

# The Sensualist's Reply to "Sonate, qe me veux tu?": Investigation on Michel Paul Gui de Chabanon (1730-1792)'s Perspective on the Representation Theory

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## Abstract

This study examines the sensualistic perspectives of Michel Paul Gui de Chabanon (1730-1792) on instrumental music in eighteenth-century France, particularly in relation to the doctrine of imitation. Chabanon took a different stance on instrumental music compared to the followers of the doctrine of imitation at that time. His sensualistic perspectives may be a reflection of his identity as a musician: he was a competent violinist, composer, and librettist for François-Joseph Gossec (1734-1829), one of the most renowned French symphonists. Furthermore, Chabanon discussed the connection between musical pleasure and the immediacy of musical sounds in his work *De la musique considérée*. This demonstrates Chabanon's understanding of music from a phenomenological perspective. He believed that music neither represents affect nor language. Further he recognized the importance of acoustic perception in musical experience. When asked by Fontenelle's famous question, "Sonate, que me veux tu?" Chabanon may have replied, "Music does not imitate, but expresses."

Key Words: Michel Paul Gui de Chabanon, French instrumental music, sensualist, primacy of acoustic sound, doctrine of imitation

## 1. Introduction

In the eighteenth-century, mimesis was one of the major concerns of French musical aesthetics.<sup>1)</sup> Based on the traditional theory of representation, namely, the doctrine of imitation, imitation had been considered as an essential characteristic of arts until Charles Batteux (1713-1780).<sup>2)</sup> However, it seems that there was no agreement on what object music must imitate. For instance, Batteux, a faithful devotee of the Baroque doctrine of the affections<sup>3)</sup>, argued that music and dance should imitate feeling or passion.<sup>4)</sup> According to Jean-Jacques Rousseau (1712-1778), the most successful proponent of the doctrine of imitation, music is an imitation of the varied tone of speech.<sup>5)</sup> After his speculation of the relationship between music and language,<sup>6)</sup> Rousseau immersed the idea of the shared origin of music and language, and arrived at musical rhetoric.

At the turn of 1780, several aestheticians expressed doubts on the

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1) Edward A. Lippman, "The French Polemic against Imitation," in *Musical Aesthetics: A Historical Reader. Volume 1: From Antiquity to the Eighteenth Century*, ed. Edward A. Lippman (New York: Pendragon Press, 1986), 257-258.

2) Edward A. Lippman, 257-258.

3) Maria Rika Maniates, "Sonate, que me veux-tu?: the Enigma of French Musical Aesthetics in the 18th Century," *Current Musicology* 9 (1969), 117.

4) Charles Batteux, "Les Beaux arts réduits à un meme principe (1743)," in *Musical Aesthetics: A Historical Reader. Volume 1: From Antiquity to the Eighteenth Century*, ed. Edward A. Lippman (New York: Pendragon Press, 1986), 261-262.

5) Jean-Jacques Rousseau, "Essai sur l'origine des langues (1753)," in *Musical Aesthetics: A Historical Reader. Volume 1: From Antiquity to the Eighteenth Century*, ed. Edward A. Lippman (New York: Pendragon Press, 1986), 323.

6) Jean-Jacques Rousseau, 323-325.

doctrine of imitation at least for music. For instance, Boyé discussed the principle of musical sensation in his *L'Expression musicale, mise au rang des chimères* (1779) where he raised a question about the musical mimesis: the main function of music is not to search for an object or objects that music imitates but to please human physically.<sup>7)</sup> Another aesthetician in this camp is Michel Paul Gui de Chabanon (1730-1792) who was defending non-representational instrumental music.<sup>8)</sup> Foretelling the overturn of the long-held axiom on the mimetic nature of music since antiquity, his *Observations sur la Musique, et principalement sur la métaphysique de l'art* (1779) and its expanded version *De la musique considérée en elle même et dans ses rapports avec, la parole, les langues, la poésie et le theater* (1785)<sup>9)</sup> would answer the famous Bernard Le Bovier de Fontenelle (1657-1757)'s question "Sonate, que me veux tu?"<sup>10)</sup>

In this paper, Chabanon's reply to Fontenelle would be inferred through the examination of his latest work, *De la musique considérée*. At first, I will discuss how Chabanon's multiple identities in the

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7) Boyé. "L'Expression musicale, mise au rang des chimères (1779)," in *Musical Aesthetics: A Historical Reader. Volume : From Antiquity to the Eighteenth Century*, ed. Edward A. Lippman (New York: Pendragon Press, 1986), 294.

