

Coubertin – the philosopher of *paideia*

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Introduction:

This article presents some selected aspects of Pierre de Coubertin's philosophical anthropology. Coubertin's philosophy of man is conceived as a philosophy of *paideia* in the perspective of Werner Jaeger, Pierre Hadot and Michel Foucault thought. The author describes three possible ways of interpreting Coubertin's thought: doxographical, and creative as well as hermeneutical reconstruction. Next, the possibility of objective criticism of the idealistic vision of Coubertin's Neo-Olympism is taken into consideration. It is pointed out that the principles of such objective and antydogmatic criticism were established by Immanuel Kant, and it is proposed to use them in the process of critical evaluation of Coubertin's philosophy. By use of this form of criticism, the foundations and philosophical references of Coubertin's pedagogical philosophy can be properly highlighted. The author creates her own hermeneutical trigger, comparing Coubertin's anthropological reflection with the somaesthetics of the contemporary American pragmatist and philosopher - Richard Shusterman.

Key words: philosophical anthropology, *paideia*, hermeneutics, eurhythmics, pragmatism, somaesthetics

Baron Pierre de Coubertin, French pedagogue, humanist, admirer of Greek antique culture, ideologist and social activist, visionary, initiator of modern Olympic games, speaker, prolific writer and journalist, in his speeches and letters, he repeatedly emphasised the philosophical founding of his reflections, their ideological premises and the educational, sports and Olympic projects based on them. It is worth taking a closer look at the philosophical references made by the Master of Neo-Olympism, at his writing achievements from the perspective of the tradition of philosophy, its concepts, disciplines, trends and individual thinkers. Such a research perspective is obvious when reading this writer's legacy, in which philosophical ideas and values are often referred to, although without direct reference to specific works or even individual theses of selected philosophers. The contemporary philosopher, devoting himself to this reading, however, already undergoes some consternation. He could use Baron's general and often eclectic ideas for the conceptual basis of philosophical senses, thus acknowledging his impressive general knowledge and perfect intuition allowing free use of the achievements of ancient culture and modern thinking of the West. He is forced to add himself the proper quotes to Coubertin's texts, where their author with a flourish and passion, calls for the rebirth of such ideas as the integrity of man, the beauty of the body and soul, "moral Altis", egalitarianism, universalism and community above political,

racial and religious divisions, or the Spring Festival of Humanity. Coubertin allusively refers to ancient and modern humanism, which is the work of philosophers of both these eras.

Coubertin's appeal for a revival of the enlightened ideas of classical and modern humanism, which was once manifested, among others, in the ideal of individual harmony, cultivated also through sport education and the athletic and artistic games, was an important reforming voice at the beginning of the 20th century, in the era of materialism, scientism, technical progress, and simultaneously, the growing political and economic crisis (national, libertarian and revolutionary movements) and the crisis of man's self-knowledge. His appeal was to maintain the continuity of tradition and to resume the models of personal, social and political education established in Antiquity, Renaissance and the days of the Enlightenment. All the more important is the extraction of the relevant philosophical references from Coubertin's message and implementing them into the tradition of philosophical thought, which Baron sometimes directly referred to, more often indirectly, using general humanistic or pedagogical knowledge, in which he was an educated bachelor, and who in his own history, was often subordinated to philosophical inspirations, or even the work of philosophers, such as the sophists, Rousseau, Locke or Spencer.

One can interpret the "Coubertin philosophy" in at least three ways. The first interpretation is doxog-

