

Visual Shape of a Moving Body in Space: Baroque Dance, Feuillet Notation, and Cartesian Concepts

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I. Introduction

In the late sixteenth century, Thoinot Arbeau lamented on the predicament of dance documentation: ‘As regards ancient dances, all I can tell you is that the passage of time, the indolence of man or the difficulty of describing them has robbed us of any knowledge thereof.’¹⁾ In other words, in ancient times, documents on dancing were rarely left so that subsequent generations could not acquire knowledge of the dances. From Arbeau’s words, I read that the preservation and the transportation of knowledge depended primarily on written documentation. I came to wonder what he tried to find from ancient documents and what kind of information he regarded as knowledge of dance.

1) André Lepecki(2004). “Inscribing Dance” in *Of the Presence of the Body*. (Middletown, CT.: Wesleyan University Press), p.125.

For instance, what is the purpose of dance? Who were the dancers? What is the temporal and (or) spatial background? And is there detailed movement instruction? I believe the answer can be found by examining what Arbeau recorded in his literary works. His *Orchésographie* (1589) which became the origin of Feuillet notation provides ‘a specific kind of tabulation that correlates dance steps quite precisely with music.’²⁾ Why did he choose to write down dance steps and music? Why did he think that dance steps and music were worth preserving and transporting as valuable knowledge? What was his schemata?

Lepecki suggests that searching for the limits between body and text lead us to confront ‘the very cultural perceptions and definitions of dancing.’³⁾ From Lepecki’s statement, I draw the relationship between cultural perceptions and dance writing. In *Of Cigarettes, High Heels, and Other Interesting Things* (1999), Marcel Danesi notes, ‘Semiotically, culture can be defined as container of the meaning-making strategies and forms of behavior that people employ to carry out their daily routines.’⁴⁾ In considering Danesi’s premise, I ask what the role of culture in forming the perception and definition of dancing is, and how the meaning-making strategies work in dance writing.

My focus in this essay is to examine the very cultural perceptions and definitions of dancing within Feuillet notation (also known as Beauchamps/Feuillet notation), and Cartesian concepts as the influential meaning-making strategy. My research question is, what kinds of similar “favored status” do Baroque dance inscription and Cartesian concepts share? By the “favored status,” I borrow what Jacque Derrida uses for his

2) Selma Jeanne Cohen (ed.) (1998). *International Encyclopedia of Dance*. (New York: Oxford University Press), p.103.

3) Lepecki(2004) p.124.

4) Danesi, Marcel(1999). *Of Cigarettes, High Heels, and Other Interesting Things*. (New York: St. Martin’s Press), p.24.

deconstruction of language, which I will discuss later. To answer the question, first I examine philosophy of language to lay the groundwork for the relationship between language, culture, and perception. Next, I identify the characteristics of Feuillet notation by examining what is presented and what is not. I shall claim that by capturing movement analytically and visually, the notation of Baroque dance shows a physical description of movement in space. Then I examine Cartesian concepts of method, body, and language in order to extract shared elements with Baroque dance and the Feuillet notation system. Finally, I discuss the favored status of Feuillet notation, applying what I find in Cartesian concepts. I am not trying to “prove” the Cartesian influence on Baroque dance and dance writing. Rather, I want to discuss on how philosophical concepts and dance writing show similar approaches to creating knowledge.

II. Language, Culture, and Perception

How can a linguistic analysis reveal the cultural perceptions and definitions of dancing? To understand that a language is a cultural product, I need to understand that a language does not crystallize every single aspect of what it refers to. According to David Shaul and Louanna Furbee’s *Language and Culture* (1998), ‘Actual reality is too detailed... and actual contexts [are] too rich to permit ease of definition, classification, and explanation.’⁵⁾ In other words, the reality of a phenomenon is far more complex than a language crystallizes.