8) John Neubauer, "Toward Autonomous Music," in *The emancipation of music from language: departure from mimesis in eighteenth-century aesthetics* (New Haven: Yale University Press, 1986), 168-181.

9) Harry Robert Lyall, "A French Music Aesthetic of the Eighteenth Century a Translation of and Commentary on Michel Paul Gui de Chabanon's *Musique considérée en elle-même et dans ses rapports avec la parole, les langues, la poésie, et le théâtre*" (PhD Dissertation, North Texas State University, 1975), 369-370. This paper is written based on Lyall's translation of Chabanon's *Musique considérée*.

10) Edward A. Lippman, 257.

eighteenth-century French musical scene makes him a sensualist. For instance, Chabanon was known as a competent violinist and composed two instrumental pieces including *Trois Sonates pour clavecin ou forté piano avec accompagnement de violon* (1765)<sup>11)</sup> and *Sonate pour le clavecin ou le piano forte* (1785).<sup>12)</sup> As a librettist, Chabanon worked with one of the leading French symphonists of the eighteenth-century, François-Joseph Gossec (1734-1829) who developed French instrumental music,<sup>13)</sup> and their collaboration produced the oratorio *La nativité* (1759).<sup>14)</sup> Next, I will examine how his sensualism establishes his learned taste that differs from his contemporaneous. Chabanon's aesthetics based on the sensualism challenges the two main branches of the musical mimesis: one is the affection theory by Batteux and the other is the metaphor of language by Rousseau. Chabanon's reactions to both leading aestheticians would be drawn from *De la musique considérée*. In consequence, this process would provide an understanding of Chabanon's distinguishable view

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11) Michel Paul Guy de Chabanon, *Trois Sonates pour clavecin ou forté piano avec accompagnement de violon* (Paris: Sieber), accessed April 15, 2016, <http://catalogue.bnf.fr/ark:/12148/cb428989890>.

12) Michel Paul Guy de Chabanon, *Sonate pour le clavecin ou le piano forte composée par Mr de Chabanon, N° 17 du journal de pièces de clavecin par différents auteurs* (Paris : chez Mr Boyer), accessed April 15, 2016, <http://catalogue.bnf.fr/ark:/12148/cb428989890>.

13) Robert James Macdonald, "François-Joseph Gossec and French instrumental music in the second half of the eighteenth century" (PhD Dissertation, The University of Michigan, 1968), iii-iv.

14) François Joseph Gossec, *La Nativité: The Nativity; Oratorio for Four Soli (SATB), Mixed chorus, and Accompaniment* (1759), original text by Michel Paul Guy de Chabanon and English version by Phyllis Mead, edited with a piano reduction by Douglas Townsend (New York: A. Broude, 1966).

on instrumental music from his contemporary music critics and aestheticians.

## 2. Chabanon's musicianship and stance on music aesthetics

Despite Voltaire's consistent supports, the reception of Chabanon's literary works was unsuccessful.<sup>15)</sup> Given that music was not considered as important as the literary in terms of the hierarchy in the eighteenth-century French aesthetics,<sup>16)</sup> Chabanon's obsession to be elected to of the Académie Française during 1760's is understandable.<sup>17)</sup> In any case, Chabanon's *Observations sur la Musique and De la musique considérée* was quite sensational in the realm of music aesthetics of the late eighteenth-century France. Chabanon's achievements in music aesthetic are evaluated with its significance until now. It is because not only his sensualist arguments for the musical pleasure derived from performance is associated with the phenomenology of perception but also his works challenge the long-time axiom of music and its imitative nature. Then, what are known facts in Chabanon's musical experience that enables him to establish the peculiar views on music?

