



THE CLEVER BODY

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NOTES

introduction

- 1 Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment: Philosophical Fragments*, trans. John Cumming (New York: Continuum, 1989), 232.
- 2 Arnold Gehlen, "Neuartige kulturelle Erscheinungen," in *Anthropologische und sozialpsychologische Untersuchungen* (Reinbek: Rowohlt Verlag, 1993), 163–67.
- 3 Albert Borgmann, *Crossing the Postmodern Divide* (Chicago: University of Chicago Press, 1992), 83.
- 4 Albert Borgmann, *Technology and the Character of Contemporary Life. A Philosophical Inquiry* (Chicago: University of Chicago Press, 1984), 114–24.
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- 10 Borgmann, *Crossing the Postmodern Divide*, 106.
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- 12 R. D. Laing, *The Divided Self: An Existential Study in Sanity and Madness* (Harmondsworth: Penguin, 1965), 67, 69.
- 13 Cornelius A. van Peursen, *Body, Soul, Spirit: A Survey of the Body-Mind Problem*, trans. Hubert H. Hoskins (London: Oxford University Press, 1966); Medard Boss, *Existential Foundations of Medicine and Psychology*, trans. Stephen Conway and Anne Cleaves (New York: Jason Aronson, 1984), 100–105. See also Henk Ten Have, "The Anthropological Tradition in the Philosophy of Medicine," *Theoretical Medicine*, 16 (1994): 3–14; Richard M. Zaner, "The Discipline of the 'Norm': A Critical Appreciation of Erwin Straus," *Human Studies*, 27 (2004): 37–50.
- 14 Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Colin Smith (London: Routledge, 1994), 207.
- 15 See, on this topic, the classic work of Walter B. Cannon, *The Wisdom of the Body*, 2nd ed. (Magnolia, MA: Peter Smith, 1978); and the more recent monograph of Sherwin B. Nuland, *The Wisdom of the Body* (New York: Alfred A. Knopf, 1997).
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- 18 Etienne Gilson, *Painting and Reality* (New York: Pantheon Books, 1957), 31.
- 19 *Ibid.*, 35.
- 20 Buytendijk, *Prolegomena*, 227.
- 21 F.J.J. Buytendijk, "Das Menschliche der menschlichen Bewegung," in *Das Menschliche: Wege zu seinem Verständnis* (Stuttgart: Koehler Verlag, 1958), 184.
- 22 Aldous Huxley, "The Education of an Amphibian," in *Adonis and the Alphabet and Other Essays* (London: Chatto & Windus, 1956), 9–38; "Education on the Nonverbal Level," *Deadalus* 91 (1962): 279–93; "The Ego," in *The Human Situation: Lectures at Santa Barbara, 1959*, edited by

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- 23 Huxley, "The Education of an Amphibian," 26.
 - 24 Frederik J. J. Buytendijk, Erwin W. Straus, Eugène Minkowski, Viktor Emil Freiherr von Gebattel, Jürg Zutt, Paul Christian, Herbert Plügge, Hubertus Tellenbach, and Jan Hendrik van den Berg are among the most important figures of this movement.
 - 25 The archaeologist Bjørnar Olsen, in his recent study, alleges that most of the scholars of social sciences and humanities show no interest for the materiality of our everyday life. He fails to notice, however, that the anthropologically oriented thinkers have always emphasized the inseparability of bodily actions from the material context and refused to treat the experiencing men and women as "extramundane subjects" (Straus). See "Material Culture after Text: Re-Membering Things," *Norwegian Archaeological Review* 36, no. 2 (2003): 87–104.
 - 26 See van den Berg, *A Different Existence*, 4.

chapter 1

- 1 See Gerd Haeffner, *Philosophische Anthropologie*, 3rd rev. ed., vol. 1 of *Grundkurs Philosophie* (Stuttgart: Verlag W. Kohlhammer, 2000), 136–38.
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- 7 See Philipp Lersch, *Aufbau der Person*, 11th ed. (Munich: Johann Ambrosius Barth, 1970), 190–93.
- 8 Gregory Bateson, "Conscious Purpose versus Nature," in *Steps to an Ecology of Mind: Collected Essays in Anthropology, Psychiatry, Evolution, and Epistemology* (Northvale, NJ: Jason Aronson, 1987), 444.
- 9 See Haeffner, *Philosophische Anthropologie*, 138.

- 10 Paul Ricoeur, *Freedom and Nature: The Voluntary and the Involuntary*, trans. Erazim V. Kohák (Evanston: Northwestern University Press, 1966), 275–76.
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- 12 Jürg Zutt, "Über den tragenden Leib," in *Auf dem Wege zu einer anthropologischen Psychiatrie: Gesammelte Aufsätze* (Berlin: Springer-Verlag, 1963), 419–20.
- 13 See Felix Hammer, *Leib und Geschlecht: Philosophische Perspektiven von Nietzsche bis Merleau-Ponty und phänomenologisch-systematischer Aufriss* (Bonn: Bouvier Verlag, 1974), 192–96.
- 14 Buytendijk, *Prolegomena*, 134. Werner Herzog, in his film *Little Dieter Needs to Fly* (1997), shows how meaning is bestowed upon specific objects (doors) on the basis of one's life experience.
- 15 See Herbert Plügge, *Wohlbefinden und Missbefinden: Beiträge zu einer medizinischen Anthropologie* (Tübingen: Max Niemeyer Verlag, 1962), 91–106.
- 16 Hubertus Tellenbach, *Melancholy: History of the Problem, Endogeneity, Typology, Pathogenesis, Clinical Consideration*, trans. Erling Eng (Pittsburgh: Duquesne University Press, 1980), 17–57; "Die Begründung psychiatrischer Erfahrung und psychiatrischer Methoden in philosophischen Konzeptionen vom Wesen des Menschen," in *Philosophische Anthropologie: Erster Teil*, eds. Hans-Georg Gadamer and Paul Vogler (Stuttgart: Georg Thieme Verlag; Munich: Deutscher Taschenbuch Verlag, 1974), 169–75.
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- 18 See Tellenbach, *Melancholy*, 41.
- 19 Tellenbach, "Die Begründung," 170.
- 20 Tellenbach, *Melancholy*, 42.
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chapter 2

