

Education and Olympism: Coubertin's Unfinished Symphony

Irena Martínková

Faculty of Physical Education and Sport, Charles University, Prague (Czech Republic)

martinkova@ftus.cuni.cz

Abstract

This paper draws upon Coubertin's unfinished memoir *The Unfinished Symphony* and develops further the ideas on education and Olympism that he began to write in 1936, one year before his death. Coubertin uses the metaphor of 'symphony' to stand for the projects that humans create and develop in their societies, one of which is his Olympism, i.e. education that is carried out predominantly through competitive sport. Coubertin emphasises that he understands Olympism as a sub-project of a greater project of education for the new era (educational "symphony"). However, at the end of his life he still felt that his major project, promoting a new kind of education, was still far from finished.

Keywords

Olympism, Coubertin, sport, education, ethics.

Martínková, I. (2018). Education and Olympism: Coubertin's Unfinished Symphony. *Diagoras: International Academic Journal on Olympic Studies*, 2, 47–60. Retrieved from <http://diagorasjournal.com/index.php/diagoras/article/view/38>



Introduction

Though Baron Pierre de Coubertin is most widely known as the founder of the modern Olympic Games and Olympic Movement, it is important to highlight that he also was a thinker, lecturer and author who had written widely in history and social policy, especially with a focus on sport¹ and education in general, as well as on physical education and education within Olympism. Part of his written heritage is five volumes of memoirs², in which he describes his memories and views of contemporary events and on various aspects of Olympism, including his thoughts on its present and future.

This paper draws on the last volume of Coubertin's memoirs, which is called *The Unfinished Symphony*. This text, that Coubertin was writing towards the end of his life, was only in its early stages when he died, and therefore it is quite short. The whole text was supposed to focus on (Olympic) education, but what is left for us is just an introductory chapter. Nevertheless, even the fragment that we have can help us to pause and think again about Olympism with respect to education, its development and its future – especially now, more than 80 years after the death of its founder, when sport is being repeatedly compromised by various kinds of threats to its integrity. The idea of succession and of the further development of Olympism was clearly of concern to Coubertin already in 1936: “[...] what worries me most is the difficulty of finding those who will take over and continue the work I started. To my mind, this is the most important point” (Coubertin, 2000g, 752).

The Unfinished Symphony

Coubertin started writing the last volume of his memoirs, *The Unfinished Symphony*, in 1936, but this was interrupted by his death in 1937. What was completed of the intended memoir was meant to be an introduction to the last volume, in which Coubertin wanted to focus on the theme of education, including education within Olympism. Coubertin's grand-nephew, Geoffroy de Navacelle (1997, 11), considers this text to be a concluding chapter of the four memoirs, rather than a separate volume in its own right. And it is with reference to this chapter that I will now try to develop further Coubertin's unfinished ideas.

1. For the purposes of this paper I use the terms 'Olympic sport', 'competitive sport' and 'sport' as synonyms. Non-competitive forms of movement need a different term, such as e.g. 'movement activities'.

2. Coubertin's memoirs consist of five volumes (2000g, 751): *Souvenirs d'enfance et de jeunesse* (*Memories of Childhood and Youth*), *Mémoires Olympiques* (*Olympic Memories*) – Coubertin's ideas on various aspects of Olympic Games and Olympism, *Politique, expérience et propagande nationale* (*Politics, Experience and National Propaganda*) – Coubertin's ideas on political development in Europe and France, *La victoire sans tête* (*Headless Victory*) – Coubertin's description of the WWI era and the following period of peace, *La symphonie inachevée* (*The Unfinished Symphony*) – Coubertin's ideas about the future of (Olympic) education. The only volume of Coubertin's memoirs that has been finished and published was *Mémoires Olympiques*, published during his life in 1932. Some of the other volumes remained unfinished and have not been published. (Müller, 2000, 751)

Unfinished

The Unfinished Symphony is an unfinished work in two senses. Firstly, the term might be thought to refer to the fact that the work was not in fact finished. However, since this is Coubertin's own title, I think we can assume that the title was not Coubertin's prediction nor a harbinger of his own death. Rather, the text itself suggests that the incompleteness is related to Coubertin's educational project (2000g, 752). Some authors (such as e.g. Müller, 2000, 751) consider 'education' here to be referring only to Olympism, whilst others (such as e.g. Navacelle, 1981, 70) suggest that it was a wider project extending to education in general, since Coubertin's aim was an overall reform of humankind, in which Olympism had its part to play (2000g, 753). Coubertin explained this idea with the help of the metaphor of 'symphony'.