A writer, musician, aesthetician and member of the Académie Française, Chabanon was born in Santo Domingo of the Dominica republic as the oldest of five children. He attended the school

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15) Harry Robert Lyall, 1-22.

16) William Weber, "Learned and General Musical Taste in Eighteenth-Century France," *Past and Present* 89 (1980), 73.

17) Harry Robert Lyall, 15-16.

administered by the Jesuit. There is no specified information of Chabanon's education and training in music. According to his posthumous writing *Tableau de quelques circonstances de ma vie*, Chabanon studied music for eight years during his youth and showed a brilliant talent on playing the violin.<sup>18)</sup> His participation in the Concerts des Amateur directed by Gossec in the 1770's<sup>19)</sup> was recognized as a competent violinist.<sup>20)</sup> In his *De la musique considérée*, Chabanon claimed himself as a qualified writer on the discourse on music based on his innate musicality, musical excellence and affection for music:

"It was around thirty years ago that I was struck with some ideas on musical sensation which hardly concur with the generally accepted ideas ... to give the public an account of the use of my time, to justify before it the honorable distinction that I have obtained as a Man of letters, in my advanced maturity I gather the fruits of my extensive observations, of my long experience in art that I have always loved. If I am not mistaken, I lacked nothing to be able to speak of music with some degree of appropriateness. The instinct which from infancy has inclined to me toward this art has since been aided by the study of performance and composition that I have made, a study at once theoretical and practical. That which, more than anything, should have rectified my sensation is the frequenting of the greatest masters of all countries and the habit of performing beside the

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18) Harry Robert Lyall, 2.

19) Ora Frischberg Saloman, "French Revolutionary Perspectives on Chabanon's de la musique of 1785" in *Music and the French Revolution*. ed. Malcolm Boyd, (Cambridge University Press, 1992), 211.

20) Harry Robert Lyall, 4.

most distinguished virtuosos. In the heat of performance the sentiment of taste is transmitted and one feels himself able to sense, to express in unison, almost to equal the most expert men. This expose of my toils in music is not a shallow and ridiculous pretense of knowledge. Before discoursing upon an art, I had not believed it useless to publicize the cares that I have taken to instruct myself in it. This is to justify the claims that I have to speak of it and ...”<sup>21)</sup>

In addition to the justification of his writing on music due to his balanced knowledge between theory and practice, the quote presents Chabanon’s exceptional but somewhat differentiated position from his contemporaneous in terms of ‘learned’ versus ‘general’ taste in the history of connoisseur and music aesthetics of the eighteenth-century France. According to Weber who recognized Chabanon as one of a few aestheticians with extensive musical training,<sup>22)</sup> the connoisseurs possess unusual knowledge in some area of culture and there exist two types of music connoisseur based on gens de letters, aesthetician and general music writer. In terms of learning in the letters and the arts, the connoisseurs are in general expected to keep learned taste in opposition to general taste that does not require special knowledge to be understood. During Chabanon’s time, most aestheticians with the learned taste retained the classical traditions including the doctrine that art should imitate nature and were less interested in instrumental music.<sup>23)</sup>

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21) Harry Robert Lyall, 89-90.

22) William Weber, 79.

23) William Weber, 89.