raphic. It develops Coubertin's thoughts, concepts, individual issues, as well as his references to other researchers. The creative contribution of the interpreter is then limited to the ordering of reflections, problematic schematisation, propaedeutic introduction, recapitulation of the concept and its premises, indexation of issues, references or even the creation of an anthology. Such a unique doxographic study of the complex literary output of Coubertin is the work by Norbert Müller, *Pierre de Coubertin (1863-1937). Olympism. Selected Writings*¹, preceded by an introduction to Coubertin's Olympism and divided into thematic chapters complemented with biographical- and review-forewords. Within this doxographic research perspective, there are also critical analyses by Bronisław Biliński, who, with the precision of a historian and classical philologist, extracts numerous philosophical components of the Coubertinian vision of Hellenism, while showing the creative metamorphosis of the ancient cultural heritage in the Neo-Olympic ideology². The second form of interpretation, let us call it **complementary reconstruction**, relies on inscribing Coubertin's reflections into a wider horizon of philosophical theory, supplementing philosophical ideas by recalling the author of the idea of more detailed explications of the philosophical concepts evoked by him directly or only allusively. This interpretation is presented by the connoisseurs of Coubertin's thoughts, who in this manner, complement his reflections with references to specific philosophers and their anthropological, ontological and axiological concepts. Wojciech Lipoński, Józef Lipiec, Jerzy Kosiewicz, Krzysztof Zuchora, Krzysztof Hądzek, Grzegorz Młodzikowski and Wiesław Firek³ belong to them in the Polish humanistic physical culture. Often, this type of analysis smoothly turns into a kind of criticism, which we can call a hermeneutic interpretation. It is a creative analysis, "the understanding interpretation" in accordance with the assumptions of the 20th-century philosophical hermeneutics of cultural ideas, their theoretical and practical potential, as well as the sense-making directive of historical fusion of tradition with modernity⁴. This approach allows the extraction of fragments, intuitions and projects from the literary output of Coubertin, which echo with contemporary moods, fashionable ideas, dominants of cur-

rent self-knowledge of human beings and consciousness of the collective post-industrial and post-modern society. It turns out then, that Coubertin was prophetic, that he foresaw many trends and social practices of modern times. Today, there is undoubtedly a cult of a beautiful and healthy body, fitness practice, and on the grounds of competitive sport and Olympism, secular ritualisation, fraternisation and ilinx (according to the classification of game by Roger Caillois, ilinx is euphoria and bewilderment, a kind of ecstasy, which is the centre of some games, including some sports games⁵) aspects of a sports spectacle.

Following the three perspectives of interpretation, let us first take a look of a doxographer and note whose philosophers are summoned by the Master directly. Are they Plato and Aristotle, teachers of virtue (*arete*), *kalokagathia* (beauty-good of man), *dikaioσύνη* (personal and social justice, based on the harmony of the soul and body), *paideia* (education in the duty of the Muses and gymnastics) and *philia* (love and friendship) as a foundation for co-operation and mutual respect in a society dominated by the passion of competition? After all, the spirit of these great Greeks and the echoes of their ideas radiate from the passionate words of Baron's speeches, letters, poems and writings. And further associations resulting from visions, often characterised as utopian and dreamy, are of the universal reform of mankind. Do we not hear the voice of another Frenchman, the founder of positivism and sociology, the secretary of the French social utopianist Claude Saint-Simon - August Comte, who wanted to use the knowledge of dynamics and social statics for a new government of souls, social engineering for good and universal happiness of *Grand Etre*, what was Humanity to him? Do we not meet such references (in the spirit of complementary interpretation), reading about the social reform of the modern world through the upbringing and cult of a new religion, that is, a sports spirit expressed in the fortitude of the body and soul, internationalism and progress? Comte preceded Coubertin, or perhaps positively impregnated his thought by forming a project of a new religion based on the cult of Humanity. Is Coubertin's "Spring Festival of Humanity" not the spirit of this tradition? The idea of intensifying human power, ethical shaping of a new man,

¹ N. Müller, *Pierre de Coubertin (1863-1937). Olympism. Selected Writings*, International Olympic Committee, Lausanne, 2000.

² B. Biliński, *Olimpizm Pierre de Coubertina* [The Olympism of Pierre de Coubertin], Almanach PKOL and PAOL, 1989/1990.

