

## Reality – movement – thought. The philosophy of Valéria Dienes

Márk Fenyves

### The Science of Movement: Orchestics as a Movement System

Valéria Dienes had worked on her movement system called “orchestics” from 1912 until the late 1970’s. It is a system based on the analysis of human movements and postures, and describes the laws of human movement on four levels: construction and organization of space („plastics”), articulation of time (“rhythmic”); usage of energy (“dynamics”) and production of meaning (“symbolic”). At the same time, it deals with human movement on a philosophical level, insofar as it interprets movement as a basic anthropological feature and the basis of all human communication. In this regard, as well as from the perspective of the construction of reality in personal experiences through movement, orchestics is „a system of reality”. The paper discusses the theoretical structure of Dienes’ system, and offers some insights in the strong connection between the perspectives of the philosophy of movement and the experiential practice of orchestics.

**Keywords:** Valéria Dienes, movement, movement system, orchestics, movement analysis, symbolic

Franz Schaffhauser

### Fundamental Concepts of Movement, Rhythm and Balance in the System of András Pető

The paper discusses some basic philosophical aspects of András Pető’s conductive pedagogy, as well as its analogue principles and perspectives with Valéria Dienes’ movement system, the main concepts of the analysis

being movement, rhythm and equilibrium or balance. In conductive pedagogy, the improvement of the movement capacities fits into a complex context of the development of the personality; the improvement of the quality of the movement is effectuated in the direction of the nearest zone of the possibilities of development. In that way, conductive education is much more than a movement therapy or a psychotherapy. It is rather a method of facilitation of a kind of „autopoiesis”, the creative and self-creating development of the whole person.

**Keywords:** András Pető, conductive pedagogy, movement, rhythm, balance, development of personality

### Márk Fenyves – Brigitta Balogh Introduction to Valéria Dienes’ Terminology

It is a characteristic feature of Valéria Dienes’ thought that the apparent divergency of her philosophical, mathematical, movement-related scientific and musical approaches is overwritten by a very special capacity of synthetisation that leads to an „evolutive unity” of the synergic interaction of these different disciplinary perspectives. This is why it is worth exploring the unique terminology that binds, on a linguistic level, different aspects of this creative way of thinking. The paper offers the interpretation of some of Dienes’ key concepts from the viewpoint of their philosophical, respectively “orchestral” context: *conscience; movement; community of fate, centrology, evologics, filum, symbolization, sublimation, resonance, opus*.

**Keywords:** Valéria Dienes, conscience, movement, centrology, evologics, opus

### András G. Benedek Valéria Dienes and Zoltán P. Dienes as Precursors of a Communication-theory-based Philosophy of Mathematics

Had she actually written it, the question “*How do we realize a mathematical truth?*” would have been the starting point of Valéria Dienes’ philosophy of mathematics. Her son, Zoltán P. Dienes, worldwide known for his pedagogy

of mathematics, has profoundly contributed to maverick philosophies of mathematics founded on the experience of the embodied mind. The common feature of Valéria Dienes' approach to music and modern dance and Zoltán P. Dienes' practice of learning and teaching mathematics is that both of them try to grasp the temporal aspects and development of *thought* and *movement* as a process of conscience formation creating human understanding. Valéria Dienes' *evological* model of communication provides a psycho-semantic conception of understanding that emerges from the interconnection of personal experience and common action. Her theory of human expression provides the basis for the art of movement what she called Orchestics, just as the starting point for Zoltán Dienes' principles for the development of mathematical abstraction. The paper tries to show that the winding road from Vygotsky to Wittgenstein and the contemporary findings of cognitive psychology could have been shorter and more direct if Valéria Dienes' semiotic approach to the art of movement – extended to mathematical operations and conceptualization in consequent indications – could have gained more space in theoretical discourses.

**Keywords:** Valéria Dienes, Zoltán P. Dienes, maverick philosophies of mathematics, embodied mind, cognition, semiotics, psycho-semantics, art of movement

### Béla Mester

#### “Belief in Soul” and its Criticism in the Philosophy of the First Decades of the 20<sup>th</sup> Century

The paper offers an analysis of the usage of the terms concerning the immaterial entities in the first half of the 20<sup>th</sup> century in the Hungarian thinking, in the mirror of its appearance in three special fields. At first, it will be discussed the theoretical background of the *animal protection movement* in the period, focussed on the comparison of the human and animal *reason* and *sensation*, with anthropological consequences. It will be outlined the thought of the most radical Hungarian physicalist, Jenő Posch (1859–1923), focussed on the *linguistic deconstruction* of the concept of the soul, in the second section. In the third and largest part, it will be discussed the idea of soul in the articles written by Valéria Dienes (1879–1878) who has established her thought on a *spiritualist* principle by her own word. A common element of the anthropologies of Posch and Dienes is the idea

of the *moving body* as the foundation of the human personality, based on opposite ontological principles.