Because of the complex or even chaotic nature of reality, language captures

5) Shaul, David L. and Furbee, N. Louanna(c1999). *Language and Culture*. (Prospect Heights, Ill.: Waveland Press), p.172.

only a partial reality, thus reducing the reality. Shaul and Furbee also note that ‘language fails to represent a complete picture of the complexity of the real world (chaotic reality), since its use reduces that complexity by way of habitual categories (reductionism).’⁶⁾ Similarly, Franz Boas, one of the founders of North American and world anthropology, argued that language reflects psychological reality. According to Boas’ *Introduction to The Handbook of American Indians* (1911), a language could not possibly encode ‘every single aspect of the social, physical, and psychological environments of a human community.’⁷⁾

Then how does language act as a sign of what it tries to refer to? Boas notes that every language linguistically encodes chaotic reality in a unique way. He claims that, ‘Each language has a peculiar tendency to select this or that aspect of the mental image which is conveyed by the expression of the thought.’⁸⁾ In other words, each language has a unique way of crystallizing reality. Also, Danesi notes that words are ‘not just convenient labels for already-existing concepts.’⁹⁾ He goes onto say that ‘they make specific kinds of concepts available to the members of a culture.’¹⁰⁾ From Boas’s and Danesi’s statement, I agree that language has a peculiar way of selecting reality with culture contributing the meaning-making strategies.

III. A Notation System as a Cultural Product

I also believe the reality of a dance movement is more complex and even

6) Ibid, p. 172.

7) Boas, Franz(1911). *Introduction to the Handbook of American Indians*. (Washington, DC: Smithsonian Institution), p.27.

8) Ibid, p. 43.

9) Danesi(1999) p.70.

10) Ibid, p. 70.

more chaotic than a language or a notation system records. A language selects which aspect of the phenomenon, a dance movement in this case, it has to encode. Ann Harding's *An Investigation into the Use and Meaning of Medieval German Dancing Terms* (1973) shows that dance writing goes through selection. Exploring medieval German dance terminology, she implies that what is contained in documents means that it is important to the people who danced and inscribed the dance.¹¹⁾ Also, in *Languages of Art* (1968), Nelson Goodman writes that a notation or a score captures a partial reality by selecting what is the perceived essence of a work. He states that 'a score need not capture all the subtlety and complexity of a performance...the function of a score is to specify the essential properties a performance must have to belong to the work.'¹²⁾

However, how can we determine what are the essential properties of the work? At this point, I believe, culture plays its role of forming a language's peculiar tendency to select certain aspects of dance reality. Sheila Marion's dissertation "Notation Systems and Dance Style: Three Systems Recording and Reflecting One Hundred Years of Western Theatrical Dance" (1997) claims that 'a notation system is a cultural product, like a language system, which presupposes a conceptual base related to the practices of a particular movement style.'¹³⁾ Marion's argument shows not only the relationship between a dance style and a notation system, but also that a notation system presupposes a conceptual base as a cultural product. From her argument, I draw a premise: a notation system reflects a conceptual frame of the culture in

11) Harding, Ann(1973). *An Investigation into the Use and Meaning of Medieval German Dancing Terms*. (Goppingen:Verlag Alfred Kummerle), pp.13-14.

12) Goodman, Nelson(1968). *Languages of Art; an Approach to a Theory of Symbols*. (Indianapolis; Bobbs-Merrill), p.212.

13) Marion, Sheila(1997). *Notation Systems and Dance Style: Three Systems Recording and Reflecting One Hundred Years of Western Theatrical Dance*. (New York: New York University), Ph.D. diss.

which a dance stands.

Feuillet notation also, I believe, is a product of the time and culture, having a unique way for crystallizing movement reality. According to *International Encyclopedia of Dance*, Feuillet notation ‘answered perfectly the demands of the times.’¹⁴⁾ Likewise, Ann Hutchinson Guest’s *Choreo-graphics* (1989) evaluates Feuillet notation by saying that this notation system is an appropriate one for the dance of that time and a product of the time.¹⁵⁾

To identify the unique way that Feuillet notation has as a cultural product, I examine what is there and what is not. Feuillet’s *Orchesography* (1700) clearly states that ‘dancing is composed of positions, steps, sinkings, risings, springings, capers, fallings, slidings, turnings of the body, cadence or time, figures, &c [sic].’¹⁶⁾ In addition, as information Feuillet notation provides, *The International Encyclopedia of Dance* (1998) enumerates the placement of the feet (including five basic standing positions), the six basic leg movements of the body in action (plié, relevé, sauté, cabriole, tombé, and glissé), ornaments (ronds de jambe and beat), and change of direction (including the degree of turning). And further signs indicated ‘whether the foot was still in the air, rested on the heel, or on the point on the ground, as well as arm movements.’¹⁷⁾ I identify that these items of Feuillet notation give information of body (e.g. jambe), shape (e.g. ronds), movement (e.g. slidings), and direction (e.g. the degree of turning).