In the field of music, however, this generalization of the relationship between learned taste and aesthetics is questionable. Chabanon is the example. Although his social background implies that Chabanon is supposed to take the old tradition, his personal experience of music and excellence of musicianship differentiate his aesthetical position from the tradition. As seen the quote, he knew the pleasure that is derived from musical experience through sensation, which makes me define Chabanon as the musical sensualist and phenomenologist. In the fourth chapter of *De la musique considérée*, Chabanon developed his argument about musical pleasure in association with the immediacy of musical sounds. This notion can be understood by the term primacy based on Merleau-Ponty's argument in his book *Phenomenology of Perception*.<sup>24)</sup> The concept of primacy of acoustic perception is best shown in Chabanon's definition of music: music is the art of sounds and music exists only for the ear.<sup>25)</sup> As an aesthetician with learned taste, Chabanon could understand that musical pleasure can be achieved by its representation of something else. However, this is not the primary process. Musical pleasure from human intelligence is secondary that is subsequent to auditory sensation. To a musician Chabanon, additionally, the pleasure of music can be grasped through music activities that make himself more sensible to music. Therefore, musical pleasure can be intensified with its reciprocal interaction with the mode of performance:

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24) Maurice Merleau-Ponty, "Sensation," in *Phenomenology of perception*. trans. Donald A. Landes (Oxon: Routledge, 2012), 7-10.

25) Harry Robert Lyall, 99.

“Music, then, immediately affects our senses: but the human mind, a quick, active, curious, reflecting intelligence, interferes with the pleasure of the senses. It cannot be the idle and indifferent spectator...The intellect seeks relationships and analogies with diverse objects or with the diverse effects of Nature. What happens? In nations where intelligence is brought to perception, music, anxious, as it were, to obtain the commendation of the intellect, strive to present to it those relationships, those analogies which please it. Music imitates in as much as it is intellectual and by the express commandment of the intellect which, enticing music further than its immediate object, designates imitation as its secondary purpose... I wish to make the observation it is unique only to music to link to one another the successive sensations that it causes in us, in such a way that they pertain to and modify one another...in music the tone that is no longer heard binds itself through memory to those which follow it: they make a whole body, are the parts of a same whole, and...”<sup>26)</sup>

The hitherto discussion on the sensualist aspects of Chabanon implies the separation of music from the object that music represents. Chabanon sought musical pleasure not from reasoning of what music imitates but from musical practice. In at least six chapters of *De la musique considérée*, Chabanon developed his arguments that challenge the doctrine of imitation. His second chapter in which Chabanon accused Aristotle of applying the doctrine of imitation of nature to all the arts discusses whether music is essentially an art of imitation and what is its basic object to imitate. Consequently, the philosophical tradition from Aristotle leads to misunderstanding the essential

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26) Harry Robert Lyall, 119-121.

properties of music. According to Chabanon, music is different from painting whose goal is to guide our eyes to the things that nature has submitted.<sup>27)</sup> Based on his experiment and observation of musical instinct, Chabanon argued that music preserves all the characteristics in itself<sup>28)</sup> and concludes that music does neither imitate nor attempt to imitate.<sup>29)</sup> This music's material autonomy is the seed for absolute music.<sup>30)</sup>

### 3. Music does not imitate, but expresses

As mentioned in the introduction, there were two divisions of the doctrine of imitation in the eighteenth-century France: one centered on Batteux is music as an imitation of affect. The other is an imitation of speech and oration, and Rousseau is the central figure. To begin with, Batteux, the supporter of the idea of the representation of passion, believed that man should imitate something in his art because no one can create from nothing. In specific, poetry and painting are the art of imitating actions, ideas or images while music is an artificial portrait of the passion.<sup>31)</sup> To Batteux, sounds should be regulated and

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27) Harry Robert Lyall, 110.

28) Harry Robert Lyall, 113.

29) Harry Robert Lyall, 114.

30) Bonds considered the period between 1550 and 1850 and examined the quality of autonomy in two ways. First is 'material autonomy' stressing the unique nature of music's material elements among all the arts and leading music's independence from mimesis. The other is 'ethical autonomy, emphasizing the freedom of music from any moral or social purposes: see Mark Evan Bonds, "Autonomy," in *Absolute Music: The History of an Idea* (New York: Oxford University Press, 2014), DOI:10.1093/acprof:oso/9780199343638.003.0007.

