

Al Dente

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English Composition I - Achieving Expertise

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Traditions
II
... We are to be proud
of our Elizabethan English:
"varsity", for example,
is grass-roots stuff with us;

we "deem" or we "allow"
when we suppose
and some cherished archaisms
are correct Shakespearean.

Not to speak of the furred
consonants of lowlanders
shuttling obstinately
between bawn and mossland . . .

Seamus Heaney (1939-2013)

A Glimpse into the Experts.

Case study: Living Human Treasures

One is easily lost in the search of experts and constantly the scientists¹, the finance wizards², the doctors³, the renowned CEOs⁴ and more, keep failing us. Yet, we all are in safe waters while looking for an expert within those designated as "Living Human Treasures."

The title of "Living Human Treasures," proposed by UNESCO (United Nations Educational, Scientific and Cultural Organization) is only indicative, among several systems in existence, there are already varieties of titles: Master of Art (France), Bearer of Popular Craft Tradition (Czech Republic), National Living Treasure (Republic of Korea), Holder of an Important

¹ Stanley Pons and Martin Fleischmann announced to a hungry scientific world that they discovered cold fusion in 1989. Pons and Fleischmann withdrew their paper from *Nature* magazine and refused to answer questions, they never gave enough details of the experiment to allow others to replicate it, and more than 20 years later no one has been able to replicate their results.

² 'Why Corporate Fraud Is On The Rise'. Forbes. Web. 10 June 2014.

³ Dr. Farid Fata misdiagnosed patients with cancer to justify unnecessary treatments and gave chemotherapy to end of life patients who couldn't benefit from the treatment. federal agents raided Fata's Oakland Township mansion where paperwork and personal belongings were boxed up also the FBI raided Fata's offices across metro Detroit. He is accused of submitting fraudulent claims to Medicare, raking in \$35 million in a two-year period.

⁴ 'Top 10 Crooked CEOs'. Time. 9 June 2009. Web. 10 June 2014.

Intangible Cultural Property (Japan and Republic of Korea). In this report, we are going to use the terms that UNESCO defines as (00031EN, 3):

Living Human Treasures are persons who possess to a very high degree the knowledge and skills required for performing or re-creating specific elements of the intangible cultural heritage.

...

Intangible cultural heritage, or living heritage, consists of practices and expressions, as well as the knowledge, skills and values associated therewith, that communities and groups recognize as part of their cultural heritage.

The careful reader will notice the inclusion of the term "intangible" in the above definition. The achievements and the human progress derived from intangibles, from knowledge; being the ideas which motivate people to create heritage, material or immaterial. A dissertation about the tangible or intangible, or if it is presently an interdependence between them, in the context of cultural heritage, escapes the scope of this humble essay, but still, an interesting work in this regard. can be reached at (Bouchenaki).

The above notion about Living Human Treasures should be familiar to us —expert (Merriam-Webster; Wordnet)— and perhaps the only to be added is the idea of being recognized as part of the people' cultural heritage. This addition seems important because hitherto the concept 'expert' was linked to one individual or to one group that keep up know how. Now, the society is the one that bonds the knowledge and the ability not only in the individual, but also in the community as the rightful origin.

“We never think entirely alone: we think in company, in a vast collaboration; we work with the workers of the past and of the present.” (Sertillanges 145). With all these pointed out grounds, I argue that an expert individual is not a self success, rather, is a consequence of the cultural heritage taking place on him.

As mere illustrative examples, the next images show cases of Living Human Treasures and/or their works from Japan, France, Philippines, and Nigeria.



Figure 2. In 1950, the Government of Japan began to designate certain individuals or groups who are bearers of important intangible cultural assets as living national treasures. The title is awarded to masters of crafts that include wood-block printing, papermaking, basket weaving, swordsmithing, and pottery, and to renowned actors and musicians of traditional performances. ©Agency of Cultural Affairs.
<<http://www.unesco.org/culture/ich/?cp=JP&pg=00311&topic=lht>>



Figure 1. The “Maître d’art” Jean Dominique Fleury, painter on glass, among its apprentices. © Alexis Lecomte, Ministère de la Culture – France.
<<http://www.unesco.org/culture/ich/?cp=FR&pg=00311&topic=lht>>.



Figure 3. Uwang Ahadas, a Filipino Living Treasure teaching and transmitting gabbang. © R.S. Rastrollo.
<<http://www.unesco.org/culture/ich/?cp=PH&pg=00311&topic=lht>>



Figure 4. Art work by Bruce Onobrakpeya, “Living Human Treasure” craftsman of Nigeria. © UNESCO.
<<http://www.unesco.org/culture/ich/?cp=NG&pg=00311&topic=lht>>. (Perspective corrected by the author).