Then what is not there? Hutchinson Guest points out imprecise timing and absence of leg heights as disadvantages of Feuillet notation.¹⁸⁾ Though Guest

14) Cohen (ed.) (1998), p.588.

15) Guest, Ann Hutchinson(c1999). *Choreo-graphics: a Comparison of Dance Notation Systems from the Fifteenth Century to the Present*. (New York: Gordon and Breach), p.42.

16) Feuillet, R. A(1700). *Choregraphie ou l’art de Decrier la Danse*. Published by author, Paris, 1700. *Orchesography* Translated from the French of Feuillet [by] John Weaver; and, *A Small Treatise of Time and Cadence in Dancing*, [by] John Weaver.Farnborough, Gregg, 1971, p.2.

17) Cohen (ed.) (1998), p.588.

18) Guest(1989) p.42.

points out a couple of disadvantages of Feuillet notation, I think there are more than what she notes. Some might argue that Feuillet notation efficiently provided what was needed to be provided and because of that fact it had enjoyed popularity during the period. However, I do not want to discuss whether Feuillet notation was appropriate for only on dance style or various dance styles. Rather, I want to discuss how the system answered the ideology of body and philosophical demand of the time.

Revisiting Boas's theory provides more critical reading of the notation system. Boas notes that it is difficult to be aware that language encodes only a partial reality because 'the cultural reality of native concepts is largely unconscious.'¹⁹ Similarly, according to Derrida, Western culture has 'a notion that language is an absolute, that it resembles an ultimate truth' (logocentrism).²⁰ In critique of logocentrism, Derrida argues that 'Where there is a named concept, it gives a particular referent-sign relationship a favored status, thereby suppressing opposite meaning(s). Whatever opposition is chosen, a deconstruction of literacy would try to show how that particular opposite is less favored by social convention in a given culture or situation than is the concept of literacy.'²¹ As a cultural product, I believe, Feuillet notation has a unique way of recording with its favored status. Then what exists in Feuillet notation-- body, shape, movement, and direction-- can be said to hold the favored status of the system. But, what is not there? What are the suppressed opposite meanings?

Looking for what are the favored status and oppositional meanings of Feuillet notation system, I apply Jack Anderson's concepts of 'Idealist and Materialist' to identify the opposite meanings of the shape of a moving body in space. 'Idealist', Anderson states, 'regard[s] a dance as the incarnation in

19) Boas(1911) p.63.

20) Shaul and Furbee(1998) p. 177

21) Ibid, p.177.

movement of ideas or effects’ and do not mind change of steps if provide ‘the same idea,’ or ‘the same effect,’ or ‘the work’s central concept.’²²⁾ The Materialist, in contrast, ‘regards a dance as an assemblage of specific steps’ from which different ideas and effects may be derived.²³⁾ In “The Identity of a Dance,” Francis Sparshott implies these two contrasting ways of thinking of dance movement relate to two corresponding ways of establishing the identity of a dance.²⁴⁾ While Cohen and Copeland suggest that ‘Anderson is plainly sympathetic to the materialist,’²⁵⁾ Sparshott expresses Anderson’s materialist view by saying that ‘Anderson’s polarity takes it for granted that a dance is a system of visible movements in space.’²⁶⁾ At this point, I identify that the Materialist perspective views dance as a system of visual movements in space. Then I could say Feuillet notation (with its favored status in body, shape, movement, and direction) is Materialist.