³ See, among others, K. Zuchora, *Edukacja olimpijska ku wspólnym wartościom* [Olympic Education in the Direction of Common Values], Heliodor 2006; J. Kosiewicz, *Sport i wartości olimpijskie* [Sport and Olympic Values], in: idem, *Filozoficzne aspekty kultury fizycznej* [Philosophical Aspects of Physical Culture], BK Publishing House, Warsaw 2009, pp. 295-350; J. Lipiec, *Filozofia olimpizmu* [The Philosophy of Olympism], Sprint, Warsaw 1990; idem *Kalokagathia. Szkice z filozofii sportu* [Kalokagathia. Philosophical Sketches of Sport], PWN, Warsaw-Kraków 1988; W. Lipoński, *Olimpizm dla każdego* [Olympism for Everyone], AWE, Poznań 2000; G. Młodzikowski, *Geneza coubertinowskiej myśli pedagogicznej neoolimpizmu* [The Genesis of Coubertin's Thought of Pedagogical Neo-Olympism], in: *Kultura Fizyczna* [Physical Culture] 1964/10, W. Firek, *Filozofia olimpizmu Pierre'a de Coubertina* [Pierre de Coubertin's Philosophy of Olympism], FALL Publishing House, Warsaw 2016.

⁴ See M. Szulakiewicz, *Filozofia jako hermeneutyka* [Philosophy as Hermeneutics], WN UMK, Toruń 2012; J. Gordin, *Wprowadzenie do hermeneutyki filozoficznej* [An Introduction to Philosophical Hermeneutics], WAM Publishing House, Kraków, 2007; K. Rosner, *Hermeneutyka jako krytyka kultury* [Hermeneutics as Criticism of Culture], PIW, Warsaw 1991.

⁵ R. Caillois, *Gry i ludzie* [Games and People], transl. A. Tatariewicz, M. Żurowska, Volumen Printing House, Warsaw 1997; M. Zowisło, *Gra*, w: *Filozofia i sport. Horyzonty dialogu* [Games, in: Philosophy and Sport. The Horizons of Dialogues], AWE, Kraków 2001, pp. 86-103.

proper “sculpting” the potential of his nature, body, soul and spirit, and the idea of creating a new universal order of the world through the unification of solidarity in the joint venture of Olympism – all this seems to be a conscious, though directly unannounced, continuation of both the progressive ideas of the French and English Enlightenment and the social thought of Saint-Simon and Comte. Does the Baron recall Immanuel Kant in his writings, so alive in today’s political rhetoric of the European Union? It would seem that he perfectly knows his formal ethics based on categorical imperatives, the premises of the autonomy of human reason, moral freedom, goodwill, autotelic human dignity when writing about mutual respect⁶. The Baron can be asked more questions, placed before the tribunal of the history of philosophy. With what result? None of the above philosophers appear in Baron’s considerations, even the idea of *kalokagathia* is not explicitly mentioned, although we can guess the name where Coubertin writes about harmony and integrity of man.

A just tribunal should also listen to advocates who will certainly create a list of philosophers quoted directly by the Master. It will then turn out that it is interesting and diverse. It will include Pythagoras (he introduced the idea of the harmony of the cosmos to Greek philosophy, which every human being should reflect through *askesis*, exercise in a wise, healthy, good and beautiful life), Socrates (philosopher of virtue understood as *kalos*, i.e. beauty of man), Stoics Marcus Aurelius and Epictetus, the Platonic thinker Plutarch, Cicero – the greatest Roman devotee of Greek thought, The Church Father Tertullian, Renaissance humanist Michel de Montaigne, Jean-Jacques Rousseau – author of one of the most revolutionary pedagogical treatises and fervent defender of human nature. Furthermore, John Ruskin – English romantic aesthetic, Hipolit Taine – French positivist and author of *Philosophy of Art*, 19th-century English positivist-naturalist and philosopher of physical education – Herbert Spencer, French sociologist Fryderyk Le Play from the same era, Friedrich Nietzsche – modernist eulogist of the superman and of “Great Health”, not to mention the luminary of modern pedagogy and physical education, such as Johann Basedow or Thomas Arnold, whose works and assumptions of educational practice were known from reading or autopsy (the significant impact of the latter on Coubertin was the result of Baron’s trip to England and visiting the school in Rugby in 1880-83). Although many of these direct references are more or less allusive and fragmentary, Coubertin cannot be denied the grandeur and panoramic vi-

sion as well as insight into the rich humanistic heritage of Western culture; what is more – this knowledge had not museum or archive value (in his pedagogical works, Coubertin battled with the “overload” of vain knowledge⁷), but was for him a vital issue of the historical lesson of humanity.

