

Séminaire 28 mai 2016
Projections Powerpoint
Titres, images et extraits

Voix, *Soul*, Âme, *Anima*, Esprit, Psyché

différenciations

racines culturelles

figurations mythologiques

Figuring Out

Figure-toi... To figure out... Figurate que...

Figurative thinking

ABSTRACTION

Iconoclastic tradition

The cult of singing in Protestantism

History without any gaps

historyofphilosophy.net/

between Plato and Aristotle to Kant

Neoplatonism (“Those mad Roman philosophers!”)

Plotinus, Proclus, Porphyre, Iamblichus...

The gap before the pre-socratics (Peter Kingsley)

Shamanism

La voix est le muscle de l'âme 1

Lors du dernier séminaire, l'une des participantes, Alice Claparède, a fait mention d'une phrase que Roy Hart citait souvent: « La voix est le muscle de l'âme ». Là, oui, il a des liens riches et complexes à faire avec *Eros et Psyché*. **Voix et âme** sont des notions qui, à mon avis, restent du côté de la **transcendance**, plutôt **abstraites** (non figurées) et **religieuses**. Elles sont aussi **féminines**.

J'ai eu du mal il y a quelques années, et je pense que c'était pour ces raisons, à faire accepter l'idée même de ***Mythes de la Voix***. Aucune religion n'accepte d'être qualifiée de mythologie ; il y va de sa vérité ! Et je pense que la voix, à Malérargues, demande parfois un culte religieux. La voix est aussi, bien sûr, un phénomène physiologique, scientifiquement mesurable. C'est d'ailleurs la dynamique performative de cette double nature physique / psychique qui intéressait Roy Hart.

The voice is the muscle of the soul 1

During the last seminar, one of the participants, Alice Claparede, mentioned a phrase often quoted Roy Hart: "The voice is the muscle of the soul." There, yes, there are rich and complex links to do with Eros and Psyche. **Voice and soul** are notions that, in my view, remain on the side of **transcendence**, rather **abstract** (not "figured") and **religious**. They are also **femenine**.

I encountered a lot of resistance some years ago, and I think it was for these reasons, when I proposed the idea of ***Myths of the Voice***. Religions do not like being qualified as mythologies; the question of truth is at stake! And I think that the voice, in Malérargues, sometimes asks for a religious cult. The voice is also, of course, a physiological phenomenon, scientifically measurable. This dual physical / psychic nature and performative dynamic is in fact what interested Roy Hart.

La voix est le muscle de l'âme 2

Il y a quelque chose de similaire chez **Jacques Derrida** (contemporain exact de Roy Hart – ainsi que de James Hillman) dans sa façon d'envisager la voix. Le titre de l'un de ses principaux livres n'est autre que : *La Voix et le Phénomène*. **James Hillman**, pour sa part, a proposé un livre intitulé : **Anima** : *Anatomie d'une Notion Personnifiée* – (mon livre de chevet...) Muscle de l'âme ; anatomie de l'anima... La corrélation est à travailler. Elle est d'abord romantique (La voix est le muscle de l'âme est une citation du poète américain Henry Wadsworth Longfellow, 1807 – 1882). Le deuxième titre, sur anima, est lui aussi romantique : Hillman avait des liens très forts avec le romantisme anglais – mais dans le fil historique qui remonte à la mythologie grecque à travers le **Néoplatonisme** et la Renaissance.

Si l'on considère que la voix et l'âme sont des notions à teneur transcendante, Eros et Psyché sont, eux, par contre, bel et bien des personnages, des « notions personnifiées », des **figurations** mythologiques ou du moins allégoriques.

The voice is the muscle of the soul 2

There is something similar in **Jacques Derrida** (an exact contemporary of Roy Hart - as well as of James Hillman) in his vision of the voice. The title of one of his main books is none other than: *Voice and Phenomena* (first translated, wrongly in my view, as *Speech and Phenomena*). As for **James Hillman**, one of his main books (certainly one of my bedside book) was entitled **Anima**: *Anatomy of a Personified Notion*. Muscle of the soul; Anatomy of the anima ... The correlation is well worth working. Both have a romantic origin (*the voice is the muscle of the soul* is a quote from American poet Henry Wadsworth Longfellow, 1807-1882). The second title on *anima*, is also romantic: Hillman had strong links with English romanticism - but in the historical thread that goes back to Greek mythology through the **Neo-Platonism** and the Renaissance.

If voice and soul are notions with a strong transcendental call, Eros and Psyche, on the other hand, are clearly characters, "personified notions", mythological **figurations**, or at the very least, allegorical.

Art as figurative thinking – *mythopoetic*

Voice work : figuring out the voice

What did Roy Hart teach ?

Hermeneutics & Casuistics: “He was an ethical genius”

Dreams and the meaning of sexuality

The voice is always a dream (Mladen Dolar)

The soul also (always) thinks (Wolfgang Giegerich)

The voice is also (always) thinking

Singing-Thinking (Figurative thinking)

L'écoute de la voix dans le discours, c'est cela la pensée.

Listening to the voice in speech, that is mind (thinking)

i.e. figuring out meaning in / through the voice

WHERE HOW and WHAT did Roy Hart teach ?

WHERE HOW and WHAT did I learn from Roy Hart ?