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- 6 Straus, "Forms of Spatiality," 27.
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- 11 See Eugène Minkowski, "Voyons-nous avec les yeux ?" in *Vers une cosmologie: Fragments philosophiques* (Paris: Aubier-Montaigne, 1967), 133–34.
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- 13 Lavelle, *Dilemma of Narcissus*, 84.
- 14 Paul Weiss also defines sensibility as a singular capacity to discriminate. It differs from sensitivity inasmuch as it is more refined and relies on the proper functioning of different parts of the body. "Living bodies are responsive. Their responsiveness is the product of an exercise of their of their existence, differently answering to the different pressures and occurrences encountered. Their existence is a sensitive power. When the body is merely alive, this power serves to sensitize it, have it ready to respond. When the sensitive power is expressed to a greater degree than this it makes the body sensible, a being which differentially acts as a single body with stresses of various sorts in different parts of that body, to make possible a more flexible and appropriate response." "Man's Existence," *International Philosophical Quarterly* 1 (1961), 561. See also his *Privacy* (Carbondale: Southern Illinois University Press, 1983), 57–73.
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- 20 Anthony Storr, *Music and the Mind* (New York: Free Press, 1992), 26.
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- 31 Merleau-Ponty, *Phenomenology of Perception*, 327.
- 32 *Ibid.*, 281.
- 33 Tony Hiss, *The Experience of Place* (New York: Vintage Books, 1991), 15.
- 34 Kent C. Bloomer and Charles W. Moore, *Body, Memory, and Architecture* (New Haven: Yale University Press, 1977), 37–56.
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- 39 See Eugène Minkowski, "Se répandre (L'olfactif)," in *Vers une cosmologie: Fragments philosophiques* (Paris: Aubier-Montaigne, 1967), 116.
- 40 Tellenbach, *Geschmack und Atmosphäre*, 47.
- 41 Nicolai Hartmann views the acts of "seeing through" (*Hindurchsehen*) and "hearing through" (*Hindurchhören*) and their correlates, the "affective tones" (*Gefühlstöne*), as constitutive elements of human perception. *Ästhetik*, 2nd ed. (Berlin: Walter de Gruyter, 1966), 42–49.
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- 44 Alan Walker, *Reflections on Liszt* (Ithaca, NY: Cornell University Press, 2005), 58.
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- 47 F.J.J. Buytendijk, "L'objectivité des choses et l'expressivité des formes," *Psychiatria, Neurologia, Neurochirurgica* 73 (1970): 427–31; See also Heinz Werner, *Comparative Psychology of Mental Development*, rev. ed. (New York: International Universities Press, 1980), 389–402.
- 48 See Rudolf Arnheim, "Art Among the Objects," in *To the Rescue of Art: Twenty-Six Essays* (Berkeley: University of California Press, 1992), 9.
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chapter 3

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- 4 Buytendijk, *Prolegomena*, 188.
- 5 See Arnulf Rüssel, "Gestalt und Bewegung: Psychologische Grundfragen der Sprechspur," *Psychologische Beiträge* 2 (1955): 425–29; Paul Christian, "Möglichkeiten und Grenzen einer naturwissenschaftlichen Betrachtung der menschlichen Bewegung," *Jahrbuch für Psychologie und Psychopathologie* 4 (1956): 353–54.
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- 8 Straus, "The Forms of Spatiality," 26.
- 9 Martin Seel, "Die Zelebration des Unvermögen: Zur Ästhetik des Sports," *Deutsche Zeitschrift für europäisches Denken* 47 (1993): 91–100.
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- 11 *Ibid.*
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- 13 F.J.J. Buytendijk, *Mensch und Tier: Ein Beitrag zur vergleichenden Psychologie* (Reinbek: Rowohlt Verlag, 1958), 47.
- 14 Straus, *The Primary World of Senses*, 363.
- 15 *Ibid.*, 364.
- 16 Buytendijk, *Prolegomena*, 193.

- 17 Eugène Minkowski, "Spontaneity (...Spontaneous Movement Like This!)," in *Readings in Existential Phenomenology*, eds. Nathaniel Lawrence and Daniel O'Connor (Englewood Cliffs, NJ: Prentice-Hall, 1967), 168–77.
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- 26 Yehudi Menuhin, "Improvisation and Interpretation," in *Theme and Variations* (New York: Stein and Day, 1972), 37.
- 27 Helmuth Plessner, "Zur Anthropologie der Musik," in *Ausdruck und menschliche Natur*, vol. 7 of *Gesammelte Schriften* (Frankfurt am Main: Suhrkamp Verlag, 1982), 198.
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- 29 Barry Green, with W. Timothy Gallwey, *The Inner Game of Music* (New York: Doubleday, 1986), 207.
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- 31 Alfred Pike, "A Phenomenology of Jazz," *Journal of Jazz Studies* 2 (1974): 91.
- 32 *Ibid.*
- 33 Janice E. Kleeman contends that "composers, performers, and audiences all possess an instinctive desire for the new, the unknown, the challenging, which may spring from the evolutionary process: those human beings survive and procreate who best cope with the unexpected in a dangerous world. Whatever its origin, our creative compulsion is a wide vein in the bedrock of habitual behavior." "The

