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A Word of Greeting

"The error is mightier than the sword." This is the heading Lucien Blagbelle chose for his treatise of 1841, in which he sought to reveal that thinking is an instrument of illusion to man. As a doctor and gastrosopher, Blagbelle felt certain that it is "in our stomach movements that reality is expressed far more directly than in any single logical relationship – be it conceived by the brightest of brains." Blagbelle is also the patron for last year's (December 27 to 30, 2002) sixth session of the congress of the Cultural and Scientific Association of the Atlantic Caribbeans (CSAAC), which is held every two years. The goal of this congress is to promote an exchange of ideas in the realms of culture and science between leaders and researchers from the East Caribbeans and the rest of the world. Succeeding Venezuela, Japan, South Africa, Syria and Canada, it was Switzerland – that small enclave in the heart of Europe – which received the invitation to host the CSAAC's sixth congress.

The CSAAC was fortunate in obtaining the collaboration of the historian G r me Doussait – director of the Santa Lemusa Historical Museum since 1996 – to head the congress. Jointly with Michel Baby , Doussait organized the event in highly clever fashion and, thanks to the unflagging input of the organization committee, managed to attract the leading minds of the East Caribbeans, as well as an impressive number of outstanding scientists, artists, authors and cultural players from Switzerland. We take this opportunity to express our gratitude to each and all of them.

The realization of this congress came only at the price of an unusually large dent in the cultural budget, but we remain con-

vinced that investments in culture are at the same time investments in the future. Moreover, the project also received funding from various private parties and business firms. Most especially we might mention the firm *Dekolaj – sikri  pii ditilri* located in Santa Lemusa, *Pro Helvetia* (Arts Council of Switzerland), and the importers *Hoio* of Basel (Switzerland), whose major contributions both financially and logistically were so crucial to the success of the congress. Our warmest thanks goes out to them, and to all the other generous supporters and hardworking helpers who made the congress possible.

We are particularly indebted to the Swiss professional association *visarte*). Their commitment to the cause has permitted the appearance of this issue of *Schweizer Kunst*, at the same time granting all those unable to attend the CSAAC's sixth congress a comprehensive overview of it through a wealth of documentation and contributions. Indeed, the present issue is more than a mere record. It is also a testimonial to the friendship between two countries that are both marked by great cultural diversity, and we rest assured that enormous creative potential also lies in the continuation of their collaboration in the future.

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