But is it necessary to verify such a “Coubertin philosophy” by prosecutors and defenders? Should the lesson of humanism given to us (also contemporary philosophers) by the Master of Modern Olympism be subject to a scholarly assessment and criticism? Is the work initiated by this man, now ubiquitous in the collective consciousness and social life of the inhabitants of the five continents of the world (whose graphic symbol was created by the Baron himself), its presence in the media, politics, raising young generations in the spirit of sport, in countless elaborations, interpretations, the creative humanistic continuation of his thoughts, not a sufficient testimony and proof of his own universal value? The idea of Olympism continues, living its own life, developing, constantly facing new challenges, and even when *in realiter* it succumbs to the temptations of commercialisation and pathologies, it confirms its inalienable value and presence in culture. There are some interpretations that perceive in the idea and practice of modern Olympism and competitive sport the lens or a mirror of society⁸.

However, it is possible to put Coubertin’s thought in front of the philosophical tribunal in a truly Kantian spirit, that is, in the spirit of Enlightenment criticism, aiming not at negating the dogmatic, rigid adherence to authoritative schools, but understanding assumptions, conditions, limitations and possibilities, as well as inspiring senses, values and leavens of new thoughts⁹. In this way, open and situational interpretation opens up, allowing to show the vitality and relevance of selected elements of Coubertin’s Neo-Olympism in new historical, social and existential contexts. My intention is to use the Kantian manner of studying, coincidentally with the perspective outlined here earlier as a hermeneutic interpretation¹⁰ and to look at the anthropological premises of the philosophical *paideia* (the philosophy of education and self-fulfilment of man) of the Baron and then to compare them with the melioristic thought contained in the somaesthetic and pragmatic philosophy of Richard Shusterman.

Coubertin’s philosophy is the philosophy of *paideia*. Werner Jaeger, in his *opus magnum Paideia*, wrote about the Greek *paideia* as of the art of “a living man”: “The most magnificent work of art, to which

⁶ P. de Coubertin, *Szacunek wzajemny* [Mutual Respect], in: idem, *Przemówienia. Pisma różne i listy* [Speeches. Various Writings and Letters], Introduction, selection and elaboration by G. Młodzikowski in co-operation with K. Hądzelek, PTNKF, Warsaw 1994, pp. 75-95.

⁷ P. de Coubertin, *Przeciążenie*, w: *Przemówienia...* [Overload, in: Speeches ...], op. cit., pp. 9-13.

⁸ P. Nosal, *Technologia i sport* [Technology and Sport], WN Katedra, Gdańsk 2014, pp. 115-16.

⁹ See I. Kant, *Krytyka czystego rozumu* [The Critique of Pure Reason], vol. I, transl. R. Ingarden, PWN, Warsaw 1957, pp. 7-20, where Kant lays out the assumptions of his project of anti-dogmatic criticism of reason, examining his own limitations and possibilities, and thus, also the possibilities of metaphysics.

¹⁰ It is possible, following the footsteps of Wilhelm Dilthey or Hans-Georg Gadamer, to indicate many elements of Kant’s transcendentalism, which inspired philosophical hermeneutics, however, there is no place for this in the given article.