Sparshott also recognizes that neither way alone can give a whole picture of dance: ‘The equation of human movements with their spatial manifestations, as opposed to their significance as action, which Anderson presents as maturation of the art of dance, might equally be regarded as a denaturing or impoverishment.’²⁷⁾ He also notes that ‘Both appear as pernicious abstractions; in fact, both are unintelligible, for the materialist has no answer to ‘why?’ and the idealist has no answer to ‘how?’²⁸⁾ From his word “abstractions,” I see similarity to earlier discussion on what Shaul and Furbee present: language

22) Anderson, Jack. “Idealist and Materialist” in Cohen, Marshall; Copeland, Roger (eds.) *What is dance?: readings in theory and criticism*. (Oxford [Oxfordshire], New York: Oxford University Press), 1983, pp.410-411.

23) Cohen, Marshall and Copeland, Roger (eds.) (1983). *What is dance?: readings in theory and criticism*. (Oxford [Oxfordshire], New York: Oxford University Press), pp.410-411.

24) Francis Sparshott. *The Identity of a Dance in A measured Pace: Toward a Philosophical Understanding of the Arts of Dance*. (University of Toronto Press), 1995, p.414.

25) Cohen and Copeland(1983) p.370.

26) Sparshott(1995) p.414.

27) Ibid, p.414.

28) Ibid, p.145.

‘reduces that complexity by way of habitual categories (reductionism).’²⁹⁾ I shall claim that Feuillet notation system, like the Materialist view, shows a unique way of selection and reduction by inscribing visual movements in space as worthy knowledge to preserve and convey a dance.

But how has this unique way been formed? Why does Feuillet notation inscribe visible movements in space as its favored status? How does this favored status relate to, what Lepecki refers as to, ‘the very cultural perceptions and definitions of dancing?’³⁰⁾ Now I turn my focus on Cartesian concepts because, as Sarah Cohen notes, Cartesian concepts and the dance noble³¹⁾ are ‘two areas of bodily exploration developing similar premises and means.’³²⁾ Taking Descartes’ concepts as the one of the most influential philosophy of the time, I explore his theory focusing on the similar premises and means which it shares with Baroque dance and its reflection, Feuillet notation.

IV. Cartesian Concepts of Method and Mind-body Dualism

Before applying Cartesian concepts for analyzing Feuillet notation, I go over general Cartesian concepts to provide overall view of the philosophy. *The World Philosophers and Their Works* (2000) summarizes the work of Descartes as follows: ‘Descartes’ cardinal contribution is the extension of the mathematical method to all fields of knowledge. He is the father of analytic geometry and the author of the most universally appropriate version of mind-

29) Shaul and Furbee(1998) p.172.

30) Lepecki(2004) p.124.

31) As to dance noble, Cohen, in *Art, Dance, and the Body in the French Culture of the Ancien Régime*(2000), refers the French court ballet in Louis XIII and Louis XIV’s time (p.5).

32) Cohen(2000) p.44.

body dualism in the history of philosophy.’³³⁾ Relying on the above statement, I discuss two points the analytical and mathematical method, and mind-body dualism because I believe these two points relate to the current discussion on the favored status of Feuillet notation.

According to *The World Philosophers and Their Works* (2000), the Cartesian method is ‘fundamentally of mathematical inspiration, and it is deductive and analytical rather than experimental.’³⁴⁾ On the one hand, Descartes’ method shows the mathematical method with a formula and reduction.

Discourse on Method (1649) provided the finest articulation of what has come to be known as Descartes’ method of doubt. This consisted of four logical rules: 1. to admit as true only what was so perfectly clear and distinct that it was indubitable. 2. to divide all difficulties into analyzable elements. 3. to pass synthetically from what is easy to understand to what is difficult. 4. to make such accurate enumerations of the steps of reasoning so as to be certain of having omitted nothing.³⁵⁾

With these four logical rules, Descartes made a formula for seeking the truth and adopted reductionism with words such as clear, distinct, divide, analyzable, synthetically, and accurate enumerations. The mathematical method suggests, I believe, to disassemble a subject, to distinguish differences among parts, to examine each part, and to reassemble the cleared parts in order to find indubitable truth.