The tradition is not genetically inherited rather is socially transmitted. The living human treasures, besides having the knowledge and expertise that distinguish them, have the appreciation of their own people that recognize them as a value to be preserved and be passed on and they are required to transmit their knowledge and skills to future generations.

Works cited

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INFORMATIVE ANNOTATED BIBLIOGRAPHY

The quest for the “message” of cultural properties has become more important. Over the past thirty years, the concept of cultural heritage has been continually broadened and the concepts of tangibles as the architectural or the urban constructions and the transformation of natural landscapes through human intervention are more and more connected to questions of identity. It requires us to identify the ethical values, social customs, beliefs or myths of which intangible heritage is the sign and expression.

“Expert”. Merriam-Webster. *Free Dictionary*. 21 de May de 2014. Web. <<http://www.merriam-webster.com/dictionary/expert>>.

Sertillanges, A. D. *The Intellectual Life: Its Spirits, Conditions and Methods*. Trans. Mary Ryan.

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“Expert”. Wordnet. *Dictionary Definition*. Prod. University Princeton. 21 de May de 2014. Web. <<http://wordnetweb.princeton.edu/perl/webwn?s=expert&sub=Search+WordNet&o2=&o0=1&o8=1&o1=1&o7=&o5=&o9=&o6=&o3=&o4=&h=>>>.

What can we learn about expertise by researching a particular case study?

What does it take to succeed based on this case study?

What are the defining features of expertise based on this case study?

What can you learn about expertise based on this case study?

Based on this case study, how is expertise being defined?

How might this case study reinforce, challenge, or otherwise modify our prior thinking about expertise, such as the ideas of Coyle, Colvin, or others?

How might this case study raise new questions about expertise?

What questions does the case study raise for you?

- What can we learn about expertise by researching a particular case study?
- What does it take to succeed based on this case study?
- What are the defining features of expertise based on this case study?
- What can you learn about expertise based on this case study?
- Based on this case study, how is expertise being defined?
- How might this case study reinforce, challenge, or otherwise modify our prior thinking about expertise, such as the ideas of Coyle, Colvin, or others?
- How might this case study raise new questions about expertise?
- What questions does the case study raise for you?

In 2003, the Japanese traditional puppet art of Bunraku was added to UNESCO's Intangible Cultural Heritage list as a Masterpiece of the Oral and Intangible Heritage of Humanity.

Bunraku is the traditional puppet theatre of Japan, a high-level stage art of which Japan can be very proud. Bunraku was originally the name of the theatre in which this puppet drama was performed, but gradually it came to be used as the name of the art itself and is today used as the official name of the puppet theatre. The art only came to be known as "Bunraku" around the end of the Meiji era (1868-1912); up

until that time, the art was known as *ayatsuri joruri shibai* ("puppet joruri plays") or *ningyo joruri*, or "puppet narrative drama." Now, *joruri* is a type of shamisen music, and the name reflects that the puppet plays were performed to a *joruri* accompaniment. Bunraku's world renown stems not only from its high-quality artistic technique, but also from the high level of its *joruri* music and the unique nature of manipulating the puppets—each puppet requires three puppeteers to bring it to life. Throughout the world there are a number of types of puppet theatre, and they all treat with simple stories such as myths and legends. There is no other art that requires a whole day for its long, serious drama to unfold. Furthermore, in most of the world's puppet theatres, great pains have been taken to hide the manipulation of the puppeteers from the audience. There are several methods of achieving this: suspending the puppet from strings attached to the ceiling, as with marionettes; placing a hand within the puppet and moving it with the fingers, as with *guignol* puppets; and casting shadows upon a screen, as with the *wayan kulit* shadow puppets. But in Bunraku, the manipulators appear openly, in full view of the audience. These two characteristics, which make it completely different from the other puppet theatre traditions around the world, can be said to be the reason that Bunraku is called the most highly developed puppet theatre art in the world.