this nation felt addressed, was the living man”¹¹. The art of shaping man is, of course, “education”, or upbringing, whose heroic foundation was provided in Greece by Homer, and the philosophical superstructure concentrated around the idea of *kalokagathia*, beauty-good of man further developed by Socrates, Plato and Aristotle. The Greek *paideia* was integral education, focusing both on intellectual and physical development. Repeatedly invoked in the humanistic reflection on physical culture, the text from the *Republic* by Plato about the dialectic of music and gymnastics¹² illustrates this holistic pedagogy practiced in gymnasiums, at the stadiums of Olympia, Delphi, Nemea, Corinth, Athens and other fields governing gymnastics and artistic games. Pierre de Coubertin, who visited the ruins of Olympia shown to the world thanks to the excavations of Ernst Curtius, a German archaeologist and historian (author of the two-volume *History of Greece*, 1857-1861), became deeply interested in the cultural, including religious, pedagogical and philosophical premises of the Panhellenic Games. The bold thought of resurrecting the Games slowly sprouted in him. However, the modern Olympic games were only part of his vision; the Baron consistently saw and translated their value as an instrument of human formation, a tool for comprehensive development, in keeping with the spirit of the Greek holistic *paideia*. He expressed this stance several times in many of his writings and speeches.

The most representative lecture of Coubertin’s idea of integral pedagogy in sport are *Sport Pedagogy* and *Olympic Letters*. In a letter from October 26, 1918, Coubertin recalls the thought of his great countryman, philosopher of the Renaissance, epicurean defender of the existential experience of carnality, Michel de Montaigne: “Montaigne once said that the body and soul are compared to two horses walking at one shaft. Therefore, he acknowledges the two-horse carriage. I, however, prefer to harness four horses, for I see not only the body and soul, which I consider to be too simplistic, but: the muscles, mind, character and conscience. Here is the quadruple task facing the educator”¹³. This task is, in his opinion, an urgent need of the modern world subjected to the ideology of materialism, scientism, but also the past standards of scholastic anthropology, still alive in the Victorian era of prudishness and bourgeois conventions. On the one hand (scientific naturalism), the body is reduced to “muscles”, harnessed in industrial-military functionality. On the other, spirit and conscience are subjected to religious asceticism deprecating the value of the

body in the perspective of the supernatural destinies of man. In this way, the cultural “extreme dismembering of man” took place. And yet, “transparent Greek pedagogy”, which came to life in the anthropological and educational projects of the Renaissance (Montaigne) and Enlightenment (Locke and Rousseau), created and passed on to descendants a proven formula of “driving a horse cart, that is, combining several different forces into a common, harmonious unity”¹⁴. It is significant that, recalling the pattern of the Greek *paideia*, Coubertin relied not on Plato and his famous metaphor of the threefold soul as a two-horse cart driven by the coachman of Reason, contained in *Phaedrus*¹⁵, but on Montaigne. Thus, he reveals his not very detailed insight into Greek ancient philosophy, but - as it was said - before the tribunal of philosophical criticism, this deficiency becomes irrelevant in comparison to the strength of passion, expression and appeal included in Baron’s vision.

It is the multidirectional functionality of sports practices that, according to Coubertin, allows for the natural unification of fully separated elements, constitutive of human condition. These elements are not separate and independent particles, but factors of a whole network of mutual connections, therefore, they should be understood in a systemic, not atomistic manner (“*m o s a i c*”, according to Baron). The idea of harmony, or more precisely, the idea of *e u r h y t h m y*, is aimed in that direction. This eurhythmy is both ontological (as an expression of the unity of human being) and functional. The functionality of eurhythmy is best emphasised by Olympism understood as a “state of mind” and sports practice. Olympism derives from the dual cult of *m o d e r a t i o n* and *e x a g g e r a t i o n*. Sport is essentially both egalitarian and elitist, it requires rivalry and cooperation, it is individualistic and pro-social. This contradiction of sport is its essential feature: sport calls for maximising effort, feat, “breaking world records” according to the principle of *c i t i u s*, *a l t i u s*, *f o r t i u s*, but at the same time, it is continuation (through the imperatives stemming from the principle of fair play) of the Greek *p h i l i a*, friendship of equals, and *d i k a i o s y n e*, justice, as well as the medieval ethos of chivalry and honour. Therefore the postulate named “freedom beyond measure” of performance sport should be harmonised through the “moral Altis”, “alliance and cooperation” of the chosen athletes in a joint effort of sports competition¹⁶.

The principle of eurhythmy is fundamental to the philosophy of Pierre de Coubertin’s *paideia*. In addition to the ontological and functional rooting, it has

¹¹ W. Jaeger, *Paideia*, transl. M. Plezia, t.1, Pax Publishing Institute, Warsaw 1962, p. 26.