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- 37 See Sarath, "A New Look at Improvisation," 19–23.
- 38 Pressing, "Improvisation: Methods and Models," 149.
- 39 Rüssel, "Gestalt und Bewegung," 426–27. On the problem of mental representation, see Anne Jaap Jacobson, ed., *Hubert Dreyfus and Problem of Representation*. Special Issue of *Phenomenology and the Cognitive Sciences* 1, no. 4 (2002): 357–425.
- 40 Ricoeur, *Freedom and Nature*, 290.
- 41 A rigid insistence on internal representation could also hinder our understanding of spontaneity. Oliver Sacks strongly criticizes all those who undertake an empirical analysis of spontaneous events and give a mechanical interpretation of "the musicality of action and life." "They speak of 'programs,' 'procedures,' 'solving the motor task' – as if their patients were computers, or 'cyborgs.' They miss the essential beauty and mystery of action, they miss its grace, its musicality." *A Leg to Stand On* (New York: Harper Perennial, 1990), 216.
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- 43 See van Peursen, *Body, Soul, Spirit*, 181.
- 44 Eliot Deutsch, *Personhood, Creativity and Freedom* (Honolulu: University of Hawaii Press, 1982), 134.
- 45 See Charles Taylor, *The Ethics of Authenticity* (Cambridge, MA: Harvard University Press, 1992).
- 46 See David Heyd, "Tact: Sense, Sensitivity, and Virtue," in *Inquiry* 38 (1995): 217–31; and my "Du tact," in *Science et Esprit* 47 (1995): 329–33.
- 47 Helmuth Plessner, *The Limits of Community*, trans. Andrew Wallace (Amherst, NY: Humanity Books, 1999), 168.
- 48 For a remarkable analysis of bodily wisdom, see Thomas De Koninck, *Philosophie de l'éducation: Essai sur le devenir humain* (Paris: PUF, 2004), 36–50. For a specific discussion applied to ethical action, see Eugène Minkowski, in his *Lived Time: Phenomenological and Psychopathological Studies*, trans. Nancy Metzger (Evanston: Northwestern University Press, 1970), 111–21.

chapter 4

- 1 Helmuth Plessner, "Der imitatorische Akt," in *Ausdruck und menschliche Natur*, vol. 7 of *Gesammelte Schriften* (Frankfurt am Main: Suhrkamp Verlag, 1982), 452.
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- 6 Walter Benjamin, "On the Mimetic Faculty," in *Reflections*, trans. Edmund Jephcott (New York: Schocken Books, 1986), 333.
- 7 See Stephen Buckland, "Ritual, Bodies and 'Cultural Memory'," in *Liturgy and the Body*, eds. Louis-Marie Chauvet and Francois Kabasele Lumbala (London: SCM Press, 1995), 49–56.
- 8 Ernst Cassirer, *The Philosophy of Symbolic Forms*, vol. 1, *Language*, trans. Ralph Manheim (New Haven: Yale University Press, 1955), 183.
- 9 Not only Jean Piaget's detailed study on the syncretism of perception and imitation but also more recent findings confirm the accuracy of Cassirer's observations. Andrew N. Meltzoff and M. Keith Moore showed that children not only select aspects of the perceived gesture but also combine these aspects creatively and end up "constructing" a "novel act." "Infant's Understanding of People and Things: From Body Imitation to Folk Psychology," in *The Body and the Self*, eds. Jose Luis Bermudez, Anthony Marcel and Naomi Eilan (Cambridge, MA: MIT Press, 1995), 52.
- 10 Margaret Mead, "Balinese Character," in Gregory Bateson and Margaret Mead, *Balinese Character: A Photographic Analysis* (New York: New York Academy of Sciences, 1942), 18.
- 11 Ibid.
- 12 David Abercrombie, "Conversation and Spoken Prose," in *Studies in Phonetic and Linguistics* (London: Oxford University Press, 1971), 9.
- 13 Ludwig Wittgenstein, *Zettel*, trans. G. E. M. Anscombe (Berkeley: University of California Press, 1970), 41e.

- 14 Abercrombie, "Conversation and Spoken Prose," 6.
- 15 See Géza Révész, "Die Sprachfunktion der Hand," *Psychologische Beiträge* 2 (1955): 254–65.
- 16 José Ortega y Gasset, *Man and People*, trans. Willard R. Trask (New York: W. W. Norton, 1963), 92.
- 17 Jeremy Campbell, "The Conversational Waltz," in *Winston Churchill's Afternoon Nap* (New York: Simon and Schuster, 1986), 237.
- 18 Harvey B. Sarles, *Language and Human Nature* (Minneapolis: University of Minnesota Press, 1985), 214.
- 19 See Pierre Feyereisen and Jacques-Dominique de Lannoy, *Psychologie du geste* (Bruxelles: Pierre Mardaga, 1985), 156.
- 20 Georg Simmel, "Aesthetic Significance of the Face," in *Essays on Sociology, Philosophy and Aesthetics*, ed. Kurt Wolff (New York: Harper Torchbooks, 1959), 278.
- 21 Sarles, *Language and Human Nature*, 216–17.
- 22 Iván Fónagy, *La vive voix: Essais de psycho-phonétique* (Paris: Payot, 1983), 116.
- 23 *Ibid.*, 149. See also Iván Fónagy, "Des fonctions de l'intonation. Essai de synthèse," *Flambeau* 29 (2003): 1–20.
- 24 See Piaget, *Play, Dreams and Imitation*, 19–20.
- 25 See Iván Fónagy, "Emotions, Voice and Music," in *Research Aspects on Singing*, ed. Johan Sundberg (Stockholm: Royal Swedish Academy of Music, 1981), 74.
- 26 See René A. Spitz, *No and Yes: On the Genesis of Human Communication* (New York: International Universities Press, 1957), 40–43.
- 27 See Wolfgang Prinz, "Ideo-Motor Action," in *Perspectives on Perception and Action*, ed. Herbert Heuer and Andries F. Sanders (Hillsdale, NJ: Lawrence Erlbaum Associates, 1987), 49–53.
- 28 On the mimetic tendency or impulse, see Hans Prinzhorn, *Artistry of the Mentally Ill: A Contribution to the Psychology and Psychopathology of Configuration*, trans. Eric von Brockdorff (New York: Springer-Verlag, 1962), 23–26.
- 29 Kurt Koffka, *The Growth of the Mind: An Introduction to Child Psychology* (New Brunswick, NJ: Transaction Books, 1980), 316–17.
- 30 See also Meltzoff and Moore, "Infant's Understanding of People and Things," 52–54.
- 31 David Abercrombie, "A Phonetician's View of Verse Structure," in *Studies in Phonetic and Linguistics* (London: Oxford University Press, 1971), 19.
- 32 See Buytendijk, *Le football*, 21–22.