On the other hand, Descartes argued what is known as the deductive or a priori method. Descartes’ method was more radically a priori than Aristotle’s, which drew its premises from induction.³⁶⁾ For example, Descartes learned

33) John K. Roth(2000). *World Philosophers and Their Works*. (California, New Jersey: Salem Press), p.473.

34) Ibid, p.474.

35) Ibid, p.474.

36) Ibid, p.478.

circulation of the blood not from his method, but from the physician William Harvey. However, Descartes thought that it is a mistake to begin with experiment. For Descartes, experiments were secondary to inference because ‘the most general truths exist naturally in the mind.’³⁷⁾

Through the mathematical and deductive method, Descartes formed an indubitable proposition. Only the proposition *Cogito, ergo sum*, or ‘I think, therefore I am,’ remained an indubitable truth, because one cannot doubt one’s existence without existing while one doubts. From this indubitable thesis, I move forward to mind-body dualism which serves three Cartesian concepts which I identify: the belief in independence of human reason, mechanical operation of body, and mechanical view of vision.

With the proposition *Cogito, ergo sum*, Descartes developed his argument of independence of human reason. *World Philosophers and Their Works* notes that ‘Further days of meditation on this principle revealed the certitudes that he was a substance whose whole essence it was to think, entirely independent of his body and of all other material things.’³⁸⁾ Descartes separated mind from body whose operation was explained by mechanical rules by arguing the capacity and independency of the human ability of thinking.

Unlike reason and thinking, all material things are controlled by mechanical rules. According to *The encyclopedia of Language and Linguistics* (1994), Cartesian dualism involved ‘an ‘all or nothing’ approach to consciousness: either something belongs in the special realm of *res cognitae*-- it is a full conscious ‘thinking substance’-- or else it is mere extended matter, and its operations are explicable simply on mechanical principles.’³⁹⁾ In other words, the Cartesian concept of mind-body dualism separates physical activities from

37) Ibid, p.480.

38) Ibid, p.475.

39) R. E. Asher (ed.) (1994). *The Encyclopedia of Language and Linguistics*. (Oxford, New York, Seoul, Tokyo: Pergamon Press), p.874.

intellectual works. Descartes separated human beings from all other animals because animals had no reason and consist only of material things. Thus, ‘all the capacities of animals,’ Descartes believed, ‘were to be explained by reference to the purely mechanical operation of their internal organs.’⁴⁰⁾ In the case of humans, the same rules can be applied ‘with the exception of intelligent speech and certain inventive actions.’⁴¹⁾ ‘According to the same laws as obtained everywhere else in nature, all the internal and external motions of the body must take place exactly as they are observed to take place.’⁴²⁾ In other words, all movements of the body are under control of mechanical rules.

Descartes’ mechanical principles on all material things are also important in his theory of vision. According to Celia Worf-Devine’s *Descartes on Seeing: Epistemology and Visual Perception* (1993), unlike the traditional regard of ‘optical sense as the most spiritual of the senses,’⁴³⁾ Descartes’ mechanistic theory of vision bestows the optical sense with the role of capturing distance, size, shape, and motion which can be calculated in mathematical quantities. Because Descartes has ‘considered only the various shapes and movements of parts of the whole visible universe,’⁴⁴⁾ I think, his concept of mechanical vision was applicable to his view of physical objects.

It is important to discuss Cartesian linguistics alongside mind-body dualism because Cartesian linguistics helps me to shed light on dance writing practice of the Baroque era in France. Noam Chomsky (1966), in *Cartesian linguistics: a chapter in the history of rationalist thought*, states ‘Cartesian linguistics

40) Ibid, p.475.

41) Ibid, p.480.

42) Ibid, pp.479-480.

43) Celia Worf-Devine(1993). *Descartes on Seeing: Epistemology and Visual Perception*. Published for the Journal of the History of Philosophy, Inc. (Carbondale and Edwardsville: Southern Illinois University Press).