From the March 2016 Teachers Meeting conference

« Over 75% of the time in these meetings was spent on **dreams**. Rather than interpretation, I prefer the term **HERMENEUTICS**, because Freud's *The Interpretation of Dreams* is too often used as a **methodological** handbook. Roy Hart was an extraordinary **hermeneut**, and his approach to dreams was fundamentally **CASUISTIC**, (sometimes described as « no method »). Casuistics belongs to the most sophisticated traditions (Talmudic, Baroque, Archetypal): each dream (each voice) as a **poetic narrative**, to be 'used' effectively (ethically). It was this artful, ethical vision and practice that Roy Hart proposed and acted upon – and from which I personally learned most from - and one of the major influences in my own 'theological' transmission and performance landscape : choreographic theatre. »

Soul / Seele

[soul \(n.1\)](#) "A substantial entity believed to be that in each person which lives, feels, thinks and wills" [Century Dictionary], Old English *sawol* "spiritual and emotional part of a person, animate existence; life, living being," from Proto-Germanic *saiwalo (source also of Old Saxon *seola*, Old Norse *sala*, Old Frisian *sele*, Middle Dutch *siele*, Dutch *ziel*, Old High German *seula*, German **Seele**, Gothic *saiwala*), of uncertain origin.

Sometimes said to mean originally "coming from or belonging to **the sea**," because that was supposed to be the stopping place of the soul before birth or after death [Barnhart]; if so, it would be from Proto-Germanic *saiwaz (see [sea](#)). Klein explains this as "from the **lake**," as a dwelling-place of souls in ancient northern Europe.

The importance of **Sirens** (Mermaids) and **Nymphs**

“Distinguishing soul from spirit is a matter best left to theologians.”

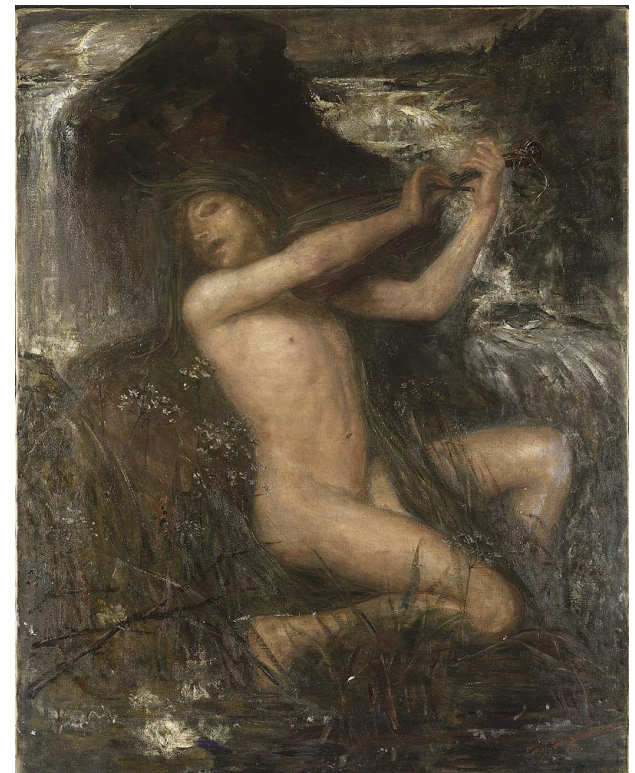
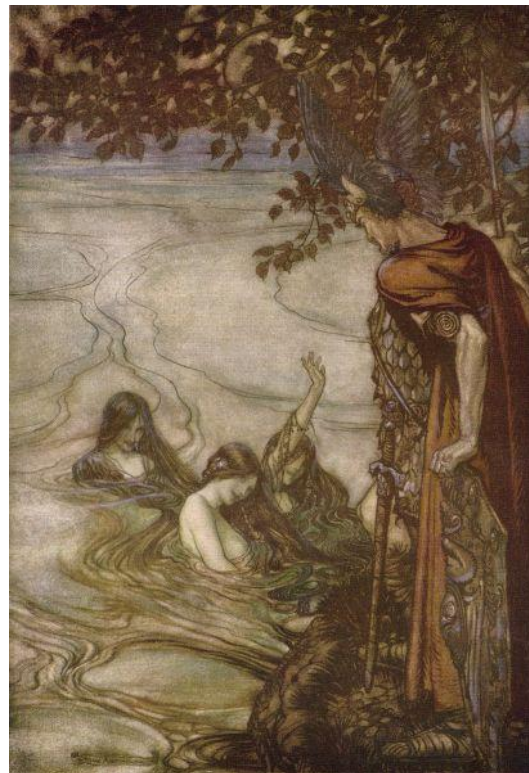
Soul / Seele

The importance of **Sirens** (Mermaids) and **Nymphs** (Muse)
Water / Nature / Femenine
Romantic Figure



Soul / Seele

The importance of **Sirens** (Mermaids) and **Nymphs** (Muse)
Water / Nature / Femenine
Romantic Figure



William James used the term SOUL MUSIC in 1900, in a spiritual/romantic sense, but in reference to inner music.

soul (n.2) "instinctive quality felt by black persons as an attribute," 1946, jazz slang, from soul (n.1). (!!) Also from this sense are *soul brother* (1957), *soul sister* (1967), *soul food* (1957), etc. **Soul music**, essentially gospel music with "girl," etc., in place of "Jesus," first attested 1961.

Singing and Protestantism

From **Spirituals** to **Soul** Music

Crossover singers

Soul / Seele

The importance of **Sirens** (Mermaids) and **Nymphs**
Water / Nature / Feminine

FEELING

Feeling / Emotions / Moods

Second half of the 20th century - especially in conjunction with Soul Music, FEELING becomes the main phenomenology, manifestation of SOUL, of HAVING SOUL.

The feeling function

Soul and Spirit

The Christian fusion

The personal soul

The death of Pan

PANTHEISM & ANIMISM

James Hillman : *Peaks and Vales*

Eros and Psyche : *The Myth of Analysis*

The apparition of Psyche

The apparition of Anima

Anima : an anatomy of a personified notion