Let us first consider the history of what might be termed the two pillars of Bunraku: *joruri* and the *joruri gidayu-bushi*, or *joruri* narrative singing. *Gidayu-bushi*, as can be glimpsed from its name, was established by Takemoto Gidayu (1651-1724), and is a special form of vocal music. From ancient times in Japan, vocal music was divided into two categories: *utai*, or singing, and *katari*, or reciting and chanting. In brief, the difference between them is that *utai* had definite melodies, rhythms, and tempo, whereas the main emphasis of *katari* was on explaining the plot. *Katari* took the tale-chanting style of *heikyoku*—the chanting of the *Tales of the Heike* to *biwa* (a lute-like instrument) accompaniment, seen as the ancestor of narrative arts-to tell its tale. At the time when *heikyoku* was very popular, performers turned to sources other

that the *Tales of the Heike*, and among them, those who became known as *joruri* performers gained much attention. It is uncertain exactly when *joruri* was first born, but it is thought to have been in about the middle of the Muromachi period (ca. late fifteenth century). The name *joruri* derives from a medieval story called the *Tale of Princess Joruri and the Twelve Guardian Deities*; because the art became so popular, it began to be used to chant other tales as well, but because of its association with the tale of Princess Joruri, the form also became known as *joruri*. In around the mid-sixteenth century, the *sanshin* was brought to Japan from the Ryukyuan kingdom of Okinawa, and it was later developed into the *shamisen* (like a three-stringed banjo) that came to be used in the performances—and this caused *joruri* to make rapid progress musically. It was at the end of the sixteenth century that this *shamisen* music was first used in the puppet theatre, with strung marionettes.

peer 1 → *[This area was left blank by the evaluator.]*

peer 2 → none asked

peer 3 → Hi, I must say I feel a bit robbed because you get most of the word count from tiny little notes under but the actual writing seems very very short, rather descriptive and unfinished. I see that the subject is interesting but the way it is written it is difficult to enjoy.

peer 4 → I liked the subject of your case study "Living Human Treasures" very unique. And your argument of "community" as the unit of expertise for cultural heritage is very interesting.

peer 5 → No questions posed. I want to say, regardless of the specific questions below, that you have a really good topic and your mix of quotes and photos work well for you.

Where does the writer offer details about the case study? Is this sufficient to convey the important aspects of the case study to readers who may not be familiar with this?

peer 1 → It's in the third page.

peer 2 → Overall, I would say yes. The writer appears to have experience and is educated based on choice of verbiage and structure. The overall piece encompasses everything, basically, that has been discussed/taught during the course. The author, on a general basis, conveys the message well.

peer 3 → Second page?

peer 4 → On page 2, the writer defines the main elements of the case study.

peer 5 → I think paragraph two. I have to be honest and say that I think that the first paragraph is a complete waste. I do not think that you should be writing specifically for readers from this course but focus, for any ready, on what your case study is.

Where does the writer go beyond description to pose a question about expertise or to show how the case study reflects, contrasts, or modifies ideas about expertise?

peer 1 → The caption for the images the author used in Page 3.

peer 2 → I think the author could have gone into more detail/depth in this aspect. I do not think the writer raised any new questions specifically. I do like the overall product, but I think if there were specific questions raised by the writer and then discussed it would provide for more insight on the 'living human treasures' subject.

peer 3 → I haven't noticed any question...

peer 4 → On page 2, the writer challenges the idea that expertise is wielded by an individual or special group of people. He demonstrates that expertise could be def

peer 5 → Paragraphs two, three and four all expand upon the readers notion of "Living Human Treasures". The four images all reflect the concept indifferent cultures,

Summarize in a sentence or two what the writer is arguing, if you can. If you cannot, say what the writer might do to make the argument more clear.

peer 1 → The living human treasures are also kinds of experts.

peer 2 → It felt like the writer was not really arguing the topic but discussing/explaining it. I do not want to sound negative because the piece is pretty good overall, I just think if a point or two regarding the 'living human treasures' was argued specifically, it would have been much more compelling. It is well written with good visuals and citations.

peer 3 → Real experts are people with unique skills?

peer 4 → Consider revising the statement "Now, the society is the one that bonds the knowledge and the ability not only in the individual, but also into the community as the rightful origin. With

this idea in mind, an expert individual is not a self-success, rather, is a consequence of the cultural heritage taking place on him." It is the heart of your argument but is very confusing.
 peer 5 → The writer is arguing that UNESCO has recognized "living human treasures", which are experts, in the intangible aspects of life and many cultures across the world already recognize such. A clearer statement about what he is trying to prove is needed.