Symphony

The second word from the title belongs to the sphere of music rather than sport. A symphony is generally considered to be one of the most complex musical compositions, usually consisting of multiple distinct sections or movements, and being composed for a large groups of musical instruments (gathered in a symphonic orchestra), sometimes accompanied by solo or choral singing. This word has its origin in ancient Greek, meaning 'agreement', 'concord of sound' and 'harmony'. Coubertin uses this word as a metaphor for the purpose of explaining his intended educational reform. He transfers the word from the world of music to human society and speaks of an "educational 'symphony'" (Coubertin 2000g, 752).

Coubertin (2000g, 751) says:

"Every human being, I say, belongs to the great orchestra of mankind. Most of us, it must be admitted, play a very minor role. Not everyone is able to fit in; some never succeed in finding their place. Very few are favoured by fate to the extent of being allowed to compose pieces themselves. Rarer still are those who are privileged to hear them performed during their lifetime."

A symphony can be likened to a project for people to engage in, while 'the great orchestra of mankind' is likened to the entire humankind, enabling us to distinguish various roles in society.

So, just as with an orchestra, in which each member contributes to the performance of the symphony by playing their instrument,

most individuals usually play their small part within the manifold projects of mankind. However, these small parts are not negligible, and without their cooperation there would be no outcome. Coubertin also mentions that some individuals have difficulties in fitting in.

Nevertheless, some people are able to gain more important roles with respect to the orchestra – not by playing in it, but by composing the pieces. These composers prepare pieces that are interpreted by orchestras (within ‘the great orchestra of mankind’), and some composers may even have the privilege to hear their pieces performed during their lifetime. Translated into society, this suggests that leading thinkers may create different ideas and projects, some of which are realized during their lifetimes and have an impact in society. An example of the latter is Coubertin himself, who was the originator of Olympism and the modern Olympic Games, and who was able to see his project of Olympism as developing (see Coubertin, 2000g, 752).

Educational symphony

Now it is important to highlight, as Coubertin reminds us in *The Unfinished Symphony*, that the revival of the Olympic Games and the founding of modern Olympism was not the project of his life (as many would think), but just a part of it. His major project was a new type of education:

“But Olympism is only part of my life’s work, approximately half in fact. Consequently my educational “symphony” consists of a part that is complete and another that is still unfinished. Quite naturally, it is with the latter that I am going to deal in the pages that follow.” (Coubertin, 2000g, 752)

Coubertin was aware that Olympism, with its pinnacle as the Olympic Games, was acknowledged and growing larger. That is, in musical terms, it was already heard loud and clear – while the educational project was more subtle and hardly heard at all (cf. 2000g, 753). For a new sound of the educational ‘symphony’, a larger reform of education was needed. Coubertin (2000g, 753) makes this absolutely clear:

“The reform that I am aiming at is not in the interests of grammar and hygiene. It is a social reform or rather it is a

foundation of a new era that I can see coming and which will have no value or force unless it is firmly based on the principle of a completely new type of education.”

This is not a surprising position for Coubertin to take if we consider the origins of his efforts, which began with a dissatisfaction regarding the state of education in France, given the contemporary social changes (e.g. Coubertin, 2000a; 2000c, 571 ff.; Rioux, 2000). Coubertin criticized especially the traditionalist nature of French education, based on theoretical knowledge being transferred to students predominantly by the method of instruction, leading to physical weakness and dullness. On the other hand, he highlighted the developments in English education which, while respecting tradition, was also open to the needs of humans and to changes in society, emphasizing the important contribution of personal experience and a fostering of moral values, character formation, respect for diversity, freedom and responsibility for one's own actions, the value of decision-making, etc. (Coubertin, 2000a, 2000b; Müller, 2008) Coubertin found these values, which were to be gained through competitive sport, through his admiration of English education, with especial thanks to Thomas Arnold (Coubertin, 2000b, 107). So Coubertin's aims were extremely ambitious, with a vision of a new society, more adequately prepared for democracy and freedom. Georges Rioux (2000, 23) even claims that Coubertin “viewed the problem of education as the key to human happiness”, while Müller (2008, 2) emphasises the idea of peace among nations.

In relation to ancient Greek culture, Coubertin's overall plan was to restore the idea of the Greek gymnasium, rather than the Olympic Games (e.g. Coubertin, 2000d). Coubertin saw great value in sport and he strove to integrate sport into general education, side by side with the arts, humanities and sciences. We can discern a strategy for achieving this, for example, in his inclusion of art competitions (in painting, sculpture, architecture, music, literature) into the Olympic Games.