- 33 Rudolf Arnheim, "Sculpture: The Nature of a Medium," in *To the Rescue of Art: Twenty-Six Essays* (Berkeley: University of California Press, 1992), 82–91.
- 34 See also Susan Stewart, "Prologue: From the Museum of Touch," in *Material Memories: Design and Evocation*, eds. Marius Kwant, Christopher Breward and Jeremy Aynsley (Oxford: Berg, 1999), 17–36.
- 35 Jacques Lecoq, with Jean-Gabriel Carasso and Jean-Claude Lallias, *The Moving Body: Teaching Creative Theatre*, trans. David Bradby (New York: Routledge, 2001), 47.
- 36 Rudolf Arnheim, "Art among the Objects," in *To the Rescue of Art: Twenty-Six Essays* (Berkeley: University of California Press, 1992), 7–14.
- 37 Piaget, *Play, Dreams and Imitation in Childhood*, 81. See also Konrad Lorenz, *Behind the Mirror: A Search for a Natural History of Human Knowledge*, trans. Ronald Taylor (New York: Harcourt Brace Jovanovich, 1977), 151–56.
- 38 Piaget, *Play, Dreams and Imitation in Childhood*, 70–71.
- 39 Merleau-Ponty, *Phenomenology of Perception*, 185. On the body's "comprehensive power," see also Buytendijk, *Traité de psychologie animale*, 325–43.
- 40 *Ibid.*, 352.
- 41 Maurice Merleau-Ponty, *Consciousness and Language Acquisition*, trans. Hugh J. Silvermann (Evanston: Northwestern University Press, 1973), 36.
- 42 Helmuth Plessner, "Zur Anthropologie der Nachahmung," in *Ausdruck und menschliche Natur*, vol. 7 of *Gesammelte Schriften* (Frankfurt am Main: Suhrkamp Verlag, 1982), 391–98. Plessner makes a clear distinction between imitation and vital motor response. The former requires the gradual learning of movements and the ability to objectify the body. In the absence of such an ability, we are unable to consider our own bodily schema and the interchangeability of motor performances.
- 43 Janet Lynn Roseman, *Dance Masters: Interviews with Legends of Dance* (New York: Routledge, 2001), 45.
- 44 On the body's sympathetic awareness, see John Martin, *The Dance in Theory* (1939), e-book reprint (Highstown, NJ: Princeton Book Company, 2004), 47–55.
- 45 On the phenomenon of inward attitude, see Jürg Zutt, "Die innere Haltung," *Auf dem Wege zu einer anthropologischen Psychiatrie: Gesammelte Aufsätze* (Berlin: Springer-Verlag, 1963), 1–88.
- 46 Peter L. Berger, *Invitation to Sociology: A Humanistic Perspective* (Garden City, NY: Anchor Books, 1963), 95.
- 47 Zutt, "Die innere Haltung," 3–4.

- 48 See Lecoq, *The Moving Body*, 66–90.
- 49 Max Scheler, *On the Eternal in Man*, trans. Bernard Noble (New York: Harper & Brothers, 1960), 265.
- 50 Berger, *Invitation to Sociology*, 96.
- 51 *Ibid.*, 98.
- 52 See Hermann H. Spitz, *Nonconscious Movements: From Mystical Messages to Facilitated Communication* (Manwah, NJ: Lawrence Erlbaum Associates, 1997). On the various ideo-motor based practises, see Ray Hyman, "The Mischief Making of Ideomotor Action," *The Scientific Review of Alternative Medicine* 3, no. 2 (1999): 34–43.
- 53 Alfred North Whitehead, *Modes of Thought* (New York: Free Press, 1968), 36.
- 54 Peter Brook, *The Empty Space* (Harmondsworth: Penguin, 1968), 122.
- 55 William James, "The Gospel of Relaxation," in *Writings 1878 – 1899*, ed. Gerald E. Meyers (New York: The Library of America, 1992), 835.
- 56 See also Luigi Bonpensiere, *New Pathways to Piano Technique: A Study of the Relations between Mind and Body with Special Reference to Piano Playing* (New York: Philosophical Library, 1967).
- 57 See my article, "Le jeu rituel: Pour une phénoménologie de la mémoire corporelle," *Études phénoménologiques* 36 (2002): 97–118.
- 58 Jürgen Habermas, "Walter Benjamin: Consciousness-Raising or Rescuing Critique (1972)," in *Philosophical-Political Profiles*, trans. Frederick G. Lawrence (Cambridge, MA: MIT Press, 1983), 147.
- 59 Ulrich Schwartz, "Walter Benjamin: Mimesis und Erfahrung," in *Philosophie der Gegenwart*, vol. 6 of *Grundprobleme der grossen Philosophen*, ed. Josef Speck (Göttingen: Vandenhoeck & Ruprecht, 1984), 46.
- 60 See Harmut Böhme and Gernot Böhme, *Das Andere der Vernunft: Zur Entwicklung von Rationalitätsstrukturen am Beispiel Kants* (Frankfurt am Main: Suhrkamp Verlag, 1983), 277–81; Christine Bernd, *Bewegung und Theater: Lernen durch Verkörpern* (Frankfurt am Main: AFRA Verlag, 1988), 76–85.

chapter 5

- 1 Nicolas Abraham, *Rhythms: On the Work, Translation, and Psychoanalysis*, trans. Benjamin Thigpen and Nicholas T. Rand (Stanford: Stanford University Press, 1995), 79.
- 2 Manfred Pohlen, "Über die Beziehung zwischen rhythmischer Einstimmung und frühzeitiger Differenzierung des Gehörsinns bei der Entstehung des Ich und der Sprache," *Jahrbuch für Psychologie, Psychotherapie und medizinische Anthropologie* 17 (1969): 288.
- 3 Edward T. Hall, "Rhythm and Body Movement," in *Beyond Culture* (New York: Anchor Press, 1976), 75.