**Keywords:** body, physicalism, reason, sensation, spiritualism, soul

### Csaba Pléh

## Valéria Dienes and the Bergson-based Innovation of Modern Psychology

The paper interprets the psychological work of Valéria Dienes in the context of the Catholic psychology of the beginning of the 20<sup>th</sup> century. These aspirations, from Mercier to the School of Würzburg, emphasize the active organizing role of the human mind and, as Karl Bühler formulates it, the search for meaning. As a researcher belonging to the non-academical networks of Hungarian psychology, Dienes was a critique of the sensualist–additive psychology of the consciousness, and the first Hungarian representative of the psychology of mind. For Dienes, Bergson’s concept of the active, organizing mind is the foundation that she develops to a comprehensive schema theory, making the active mind conception a strong allied of the activist New School education movement in Hungary.

**Keywords:** active mind; Bergson; schemata; Catholic psychology

### Ferenc Szabó SJ

## „Exchange of Consciences”. Spiritual Connections between Bergson, Valéria Dienes, Prohászka and Teilhard de Chardin

As a translator of Henri Bergson’s and Teilhard de Chardin’s works to Hungarian, Valéria Dienes and her theoretical work was profoundly inspired by the Bergsonian reform of the concept of time and by the idea of the creative evolution. But she was not only a transmitter of these ideas, but a creative spirit and mystical thinker too; her unpublished manuscripts attest that she realized an amazing “change of consciousness” between her own ideas and inspirations from Bergson, Teilhard de Chardin and the charismatic Hungarian spiritual leader, Ottokár Prohászka. Presenting

and analysing a fictive dialogue written by Dienes, the paper shows how she arrives from the idea of the Loving God to the realms of the eucharistic mystic.

**Keywords:** Valéria Dienes, Ottokár Prohászka, time reform, creative evolution, “change of consciousness”, eucharistic mystic

### Brigitta Balogh – Márk Fenyves – István Pálosi Movement and Experience of the Reality in Orchestics

The text is a conversation about the „experience of reality” in Valéria Dienes’ orchestics as a practice held between three interlocutors, a philosopher and two movement artists trained in Dienes’ movement theory and in her movement technique as well. The main issues discussed are: perception and organization of space, perception of objects, communication by movement, mental presence in movement, bodily perception and visibility, geometrical and biometrical approaches to movement, personal experiences, and movement memory. A special aim of the conversation was to bring into dialogue theoretical and practical sides of Valéria Dienes’ orchestics by means of verbal communication.

**Keywords:** Valéria Dienes, orchestics, movement theory, perception of space, communication by movement, biometry

### Ágnes Boreczky The Scientific System of Orchestics and the Pedagogy in the Early Work of Valéria Dienes

The paper discusses the formation of the system of orchestics in the early work of Valéria Dienes. It discusses Dienes’ system of movement as an early interdisciplinary scientific system, elaborated originally in the 1910s, and puts it in the context of the modern dance movements of the 20<sup>th</sup> century. It analyses some basic concepts of Dienes like conscience and movement, space and time, including their pedagogical aspects. Finally, it deals with Dienes’ early attempts to publicize her findings at an

international level, an attempt frustrated by the dramatic historical events of the time. In spite of the failure of Dienes' attempt to present her system to an international audience, the author argues that the importance and significance of her theoretical heritage should be evaluated as part of international modern dance history.

**Keywords:** Valéria Dienes, orchestrics, movement, system of movement, conscience, modern dance

### Márk Fenyves

#### Ideas about Talent and Talent-supportive Pedagogy – in a Freestyle Manner

The essay presents a pedagogical credo concerning the education of talented students, formulated on the basis of some consistently elaborated conceptual considerations in the field of pedagogical anthropology and philosophy of education. Talent is defined as a basic human feature – in its minimal form, as talent for development –, while teaching and learning, as general assistance of the development of talents. Special talents are discussed on this theoretical basis, with special regard to problems related with movement and dance pedagogy. The author discusses from a critical perspective the technical approach to the assistance of talented students, and refines some basic concepts like „pedagogical optimism” and „pedagogical faith”.

**Keywords:** talent-supportive pedagogy, development, movement pedagogy, pedagogical optimism, pedagogical faith