44) Ibid, p.4.

reflects the concern of seventeenth-century rationalistic psychology with the contribution of the mind to human knowledge... they are essential to the identification of objects and the understanding of their properties and relations.’⁴⁵⁾ Here, I call attention to a point of Cartesian linguistics: ‘the virtual identification of linguistic and mental processes.’⁴⁶⁾ Descartes regarded language as ‘the only sure sign indicating the presence of thought within’⁴⁷⁾ and ‘les langues sont le meilleur miroir de l’esprit humain.’⁴⁸⁾ Both quotations show the assumption that linguistic and mental processes are virtually identical. Descartes also believed in ‘the indefinite range of responses, which a language-user can deploy.’⁴⁹⁾ In other words, language is absolute in crystallizing a mental image (logocentricism). I suspect relationship between Cartesian linguistics and Feuillet’s belief in ‘symmetry between inscription and dancing,’⁵⁰⁾ because both believed that language reflected a whole reality, and because language is essential to the identification of objects.

V. Cartesian Concepts and Feuillet Notation

Now I examine Feuillet notation focusing on the shared favored status with Cartesian concepts of mathematical method and mind-body dualism. To begin with, Feuillet notation, up-holds analytical and mathematical method by favoring clarity and distinctness, breaking down a complex movement into pieces, and ordering the piece from simplest to complex ones. In ‘Feuillet’s

45) Chomsky, Noam(1966). *Cartesian Linguistics: a Chapter in the History of Rationalist Thought*. (New York: Harper & Row), p.29.

46) Ibid, p.29.

47) R. E. Asher (ed.) (1994). p.874.

48) The Languages are the Best Mirror of the Spirit of Human. (translation mine)

49) Chomsky(1966) p.31.

50) Lepecki(2004) p.127.

Thinking” (1994), Jean-Noel Laurenti parallels Feuillet notation to three of the four logical rules of Descartes’ method of doubt. With the first rule of Cartesian method--’...to include nothing more in my judgments, but that which presents itself so clearly and so distinctly to my mind, that I have no occasion to cast it in doubt’--Laurenti parallels the constituents of Feuillet notation because they ‘are intended to be clear and distinct.’⁵¹⁾ I also find that Feuillet notation’s emphasis on clearness and distinctiveness echoes *World Philosophers and Their Works*’ remark: Descartes ‘rejecting faith and revelation in favor of clarity and distinctness.’⁵²⁾ In addition, according to *The Encyclopedia of Language and Linguistics* (1994), ‘Descartes’ scientific program was robustly physicalist and reductionist.’⁵³⁾ I believe that the reductionist tendency toward clarity and distinctness shows a similarity with Feuillet notation in that Feuillet notation makes a distinction among steps and among body parts.

According to Laurenti, the second rule of the Cartesian method--’divide each of the difficulties...into as many parcels as you can, and as many as are necessary to better resolve them’--can be paralleled with the fact that Feuillet notation analyzes ‘the function of each step in its rigor and its purity.’⁵⁴⁾ I see the similar dividing method of Feuillet notation from Noverre’s critique. Noverre’s remark, ‘how can the presence of the object be regained through that which decomposes it?’⁵⁵⁾ implies that Feuillet notation is a decomposing system. Also, Pierre Rameau’s *Dancing Master* (1725) follows analytical system with ‘the breaking down of movements into gestures, steps, body

51) Laurenti, Jean-Noel(1994). Feuillet’s Thinking in *Traces of Dance: Drawings and Notations of Choreographers*, ed. Laurence Louppe, Tran. Brain Holmes. (Paris: Editions Dis Voir), p.88.

52) Roth (2000). p.475.

53) R. E. Asher (ed.) (1994). p.874.

54) Laurenti(1994) p.87.

55) Quoted in Lepecki(2004) p.127.

parts.⁵⁶⁾

As dance movements were divided as analyzable elements, I find that human body was dissected and understood as a collection of fragments. Under the influence of anatomy, people in the seventeenth century came to perceive the minimal physical units of the human body. According to Susan Lee Foster, in *Reading Dancing* (1982), ‘these minimal units are marked or bracketed in some way which allows them to be perceived as entities.’⁵⁷⁾ Lepecki also points out that Rameau structured dance movements around a ‘systemic, Cartesian fragmentation of both body and movement down to their most minute components.’⁵⁸⁾ As Descartes’ method is characterized by words such as *clear, distinct, divide, analyzable, synthetically, and accurate enumerations*, Baroque dance and Feuillet emphasizes *decomposing, breaking down, segmenting, analyzed, bracketing, individual, and contrast*.