polished with consonance and good taste because sounds are associated with the raw emotions.<sup>32)</sup> Chabanon's reply to the doctrine of affection can be read in the ninth chapter titled 'the expression of melody does not consist in imitation of inarticulate cry of the passion'. Chabanon first expressed his perplexity on the idea of that a melody is to be made from cry because he recognized the juncture between the accident of the air and the precept of inferring affects in the air.<sup>33)</sup> In other words, affect is not something happening in our body immediately. Again, the sensation of sound is the primacy. Borrowing the true word of Quintilian that nature has made us sensitive to melody, Chabanon argued that music does not 'imitate' but 'express' passions including some passions that cannot be verbalized. To Chabanon, Quintilian's nature is musical instinct and melody is the key to express passions. Therefore, what we should develop is to assimilate the diverse sensations to our different sentiments or feelings.<sup>34)</sup> This reflects Chabanon's concern on the subjectivity in musical experience. To Batteux, in contrary, music is an object to be

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31) Mark Evan Bonds, "Autonomy," in *Absolute Music: The History of an Idea*, DOI:10.1093/acprof:oso/9780199343638.003.0007. Johann Adolf Schlegel (1721-1793), the translator of Batteux's *Les beaux-arts réduits à un même principe* into German in 1751, questioned the applicability of mimesis to all music. Although Schlegel agreed that "tones can and do serve expressions," he questioned whether all music necessarily does this or whether tones might not "at times also be manipulated simply as tones, according to their relationship to one another and thus in this manner also capable of pleasing a musical ear."

32) John Neubauer, *The emancipation of music from language: departure from mimesis in eighteenth-century aesthetics* (New Haven: Yale University Press, 1986), 62-3.

33) Harry Robert Lyall, 159.

34) Harry Robert Lyall, 161.

refined to restore the nature, which follows Aristotle's educational view on music.

As an advocate of Jean-Phillipe Rameau (1683-1764), Chabanon disagreed with Rousseau.<sup>35)</sup> Chabanon's reaction to Rousseau would be examined in the seventh chapter, 'song is not imitation of speech' of *De la musique considérée*. Chabanon objected to Rousseau's argument on speech as the shared origin of music and language and the metaphor of oration. To Chabanon's eye, language is complex due to the arbitrariness of language that is the contradicting evidence to the mimesis theory. Chabanon's reasoning is that all different languages should be similar, if they imitate the same object<sup>36)</sup>:

"In order that song should be an imitation of speech, it would have to be subsequent to it in its institution...If all languages were derived from the imitation of objects and natural effects, they all ought to have absorbed resemblances and a character of uniformity which they do not have. In all languages the word which express sea, river, torrent, brook, wind, lightening, etc., ought to be nearly the same because they would have been established and chosen in imitation of the same thing."<sup>37)</sup>

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35) Ora Frishberg Saloman, "Lacépède, Critical contemporary of Chabanon: Divergent Perspective in the Music Treatises of 1785," *Listening well: on Beethoven, Berlioz, and other music criticism in Paris, Boston, and New York, 1764-1890* (New York: Peter Lang, 2009), 15.

36) Chabanon considered only iconicity of signs in terms of Charles S. Peirce, which is problematic view on discourse of language. To me, it seems that Chabanon could not reject Rousseau if he compared onomatopoeia from different languages based on his reasoning.

37) Harry Robert Lyall, 135.

By pointing out that Rousseau's depiction of a savage man, Chabanon criticized that Rousseau has been conscious of simplicity of song that is opposite to the complexity of language. In other words, music does not share the same origin with language. What is then the mechanism that makes the simplicity of music? To Chabanon, it is musical instinct. For example, Rousseau's savage man does not need to know how to produce the tone he hears with a flute but can make the tone easily with his voice.<sup>38)</sup> Musical instinct indicates to the man the order into which he must arrange the sounds which he utters.<sup>39)</sup> Additionally, as an evidence of his learned taste in line with Rameau's Pythagorean views on music,<sup>40)</sup> Chabanon established the validity of his arguments from Ancient science including Elements of Harmonics by Aristoxenus and Commentary on Ptolemy by Porphyry rather than from metaphor of oration.<sup>41)</sup> Chabanon argued that not speech but only song allows the use of intervals perceptible to the ears and to calculation and develops the perceptibility of other elements of musical sounds:

“Not only does the perceptibility of its interval distinguish song from another language, but also the trills or cadences, prolations or roulades, pedal notes of several measures duration, the use of refrains or rondeaux, the return of the same phrase in the principal modes [Major] and in the accessory modes [minor], the harmonic co-existence of sounds, etc., ...In short, all the

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38) Harry Robert Lyall, 135-136.

39) Harry Robert Lyall, 136.

40) Edward A. Lippman, 321-322.

41) Harry Robert Lyall, 136.

processes of song differ from those of speech and frequently contradict them."<sup>42)</sup>

In addition, Chabanon rejected Rousseau's rhetorical view of music by pointing out that musicians do not understand music as well as Rousseau's metaphor of oration of music cannot explain enjoyment of music from other countries:

"M. Rosseau recommend to the musical artist the study of grammatical accent, oratoric or passionate accent, and dialectic accents, and afterwards uniting this musical accent to them, though I feat that the artist who devoted himself to these preliminary studies would not have time to reach his own art. What sort of musician is it who turns himself into a grammarian, orator, tragic and comic actor before setting his melodies to words? If musical expression is linked to the prosodical expression of language for us there could be no expressive music on latin texts for we are ignorant of latin prosody... How will that Armenian that M. Rosseau saw in Italy appreciate, from the first moment, the music of that country of whose language he was ignorant?"

Hitherto, I discussed how Chabanon's musicality builds his sensualism and subsequently, how his sensualist view on music makes him reject the two branches in the doctrine of mimesis. Then, what is Chabanon's substitution for imitation? To Chabanon, the impression is associated with imitation while feeling relates to expression.<sup>43)</sup> Allanbrook's posthumous book *Secular Comedia* provides the context of the replacement of imitation with expression in the late eighteenth

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42) Harry Robert Lyall, 137.

43) Harry Robert Lyall, 134.

century. According to Allanbrook's description, Greek "mimesis" was translated with Latin-derived term "imitation" carrying the negative connotations such as "fake" and "counterfeit".<sup>44)</sup> It is not clear whether Chabanon's substitution is due to the problematic history of translation. However, it seems convincing that Chabanon's notion of musical expression of sentiment, passion, or feeling is connected to the idea of non-representational music.<sup>45)</sup> Through the expressivity of music, Chabanon further recognized independent meanings of instrumental music as a stimulus to the senses and imagination.<sup>46)</sup> Furthermore, Chabanon argued that instrumental music precedes vocal music in his objection to Rousseau's idea of the shared origin of music and language:

Though we will suppose that man sang only after having learned to speak (which cannot be conceded), it would have still necessary that he might have tried his voice, his melodic instinct, and shaped a few melodies before thinking of uniting the melody and speech. Thus, in any case, one exists independently of the each other and instrumental music necessarily precedes vocal music, for when the voice sings without words it is nothing more than an instrument. All of the philosophers up to the present have regarded vocal music as having originated prior to instrumental music because they have regarded speech as the mother of song, idea that we believe to be absolutely false.<sup>47)</sup>

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44) Wye Jamison Allanbrook, "Comic Voice in the Late Mimetic Period," in *The Secular Commedia: Comic Mimesis in Late Eighteenth-Century Music* (Oakland, California: University of California Press, 2014), 70.

45) John Neubauer, 168-171.

46) Ora Frishberg Saloman, 30-31.

47) Harry Robert Lyall, 136.