¹² Plato, *The Republic*, trans. W. Witwicki, AKME Publishing House, Warsaw 1990, vol. III, frg. 410-412.

¹³ P. de Coubertin, *Olympic Letters*, in: *Speeches ...*, cit. work., p. 96.

¹⁴ *Ibidem*.

¹⁵ Plato, *Fajdros*, [*Phaedrus*] transl. L. Regner, PWN, Warsaw 1993, frag. 253 d-e.

¹⁶ P. de Coubertin, *Filozoficzne podstawy nowożytnego olimpiizmu* [Philosophical Basis of Modern Olympism], in: *Przemówienia ...* [Speeches ...], cit. work, pp. 134-135.

an aesthetic dimension. It is associated with the beauty of sports movement, the grace of the body and the raw beauty of physical exertion accentuated on the faces of athletes during the struggle. Coubertin referred to the aesthetics of the English romantic art philosopher John Ruskin, who treated sensitivity to beauty as an important element of education¹⁷. It is much more important to recall the very idea of eurhythmy, which was the core of the system of rhythmic gymnastics of Swiss musician and choreographer Emil Jaques-Dalcroze (1865-1950)¹⁸. As a composer, he was initially interested in the cadence of music, but he noticed that the rhythmic dynamics refer not only to sounds but also the human body, which turns out to be the most sensitive “musical instrument”. In the human body, the principle of rhythm and harmony is immanent¹⁹. It is interesting that Jaques-Dalcroze participated in the Olympic Contest of Art and Literature, presenting a piece of music, however, he did not win an award²⁰. Nonetheless, his idea of eurhythmy has survived, inspiring not only outstanding contemporary choreographers and dancers, such as Rudolf Laban, Mary Wigman, Kurt Jooss, Uday Shankar or Pina Bausch, but also the philosophy of Pierre de Coubertin’s *paideia* (although here too, Baron’s appeal to the Swiss concept is extremely enigmatic).

In *Pedagogy of Sport*, Baron develops reflections on the subject of harmonising man through sport. It turns out that, in his opinion, sport has multiple and multidirectional effects. Not only does it fuse the body, personal character and moral conscience into one, it is an instrument of personal and educational reform, but it is also a means of social influence. It affects the health and beauty of the body, but also mental abilities, temperament, personality and moral sense. Sport is also a lesson in social cooperation, preparation for military service, having impact on family life, the worldview of the community and on art²¹.

At this point, recapitulating the considerations and making my own hermeneutical contribution to the philosophy of Pierre de Coubertin’s *paideia*, I would like to mention a fragment of *Pedagogy of Sport*: “Requiring the individual to coercion, master, observe ... sport involves both psychology and physiology, and can affect the ability to understand, character and conscience, thus it is a factor of moral and social improvement. [...] In this way, sport sows a grain in a person, from which mental and moral benefits sprout. Only a germinating grain, the development of which may remain localised within exer-

cise, are served by these traits, but they can also cross this narrow border and spread to the entire personality, fertilising and changing it”²². The action of sports exercise exceeds the limits of physicality and human physiology. This thought is extremely current today. It turns out that in addition to its antecedence in the Greek *paideia*, it finds its update in contemporary pragmatic philosophy practiced in the spirit of somaesthetics by Richard Shusterman, American philosopher and creative follower of John Dewey’s thought. Shusterman refers to Fryderyk Nietzsche, who (also inspired by Greek athletics) appealed to his contemporaries to make himself a work of art (both on the physical and axiological level of life). For Shusterman, this is the first signal of a general cultural tendency to shift art into practice, to replace the rigid and weathered ethical imperatives of aesthetic ideas, i.e. the idea of aesthetic taste and a harmonious (healthy) lifestyle. Life is an art, the Greeks taught it by introducing the concept of *techné tou biou*, the bio-technique of a happy life subjected to the maxims of order, measure, dignity and integral (psycho-mental-somatic) self-realisation. These maxims of Greek biotechnology are invoked today by a pleiad of eminent philosophers who understand philosophical wisdom as psychagogy and *paideia*, i.e. skilfully shaping oneself and managing one’s own life, while maintaining all of its complex ontological and axiological potential. They are, alongside Richard Shusterman, among others, Pierre Hadot, Michele Foucault, Richard Rorty, Peter Brown, Martha Nussbaum and Arnold Davidson. They refer to the Cyceronian melioristic understanding of culture as the care of human life in its physical, mental, intellectual, social and cultural opulence. Latin *cultura*, understood as “cultivation of human”, is the Roman continuation of the Greek *paideia*.