Laurenti goes on to the third parallel between Feuillet notation and the third rule of Cartesian method. The third rule--’to guide my thoughts in order, by beginning with the simplest objects and those most easily known, so as to rise little by little, as if by degrees, to the knowledge of the most composed...’--is represented by Feuillet notation because the notation develops ‘long chains of reasons, all simple and obvious, which geometers are accustomed to use, in order to carry out their most difficult demonstrations.’⁵⁹⁾

In addition, I suspect the relationship between the importance of notation over dancing and Descartes’ deductive method. As discussed earlier, Descartes’ deductive method prefers inference to experiments. For Descartes, experiment was necessary, but it was for the germs while ‘the most general

56) Ibid, p.128.

57) Foster, Susan Leigh(1982). *Reading Dancing: Gestures Towards a Semiotics of Dance*. University of California Santa Cruz. Diss., p.90.

58) Lepecki(2004) p.128.

59) Laurenti(1994) p.88.

truths exist naturally in the mind.’⁶⁰⁾ With Feuillet notation, Lepecki writes, ‘dances could be created even without the presence of a moving body.’⁶¹⁾

Laurenti (1994) describes

how, in the seventeenth century, “the city’s dancing masters are shut up in a room with paper, writing desk, ‘mathematical case, etc.,’ as if for a written examination; they compose choreographies [...]which are then sent to Paris to be judged and classified by the Academy; only afterwards comes the practical test, or ‘execution.’⁶²⁾

I do not mean to suggest that Cartesian deductive method directly influenced the development of inscription preceding dancing of the time. Rather I would say both show similar approach in creating knowledge.

Then what similar favored status can I find from Feuillet notation and Cartesian mind-body dualism? I believe Cartesian concept of mechanical operation of body can be found in Feuillet notation system and Baroque dance. With the study of anatomy, Cartesian concepts of body shaped a view of the body as ‘an intricately calibrated machine.’⁶³⁾ In “Muscular geometry” section of *Choreography and Narrative* (1996), Foster notes that scientific inquiry caused anatomists and aestheticians to pinpoint ‘with increasing precision the muscular configurations and degrees of muscular contraction.’⁶⁴⁾ In addition, Cohen discusses how the Cartesian concept of the mechanical operation of the body affected the body in dance. According to Cohen, Descartes’ treatise on Man likened the body to ‘an earthly statue or machine’ whose workings could be examined as ‘a direct function of mechanics.’⁶⁵⁾ Descartes argued, in his *Description du Corps Humain*, that understanding oneself, anatomically and

60) Roth (2000). p.480.

61) Lepecki(2004) p.126.

62) Laurenti(1994) p.93.

63) Cohen(2000) p.42.

64) Foster, Susan Leigh(1996). *Choreography and Narrative*, (Bloomington: Indiana University Press), p.151.

65) Cohen(2000) p.42.

mechanically as well as morally, was the key to understanding movement and every other bodily function.⁶⁶⁾

Parallel to the Cartesian view of the mechanical body, Cohen explains, dance began to lack symbolic meanings.⁶⁷⁾ Instead of ‘emblems and allegories’ which dance bore in early of the seventeenth century, the French court dance pursued ‘a spectacular form.’⁶⁸⁾ Cohen also notes that ‘the danse noble...made movement the very focus of the spectacle’ and ‘the intricacies of movement replaced emblematic as the content of the performing body.’⁶⁹⁾ Taking a spectacular form as its favored status over symbolic meanings, I believe Baroque dance and Feuillet notation took the materialist stance.

