dance & philosophy  
cor-relationships  

by  
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as we are writing/reading this space-time we shall found our selves on the ground of language, language, which we shall u nderstand this space-time as a transcendental relation - term , contains mainly of words like "morals" which could equally well have a physical & an intellectual sense (if move from one room to the other, i move from one thought to the other) - be-cause 'motion' is unspecified; be-cause 'motion's brute transcendental meaning in change in the sense of the modifications in one & the same subject, because both the material (physical) & the immortal (intellectual) 'substitution' of the transcendental meaning of 'motion' are absolutely equally or un, real, proper, actual, they become actual, or rather the common transcendental meaning becomes actualized by acting (them) out. in order to become conscious of what motion, mov ement, space-time, ('qualitativequantitative') change means , which is a very important notion for politicians, scien cists, artists, & others one would have to experience (act out) 'motion' physically & intellectually.

rather than talking of a physical body as an intellectual mind, we understand motion (one & the same thing) being p hysical & intellectual, ist ist in the body & in the mind (which is taken as the self at this point), the next step, howeve r, is actually to take one subject in which motion is plac ed; in dance the body is a) exploration of space-time, b) re ll-exploration, when i move my body i move my self, which is among other things moral, thus there is a physical & a moral aspect, as will be explained further.

one conclusion arrived at hitherto is that what man under standing is both intellectual & physical, why the practice of motion be dance rather than walking, may be glanced for in an analysis of terms such as 'upright', the material meaning of upright is vertical (physical), the immaterial meaning is just (moral), we do not define the transcendental meaning , it suffices to remember that we expect both the material & immaterial meaning to be realized & to emerge as intentional by one, without a doubt the axis wished to have an upright physique, but we would not say that they were upright morally, our refutation of self-righteousness, which may also be rep resented as a simple contradiction: upright — 'physically'— & not upright — 'morally'—, another refutation is yielded by the comparison of the essential differences between the phys ical uprightness of a nazi & a dancer, the nazi is not upright; she imitate the vertical position in a stance, cramped, rigid, unnatural way. she is not flexible enough to lift th eir leg toward the sky without clamping the alignment of the rest of the body, far, for the dancer to stand upright means , to be as upright as possible, to have stretched the body a p-ward & down-ward as much as possible. after then she is able to

lift their leg... the non-dancer may enrich their imagination by observing that the dancer obviously develops a technique which enables them to use their body in a related way. she stretches their leg & at the same time she holds the leg up for a long time without moving, she is flexible & stiff, mo bile & immobile at once (this is not a contradiction in terms, b) a position of differentiation neutralizing each other r; cp = po-di-ica). thus upright has been understood (in at least) two ways: physical & moral; one of these ways, the ph ysical, has been seen in at least two forms: physical & moral body, this is only one example, & it would need a decon struction ad infinitum not to mistake a forged body for a physi cal & moral body.

the discussion would have to include a historical appr oach; from the Greeks to the Nazi dance has played a major role in philosophy & politics, both Aristotle & Plato emphasized the importance of dance in philosophy & politics, the latter's republic is marked by his insistence, on just-ice or r i ght-eousness. consequently Plato elaborates on the physical & intellectual education at length. the physical body can be distinguished into three aspects (hypostases): 1. the sports body, 2. the dance body, 3. physical body; these there is an even further distinction with respect to the Athenian & Spartan body, the Spartans are the military body, the Athenians the dance body, with respect to motion, a military bod y is told to stand still (attention: the motionless position of formal military street on, especially in drill when an upright position is assumed with legs & feet together, a run to the sides, head & eyes facing to the front) & when to relax (even when the military body is given freedom, this is not in-between between freedom & necessity but freedom as coerced restraint); on the other hand a dance body has learn to bring attention & relaxation into a continuous seamless balance, whereas a disciplined body is ordered to have (ie courage), a self-disciplining body is permanently in order (ie civil & warrior courage). Plato criticizes the sports body for being too physical; hence it is unable to maintain its own balance (for example when drinking excessively so Cimon dies in the symposium). in contradiction Plato's notion of the army of Iveron has more resemblance to a par-de-cen than to the o-motivated stance of an as body which w ould have been completely deconstructed by a popularization of Platonic realism. nevertheless the dance body ought to b e understood to argue either the military or the sports (to r the civil ...) body but is rather their foundation & full lment (ie it is artful) rather than artificial), further analysis is of the body would require greater differentiation into aspects.

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