- 4 See Albert E. Schefflen, "Comments on the Significance of Interaction Rhythms," in *Interaction Rhythms: Periodicity in Communicative Behavior*, ed. Martha Davis (New York: Human Sciences Press, 1982), 17.
- 5 See Campbell, "The Conversational Waltz," 229–46.
- 6 Schutz, "Making Music Together," 176.
- 7 See F.J.J. Buytendijk, *Phénoménologie de la rencontre*, trans. Jean Knapp (Paris: Desclée de Brouwer, 1952).
- 8 See Carl E. Seashore, *Psychology of Music* (New York: Dover, 1967), 138–48.
- 9 Merleau-Ponty, *Phenomenology of Perception*, 146.
- 10 Kurt Goldstein, *The Organism: A Holistic Approach to Biology Derived from Pathological Data in Man* (New York: Zone Books, 2000), 283. Seashore also insists that "all rhythm is primarily a projection of personality. The rhythm is what I am." *Psychology of Music*, 139.
- 11 See Leonard C. Feldstein, "The Human Body as Rhythm and Symbol: A Study in Practical Hermeneutics," *The Journal of Medicine and Philosophy* 1 (1976): 141–43.
- 12 Oliver Sacks, *A Leg to Stand On*, 148.
- 13 *Ibid.*, 149.
- 14 For an excellent overview, see Peter Röthig, "Betrachtungen zur Körper- und Bewegungsästhetik," 88–95.
- 15 See, for instance, Buytendijk, *Allgemeine Theorie*, 357–64. See also W.J.M. Dekkers, "The Lived Body as Aesthetic Object in Anthropological Medicine," *Medicine, Health Care and Philosophy* 2 (1999): 122.
- 16 See Raimund Sobotka, *Formgesetze der Bewegungen im Sport* (Schorndorf: Verlag Karl Hofmann, 1974), 109–22.
- 17 See Peter Röthig, "Bewegungsgestaltung and ästhetische Erziehung im Sport," in *Facetten der Sportpädagogik*, ed. Robert Prohl (Schorndorf: Verlag Karl Hofmann, 1993), 13–22.
- 18 I borrow this expression from Susanne K. Langer. See her *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art*, 3rd ed. (Cambridge, MA: Harvard University Press, 1957), 293.
- 19 See Paul Guillaume, *La formation des habitudes*, new ed. (Paris: PUF, 1968), 104–9.
- 20 *Ibid.*, 105.
- 21 See Buytendijk, *Allgemeine Theorie*, 280–86.
- 22 See Peter Röthig, *Rhythmus und Bewegung: Eine Analyse aus der Sicht der Leibeserziehung*, 2nd ed. (Schorndorf: Verlag Karl Hofmann, 1984); Peter Röthig, "Zur Theorie des Rhythmus," in *Grundlagen und Perspektiven ästhetischer und rhythmischer Bewegungserziehung*, eds. Eva Bannmüller and Peter Röthig (Stuttgart: Ernst Klett Verlag, 1990), 51–71.

- 23 Paul Souriau, *Aesthetics of Movement*, trans. and ed. Manon Souriau (Amherst: University of Massachusetts Press, 1983), 25.
- 24 Röthig, *Rhythmus und Bewegung*, 93. See also Inge Heuser, "Rhythmus als Ausdruck des Lebendigen," in *Beiträge zur Theorie und Lehre vom Rhythmus*, ed. Peter Röthig (Schorndorf: Verlag Karl Hofmann, 1966) 122–36.
- 25 Lewis Mumford, *Art and Technics* (New York: Columbia University Press, 1960), 62.
- 26 The expression is taken from the beautiful essay of Henri Focillon, "In Praise of Hands," in *The Life of Forms in Art*, trans. Charles Beecher Hogan and George Kubler (New York: Zone Books, 1992), 170.
- 27 Straus, "The Forms of Spatiality," 29.
- 28 *Ibid.*, 34–35.
- 29 *Ibid.*, 26. The dancer Eric Hawkins declared: "Isadora Duncan was the first dancer in the West to intuit a kinesiological truth: that human movement starts in the spine and pelvis, not in the extremities – the legs and arms. That is: human movement, when it obeys the nature of its functioning, when it is not distorted by erroneous concepts of the mind, starts in the body's center of gravity and then – in correct sequence – flows into the extremities." "Pure Poetry," in *The Modern Dance: Seven Statements of Belief*, ed. Selma Jeanne Cohen (Middletown, CT: Wesleyan University Press, 1969), 41.
- 30 Rudolf Arnheim, "Concerning Dance," in *Toward a Psychology of Art: Collected Essays* (Berkeley: University of California Press, 1966), 264.
- 31 Judith Lynne Hanna, *To Dance is Human: A Theory of Nonverbal Communication* (Chicago: University of Chicago Press, 1987), 34.
- 32 Gehlen, *Der Mensch*, 190–92.
- 33 Ursula Fritsch, "Tanz 'stellt nicht dar, sondern macht wirklich': Ästhetischer Erziehung als Ausbildung tänzerischer Sprachfähigkeit," in *Grundlagen und Perspektiven ästhetischer und rhythmischer Bewegungserziehung*, eds. Eva Bannmüller and Peter Röthig (Stuttgart: Ernst Klett Verlag, 1990), 110.
- 34 Maxine Sheets-Johnson, *The Phenomenology of Dance* (New York: Books for Libraries, 1980), 102.
- 35 Jacqueline Lessschaeve, *The Dancer and the Dance: Conversation with Merce Cunningham* (New York: Marion Boyars, 1999), 68. Paul Taylor reinforces this view by stating that dancers, while executing some movement sequences, feel a "peculiar kind of muscle logic." Their movement is "organic" when the new elements naturally weave into the "physical logic of the phrase." See his "Down with Choreography," in *The Modern Dance: Seven Statements of Belief*, ed. Selma Jeanne Cohen (Middletown, CT: Wesleyan University Press, 1969), 95.