The somaesthetics of Shusterman is such a culture, it is “pragmatic meliorism”, i.e. practicing the art of living in its full dimension: experience, activities, cognition, creativity, carnality, hygiene, health, physical exercise, sport and recreation, tourism, social and political ventures. Somaesthetics, thus, exceed the limits of pure aesthetics, it builds harmony of life based on a harmonised body, hence, the key to the practical philosophy of Shusterman is to cultivate health and physical beauty. The task of the new, somatically oriented philosophy is: “critical, improving the study of human experience and the use of the body as a place of sensory and aesthetic perception (*aisthesis*) and creative shaping of oneself. It also concerns knowledge, discourse, prac-

¹⁷ Idem, *Art in Education*, in: N. Müller, op. cit., pp. 155-159.

¹⁸ Idem, *Why I Revived the Olympic Games*, w: ibidem, p. 546.

¹⁹ See, among others, M. Brzozowska-Kuczkiewicz, *Emile Jaques-Dalcroze i jego Rytmyka* [Emile Jaques-Dalcroze and His Rhythmic], WSiP, Warsaw 1991.

²⁰ *Emile Jaques-Dalcroze i jego Metoda Rytmyki* [Emile Jaques-Dalcroze and His Method of Rhythmic], <http://spimr.pl/new/kalendarium-EJD-3.pdf>, accessed 5 Feb. 2017.

²¹ P. de Coubertin, *Pedagogika sportowa* [The Pedagogy of Sport], in: idem, *Przemówienia ...* [Speeches], op. cit., pp. 121-132.

²² Ibidem, pp. 121-122.

tices, somatic disciplines organising this kind of body care or improving it”²³.

If we understand the philosophy of Pierre de Coubertin's *paideia* as such, as a kind of Foucaultian discourse of “caring for oneself” and the techniques used in caring for a good and beautiful life²⁴, the thought of the initiator of Neo-Olympism and the creator of pedagogy will prove to be extremely vital and timely. It can be read as a philosophy of *kalokagathia* incarnated in everyday life not only by selected athletes, but by every human being. In this hermeneutic understanding of Coubertin's thought, all critical remarks about a utopian view of amateur professional sport formulated towards this extraordinary dreamy and idealistic vision turn out to be secondary. The universal and psychological message of the art of a healthy, harmonious and full life will come first and be the most inspiring.

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²³ R. Shusterman, *O sztuce i życiu. Od poetyki hip-hopu do filozofii somatycznej* [On Art. And Life. From the Poetics of Hip-hop to Somatic Philosophy], transl. W. Małecki, Atla 2 Publishing House, Wrocław, p. 75. See also idem, *Świadomość ciała. Dociekania z zakresu somaestetyki* [Body Awareness. Inquiries from the Field of Somaesthetics], transl. W. Małecki, S. Stankiewicz, TAIWPN UNIVERSITAS, Kraków 2010, pp. 19-76, 239-284; idem, *Praktyka filozofii, filozofia praktyki. Pragmatyzm a życie filozoficzne* [The Practice of Philosophy, The Philosophy of Practice], transl. A. Mitek, TAIWPN UNIVERSITAS, Kraków 2005, especially pp. 1-19, 89-118.

²⁴ M. Foucault, *Troska o siebie* [Care of the Self], in: idem, *Historia seksualności* [The History of Sexuality], transl. B. Banasiak, T. Komendant, K. Matuszewski, Czytelnik, Warsaw 1995, pp. 383-597.