Olympism as a part of the educational symphony

So, Coubertin's Olympism can be understood as one of the sections/pieces within the whole educational 'symphony'. Coubertin saw the huge potential of sport for human development and he wanted to encourage competitive sport for all to enable transfer

of the values offered through the practice of sport, supporting harmonious human development, as well as the political goal of world peace (Coubertin 2000b; 2000f). He kept repeating during his life that competitive sport within Olympism has a different emphasis from ordinary competitive sport (e.g. within world-championships), which is performed not just for victory, but instrumentally with a view towards a (usually monetary) prize (Coubertin 2000h; Martíňková 2012). For Coubertin, sport should lead to joy and self-realization, together with others. Even though modern competitive sport has gone through many changes since Coubertin's conception of Olympism, this idea persists to the present day within the Olympic movement, as formulated in the *Olympic Charter*, as its first fundamental principle (2017, 11):

“Olympism is a philosophy of life, exalting and combining in a balanced whole the qualities of body, will and mind. Blending sport with culture and education, Olympism seeks to create a way of life based on the joy of effort, the educational value of good example, social responsibility and respect for universal fundamental ethical principles.”

While this idea may seem utopian nowadays, when Olympic sport is no longer separated from professional sport, we have to remember that the majority of athletes compete at the amateur level, while professional sport is just the tip of the iceberg, even though it is most noticed and promoted by the media. Nevertheless, thanks to the “astonishing feats” of elite athletes the Olympic Games had an important role in these initiatives – to motivate people to take part in the various forms of physical culture³:

“For every hundred who engage in physical culture, fifty must engage in sports. For every fifty who engage in sports, twenty must specialize. For every twenty who specialize, five must be capable of astonishing feats.” (Coubertin 2000c, 575)

So, just as a symphony gives many musicians the opportunity to master various musical instruments within an orchestra, Olympism offers people to participate in competitive sport. Obviously, the basic and largest element concerns athletes, who compete against each other and without whom there is no sport. Just as members of the orchestra help their piece of symphony to manifest (to be heard), athletes enable the sport competitions to occur. It takes the repeated effort and dedication of athletes to participate in sport. To compete means to test oneself against an

3. Nowadays, nevertheless, the reputation and credibility of the Olympic Games, its Organising Committees, and the International Olympic Committee is seen by some as the biggest challenge to Olympic education (e.g. Naul et al, 2017, 354).

opponent. This means that an athlete cannot compete on his/her own, against one's own self. I cannot win over myself, since every new victory means a loss at the same time (compared to the previous result) and every present loss means a victory of the previous performance (see more in Kretchmar 2018). Every sport requires the participation of more than one athlete, i.e. at least two (athletes or teams) who test their performance against each other. Competitive sport is therefore necessarily a social activity (this is also seen from the etymology of the Latin word 'competere'). Competition is often seen as negative feature of sport, leading to alienation (Hyland 1988). Opposed to this idea, Hyland (1988, 236) explains 'com-petere' as "to question together, to strive together", highlighting the element of 'togetherness', which gives the possibility of friendship. This necessarily social aspect of sport, being combined with competition, brings specific moral and interpersonal values with it. Nowadays, when many sports are highly developed, and some consist of huge communities of competitors of different levels (various 'testing families' – see Kretchmar 1975), offering opportunities for people with differing capacities, preferences and talents to take part and to excel.

The sporting environment offers people specific situations in which to prove themselves, to show who they are (having to deal with the challenges it presents to them). If we leave it at this – at the sport participation level alone, it already operates at a basic level of education. But this educational aspect can be enhanced by some input from teachers or coaches. So, it is necessary to point out that Olympism and education are not two diverse projects, as it might seem from the quote above. Olympism comprises the practising of competitive sport, and in this way we can consider Coubertin's project as finished. From a contemporary viewpoint we might say that this project has had a major influence on our society. It has helped competitive sport to be recognized and to spread worldwide, thus overcoming its local character and becoming international, whilst also having been accepted as a major part of Physical Education in schools.

However, Olympism also means *education through sport*, and so from this point of view Olympism was *not* finished. This intertwining of Olympism with education is evidenced in *Olympic Letter II*, in which Coubertin (2000d, 633) refers to Olympism as a stage within a single undertaking, i.e. the restoration of the Greek gymnasium.