- 36 Gehlen, *Der Mensch*, 222–27.
- 37 See Roderyk Lange, *The Nature of Dance: An Anthropological Perspective* (London: Macdonald & Evans, 1975), 36.
- 38 Paul Valéry, "Philosophy of the Dance," in *Aesthetics*, trans. Ralph Manheim (New York: Pantheon Books, 1964), 208.
- 39 Merce Cunningham, "The Impermanent Art (1952)," in *Merce Cunningham: Fifty Years*, chronicle and commentary by David Vaughan and edited by Melissa Harris (New York: Aperture, 1997), 86.
- 40 Valéry, "Philosophy of Dance," 204.
- 41 Paul Valéry, "Degas, Dance, Drawing," in *Degas, Manet, Morisot*, trans. David Paul (New York: Pantheon Books, 1960), 15.
- 42 See also Ursula Fritsch, *Tanz, Bewegung, Gesellschaft: Verluste und Chancen symbolisch-expressiven Bewegens* (Frankfurt am Main: AFRA Verlag, 1988), 41–48.
- 43 Seashore, *Psychology of Music*, 142.
- 44 Valéry, *Cabiers*, 1279, 1283. See also Bernhard Waldenfels, "Vom Rhythmus der Sinnen," in *Sinnesschwellen: Studien zur Phänomenologie des Fremden* (Frankfurt am Main: Suhrkamp Verlag, 1999), 79–83.
- 45 Peter Röthig, "Bewegung – Rhythmus – Gestaltung: Zu Problemen gymnastischer Kategorien," in *Gymnastik: Ein Beitrag zur Bewegungskultur unserer Gesellschaft*, eds. Klaus-Jürgen Gutsche and Hans Jochen Medau (Schorndorf: Verlag Karl Hofmann, 1989), 42–45.
- 46 See Lange, *The Nature of Dance*, 33.
- 47 Souriau, *Aesthetics of Movement*, 23.
- 48 See Hermann Schmitz, *Leib and Gefühl: Materialien zu einer philosophischen Therapeutik*, eds. Hermann Gausebeck and Gerhard Risch (Paderborn: Junfermann-Verlag, 1989), 121, 141–42; Buytendijk, *Wesen und Sinn des Spiels*, 73–75.
- 49 See Gehlen, *Der Mensch*, 144.
- 50 Buytendijk, *Wesen und Sinn des Spiels*, 79.

chapter 6

- 1 Merleau-Ponty, *Phenomenology of Perception*, 181.
- 2 Gabriel Marcel, "Leibliche Begegnung: Notizen aus einem gemeinsamen Gedankengang," in *Leiblichkeit: Philosophische, gesellschaftliche und therapeutische Perspektiven*, ed. Hilarion Petzold (Paderborn: Junfermann-Verlag, 1986), 34–39.
- 3 Merleau-Ponty, *Phenomenology of Perception*, 198.
- 4 See Haeffner, *Philosophische Anthropologie*, 110–11.
- 5 Ricoeur, *Freedom and Nature*, 280.

- 6 Buytendijk, *Prolegomena*, 62.
- 7 Arnold Gehlen, "Vom Wesen der Erfahrung," in *Anthropologische und sozialpsychologische Untersuchungen* (Reinbek: Rowohlt Verlag, 1993), 29–31.
- 8 Jerome S. Bruner, "Modalities of Memory," in *The Pathology of Memory*, eds. George A. Talland and Nancy C. Waugh (New York: Academic Press, 1969), 254. See also Thomas Fuchs, "Das Gedächtnis des Leibes," *Phänomenologische Forschungen* 5 (2000): 71–76; Paul Brockelmann, "Of Memory and Things Past," *International Philosophical Quarterly* 15 (1975): 314–16.
- 9 Merleau-Ponty, *Phenomenology of Perception*, 142–47; Buytendijk, *Allgemeine Theorie*, 266–68 and *Prolegomena*, 34–39.
- 10 Straus, *The Primary World of Senses*, 256–59.
- 11 Merleau-Ponty, *Phenomenology of Perception*, 143.
- 12 Bruner, "Modalities of Memory," 254.
- 13 Buytendijk, *Allgemeine Theorie*, 272.
- 14 Ricoeur, *Freedom and Nature*, 283.
- 15 See Herbert Plügge, *Vom Spielraum des Leibes: Klinisch-phänomenologische Erwägungen über "Körperschema" und "Phantomglied"* (Salzburg: Otto Müller Verlag, 1970), 70.
- 16 Merleau-Ponty, *Phenomenology of Perception*, 130. See also Antonio Mazzù, "Syntaxe motrice et stylistique corporelle: Réflexions à propos du schématisme corporel chez le premier Merleau-Ponty," *Revue philosophique de Louvain* 99 (2001): 46–72.
- 17 See Bruner, "Modalities of Memory," 257–58.
- 18 Samuel Butler, *Life and Habit* (London: Jonathan Cape, 1921), 1–77.
- 19 See also Samuel Butler, *The Note-Books of Samuel Butler*, ed. Henry Festing Jones (London: A. C. Fifield, 1913), 47–55; Michael Polanyi, *Personal Knowledge: Towards a Post-Critical Philosophy* (Chicago: University of Chicago Press, 1962), 55–57.
- 20 See György Sándor, *On Piano Playing: Motion, Sound and Expression* (New York: Schirmer Books, 1995), 188.
- 21 Merleau-Ponty, *Phenomenology of Perception*, 145.
- 22 *Ibid.*, 143.
- 23 Maurice Merleau-Ponty, *Phénoménologie de la perception* (Paris: Gallimard, 1945), 169. We refer here to the original text, because writing "a certain type" in the translation is incorrect.
- 24 Ricoeur, *Freedom and Nature*, 287.
- 25 Merleau-Ponty, *Phenomenology of Perception*, 153. See also Linda Singer, "Merleau-Ponty on the Concept of Style," *Man and World* 14 (1981): 153–63.
- 26 Merleau-Ponty, *Phenomenology of Perception*, 151.