Cohen connects the Cartesian concept of the body to another important point: the emphasis on optical sense by saying that ‘the artful mechanics of the dance noble’ would have aptly served ‘looking.’⁷⁰⁾ She argues that vision was central both to Cartesian science and to the strategies of display in the court of Louis XIV.⁷¹⁾ Similarly, Claude-Francois Ménestrier, a Baroque ballet theorist, notes ‘Beautiful steps and cadence were the result of the ballet’s new privileging of sight.’⁷²⁾ Similarly, Mark Franko’s *The Dancing body in Renaissance Choreography* (1986) discusses how dance documentation attached to the visual denies the very essence of dance, ephemerality.⁷³⁾ Further, Lepecki even describes the documentation of Western dance as an ‘optical descriptive obsession.’⁷⁴⁾ Remembering Boas’ theory that ‘Each

66) Quoted in Cohen(2000) p.42.

67) Cohen(2000) p.41.

68) Ibid, p.41.

69) Ibid, p.43.

70) Ibid, p.43.

71) Ibid, p.42.

72) Quoted in Cohen(2000) p.43.

73) Franko, Mark(c1986). *The Dancing Body in Renaissance Choreography*. (Birmingham, AL: Summa Publications).

74) Lepecki(2004) p.133.

language has a peculiar tendency to select this or that aspect of the mental image which is conveyed by the expression of the thought,' I believe dance documentation in Western theater shows preference of visual aspects.

VI. Conclusion

In summary, Feuillet notation and Cartesian concepts reveal similar favored status. Mathematical method with the emphasis on distinctness shows similarity with the analytical system of Feuillet notation with 'the breaking down of movements into gestures, steps, body parts.' With the study of anatomy, Baroque dance and Feuillet notation structured dance movements around a 'systemic, Cartesian fragmentation of both body and movement down to their most minute components.' Deductive and analytic method, in which inference precedes experiment, is similar to the unique phenomenon of inscription preceding dancing which Feuillet notation brought. Mechanical operation of the body, which can be found in Feuillet notation system and Baroque dance, relates to Cartesian mind-body dualism. With the emphasis on the visual, the intricacies of movement replaced emblematic as the content of the performing body.

I conclude that crystallizing the visual shape of a moving body in space, Feuillet notation takes materialism as its favored status. Also, Feuillet notation shares the favored status with Cartesian concepts of mathematical method and mind-body dualism. As one of the most influential philosophies of Baroque culture, I shall claim that Cartesian concepts would have provided the very cultural perceptions and definitions of viewing body, movement, and dance.

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논문투고일	2006년	2월	28일
심사일		3월	3일
심사완료일		3월	20일

www.kci.go.kr

공간 속에 움직이는 신체의 시각적 형태:
바로크 댄스, 푸이에 노트이션, 그리고 데카르트파의 개념

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푸이에 노트이션과 데카르트 학파의 개념은 유사한 선호 요소를 드러낸다. 제스처, 스텝, 신체부분으로 움직임을 분해하는 푸이에 노트이션의 분석적 시스템은 구별에 중점을 두는 수학적 방법에 비견될 수 있다. 해부학의 발달과 함께, 바로크 댄스와 푸이에 노트이션은 움직임과 신체를 최소 단위로 분해하는 체계적이고 데카르트적인 개념을 중심으로 움직임을 구축한다. 추론이 실험을 선행하는 연역적이고 분석적인 방법은 푸이에 노트이션이 야기한 기록이 춤에 선행하던 독특한 현상과 유사하다고 보여진다. 푸이에 노트이션과 바로크 댄스에 잠재되어 있는 신체의 기계적 운용은 데카르트의 신체와 정신의 이분법에 근접하다. 시각성에 대한 강조와 함께, 움직임의 복잡성은 공연자의 신체에서 상징성을 대체한다.

결과적으로 공간속에 움직이는 신체의 시각적 형태를 포착하는 푸이에 노트이션은 매테리얼리즘을 그 선호요소로 취한다. 또한, 푸이에 노트이션은 수학적 방법과 이분법을 지지하는 데카르트 학파의 개념을 공통분모로 가진다. 바로크 문화의 영향력 있는 철학의 한 지류로, 데카르트 학파 개념은 신체, 움직임, 그리고 춤을 바라보는 문화적 인식과 정의를 제공한다.

주제어: 언어 인류학(Linguistic Anthropology), 데카르트 학파(Cartesian Concepts), 바로크 댄스(Baroque Dance), 푸이에 노트이션(Feuillet Notation), 움직이는 신체(Moving Body)