Education within Olympism – an unfinished project

So, during the development of Olympism, we can encounter two kinds of efforts with respect to education – the first aimed to enrich general education by including competitive sport in it, and the other aimed to enhance education in sport itself (or through sport). After competitive sport and the Olympic Games have been widely accepted by many societies, education within Olympism has become more and more important with the wider development of Olympism (e.g. Coubertin 2000e, 218). This is also understandable given the fact that, already in Coubertin's times, many of the problems of Olympism were connected to its educational aspect. *The Unfinished Symphony* does not specify these problems, but we can find them discussed in many of Coubertin's previous texts (e.g. 2000h) and lectures (e.g. as discussed at the First Olympic International Congress on Education in Prague in 1925). In a simplified way it can be said that many problems have arisen because values from society have overridden the values of sport. Unfortunately, many of the problems that Coubertin discusses have remained in sport to this day (Martínková, 2013).

In this respect it is important to distinguish between 'education' as a mere knowledge transfer of facts about the Olympic Games and the Olympic Movement (that educators tend to provide for pupils and students), and education that encourages learning experiences through sports, accompanied by critical reflection and debate. To better distinguish the two, Culpan and Wigmore (2010) suggest calling the former 'Olympic Education' and the latter 'Olympism Education'.

The importance of education grew in both the theory of Olympism and the Olympic Games. There have been various efforts made to improve it and give it higher importance, but currently it is very similar to the times of Coubertin – this piece of the symphony is not audible to many ears. Eventually, in some countries, Olympic/Olympism Education has also become a part of the school curriculum, but this is rare, and often only temporary, as a response to the responsibilities of an Olympic Games host country.⁴ Various aspects of Olympic and Olympism Education have also been developed at universities and academies, including some of their central themes (e.g. interculturalism, by Ploszaj and Firek 2018), but their application has been slow and problematic.

4. See Naul et al. (2017) for a review of some initiatives in various countries; and cautionary tales in Mountakis (2016) and Reppold (2018).

So, now it is important to return to the educational ‘symphony’, in which Coubertin talks about composers. In the sport context we can refer to those visionaries and administrators who are important to the creation and development of sport (e.g. IOC, NOCs) and individual sports (e.g. sport federations), influencing their character and taking care of them. In this regard, we think of the founder of Olympism, Pierre de Coubertin himself, together with his collaborators (e.g. members of the newly founded Olympic Committee), who supported his Olympic project and helped to develop it. This role has been taken over by the upcoming chairmen and members of the International Olympic Committee and National Olympic Committees, but also sport federations and associations. It is also influenced by the universities and academies that devote their research to sport and physical education. All these people contribute to how sport is conceived and practised (e.g. how sport rules are formulated on various levels of competition).

The development of sport within Olympism is also affected by those who conduct and influence the actual practice – coaches, physical educators, parents, directors of schools, sport clubs directors, journalists and fans. These people do not create original sections of the symphony, but help to realize the existing ones in practice. In music, these are called conductors – Coubertin does not mention this role, but it is also important and the quality of sport practice depends on them. These roles are especially important in times when there are problems in sport, especially those threatening the integrity of sport (e.g. commercialization and corruption) and when sport is used as a means for values outside of sport, while its quality for athletes is side-lined. To perform this role properly and responsibly, it requires a proper understanding of Olympism, competitive sport, the human being, education and appropriate and suitable pedagogical approaches. (See also Martínková, 2016; Petrie, 2017)

A mere theoretical grasp of Olympic ideas is not sufficient, though. The conductor needs to be able to apply ideas into practice. But a conductor may have a different approach to the interpretation of a composition than the composer. It is the same in sport. Sport managers, physical educators and coaches may have different ideas from the creators of sport, education and Olympism (e.g. to make profit, make an entertainment out of it, gain personal fame or reputation from sport). Thus it is important to make sure

that both of these roles communicate well with each other, try to understand each other, and discuss and reconcile their aims and values.

Obviously, it helps to have a composer and conductor in one person, which gives a better chance for the application to be in harmony, but still this does not guarantee success. Coubertin himself performed both of these roles (Durry 1996, 14ff.), but did not succeed in applying some of his ideas into practice – that is why since the very beginnings of Olympism he kept improving it, especially as to its educational potential.