What evidence does the writer draw on to support and/or develop his or her argument? Has the writer effectively integrated, discussed, and cited research? If not, say what the writer might do to integrate and cite research more effectively.

peer 1 → Four examples.

peer 2 → Did a good job with citations, footnotes, references, etc..

peer 3 → There are some pretty pictures... I have never encountered better citations :)

peer 4 → Yes using images to provide evidence is very effective.

peer 5 → Excellent citation of all research. Heavily sourced from UNESCO and should maybe seek other research (like the awarding countries). The writer has effectively integrated the evidence presented.

Are there so many unconventional features in the writing (spelling, sentence structure, vocabulary, and so on) that you found them interfering with your reading? Identify in particular one of these features so the writer can focus on it for his or her revision.

peer 1 → I don't notice the errors.

peer 2 → None, well written from a structural aspect. The only comment would be the second paragraph. The second sentence does not seem to have fluidity from the first, seems like it needs to be reworded or a third sentence added to the paragraph.

peer 3 → Seems like I am not the target reader as it is hard to grasp it, it is very complex and difficult.

peer 4 → I found several small mistakes. Change "A glimpse to the experts" to "A glimpse into [Cultural] Experts" or "A glimpse of the experts"; "Study Case" to "Case Study"; "safety waters" to "safe waters"; "The last assert" to "The last assertion"; etc.

peer 5 → There are not many unconventional features in the writing. I found paragraph five overly wordy and hard to read: "The last assert follows two multidimensional vectors in order to honor the title. From the community view; the exceptional creative value; the unique and irreplaceable testimony. From the individual's perspective; the degree of skill; the ability to contribute to the development of the specific modality."

~~Did you find the introduction effective? If so, please describe what features make it effective. If not, make a few suggestions for how the writer can improve it.~~

~~peer 1 → I know a new respective to the expert — the living human treasures.~~

~~peer 2 → Yes, the quote from Stravinsky was excellent and opened the thought process of the reader.~~

~~peer 3 → Not really, why should I read in draft 3 about essay number 4?~~

~~peer 4 → I think you should eliminate your first paragraph. It's making your project weak. Instead focus on "We are easily lost in the search of experts" as the subject for introduction by moving the details from the footnote to the main introduction.~~

peer 5 → No. As stated before, the introduction is specific to those in the course and does not state the paper's objective well. I would recommend completely abandoning it for a more transitional introduction for this great topic.

Did you find the conclusion effective? If so, please describe what features make it effective. If not, make a few suggestions for how the writer can improve it.

peer 1 → Maybe the author could summary the conclusion more clearly.

peer 2 → The closing was good, although I am not sure if it is a closing to an argumentative discussion or to an essay discussing a specific topic.

peer 3 → Yes

peer 4 → Yes conclusion is written clearly.

peer 5 → Yes. It wasn't until the conclusion that I got what the writer was trying to say. I wouldn't touch it much.

What did you like best about this essay?

peer 1 → I prefer the new perspective, i.e. the community view.

peer 2 → It utilized all things that we have been taught throughout the course. It provided visual content, footnotes, etc... I also like the topic and discussion of the inherent value of specific accomplishments/tasks that people have,

peer 3 → The format, quote, pictures - it is beautiful to look at.

peer 4 → The unique perspective of expertise - community based. It's visually appealing and the evidence is very effective.

peer 5 → The layout was mixed and included photos. It was interesting on the eye and held attention.

What did you learn about your own writing/your own project based on responding to this writer's project?

peer 1 → *[This area was left blank by the evaluator.]*

peer 2 → better and more use of footnotes/citations/references, etc... Makes for a more complete look and feel to the essay.

peer 3 → I can make it prettier.

peer 4 → It's important to define the terminology. Quotations from experts lend more credibility to your argument.

peer 5 → I need to improve the layout and footnotes.

La Cultura, un Tesoro Humano

Por encima de naciones y Estados, de organizaciones sociales y partidos políticos, de fronteras y constituciones y leyes, de ciclos culturales, de ideologías y doctrinas, está el Reino de la Naturaleza, de cuyo seno hemos surgido, al que pertenecemos como un portento y un milagro cotidiano, al que debemos la vida misma, el cobijo y el sustento y cuyo poder nos rige más que las leyes de los hombres, insignificantes y fugaces ante tanta magnificencia.

¿Cómo surgió de este Reino, ese mundo humano que es la cultura?

Hemos visto ya que ese prodigio es obra de la inteligencia. Apenas se insinúa la vida mental surge la capacidad de observar, de distinguir, de imaginar. Las cosas están allí, pero sólo pueden ser útiles si se las modifica para adaptarlas a la satisfacción de una necesidad.

