Granz in the 1950s and 1960s which helped to create the Ella Fitzgerald legend. Here Ella, accompanied by Duke Ellington, is at the top of her form. Her voice has a velvety fullness and sweetness that unfortunately had gone several years later. If Ella is world famous as a scat singer, she preferred to sing ballads and here it is the ballads—"Day Dream", "Lost in Meditation" and "Azure"—that are the most moving. Ben Webster provides an extension to Ella's voice with his rich vibrato and improvises with great tenderness. A real masterpiece.

Arturo Sandoval. *I Remember Clifford*
Arturo Sandoval (trumpet, flugelhorn), Kenny Kirkland (piano), Charnett Moffett (bass), Kenny Washington (drums), Ernie Watts, David Sanchez, Ed Calle (tenor saxophone), Felix Gomez (keyboards)
CD GRP 96682

The Cuban trumpet-player Arturo Sandoval, here with the backing of Wynton Marsalis's old rhythm section and three terrific saxophonists, pays tribute to one of his masters, Clifford Brown, who died young in a car accident. The standards—"Daahoud", "Joy Spring", "Cherokee" and "Parisian Thoroughfare"—are richly harmonized. Watts improvises superbly on "Jordu" and a patent delight in playing bursts out from every track. One of the most delightful jazz records of the year.

Isabelle Leymarie ■

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