One of the problems of this application is that it often seems that any educational efforts are contradictory to sport and diminish the athletic performance; and what everyone tends to want (or is encouraged to achieve) is the victory (which depends on the best performance, often understood in a narrow sense). One way forward here is to try to re-think the structure of sports, competitive formats and rules of individual sports to enable some problems to disappear. If the structure of sport, and therefore also coaches' ideas on performance, are in line with education, there will be fewer problems with its application. There have been various strategies offered to improve sport in this way, e.g. Loland's (2000) idea of modifying (moderating) record sports into the logic of games (giving points instead of measuring time, i.e. counting such as in tennis); creating sports with more complex skills (e.g. by varying surfaces or distances for running disciplines); introducing new forms in competitive sports, such as the efforts made in the Youth Olympic Games to introduce limits on difficulty in some disciplines (e.g. gymnastics), and mixed-gender and mixed-nation team events in suitable sports (Parry 2012); or other strategies such as, for example, grouping disciplines together (to have more sports such as modern pentathlon or track-and-field decathlon) to avoid narrow specialization, as suggested by Martínková (2013, chapter 13).

Conclusion

The creation of a better society needs the cooperation of the full range of roles within the 'symphony' of humankind. It is a result of the mutual work of all agents, enabled by a dialogue and meaningful input from various constituencies, with respect to what sport is and how it is to be meaningfully practiced and

developed. Coubertin (2000c, 569) himself understood very well this threat of the misunderstanding of Olympism, saying that:

“[...] if metempsychosis does exist and if, as a result, I return to existence in a hundred years, you might see me using all my energy to destroy what I had worked to build up in my current existence.”

If we wish to preserve Olympism as a meaningful way of development of the human being through sport for new generations, it is important to continue in his work. That is why we have to keep re-thinking it and improving it. And this is a challenge for us: Olympism needs ‘composers’ and ‘conductors’ who will understand sport as well as education – especially at our time when the integrity of sport is threatened.

So, with regard to Coubertin’s memoir *The Unfinished symphony* we must conclude that Olympism is an *unfinishable* project. Firstly, this is because an understanding of sport and education is never a finished thing – it requires deep understanding and re-interpretation, while searching for ever more adequate ways of understanding, and new ways of application into up-to-date practice. Secondly, it will always be necessary to ensure a suitable application of this understanding into practice, so that each person might take care of it and develop it in their specific role in an adequate way, so that it is a worthwhile heritage for future generations.

References

- Coubertin, P. de. (2000a). Education in England. In N. Müller (Ed.), *Pierre de Coubertin. Olympism. Selected Writings* (pp. 51–59). Lausanne: IOC.
- Coubertin, P. de. (2000b). English Education. In N. Müller (Ed.), *Pierre de Coubertin. Olympism. Selected Writings* (pp. 105–120). Lausanne: IOC.
- Coubertin, P. de. (2000c). Olympia. Lecture Given in Paris, in the Festival Hall of the 16th Arrondissement Town Hall. In N. Müller (Ed.), *Pierre de Coubertin. Olympism. Selected Writings* (pp. 563–576). Lausanne: IOC.
- Coubertin, P. de. (2000d). Olympic Letter II: Contribution by the Arts, Humanities and Sciences to Restoring the Greek Gymnasium. In N. Müller (Ed.), *Pierre de Coubertin. Olympism. Selected Writings* (pp. 633–634). Lausanne: IOC.
- Coubertin, P. de. (2000e). Olympism at School: It must be encouraged! In N. Müller (Ed.), *Pierre de Coubertin. Olympism. Selected Writings* (pp. 218–219). Lausanne: IOC.
- Coubertin, P. de. (2000f). The Neo-Olympism. Appeal to the People of Athens (November 16, 1894). Lecture to the Parnassus Literary Society at Athens. In N. Müller (Ed.), *Pierre de Coubertin. Olympism. Selected Writings* (pp. 533–541). Lausanne: IOC.
- Coubertin, P. de. (2000g). The Unfinished Symphony. In N. Müller (Ed.), *Pierre de Coubertin. Olympism. Selected Writings* (pp. 751–753). Lausanne: IOC.
- Coubertin, P. de. (2000h). Why I Revived the Olympic Games. In N. Müller (Ed.), *Pierre de Coubertin. Olympism. Selected Writings* (pp. 542–546). Lausanne: IOC.
- Culpan, I., & Wigmore, S. (2010). The delivery of Olympism education within a physical education context drawing on critical pedagogy. *International Journal of Sport and Health Science*, 88, 67-76.
- Durry J. (1996). *Pierre de Coubertin*. Paris: Comite Francais Pierre de Coubertin. Retrieved from: <http://www.coubertin.ch/pdf/MEP%20Angl.%20Cou%202%20%2B%208p.%20%2B%206%20.pdf>
- Hyland, D. A. (1988). Competition and Friendship. In W. Morgan and K. Meier (Eds.), *Philosophic inquiry in sport*. Champaign, Ill.: Human Kinetics, 231–239.
- IOA (2017). Olympic Charter. Retrieved from: https://stillmed.olympic.org/media/Document%20Library/OlympicOrg/General/EN-Olympic-Charter.pdf#_ga=2.47031844.2084574330.1527951835-1128940232.1527951835
- Kretchmar, R. S. (1975). From Test to Contest: An Analysis of Two Kinds of Counterpoint in Sport. *Journal of the Philosophy of Sport*, 2, 23–30.
- Kretchmar, S. (2018). The Nature of Competition: In Defense of Descriptive Accuracy. *Sport, Ethics and Philosophy*, DOI: 10.1080/17511321.2017.1421256