Sin embargo, esa capacidad no está igualmente repartida. Hay quienes han sido favorecidos más que otros. Es un individuo, el primero, que toma una piedra, la mira, la toca, le da vueltas y la golpea con otra piedra, y otra vez, y continúa con otra piedra, una y otra vez, y así hasta obtener un resultado satisfactorio, como ya lo dijimos antes.

Otros imitan la tarea. Los aprendices se multiplican y las piedras convertidas en utensilios, también.

Ha nacido algo más que un tipo de actividad. Ha nacido la cultura.

Este embrión alcanza un desarrollo prodigioso, pero el esquema se repite indefinidamente.

Aun a riesgo de incurrir en reiteraciones, es preciso decir que la génesis de la cultura y su continuo enriquecimiento, es una obra predominantemente individual. Es cierto que ella sería imposible sin la existencia de un agrupación humana que mantiene vivo y uno el conjunto de las aportaciones, el cual constituye el ambiente propicio y estimulante, favorable al ejercicio de la inteligencia, al vuelo de la imaginación y de la creatividad.

He aquí por qué la primera característica de la Cultura que, a nuestro juicio, se puede destacar, es la hominidad, un neologismo derivado de homo, hominis, hominización, que significa la calidad humana.

Desde el tiempo más remoto, hay un precursor y un realizador en cada caso, un conjunto de aprendices y de imitadores, una Escuela y un beneficio creciente para la comunidad.

Cuando se pasa de la Prehistoria a la Historia, el enriquecimiento y el avance de la Cultura están asociados a nombres ilustres.

Seguramente no ha habido ninguna época en el mundo occidental comparable a aquella de la Grecia Clásica, semillero de genios y de asombrosas realizaciones que perduran y viven, cuando otros pueblos lo hacen suyos, adaptándolas a su particular manera de sentir, de pensar y de actuar.

La filosofía nace en Grecia porque los Presocráticos, Sócrates mismo, Platón y Aristóteles construyen pacientemente el prodigioso edificio.

El Hombre nace allí también y su más caro tesoro es la Libertad. Con el Hombre nace el Verbo. Y, además, surge el Hombre Moderno. Es aquel que no está atado a una monarquía, que no depende de un déspota, que no está alimentado por la superstición y el temor y que, a diferencia de los bárbaros, va a viajar y estudiar las costumbres de otras gentes y a recoger mitos, leyendas y hechos.

Herodoto es no sólo el padre de la Historia, como se viene repitiendo, sino también de la Antropología cultural.

Solón va también a la caza de conocimientos y cuando visita a Creso, rey de Lidia, ufano de sus riquezas por las cuales se considera feliz, le dice que mientras se vive la felicidad es insegura «como el parabién y la corona del que todavía está peleando», según refiere Plutarco.

Cuando Creso es derrotado por Ciro, quien lo condena a la hoguera, exclama ¡Oh, Solón! y Ciro, al conocer la causa de esta exclamación, le perdona la vida.

La democracia nace en Grecia y es Solón, precisamente, quien la delinea y afirma con leyes.

Sería inútil detenerse en esta relación de obras fundamentales y decisivas, no sólo para Grecia sino para la Humanidad, pero ellas tienen la paternidad de individualidades que brotaron del seno de una comunidad sin paralelo posible. No vamos muy lejos, por tanto, si afirmamos que la poesía es Homero; la Tragedia,

Esquilo, Sófocles y Eurípides; la Medicina, Hipócrates; la Matemática, Tales de Mileto; la Fábula, Esopo.

El Renacimiento, ese retorno a la cultura clásica, tiene en Leonardo, en Miguel Angel, en Rafael, el ápice viviente de ese momento histórico. Sin ellos y sin los que dieron su cuota de grandeza como Maquiavelo y Bembenuto Cellini, el Renacimiento sólo habría sido un episodio de inquietud intelectual, de interés por los modelos de Grecia y de Roma y de disolución de las costumbres.

Significativamente, la parte segunda de la obra de Burckhardt sobre la Cultura del Renacimiento en Italia, lleva como título Desarrollo del individuo y, a continuación, El Estado Italiano y el Individuo y la Perfección de la Personalidad.

Según Burckhardt, la subjetividad permanecía latente en medio de las organizaciones sociales antes del Renacimiento. Con él, en cambio, «Se yergue, con pleno poder, lo subjetivo: el hombre se convierte en individuo espiritual (48)».