- 27 See van den Berg, *A Different Existence*, 62.
- 28 Buytendijk, *Mensch und Tier*, 46.
- 29 Merleau-Ponty, *Phenomenology of Perception*, 238.
- 30 See D. J. van Lennep, "The Psychology of Driving a Car," in *Phenomenological Psychology: The Dutch School*, ed. Joseph J. Kockelmans (Dordrecht: Martinus Nijhoff, 1987), 217–27.
- 31 Maurice Merleau-Ponty, "Indirect Language and the Voices of Silence," in *Signs*, trans. Richard C. McCleary (Evanston: Northwestern University Press, 1964), 65.
- 32 Ricoeur, *Freedom and Nature*, 287.
- 33 Merleau-Ponty, "Man and Adversity," 235.
- 34 Ricoeur, *Freedom and Nature*, 289.
- 35 Erik H. Erikson, "Ontogeny of Ritualization in Man," *Philosophical Transactions of the Royal Society of London: Series B. Biological Sciences* 251 (1966): 337–49.
- 36 John Dewey, *Human Nature and Conduct: An Introduction to Social Psychology* (New York: Modern Library, 1957), 128.
- 37 Ricoeur, *Freedom and Nature*, 305.
- 38 See van Lennep, "The Psychology of Driving a Car," 222.
- 39 See Wilfried Ennenbach, *Bild und Mitbewegung* (Köln: bps-Verlag, 1991), 88–94.
- 40 See Goldstein, *The Organism*, 34.
- 41 Hubertus Tellenbach, "The Education of Medical Student," in *The Moral Sense in the Communal Significance of Life*, vol. 20 of *Analecta Husserliana*, ed. Anna-Teresa Tymieniecka (Dordrecht: D. Riedel, 1986), 181.

chapter 7

- 1 Melchior Palágyi, *Wahrnehmungslehre*, vol. 2 of *Ausgewählte Werke* (Leipzig: Johann Ambrosius Barth, 1925), 69–105; *Naturphilosophische Vorlesungen: Über die Grundprobleme des Bewusstseins und des Lebens*, vol. 1 of *Ausgewählte Werke* (Leipzig: Johann Ambrosius Barth, 1924). For an overview of Palágyi's ideas in English, see W. R. Boyce Gibson, "The Philosophy of Melchior Palágyi," *Journal of Philosophical Studies* 3 (1928): 15–28, 157–72.
- 2 Palágyi, *Naturphilosophische Vorlesungen*, 163.
- 3 Palágyi, *Wahrnehmungslehre*, 79.
- 4 The Japanese philosopher Ichikawa Hiroshi voiced a similar view about tactile perception: "When we grasp a stone, we sketch its possible shapes and respond to both to its actual and possible shapes.... To explain it in reverse, we elicit the stone's response by grasping and posing questions to it." The quote is taken from Shigenori Nagatomo's article,

- "Two Contemporary Japanese Views of the Body: Ichikawa Hiroshi and Yuasa Yasuo," in *Self as Body in Asian Theory and Practice*, ed. Thomas P. Kasulis (Albany: State University of New York Press, 1993), 325.
- 5 See Palágyi, *Wahrnehmungslehre*, 97.
 - 6 See Palágyi, *Naturphilosophische Vorlesungen*, 165.
 - 7 *Ibid.*, 160–63.
 - 8 *Ibid.*, 169–70.
 - 9 *Ibid.*, 226.
 - 10 Jean Cocteau, *Journal d'un inconnu* (Paris: Bernard Grasset, 1953), 165. This passage has been analyzed in depth by Jan Hendrick van den Berg, *The Changing Nature of Man: Introduction to a Historical Psychology (Metabletica)*, trans. H. F. Croes (New York: W. W. Norton, 1983), 211–17.
 - 11 Buytendijk, "Some Aspects of Touch," 114.
 - 12 Merleau-Ponty, *Phenomenology of Perception*, 145–46. The tactile and vibratory aspects of music-making are central for the African artistic consciousness. See Robert Kauffman, "Tactility as an Aesthetic Consideration in African Music," in *The Performing Arts: Music and Dance*, eds. John Blacking and Joann W. Kealiinohomoku (The Hague: Mouton, 1979), 251–53.
 - 13 Palágyi, *Wahrnehmungslehre*, 94.
 - 14 Gehlen, *Der Mensch*, 185–86.
 - 15 Focillon, "In Praise of Hands," 162–63.
 - 16 Green (with Gallwey), *The Inner Game of Music*, 99–100.
 - 17 See Anton Ehrenzweig, *The Hidden Order of Art: A Study in the Psychology of Artistic Imagination* (Berkeley: University of California Press, 1995), 43–44.
 - 18 Palágyi, *Naturphilosophische Vorlesungen*, 130.
 - 19 Menyhért Palágyi, *Székely Bertalan és a festészet esztetikája* (Bertalan Székely and the Aesthetics of Painting) (Budapest, Hoffmann & Vastagh, 1910), 28.
 - 20 I recently delighted in the tactile spontaneity and expression of the Khmer sculptors who carved the astounding bas-reliefs of the Angkorian temples.
 - 21 Focillon, "In Praise of Hands," 180.
 - 22 Rudolf Arnheim, "Art for the Blind," in *To the Rescue of Art: Twenty-Six Essays* (Berkeley: University of California Press, 1992), 139–40.
 - 23 Gert Selle, *Gebrauch der Sinne: Eine kunstpädagogische Praxis* (Reinbek: Rowohlt Verlag, 1988), 225–34.
 - 24 *Ibid.*, 230.
 - 25 *Ibid.*, 234.
 - 26 Focillon, "In Praise of Hands," 180.