- Loland, S. (2000). The Logic of Progress and the Art of Moderation in Competitive Sports. In T. Tännsjö & C. Tamburrini (Eds.), *Values in Sport* (pp. 30-56). London and New York: Routledge.
- Martínková, I. (2012). Fair or Temple: Two Possibilities for Olympic Sport. *Sport, Ethics and Philosophy*, 6(2), 166-182.
- Martínková, I. (2013). *Instrumentality and Values in Sport*. Praha: Karolinum.
- Martínková, I. (2016). Olympismus jako nedokončená symfonie. In F. Kolář (Ed.), *Pierre de Coubertin a olympijské hnutí* (pp. 97-109). Praha: ČOV.
- Mountakis, C. (2016). Olympic Education in all Greek Schools: adoption and abandonment. *Acta Universitatis Carolinae. Kineanthropologica*, 52(2), 41-55.
- Müller, N. (Ed.). (2000). *Pierre de Coubertin. Olympism. Selected Writings*. Lausanne: IOC.
- Müller, N. (2008). The Idea of Peace as Coubertin's Vision for the Modern Olympic Movement: Development and Pedagogic Consequences. *The Sport Journal*, March 7th 2008, 1-9.
- Naul, R., Binder, D., Rychtecky, A., & Culpan, I. (Eds.). (2017). *Olympic Education: An international review* (pp. 344-350). London: Routledge.
- Navacelle, G. de. (1981). Pierre de Coubertin's aims and the revival of the Olympic Games. In O. Szymiczek (Ed.), *Report of the Twentieth Session of the International Olympic Academy at Olympia*, June 1980. Athens: Hellenic Olympic Committee, 68-80.
- Navacelle, G. de. (1997). Preface. In Coubertin, P. de. *Olympic Memoirs* (pp. 9-11). Lausanne: IOC.
- Parry, J. (2012). The Youth Olympic Games – Some Ethical Issues. *Sport, Ethics and Philosophy*, 6(2), 138-154
- Petrie, K. (2017). Olympic/ism Education: Does it have a place in Physical Education? *Diagoras: International Academic Journal on Olympic Studies*, 1, 153-168.
- Ploszaj, K. & Firek, W. (2018). *Dokończenie symfonii pedagogicznej Pierre'a de Coubertina/Intercultural Olympic Education. Completing Pierre de Coubertin's educational "symphony"* (pp. 259-288). Warszawa: Imprint Media.
- První olympijský mezinárodní kongres pedagogický v Praze 1925 [The First Olympic International Congress on Education in Prague 1925]*. (1925). Praha: ČSOV.
- Reppold, A. (2018). Sports Mega-events in Brazil: an account of the Brazilian government's actions. *Acta Universitatis Carolinae. Kineanthropologica*, 54(1), 28-40.
- Rioux, G. (2000). Pierre de Coubertin's Revelation. In N. Müller (Ed.), *Pierre de Coubertin. Olympism. Selected Writings* (pp. 23-31). Lausanne: IOC.

Acknowledgement

This paper was written with the Charles University institutional support of PROGRES Q19.

Authors

Irena Martínková, Ph.D. is Associate Professor in kinanthropology. She researches in the area of philosophy of sport and sports ethics at the Faculty of Physical Education and Sport, Charles University, Prague, Czech Republic. She is the author of *Instrumentality and Values in Sport* (Karolinum Press, 2013) and has published numerous chapters and journal articles on sport within the areas of phenomenology, Olympism, martial arts and Eastern thinking. She is Vice-President of the European Association of Philosophy of Sport (EAPS).