Additionally, Chabanon wrote only instrumental pieces and collaborated the symphonist, Gossec who developed instrumental music in the late eighteenth-century France. To Chabanon, instrumental music requires different knowledge of music to understand its signification, which probably means another type of learned taste. The aspect of Chabanon's pure instrumentalist can be glimpsed in the sixth chapter 'concerning the advantages and disadvantages which result from the intention of portraying or imitating in music':

"Outside the theater perhaps the sole advantage of music which has words over that which has none is that the first helps the weak comprehension of the dilettantes and the ignorant by establishing the character of each section and by indicating its meaning to them as they cannot comprehend it without this help, while purely instrumental music leaves their mind in suspense and disquietude over the meaning that it intended. The more one's ear is trained, becomes sensitive, and is endowed of musical instinct, the more easily one dispenses with the words even when a voice is singing. None of the player of the symphony who perform in a pit orchestra hear the words spoken by the singer, yet, no one is as strongly moved by the singing of an excellent performer. I am persuaded that if someone wished to explain to the symphonic musician what the singer wanted to say, they would take up their instrument and repeats the vocal line : "Here is what the singer has said," they would respond."<sup>48)</sup>

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48) Harry Robert Lyall, 129.

#### 4. Conclusion

This paper starts to find whether Chabanon's *De la musique considérée* could provide an answer to Fontenelle's famous question of "Sonate, que me veux tu?". The answer is yes. Through examination, it is found that his musicianship strongly influences Chabanon's music scholarship. He established himself as the sensualist seeking pleasure in sounds of musical instruments, which makes him discuss too progressive, radical and innovative ideas to be accepted for his time.<sup>49)</sup> Consequently, his sensualist view on music breaks the long tradition of mimesis in the field of music aesthetics. By replacing imitation with expression, Chabanon tried to disconnect music with imitation of affect and strived to destroy the view of considering music as oration. Furthermore, his sensualistic aesthetics contribute to the birth of the concept of absolute music not only by supplanting imitation with expression also by achieving music's material autonomy. To conclude, Chabanon answered to Fontenelle by revolutionizing the representation theory encroached in idea of imitation and emancipating music from both affection and language, which in consequence becomes the seed of German formalistic aesthetics that is flowered by Eduard Hanslick (1825-1904) in the nineteenth century.<sup>50)</sup>

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49) Ora Frischberg Saloman, 213.

50) Ivo Supičić, "Expression and Meaning in Music," *International Review of the Aesthetics and Sociology of Music* 2/2 (1971), 193-212.

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## 개 요

## “소나타, 나에게서 무엇을 원하니?”에 대한 감각론자의 대답: 18세기 프랑스 표상이론에 관한 사바논의 관점

정용전

본 논문은 모방 이론(doctrine of imitation)이 우세했던 18세기 프랑스에서 감각론자였던 사바논(Michel Paul Gui de Chabanon, 1730-1792)의 기악음악에 대한 어떤 입장을 살펴보았다. 당시 모방이론을 주장했던 미학론자들과 다르게 사바논의 감각론적 입장은 그의 음악인으로서의 정체성, 즉, 유능한 바이올린 연주자, 기악음악 작곡가, 당대 최고의 교향악 작곡가였던 고세크(François-Joseph Gossec, 1734-1829)의 대본가에서 유래하였다. 또한 사바논은 그의 『음악에 관한 고찰』(De la musique considérée)에서 음악적 소리의 직접성이 음악적 즐거움과 밀접하게 연관되어 있음을 논하였다. 이는 현상학적으로 음악을 사바논이 음악이 이해하고 있음을 반영한다. 음악이 무엇인가 감정(affect) 혹은 언어(language)를 표상(representation)하는 것이 아니라 음악적 경험에서 음향적 지각의 일차성(primacy)의 중요성을 사바논이 인지하고 있었음을 반영한다. 폰테넬레(Bernard Le Bovier de Fontenelle, 1657-1757)의 질문 “소나타, 나에게서 무엇을 원하니? (Sonate, que me veux tu?)”에 대한 사바논의 응답은 아마도 “음악은 모방이 아니라, 표현하는 것”일 것이다.

주제어: 사바논(Michel Paul Gui de Chabanon), 프랑스 기악 음악, 감각론자, 음향지각의 일차성, 모방이론

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