«Dante encuentra una patria nueva en el lenguaje y la cultura de Italia. Pero va más lejos aún cuando afirma que su patria es el mundo. Con elevada entereza subrayan los artistas su libre superioridad sobre todo accidente de lugar».

«Sólo quien todo lo ha aprendido –dice Ghiberti– no es en ninguna parte un extraño; aunque se le prive de su fortuna, aunque se le encuentre sin amigos en cualquier ciudad

donde resida y pueda aguardar sin miedo las vicisitudes del destino será siempre un ciudadano».

En esta exaltación de la individualidad, no es exagerado afirmar que la historia de la Filosofía es la historia de los filósofos. La historia del Arte es la historia de los artistas. La historia de la Historia (Shotwell) es la historia de los historiadores.

La segunda característica de la cultura es la continuidad.

Es cierto que cada unidad cultural cumple un ciclo, pero sus mayores aportaciones son adaptadas por otros pueblos que las transmiten, a su vez, a otros pueblos, y así sucesivamente.

La Historia de la Cultura, que es la historia por antonomasia, nos presenta esta continuidad de las realizaciones desde la piedra labrada hasta la electrónica, desde los dólmenes y palafitos hasta el Partenón y la catedrales góticas; desde las primeras palabras hasta los Diálogos de Platón, como ya se ha dicho.

Tomemos una historia de la Filosofía. Empieza con los Presocráticos y continúa con Sócrates, Platón, Aristóteles, para pasar luego a los padres de la Iglesia y seguir con Descartes y una relación de filósofos hasta Heidegger, como si cada uno hubiese empezado por beber en la fuente de sus predecesores para añadir luego sus propias aportaciones.

Esta continuidad es más notaría aún en el campo de la Ciencia que empieza con los primeros atisbos de la realidad y continúa con una creciente aprehensión de conocimientos y su aplicación que ya es propia de la tecnología.

Cada descubrimiento, cada experimento, cada invento, añade un eslabón a esta cadena, una nueva estancia a este edificio inacabado, como decía Oppenheimer.

A la par, la técnica, que se deriva de la ciencia, avanza con un ritmo prodigioso y está transformando el mundo. La comunicación favorece el conocimiento mutuo de los pueblos y determina la independencia. El aire es cada vez más el sustento de las naves que antes se deslizaban por la tierra y por el mar. La electrónica permite el viaje a la Luna y la exploración de los planetas de nuestro sistema solar. Los robots reemplazan progresivamente a los obreros y los pone a salvo de las operaciones peligrosas.

En el campo del Arte, la línea continúa desde los dibujos en las cavernas hasta las creaciones de los grandes Maestros; desde la primera elevación de la voz y el primer sonido de una caña hueca, hasta el arte de Bach y Beethoven; desde los monolitos de autores anónimos hasta las obras de Fidias y Miguel Angel, al decirlo reiteradamente.

Sin embargo, esta continuidad se vincula, paradójicamente, con la variedad.

Cada artista, en cada país, en cada momento, hereda, interpreta y crea.

La tercera característica de la cultura es la vitalidad. Los aportes de los pueblos antiguos, aun de los remotos, viven, en cierta medida, gracias a las nuevas generaciones. Ese mundo humano se enriquece y renueva constantemente porque es a manera de un organismo pleno de vida. La democracia griega es la democracia inglesa, francesa, latinoamericana. Las ideas que surgieron en otros pueblos y otras épocas presiden la vida intelectual de

sucesivas generaciones que las han hecho suyas y, al hacerlo, las han adaptado a su medio y a su tiempo.

La cuarta característica de la Cultura es la universalidad. Su definición como mundo humano lo dice todo. En él se advierte, sobre su esencial unidad, una gama de variantes y de grados tan grandes como los pueblos que cobija.

Desde las formas primitivas que se mantienen aun en zonas relativamente aisladas, hasta las otras, cuyo refinamiento es notorio en las grandes ciudades; desde la estabilidad de una parte hasta el cambio permanente en otra; desde la nota alegre y expresiva de las regiones meridionales que se vierte en la canción, las danzas y las más diversas manifestaciones artísticas, hasta la mesura dominante en los países nórdicos, la Cultura es profundamente humana.

La interrelación y, en cierta medida, la interdependencia de los pueblos en materia cultural, es evidente.

Las lenguas abandonan su aislamiento para dar y tomar palabras y, a través de ellas, conceptos. El cine, la televisión y la radio proyectan imágenes y noticias, canciones y mensajes, para todos en todas partes.

La cultura, en fin, es nuestra porque es universal.