- 27 Géza Révész, "La fonction sociologique de la main humaine et de la main animale," *Journal de psychologie normale et pathologique* 35 (1938): 45–46.
- 28 See also Alexander Gosztanyi, *Der Mensch in der modernen Malerei: Versuche zur Philosophie des Schöpferischen* (Munich: Verlag C. H. Beck, 1970), 169–75; Hermann Schmitz, *Der Leib im Spiegel der Kunst*, vol. II, 2 of *System der Philosophie* (Bonn: Bouvier Verlag, 1966), 69–81.
- 29 Alfred North Whitehead, *The Aims of Education and Other Essays* (New York: Free Press, 1968), 50–51.

conclusion

- 1 Merleau-Ponty, "Indirect Language and the Voices of Silence," 83.
- 2 See, for instance, Mihaly Csikszentmihalyi, *Beyond Boredom and Anxiety: The Experience of Play in Work and Games*, 2nd ed. (San Francisco: Josey Bass, 2000).
- 3 G. Böhme, *Anthropologie in pragmatischer Hinsicht*, 131–37.
- 4 See Jan Hendrik van den Berg, *Der Kranke: Ein Kapitel medizinischer Psychologie für jedermann* (Göttingen: Vandenhoeck & Ruprecht, 1961), 30–34.
- 5 See Karlfried Graf Dürckheim, *Hara: The Vital Centre of Man*, trans. Sylvia-Monica von Kospoth (London: Mandela Book, 1988), 152–64.
- 6 Eugen Herrigel, *Zen in the Art of Archery*, trans. R.F.C. Hull (New York: Vintage Books, 1989), 40.
- 7 Much can be learned from the oriental understanding of the body and bodily practices. See Ichiro Yamaguchi, *Ki als leibhaftige Vernunft: Beitrag zur interkulturellen Phänomenologie der Leiblichkeit* (Munich: Wilhelm Fink Verlag, 1997).
- 8 G. Böhme, *Anthropologie in pragmatischer Hinsicht*, 137. See also the essay of Jan Linschoten, "Aspects of the Sexual Incarnation. An Inquiry Concerning the Meaning of the Body in Sexual Encounter," in *Phenomenological Psychology: The Dutch School*, ed. Joseph J. Kockelmans (Dordrecht: Martinus Nijhoff, 1987), 149–94.
- 9 Jan Kott, "The Memory of the Body," in *The Memory of the Body: Essays on Theater and Death* (Evanston: Northwestern University Press, 1992), 115. Horkheimer and Adorno also speak of "original unity" and argue that "sex represents the body in its purest state." *Dialectic of Enlightenment*, 235.
- 10 Helmuth Plessner, *Laughing and Crying: A Study of the Limits of Human Behavior*, trans. James S. Churchill and Marjorie Grene (Evanston: Northwestern University Press, 1970).
- 11 *Ibid.*, 148.
- 12 Straus, "The Forms of Spatiality," 30–37.

- 13 Heinrich von Kleist, "Reflection: A Paradox," in *Selected Writings*, ed. and trans. David Constantine (London: J. M. Dent, 1997), 410.
- 14 Walter Benjamin, "Die glückliche Hand: Eine Unterhaltung über das Spiel," in *Gesammelte Schriften*, vol. IV, 2, ed. Tillman Rexroth (Frankfurt am Main: Suhrkamp Verlag, 1972), 776.
- 15 James, "The Gospel of Relaxation," 836–37.
- 16 Aldous Huxley, "Knowledge and Understanding," in *Adonis and the Alphabet and Other Essays* (London: Chatto & Windus, 1956), 64–65.
- 17 See Hans-Eduard Hengstenberg, *Philosophische Anthropologie*, 2nd ed. (Stuttgart: Verlag W. Kohlhammer, 1957), 263–66; "Phenomenology and Metaphysics of the Human Body," *International Philosophical Quarterly* 3 (1963): 165–200.
- 18 Hengstenberg, *Philosophische Anthropologie*, 264.
- 19 See Jürg Zutt, "Der Leib der Tiere," in *Auf dem Wege zu einer anthropologischen Psychiatrie. Gesammelte Aufsätze* (Berlin: Springer-Verlag, 1963), 460–61.

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In Western civilization, we have come to regard the body as an instrument or a machine that responds to external challenges but does not have a life or creativity of its own. Thanks to some of its inherent capabilities, however, the living body can act in a highly intelligent and creative manner. All of us have noticed from time to time that our body can move naturally, without any conscious effort; it can adapt to new situational demands and propose unexpected solutions. While skiing or rock climbing or sailing, we may have abandoned ourselves to our bodily timing and responsiveness, our acute feeling for new solutions. In *The Clever Body*, Gabor Csepregi describes in detail the nature and scope of these innate abilities – sensibility, spontaneity, mimetic faculty, sense of rhythm, memory, and imagination – and reflects on their significance in human life.

Gabor Csepregi is the President of the Dominican University College in Ottawa. He has published over fifty articles, reviews, and essays on education, music, and sport.